

HISTORICAL NOMINATION

of the

George Thomas and Marie Forbes / Richard Requa Model Home

4256 Ridgeway ~ Kensington Heights Neighborhood
San Diego, California



George Thomas Forbes

Kensington Heights



The specimen Ridgeway House, just opened for exhibition, is the last word in luxurious California dwelling. Completely and elaborately furnished to the last detail by H. L. Benbough, and skillfully landscaped, it is like a home long and happily occupied. The view of California's first mission from the especially designed "airica" living room window is as memorable as that of a great painting.



Richard Smith Requa

Legacy
106
INC.

Ronald V. May, RPA
Dale Ballou May
Legacy 106, Inc.
P.O. Box 15967
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(619) 269-3924
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HISTORIC HOUSE RESEARCH

Ronald V. May, RPA, *President and Principal Investigator*

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P.O. Box 15967 • San Diego, CA 92175

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“At-a-Glance” Report Summary Property Information & Applicable Criteria

Resource Type: Single-family home

Resource Name (per HRB naming policy): The George Thomas and Marie Forbes / Richard Requa Model Home

Resource Address: 4256 Ridgeway, San Diego, CA 92116

APN: 440-031-09-00 Will you be Submitting a Mills Act Application
Following Designation? Y N

Date of Construction: 1929 Architect/Builder: Richard S. Requa

Prior Resource Address (if relocated): _____

Date of Relocation: _____

Applicant's Name: Ronald V. May, RPA Owner's Name: Robert and Marilen Sedlock

Address: Legacy 106, Inc. Address: 4256 Ridgeway

PO Box 15967, San Diego, CA 92175 San Diego, CA 92116

Phone #: (619) 269-3924 Phone #: (619) 521-0199 or (619) 857-1596

Email: legacy106inc@aol.com Email: marilens@cox.net

The resource is being nominated for designation as a historical resource under:

- HRB Criterion A as a special element of the City's, a community's or a neighborhood's
- historical development archaeological development cultural development
 - social development economic development political development aesthetic development
 - engineering development landscaping development architectural development

for the following reason(s): The home reflects and exemplifies the development of Kensington Heights as a community based on the "California Architecture" of Richard Requa, and economic development model of George T. Forbes and the Davis-Baker Company.

HRB Criterion B for its association with _____ who/which is significant in local, state or national history for the following reason(s): _____

HRB Criterion C as a good/excellent example of Spanish Eclectic style

HRB Criterion D as a notable work of Richard Requa, a Master Architect

Previously established as a Master Proposed as a Master

HRB Criterion E as a property which has been determined eligible by the National Park Service for listing on the National Register of Historic Places or is listed or has been determined eligible by the State Historical Preservation Office for listing on the State Register of Historical Resources.

HRB Criterion F as a contributing resource to the _____ Historical District.

“At-a-Glance” Report Summary Required Forms and Documentation

Circle Yes or No, indicating whether or not the following required documentation has been provided:

Report Copies

- N Provide one copy of the Historical Resource Research Report, double sided and stapled

Department of Parks and Recreation Forms

- N Primary Record (523a)
 N BSO Record (523b)
 Y Archaeological Record (523c) (if applicable)
 Y District Record (523d) (if applicable)
 Y Locational Map (523j) (if applicable)
 Y Sketch Map (523k) (if applicable)
 N Continuation Sheet (523l)

Attachment A

- N Assessor's Record
 N Notice of Completion
 Y Water Sewer Records
 N Building Permits
 N Site Plan with Footprint
 N County Lot & Block Book
 N Previous Survey Forms

Attachment B

- N Chain of Title
 N Directory Search
 N Deed from the Date of Construction

Attachment C

- N City SD 800 Scale Eng Maps
 N USGS Maps
 N Original Subdivision Map
 Y 1886/1887 Sanborn
 Y 1906 Sanborn
 Y 1921 Sanborn
 Y 1940 Sanborn
 Y 1950 Sanborn
 N 1956 Sanborn

Attachment D

- N Historical and Transitional Photos
 N Current Photos of North Elevation
 N Current Photos of East Elevation
 N Current Photos of South Elevation
 N Current Photos of West Elevation
 Y Photos with a key floor plan
 (for interiors under consideration)

Attachment E

- N Criterion A Documentation
 N Criterion B Documentation
 N Criterion C Documentation
 N Criterion D Documentation
 Y Criterion E Documentation
 Y Criterion F Documentation

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DEPARTMENT OF PARKS AND RECREATION
PRIMARY RECORD

Primary # _____
HRI # _____
Trinomial _____
NRHP Status Code 3S

Other Listings _____
Review Code _____ Reviewer _____ Date _____

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P1. Other Identifier: Ridgeway House, 4256 Ridgeway, San Diego, CA 92116

***P2. Location:** Not for Publication Unrestricted

***a. County:** San Diego and (P2b and P2c or P2d. Attach a Location Map as necessary.)

***b. USGS 7.5' Quad:** La Mesa **Date:** 1997 Maptech, Inc.T ; **R ;** ¼ of ¼ of Sec ; M.D. **B.M.**

c. Address: 4256 Ridgeway City: San Diego Zip: 92116

d. UTM: Zone: 11 ; mE/ mN (G.P.S.)

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc.) Elevation: 380 feet

Legal Description: Lot two hundred eighty-five (285) in Kensington Heights Unit 3 according to map thereof filed in the office of the County Recorder of said San Diego County, September 28, 1926. It is Tax Assessor's Parcel APN # 440-031-09-00.

***P3a. Description:** (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries) This house is a excellent two-story example of the Spanish Eclectic style. It is a large single-family residence designed by Richard Requa and Jackson as a model home in the Kensington neighborhood of San Diego, and built in 1929. The South (front) elevation faces Ridgeway and utilizes an asymmetrical façade. The home features a combined hipped and gabled roof with irregularly laid mission fired clay tiles. (See Continuation Sheet.)

***P3b. Resource Attributes:** (List attributes and codes) (HP2) Single family property

***P4. Resources Present:** Building Structure Object Site District Element of District

P5b. Description of Photo: (View, date, accession #)

View of South Elevation, Photo by Kiley Wallace, November 2011



***P6. Date Constructed/Age and Sources:**

Historic Prehistoric Both

Notice of Completion, 1929

Index to Property (Lot Book) , 1929

Tax Assessor's Residential Building Record, 1929

San Diego Union, Article and Photos, 1929

***P7. Owner and Address:**

Robert and Marilen Sedlock

4256 Ridgeway

San Diego, CA 92116

***P8. Recorded by:** (Name, affiliation, and address)

Ronald V. May, RPA, Dale Ballou May and Kiley Wallace, Legacy 106, Inc., P.O. Box 15967, San Diego, CA 92175

***P9. Date Recorded:** April 2012

***P10. Survey Type:** (Describe) Intensive

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

Historical Nomination of The George Thomas and Marie Forbes / Richard Requa Model Home, San Diego, California for the City of San Diego, Historical Resources Board, by Ronald V. May, RPA and Dale Ballou May, and Kiley Wallace, Legacy 106, Inc., April 2012. Legacy 106, Inc. is indebted to Linda Canada, Alexandra Wallace and Christianne Knoop for extensive research, and other assistance with the preparation of this report.

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

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*Recorded by: Ronald V. May, RPA *Date: April 2012 Continuation Update

***P3a. Description:** (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries) **(Continued): (See Attachment D, Photographs)**

The subject property at 4256 Ridgeway is a Spanish Eclectic style home with an asymmetrical façade and a compound floor plan. This mixture of roof types and varying roof heights along with the home's complex irregular form present an image of a small compact village breaking up the massing of this single family home. The homes clay brick roof has the mortared double layering of tiles indicative of original roof tiles. The cross gabled front façade features an attached double garage with elaborate wooden garage door detailing and a small copula topped with a decorative wrought iron weathervane. The house has a low pitched fired tile roof with minimal eave overhang and rounded end rafter tails throughout. The home features stucco wall surfacing throughout. The main house is stepped back from the protruding front garage wing. This is an excellent landmark example of a Spanish eclectic home by Richard Requa. The home displays multi-level hipped and some gable roofs on most elevations with short rounded bottom edge rafter-tails below the roofline. The home has the characteristic defining architectural features of the Spanish Eclectic or "California Style" home as Requa referred to it, including the asymmetrical façade, low pitched red tile roof, eaves with shallow overhangs, stucco surfacing, arches above doors and principal windows and beneath porch roofs. The home also exhibits some rare features in the style including its use of a large rear pushed out "store front" all glass bay window to better connect the living area with the outstanding view down to San Diego Mission de Alcalá and Mission Valley. Windows and doors are blue painted wood and metal unless otherwise noted. The home has a 100% intact building footprint with no attached additions. The house has retained excellent architectural integrity.

This Spanish Eclectic, also known as the Spanish Colonial revival style, became popular in 1915 with the creation of the California pavilion and other buildings for the Panama California Exposition in San Diego. At the exposition, architect Bertram Goodhue built upon earlier mission revival styles and added a more varied and accurate representation of original 16th century Spanish buildings. This romantic, sophisticated style borrowed from a broader rich vocabulary of Moorish, Spanish Baroque, Renaissance and Mediterranean architectural traditions with detailing often based on actual prototypes in Spain. Many important architects of the style (including Requa) traveled to Spain for inspiration. The San Diego Exposition, along with Goodhue and other designers, publicized and promoted the style's popularity and it became a craze in California in around 1925.

South (Front) Elevation – The main front façade is dominated by a double arched covered entry loggia with a recessed doorway below an elaborately carved upper story window grille and the projecting chimney. This chimney on the front of the left (west) side cantilevers out and has stucco surfacing matching the rest of the home. The chimney has an elaborated arched and stepped top with clay tile roofed side vents. The chimney juts out on the second level projecting out above wooden brackets and along the outside of the front exterior wall up above the clay tile roof. This roof has fired Mission half barrel tiles in a rustic hand laid pattern. From left to right, on the west side of the home, to the left of the chimney, the side view is visible of a cantilevered second story overhang is covered by the main roof and is supported with wooden brackets matching those on the chimney. To the right of the chimney sits a double casement window flanked by decorative painted wooden shutters. Next, along the second floor, the main façade is dominated by a rustic carved wood painted boxed window grille with a larger central opening around a divided wooden grillwork. The window grille is covered and under the main roof. The boxed window grille allows the double casement windows behind to open outward. This boxed window grille is supported by two double brackets sitting on an arched side beam. To the right of the window grille, the home projects out about five feet and contains an arched fixed window at midlevel height between the upper and lower floors disclosing the stairway on the interior. To the right is a double metal rectangular casement window in a three and three divided light configuration. This window is flanked by paneled shutters matching the others on the home. To the right of this window, where the main portion of the home meets the garage, is a partially overhanging stucco balconet with double French doors and matching paneled shutters. Interestingly, one paneled shutter faces south to the front while the other is seen on the side gabled wall face facing west in the corner. The front public view of the front elevation is partially obscured by vegetation.

The home's main feature on the first floor of the front façade is the arcaded porch. Two principal arches on the arcaded entry porch/loggia frame an arched inset colored "bottle bottom" stain glass casement window and a recessed arched doorway. A stylized chamfered multi-faced column supports the archways with a decorative relief echoing the column as it merges into the walls on both sides. The front doorway is arched with a multi-paneled arched door with ornamental Moorish iron nail studs placed along the vertical door muntins and the outside edge. A

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***P3a. Description(continued):**

middle panel is filled with simple clear glazed opening. Decorative tiles are used on entry steps and patio as well as a built-in side facing entryway bench. A decorative projecting lighting sconce rests above the central column. To the left (east), a painted metal double casement window is inset into the wall. To the right of the covered porch a rectangular front private walled in courtyard area is separated from the front yard by an approximately 5' high stucco wall along the garage. Behind this walled courtyard area is a window grouping consisting of three vertical rows. The outer two rows are side opening casement and the middle window being a fixed multi-paneled window. A small painted wood-plank door connects to the front walk and driveway area. On the eastern side of the property a clay tile roofed wing wall with an arched opening connects the front (south) and side yard (east). An arched wrought iron gate fills the arched opening and sits below a decorative metal light fixture.

The cross gabled front façade features an attached double garage topped by a small copula with brick detailing capped with a decorative wrought iron weathervane. The cylinder shaped copula has rounded tile vents with the decorative weather vane showing a profile cat and mouse motif along with North/South East and West directions. Elaborate wood door detailing is seen on the front garage portion. The attached double front garage door contains a decorative diagonal wood pattern and notched and arched top beam. Buttress piers project out from the garage front corners and become built in raised planters.

West Elevation– The West elevation continues the hipped fired red clay Mission half barrel roof, with the side view of the cantilevered chimney topping the roof top on the protruding main wing of the home. To the left of the chimney, below the hipped roofline, a cantilevered second story overhang is covered by the main roof and supported by six curved wooden brackets. On the face of this overhanging wall face are two separate single casement windows with single decorative shutters sitting between them. To the left a small wooden balcony protrudes out to the north (left) visible from the side with a single column supporting the extending roof. The balcony is supported by carved decorative supports. Below the cantilevered portion on this main central portion of the façade below the overhang an arched recessed opening holds two square four paneled casement windows with a two paned toplight above. Directly below this windows sits a rectangular attic vent opening with a grille made from two rows of five round clay tiles.

To the front (south) of this elevation the garage copula is visible on the side with its red tile openings all around. The side view of the front solid stucco balcony is visible where the main house and garage wing converge. The balcony merges with the garage roof on the east side and is supported by a single carved bracket on the west side. The balcony has a canvas covering supported by two pole supports. Directly below this balcony a wooden door is topped with a single pane top-light. A handmade metal lighting fixture sits above the doorway. The door contains four glazed panels separated by horizontal muntins. To the right along the wall face is a built in stucco grille created by square fenestrations in a four by three configuration. This grille is facing from the garage onto the front courtyard area and is partially hidden with the front courtyard wall.

On the north facing wing to the left, the roof overhang is pierced by a large stucco chimney with an elaborate double triangular chimney top. The chimney width decreases above the roofline with the left edge narrowing at the roof line overhang. On the wall face on both sides of this large side chimney are tall rectangular multi-pane rectangular double casement windows with a fixed portion above and topped with an opening top light overhead. Directly below these tall rectangular windows sits to the right (south) a rectangular attic opening vent with a grille made of two rows of five round clay tiles. Below the other window on the left (north) below is a painted wooden plank access door. On the northern end of this wing the side view of the large paned glass observation/view area is visible with metal chamfer joints further described in the north façade description.

North (Rear) Elevation– This elevation continues the hipped fired red clay Mission half barrel roof with little overhang and exposed rafter beams matching the other elevations. The side view of the chimney with triangular clay tiles tops the roof top on the protruding main wing of the home. The North elevation second floor is characterized by small patios on each side of the protruding middle wing. On the east (left) side the patio is a small grey painted wrought iron platform with a simple metal railing supported by four curved ornamental supports with hammered scrollwork. To the right is a single small metal hanging light fixture. The northeast edge of this wall has a 45 degree chamfer on upper and lower levels with a square 1x4 divided light casement windows above. To the left is a double rectangular casement window. On the western wing end, to the right on the second floor is a covered wooden balcony with seven support beams and carved corbel supports bracing the wooden floor. A lathe turned spindle

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***P3a. Description(continued):**

wooden balustrade with a carved support on the east and a single corner support column on the west (right) side supports the extended clay tile roof. A single rectangular wooden door is flanked by a small decorative metal light to the left. Inset French doors connect to the rear fountain.

On the first floor the façade is dominated by the innovative and absolutely unique huge rear storefront or "Airview" bay window (as it was called in advertising) on the main projecting wing with metal edges holding very large sections of bevel edged glass. This provided those in the living room at the time before development with a huge glass greenhouse view of mission valley and the San Diego Mission. Underneath are stepped plant/pottery stands below the wooden window bottom sill. Beneath is a decorative grille made of round fired ceramic tiles in a six by nine configuration. To the right is a 1x4 divided light painted double metal casement window matching the other seen on the house. Below on each side are attic vents with round clay tile vent grilles.

On the left side facing out from the dining room directly below the balcony above are double brown painted wooden French doors with four rectangular glazed panels in each door. These inset French doors connect to the rear fountain terrace area. This rear elevated square patio section functions as an outdoor room of the house with built in benches and large site walls along the outside edge. An opening for a built in metal railing provides for a view facing the rear. An eight sided star shaped fountain with original tile work is the central feature of this rear patio area. The patio flooring consist of red one foot square Spanish tile throughout.

These connecting French doors are flanked by matched decorative wall sconces on each side followed by a double inset rectangular casement window to the right (west) and a single rectangular casement window to the left (east). All are in a 4x1 configuration. To the left is an inset arched window opening with a square casement below and a fixed arched section above. Pushed back to the left (east) a small wall section holds a matching double casement painted metal window. Back behind to the left, a wooden door connects with the garage. A rear pool and pool house which is unconnected to the home in the rear lower yard area was accomplished in 1987. This addition is exceptionally well blended with the home and is not in the public view.

East Elevation – This portion of the house faces the neighboring property to the east. These side elevations are generally less elaborate and detailed than those on the front and rear elevations. On top, the triangular chimney is again visible above the hipped fired red clay Mission half barrel tile roof. As with the rest of the house, the roof has minimal overhang with angle cut short rafter tails with curved bottom edges. The medium grit stucco matches the rest of the home. From left to right (front), along the single level front garage, an inset double casement window faces out from the side of the garage. Each rectangular casement window is divided into three glazed panels by two muntins. Two modern lights just below rafter level provide security along this side of the house. To the right, the home's main portion is two story with an inset single and double rectangular casement window on the upper level façade. The double window to the right is flanked by paneled shutters matching those on the front façade of the house. These shutters have built round wrought iron clay planter holders which were a favorite detail of Requa's as seen in his books and are seen called out on the original plans as pot rings.

Below these windows on the lower floor two inset openings reveal matching rectangular painted metal casement windows in a 1x4 configuration. To the right on a stepped back portion of the main house a rectangular double casement window sits on top with planter pot holder and no shutters with and a matching double painted metal casement window below. The chamfered northeast edge of this room can be seen on this elevation. The windows on this 45 degree chamfered edge wall are described on the North elevation. The main architectural feature of this elevation is the main wall opening stepped back to the right along the side of the living room rear wing facing the patio. The wall has a single large slightly inset opening with four rectangular fixed clear transom lights with wooden surrounds above and a large single pane fixed glass window below. The blue painted window surround has a wide surround to align with the bottom rail of the single matching wooden French doors, one to each side of the central window. This large perforated wall section is flanked by hanging metal lighting fixtures on each side and a metal rod holding large exterior cloth privacy curtains. This rear elevated square patio section functions as an outdoor room of the house with built in benches and large site walls along the outside edge. An opening for a built in metal railing provides for a view facing the rear. An eight sided star shaped fountain with original tile work is the central feature of

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***P3a. Description(continued):**

this rear patio area. The patio flooring consist of red one foot square Spanish tile throughout. To the right (north) side the side view of the unusual protruding glass bay window described above is visible with metal connecting single pane flat chamfer edged glass with angled glass top.

Interior Architectural Features – (proposed for inclusion in designation.) The living room, foyer, staircase, and dining room remain in original condition and exhibit architecturally defining features that contributes to the historical significance of this house. Of particular note is the open living room with exposed rafters and interior living room second level balcony with lathe turned spindle wood balustrade supported by double decorative brackets. The hand hammered copper fireplace hoods also show exceptional period craftsmanship and although not shown in the historic interior photos, they are specified and described on the original interior plans. The main entry has a ribbed vault-like ceiling with wooden half timbering inset into the roof stucco finish. The foyer floor and staircase steps and risers are high quality terra cotta tiles that were finely set. The risers include polychrome Spanish Eclectic glazed tiles. Adjacent to the staircase is a finely crafted wrought iron stair railing that exhibits hand wrought scrollwork that is secured with thin metal straps, rivets, and screws holding the top railing. Hand hammering of the metal is evident in the flared terminals. Interior doors closely match the main heavy "medieval style" paneled front exterior door. Original wrought iron railings, lighting fixtures door and window hardware are visible throughout the home's interior.

Landscaping/ Yard Setting – Although the George Thomas and Marie Forbes / Richard Requa Model Home was designed by recognized Master Landscape Architect Milton Sessions, who was a significant San Diego landscape architect, the front yard of the home and the majority of the rear yard of the home has been replaced. Therefore, Legacy 106 Inc. concludes that this resource does not rise to the level to prove it retains sufficient original fabric and integrity to embody the distinctive elements of the design of the Landscape Designs of Milton P. Sessions. The front yard has an array of palms and other mature landscaping including the original separated concrete walkway from the sidewalk to the front door.

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BUILDING, STRUCTURE, AND OBJECT RECORD

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*Recorded by: Ronald V. May, RPA *Date: March 2012 Continuation Update

B1. Historic Name: 4256 Ridgeway
B2. Common Name: 4256 Ridgeway B3. Original Use: Single Family Property

B4. Present Use: Single Family Property

*B5. Architectural Style: Spanish Eclectic

*B6. Construction History: (Construction date, alterations, and date of alterations)

The residential building record shows the home was built in 1929. The City of San Diego has the following building permits on record: Notice of Completion is dated July 18, 1929. Water and sewer permits could not be located as is common in the Kensington Heights neighborhood. Permits L33465 and L34485, for a kitchen remodel are dated March 25, 1977. Permits A30372 and A30845, for a pool and pool-house added to the rear portion of the lot are dated October 10, 1984. This addition is at the rear of the house and out of the public view. (See Continuation Sheet). Permit P-806294-00 was for the replacement of a damaged sewer line and is dated October 26, 2001.

*B7. Moved? No Yes Unknown Date: Original Location:

*B8. Related Features:

B9a. Architect: Richard Requa b. Builder: Davis-Baker Company

*B10. Significance: Theme: Residential Architecture Area: Kensington Heights (San Diego)

Period of Significance: 1929 **Property Type:** Single-Family Property **Applicable Criteria:** A, C and D

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.) The George Thomas and Marie Forbes / Richard Requa Model Home at 4256 Ridgeway is significant under **Criterion "A"** as a special element of the Kensington architectural and economic development. The George Thomas and Marie Forbes / Richard Requa Model Home is the best known example of Requa-designed architectural elements from published photos from the 1926 and 1928 Portland Cement Company sponsored field research of Spanish and Mediterranean architecture interpreted in residential home architecture. The home is significant under **Criterion "C"** as an excellent example of Spanish Eclectic style architecture. Architect Richard Requa of the firm Requa & Jackson designed this home after field expeditions to Spain and the Mediterranean sponsored by the Portland Cement Company. The home's design features are a direct result of this expedition. It is also significant under **Criterion "D"** as an excellent example of the work of established Master Architect Richard Requa. This particular house is significant as an example of Requa gaining inspiration from his recent (late 1920's) travels to Spain described in his books *Old World Inspiration for American Architecture* and *Architectural Details of Spain and the Mediterranean*. Requa utilized this inspiration to create rich architectural detailing that would become known the basis for a Southern California style of architecture that would incorporate Spanish, Mexican and Mediterranean styles. Widely published, the home's design contributed to the advancement of the Spanish Eclectic style in San Diego and elsewhere. The period of significance, 1929, encompasses the date of construction of the home and the landscape design and instillation. This house has been well maintained and has excellent integrity within the public view. (See Continuation Sheet.)

B11. Additional Resource Attributes: (List attributes and codes) none

*B12. References: (See Continuation Sheet)

B13. Remarks: none

*B14. Evaluator: Ronald V. May, RPA, Kiley Wallace

*Date of Evaluation: April 2012

(This space reserved for official comments.)



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***B10. Significance (continued):**

Criterion A: *Exemplifies or reflects special elements of the City's, a community's or a neighborhood's historical, archaeological, cultural, social, economic, political, aesthetic, engineering, landscaping or architectural development.*

The George Thomas and Marie Forbes / Richard Requa Model Home at 4256 Ridgeway qualifies under Criterion A, as it reflects and exemplifies special elements of Kensington Heights development. The following discussion explains the background for this conclusion. The George T. Forbes/ Richard Requa Model Home exemplifies and reflects the development of Kensington Heights as a community based on the "California Architecture" design philosophy of Richard Requa and economic development model of George T. Forbes and the Davis-Baker Company. The George Thomas and Marie Forbes / Richard Requa Model Home is associated with significant aspects of Kensington's development in the early 20th century history of San Diego's real estate, economic, architectural, and aesthetic development. George Forbes created the Kensington Heights subdivision in 1926 and commissioned Master Architect Richard Requa 1929 to design this model home. The George Thomas and Marie Forbes / Richard Requa Model Home is also significant under Criterion "A" as it is the best example of the 1930's Great Depression era Davis-Baker Company, Portland Cement Company, and Richard Requa marketing strategy to appeal to the wealthy elite lot buyers and home builders. This particular phase happened at the point in time when the worst impact of the Wall Street Crash of 1929 devastated the real estate development market, so the marketing strategy involved erection of the best example of what could be done and all stages were carefully documented in newspaper accounts showing construction and listing the craftsmen selected for the homes construction.

The house contributes to understanding the built landscape of Kensington Heights. Forbes brought Southern California's creation of a built identity through planned communities with Southern California style architecture that drew from Mediterranean and Spanish architecture that evolved into neighborhoods that have a distinct cohesive design, and that now characterize Kensington Heights. Through architect Richard Requa's architectural design and review and the subdivision's design controls, the style would be replicated and interpreted in many variations to form the greater neighborhood of Kensington Heights Unit 3. The character of that style is preserved today in much of the overall Kensington community, forming a unique neighborhood that today has much of the same character and feel intended by the subdivision's creators. He achieved local historical significance in the City of San Diego by a partnership that implemented the Civic Committee of the Chamber of Commerce, City of San Diego in the 1926 Nolen Plan. Forbes worked to create one of the earliest of the planned subdivisions in San Diego County, which annexed to the City of San Diego in the 1950's.

The George Thomas and Marie Forbes / Richard Requa Model Home is significant under Criterion A because the house reflects special elements of Kensington Heights' architectural, historical, aesthetic, and economic development. The house is important for its role in promoting the Southern California style neighborhoods in San Diego County. The house is also key to understanding the early layout and sales strategy of Kensington Heights, as Forbes and the Davis-Baker Company used on model example / showcase houses. Forbes used the showcase house to convince hundreds and perhaps thousands of visitors to invest in the subdivision. He used the house as a key drawing card to bring prospective investors and homeowners into Kensington Heights to view the home's modern amenities so they too could live in this architecturally controlled community.

The George Thomas and Marie Forbes / Richard Requa Model Home is the best known example of the real estate marketing campaigns of Forbes, Davis Baker Company and the Portland Cement Company where photos of actual historical buildings in Spain, Italy, and the Mediterranean can be directly related to Requa-designed architectural elements on a house that influenced the future development of Kensington Heights.

Introduction. Although the Kensington and Talmadge communities now have a number of individual homes that have been designated as historic for their significance, there remains much to be learned about how these neighborhoods developed, the reasons for the architectural styles that were built, and the lives of the people who lived and worked there. Criterion A evaluations are often complicated because they require the presentation of broad contexts and associations to establish the significance of the special elements of importance. The single most important mechanism to bring new information forward to better understand these communities is the intensive

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research associated with individual houses nominations. Legacy 106, Inc. and other researchers and homeowners have written additional nominations that now form an important body of primary research about the area.¹

Kensington Community History. A fact that is often overlooked today in the pairing of the “Kensington / Talmadge” neighborhoods is the reality that Kensington is really the product of 13 different subdivision maps filed between April 1910 and March 1976. The Talmadge neighborhoods developed separately from nearby Kensington, with a total of 11 subdivision maps filed between December 1925 and August 1944. The majority of these maps were filed by owners, investors, and promoters unrelated to the others, and with varying degrees of experience in subdivision development. In the case of Kensington Heights, with its three Units, owner George Forbes hired the experienced Los Angeles development firm the Davis-Baker Company:

The development of Kensington Heights has been carried out under the personal direction of Harrison R. Baker, Chairman of the Subdividers and Homebuilders Division of the California Real Estate Association and a member of the Subdividers Division of the National Association. The project was not an experiment but involved the application of policies previously employed successfully in extensive developments in the city of Pasadena. The firm is a co-partnership composed of Richard D. Davis and Harrison R. Baker, each of whom has served as president of the Pasadena Realty Board. In Pasadena the firm has developed some twenty subdivisions, and possesses the enviable record of over nine hundred homes on them. More than 60 per cent of the lots have homes on them, while one family in every thirty in Pasadena lives on a lot developed by the Davis-Baker Company.²

Probably the most familiar source of information about the history of the Kensington and Talmadge communities is a book written by Kensington resident and dentist Dr. Thomas H. Baumann, D.D.S. Baumann published *Kensington-Talmadge 1910-1985*, to mark the 75th anniversary of the community, although in actuality the date commemorated the filing of the first subdivision map on the mesa, Kensington Park. The “Kensington Book” is a favorite of residents in both the Talmadge and Kensington communities, and has been reprinted by his daughter, Darlene Baumann Love.³ Baumann lists each of these subdivisions on page 32 for Kensington and 71 for Talmadge, in the 2nd edition. The distinctions between these tracts have blurred over time, and today planners group the thirteen Kensington subdivisions into “Kensington” and eleven Talmadge tracts into “Talmadge” as part of the Mid Cities Community Plan. The filing of individual maps is important to the history of the house, because Kensington Heights, which developed in three “Units,” is unrelated in development history to nearby Kensington Manor with its two Units, Kensington Point, or the first tract in the area, Kensington Park, located south of Kensington Heights Unit 1. An observer might look at the Kensington and Talmadge neighborhoods and assume these areas all developed together, as today they appear to be two connected communities.

These independent origins help explain why there are differing architectural styles of houses, such as Craftsman bungalows, nearer to Adams Avenue, and none north of Lymer Drive, in this predominantly “Spanish” themed community. It also explains why the houses in Kensington Heights tend to be more elaborate than the houses further

¹ Researchers Kathleen Flanigan, Parker Jackson, Beth Montes and Christianne Knoop, Priscilla Berge, Kathleen Crawford, Ruth Alter, Linda Canada, Jaye Furlonger, Scott Moomjian, Esq., Vonn Marie May, and Ione Stiegler, name only few who have studied the Kensington and/or Talmadge areas. In addition, see Anne D. Bullard, “1926, The Formative Year of Kensington Heights,” *The Journal of San Diego History*, Spring 1995, Volume 41, Number 2; Mary M. Taschner, “Richard Requa: Southern California Architect, 1881-1941, a Master’s thesis for the University of San Diego; Larry R. Ford, *Metropolitan San Diego: How Geography and Lifestyle Shape a New Urban Environment Metropolitan Portraits*, 2004; and Architects Ione Stiegler, AIA with M. Wayne Donaldson, AIA in the Historical Greater Mid-City San Diego Preservation Strategy, 1996 and January 8, 1997.

² “How Subdivision Sales Were Created by an Intensive Home Building Program,” *National Real Estate Journal*, May 27, 1929, page 26.

³ After Baumann’s death, the Kensington-Talmadge Community Association updated the first edition and reprinted it as a second edition in 1997, and named it *Kensington-Talmadge 1910-1997*. In 2010, Love printed a Centennial Edition of her father’s book, which updated and added new information to the community’s history.

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south, and why Kensington Heights Unit 3 has more lots in-filled with post Depression era style homes than the research associated with individual houses nominations. Legacy 106, Inc. and other researchers and homeowners have written additional nominations that now form an important body of primary research about the area.⁴

Manor tracts of Kensington Heights Unit 1. Once all the lots were sold and developed and the deed restrictions expired, the differences between the tract boundaries blurred.

Rancho Ex Mission Lots. All of the Kensington and Talmadge acreage originates from former land known as "Rancho Ex Mission Lots," which have a layer of ownership, leases, and uses invisible today to the present owners, as these transactions which preceded the filing of the subdivision maps never appear on chain-of-title documents. Much of this land came onto the real estate market through the heirs to the Rancho Ex Mission Lots and into hands such as banker George Burnham, Vice President of the Southern Trust and Commerce Bank. "The Map of the First Unit Kensington Heights" states under "A Better Improvement Plan":

Of the 240 acres which comprises Kensington Heights, 100 acres on the mesa will be developed at the present time into restricted residential property. For many, many years this tract has been held intact by its former owners – the Mason family. It has changed hands but once in forty years.⁵

The development of the Kensington Mesa in the second decade of the nineteenth century fits into the greater pattern of housing development nationwide, as America got back onto its feet following the devastating worldwide effects of World War I. By 1921-1924, many of the veterans had returned to America and there was both a nationwide shortage of available homes and a slowly reviving economy that brought building materials and new home construction back on track. From this, arose the "Better Homes Movement," and what followed would be a decade of new construction that transformed communities across America, and in particular, Southern California, as large tracts of land became available and desirable for development. The Kensington Park tract, south of Kensington Heights, fits into this early period of San Diego's development.

⁴ Researchers Kathleen Flanigan, Parker Jackson, Beth Montes and Christianne Knoop, Priscilla Berge, Kathleen Crawford, Ruth Alter, Linda Canada, Jaye Furlonger, Scott Moomjian, Esq., Vonn Marie May, and Ione Stiegler, name only few who have studied the Kensington and/or Talmadge areas. In addition, see Anne D. Bullard, "1926, The Formative Year of Kensington Heights," *The Journal of San Diego History*, Spring 1995, Volume 41, Number 2; Mary M. Taschner, "Richard Requa: Southern California Architect, 1881-1941, a Master's thesis for the University of San Diego; Larry R. Ford, *Metropolitan San Diego: How Geography and Lifestyle Shape a New Urban Environment Metropolitan Portraits*, 2004; and Architects Ione Stiegler, AIA with M. Wayne Donaldson, AIA in the Historical Greater Mid-City San Diego Preservation Strategy, 1996 and January 8, 1997.

⁵ Readers interested in this early history are directed to *Historical Nomination of the Commander Wilbur V. and Martha E. Shown / and Louise Severin House, 4394 North Talmadge Drive* and *Historical Nomination of the Frank B. and Vinnie A. Thompson House, 5191 Hastings Road, Kensington Heights Unit 2*, "George T. Forbes Spec House No. 1," *Historical Landmark Number 755*, by Legacy 106, Inc. In particular, additional research into the Mason family (Evalyn and John Mason) of Mission Valley, who owned Rancho Ex Mission Lot 47, and Willard W. Whitney, who owned Lot 23, would be an interesting line of inquiry into this early history, before the present subdivisions were formed.

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1920s and 1930s, Two Distinct Decades of Development. The erection of this house just prior to the Great Depression seems relevant as a special element, as the houses built prior to the period of the Great Depression stand out from the ones built after 1930, because of the economic stresses that were not present in the 1925-1929 boom period. Few builders in this depression period had the financial means to build, with a few distinct exceptions. The few builders who were able to remain viable during this period had to adapt to the economic restrictions of the time, and provided badly needed jobs and purchasing of materials from local suppliers when very little business was going on. During the depression thousands of buyers defaulted, builders went out of business, lenders assumed title to lots and houses, and the Davis-Baker Company, like all businesses, experienced a stressed market. Several houses in Kensington remained vacant and the lenders rented to Navy and Army personnel, who had a dependable income.

These homes also stand out from the houses built after 1935, when home buyer's style preferences were changing as people started to find the economy rising out of the Great Depression, and new federal policies encouraged economizing, smaller homes, modernization, and materials efficiencies in ways that had a dramatic effect on house styles for the next generation of home buyers.

The strategy of building high end "Artistic Homes" appealed to affluent buyers who had the means to acquire luxury properties, and this was a prestigious location when the proximity to the neighboring houses was taken into consideration. Rather than design and build all the Kensington Heights lots, it is possible that the Davis-Baker Company recruited "a number of reliable builders....to work with us in building these homes."⁶ Davis-Baker Company arranged loans, reviewed the plans, and marketed the finished products. Davis-Baker built their own "specimen homes" in which as many as 4,000 people, they claim, went through in one day:

The Davis Baker Company building program created 152 houses in Kensington Heights by 1929, two thirds of which were occupied. Half the lots were sold. In that year, this constituted 10% of all the houses built in San Diego. These house designs received careful review by the firm of Requa and Jackson:

The committee consisted of a representative of the owners, a representative of the selling agents, and the supervising architect. Fortunately, at the head of the committee was placed Richard S. Requa, authority on Mediterranean architecture, who used his talents to perfect what he prefers to term "California Architecture."...Mr. Requa using the pure Spanish architecture of the mission (Mission San Diego de Alcalá) as the keynote, has brought the district into harmony with the Spanish tradition and the historic significance of the spot--- for it was here that California began. All architecture in the property has been restricted to the California type, namely, Spanish and Mediterranean adapted to California. Every plan submitted has been carefully scrutinized by the committee and many of them worked over by Mr. Requa's office before final approval.⁷

By August of 1931, the Davis-Baker Company announced that already this year fifteen houses had been completed, or nearly completed, for an overall value of \$150,000.

George T. Forbes and the Davis-Baker Company; The Early Development of Kensington Heights, and Intensive Home Building Program. Santa Monica, California resident George Thomas Forbes, a native of Kansas and real estate broker and developer, was alerted to the availability of a large tract of acreage in San Diego, which he purchased in 1922.⁸ Forbes partnered with the Davis-Baker Company of Pasadena and architect Richard Requa to

⁶ *Ibid*

⁷ "How Subdivision Sales Were Created by an Intensive Home Building Program," *National Real Estate Journal*, May 27, 1929, pages 27-28.

⁸ According to his obituary in the *San Diego Union* on July 29, 1974, Forbes "was the owner of George Forbes Real Estate and served one term as president of the San Diego Board of Realtors. He was among the developers of Kensington Heights and a partner in the promotion of the Allied Gardens, Del Cerro and San Carlos subdivisions." Forbes discussed some of this early history in an oral history he gave to the San Diego Historical Society in 1973, although by that time his recollection of this early period was fading.

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develop the new, architecturally-supervised community into an exclusive, residential tract of modern and beautiful homes that would become a high-class residential park.⁹ With its proximity to the new State College and Herbert Hoover high school, as well as other nearby schools, Forbes found the location, and Mission Valley rim vs. mountain views, ideal for an "investment-quality" tract that buyers would find rivaled exclusive communities such as Beverly Hills and the Oak Knoll section of Pasadena.¹⁰

The attractive signs used by the firm, the pictorial outlay of streets, the fine character of the improvements installed and the restrictive efforts of the concern to uphold the high nature of their residential projects, all contribute to ranking New Windsor Square among the firm's finest developments. The reputation of the company for subdivisions is high; reports from the firm state that \$3,600,000 worth of houses exist on Davis-Baker tracts.¹¹

By January 3, 1926, the *San Diego Union's* Sunday Development Section featured large advertisements announcing "Kensington Heights – Opening Soon . . . Development plans will soon transform Kensington Heights into one of San Diego's most charming residential districts . . . Further announcements will be made as the plans develop." The forthcoming announcements complemented the natural assets of valley and mountain views with soon-to-be-installed improvements of in-place utilities, gently curving streets pre-paved and curbed, elegant "Electrolier" ornamental lights spaced throughout the tract, and generous lot sizes with accompanying restrictions for setbacks, residential uses, and minimum building costs per structure that exceeded much of the rest of San Diego.¹²

Future homebuyers were guaranteed a ready-to-move-in community, absent the annoyance of unpaved roads and off-into-the-future infrastructure. Announcements declared "Torn-up streets will never bother you because sewers, water, light and gas are in, with connections now being arranged for every lot. Ornamental street lights provide a rare individuality." Davis-Baker Company also installed new shrubbery and thousands of trees in the parkways, including three varieties of eucalyptus and palms, two forms of acacia, Lombardy poplars, and oleanders.¹³ Initial advertisements in 1927 showed new homes selling for \$7,900, \$9,000, \$16,500, and over \$20,000 paid by George Prudden, owner of Prudden Metal Airplane Company, for the Richard Requa model home on Middlesex and Marlborough Drives.¹⁴

On February 2, 1926, the San Diego County Supervisors voted to create a Resolution of Intention to improve Kensington Heights, which created an assessment improvement district. The cost of the improvements were paid by the sale of bonds, which were a lien on all of the property in the district. The bonds ran for fifteen years and the tract promoters promised no principal payments would be due in the first five years, with only interest due, and the principal retired afterwards in ten annual installments.

⁹ See Baumann, pages 16-24; *San Diego Union*, June 13, 1926, "Lovely Valley Vistas, Mountain View Add to Charms of Kensington Heights: Opening of Second Unit of Tract Meets With Fine Response From People."

¹⁰ "Plane Builder Buys Dwelling: George H. Prudden Reported to Have Paid More Than \$20,000 for Prize House," *San Diego Union*, February 13, 1927.

¹¹ Allen Headrick: *Star-News*, April 7, 1928, "Property Being Developed on East Mountain Street Seen Logical Development in Built-Up District; Davis-Baker Company Handling Tract."

¹² *San Diego Union*, October 3, 1926, "Kensington Heights Builders Boast 'Finest' Electroliers in Southland"; and San Diego Historical Society Photograph No. 6732-5, Kensington, 1927.

¹³ *San Diego Union* advertisement, January 9, 1927; *San Diego Union*, February 5, 1928, "\$310,500 Is Spent For Home Construction In Rapidly-Growing East-End Subdivision."

¹⁴ See *San Diego Union*, June 26, 1927, "New Beautiful Homes Being Completed in Kensington Heights."

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The *San Diego Union* announced on March 7, 1926, "Improvement of Kensington Heights Tract to Be Started in Fortnight: Supervisors Expect to Name Contractor for Development Work Next Week." The article named "Rick" Davis of the Davis-Baker Company in charge of development, Paul R. Watson as the engineer in charge of the improvement district work, and Donald E. Forker as the "publicist who styled Kensington Heights the world's best home location." The improvements for the tract were being installed through an improvement bond approved by the City of San Diego, and bids for the contract for the work were being accepted. Contractor and developer David. H. Ryan received the road paving and grading contract for Unit 1 and O.U. Miracle won the contract for the improvements in Units 2 and 3.¹⁵

The Spanish Colonial Theme of Kensington Heights Custom homes in Kensington Park were an eclectic mix of Craftsman bungalow, Mission Revival, Spanish Eclectic, and Pueblo styles that many prospective homebuyers found unsettling Robert Sedlock (1958:2-4). The Kensington Land Company responded to make their real estate more luxurious by creating deed restrictions and a Supervisory Architectural Board to enforce Spanish style as the only acceptable architecture. At that same time, Requa had a column in the *San Diego Union* at the time where he promoted Spanish and Mexican style homes built with the new materials of the day. The Kensington Land Company retained Requa to chair the board in August of 1925. Nine months later on May 24, 1926, George Forbes, Sr. of the Kensington Heights Company induced Requa to extend Supervisory Review Board oversight of house designs in Unit 2. Four months later on September 28, 1926, Forbes added Unit 3 to the review. This latter subdivision included twenty-four exclusive rim lots with underground utilities (Sedlock 1958:4). Forbes set the prices for those lots at \$1200 to \$1500 and completed homes with those lots sold as high as \$19,000 (Forbes 1973). When times got tough during the Great Depression, Forbes used his own money to hire Requa to design the homes (AD 1007-063, San Diego Historical Society Research Archives).

Architectural Review, and Deed Restrictions for Setting and Design Unique to the Kensington Heights Community. The architectural restrictions set up by Davis Baker limited the property to residential purposes only with customary out-buildings including a private garage, all to be fairly worth not less than \$5,000.00. No temporary dwellings, outside lavatories, advertising signs, or outbuildings for residential purposes were permitted, only one single, first-class private residence.

That before the commencement of construction upon any building or buildings which may be erected upon said property, or upon any portion hereof, within Five (5) years from the date thereof, there shall be furnished to, and approved by the Seller, or the Seller's duly authorized Agent, complete plans — and specifications for such buildings, and such plans and specifications shall include the location, direction and facing of each such building or buildings upon said property, and no building shall be erected on said premises without such approval in writing of the Seller, or the Seller's duly authorized Agent, first had and obtained.

That plans for all structures to be erected on said lots, shall be submitted to the Seller, or the Seller's duly authorized Agent, and approved in writing before construction is started, and that no building or structure unless such building shall conform with the general shall be erected, constructed altered or maintained on

¹⁵ In 1926, Ryan had teamed with builder Arthur A. Kunze in the development of a number of homes on Witherby Street in Mission Hills. See "Historical Nomination of the David H. Ryan Spec House Number 1 / Arthur A. Kunze Builder, 4330 Witherby Street, Mission Hills, San Diego, California, by Legacy 106, Inc., 2008; See also *San Diego Union*, December 5, 1926, "\$94,000 Contract Is Awarded for East Development of Third Unit of New Kensington Heights Tract."

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said property unless such building shall conform with the general design and color scheme for the exteriors of all such (buildings to be erected on said lots, and architectural plan prepared by the Seller for the exteriors of all such buildings to be erected on said lots, or shall conform with such modifications thereof as many be authorized or approved by the Seller or the Seller's duly authorized Agent.

The photographic record for Kensington Heights as it developed between 1926-1929, is represented by a number of publicity pictures taken by the Davis-Baker Company, as well as pictures in the local media, such as the *San Diego Union* newspaper. Photographs on file at the San Diego Historical Society Research Archives in Balboa Park provide a visual record of the early development of the tract. Several photographs show road crews installing the pavement and sidewalks in Kensington Heights.

By May 2, 1926, the Sunday *San Diego Union* reported that construction had begun on the first dwelling in the new Kensington Heights tract. The article, "First Dwelling in Kensington Heights Under Way As Subdivision Improvements Rapidly Take Shape: Old English Architectural Style Copied in Initial Construction of Tract," stated:

"Publicity Contest" Model Home The Prudden House in Kensington Heights is a beautiful, single-story Richard Requa-designed model house, located on the north east corner of Middlesex and Marlborough Drive The house bears strong similarity to pictures of a rural cottage in Andalusia which Requa took in 1926 and published in his monograph, *Architectural Details Spain and the Mediterranean*.¹⁶ The single story model home received enormous publicity in 1926, due in large part to an advertising campaign that solicited plans for its design through a competition conducted by the *San Diego Union*. Although a winner was selected, in fact, the plans were drawn by Requa, who then directed the home's construction that year. The opening premier drew more than 200 people and the promoters expected several thousand on Sunday, November 14, 1926.¹⁷

By December 1926, Kensington Heights Unit 1 had completely sold out and the Davis-Baker Company had to rush the improvements into the second Unit months earlier than they had anticipated:

Sale of building sites in No. 2 has been so rapid that again we have had to change our plans with the result that contract for permanent improvement in the third unit was let last week and soon we will be able to offer these sites to future home builders." . . . "When we undertook the development of Kensington Heights, we recognized that property as among the best residential property in and around San Diego," Baker says, "Development has brought out the attractive features of that section and the public has been quick to show appreciation. Many resales of early purchases at advanced prices show that this appreciation is constantly growing. This section when our development and building program is completed, will easily take front rank with the high class, exclusive residential sections of southern California."¹⁸

John Forward, president of the Union Title and Trust Company and Union Trust Company of San Diego, reported in the *San Diego Union* on June 16, 1929, that San Diego and the work in Kensington Heights had gained national recognition through the publication of a profusely illustrated 5-page article in the May 27 issue of the *National Real Estate Journal* that was published in Chicago and distributed nationwide. The article, authored by Harrison R. Baker, was entitled "How Subdivision Sales Were Created by an intensive Home Building Program" ("Kensington Heights Gains National Recognition for Itself and City").

¹⁶ Jackson, DPR form, Nomination of the Prudden House, page 2 of 28.

¹⁷ See *San Diego Union*, November 14, 1926, "The Union's Model Home Open For Public Inspection Today; Woman's Home Plans Selected in House Test: Four Hundred Designs Submitted in Contest for the Union's Model Dwelling; Numerous Ideas Offered Builders in Prize Design: Kensington Heights Swelling Completely Furnished For Expected Visitors."

¹⁸ Harrison R. Baker, *San Diego Union*, December 5, 1926.

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By 1930, the Davis-Baker Company advertised that "Three years ago it was a mere barley field; today over 125 families have already selected it for a permanent residence."¹⁹ It is important to note that Requa made the first of his heavily promoted tours of Europe in 1926, and both of these houses were constructed shortly in the aftermath of his first trip, where he had gone to intensively study the architectural attributes of the Mediterranean and how they could be applied back in Southern California.²⁰

Kensington Heights Attention. The article also makes it clear that the Model Homes were considered design-types for future construction, and prime examples to illustrate the virtues of the tract. Both residences were opened to the public for tours promoted by the Davis-Baker Company. The photo caption declared:

An excellent example of the style of architecture which is making San Diego one of the show places of the country, is given in the accompanying illustration. A two-story southern California home, just completed in Kensington Heights, is shown at the right with the tract's model home, built from plans selected in a competition, at the left. The new building, now open to public inspection, is declared to be just as perfect an example of the two-story southern California style as the model home is of the bungalow type. The real atmosphere of Old Spain is combined in this home with the most modern of conveniences. It will serve as a model for future construction in Kensington Heights as well as other parts of the city.

NEW KENSINGTON DWELLINGS OPEN: Home Builders Invited to Inspect Southern California Type to Obtain Ideas. San Diegans who are planning to build homes in any part of this city are invited to visit today the two-story Spanish home just completed at Marlborough drive and Middlesex drive in Kensington Heights by the Davis-Baker company, developers of Kensington Heights.

Through the courtesy of W.F. Riley, builder of the home, the public will be welcomed to inspect it from top to bottom. Any feature of the building which appeals to prospective home builders may be adopted by them, says the owner, whether the lots on which they plan to build are in Kensington Heights or any other part of San Diego. . . . "We will aid in every way possible in setting a high standard of home construction for all parts of San Diego." Today's invitation to public to make use of the ideas incorporated in the fine home in Kensington Heights is in line with that policy.²¹

The Davis-Baker Company featured the pairing of the Requa Model Home, a two-story home, with the tract's signature Electrolier light and newly paved streets, in a large advertisement with photograph intended to represent the tract, entitled: "A new HOME DISTRICT is building: Homes are open for inspection," on July 31, 1927.

Improvements are all completed, beautiful, true Spanish types of homes are building. A new residential atmosphere is being created in Kensington. . . It is being built for the most discriminating home owner . . . Come out now and inspect this new district of true Spanish homes. Some homes of the newest design in architecture are open for inspection. . . NEW HOME BARGAINS Mediterranean Spanish stucco, 2-story, 7 rooms, 2 baths, patio, fishpond, balconies, Frigidaire, gas furnace. Price \$18,000 – cash \$5,000.

Rapid Appreciation in Prices. Advertisements in 1927 by the Davis-Baker Company promoted their "District of True

¹⁹ See *San Diego Union*, February 9, 1930, "You Who Are Planning a Home – do not fail to see beautiful Kensington Heights!" Advertisement.

²⁰ See 'Requa's Rants' <http://www.legacy106.com/RequasRants.htm>, which reproduces a number of Requa's "Southern California Architecture" columns featured in the *San Diego Union* in the mid 1920s.

²¹ *San Diego Union* of March 6, 1927.

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Spanish Homes.²² Subsequent publicity in the next few months commented upon the series of homes of distinctive architecture and model home that had been attracting hundreds of visitors.

By 1928, the Davis-Baker Company boasted "Resumption of 1926 Real Estate Activity Indicated in New February Land Sales: Kensington Heights Developers Elated Over Business In First Week of Month"²³. The article featured photographs of six Kensington Heights homes, as well as the Prudden home, B.S. Litchfield residence, home of Herbert C. Bathrick, and L.O. Palmer. The promoters were anxious to ramp up their advertising because installation of the road improvements and utilities had made it difficult to drive through the tract. With that work nearly out of the way, they were anticipating a profitable year.

The caption to the photograph stated:

Beautiful homes of true Southern California architecture are arising on the high mesa land of Kensington Heights and this new district fast is becoming one of the city's show places. Kensington Heights looks down on the old San Diego mission across the valley, the place "where California began." Photographs show a group of new Heights homes.

Visitors were invited to see "San Diego's flawless, best and fastest building, close-in view district of better homes." They had created another model home at 5272 Marlborough Drive. The "Color House" came completely furnished and was open for inspection. Further north, on the valley rim, they built an observation platform for visitors to gaze upon the panoramic view of "historic" Mission Valley and the "multicolored" mountains.²⁴

Prizes from Developers for Prettiest Home Yards and Davis Baker Promoting. On August 19, 1928, the Prudden House and several others were featured prominently in the *San Diego Union* with caption "Three of the most beautiful yards in Kensington Heights which are certain entries in the proposed new prize contest for the tract's best yard":

DEVELOPERS OF KENSINGTON HEIGHTS TRACT TO GIVE PRIZES FOR PRETTIEST HOME YARDS. To encourage beautiful yards, Davis-Baker company, developing Kensington heights, is contemplating offering a series of prizes to residents of Kensington heights for the most beautiful yards and gardens. Already the tract is alluring in this regard and the prizes should stimulate every resident to beautify his domain.

This and other publicity proved successful and the Davis-Baker Company placed regular pictorial essays in the newspaper's development. In March they had set a record of almost \$100,000 in home sales and \$140,000 in April. With that success, they boasted in the April 28, 1929 article "Kensington Heights Real Homeland":

The top picture is proof, say members of Davis-Baker company, that Kensington Heights is no longer a mere subdivision, but has graduated into a finished community of fine homes. Bottom – One of the two-story homes which are making Kensington Heights a popular place in which to live.

By September, 1928, Davis-Baker stated "During a recent five months Kensington Heights built a total of new houses equal to 9 percent of the entire San Diego investment in new construction for the same period."²⁵ That the vision of George T. Forbes and the Davis-Baker Company had for the Kensington Heights community was enlightened for its time, and their claim that a home purchased in the tract would be a sound investment, is borne out by the decades. A *Tribune-Sun* newspaper article "New Kensington Heights Homes among Finest in City, Planning Commission Records Disclose: Average Dwelling Value Exceeds All Other Districts in San Diego." The *San Diego Union* also featured the community on January 19, 1970, with "Know Your Neighborhood: Talmadge-Kensington Retain Flavor."

²² *San Diego Union*, August 7, 1927 and the "added value of permanent restrictions with architectural supervision on every new house" *San Diego Union*, October 9, 1927.

²³ *San Diego Union*, February 12, 1928.

²⁴ *San Diego Union*, June 24, 1928.

²⁵ *San Diego Union*, September 2, 1928, "Streets of Heights Reflect Progress."

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***B10. Significance (Criterion A continued):**

The resource built as a Model Home and Exhibition house. The resource is referred to as *The Ridgeway House*, *The Valley Rim Specimen Home* and *The Million Dollar House* and was used extensively in articles and advertising of the time as an example by Master Architect Richard Requa of his "Ideal California Home" while also being promoted by the Davis-Baker Company as an exhibition home of the highest style. Model Homes were considered design-types for future construction, and prime examples illustrate the virtues of unified development. The residence was designed for builders and the public for tours. Requa spoke about the home as an archetype of his ideal California Home and its use as a prototype for other designers and builders and the public in the December 1929 issue of *The Modern Clubwomen*

For a long time I have hoped for the opportunity to design a typical California home, to have it appropriately furnished and open for exhibition to the influential citizens of San Diego who are interested and active in promoting the city's welfare. At long last this opportunity has been afforded to me by Mr. George T. Forbes, Owner of Kensington Heights, who has enthusiastically financed the venture. Mr. Forbes and the selling agents for his properties, The Davis Baker Company, have taken a commendable interest in good architecture and are endeavoring to make Kensington Heights a model Southern California Community.

After completion of the house, on January 20, 1929, the George T. and Marie Forbes Model Home was featured prominently in the *San Diego Union* with caption "Model Being Erected to Assist Builders" and further :

The house is being built for exhibition purposes, prior to occupancy as a concrete demonstration of what can be done in house beautification on the Valley Rim (Kensington Heights)... The specimen Ridgeway House just opened for exhibition, is the last word in luxurious California dwelling. The view of California's first mission from the especially designed "airview" living room is as memorable as that of a great painting.

Early Area History During the Native American, Spanish, Mexican, and American Periods. The landscape that we see today in this area has changed dramatically over time. The first people who arrived in this area may have come here as early as 20,000 years ago, although that is a subject of ongoing study. Certainly early peoples began to populate the region by 12,000 years ago. During that era, the Laguna Mountains were frozen and expansive savannah lands surrounded shallow lakes east to the Lower Colorado River. One of the most dramatic differences involved the location of the coastal shoreline, which was substantially further to the west than what we know today. In fact, geological evidence suggests that glacial ice drew-down the sea level to approximately 400 feet lower than we know it today. The "coastal" archaeological sites that reflect this period of occupation are now deeply submerged and available only to underwater explorers.

Between 10,000 and 5,000 years ago, glacial melt elevated the sea level and prehistoric people intensified their use of the land. About 1,500 years ago, rainfall lessened and San Diego became the coastal desert of today. Archaeological investigation of San Diego has revealed most prehistoric cultures concentrated their population centers near freshwater drainages, estuaries, bays, and marine resources. Most of the prehistoric sites recorded consist of vegetal roasting ovens, trail breakage, and overnight camps. At least one seasonal habitation camp existed in Switzer Canyon at the time Spanish colonists arrived in San Diego in 1769. Other villages are known to have been in Mission Valley, Rose Canyon, and around San Diego Bay.

Prior to 1769, Native Kumeyaay families and unknown prehistoric people before them lived in this general area on a nomadic basis, following food resources as they became seasonally available. The local Kumeyaay people continued traditional use rights on the land in this area through the Spanish and Mexican periods of California history, although their ability to live in the area and use the resources of the land became increasingly restricted by European dictates and encroachment from non-native grants, pre-emption, and homestead claims upon choice properties.

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***B10. Significance (Criterion A continued):**

The first United States surveys passed through this area in the 1850s, but the first subdivisions as we understand it today with the system of Blocks and Lots did not occur until after 1900. Some sources record local Kumeyaay families living in Mission Valley and in various parts of coastal San Diego until about 1910 based on ethnographic interviews (Shipek 1991). After then, the Kumeyaay families who had not been forced to live on U.S. Government controlled reservations had abandoned these ancestrally-owned lands to move east or south to Baja, California where they still had cultural ties and could live with less interference. While today, American society generally does not recognize Native American usage/ownership of the land as part of the legal chain of title, it is, nevertheless, part of the chronological and historical sequence of land usage over time.

Given the many thousands of years of prehistoric occupation, the Spanish colonization era passed through the Mexican Revolution and Mexican War with the United States in a mere heartbeat of time. By the 1870s, European American land surveyors began extending the boundary of the City of San Diego. Real estate speculators bought "Pueblo Land" from the Common Council and City Trustees and then drew maps that created grids of streets and blocks of lots.

Conclusion: The George Thomas and Marie Forbes / Richard Requa Model Home at 4256 Ridgeway demonstrates special elements of the Davis-Baker Company's planning philosophy and marketing program for its subdivisions, using architect Richard Requa's designs to create a cohesive community style and to heighten property values, it is a model home of the Davis-Baker Company used to exemplify the style in articles, and used in their marketing program. The home is an excellent example of a beautiful two-story Spanish Eclectic home that represented the highest demonstration of the style and current architectural design in San Diego. The house at 4256 Ridgeway fits within this context, and was found to indicate that it influenced the development of the community and wider development in San Diego and thus does merit designation under Criterion A.

Although other model homes have been nominated and designated in Kensington Heights, this resource was openly used by Requa, Forbes and the Davis-Baker Company as an example of the style and development strategy to builders and the public. It was widely promoted at the time as the perfect representation of the style (based on Spanish and Mediterranean styles) and held up as an example of unified development which influenced the development pattern of the community and is an example of this contribution and this partnership. This is the only known example of the Portland Cement Company financed photo expedition to the Mediterranean and Spain directly influencing architectural design and interpretation in a model home for marketing the company's cement and wall products in home construction.

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***B10. Significance - Criterion B:**

Criterion B: *Is identified with persons or events significant in local, state, or national history. A summary of the individuals associated with this property is provided along with a conclusion regarding their significance under Criterion b.*

**George T. and Marie Forbes
 (Owners, 1929 – 1930) (See Attachment E.2 pp. 162-163)**

Although, Legacy 106, Inc. concludes that George T. Forbes was an important individual whose specific achievements and contributions to economic, architectural and aesthetic development in San Diego are significant, Legacy 106, Inc. does not find the evidence to meet the threshold that this home is the most closely associated with George T. Forbes or that the resource is the best exemplifying home representing George T. Forbes' very significant and productive lifetime in San Diego.

George Thomas Forbes was born in Wauthena, Kansas in 1889. He married Marie Bower in Iowa in 1914. Before entering into real estate development, Forbes ran a hotel with his brothers in Montana. He was also employed by an import-export company headquartered in New York, however, the business fell into bankruptcy after falling victim to a scam. He and Marie then moved to Santa Monica, California, where he then established his real estate business. The early development of the Kensington Heights Subdivision dates to 1922, when George Thomas Forbes purchased a large tract of land in San Diego. Forbes partnered with one of Southern California's premier developers, the Davis-Baker Company of Pasadena and architect Richard Requa, to develop the new community as an exclusive, residential tract. The company formed between Forbes and the Davis-Baker Company was called the Kensington Heights Company, and Forbes was its President. With its close proximity to the new State College and Herbert Hoover High School as well as the views of the Mission Valley rim and distant mountains, Forbes found his location ideal for an "investment-quality" tract that buyers would find rivaled other exclusive communities such as Beverly Hills in Los Angeles and the Oak Knoll section of Pasadena. By 1926, construction had begun on the Kensington Heights Subdivision, Unit 1. George Forbes died in San Diego in 1974. Marie Bower Forbes was born on December 3, 1893 in Guthrie Center, Iowa. She had four children with George: Marie, Betty, George, Jr., and John. Marie passed away in San Diego in 1971.

George Thomas Forbes was an important historical figure in Kensington history. With the 110 acres he bought north of Kensington Park, he created an exclusive luxurious community of Spanish style homes priced for San Diego's elite. Working with other real estate developers, famous architects, and influential elected officials he met doing community service through the San Diego Board of Realtors, Old Mission Rotary Club, Al Bahr Shrine, and Kensington Community Church, Forbes set high standards for the early history of Kensington when it was still a rural County in-holding (*San Diego Union*, July 29, 1974; *San Diego Tribune*, July 29, 1974).

George Thomas Forbes arrived at age 33 in San Diego amidst the 1922 real estate boom and hustle and bustle of commerce in the City of San Diego. He had first moved to Santa Monica from his birth home in Wathena, Kansas (Forbes 1973; Bauman 1997). Flush with oil money earned from wells on the family land in Montana, Forbes used family money to invest in land to build and sell homes over a number of years. Through agent Ed Rossom in 1920, Forbes bought the 110 acres of land under the movie set for \$800. He leased to the studio until he moved to San Diego and set up shop. Forbes contracted Figure 2. Kensington Heights subdivisions, Units 1, 2, 3. with Davis-Baker Real Estate of Pasadena and became president of the new sales office. Forbes subdivided the land in 1922 and sold real estate lots. He named his new community "Kensington Heights" and distinguished his project from Davidson's by deed restrictions that forced homes to be designed in Spanish style and approved by Master Architect Richard Requa. Although he used his own money to install streets, sidewalks, curbs, gutters, and some landscaping, he passed these costs along to the homebuyers through County of San Diego Improvement Act Bonds. His visionary leadership in creating deed restrictions and working with Requa on the Supervisory Architectural Board ensured development of attractive and artistic Spanish style custom homes for the wealthiest class of citizenry.

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***B10. Significance (Criterion B continued):**

As noted earlier, Forbes shifted from a realtor of lots suitable for custom homes to a developer and builder of homes designed by Requa & Jackson under his commission. These Depression-era homes differ from the custom homes in grandeur, as Forbes concentrated sales to those San Diegans of sufficient affluence to afford his exclusive properties.

For the reasons stated above, Legacy 106, Inc. concludes that George T. Forbes was an important individual whose specific achievements and contributions to economic, architectural and aesthetic development in San Diego are significant. However, his association with the house was brief (1 year). The home was built as a model home, and not a personal residence that George Forbes lived in or had built for himself or his family. Also, there are various model homes in Kensington Heights owned and built for George T. Forbes. It is concluded that this resource does not rise to the level to prove it is the best example associated with George T. Forbes' very significant and productive lifetime in San Diego.

**Thomas R. and Rose T. Hanna
(Owners and Residents, 1930 – 1933) (See Attachment E.2 pp. 164-166)**

Thomas R. Hanna bought 4256 Ridgeway in 1932. He was born in Pennsylvania about 1894, and moved to San Diego from New York City with his wife, Rose. Rose was born in Kentucky about 1902. Thomas was the lessee of the Pickwick Hotel in San Diego, which was built in 1926. The seven story building was located on Broadway between First and Front Streets. The 1930 Census also lists three children as living with them at 4256 Ridgeway: Olga, Constance, and Virginia. No further information could be located about Rose Hanna.

Insufficient information was found about Thomas R. and Rose T. Hanna to determine they were historically significant for their association with 4256 Ridgeway Drive under Criterion B.

**Mark C. and Josephine Hanna
(Owners and Residents, 1933 – 1944) (See Attachment E.2 pp. 167-169)**

Mark Crouch Hanna and his wife Josephine Cooper Moffatt Hanna lived at 4256 Ridgeway from 1933 until 1944. Mark was born in Farnam, Nebraska on September 11, 1898. Josephine was born in Iowa City, Iowa on September 13, 1899. She and Mark were married there in 1920. They moved to California in 1930, first settling in Los Angeles. They had a son named Mark Crouch Hanna, Jr. and David Hanna. Mark Sr. owned and operated a Chrysler-Plymouth auto dealership and service center at 1061 India Street in San Diego during the time he lived at the resource. He sold the business in 1961. Josephine Hanna died in San Diego on May 20, 1959, and Mark Hanna, Sr. died in San Diego in July 1964. It is unclear how Mark Sr. is related to the previous owner, Thomas R. Hanna.

Insufficient information was found about Mark C. and Josephine Hanna, to determine they were historically significant for their association with 4256 Ridgeway Drive under Criterion B.

**Larry T. Finley and Miriam Finley
(Owners and Residents, 1944 – 1945) (See Attachment E.2 pp. 170-177)**

Although Legacy 106, Inc. concludes that Larry T. Finley was an important individual whose specific achievements and contributions to entertainment and economic development in San Diego are significant, Legacy 106, Inc. does not find the evidence to meet the threshold that this home is the most closely associated with Larry T. Finley or that the resource is the best exemplifying home representing Larry T. Finley's productive lifetime in San Diego.

Larry T. Finley was born Lawrence Finkelstein in Syracuse, New York on May 4, 1913. At age 18, he became manager of a nightclub there called Café DeWitt. In the 1930's he moved to Los Angeles and opened Finley's Credit Jewelers. The original store was in Burbank, but he soon expanded into other areas of Los Angeles. Larry and his wife Miriam lived in San Diego briefly during the mid-1940's, however, during that time Larry leased out the Mission Beach Amusement Park, including Mission Beach Ballroom, from the City of San Diego. He staged and promoted

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***B10. Significance (Criterion B continued):**

numerous concerts at the ballroom, especially in the big band genre. The Dorsey Brothers played the Mission Beach Ballroom frequently while it was operated by Finley, and they also partnered with Finley as co-owners of the Casino Gardens Ballroom in the Ocean park area of Santa Monica. In the late 1940's, he partnered with Clinton McKinnon to form the Finley-McKinnon Broadcasting Company, which owned and operated the KSDJ radio station in San Diego. Finley was a disc jockey at Hollywood's KFWB radio station, which was located inside a restaurant he owned on Hollywood's Sunset Strip called "Larry Finley's". His restaurant was next door to the Mocambo nightclub, and both establishments were extremely popular with celebrities. Finley would utilize the KFWB studio inside is restaurant to broadcast live interviews and a nightly television program featuring the celebrities called *Dinner at Eight*. He was also the master of ceremonies of two other shows: *Strictly Informal* and *Music Is My Beat*. These shows were some of the first television programs to be aired by the Armed Forces Television Network to troops in Korea. Larry Finley was instrumental in developing audio cassette and videotapes to be mass marketed to the general public, as well as being adopted as a new mode of recording by record labels and the movie and television industries. In the mid 1960s, Finley became President and CEO of the International Tape Cartridge Corporation (ITCC). He acquired the audio tape rights from 57 record labels and became the largest provider of music entertainment on pre-recorded tape. In 1970, he founded the International Tape Association, which is now known as the International Recording Media Association (IRMA), at a time when audio tape products were still not widely used. Larry passed away in Long Island, New York on April 3, 2000. No further information could be located about Miriam Finley.

For the reasons stated above, Legacy 106, Inc. concludes that Larry T. Finley was an important individual whose specific achievements and contributions to entertainment and economic development in California are significant. However, his association with the house was brief (about 1.5 years). Also Larry T. Finley's time in San Diego was brief (about 3 years) before getting divorced and moving back to the Los Angeles area. It is concluded that this resource does not rise to the level to prove it is the best example associated with Larry T. Finley's significant and productive lifetime.

**Minor J. Hyde and Merle M. Hyde
(Owners and Residents, 1945 – 1946)**

Very little information could be located regarding Minor Joseph Hyde and Merle M. Hyde. Minor was born on March 31, 1897 in Boulder, Colorado, and died on April 29, 1955. Merle was born about 1898 in Grafton, North Dakota.

Insufficient information was found about Minor J. Hyde and Merle M. Hyde to determine they were historically significant for their association with 4256 Ridgeway Drive under Criterion B.

**Alfred W. and Grace M. Harper
(Owners and Residents, 1946 – 1967) (See Attachment E.2 pp. 178-179)**

Alfred William Edward Harper and his wife Grace lived at 4256 Ridgeway from 1946 until 1967. Alfred was born on May 12, 1890 in Chicago, Illinois to English immigrants. Grace was born in Pennsylvania. According to his draft registration card from WWI, Alfred was a district manager for the San Diego Union Morning Paper. Later in his life, and during the time he lived at the resource, he was in the electric sign business. Alfred was the President of the Luminad Corporation and owned the San Diego Neon Sign Company. In the early 1950's, the San Diego Neon Sign Company manufactured the iconic Kensington neon sign. The original sign was designated historic in 2008. A replica of the original sign currently hangs above Adams Avenue.

Insufficient information was found about Alfred W. and Grace M. Harper to determine they were historically significant for their association with 4256 Ridgeway Drive under Criterion B.

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*B10. Significance (Criterion B continued):

**John L. and Frances J. Davies
(Owners and Residents, 1967 – 1974)**

After an exhaustive search, records pertaining to John L. Davies and Frances J. Davies could not be located.

Insufficient information was found about John L. and Frances J. Davies, to determine they were historically significant for their association with 4256 Ridgeway Drive under Criterion B.

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Criterion "C" *Embodies distinctive characteristics of a style, type, period, or method of construction or is a valuable example of the use of indigenous materials or craftsmanship.*

The George Thomas and Marie Forbes / Richard Requa Model Home is an excellent example of a Spanish Eclectic home built as a display/model home by Established Master Architect Richard Requa to showcase his ideal Spanish "California Style" of architecture. George Forbes hired Requa to design this model home. Forbes contracted with Davis-Baker Real Estate of Pasadena who advertised the home extensively as *The Ridgeway House*, *The Valley Rim Specimen Home* and *The Million Dollar House*. The home was also used in articles in magazines of the time as an example by Richard Requa of his "Ideal California Home". Model homes were considered design-types for future construction, and prime examples illustrate the virtues of unified design and development. The residence was designed for builders and the public to tour. Requa spoke about the home as an archetype of his ideal California home and its use as a prototype for other designers and builders and the public. The home was promoted by the Davis-Baker Company as an exhibition/model home of the highest style. The George Thomas and Marie Forbes / Richard Requa Model Home is the best known example of direct photos of Old Spanish Architectural elements influencing Requa's design and actual construction in a residence.

Spanish Eclectic Style. Many architectural historians attribute the high popularity of the Spanish Eclectic style variations in San Diego with the popularity of the 1915 Panama-California Exposition, which was held in San Diego from 1915 through 1916. However, the most likely influence for the shift in popularity would be the Bertram Goodhue-designed 1922-1923 Marine Corps Recruit Depot and Naval Training Center. Soon thereafter, technical journals, newspapers, and magazines promoted Spanish style architecture as a revitalization of interest in 18th and 19th century California history. The *San Diego Union* hired Master Architect Richard Requa to write a weekly column critiquing local architecture and he used this forum to attack everything but his own preferences of what he termed, "The Southern California style." He traveled to Europe and North Africa in 1926 and then returned to influence what he believed to be the "honest" historical style. Developers George Forbes and the Davis-Baker Company hired Requa to review the architectural plans for Kensington Heights and the Southlands Company conducted their own reviews of builder plans for Kensington Manor. Although the style continued as late as 1948, the Great Depression caused a shift to "patriotic" styles and Spanish style lost favor to Colonial Revival, Cape Cod, and Neo Classical style houses.

Designers of Spanish Eclectic houses often borrowed from Moorish, Byzantine, Gothic, and Renaissance motifs (McAlester and McAlester 2002:417). The fired red clay tiles on this house are Spanish style Mission half barrels. The walls of houses in this style are stuccoed to appear like old adobe buildings in artistic interpretations from Spanish / Mediterranean origins. In general, designers of the period were engaged in a process to define and interpret appropriate architectural styles for our climate. A great deal of literature of the period was devoted to defining an appropriate "Southern California Style" of architecture. The strongest popularity for Spanish style residential architecture hit San Diego about 1925, when the newspapers and popular magazines promoted this as an authentic style harkening back to San Diego's Spanish roots.

In greater detail, this two-story house is has a varied form with a low-pitched hipped Mission half-barrel roof and exhibits minimal eave projections with short rafter tails. On the first floor is an inset covered porch and inset arched door. Flanking the front door is a colored stained glass cathedral style window on the left. Above this is a boxed window grille allowing for the upper double casement to open freely. Elaborate chimneys top details further define the

In greater detail, this two-story house is has a varied form with a low-pitched hipped Mission half-barrel roof and exhibits minimal eave projections with short rafter tails. On the first floor is an inset covered porch and inset arched door. Flanking the front door is a colored stained glass cathedral style window on the left. Above this is a boxed window grille allowing for the upper double casement to open freely. Elaborate chimneys top details further define the home Spanish eclectic feel. At the front wall juncture where the home meets the protruding front double garage a small stucco balcony merges where the two wings converge. The garage has a curving top lintel over a lattice patterned wooden double garage door and is topped with a decorative copula. The homes front façade contains casement windows with some being flanked by paneled decorative shutters.

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***B10. Significance - Criterion C:**

Spanish style wrought iron balustrades are used on a rear upper level porch and are seen throughout the home on railings and interior staircase railings and other details. On the east end of the main house the extended clay tile roof is supported by a single lathe turned support column with matching wooden balustrade. French doors and patios connect the rear outdoor and indoor spaces. The large rear patio is dominated by a central star shaped tile fountain. The home features a unique and innovative large rear glass bay window or "Airview" window (as it was called in advertising) with metal edges holding very large sections of fixed glass on the main projecting rear wing. This large storefront type window provided for excellent views of mission valley and the San Diego de Alcala Mission below.

The builders selected high quality building materials, hired fine craftsmen, and Master Architect Richard Requa successfully blended Moorish, Mediterranean, and classic Spanish details in the creation of this house. This high end design, materials, and expression of craftsmanship exhibited in this house are exceptional even when compared with surrounding Spanish Eclectic style houses in Kensington Heights.

The architecturally defining features that are supportive of historic landmarking are:

1. The hipped fired red clay Mission half-barrel tile roof;
2. The minimal overhanging roof eave;
3. The gritty wall stucco;
4. The second floor rear porch with lathe turned column and railing;
5. The Spanish style wrought iron railings;
6. The Spanish style interior wrought iron staircase railings;
7. The wood framed casement, fixed, and double hung windows;
8. The innovative large rear glass bay window or "Airview" window (as it was called in advertising) with metal edges holding very large sections of fixed glass
9. Medieval style front door with patinated cast brass door latch and locking plate;
10. The cantilevered stucco chimney with decorative stepped double cap.
11. The colonaded covered porch and inset arched door.
12. The interior Spanish style terra cotta and polychrome tiles in the foyer and staircase;
13. The interior wrought iron staircase railing;
14. The colored bottle bottom stained glass style window to the left of the front door.
15. The decorative lathe turned wooden boxed window grille on the front façade.
16. The small stucco front balcony which merges into the house where the two wings converge.
17. The homes front façade containing casement windows with some flanked by paneled decorative shutters.
18. The Spanish style wrought iron balustrades on a the rear upper level balcony.
19. The large rear patio with by a central star shaped tile fountain.
20. The French doors connecting indoor and outdoor spaces.
21. The decorative wooden lattice patterned garage front door.
22. The decorative rooftop cupola topping the front garage hipped roof.

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***B10. Significance (Criterion C continued):**

Architectural Integrity Analysis. The following is an analysis of the Integrity of the homes architecture.

Location. *Location is the place where the historic property was constructed or the place where the historic event occurred*

Based on comparison with the Sanborn Fire Insurance map and other research, the house is shown to be in its original location at 4256 Ridgeway. **The House has excellent integrity of Location.**

Design. *Design is the combination of elements that create the form, plan, space, structure, and style of a property. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.*

Analysis of the original architectural plans, building records and examination of the resource at 4256 Ridgeway reveals the north, south, east and west elevations closely match the original design of the house. This is an outstanding example of a Spanish Eclectic home designed by Master Architect Richard Requa in 1929. As seen in the building records and comparisons between the original plans and current photos, The home is in remarkable original condition. The only change in the original design is the addition of a rear pool and pool house which is unconnected to the home in the rear lower yard area. This addition is exceptionally well blended with the home and is not in the public view. **The Design element of this home is excellent.**

Setting. *Setting is the physical environment of a historic property. The setting is the larger area or environment in which a historic property is located. It may be an urban, suburban, or rural neighborhood or a natural landscape in which buildings have been constructed. The relationship of buildings to each other, setbacks, fence patterns, views, driveways and walkways, and street trees together create the character of a district or neighborhood.*

The street and side setback of the house matches the historic neighborhood. Of equal importance, the lawn divided by the meandering concrete walkway pavers is original as seen in the original plans and historic photos. The lawn is mature and large typical of the older landscapes. The only important change of note to the setting is in the rear backyard setting which originally held a view of the San Diego Mission de Alcala for which the special bay window was developed. As is common, urban sprawl and development in Mission Valley has concealed the historic mission and the view of the original natural valley. **The house has excellent integrity of Setting.**

Materials. *Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property. The Standards state that deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.*

The roof tiles look to be original. Robert Sedlock, the owner since 1974, reported no changes to the roof or wall stucco other than small escape upkeep and repair. The wall stucco is original. The home features all original windows and doors on all elevations. The front door is original, as is the old patinated brass door latch and locking plate. Decorative lathe turned wooden wrought and iron railings are intact and original. Original lighting fixtures and tile work are retained.

The cast concrete divided walkway leading up to the house are the original cast concrete. There are no significant changes to the materials within the public view. As noted throughout this analysis, **the Materials aspect of Integrity of this home is excellent.**

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***B10. Significance (Criterion C continued):**

Workmanship. *Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.*

The craftsmanship exhibited in this house represents skilled construction techniques. In particular, the skills in sculpting the exterior wall stucco and interior wall plaster is high quality. As noted above, the blacksmithing of the wrought iron balcony supports and other railing shows high quality workmanship. Masonry workmanship in laying the terra cotta and polychrome tiles in the entry, staircase, and fireplace are exceptional. **The Workmanship aspect of Integrity is excellent.**

Feeling. *Feeling is a property's expression of the aesthetic or historic sense of a particular period of time.*

This 1929 Spanish Colonial residence in its present excellent original condition is well preserved and imparts the visitor with a realistic sense and feeling for the late 1920s and early 1930s historical Kensington Heights neighborhood. The home is custom designed by Master Architect Richard Requa and beautifully conforms to its hillside location. The home blends in well with historic older neighboring properties in Kensington. The feeling of a Spanish eclectic home and the late 20s early thirties pre-depression age are retained. **The Feeling aspect of Integrity is excellent.**

Association. *Association is the direct link between an important historic event or person and a historic property.*

The George Thomas and Marie Forbes / Richard Requa Model Home is associated at 4256 Ridgeway and demonstrates special elements of the Davis-Baker Company's planning philosophy and marketing program for its subdivisions, using architect Richard Requa's designs to create a cohesive community style and to heighten property values. It was a model home for Requa, George Forbes and the Davis-Baker Company used to exemplify the height of the Spanish Eclectic "California Style" home in articles, and was used in their marketing program. The home is an excellent example of a beautiful two-story Spanish Eclectic that represented the highest demonstration of the style and current architectural design in San Diego. The house at 4256 Ridgeway fits within this context, and was found to indicate that it influenced the development of the community and wider development in San Diego retains this association. **The Association aspect of Integrity is excellent.**

Conclusion: The George Thomas and Marie Forbes / Richard Requa Model Home meets seven of seven aspects of integrity and can be said to have excellent architectural integrity for historical designation. Legacy 106, Inc. recommends the house for historical designation under Criterion C.

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Criterion "D" *Is representative of a notable work of a master builder, designer, architect, engineer, landscape architect, interior designer, artist or craftsman.*

The George Thomas and Marie Forbes / Richard Requa Model Home is an excellent example of the work of Master Architect Richard Requa during the height of his career. The house embodies distinctive elements of Richard Requa's use of Spanish Revival architecture. The architect himself described the home in a 1929 article (See attachment Section E.1 A) and his desire to display this prototype as his idea of the "typical California home" opened for exhibition to the "influential citizens of San Diego who are interested and active in promoting the city's welfare." The home is an important example of his architectural creation in 1929, just prior to the economic depression of the 1930's. This home demonstrates his continued influence on Spanish Eclectic architectural development during the difficult financial years of the Great Depression and shaped the architectural styles of Kensington Heights through the 1930's.

Richard Requa

Roughly mid-point in Requa's career, the George Thomas and Marie Forbes / Richard Requa Model Home allowed Requa to apply design elements he had observed during field research in Spain and Mexico in the early years of his career.

Master Architect Richard S. Requa began his professional career as an electrical engineer at Norfolk College in Nebraska. His family hailed from Rock Island, Illinois, where he was born on March 27, 1881 (Cavignac 2000:2). In 1907, Master Architect Irving Gill hired Requa as Project Supervisor. Through this apprenticeship, Requa received training and independent standing as an architect (Requa 1909; Jackson 2002). From Gill, he learned to experiment with cast concrete and "simple, unadorned architecture whose cubed masses, broad surfaces, and recessed openings took advantage of the brilliant California sun" (Eddy 1997:230-231).

By 1912, Requa left Gill and formed a partnership with another Gill-trained architect, Frank L. Mead (Cavignac 2000:2). Caught up in Progressive Party politics of the period and inspired by San Diego Panama-California Exposition designs, partners Mead and Requa initiated intense study of 15th through 18th century Spanish and Mexican architectural styles, Native American southwestern pueblos, and 11th through 14th century Moorish architecture (Starr 1990:114). While working on a commercial district in Ojai, California, they designed homes for prominent San Diego business people (San Diego Historical Society 2002). Although Requa did not work on the Panama-California Exposition, he carefully examined Master Architect Bertram Goodhue's Spanish Colonial theme architectural styles. Mead and Requa became known for more traditional Mediterranean and Spanish style architecture. While Mead focused more on Moorish architecture, Requa took a trip in 1914 to study Spanish Colonial architecture in Cuba, Panama, and South America (Sorbel 2002:232). Both men worked room interiors with outdoor terraces by designing French doors and expansive windows toward south and west-facing views.

During the Requa and Mead era from 1912 to 1920, Requa evolved architectural attention to simple, outdoor living and capturing sunlight inside houses. The building style adapted the floor elevations to the natural topographic landform with gardens and terraces or patios taking advantage of the Southern California climate. The philosophical or spiritual inspiration for these concepts in this period may have stemmed from the first Mead and Requa commission, the Krotona Inn at the Hollywood retreat of the Theosophical Society (Willis 2002:1-5).

The relationship of Requa with Theosophists is not well known, although one campus existed on Point Loma in San Diego and may have had connections there. The story is that he met Augustus Knudsen at the 1905 National Irrigation Conference in Portland, Oregon and later obtained a contract to design two of their spiritual learning buildings at the Krotona Colony at Los Angeles (San Diego Historical Society, Research Archives). Although Mead represented the firm at most of those meetings, Requa initialed the plans and worked closely with the contractors to ensure the design was faithfully carried out. The Theosophists believed the dome could capture spiritually charged mental particles from concentrated exercises. The designs incorporated Moorish and Egyptian mystical elements in the doors and windows. This work lasted two years and may have influenced Requa in later designs of residences

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***B10. Significance (Criterion D continued):**

maximizing capture of sunlight and celestial skies to create a healthy living environment. Mead and Requa also designed Knudsen's house and the working drawings date from 1914 to 1915 (*Los Angeles Times*, December 13, 1914). Significantly, Mead and Requa designed this house to conform to the natural topography at three levels and open on broad terraces facing south and north gardens (Willis 2002:9). Another interesting Krotona feature designed by Mead and Requa is Krotona Flight, a staircase designed to symbolize scholars' ascent into spiritual realms. The philosophical relationship between Requa is not known, but he did maintain friendly contact with Krotona for some time (Willis 2002:12).

After Mead left the firm in 1920, Requa's career took on a new direction. Structural engineer Herbert L. Jackson joined Requa just in time for the building boom of the early 1920s. They set up shop in an office of the Bank of Italy Building in downtown, San Diego. Requa & Jackson flourished during the building boom of the early 1920s. Requa hired Samuel Hammill as draftsman in 1922 and promoted him to Junior Partner. Requa adopted the term "Southern California Architecture" for the eclectic blends of Spanish, Mexican, and Mediterranean styles. He traveled in Spain and Europe between 1926 and 1928 to sketch and photograph architectural and landscaping details for use by the firm. He published books on those trips for use by builders and architects of the period. Upon Requa's return and publication of his studies, he lectured and collaborated with engineers, landscape architects, and other professionals to promote his ideas. Among those he influenced were members of the San Diego Chamber of Commerce. That organization facilitated his influence with the Parks Commission of the City of San Diego. Requa published as the Architectural Critic for the *San Diego Union* and wrote popular articles in *Architect and Engineer* and *California Garden*. Roger Showley, writer for the *San Diego Union* and author on San Diego history, reported that the Chamber of Commerce appointed Requa to chair a committee to examine the surviving 1915-1916 Panama-California Exposition buildings that had been declared unsafe by City of San Diego engineers (Showley 1997). Working closely with civic activist Gertrude Gilbert, he concluded that repairs could preserve those buildings for use in the up-coming 1935 California Pacific International Exposition in Balboa Park. This led to the Park Commission appointing him Director of Architecture and Landscaping for the Expo (Jarmusch 1997).

With the Great Depression in full swing, San Diego's Progressive Party and the Chamber of Commerce influenced the Roosevelt Administration to direct Works Progress Administration (WPA) programs and federal funding to save the old Panama-California Expo structures. Requa's experience with cast concrete and Jackson's structural engineering guided him to stabilize the park structures. In some instances, he directed replacement of sculpted plaster of Paris with stucco. Requa's team had eight months to bring the grounds under control and design and erect the new buildings, like the Café del Rey Moro, the Federal Building with Mayan design elements, the International House of Pacific Relations, the Moderne Ford Building, and the Spanish Village. He also designed the replica Old Globe Theater and Firestone Singing Fountain in Pan-American Plaza, outside the amphitheater identified today as the Starlight Bowl. Nearby, he designed the Arco del Futuro for nighttime rallies in the Plaza de Panama, which is located in front of the San Diego Museum of Art. In 1933, he received six awards from the American Institute of Archaeology (*Architects and Engineer* 1933).

As the drums of war beat in Europe, Congress passed the War Preparedness Act of 1935 and extended WPA and Civilian Conservation Corps (CCC) public assistance programs all around the City of San Diego. Crews of artisans, engineers, and fine artists built roads, parks, murals, statues, paintings, and improved military facilities at the same time as the Expo. This spurt of federal money created thousands of jobs, drew an equal number of out-of-towners to the area, and stimulated a growth of tract and custom home projects. As with the 1915-1916 San Diego Panama California Exposition, the 1935 Exposition stimulated interest in Spanish and Mediterranean style architecture.

Requa shifted from public projects to private commissions during this period. The Kensington Land Company retained Requa in 1925 to serve on the Architectural Board for Kensington Heights. The following year, George T. Forbes added his Kensington Heights Units 1, 2, and 3 to the board's responsibility and directly commissioned Requa to design some of the homes. Requa and Jackson worked on a number of projects, as well as reviewed the works of others.

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***B10. Significance (Criterion D continued):**

Requa also designed custom homes in styles requested by his clients. The log cabin style, two-story Pine Hills Lodge near the rural town of Julian is just such an example. Other examples are the Pueblo style Torrey Pines Lodge, Del Mar Castle, and the rock masonry Mount Helix Theater. He also incorporated many Craftsman-like design elements, such as built-in cabinets, airy open rooms, cedar closets, quarry tile hearths, rough-cut rafters, molding, window shutters, window sills, mullions, and sculpted plaster niches and fire places inside hallways and living rooms (Tachner 1982). He often built homes into the natural topography, rather than require earth grading, and oriented windows, outdoor patios, and elevated decks to capture maximum southern and western light sources. One excellent example of a home in this context is the Hamilton House at 2940 Maple Street in South Park (May 2002). He believed residents should have the opportunity to sleep outside during hot weather and sometimes referred to the elevated patios as sleeping decks.

At times, other architects collaborated with Requa on projects of their own. Master Architect Lillian Rice often invited him to work with her at the exclusive Rancho Santa Fe, a community specially created for retired Santa Fe Railroad executives in north San Diego County. He designed the Town Center, Inn, and Commercial Center. Upon Rice's death in 1938, he assumed completion of homes initially designed by her. Requa adopted her staircases, balconies, and rooflines and added his own red tile roofs and sculpted white stucco from studies he made in Spanish Mexico and South America.

By 1940, Jackson parted company and Requa recruited Edward Morehead to work as draftsman and partner. Morehead studied under him at the 1935 California Pacific International Exposition. The extent of their private commissions remains unknown, but the 1941 Hamilton House in South Park was their last known custom home and Requa died in June of that year before its completion. While Morehead worked with City of San Diego inspectors, Japan attacked Pearl Harbor on December 7, 1941 and the Notice of Completion is the last known record of Morehead in the local building industry.

Requa and Morehead are best known for Federal Works Agency (FWA) housing in Pacific Beach. This public housing project lacked the classic Spanish Eclectic design details, which made Requa famous and may have been more of Morehead's product. The final Bay View Terrace housing project served the burgeoning air defense industry that soon responded to Congressional production orders for B-24 bombers.

The details of Requa's death are that he toiled in his office at the Spreckels Building in downtown San Diego when, suddenly, he suffered a major coronary and died at his desk at 11:00 AM on June 10, 1941 (Tachner 1982). His junior partner, Samuel Hammill, obtained all the known Requa architectural designs, but failed to secure the Hamilton House plans and the project dropped out of history until Alfred Panico found them in a closet in 2001 (May 2002). Close examination of the last two sheets from the Hamilton House show how Morehead attempted to finalize the plans with his less talented skills.

Milton P. Sessions

The landscaping of the George Thomas and Marie Forbes / Richard Requa Model Home was designed by recognized Master Landscape Architect Milton Sessions, who was a significant San Diego landscape architect. The front yard of the home and the majority of the rear yard of the home has been replaced over time therefore Legacy 106 Inc. concludes that this resource does not rise to the level to prove it retains sufficient original fabric and integrity to embody the distinctive elements of the design of the landscape designs of Milton P. Sessions.

Master Landscape Architect Milton Sessions grew up working for his father, Frank Sessions, and his famous aunt, Kate Sessions, in the plant nursery business. Along with Requa, Sessions planned and planted Balboa Park for the 1935 California Pacific International Exposition where much of their work remains. Richard S. Requa and Milton Sessions worked together on other projects in San Diego, all unique and historically notable. In 1928 they traveled together to Southern Europe and Northern Africa to study the region's architecture and landscape styles. In 1929 Requa designed Sessions' two story showroom, "Milton Sessions Spanish Studio," in Old Town.

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***B10. Significance (Criterion D continued):**

Born on November 15, 1900 in San Diego to Frank Shattuck Sessions and Edith Guerin Sessions, Milton learned landscaping from both his father and aunt. His mother was born in Keighly, England and his father in San Francisco, California. During his early years, the Sessions family moved around from Descanso to Dehesa to El Cajon, before settling in North Florence Heights to develop a poinsettia farm in 1903. Milton graduated from San Diego High School and San Diego Junior College. His first marriage, to Florence G. Barteau, produced Marian Isabel Sessions (married name Healy and resident of Coronado) on May 22, 1921 in Santa Ana. That marriage failed and he married Margaret Baer, and they had Richard Milton Sessions on August 8, 1924, and Beverly Elaine Sessions (married name Munchus, a resident of Escondido) on March 19, 1927. She passed away. He then married Ottilie Iten, but they divorced. He married Betty Ann Sessions and they too divorced. His final marriage to Yolanda Sessions lasted through the end of his life. Frank Sessions developed a poinsettia nursery in the North Florence Heights neighborhood of Mission Hills. Frank's sister, Kate O. Sessions, relocated her horticultural nursery from Balboa Park to North Florence Heights in 1904, and joined forces with her brother.

Milton went to work for his aunt in 1908 and apprenticed in the family business. His father became the major source for mature trees to be planted for the 1915 Panama California Exposition, many of which he purchased from rural ranches in San Diego County. After high school, he went to work for his aunt in 1918, and partnered with her in 1921 (*San Diego Union* November 5, 1995). He began designing residential landscaping that same year. Among his early landscape designs were the Naval Training Center and Marine Corps Recruit Depot in 1922-1923. He also designed an expansion of Presidio Park by relocating mature palm trees from Logan Heights to the park. In addition, he designed the grounds of Naval Hospital in Balboa Park, Roosevelt and Memorial Junior High, and the La Jolla Beach and Tennis Club. His clientele ranged from Coronado to Rancho Santa Fe. He designed a great many residential landscapes in Kensington Heights, although few plans survive.

In the 1920s, he developed a friendship with Master Architect Richard Requa and accompanied him on a tour of Europe and North Africa in 1928, in search of architectural styles analogous to 19th century Mexican California buildings. After they returned, Requa designed Sessions' nursery building in Old San Diego in 1929. Their close association led to a number of commissions. George Marston hired Sessions to relocate five Canary Island Palm trees and install them around the tile cross on Presidio Park. After Requa signed-on as head architect for the restoration and development of Balboa Park for the 1935 San Diego Exposition, Sessions landed the contract to design the landscape for the Ford Building, which included a "Roads of the Pacific" landscape along a narrow paved track on which model 1935 Ford automobiles took guests. In 1936, he was a member of the Horticultural Committee, Del Mar Fair Flower Show. He retired from Old Town in the 1950s and opened another nursery in La Jolla at the intersection of Torrey Pines Road and Virginia Way, which he closed at age 58. While there, he became active with the San Diego Lions Club, San Diego Toastmasters International, La Jolla Merchants Association, the board of trustees of the La Jolla Town Council, and the governing board of the La Jolla Floral Association.

At the same time he opened the La Jolla business, he and his wife, Margaret Baer Sessions, moved to Sonoma County to raise Hereford Cattle and registered quarter horses. After retiring from ranching some twenty-eight years later, he returned to La Jolla in 1986 to reside at 733 Kline Street. Margaret died in 1987 and he then married Yolanda Samperio. He passed away October 22, 1995 at the age of 94 and was buried at Greenwood Memorial Park in San Diego. Sessions published a lengthy series of articles in the *Union-Tribune* and *Sunset Magazine*. He contributed to the *Sunset Western Garden Book* in its first issues. From 1939 to 1949, he served as Park Commissioner, City of San Diego and promoted planting of trees along public streets. In the 1930s, he delivered a Vocational Guidance Speech to San Diego State College. City of San Diego Councilwoman Christine Kehoe led adoption of Resolution R-95-1799 to declare June 12, 1995, Milton P. Sessions Day in San Diego (Minutes, City of San Diego, June 12, 1995). Cuyamaca College honored Sessions with "Horticulturalist of the Year" in 1993. Simultaneously, the 22nd Agricultural District honored him as the Official Host of the Del Mar Flower Show. The San Diego Zoological Society honored him on Arbor Day 1993 by planting a feather-duster palm in the Australasian section of the Zoo (*San Diego Daily Transcript* March 4, 1993). Evelyn Weidner of Weidner's Gardens in Encinitas declared Sessions a pioneer horticulturalist (Ibid.)

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***B10. Significance (Criterion D continued):**

Landscape Integrity. The National Park Service (NPS) has issued Bulletin 18, "How to Evaluate and Nominate Designated Historic Landscapes" to guide consideration of designed historic landscapes. Although the City of San Diego uses its own process, the NPS bulletin serves as a helpful guideline for this review. For the purposes of this evaluation, the Milton Sessions' designed landscape is a: landscape consciously designed and laid out by a master gardener, landscape architect, architect, or horticulturalist to a design principle, or an owner or other amateur using a recognized style or tradition in response or reaction to a recognized style or tradition. The NPS also identifies a number of historic landscape types, such as zoological gardens and parks, campgrounds, battlefields, parkways, botanical and display gardens, and the like. For the purpose of this evaluation, the The George T. Forbes / Richard Requa Model Home landscape is identified within the type category of "small residential grounds."

The historical landscape is also considered under the seven integrity criteria also used for structures, which are location, design, setting, materials, workmanship, feeling, and association. In this case, the George T. Forbes / Richard Requa Model Home qualifies for its association with the development of Kensington Heights significant in our past, under Criterion A. In addition, the historic landscape qualifies under Criterion C, as it may embody the distinctive characteristics of a type, period, or method of construction, or that represents the work of a master, or that possesses high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction. In this regard, the landscape is associated with the productive career of Master Landscape Architect Milton Sessions, who was a significant San Diego landscape architect.

Bulletin 18 also requires that the discussion of integrity consider the degree to which the landscape conveys its historic character; the degree to which the original fabric has been retained; and whether or not the changes to the landscape are irrevocable, or can they be corrected so that the property retains its integrity. Furthermore, the standards point out that vegetation in landscapes is not stable, in that landscapes, and plants by definition, are ever-changing in their life cycle and through "seasonal cycles, maturation, pruning, removal, neglect, and other forces." They point out that a designed historic landscape "need not exist today exactly as it was originally designed or first executed if the integrity of location and visual effect have been preserved." **Furthermore, "the absence of original vegetation may not diminish integrity . . . if the same or similar species of appropriate size have been replanted to replace dead, diseased, or mature specimens."** The landscape is still undergoing evaluation and could be restored with sufficient replacement plant material at some point under a Mills Act application.

Vegetation, another important feature of most landscapes, is not stable. It is always changing--by seasonal cycles, maturation, pruning, removal, neglect, and other forces. If one first determines that the more stable elements of the designed landscape are sufficiently intact to represent the original design intent, then it can be determined whether the existing vegetation taken as a whole reinforces or supports the original design intent. A bare site that was once heavily groved, for example, usually would be considered ineligible. Less dramatic changes in vegetation might not disqualify a site on the question of integrity. **A designed historic landscape need not exist today exactly as it was originally designed or first executed if integrity of location and visual effect have been preserved.** Originality of plant materials can increase integrity but absence of original materials does not automatically disqualify a designed landscape. **The absence of original vegetation may not diminish integrity, for example, if the same or similar species of appropriate size have been replanted to replace dead, diseased, or mature specimens.** A boulevard that has lost its original trees but where appropriate new street trees have been planted may retain integrity. Some later vegetation, especially specimen varieties, may also possess significance in its own right regardless of its relationship to the original design or implementation.

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***B10. Significance (Criterion D continued):**

Condition will play a significant role in evaluating integrity. Such categories as excellent, good, fair, deteriorated, and severely deteriorated applied to individual features may assist the researcher in making a final judgment about the overall condition, and thus the integrity, of the property. Plant materials that are diseased, overmature, or have been subjected to excessive pruning or other improper treatment, as well as areas where there is extensive soil erosion, may diminish a landscape's integrity. Condition, of course, is reversible; in many instances it may be possible to enhance integrity through maintenance, replanting, or other restoration or reconstruction procedures.

In conclusion, although the George Thomas and Marie Forbes / Richard Requa Model Home was designed by recognized Master Landscape Architect Milton Sessions, who was a significant San Diego landscape architect, Legacy 106 Inc. concludes that this resource does not rise to the level to prove it retains sufficient original fabric and integrity to embody the distinctive elements of the design of the landscape designs of Milton P. Sessions at this time.

HRB Criterion E National Register of Historic Places listing or eligibility.

Criterion E does not apply to this property.

HRB Criterion F as a contributing resource to the _____ Historical District.

Criterion F does not apply to this property.

Attachment A

Building Development Information

-
- A.1 – Assessor's Building Record
 - A.2 – Notice of Completion
 - A.3 – Water/Sewer Records
 - A.4 – Building/Construction Permits
 - A.5 – Site Plan with Footprint Showing Additions
 - A.6 – County Lot and Block Book Page
 - A.7 – Previous Survey Forms

A.1 Assessor's Building Record

Hand-drawn floor plan on graph paper showing building layout with dimensions and labels like "2ND FL.", "1ST FL.", "GARAGE TYPE IV", "PARTIO", "STAIRS", "BALCONY", "SHED ROOF STORAGE AREA".

MISCELLANEOUS STRUCTURES

Structure	Found	Cons.	Ext.	Roof	Floor	Int.	Size, etc.
4' CL. FENCE				3587 LF @	1.40 =		490
PATIO				2527 @	1.00 =		252
CT WALL							\$ 50
							792
COMPUTATIONS							
20x2 =	40					R 8.0	+12
38x9 =	342					B.F. 1356	12.10' H. 80.
15x5 =	75					12' x 12' @ 63	41' ST.
65x9 =	585					ADD FOR:	
56x2 =	112					T. ROOF	1.22
46x8 =	320					EXCESS ENCL. 450	2.25
18x20 =	360					SUB FOR:	1305.75 @ 63
	1924					BATH @ 2850	1.55
	240						11.50' H. 0.8
20x6 =	120					B.F. 2 1/4 FL. (R.C.)	9.75
15x14 =	910						8.70
56x2 =	112					B.F. (GAR)	2.70
46x8 =	320					+ T. ROOF	7.30
15x1 =	15					B.F. (GAR)	3.10
	1472					+ T. ROOF	4.10
	1924						

Remarks: 2nd Fl. closed 27.5 "129/61 C. Davis
 REV 67 MK 72466. % GOOD REFLECTS EXCELLENT
 COND. OF BLDG. (3) AT EXPANSION FOR
 PARTY AREA + COMPLETE INTERIOR
 REMODEL. INCL. COUNTER, FLOOR
 + FIXTURES + SUPPLIES @ 215/2x

Scale 1 inch = 20 FT.

A.2 Notice of Completion

Miscellaneous Book # 83, Pages 271 & 272

Recorded on July 18, 1929

NOTICE OF COMPLETION.

STATE OF CALIFORNIA,)
) SS.
COUNTY OF SAN DIEGO,)

GEORGE T. FORBES, being first duly sworn, deposes and says: That he is now and was upon the 17th day of July, 1929, the owner in fee simple of that certain real property situated in the County of San Diego, State of California, and particularly described as follows, to-wit:

Lot Two Hundred Eighty-five (285) Unit 3, Kensington Heights, according to Map 1948, filed in the office of the County Clerk September 28, 1926.

That, as such owner of said land, affiant, about the ---- day of ---- 191 , entered into a contract with ---- for the erection and construction, upon the land above described, of a certain building, to-wit: -----

That said building has been duly constructed and the same was actually completed on the seventeenth day of July, 1929.

This notice is given in pursuance of the provisions of Section 1187, of the Code of Civil Procedure, of this State.

George T. Forbes

Subscribed and sworn to before me this 17th day of July, 1929.

Mabel B. Frear

Notary Public in and for the County of San Diego, State of California.



MISCELLANEOUS BOOK

272

Recorded at request of Bach Co., Jul 16 1929, at 9 min. past 10 o'clock, A.M.

John H. Ferry, County Recorder

Fee \$1.00

By L. B. Woodard, Deputy

41409

COMPARED
L. B. Woodard
DEPUTY COUNTY RECORDER

-----000000000-----

A.3 Water Record

A water record could not be located for this property.

A.3 Sewer Record

A sewer record could not be located for this property.

A.4 Building / Construction Permits

02 10 2000

ELECTRICAL Permit Application SEPARATE APPLICATION REQUIRED FOR EACH BUILDING

JOB ADDRESS: 4256 Ridgeway Dr.

CENSUS TRACT NUMBER: 20.01 **PERMIT NUMBER:** L34485

OWNER:
 NAME (OR NAME OF BUSINESS): LORE SEDLOCK
 MAILING ADDRESS (NUMBER) (STREET): 4256 RIDGEWAY DR
 (CITY) (ZIP) (TELEPHONE NUMBER): SAN DIEGO

CONTRACTOR:
 NAME: MORDECAI KITZBERG
 ADDRESS (NUMBER) (STREET): 8200 AULSON
 (CITY) (ZIP) (TELEPHONE NUMBER): LA MESA 463-4445
 STATE LICENSE NO. CLASS NO. CITY LICENSE NUMBER:
311679 - B1 27636

BUILDING:
 JOB ADDRESS: 4256 RIDGEWAY DR
 Check appropriate block:
 A USE FEE SCHEDULE "A" FOR NEW RESIDENTIAL CONSTRUCTION ONLY Res. Apt.
 B USE FEE SCHEDULE "B" FOR REMODELS OR NEW COMM/IND ONLY NEW COMM/IND REMODEL Apt. COM. Res. IND.

Description of Work to be Done: REWORK REMODEL

I hereby acknowledge that I have read this application, that the information given is correct, and that I am the owner, or the duly authorized agent of the owner. I agree to comply with city and state laws regulating construction, and in doing the work authorized thereby, no person will be employed in violation of the Labor Code of the State of California relating to Workmen's Compensation Insurance.

SIGNATURE OWNER OR AGENT: [Signature] DATE SIGNED: 4-1-77
 AGENT FOR: MORDECAI KITZBERG
 ADDRESS: 8200 AULSON AVE LIMA

NOTE: CONTRACTORS ARE AUTHORIZED TO CONSTRUCT ONLY WORK RECOGNIZED BY THE STATE CONTRACTORS LICENSE BOARD AS BEING WITHIN THEIR CLASSIFICATION.

CALL 236-6256 FOR INSPECTION

METER SHEET NO. Unit Numbers

PERMANENT METER				
LT.	RANGE	A.C.	POWER	PERM. METER
TEMPORARY METER				
LT.	RANGE	A.C.	POWER	CONST. POLE

ATTENTION: THIS PERMIT AUTHORIZES ONLY THE WORK NOTED

BUILDING INSPECTION DEPARTMENT

CITY OF SAN DIEGO

Min. Fee \$5.00 NOT REFUNDABLE

SUB-TOTAL (SINGLE UNIT) 17.50

NO. OF UNITS SINGLE UNIT FEE **TOTAL FEE DUE**

FUND 100 REVENUE ACCT 7344

APPLICATION APPROVAL

THIS PERMIT DOES NOT BECOME VALID UNTIL SIGNED BY THE DIRECTOR OF BUILDING INSPECTION, OR HIS DEPUTY. AND FEES ARE PAID, AND RECEIPT IS ACKNOWLEDGED IN SPACE PROVIDED.

SIGNATURE OF BLDG. INSPECTION DEPT. [Signature]
 DATE 4-1-77

Fee Schedule

Schedule A:
 For New Residential Construction Only 10 No. Amps x \$.25
 For each ampere of service fuse or breaker size 30 x \$.45

Schedule B:
 For all electrical installations other than new residential construction.

NO. OF CIRCUITS	Circuit Size Amperes	Voltage		Fees
		115/230V 120/208V	277/480 600 V	
7	0 - 20A			
	1 to 100 incl.	1.50	\$ 3.00	\$ 6.00
	More than 100	.75	1.50	6.00
1	25 - 35A	2.00	4.00	8.00
	40 - 45A	3.00	6.00	12.00
1	50 - 99A	5.00	8.00	16.00
	100 - 199A	5.00	10.00	20.00
	200 - 399A	6.00	12.00	24.00
	400 - 599A	7.00	14.00	28.00
	600 - 799A	8.00	16.00	32.00
	800 - 999A	9.00	18.00	36.00
	1000A & Larger	10.00	20.00	40.00
TEMPORARY SERVICE				5.00
TEMPORARY POLE CONST.				5.00

Do Not Write in This Space

A.4 Building / Construction Permits

02 10 2000

JOB 400453

Plumbing and Gas	PERMIT APPLICATION	PLAN FILE NO.
NAME (OR NAME OF BUSINESS)		CENSUS TRAC NUMBER
MAILING ADDRESS (NUMBER) (STREET)		PERMIT NUMBER
CITY	ZIP CODE	TELEPHONE NUMBER

NAME (IF NOT CONTRACTOR, SEE REVERSE SIDE) ADDRESS (NUMBER) (STREET) CITY ZIP CODE TELEPHONE NUMBER	NO. OF ITEM CHECKED ON REVERSE SIDE <input type="checkbox"/>
STATE LICENSE NUMBER	CLASS NO.
CITY LICENSE NUMBER	
JOB ADDRESS	
USE OF BLDG.	NO. OF LIVING UNITS
<input type="checkbox"/> RESIDENTIAL	
<input type="checkbox"/> NON RESIDENTIAL	

PLUMBING WORK TO BE DONE UNDER THIS PERMIT:

NEW CONSTRUCTION ADDITION TO EXISTING ALTERATION

REPLACEMENT OF FIXTURES ONLY

SEWERAGE DISPOSAL TO: NEW SEWER EXISTING SEWER SEPTIC TANK

I hereby acknowledge that I have read this application, that the information given is correct and that I am the owner, or the duly authorized agent of the owner, I agree to comply with city and state laws regulating construction, and in doing the work authorized thereby, no person will be employed in violation of the Labor Code of the State of California relating to Workmen's Compensation Insurance.

SIGNATURE (OWNER OR AGENT): _____ DATE SIGNED: 4-6-77

AGENT FOR: _____

ADDRESS: _____

NOTE: CONTRACTORS ARE AUTHORIZED TO CONSTRUCT ONLY WORK RECOGNIZED BY THE STATE CONTRACTORS LICENSE BOARD AS BEING WITHIN THEIR CLASSIFICATION.

CALL 236-6256 FOR INSPECTION

FOR THE INSTALLATION OR RELOCATION OF		NO.	FEES AMOUNT
BATH TUBS		1	1.50
DENTAL UNIT OR CUSPIDOR			
DRINK FOUNTAINS			
FLOOR DRAIN			
GAS SYSTEM (1 TO 5 OUTLETS)			
GAS OUTLET, EACH (OVER 5)			
HOUSE SEWERS (NEW)			
INTERCEPTORS OR PUMP			
LAVATORY		1	1.50
LAUNDRY TUBS		1	1.50
LAWN SPRINKLER (INCL. VAC. BREAKER)			
RECEPTORS & FLOOR SINK			
SHOWER DRAINS			
SINKS-KITCHEN		1	1.50
SINKS-OTHER		1	1.50
URINALS			
VAC. BREAKERS, ETC. (ON TANKS, VATS, ETC.)			
WASHING MACH. DRAIN			
WATER CLOSETS		1	1.50
WATER HEATERS			
WATER PIPING (REPAIR OR REPLACEMENT)			
WATER SOFTENERS			
DRAINAGE-VENT PIPING (REPAIR OR ALTERATION)			
TOTAL FEE ITEMS			3.50

FOR BLDG. INSP. DEPT. USE ONLY.

TYPE OF SEWER CONN. APPROVED: P.C. EASEMENT STREET

ALLEY ENCHROACHMENT

BUILDING PERMIT HAS HAS NOT BEEN ISSUED AUTHORIZING STRUCTURAL WORK IN CONNECTION WITH THIS JOB.

BUILDING PERMIT NUMBER: _____ BUILDING USE ZONE: _____

INSPECTOR: _____

ISSUING PERMIT NOT REFUNDABLE

SUB-TOTAL SINGLE UNIT: 11.00

NO. OF UNITS SINGLE UNIT FEE: 12.50

TOTAL FEE DUE: 23.50

APPLICATION APPROVAL

THIS PERMIT DOES NOT BECOME VALID UNTIL SIGNED BY THE DIRECTOR OF BUILDING INSPECTION, OR HIS DEPUTY, AND FEES ARE PAID, AND RECEIPT IS ACKNOWLEDGED IN SPACE PROVIDED.

SIGNATURE OF BLDG. INSP. DEPT. DEPUTY: _____

DATE: 4-6-77

A.4 Building / Construction Permits

CITY OF SAN DIEGO		COMBINATION	PERMIT APPLICATION	PROJECT ADDRESS 4256 RIDGEWAY DR.				
PROJECT	ADDRESS 4256 RIDGEWAY			DIST. NO. 59	CENSUS TRACT NO. 29.01	PERMIT NUMBER A30372	COORD. INDEX NO. 222-1737	
	LEGAL DESCRIPTION LOT: 285 BLOCK: KENSINGTON SUBDIVISION NAME: HEIGHTS UNIT NO. MAP 1748			CONDITION OF SOIL AT PROJECT <input checked="" type="checkbox"/> UNDISTURBED <input type="checkbox"/> COMPACTED FILL <input type="checkbox"/> LOOSE FILL				PLAN FILE NO. 28536
	EXISTING USE POOL			PROPOSED USE POOL				
OWNER	NAME MR & MRS ROBERT SEDLOCK TEL. NO.			DESCRIPTION OF PROPOSED WORK PUT. POOL M.P.#67				
	ADDRESS 4256 RIDGEWAY 281-5042 ZIP CODE			540 0' (45' X 12')				
CONTRACTOR	NAME ROBERT THELE TEL. NO.			CITY TREASURER VALIDATION 6500110/10/84 177.14 IPERM 10/10/84 6500 1 177.14- CH 10/10/84 6500 1 .03 8A				
	ADDRESS 237 W. BROOKES AV. TEL. NO.							
	CITY SAN DIEGO, CA 92103 ZIP CODE							
DESIGNER	NAME ROBT THELE LIC. NO.			WORK UNDER THIS PERMIT				
	ADDRESS 237 W. BROOKES AV. TEL. NO.							
	CITY SAN DIEGO 92103 ZIP CODE							
STATE LIC. NO. 315382 LIC. CLASS B.1 CITY LIC. NUMBER 76020378			PERMIT CTR. POST B.C. CODE					
NAME ROBT THELE LIC. NO.			1 B					
ADDRESS 237 W. BROOKES AV. TEL. NO.			2 B E					
CITY SAN DIEGO 92103 ZIP CODE			201 3 B E P					
STATE LIC. NO. 315382 LIC. CLASS B.1 CITY LIC. NUMBER 76020378			4 B E P M					
NAME ROBT THELE LIC. NO.			5 B E M					
ADDRESS 237 W. BROOKES AV. TEL. NO.			6 B P M					
CITY SAN DIEGO 92103 ZIP CODE			7 B P					
STATE LIC. NO. 315382 LIC. CLASS B.1 CITY LIC. NUMBER 76020378			8 B					
NAME ROBT THELE LIC. NO.			SERV. SIZE					
ADDRESS 237 W. BROOKES AV. TEL. NO.			MTR. SIZE					
CITY SAN DIEGO 92103 ZIP CODE			METER CREDIT					
STATE LIC. NO. 315382 LIC. CLASS B.1 CITY LIC. NUMBER 76020378			WATER & SEWER CH'GD. BY					
NAME ROBT THELE LIC. NO.			SEWER CORN.					
ADDRESS 237 W. BROOKES AV. TEL. NO.			SEE ATTACHED REG'NT NO.					
CITY SAN DIEGO 92103 ZIP CODE			USE ZONE R-1.5					
STATE LIC. NO. 315382 LIC. CLASS B.1 CITY LIC. NUMBER 76020378			COASTAL PERMIT <input type="checkbox"/> YES <input checked="" type="checkbox"/> NO				BUILDING INSPECTION DEPARTMENT	
NAME ROBT THELE LIC. NO.			PROP. D HT. LIM. <input type="checkbox"/> YES <input checked="" type="checkbox"/> NO					
ADDRESS 237 W. BROOKES AV. TEL. NO.			PLANNED DIST. <input type="checkbox"/> YES <input checked="" type="checkbox"/> NO					
CITY SAN DIEGO 92103 ZIP CODE			HILLSIDE REV. <input type="checkbox"/> YES <input checked="" type="checkbox"/> NO					
STATE LIC. NO. 315382 LIC. CLASS B.1 CITY LIC. NUMBER 76020378			AGREEMENT NO. C-1 8532 HOLD ORDER					
NAME ROBT THELE LIC. NO.			NO. OF UNITS					
ADDRESS 237 W. BROOKES AV. TEL. NO.			PER UNIT					
CITY SAN DIEGO 92103 ZIP CODE			ACCOUNT I/F					
STATE LIC. NO. 315382 LIC. CLASS B.1 CITY LIC. NUMBER 76020378			TOTAL					
NAME ROBT THELE LIC. NO.			VALUATION OF WORK					
ADDRESS 237 W. BROOKES AV. TEL. NO.			PLAN CHECK FEE				49 53	
CITY SAN DIEGO 92103 ZIP CODE			SUPPL PLAN CHECK FEE					
STATE LIC. NO. 315382 LIC. CLASS B.1 CITY LIC. NUMBER 76020378			BUILDING PERMIT FEE				83 82	
NAME ROBT THELE LIC. NO.			ELECTRICAL PERMIT FEE				21 50	
ADDRESS 237 W. BROOKES AV. TEL. NO.			PLUMBING PERMIT FEE				21 50	
CITY SAN DIEGO 92103 ZIP CODE			MECHANICAL PERMIT FEE					
STATE LIC. NO. 315382 LIC. CLASS B.1 CITY LIC. NUMBER 76020378			STATE FEE				79	
NAME ROBT THELE LIC. NO.			SEWER FEE					
ADDRESS 237 W. BROOKES AV. TEL. NO.			WATER FEE					
CITY SAN DIEGO 92103 ZIP CODE			PARK FEE					
STATE LIC. NO. 315382 LIC. CLASS B.1 CITY LIC. NUMBER 76020378			FACIL. BENEF. ASSESSMENT					
NAME ROBT THELE LIC. NO.			*PENALTY FEE(S) ADDED AS PROVIDED BY MUNICIPAL CODE					
ADDRESS 237 W. BROOKES AV. TEL. NO.			TOTAL FEES DUE				177 14	
CITY SAN DIEGO 92103 ZIP CODE			WORK TO BE DONE					
STATE LIC. NO. 315382 LIC. CLASS B.1 CITY LIC. NUMBER 76020378			NEW <input type="checkbox"/> ALTER <input type="checkbox"/> MOVE <input type="checkbox"/>					
NAME ROBT THELE LIC. NO.			ADDN. <input type="checkbox"/> REPAIR <input type="checkbox"/> DEMO. <input type="checkbox"/>					
ADDRESS 237 W. BROOKES AV. TEL. NO.			TYPE CONSTR. NO. STORIES OCCUP. GROUP					
CITY SAN DIEGO 92103 ZIP CODE			BUILDING AREA					
STATE LIC. NO. 315382 LIC. CLASS B.1 CITY LIC. NUMBER 76020378			TOTAL FLOOR AREA					
NAME ROBT THELE LIC. NO.			PLAN CHECKED BY					
ADDRESS 237 W. BROOKES AV. TEL. NO.			DATE					
CITY SAN DIEGO 92103 ZIP CODE			PLANS APPROVED BY					
STATE LIC. NO. 315382 LIC. CLASS B.1 CITY LIC. NUMBER 76020378			DATE					
NAME ROBT THELE LIC. NO.			APPLICATION APPROVAL					
ADDRESS 237 W. BROOKES AV. TEL. NO.			DATE					
CITY SAN DIEGO 92103 ZIP CODE			SIGNATURE OF BLDG. INSP. DEPT. REPR. DATE					
STATE LIC. NO. 315382 LIC. CLASS B.1 CITY LIC. NUMBER 76020378			DATE PLANS SUBMITTED					
NAME ROBT THELE LIC. NO.			PLAN CHECK RECEIPT NO.					
ADDRESS 237 W. BROOKES AV. TEL. NO.			PLAN CHECK RECPT. AMT. \$					
CITY SAN DIEGO 92103 ZIP CODE			DATE 10/10/84					
STATE LIC. NO. 315382 LIC. CLASS B.1 CITY LIC. NUMBER 76020378			SIGNATURE Th. Daneshmandi					
NAME ROBT THELE LIC. NO.			DATE 10/10/84					
ADDRESS 237 W. BROOKES AV. TEL. NO.			DATE 10/10/84					
CITY SAN DIEGO 92103 ZIP CODE			DATE 10/10/84					
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NAME ROBT THELE LIC. NO.			DATE 10/10/84					
ADDRESS 237 W. BROOKES AV. TEL. NO.			DATE 10/10/84					
CITY SAN DIEGO 								

A.4 Building / Construction Permits

F28255
 AIR

COMBINATION PERMIT APPLICATION

OF SAN DIEGO

ADDRESS: **4256 RIDGEWAY**

LOT: **285** BLOCK: **KENSINGTON HEIGHTS** SUBDIVISION NAME: **NO. 3 MAP 1948** UNIT NO:

EXISTING USE: **SLIDE RESIDENCE - SAME** PROPOSED USE: **POOL HOUSE**

OWNER: **MR & MRS ROBERT SEDLOCK** TEL NO:

ADDRESS: **4256 RIDGEWAY** ZIP CODE: **92116**

CONTRACTOR: **ROBERT W. THELE** TEL NO: **297-9429**

ADDRESS: **237 W. BROOKES** ZIP CODE: **92103**

CITY: **SAN DIEGO, CA**

STATE LIC. NO: **315382** LIC. CLASS: **B.1** CITY LIC. NUMBER: **76020378**

DESIGNER: **ROBERT THELE** LIC. NO:

ADDRESS: **237 W. BROOKES AV.** TEL NO:

CITY: **SAN DIEGO CA** ZIP CODE:

LICENSED CONTRACTORS DECLARATION: I hereby affirm that I am licensed under provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code and my license is in full force and effect.

Contractor's Signature: *[Signature]*

OWNER-BUILDER DECLARATION: I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code): Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500).

I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code). The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or through his own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he did not build or improve for the purpose of sale.

I, as owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business and Professions Code). The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law.

I am exempt under Sec. _____ B & P C for this reason:

Owner's Signature: *[Signature]*

WORKER'S COMPENSATION DECLARATION: I hereby affirm that I have a certificate of consent to self insure, or a certificate of Workers' Compensation Insurance, or a certified copy thereof filed with the Building Inspection Department (Sec. 3800, Lab. C.).

Policy No: **224784-0947** Insurance Company: **STATE FUND** Expiration Date: **1-1-85**

Applicant's Signature: *[Signature]*

CERTIFICATE OF EXEMPTION FROM WORKER'S COMPENSATION INSURANCE: I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the Workers' Compensation Laws of California.

Owner's or Contractor's Signature: *[Signature]*

CONSTRUCTION LENDING AGENCY: I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civ. C.).

Lender's Name: **NONE**

Lender's Address:

APPLICANT: **ROBERT THELE**

ADDRESS: **237 W. BROOKES AV.** CITY: **SAN DIEGO** ZIP CODE: **92103**

I certify that I have read this application and state that the above information is correct, and that I am the owner or the duly authorized agent of the owner, and I agree to comply with all city and state laws relating to building construction. I hereby authorize representatives of the City of San Diego to enter upon the above-mentioned property for inspection purposes. If, after making the Certificate of Exemption, from the Workers' Compensation provisions of the Labor Code I should become subject to such provisions, I will forthwith comply with the same. If I do not comply with the Workers' Compensation law, this permit shall be deemed voided.

Signature: *[Signature]* DATE: **10/1/84**

CONTRACTOR OWNER AGENT FOR CONTRACTOR AGENT FOR OWNER

PROJECT ADDRESS: **4256 RIDGEWAY** DIST. NO: **59** CENSUS TRACT NO: **20-01** PERMIT NUMBER: **A30845**

COORD. INDEX NO: **222-1737** PLAN FILE NO: **28255**

CONDITION OF SOIL AT PROJECT: UNDISTURBED COMPACTED FILL LOOSE FILL

DESCRIPTION OF PROPOSED WORK: **POOL HOUSE**

PERMIT CTR. POST B.C. CODE	WORK UNDER THIS PERMIT			CITY TREASURER VALIDATION			
	1	B		7788110/29/84	2138.74	1PERM	
	2	B	E	10/29/84	7788	1	2138.74-CH
	3	B	E	P			.00 BA
010	4	B	E	P			
	5	B	E	M			
	6	B	P	M			
	7	B	P				
	8	B	M				

USE ZONE: **R-1-5**

COASTAL PERMIT: YES NO
 PROP. D HT. LIM: YES NO
 PLANNED DIST: YES NO
 HILLSIDE REV: YES NO

AGREEMENT NO: **13532**

FUND & ACCT.	VALUATION OF WORK	NO. OF DWELLING UNITS	NO. OF BEDROOMS	NO. OF BAR SINKS	NO. UNITS	PER UNIT	ACCOUNT ITEM TOTAL
100 73411	PLAN CHECK FEE					107.77	
100 73412	SUPPL. PLAN CHECK FEE					49.53	49.53
100 73413	BUILDING PERMIT FEE					165.80	
100 73414	ELECTRICAL PERMIT FEE					30.40	
100 73415	PLUMBING PERMIT FEE					30.40	
100 73415	MECHANICAL PERMIT FEE					24.50	
63010 9022	STATE FEE					2.17	
41508 77565	SEWER FEE						
41500 77530	WATER FEE						
							1935-
73423	PARK FEE						
72022	FACIL. BENEF. ASSESSMENT						

*PENALTY FEE(S) ADDED AS PROVIDED BY MUNICIPAL CODE

WORK TO BE DONE: NEW ALTER MOVE ADD'N. REPAIR DEMO. OTHER

TOTAL FEES DUE: **2138.74**

SPEC. INSP. REQ'D. FOR: CONCRETE MASONRY STRUCT. STEEL SOILS OTHER

BUILDING AREA: **6314** TOTAL FLOOR AREA: **6314**

PLANS CHECKED BY: **GAINES** DATE: **10/1/84**

PLANS APPROVED BY: **E. GAINES** DATE: **10/1/84**

DATE PLANS SUBMITTED: **10-1-84**


PLAN CHECK RECPT. NO: **392526**

PLAN CHECK RECPT. AMT. \$: **191.50**

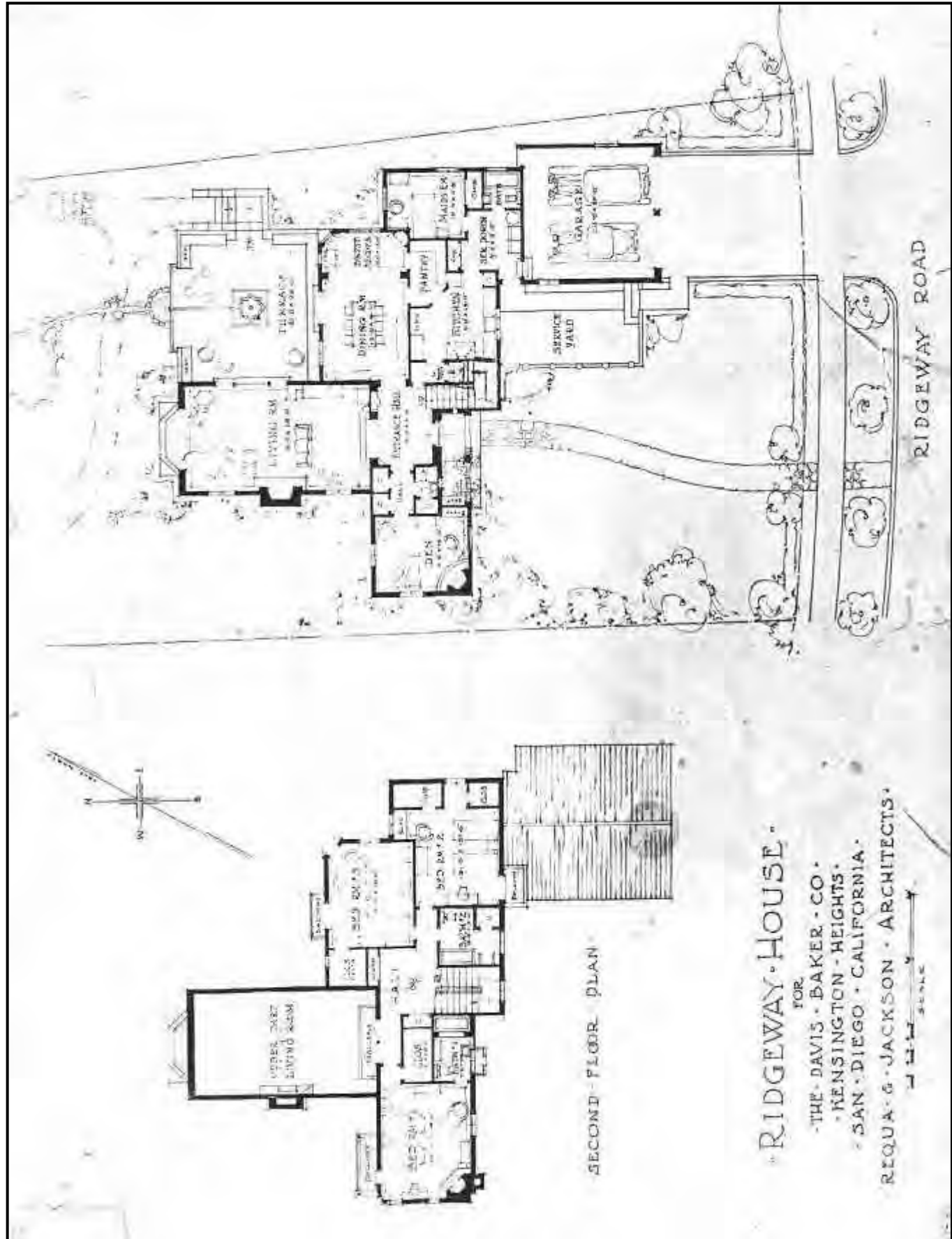
APPLICANT APPROVAL: *[Signature]* DATE: **10/29/84**

INSPECTOR: _____

A.4 Building / Construction Permits

Legacy BPIS Permits		 THE CITY OF SAN DIEGO Development Services 1222 First Avenue, San Diego, CA 92101-4154		10/26/10 2:49 pm			
Y41-920-01				Page 1 of 1			
Project Information							
Plan File: P-806294-00	Status: A	OTC: <input checked="" type="checkbox"/>	Submitted: 08/09/2000				
Contractor Info: AMERICAN SEWER DETECTION	Worker's Comp. Ins:		Owner Builder: <input type="checkbox"/>				
License: 557117	Phone: (714)499-4464	Policy:	CLS: C-36				
Expires: 02/28/2099	Expires:		BTC:				
Purpose of Permit							
Address: 004256 RIDGEWAY	Address ID: 191358	APN: 440-031-0900					
Permit Num: P-806294-00	Status: F	Issued: 08/10/2000	Structure: 001				
Comments:	Expires: 07/24/2001	BC Code: 8011					
	Finald: 01/25/2001	BC Desc: PLUMB/GAS 1 OR 2 FAMILY					
Desc. of Work: REPLACE DAMAGED SEWER LINE							
Structure Information							
Lot:	Model/Desc:	Type of Constr:	Insp Cat: C	Soil:			
Bedrooms:		Stories:	OCC Group:				
Studio: 0		Permitted: Units: 0	OCC Load:				
1: 0		Flr Area:					
2: 0		Total: Units: 0	Plan Check Fee:				
3: 0		Flr Area:	Valuation: Init:				
4: 0		Bldg Area:	Final:				
5: 0							
Inspection Status							
Inspection Type	Scheduled	By	Complete	Init	Status	Other	Remarks
11 SANITARY PLUMBING	08/16/2000		08/16/2000	DPM	P		
90 FINAL	01/25/2001		01/25/2001	DPM	P		
Permit Fee Calculation							
Qty	Description	Fee	Fund	Account	Paid	Key	
1	PLUMBING ISSUANCE FEE	\$30.00	41300	73450	\$30.00	P002	
1	WATER PIPE REPAIR/REPL	\$6.50	41300	73450	\$6.50	P022	
Project Fee Summary							
Invoice No	Amount	Printed	Init	Payment Time	Cashier	ST	Revenue Date
0029244 00	\$36.50	08/10/2000	JTG	08/10/2000 15:07	HFV	P	08/11/2000
Total Fees Incurred:		\$36.50	Amount Paid To Date:		\$36.50		

A.5 Site Plan with Footprint



A.6 County Lot and Block Book Page

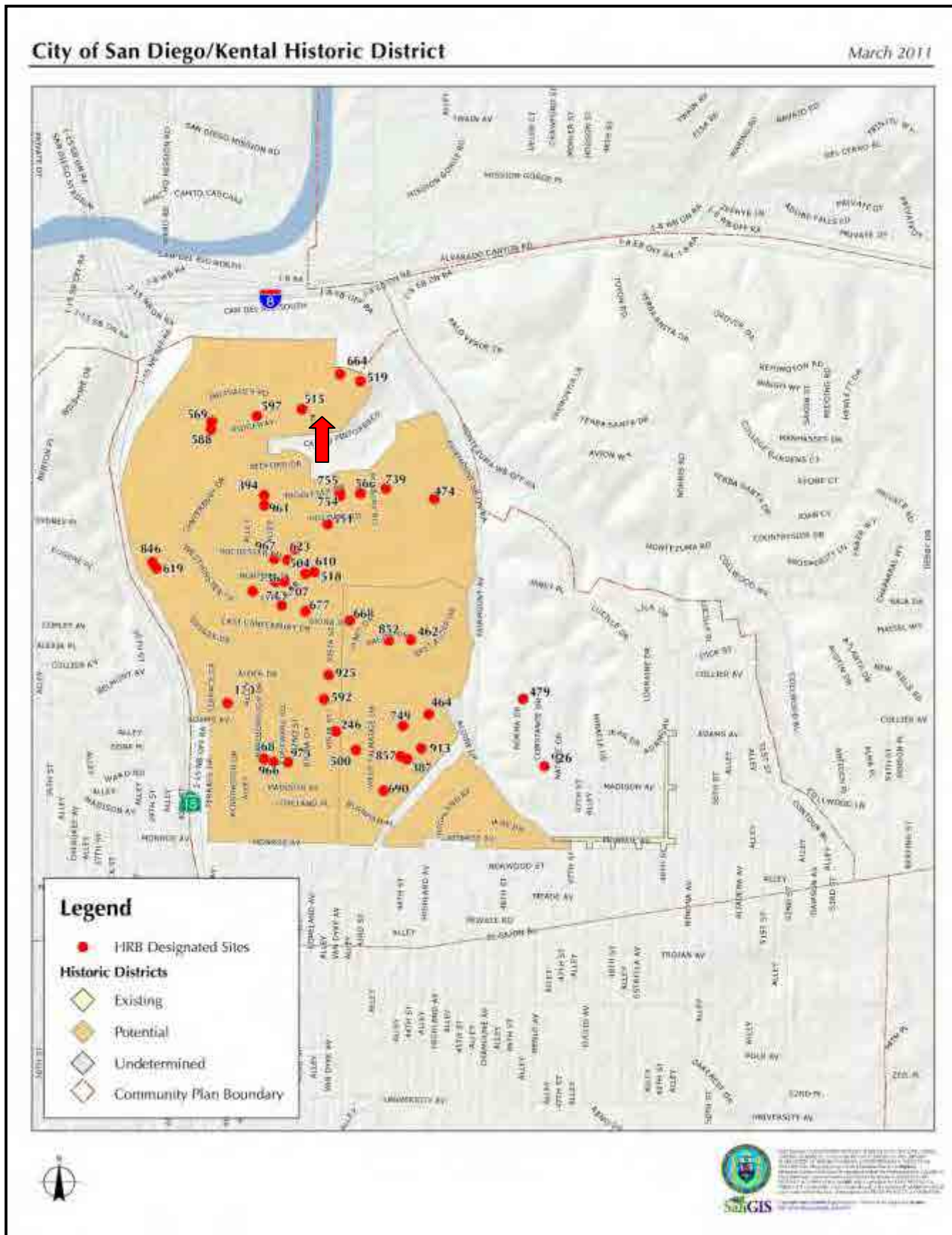
INDEX TO PROPERTY IN UNINCORPORATED AREAS OF SAN DIEGO COUNTY, CALIF. SEE OFFICIAL MAP NO. 1388.

ADDITIONAL PART OF SECTION 34, T4S, R7E, SAN DIEGO COUNTY, CALIF. SEE OFFICIAL MAP NO. 1388.

To Whom Assigned	To Whom Assigned	To Whom Assigned	Part of Lot or Block				Town or Precinct
			100	100	100	100	
189	190	191	192	193	194	195	
196	197	198	199	200	201	202	
203	204	205	206	207	208	209	
210	211	212	213	214	215	216	
217	218	219	220	221	222	223	
224	225	226	227	228	229	230	
231	232	233	234	235	236	237	
238	239	240	241	242	243	244	
245	246	247	248	249	250	251	
252	253	254	255	256	257	258	
259	260	261	262	263	264	265	
266	267	268	269	270	271	272	
273	274	275	276	277	278	279	
280	281	282	283	284	285	286	
287	288	289	290	291	292	293	
294	295	296	297	298	299	300	
301	302	303	304	305	306	307	
308	309	310	311	312	313	314	
315	316	317	318	319	320	321	
322	323	324	325	326	327	328	
329	330	331	332	333	334	335	
336	337	338	339	340	341	342	
343	344	345	346	347	348	349	
350	351	352	353	354	355	356	
357	358	359	360	361	362	363	
364	365	366	367	368	369	370	
371	372	373	374	375	376	377	
378	379	380	381	382	383	384	
385	386	387	388	389	390	391	
392	393	394	395	396	397	398	
399	400	401	402	403	404	405	
406	407	408	409	410	411	412	
413	414	415	416	417	418	419	
420	421	422	423	424	425	426	
427	428	429	430	431	432	433	
434	435	436	437	438	439	440	
441	442	443	444	445	446	447	
448	449	450	451	452	453	454	
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462	463	464	465	466	467	468	
469	470	471	472	473	474	475	
476	477	478	479	480	481	482	
483	484	485	486	487	488	489	
490	491	492	493	494	495	496	
497	498	499	500	501	502	503	
504	505	506	507	508	509	510	
511	512	513	514	515	516	517	
518	519	520	521	522	523	524	
525	526	527	528	529	530	531	
532	533	534	535	536	537	538	
539	540	541	542	543	544	545	
546	547	548	549	550	551	552	
553	554	555	556	557	558	559	
560	561	562	563	564	565	566	
567	568	569	570	571	572	573	
574	575	576	577	578	579	580	
581	582	583	584	585	586	587	
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595	596	597	598	599	600	601	
602	603	604	605	606	607	608	
609	610	611	612	613	614	615	
616	617	618	619	620	621	622	
623	624	625	626	627	628	629	
630	631	632	633	634	635	636	
637	638	639	640	641	642	643	
644	645	646	647	648	649	650	
651	652	653	654	655	656	657	
658	659	660	661	662	663	664	
665	666	667	668	669	670	671	
672	673	674	675	676	677	678	
679	680	681	682	683	684	685	
686	687	688	689	690	691	692	
693	694	695	696	697	698	699	
700	701	702	703	704	705	706	
707	708	709	710	711	712	713	
714	715	716	717	718	719	720	
721	722	723	724	725	726	727	
728	729	730	731	732	733	734	
735	736	737	738	739	740	741	
742	743	744	745	746	747	748	
749	750	751	752	753	754	755	
756	757	758	759	760	761	762	
763	764	765	766	767	768	769	
770	771	772	773	774	775	776	
777	778	779	780	781	782	783	
784	785	786	787	788	789	790	
791	792	793	794	795	796	797	
798	799	800	801	802	803	804	
805	806	807	808	809	810	811	
812	813	814	815	816	817	818	
819	820	821	822	823	824	825	
826	827	828	829	830	831	832	
833	834	835	836	837	838	839	
840	841	842	843	844	845	846	
847	848	849	850	851	852	853	
854	855	856	857	858	859	860	
861	862	863	864	865	866	867	
868	869	870	871	872	873	874	
875	876	877	878	879	880	881	
882	883	884	885	886	887	888	
889	890	891	892	893	894	895	
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924	925	926	927	928	929	930	
931	932	933	934	935	936	937	
938	939	940	941	942	943	944	
945	946	947	948	949	950	951	
952	953	954	955	956	957	958	
959	960	961	962	963	964	965	
966	967	968	969	970	971	972	
973	974	975	976	977	978	979	
980	981	982	983	984	985	986	
987	988	989	990	991	992	993	
994	995	996	997	998	999	1000	

Handwritten notes and signatures are present throughout the table, including names like "James", "Thomas", and "Green". A red arrow points to the entry for lot 285.

A.7 Previous Survey Forms



Attachment B

Ownership and Occupant Information

-
- B.1 – Chain of Title
 - B.2 – Directory Search of Occupants
 - B.3 – Deed from the Date of Construction

B.1 Chain of Title

4256 Ridgeway, Kensington Heights
 Lot 285, Kensington Heights, Map 1948
 Tax Assessor's Parcel Number 440-031-09-00

- December 7, 1928 Union Trust Company of San Diego to George T. Forbes, December 19, 1928, Deed Book 1564, Page 183
- December 10, 1928 George T. and Marie Forbes took out a \$13,000 Trust Deed for five years at 7% from Title Insurance Company, December 19, 1928, Deed Book 1569, Page 164
- December 10, 1928 George T. and Marie Forbes took out a \$5,500 Trust Deed for one year at 12% from Union Trust Company of San Diego, Deed Book 1570, Page 124
- July 17, 1929 George T. Forbes filed a Notice of Completion, Miscellaneous Book 83, Page 271
- March 29, 1930 George T. and Marie Forbes to Thomas R. Hanna for \$13,000, April 1, 1930, Deed Book 1759, Page 126
- February 11, 1932 Thomas R. and Rose T. Hanna to National Finance Corporation, February 16, 1932, Deed Book 74, Page 471
- June 28, 1933 National Finance Corporation to Josephine Cooper Hanna and Mark Crouch Hanna, July 1, 1933, Deed Book 226, Page 277
- September 29, 1944 Josephine Cooper Hanna and Mark Crouch Hanna to Larry T. and Miriam Finley, October 11, 1944, Deed Book 1760, Page 117
- December 14, 1945 Larry and Miriam Finley to Minor J. Hyde, Jr. and Merle M. Hyde, January 18, 1946, Deed Book 2048, Page 249
- March 18, 1946 Minor J. Hyde, Jr. and Merle M. Hyde to Alfred W. E. and Grace M. Harper, April 23, 1946, Deed Book 2115, Page 249
- April 20, 1948 Alfred W. E. and Grace M. Harper to Alfred W. and Grace M. Harper, May 17, 1948, Deed Book 2800, Page 319
- July 11, 1967 Alfred W. Harper, deceased, Grace M. Harper and Beverly Ann Brandt to John L. and Frances J. Davies, August 1, 1967, File 112867
- August 1, 1967 Estate of Alfred William Harper to John L. and Frances J. Davies, August 1, 1967, File 112868
- September 20, 1967 Grace M. Harper to John L. and Frances J. Davies, September 22, 1967

B.1 Chain of Title

Page 2

January 24, 1974 John L. and Frances J. Davies to Marilen H. Sedlock and Robert P. Sedlock, Jr., May 8, 1974, File 118930

June 25, 1984 Robert P. Sedlock, Jr. and Marilen H. Sedlock quitclaim to Robert P. Sedlock, Jr. and Marilen H. Sedlock 1984 Trust, June 25, 1984, File 237879

May 15, 1998 Robert P. Sedlock, Jr. and Marilen H. Sedlock Trustees U.D.T. May 22, 1984, to Robert P. Sedlock, Jr. and Marilen H. Sedlock, Mary 28, 1998, File 313133

July 11, 2001 Robert P. Sedlock, Jr. and Marilen H. Sedlock quitclaim to Robert P. Sedlock, Jr. and Marilen H. Sedlock, July 19, 2001, File 499802

July 11, 2001 Robert P. Sedlock, Jr. and Marilen H. Sedlock quitclaim to Robert P. Sedlock and Marilen H. Sedlock, Trustees of Sedlock 1984 Trust dated May 22, 1984, July 19, 2001, File 499803

September 11, 2003 Robert P. Sedlock and Marilen H. Sedlock, Trustees of Sedlock 1984 Trust dated May 22, 1984, grant to Robert P. Sedlock, Jr. and Marilen H. Sedlock, September 11, 2003, File 1112425

September 19, 2003 Robert P. Sedlock, Jr. and Marilen H. Sedlock to Robert P. Sedlock and Marilen H. Sedlock, Trustees of Sedlock 1984 Trust dated May 22, 1984, September 19, 2003, File 1153675

B.2 Directory Search of Occupants

1930	Vacant	
1931	Hanna T R (o)	Hanna Thos R (Rose) (Hotel Pickwick) h 4256 Ridgeway
1932	Hanna T R (o)	Hanna Thos R (Rose V) (Hotel Pickwick) h 4256 Ridgeway
1933	McDowell Nat	McDowell Nat (Belle L) real est 320 E h4256 Ridgeway Dr
1934	Hanna Mark	Hanna Mark (Josephine), Chrysler and Plymouth Motor Car Distributors, 1061 India, h 4256 Ridgeway
1935	Hanna Mark (o)	Hanna Mark (Josephine), Chrysler and Plymouth Motor Car Distributors, 1061 India, h 4256 Ridgeway
1936	Hanna Mark (o)	Hanna Mark (Josephine), Chrysler and Plymouth Motor Car Distributors, 1061 India, h 4256 Ridgeway
1937	Hanna Mark (o)	Hanna Mark (Josephine), Chrysler and Plymouth Motor Car Distributors, 1061 India, h 4256 Ridgeway
1938	Hanna Mark (o)	Hanna Mark (Josephine), Chrysler and Plymouth Motor Car Distributors, 1061 India, h 4256 Ridgeway
1939	Hanna Mark (o)	Hanna Mark (Josephine), Chrysler and Plymouth Motor Car Distributors, 1061 India, h 4256 Ridgeway
1940	Hanna Mark (o)	Hanna Mark (Josephine), Chrysler and Plymouth Motor Car Distributors, 1061 India, h 4256 Ridgeway
1941	Hanna Mark (o)	Hanna Mark (Josephine), Chrysler and Plymouth Motor Car Distributors, 1061 India, h 4256 Ridgeway Hanna Mark C Jr Student KELSEY JENNEY COMMERCIAL COLLEGE r4256 Ridgeway
1942	Hanna M C (o)	Hanna Mark (Josephine), Chrysler and Plymouth Motor Car Distributors, 1061 India, h 4256 Ridgeway Hanna Mark C Jr clk Mark Hanna r4256 Ridgeway
1943	Hanna Mark (o)	Hanna Hanna Mark (Josephine), Chrysler and Plymouth Motor Car Distributors, 1061 India, h 4256 Ridgeway
1944-45	Vacant	
1946	No Directory	
1947-48	Harper A E (o)	Harper Alfred W E (Grace) signs 452 8 th Ave 4256 Ridgeway Dr
1950	Harper A W (o)	Harper Alfred W (Grace M) pres Lumenad Corp and pres San Diego Neon Sign Co h4256 Ridgeway Dr
1952	Harper A W (o)	Harper Alfred W (Grace D) pres Am Sign Shop, Luminad Corp and S D Neon Sign Co h4256 Ridgeway
1953-54	Harper A W (o)	Harper Alfred W (Grace D) pres Am Sign Shop, Luminad Corp and S D Neon Sign Co h4256 Ridgeway
1955	Harper A W (o)	Harper Alfred W (Grace D) pres Am Sign Shop and San Diego Neon Sign Co h4256 Ridgeway
1956	Harper A W (o)	Harper, Alfred W (Grace) pres San Diego Neon Sign Co h 4256 Ridgeway
1957	Harper A W (o)	Harper, Alfred W (Grace) pres San Diego Neon Sign Co h 4256 Ridgeway
1958	Harper A W (o)	Harper, Alfred W (Grace) pres San Diego Neon Sign Co h 4256 Ridgeway
1959	Harper A W (o)	Harper, Alfred W (Grace) pres San Diego Neon Sign Co h 4256 Ridgeway
1969	Harper A W (o)	Harper, Alfred W (Grace) pres San Diego Neon Sign Co h 4256 Ridgeway

B.3 Deed from the Date of Construction

Book of Deeds # 1759, Pages 126 & 127

-----0000000000-----

GRANT DEED

4/1/1930 # 15870 BK 1759 - PG 126 of Deeds

G.T.FORBES and MARIE FORBES, husband and wife, in consideration of Ten Dollars, to them in hand paid, the receipt of which is hereby acknowledged, do hereby GRANT TO THOMAS R. HANNA, all that Real Property in the County of San Diego, State of California, described as:

Lot Number TWO HUNDRED EIGHTY-FIVE (285) of KENSINGTON HEIGHTS UNIT NUMBER THREE, as per Map No.1948 filed in the office of the County Recorder of said County, September 28, 1926.

SUBJECT to State and County Taxes for the fiscal year 1930-31, conditions, restrictions, easements and rights of way of record, and taxes of the Kensington Sewer District, Road Improvement District and Kensington Heights Public Highway Lighting District. Also subject to a first Trust Deed executed by G.T.FORBES and MARIE FORBES payable to the Mortgage Guarantees Company in the amount of \$15,000 due and payable January 1, 1932, which Trust Deed

DATA BOOK 1759

127

PHOTOGRAPHED BY: J. BAKER, DEPUTY RECORDER

Grantee assumes and agrees to pay.

TO HAVE AND TO HOLD to the said Grantee his heirs or assigns forever.

WITNESS our hands this 29th day of March 1930.

G.T. FORBES.
MARIE FORBES.

State of California)
County of Los Angeles) ss.

On this 29th day of March 1930, before me, Carl E. Tegner, a Notary Public in and for said County, personally appeared G.T.FORBES and MARIE FORBES, husband and wife, known to me to be the persons whose names are subscribed to the within instrument, and acknowledged that they executed the same.

WITNESS my hand and Official Seal.

Carl E. Tegner

Carl
E.
Tegner

Notary Public in and for said County and State.
My Commission Expires June 7, 1931.

Recorded at Request of Union Title Insurance Co. Apr 1, 1930, at 47 Min. Past 2 o'clock P.M.

John H. Ferry County Recorder

By W. C. Parsons, Deputy

15870 Fee \$1.00

-----0000000000-----

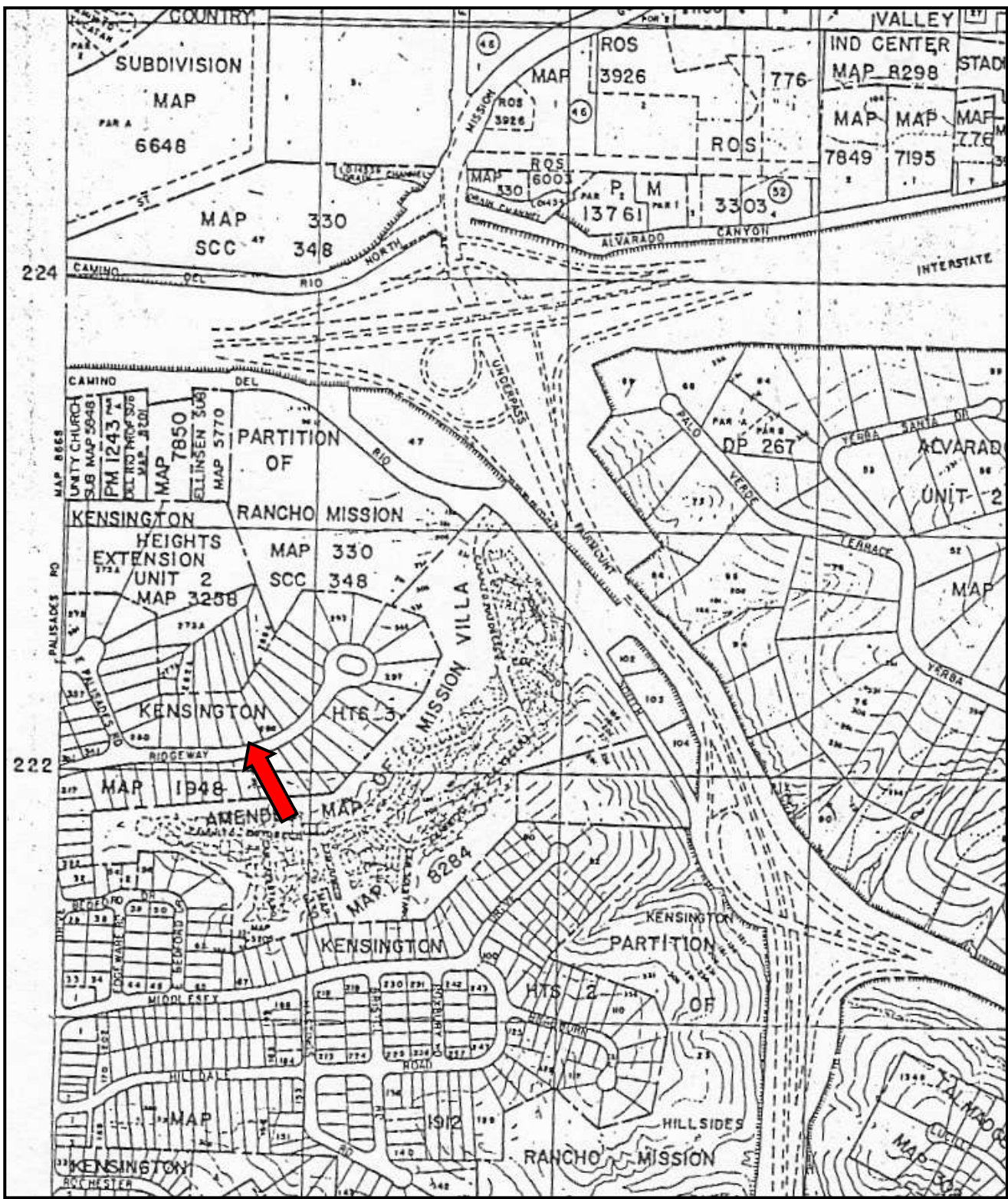
Attachment C

Maps

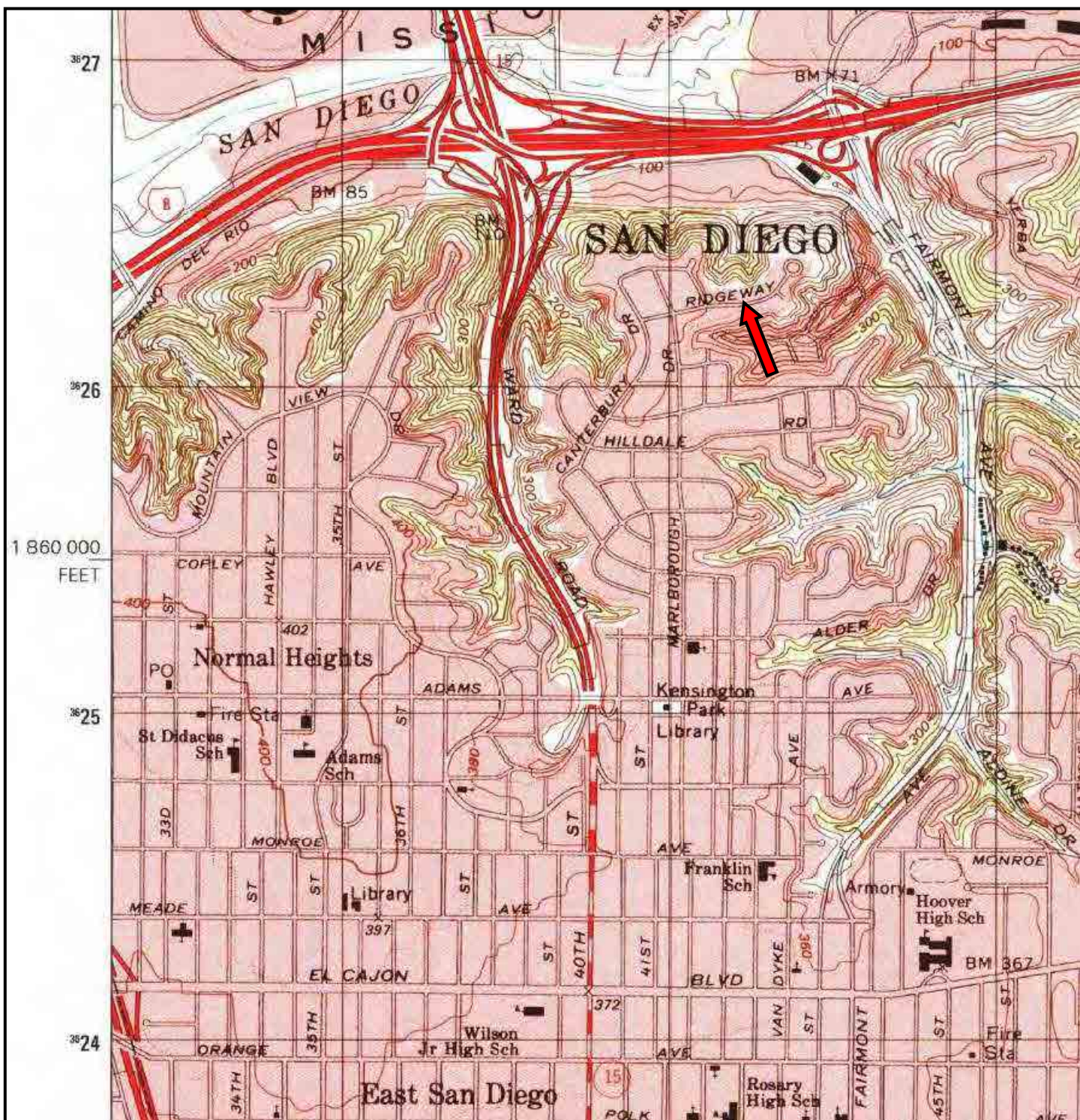
-
- C.1 — City of San Diego 800 Scale
Engineering Map
 - C.2 — Current and Historical USGS Maps
 - C.3 — Original Subdivision Map
 - C.4 — Sanborn Maps
 - 1886/1887
 - 1906
 - 1921
 - 1940
 - 1950
 - 1956

C.1 City of San Diego 800 Scale Engineering Map

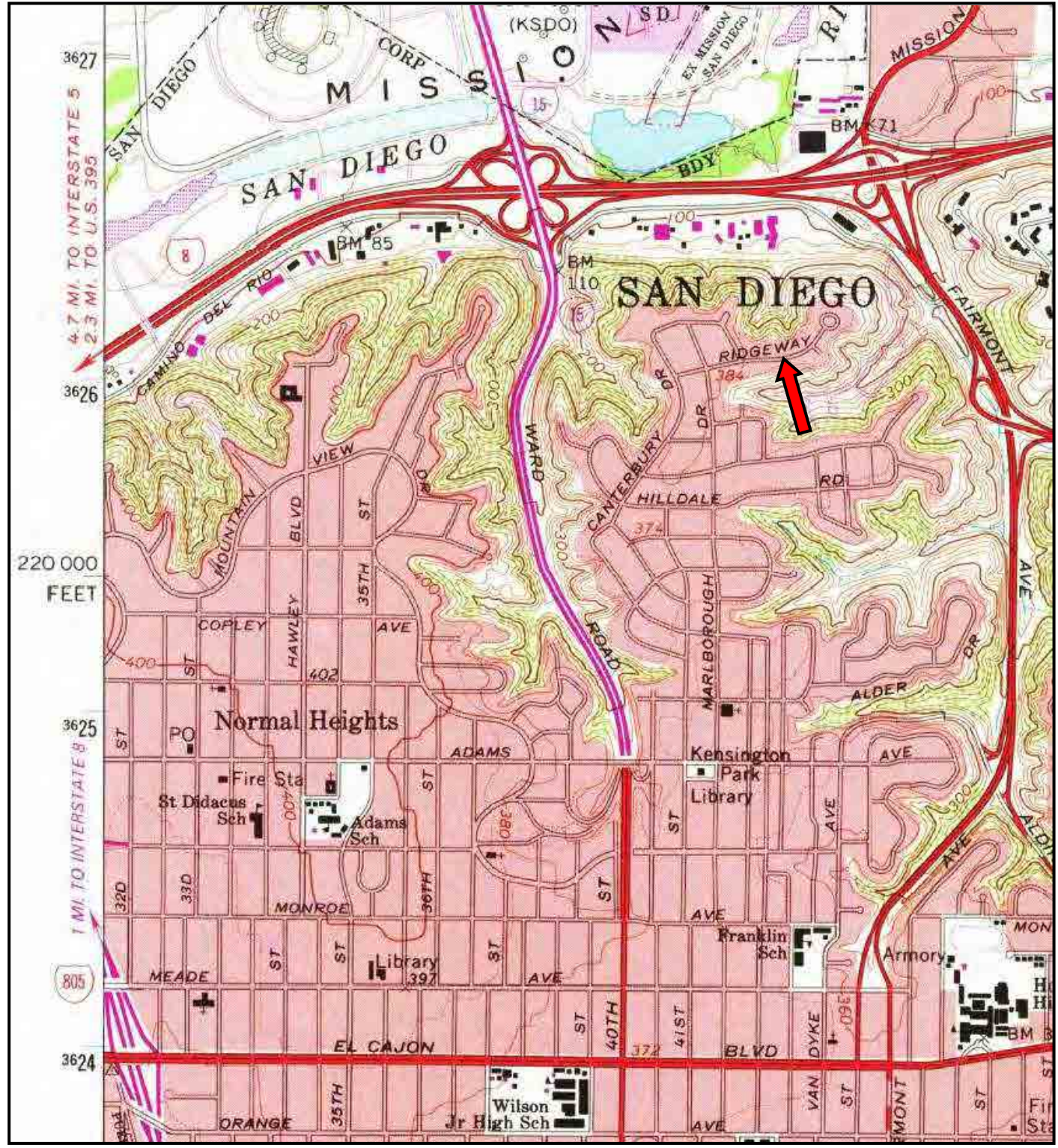
Map # 218-1737



C.2 Current USGS Map - 1994



C.2 Historical USGS Map - 1967



C.4 Sanborn Map – 1886/1887

None for this area

C.4 Sanborn Map – 1906

None for this area

C.4 Sanborn Map – 1921

None for this area

C.4 Sanborn Map 387 – 1940

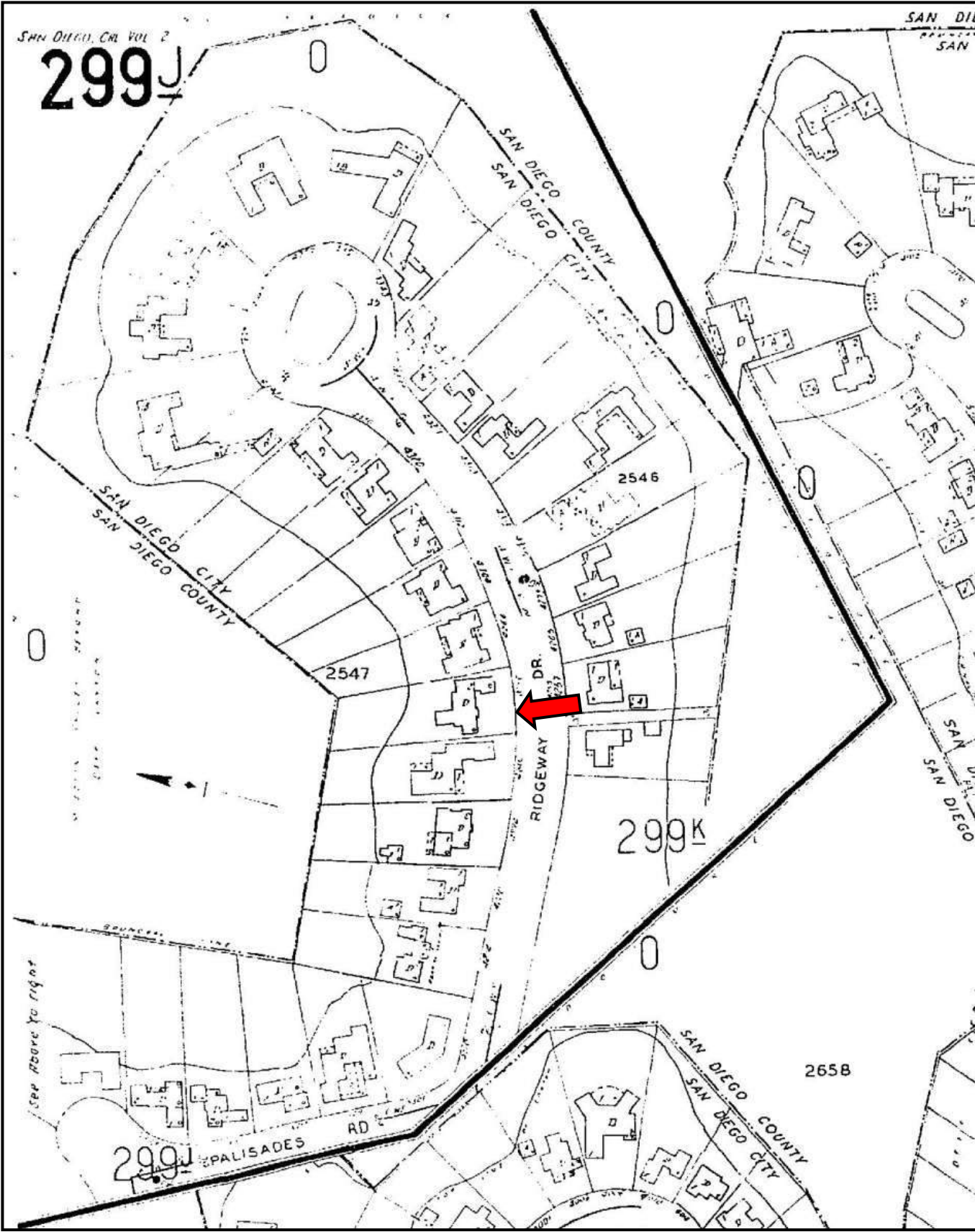
None for this area

C.4 Sanborn Map – 1950

None for this area

C.4 Sanborn Map – 1956

Volume 2, Map # 299J



Attachment D

Photographs

-
- D.1 — Historical Photographs
 - D.2 — Current Photographs

D.1 Historical Photograph

Kensington Heights lot plan, circa 1927

Photo courtesy of the San Diego History Center



D.1 Historical Photograph

Aerial photograph of Kensington Heights from 1927

Photo courtesy of the San Diego History Center



D.1 Historical Photograph

Aerial photograph of Kensington Heights from 1927.
View to the south. Mission Valley is in the foreground.

Photo courtesy of the San Diego History Center



D.1 Historical Photograph

Photo dates from approximately 1927. Middlesex Drive looking east.

All historical photos courtesy of the San Diego History Center



D.1 Historical Photograph

Ridgeway Drive in 1928



Resource under construction in 1928



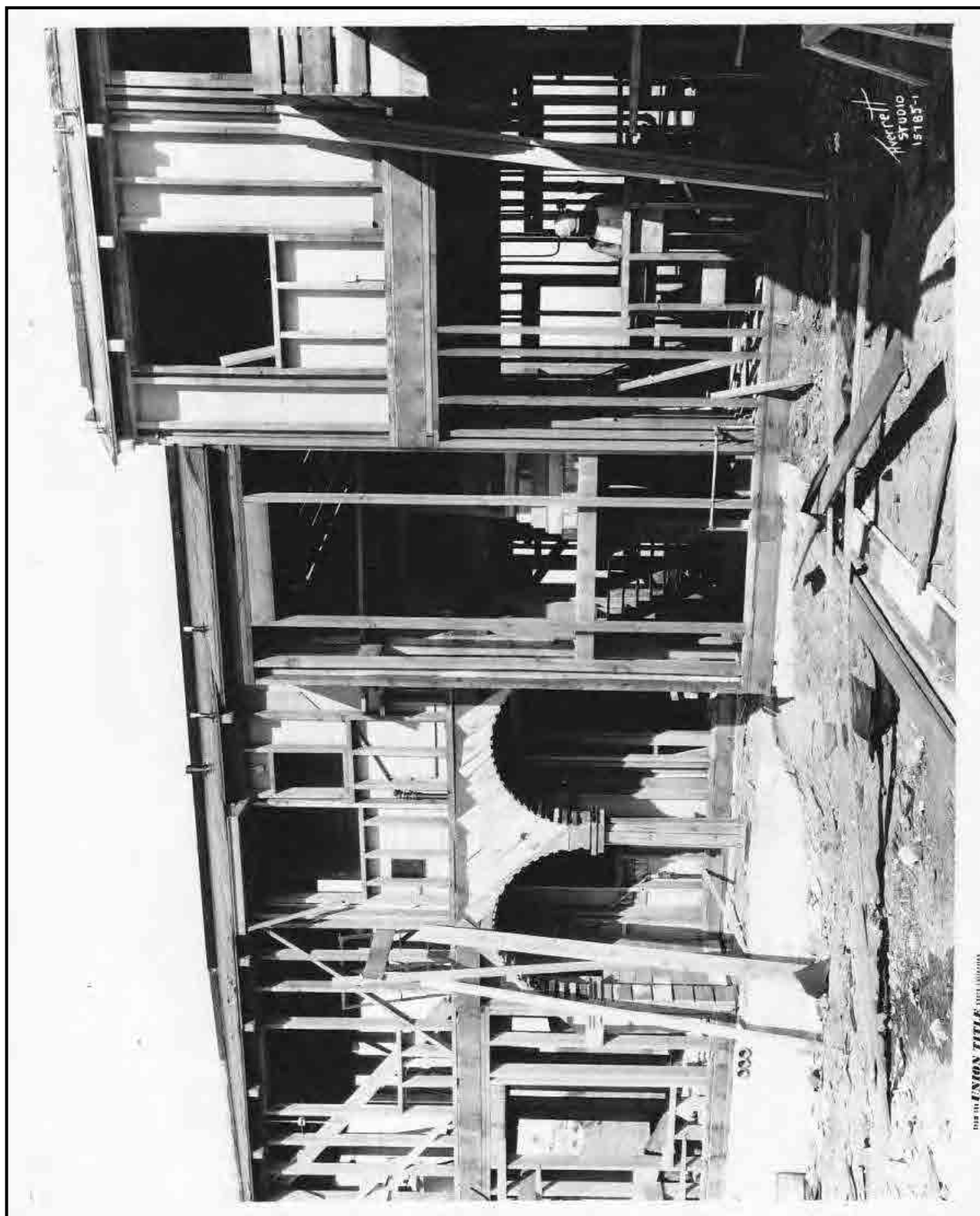
D.1 Historical Photograph

Resource under construction in 1928



D.1 Historical Photograph

Resource under construction in 1928



THE UNION TITLE TRUST COMPANY

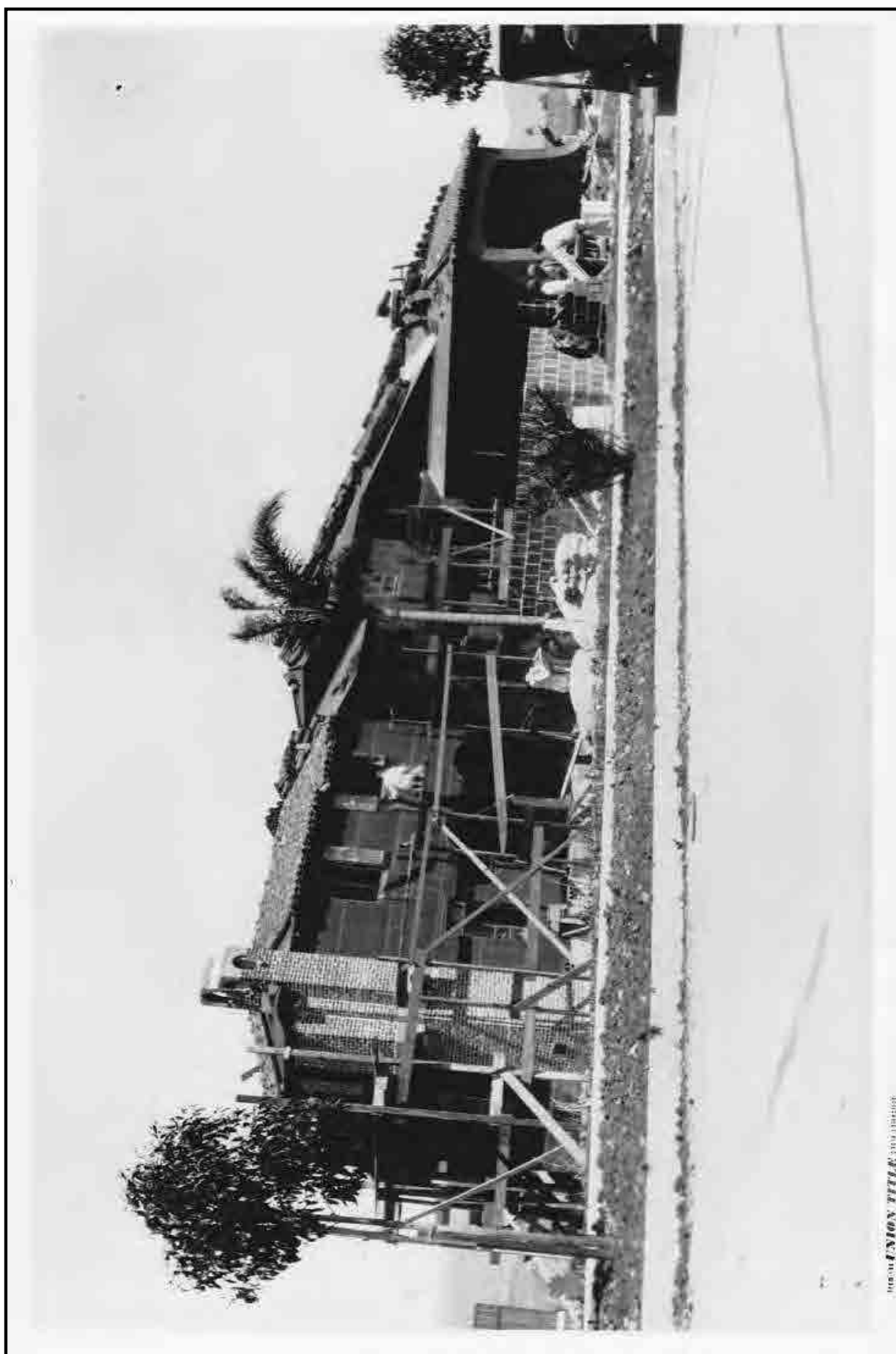
D.1 Historical Photograph

Resource under construction in 1928



D.1 Historical Photograph

Resource under construction in 1928



D.1 Historical Photograph

Resource under construction in 1928



100-10-1000A-1111-100-1000A

D.1 Historical Photograph

Resource under construction in 1928

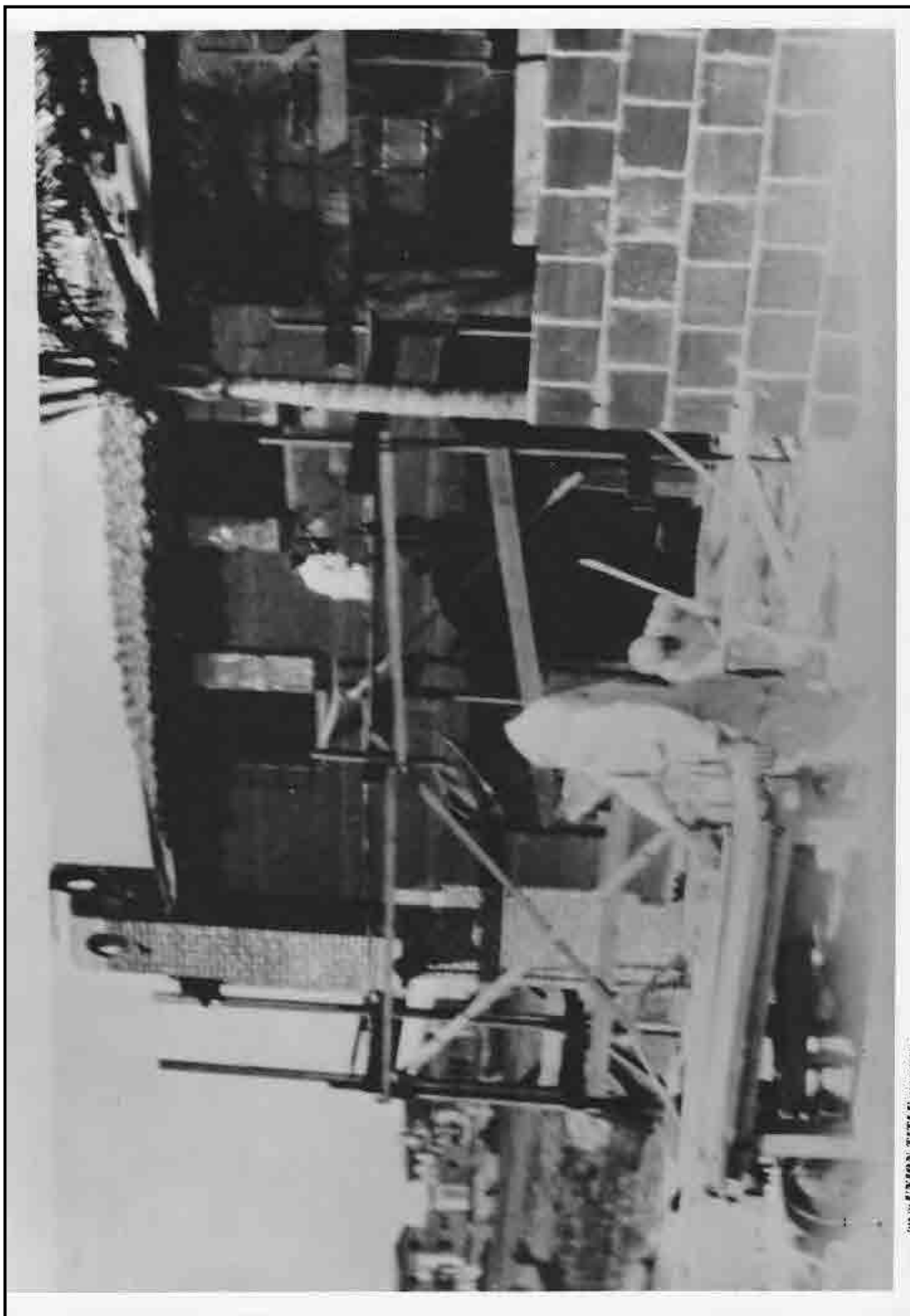


PHOTO BY UNION TITLE CO. 1928

D.1 Historical Photograph

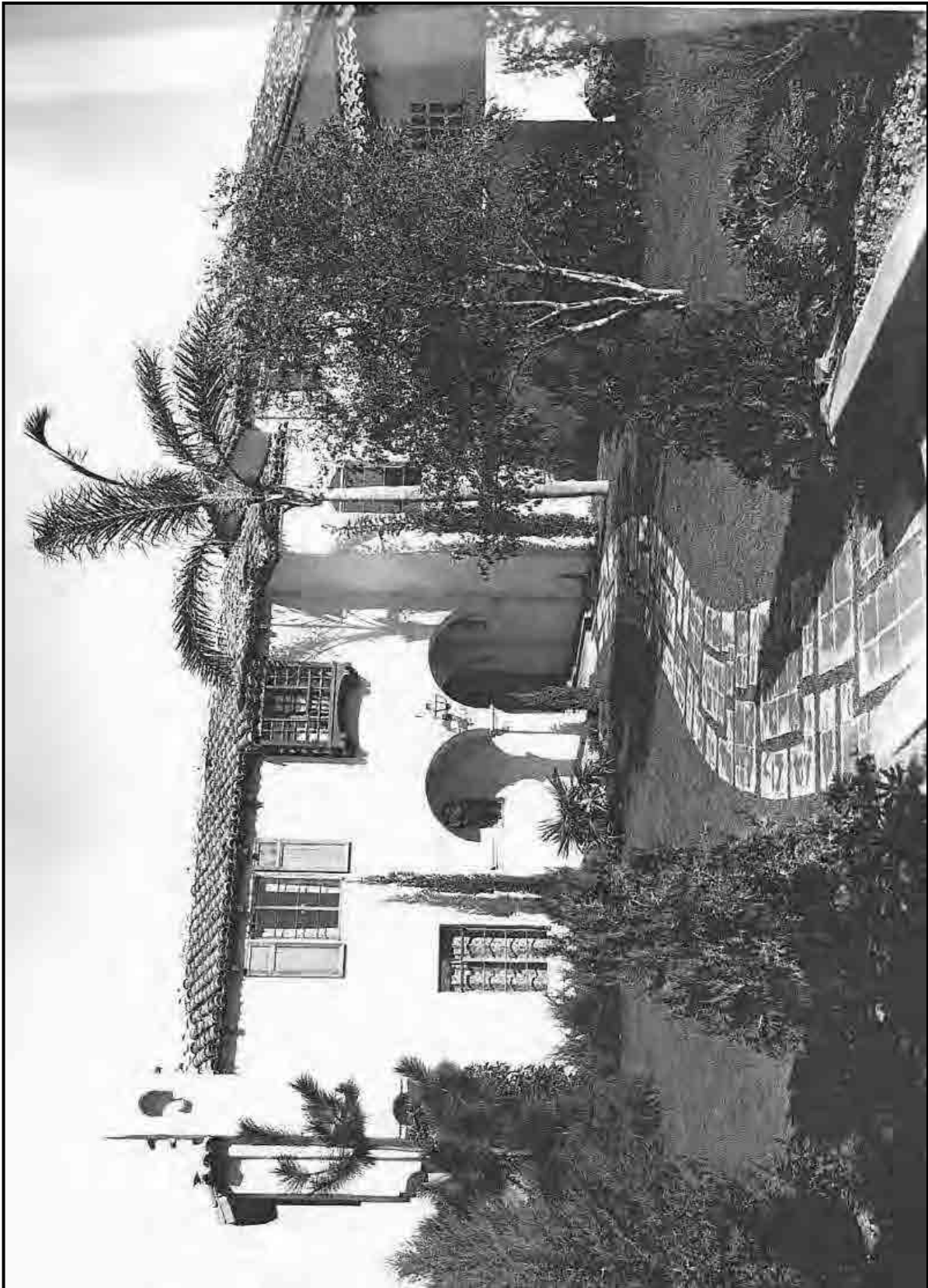
Resource in 1929

Historical photographs courtesy of the San Diego History Center



D.1 Historical Photograph

Resource in 1929



D.1 Historical Photograph

Resource in 1929



D.1 Historical Photograph

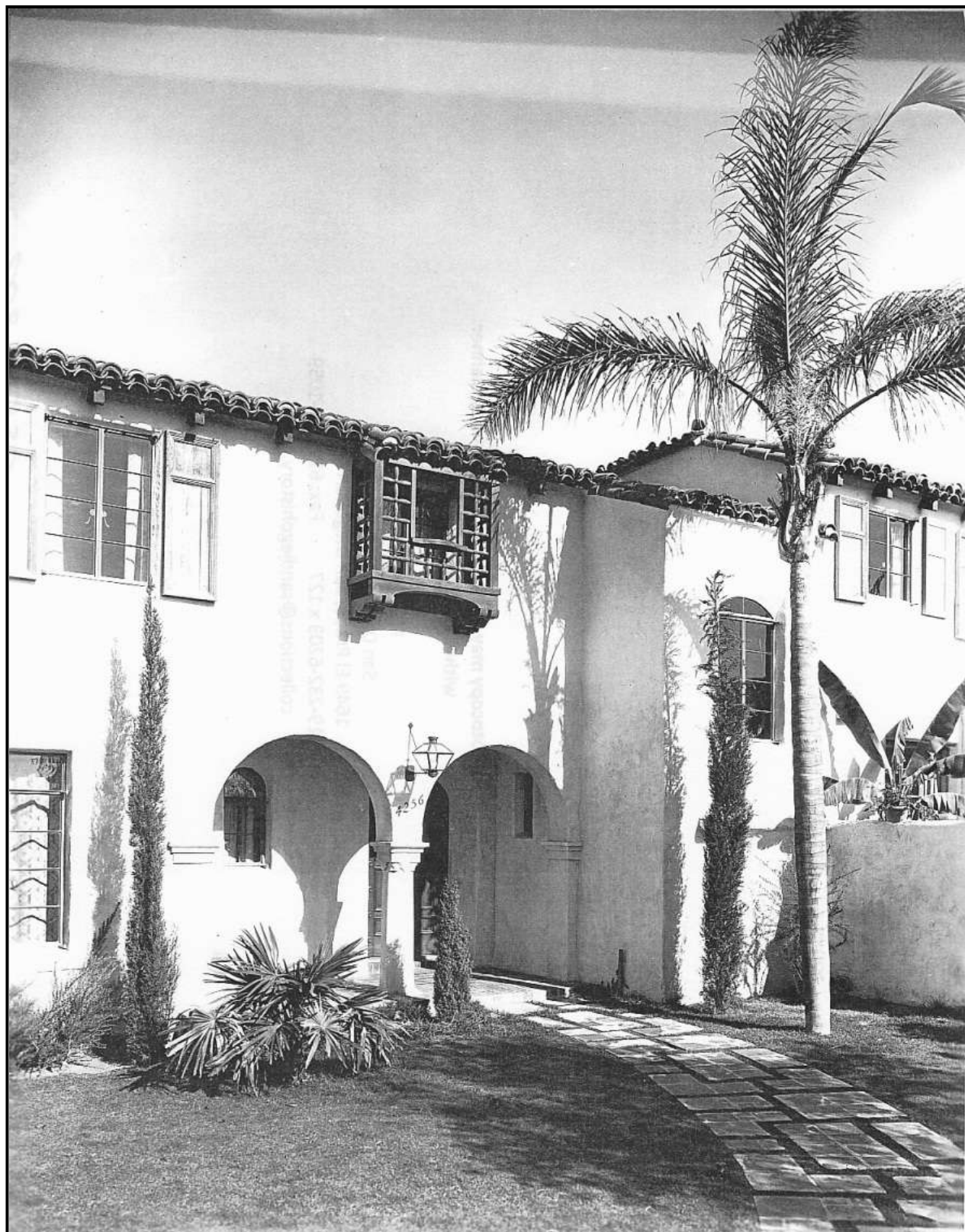
Resource in 1929

Taken from Milton Sessions' "San Diego Gardens" scrapbook



D.1 Historical Photograph

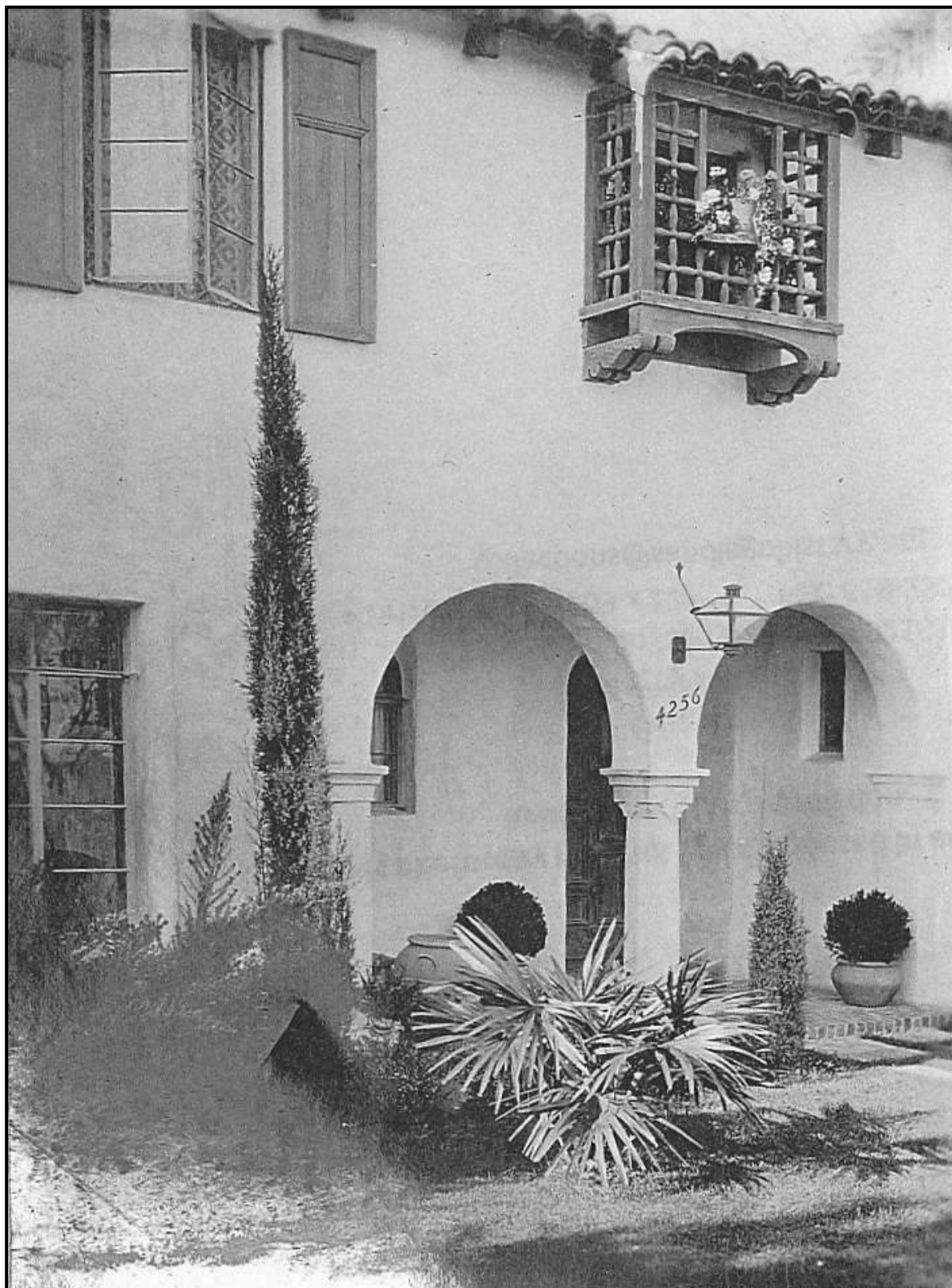
Resource in 1929



D.1 Historical Photograph

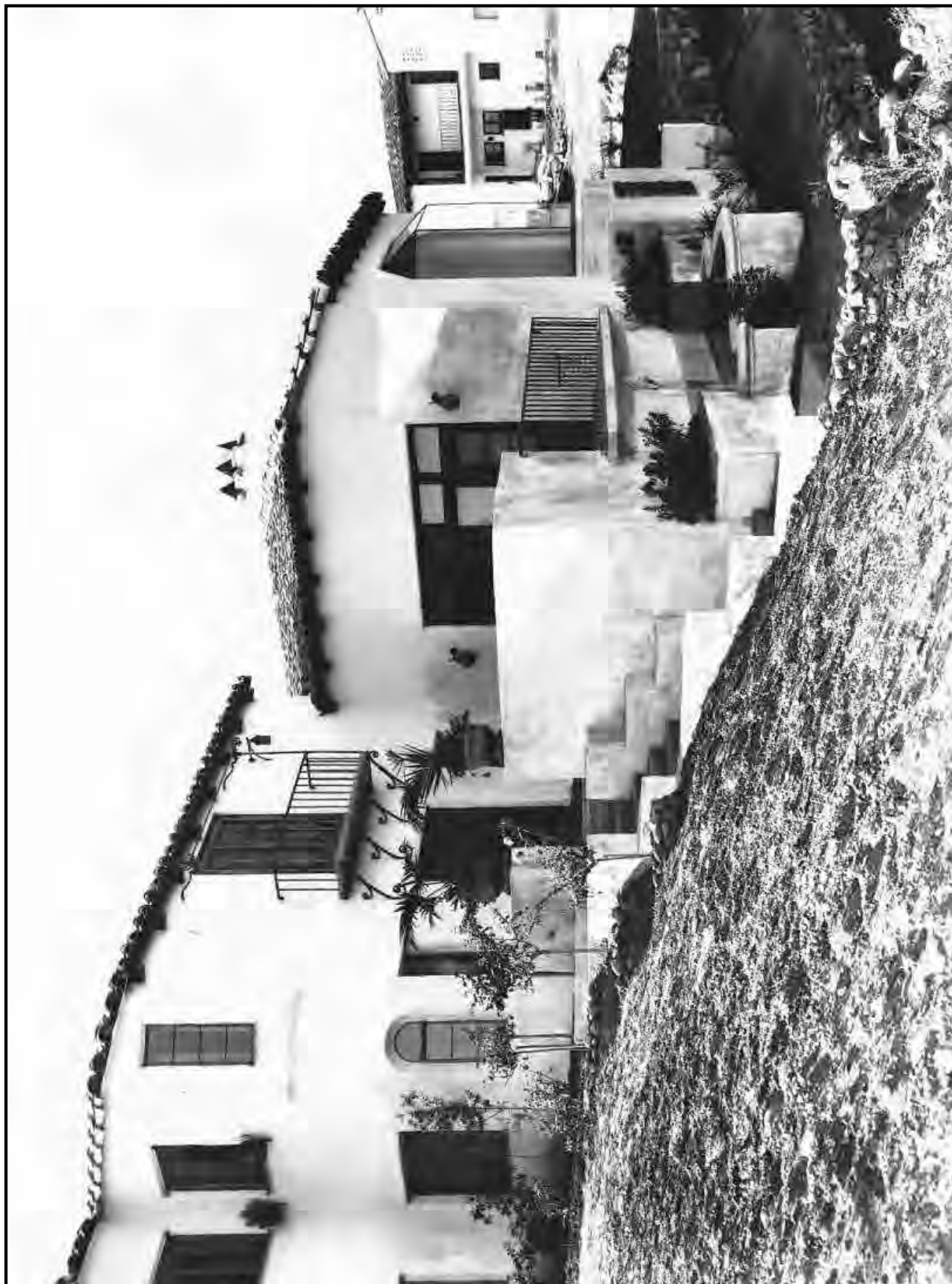
Resource in 1929

Taken from Milton Sessions' "San Diego Gardens" scrapbook



D.1 Historical Photograph

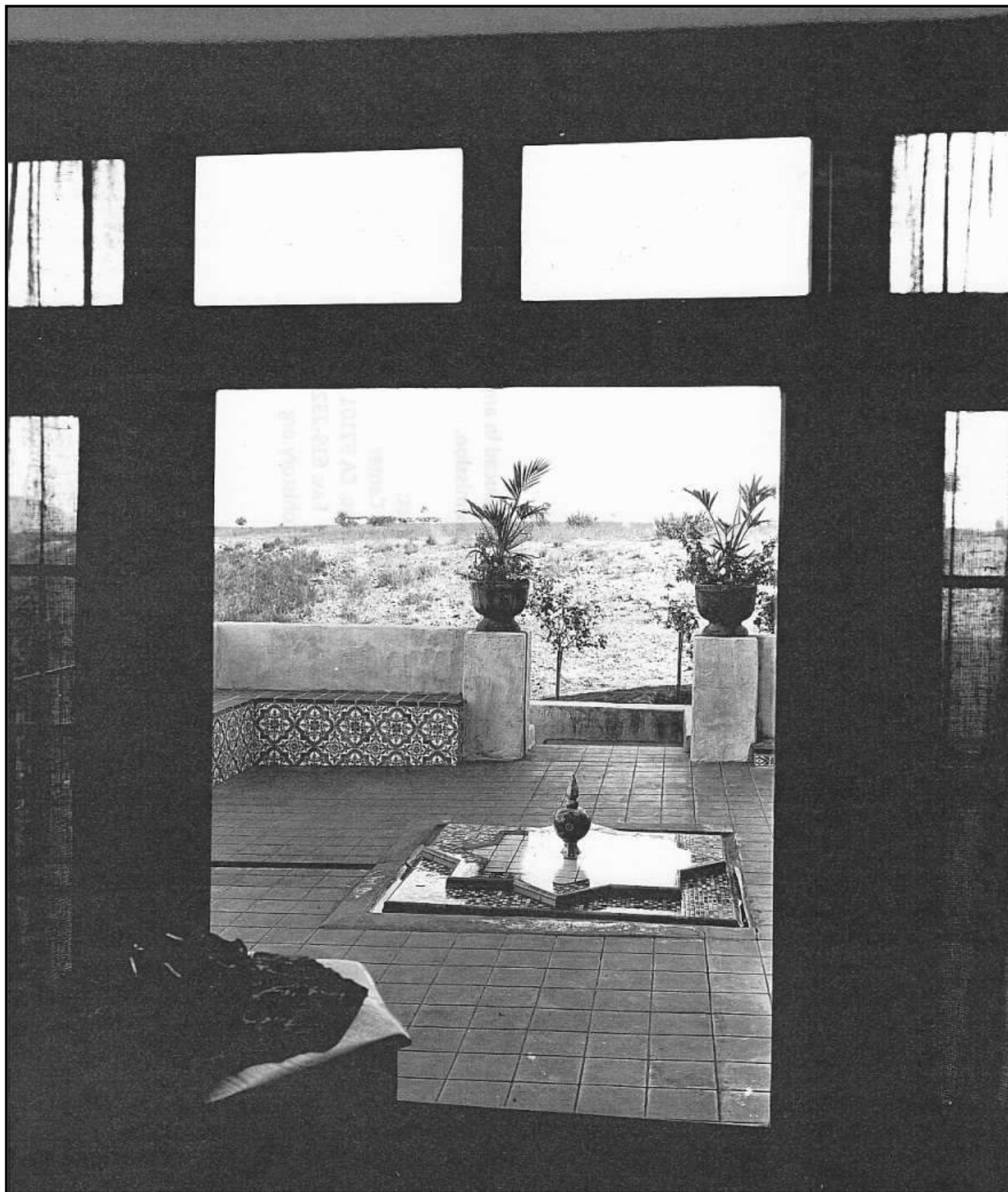
Resource in 1929
North (rear) elevation



D.1 Historical Photograph

Resource in 1929

Looking north



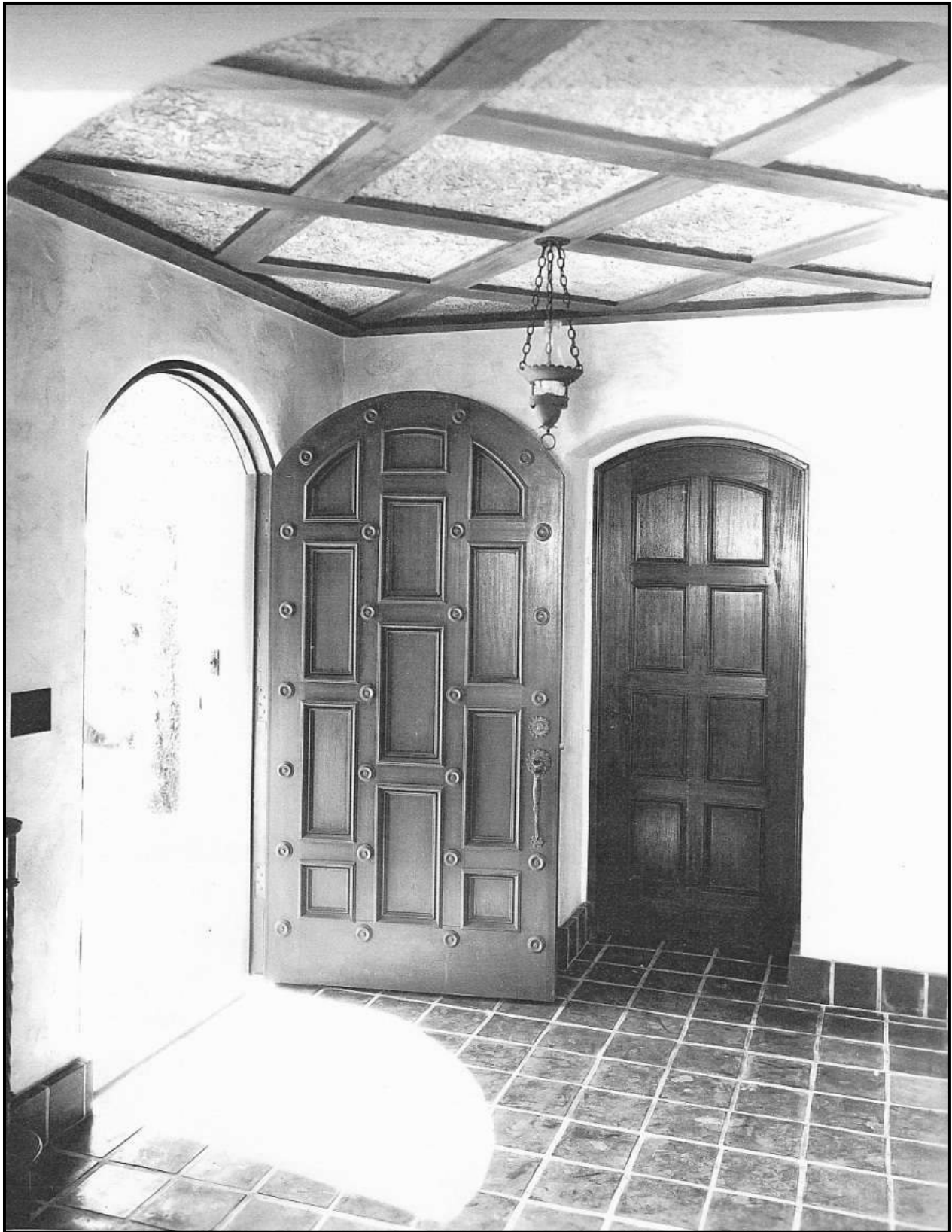
D.1 Historical Photograph

Interior photograph of the resource dating from 1929. Model home furniture was provided by H.L. Benbough.



D.1 Historical Photograph

Interior photograph of the resource dating from 1929



D.1 Historical Photograph

Interior photograph of the resource dating from 1929



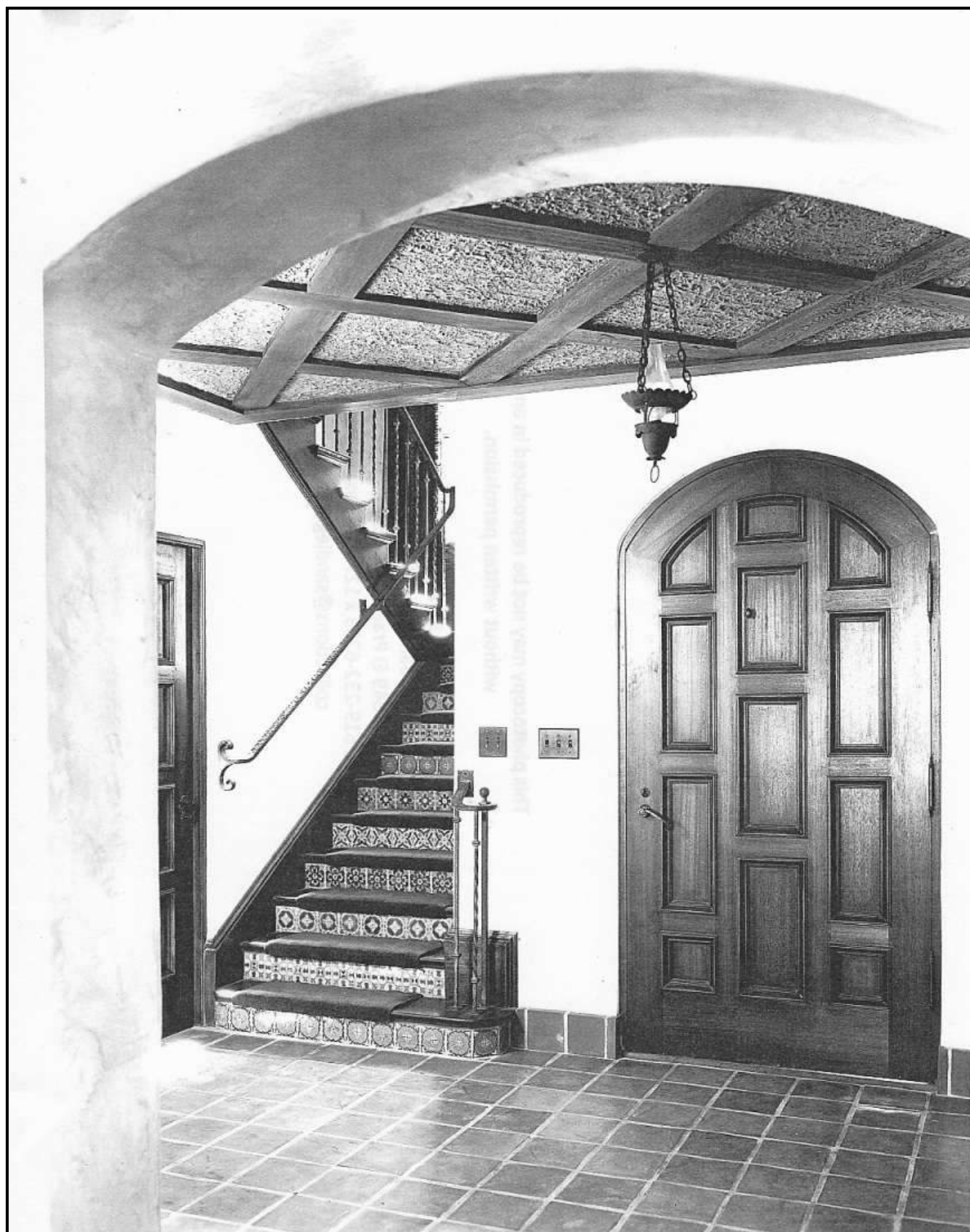
D.1 Historical Photograph

Interior photograph of the resource dating from 1929



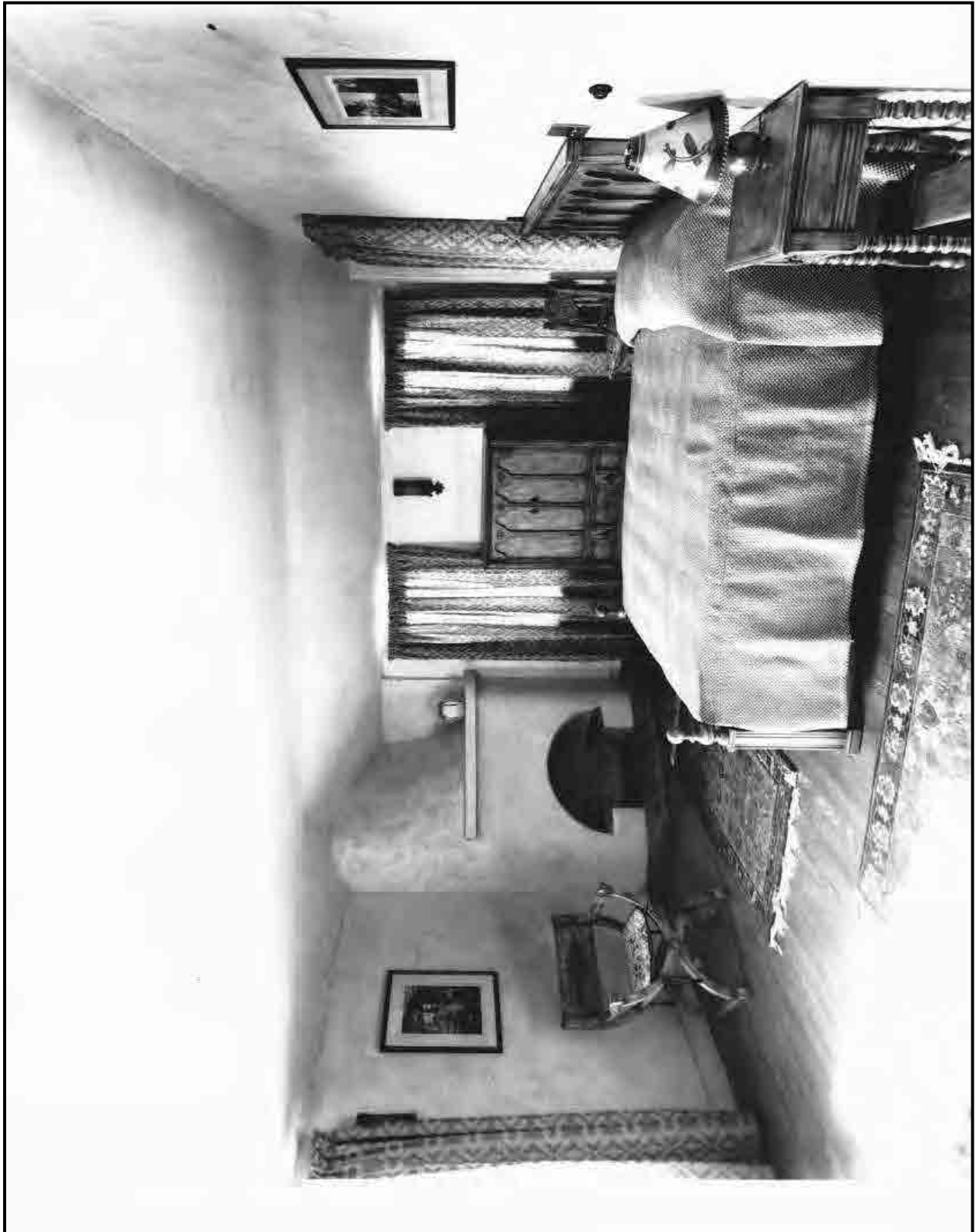
D.1 Historical Photograph

Interior photograph of the resource dating from 1929



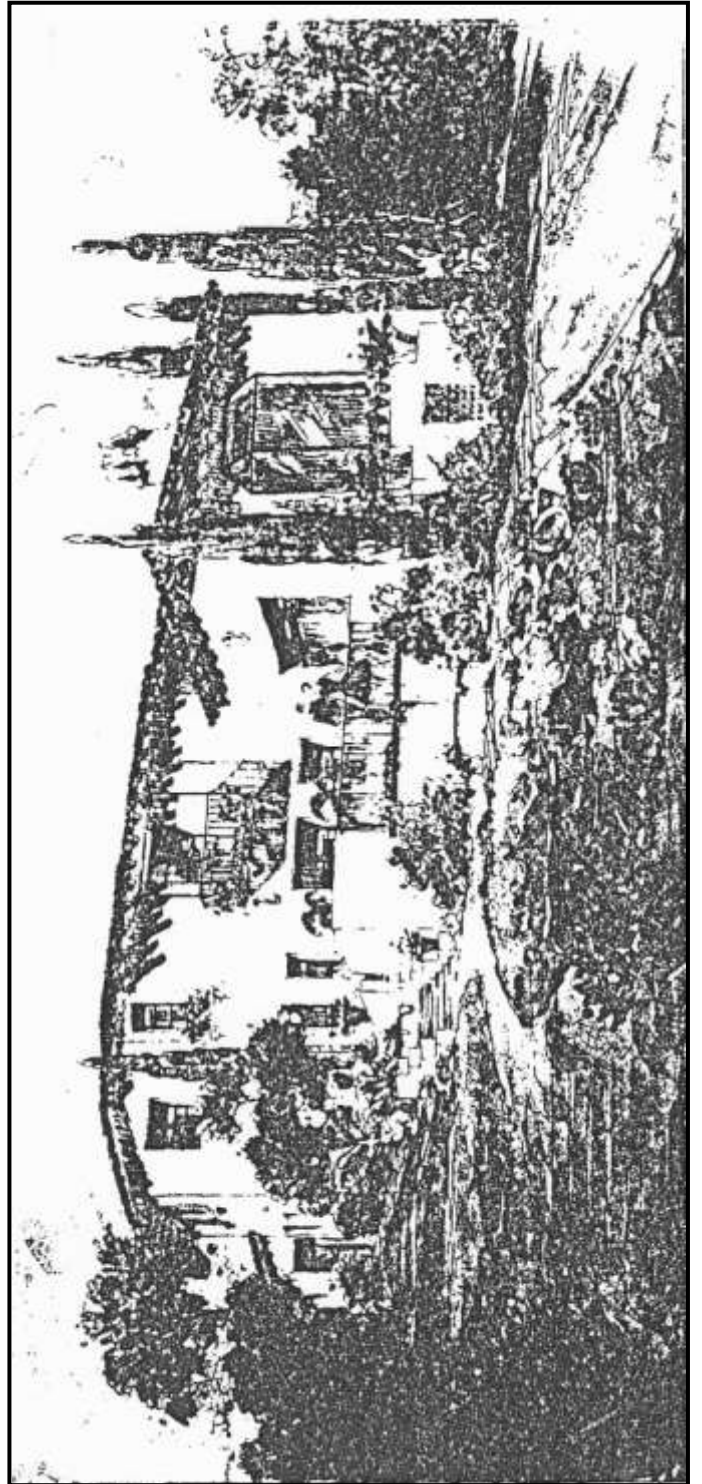
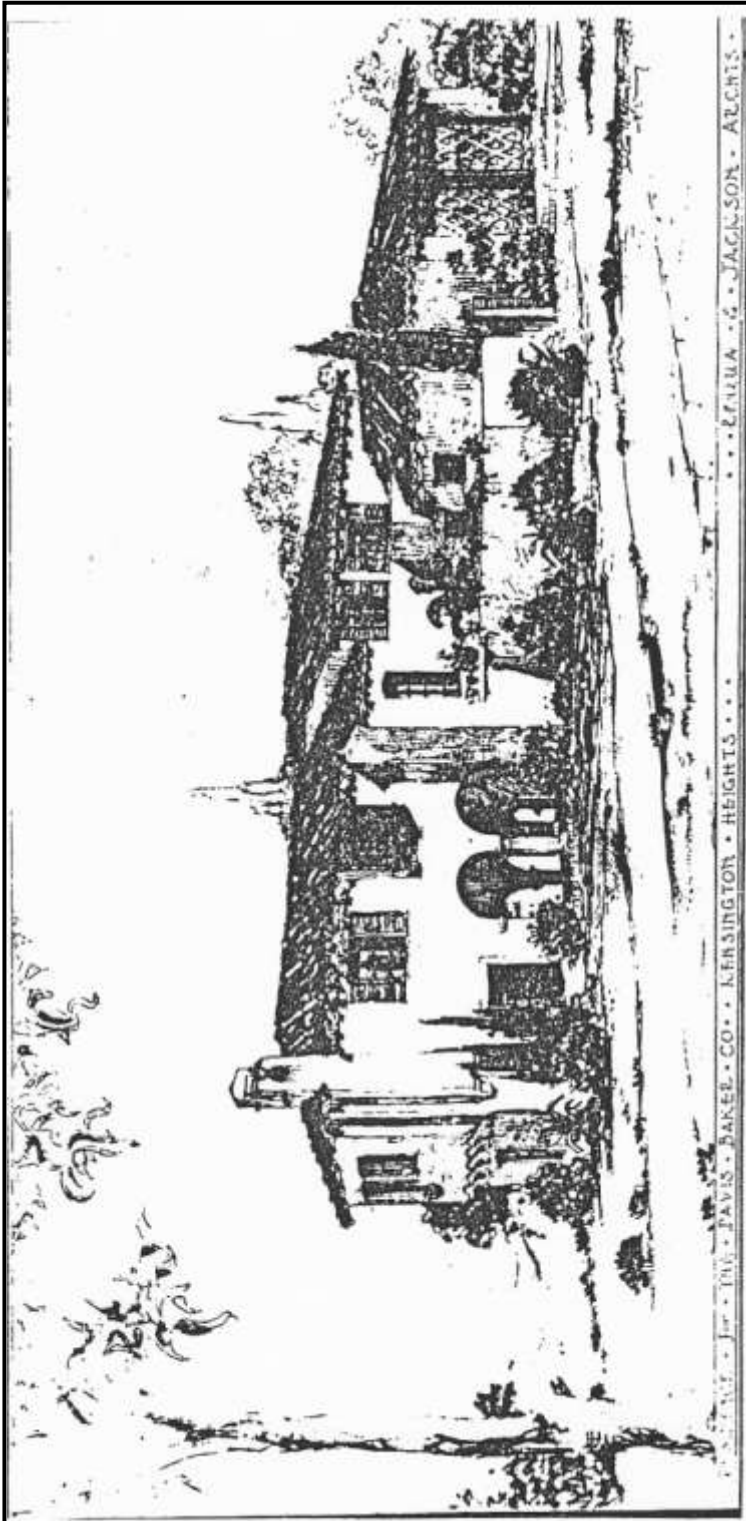
D.1 Historical Photograph

Interior photograph of the resource dating from 1929



D.1 Historical Photograph

Sales Renderings



D.2 Current Photographs - South (front) Elevation

Current photos by Kiley Wallace, November 2011



D.2 Current Photographs - South (front) Elevation



D.2 Current Photographs - South (front) Elevation



D.2 Current Photographs - South (front) Elevation



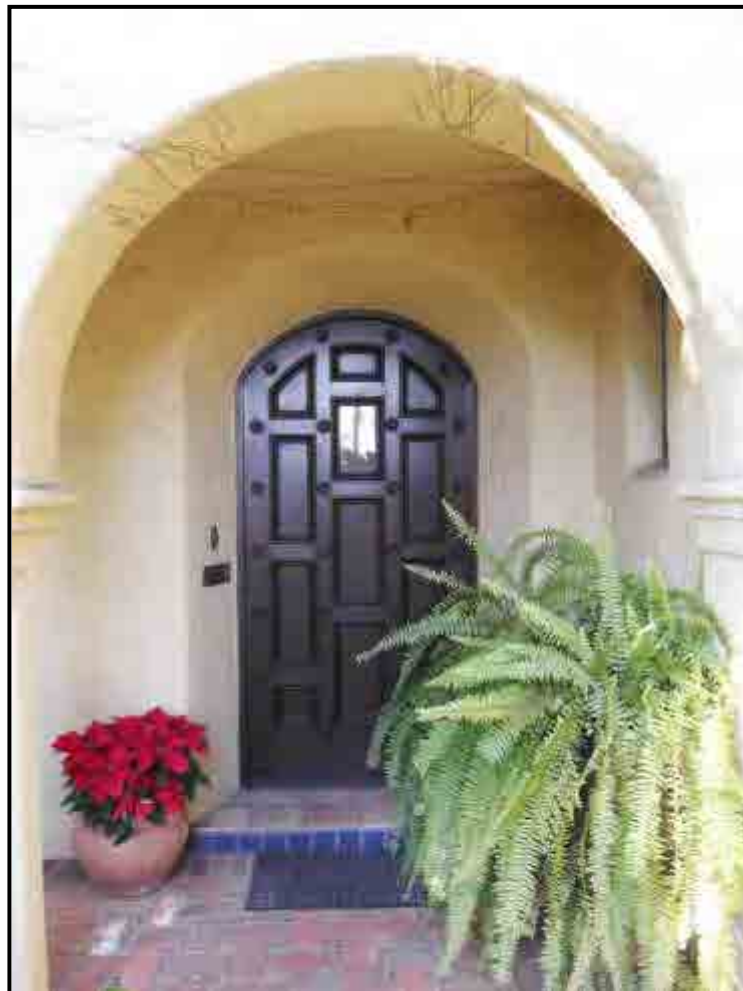
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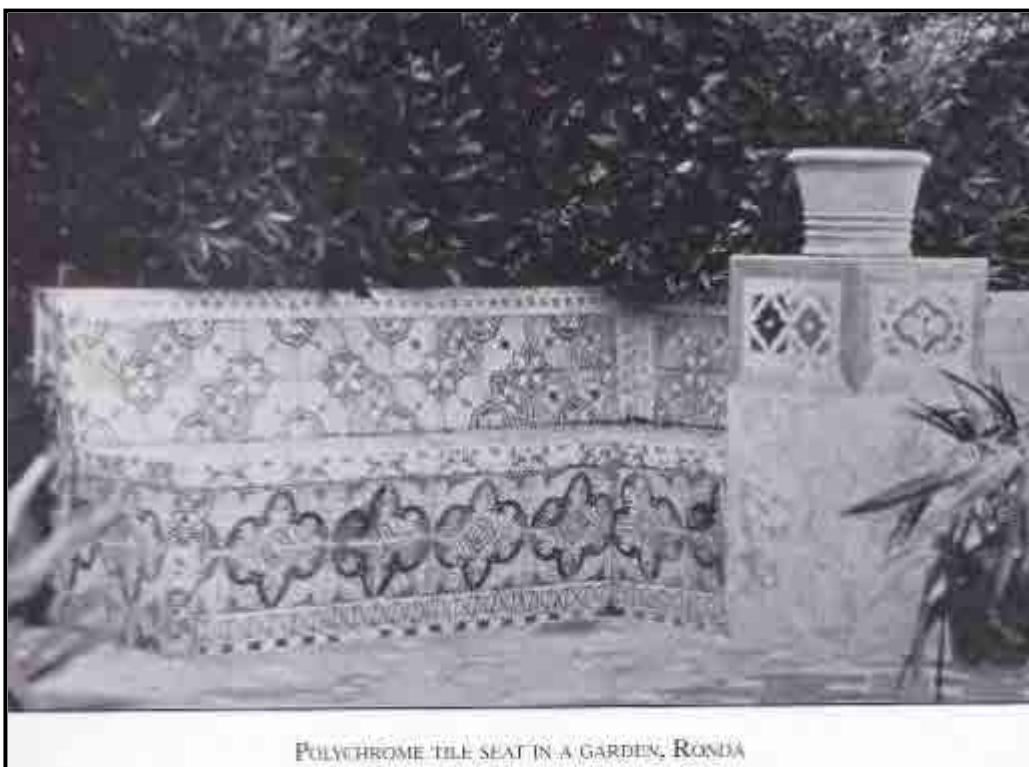
D.2 Current Photographs - South (front) Elevation



D.2 Current Photographs - South (front) Elevation



Comparison photo below from Requa's 1926 book entitled *Architectural Details: Spain and the Mediterranean*



D.2 Current Photographs - South (front) Elevation



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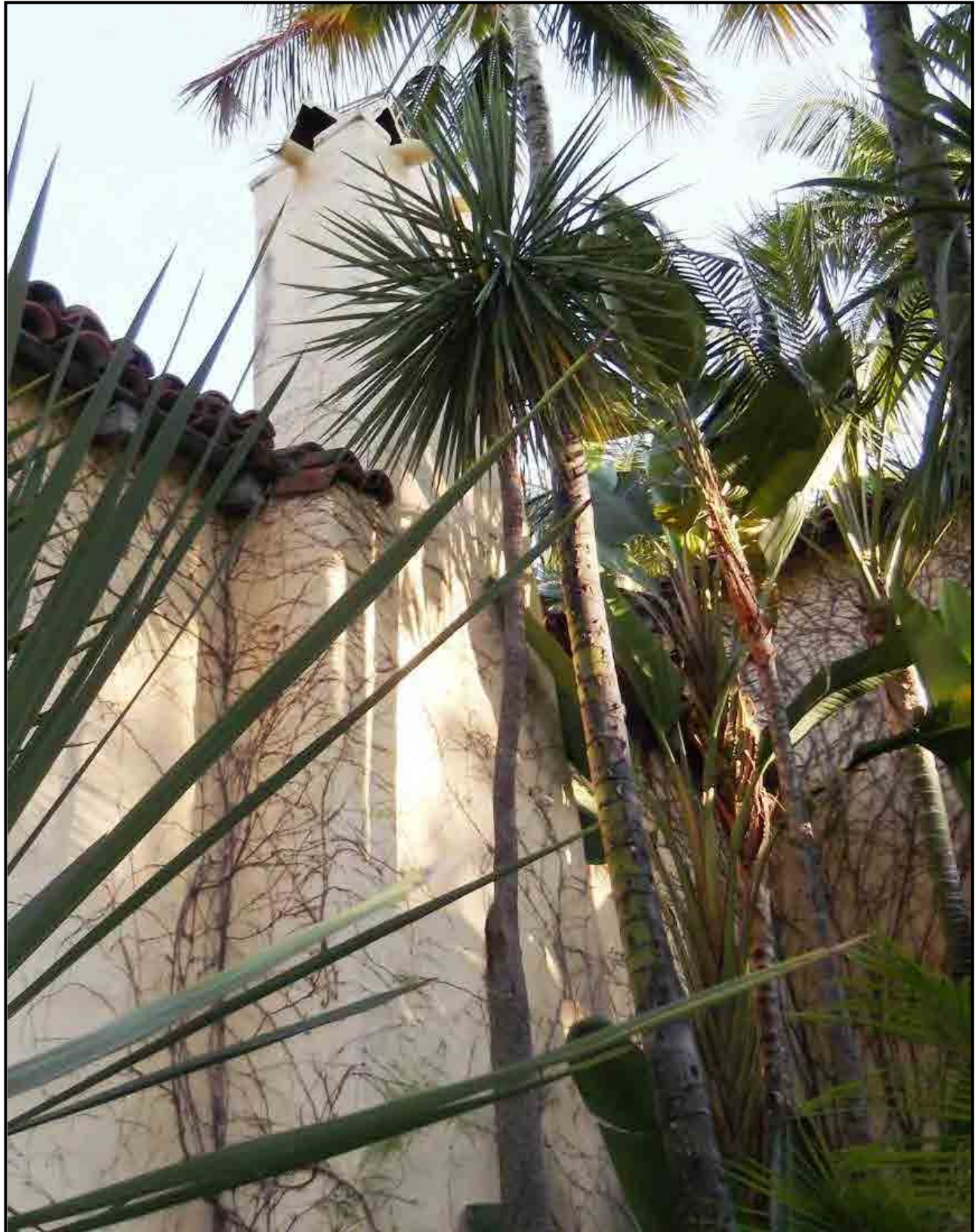
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South and West elevations



D.2 Current Photographs - South (front) Elevation

Chimney viewed from the southwest



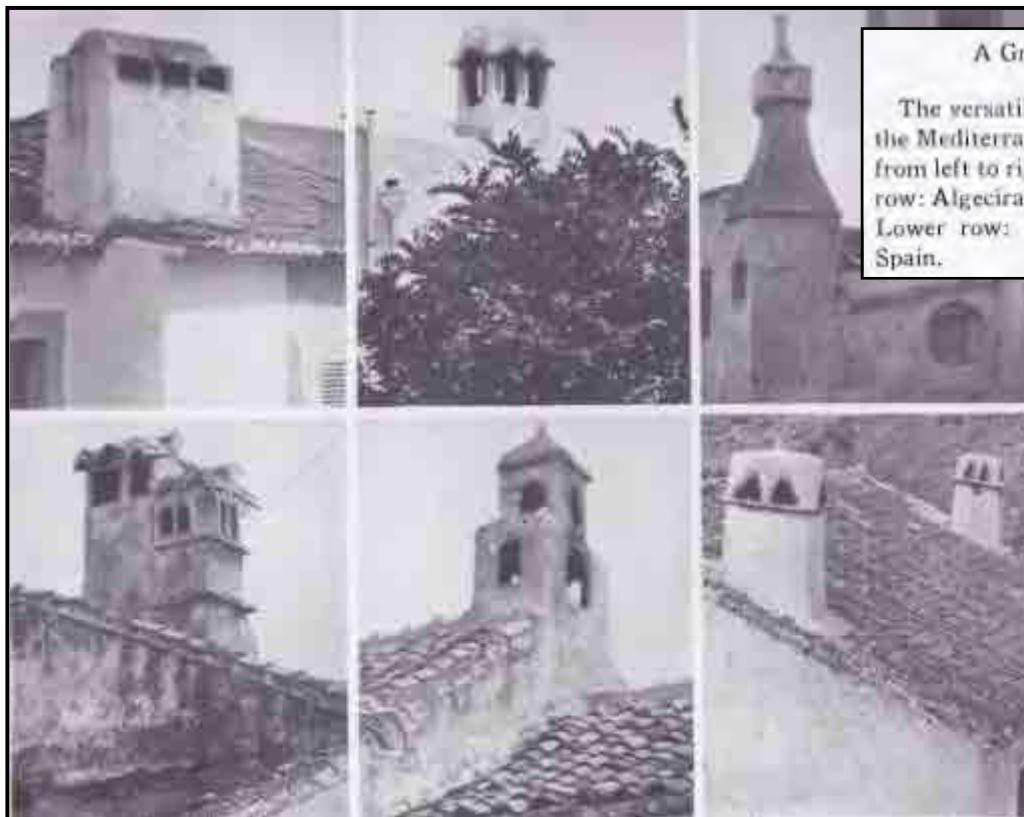
D.2 Current Photographs - South (front) Elevation



D.2 Current Photographs - South (front) Elevation



Comparison photo below and paragraph excerpt from Requa's 1929 book entitled *Old World Inspiration for American Architecture*



A Group of Mediterranean Chimneys.

The versatility displayed in the design of chimneys in the Mediterranean countries is here illustrated. Reading from left to right, the locality of the examples are, upper row: Algeciras, Spain; Rabat, Morocco; Monreale, Sicily. Lower row: Ronda, Spain; Granada, Spain; Malaga, Spain.

D.2 Current Photographs - West Elevation



D.2 Current Photographs - West Elevation



D.2 Current Photographs - West Elevation



D.2 Current Photographs - North (rear) Elevation



D.2 Current Photographs - North (rear) Elevation



D.2 Current Photographs - North (rear) Elevation



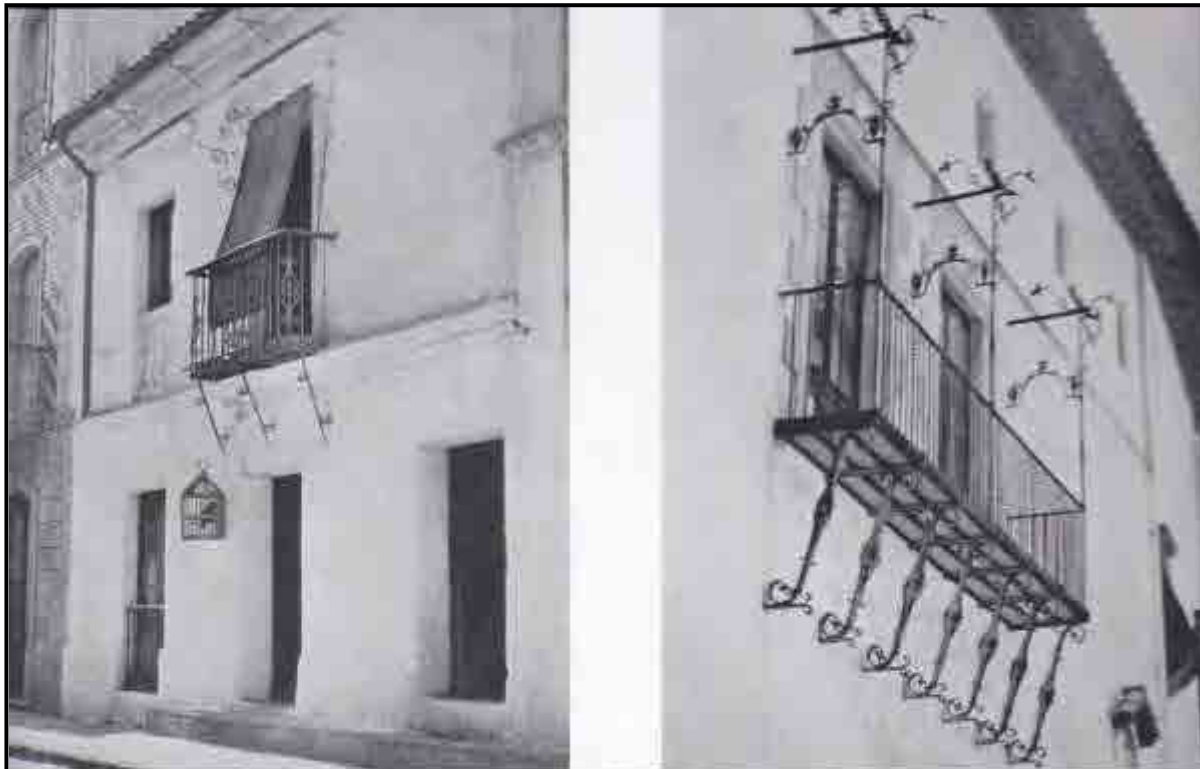
D.2 Current Photographs - North (rear) Elevation



D.2 Current Photographs - North (rear) Elevation



Comparison photo below from Requa's 1926 book entitled
Architectural Details: Spain and the Mediterranean

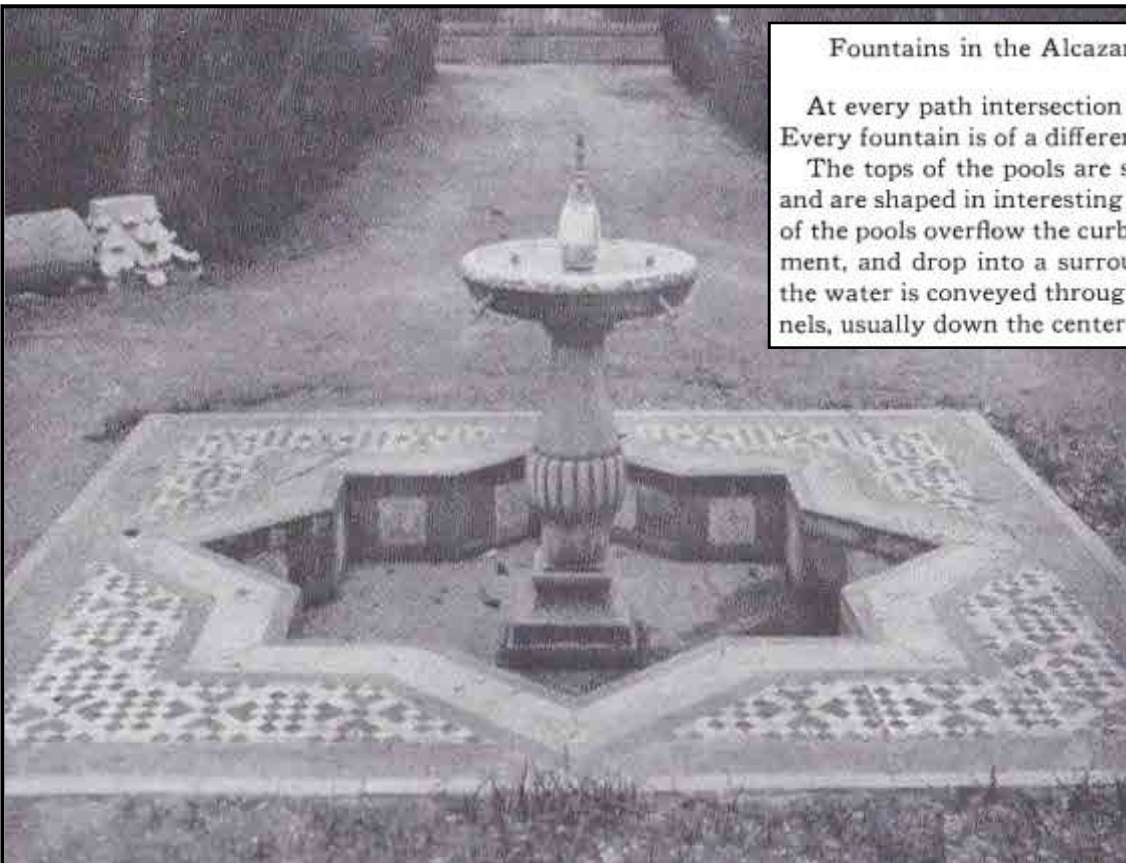


HOUSE IN ALGECIRAS AND A BEAUTIFUL BALCONY IN SITGES.

D.2 Current Photographs - North (rear) Elevation



Comparison photo below and paragraph excerpt from Requa's 1929 book entitled *Old World Inspiration for American Architecture*



Fountains in the Alcazar Gardens,—Continued.

At every path intersection in the garden is a fountain. Every fountain is of a different form and treatment.

The tops of the pools are set flush with the pavement and are shaped in interesting geometrical patterns. Some of the pools overflow the curbs onto the colored tile pavement, and drop into a surrounding gutter from whence the water is conveyed through the gardens in open channels, usually down the center of the paths and stairways.

D.2 Current Photographs - North (rear) Elevation

Comparison photo below from Requa's 1926 book entitled *Architectural Details: Spain and the Mediterranean*



D.2 Current Photographs - North (rear) Elevation



D.2 Current Photographs - Rear Patio

Looking north - view of pool and pool house



D.2 Current Photographs - North and East Elevations



D.2 Current Photographs - East Elevation



D.2 Current Photographs - East Elevation



D.2 Current Photographs - East Elevation



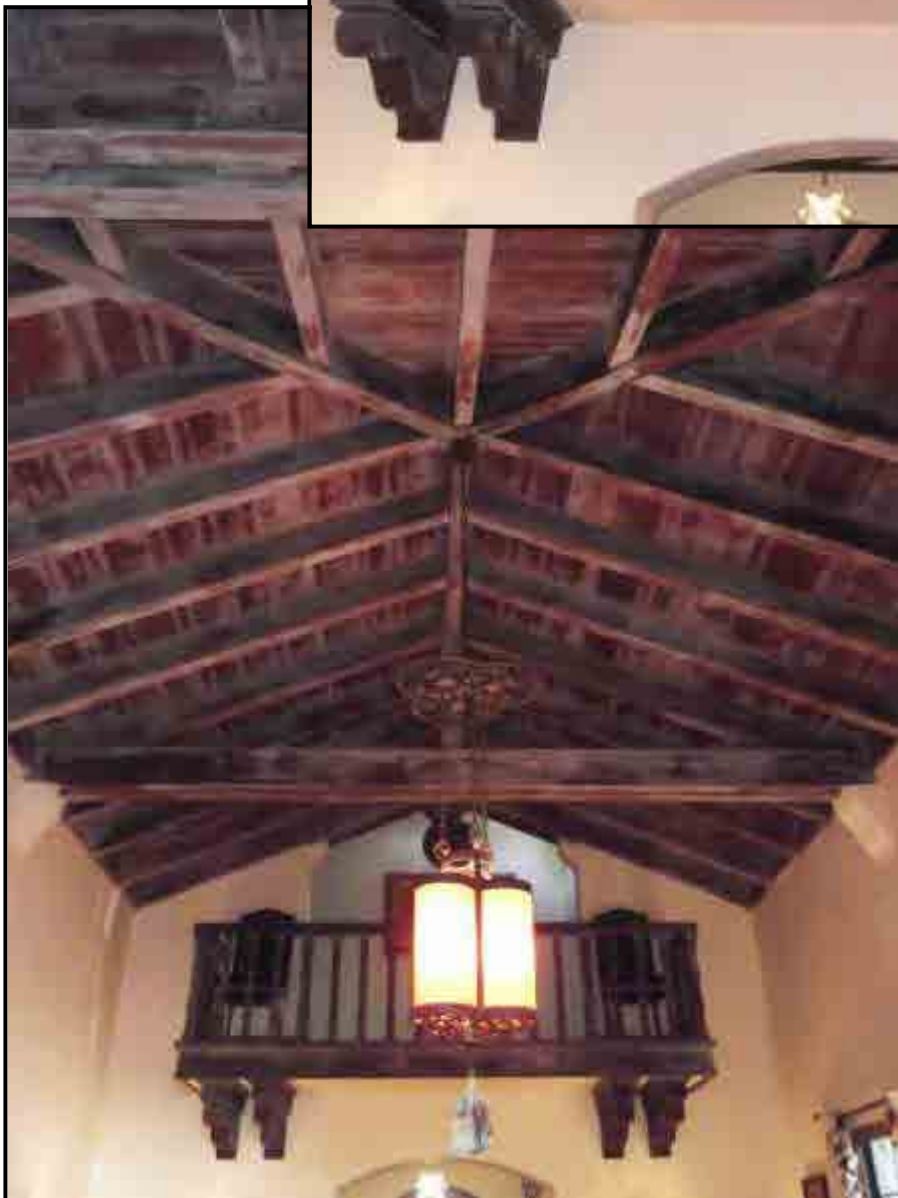
D.2 Current Photographs - East Elevation



D.2 Current Photographs - East Elevation



D.2 Current Photographs - Interior



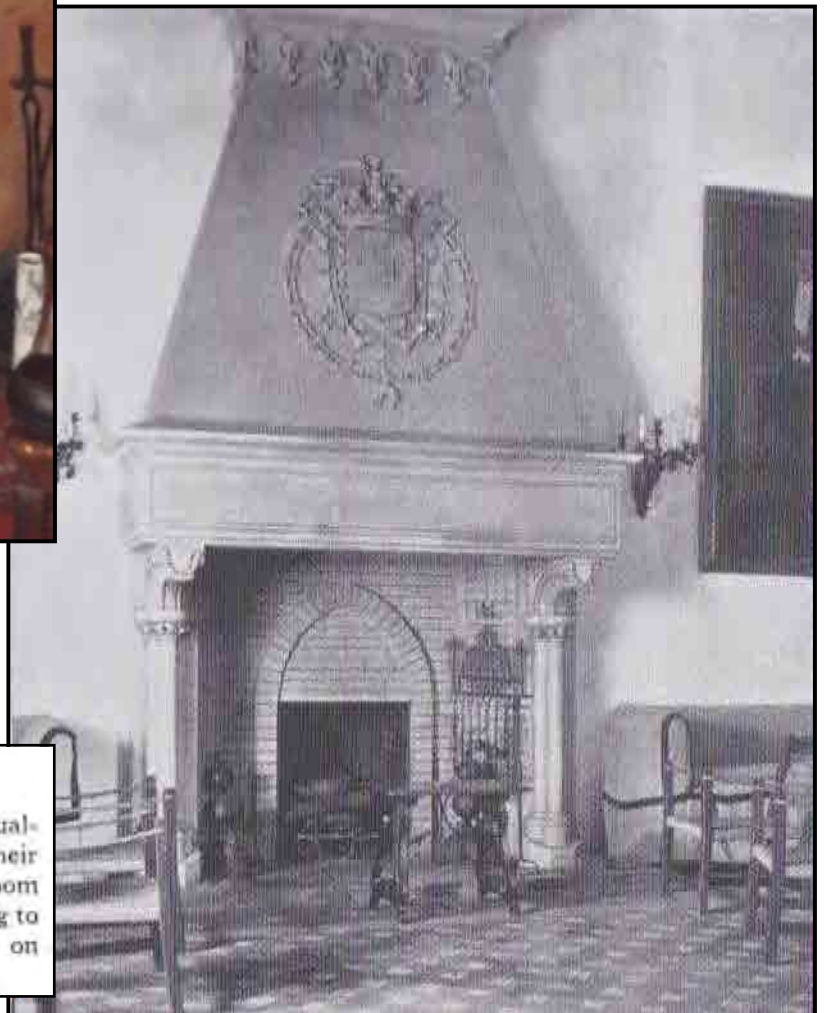
D.2 Current Photographs - Interior



D.2 Current Photographs - Interior



Photo below and paragraph excerpt from Requa's 1929 book entitled *Old World Inspiration for American Architecture*



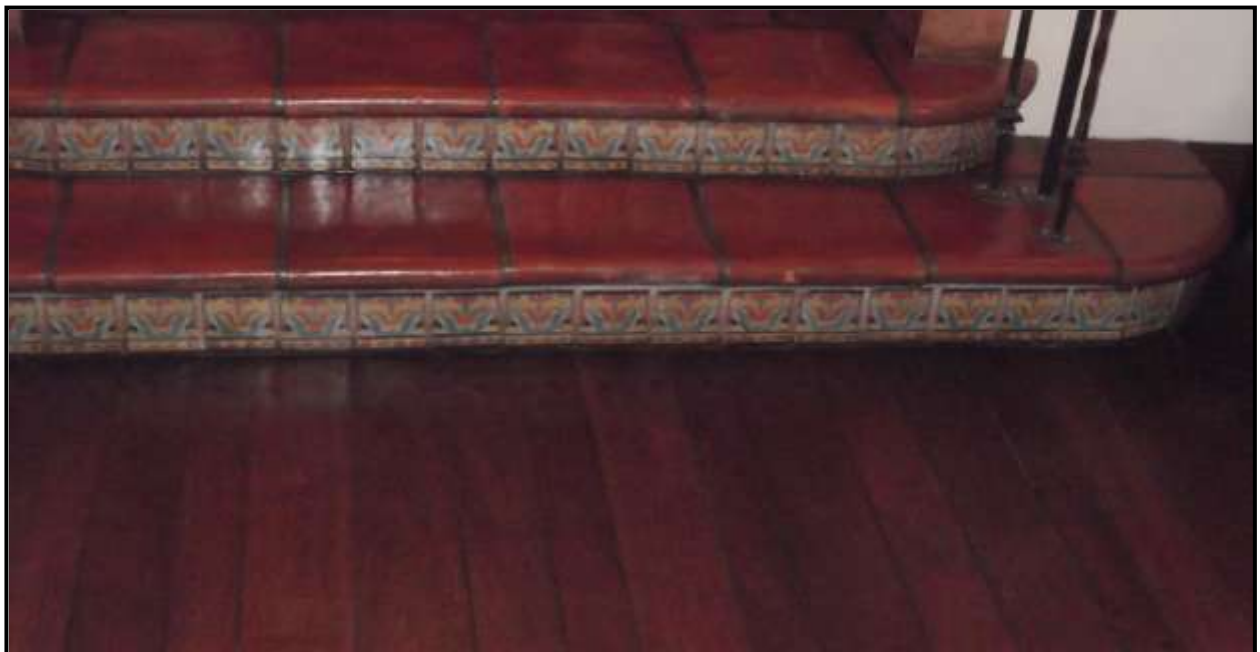
Fireplace in Seville.

Although more elaborate and finished than those usually found in Spanish homes, this fireplace contains their typical features and accessories. It is in the tower room on the second floor of the famous palace now belonging to the Duke of Alba, of which the ceiling was shown on plate 115.

D.2 Current Photographs - Interior



D.2 Current Photographs - Interior



Attachment E

HRB Criteria

Supplemental Documentation

-
- E.1 — Criterion A
 - E.2 — Criterion B
 - E.3 — Criterion C
 - E.4 — Criterion D
 - E.5 — Criterion E
 - E.6 — Criterion F

E.1 Criterion A – Community History

Tract Office of the Kensington Heights Company, 1927
George T. Forbes, President, third from left. Richard S. Requa, center
Photos this page courtesy of the San Diego History Center



Tract Office in 1926, at the corner of Marlborough Dr. and Hildale



E.1 Criterion A – Community History

San Diego Union article from January 20, 1929 featuring the resource

PAGE TWO THE SAN DIEGO UNION; SUNDAY MORNING, JAN. 20, 1929

LOCAL ARCHITECT SEEKS CALIFORNIA STYLE IN HOUSES

Model Home Being Erected to Assist Builders

Richard S. Requa, local architect and champion of the Californian type home, has planned this interesting dwelling as a model of his favorite design for the Southland in general and San Diego in particular.

The model is being constructed in the Valley Rim tract of Kensington Heights, and when it is completed it will be furnished and opened to inspection of home lovers by the developers of the high class residential tract.

Work has begun, according to Davis-Baker company, developing Kensington Heights on what is being variously called the Ridgeway house, the Valley Rim Specimen home and the Million Dollar house. The first establishes the location of the house, which is on Ridgeway drive, around the scenic rim of Kensington Heights. The second indicates the fact that the house is being built for exhibition purposes, prior to occupancy, as a concrete demonstration of what can be done in home construction. Valley Rim. The third means that this particular house brings up the value of houses built at Kensington Heights to the million-dollar mark.

Requa & Jackson are the architects for this new house, which is designed in the "Californian" style, long advocated by Richard S. Requa as the fitting designation for the type of architecture logically designed to harmonize with the topography, colorings and unique natural conditions existing in California. "California architecture should not be Spanish, Mexican, Italian, Moorish or any other ancient and exotic style," says Requa. "But a creation inspired and suggested by the architecture of those countries which have similar climatic conditions."

WIDE VARIETY OF STYLES

When one pauses to realize the present architectural situation in California, with its hodge-podge of conflicting and incongruous styles where each owner or builder has arbitrarily selected an old world style that struck his fancy, one heartily agrees with the idea that California should develop a Californian style and get the credit for what is truly a Californian creation.

In connection with the new house on Valley Rim, Requa states that he has seldom had such an opportunity to design a building without being compelled to compromise his scheme by incorporating conflicting ideas of the owner. Responding to the faith and freedom reposed in him, he has been inspired to create his conception of Californian architecture in perfection of plan, design, landscaping and furnishings to a degree seldom allowed. Therefore, with the planning of this house in the hands of one person, qualified by talent and experience to exemplify the best in California architecture, the building should earn fame as a perfect house far beyond San Diego.

SITE INEXPENSIVE

Another interesting sidelight on the new Ridgeway house is the fact that the site on which it is being erected was the most inexpensive on the entire rim, yet Architect Requa, after surveying all the rim lots, unhesitatingly chose it for his "perfect" house. He did this despite the fact that the site fell away from street level, hence was priced lower. He chose the site because the home will catch a view between canyons of California's first mission, as though at the end of a telescope. The north windows will frame in perpetuity a living picture of one of the most historic scenes in California.

Instead of a panorama of the whole valley, mountains and sea, which is rather too much view, according to Requa, the house will capture a rare living picture—more satisfying and far more intimate day after day than the sublimity of a full panorama. Which explains, adds Requa, why even the Grand Canyon, day after day, is a bit too big for the human spirit.

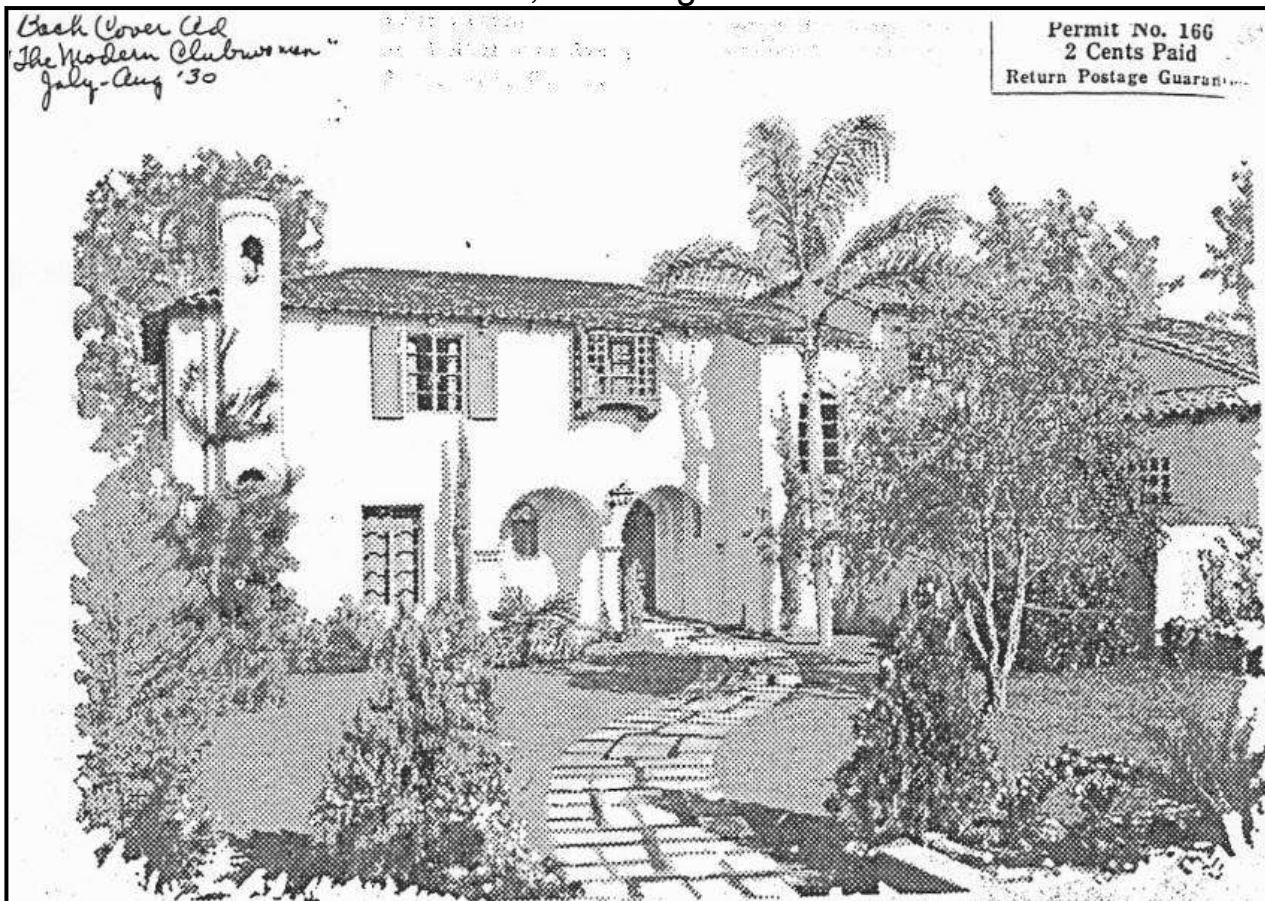


RESIDENCE FOR DAVIS BAKER REQUA & JACKSON ARCHITECTS



E.1 Criterion A – Community History

Back cover ad from the July / August 1930 issue of *The Modern Clubwoman*, featuring the resource



This will help your child through college

FAR-SIGHTED parents plan in advance the education of their children. They see in beautiful Kensington Heights—San Diego's finest residential district—two solutions to the education problem:

First, those with children of college age who will attend the new State College now building just beyond Kensington Heights recognize that this charming community presents the proper home cultural background for students.

In other words, they see Kensington Heights as not merely a temporary place to camp while the children attend college ("because it is nearby") but as offering a perfection of dwelling for the parents' own comfort and for the morale of the children.

To such parents we are able to offer, in considerable price range, a choice of distinctive homes already built, or we will help plan and finance your own construction.

Second, those parents with children not yet of college age realize that not only is Kensington Heights the hub of an entire educational system, but that value increases in lots still unsold represent an investment opportunity which should pay a child's college education later on.

In this regard, Kensington Heights is comparable to Westwood Hills, adjoining the new university in Los Angeles, because just as numerous parents are investing there with the expectation that enhancement in realty values will pay for future college courses, similarly parents are investing in Kensington Heights.

Parents are invited to come out and talk over this matter with us. To reach Kensington Heights, motor or take No. 11 street car to Adams at Marlborough, then north a few blocks. Office of the Davis-Baker Company on the property at 5100 Marlborough Drive.

KENSINGTON HEIGHTS 6459 5

E.1 Criterion A – Community History

Davis-Baker Company ad featuring the resource
Courtesy of the San Diego History Center



The specimen Ridgeway House, just opened for exhibition, is the last word in luxurious California dwelling. Completely and elaborately furnished to the last detail by H. L. Benbough, and skillfully landscaped, it is like a home long and happily occupied. The view of California's first mission from the especially designed "overview" living room window is as memorable as that of a great painting.

You Who Are Planning a Home

—do not fail to see beautiful Kensington Heights!

KENSINGTON Heights is San Diego's ideal home district: climatically, architecturally, artistically, culturally and even historically. Three years ago it was a mere barley field; today over 125 families have already selected it for permanent residence.

The fact that more than one and one-half million dollars have already been invested in homes here proves public appreciation of Kensington Heights and confidence in its values.

Kensington Heights crowns the delightful northeast section of San Diego, overlooking picturesque Mission Valley and California's first mission. It is close to

the new State College, the new Herbert Hoover high school and other schools.

Whether you intend buying a new home or building, you will find Kensington Heights journey's end. In the several houses open to inspection and sale you will not only amass a wealth of building ideas, but will in all probability discover your ideal of a California residence. On the other hand, choice homesites can still be purchased at moderate prices which leave ample margin for increase in value.

Improvements, of course, are of the best, while the restriction of architecture to the simple, appropriate Mediterranean type, with red-tile roofs and white walls, makes the small houses as charming as the large ones. Thus, despite the wide range of home and homesite prices, you will be proud to live anywhere in the property.

To reach Kensington Heights, motor or take No. 11 street car to Adams at Marlborough, then north a few blocks. Office of the Davis-Baker Company on the property at 5100 Marlborough Drive.



Five Paces, built in 1914, is one of the finest new homes in Kensington Heights. It is a two-story house with a tiled roof, a large living room, a dining room, a kitchen, a bathroom, and a bedroom. It is a beautiful example of the Mediterranean style.

One D. Hall, owner, 1914. This house is a beautiful example of the Mediterranean style. It is a two-story house with a tiled roof, a large living room, a dining room, a kitchen, a bathroom, and a bedroom. It is a beautiful example of the Mediterranean style.



DAVIS BAKER
 COMPANY
 San Diego and Pasadena, California

5044 Hastings Rd ↑

↑
 5301 Canterbury Dr

E.1 Criterion A – Community History

San Diego Union
February 10, 1929

The bottom of this ad features an image of the resource



"Children, love your fellow-men"

THE above scene depicts one of the most dramatic moments in the history of Western America. In 1775, eight hundred savages attacked San Diego Mission, defended by eight whites. Father Luis Jayme, instead of joining the defenders, walked toward the assailants, smiling a gracious greeting and saying, "Children, love your fellow-men." The savages literally tore to pieces this Christlike character, but his noble action overawed them and they were beaten off.

Today, wonderful homes on the new Valley Rim of Kensington Heights look directly down on the scene of one of the great deeds in history, for more love has no man than to give up his life for his friends. Every week hundreds of San Diegans visit Valley Rim, from the big Observation Plat form of which they can best survey the site of California's beginning. If you have not yet seen the impressively large and ample houses now under construction on the scenic rim, come out at once, bearing in mind that there are fewer than four-score of these history-laden sites. Motor or take No. 11 car, or call at Davis-Baker Co., Spreckels Theatre Bldg., or phone Main 3165.

VALLEY RIM of KENSINGTON HEIGHTS

Overlooking California's first mission

Richard D. Davis Harrison R. Baker

20 minutes to beauty thru beauty




DAVIS - BAKER COMPANY

2-10-29

E.1 Criterion A – Community History

The Modern Clubwoman, December 1929, Volume III, Issue 3
Features an article about the resource written by Richard Requa

SAN DIEGO PUBLIC LIBRARY

THE MODERN CLUBWOMAN

Vol. III DECEMBER, 1929 No. 3

OFFICIAL ORGAN
SAN DIEGO COUNTY FEDERATION OF WOMEN'S CLUBS
CHRISTMAS MUSIC NUMBER

A Tribute to John D. Spreckels	Austin Adams
Christmas Music	Etta Smith Snyder
Thoughts on Art	Alfred R. Mitchell
Music, Our Daily Need	Mamie V. Sullivan
The Place of the Progressive School	Ethel D. Mintzer
My Idea of a Real California Home	Richard S. Requa
Collaboration in Art	Ruth N. Ball
The Bonham Brothers' Band	Martha L. McKellar
The Woman's Club of Lakeside	Mrs. W. O. Sanford
San Diego Philharmonic Association	A. D. La Motte
Program for the Month	Esther E. Robinson

E.1 Criterion A – Community History

Requa's article in the December 1929 issue of
The Modern Clubwoman

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THE MODERN CLUBWOMAN

December, 1929

My Idea of a Real California Home

By RICHARD S. REQUA



*Delightful front patio of the
Ridgeway House*

There are no Spanish houses in California, unless we consider as such the crude buildings erected by the early settlers during the period of Spanish occupation. This may seem a startling misstatement to those who have accepted the prevailing style in the Southwest as Spanish architecture. It is a fact, however, that our modern building styles in California are not Spanish, Moorish or Italian; they cannot even be classed under the comprehensive term of Mediterranean architecture.

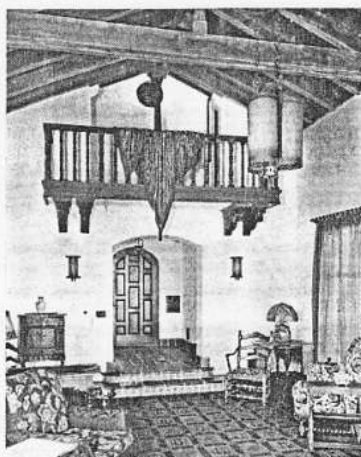
The very fact that our homes are modern, built of modern materials and equipped with modern conveniences places them outside and far removed from the category of ancient and exotic styles. It is the real spirit of the work, the suitability to purpose, the harmonizing of necessities with beauty, the congenial relation of building to environment, the frank honesty of its plan, design and construction, that are the

important determining factors in the true architecture of a building. The mere treatment or ornamentation of its exterior does not fix its architectural style. Stuccoed walls, a tile roof and an assortment of crude Spanish ornaments and window grilles do not make a house Spanish any more than a wolf in

sheep's clothing makes it a sheep, nor an automobile salesroom with imitation Greek columns makes it a Parthenon.

It is obvious, or at least should be, that a house must look like a home and not like a church, fortress or public institution. It is far more important that it be planned for interior cheer, comfort and convenience than to harmonize with decayed furniture, moth-eaten fabrics and other cheerless relics of by-gone ages, that have long outlived their beauty and usefulness. A home is not a museum,—it is to be lived in and not merely looked at.

The Spanish house, except for a few features of its exterior embellishment and its delightful patio is the antithesis of all we desire and hope for in a home. Its street facade is formidable, as indeed it had to be in the age in which it was built, for then, every man was a law unto himself and his home was a fortress. Its interior is a series of cheerless rooms without



Living Room



The kitchen window not only faces the sunny south, but looks out on this court within a court

E.1 Criterion A – Community History

Continuation of Requa's article in the December 1929 issue of
The Modern Clubwoman

December, 1929

THE MODERN CLUBWOMAN

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closets, bath rooms, heating facilities or other conveniences. Often the rooms have little light and ventilation except what can filter in through the open doorways. Surely, such crude and primitive buildings are not worthy of imitation in this advanced and progressive age.

There are, however, certain fundamental characteristics of Spanish architecture, as well as exquisite external features of design that are adaptable to our climate and suited to our 20th century ideas of a home. These essential elements are to be found in the architectural styles of all countries having climatic conditions similar to our own. It is reasonable, therefore, to conclude that these should be the basic principles and features of our "Californian Architecture." Picturesque simplicity, unpretentious honesty in the use and treatment of construction materials, and the incorporation of gardens in the architectural scheme: these are among the important features of Spanish design that are particularly worthy of emulation in our modern buildings.

For a long time I have hoped for the opportunity to design a typical California home, to have it appropriately furnished, and opened for exhibition to the influential citizens of San Diego who are interested and active in promoting the city's welfare. At last this opportunity has been afforded me by Mr. George T. Forbes, owner of Kensington Heights, who has enthusiastically



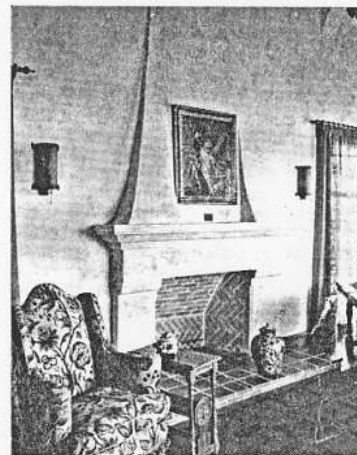
Main Entrance

financed the venture. Mr. Forbes and the selling agents for his properties, the Davis Baker Company, have taken a commendable interest in good architecture and are endeavoring to make Kensington Heights a model Southern California community.

A lot was selected in their Valley Rim subdivision that ideally suited the purpose. The front portion of the plot is several feet below the street grade, giving an opportunity for an unusual sunken garden effect between the street and the main entrance of the building; in the rear, the ground slopes into a side canyon of Mission Valley. The opening in the hills frames a delightful

and inspiring picture of California's first mission and the San Diego River with a background of bluffs rising to form the Linda Vista Mesa. In the distance rise the foothills and mountains of the back-country. Where in all the Southwest could a more varied, interesting and comprehensive vista be found?

In this delightful setting have I realized my hopes and ambitions. The house is not spectacular nor awe inspiring, it is not jazzy nor full of tricks, but it does possess charm and friendliness. It assumes to be nothing that it is not,—it is my idea of a real California home. Mr. H. L. Benbough cooperated with us in selecting and supplying the draperies, floor coverings and furniture.



An Alluring Corner

Mr. Milton P. Sessions assisted in the landscaping. Noted artists of San Diego have generously loaned examples of their work to add the necessary notes of culture, color and interest to the interior.

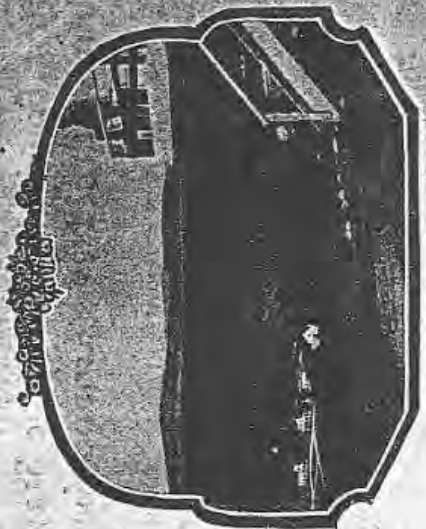


Rear view and street entry of the Ridgeway House, Kensington Heights

This specimen home, known as the "Ridgeway House" is now ready for visitors, but it is not open for the public except by special invitation. This invitation is first tendered to the club women of San Diego who are, we believe, the most actively interested in good homes and the beautiful development of our city. If your invitation is not received by mail, it can be obtained at the offices of the Davis Baker Company on the property. A hostess will be in waiting at the house to welcome you and your friends.

E.1 Criterion A – Community History

"Early Days in San Diego", a 1928 publication about Kensington Heights by the Davis-Baker Company



ONE is always thrilled by the sight of historic settings because they reveal the minds of their founders. Why did such a one build a city here, or a fortress there, or fight a battle somewhere else? One is never quite certain of the answer until one sees the actual ground.

For instance, it is easy to see why the Mission Fathers built present San Diego Mission where they did, but only is it easy after standing on the south rim of Mission Valley and seeing the whole topography of the section, as from air. Until one does this, the why and wherefore of the Mission setting is but an abstraction.


From the fine platform erected on the south rim of Mission Valley at Kensington Heights subdivision, the whole panorama of upper Mission Valley spreads out before one and the gazer traces the why and the wherefore of San Diego Mission. He sees that the wise fathers selected the most likely spot of all for the permanent home of California's first mission and that they chose a bend in the river which commanded every direction. Hostile Indians coming down from the mountains could be seen miles off.

And not only this but the site rose sharply above the river, while across the channel were low-lying but unflooded lands capable of enormous production. Even an irrigation project was feasible and succeeded.

So here then, six miles up Mission Valley and away from the distractions and dangers of San Diego, was built a mission which has just celebrated the 150th anniversary of actual construction. San Diego Mission has just had its sesqui-centennial, for it will be remembered that the first upper-valley mission occupied in 1774, was completely destroyed in 1775 and reoccupied in 1777

A.D. 1542-1928

Early Days In San Diego



E.1 Criterion A – Community History

"Early Days in San Diego" continued

The First Tourist in San Diego Stayed Six Days but Sent the News Around the World

In September, 1542, just 50 years after Columbus discovered America, Juan Rodriquez Cabrillo sailed into San Diego Bay. He was greeted in sign language by the friendly native Indians, who looked on him as a god. These Indians would have none of his food, but were extremely interested in his cloths—it was the first cloth they had seen. Cabrillo named the bay San Miguel and reported to his king that he had discovered the finest harbor in the world and an ideal place for a Spanish settlement.

After 385 years we find Kensington Heights building into this Plymouth City of the West the Spanish spirit mentioned by Cabrillo.



San Diego Named 325 Years Ago

Don Sebastian Viscaño, as Captain-General of an expedition which set out from Acapulco, Mexico, on May 5, 1602, arrived in San Diego November 5, 1602, after precisely six months' cruise. He immediately set out to survey the bay and surrounding country. This survey was completed on November 12, 1602, which was the day of St. James of Alcalá in Spanish—San Diego de Alcalá.

In commemoration of San Diego de Alcalá's life of loving service, Viscaino named this great bay San Diego.

The settlement of San Diego was destined to become the birth-place of California and the home of the first mission—Kensington Heights overlooks the ruins of this first mission. Beautiful Mission Valley, with its world of tradition, is the perpetual view of those who build in Kensington Heights. Come out and see how true Spanish architecture is playing a part in the development of this exclusive new district.

The King Furnished Ships--Franciscan Fathers Moral Courage

For many years the Franciscan Missionaries urged King Carlos III of Spain to aid in the conversion and occupancy of the great domains discovered by the heroic Spanish discoverers. In 1769 the king furnished ships, armed them with troops, food and trinkets. With this material support the Papal pioneers ventured forth to establish the first Spanish settlement in the great unknown California—San Diego.

The courage of these Fathers gave California its lore, its civilized origin. Today in Kensington Heights, a district of true Spanish Homes is being built. It is the modern expression of San Diego's foundation.



"Dead Man's Point" Earned Its Name

The first settlers to come to San Diego were divided into four groups. The main contingent traveled by land from Lower California and set out after the "San Carlos" had sailed from La Paz on January 9, 1769. A month later the "San Antonio" sailed from La Paz with further supplies for the new settlement of San Diego. While Father Serra organized the entire expedition, he was unable to leave with any part of it because of an infection in his foot. He set out, however, in April, and overtook the land contingent. Scurvy had broken out in the crews of both ships. An improvised hospital was erected on what is now the foot of H street. A third of the men died and were buried there. From that time on the spot was known on Spanish charts as Punta de los Muertas—Dead Man's Point. In some of the old records the climate is credited with having cured the two-thirds that lived.

Kensington Heights offers a distinctly dry air type of climate all its own. That new day restricted residential district overlooks the setting of California's first Mission. Come out and see how the spirit of first Spanish settlers is being preserved.

E.1 Criterion A – Community History

"Early Days in San Diego" continued

Father Serra Started Founding an Empire at 56 Years of Age

A great man garbed in the cassock of the priest, at the age of 56, advanced into the blackest midnight of ignorance to spread the light of Christianity—Father Junipero Serra. His great accomplishment would be heroic in the annals of history even if he had started his work as a young man. The thought of the attempt at such an age is astounding, but to reach such heights of achievement and enduring courage during the evening of life has given posterity a profound example of courage.

The site of this man's first work, now known as Mission Valley, spreads below the new residents of Kensington Heights.

Kensington Heights is the new restricted residential district on the mesa which overlooks San Diego's first Mission.



San Diego Indians Get Baptism of Gun Powder in August, 1769

During the first month after the establishment of the town of San Diego conversion of the Indians started. It was not hard to assemble them. They were curious as children. They came in droves and stole everything that wasn't nailed down. They even tried to plunder the one ship, San Carlos. Instead of bringing the Indians to Christianity, it became a problem of self-preservation for the settlers.

On August 15th the strained relations snapped. The Indians swept down on the settlement, plundered the house of worship, killed the boy José Maria and wounded many. They were driven off by gun powder. It was their baptism of modern warfare.

Kensington Heights overlooks the first Mission built by these pioneers of the west.

"A Country of Joyous Aspect"

That's the expression of the crew of the good ship San Antonio, when she sailed into San Diego Harbor June, 1769.

To date no one has improved on this expression. The first explorers were charmed with San Diego. It was most like their home country in Spain. Its climate lent to the atmosphere a true breath of their mother country. Through the centuries, San Diego has always been worthy of the phrase "A Country of Joyous Aspect."

Today you can ride out to Kensington Heights, the new day restricted Spanish Home District of San Diego, and look out over the first cultivated fields of the Mission Fathers, for just below are the ruins of California's first mission. Civilization has not made its impression in this beautiful Mission Valley. The inspiring view from Kensington Heights is practically unchanged in all these hundreds of years. You will enjoy this "Joyous Aspect" from Kensington Heights. Come out and see it today.



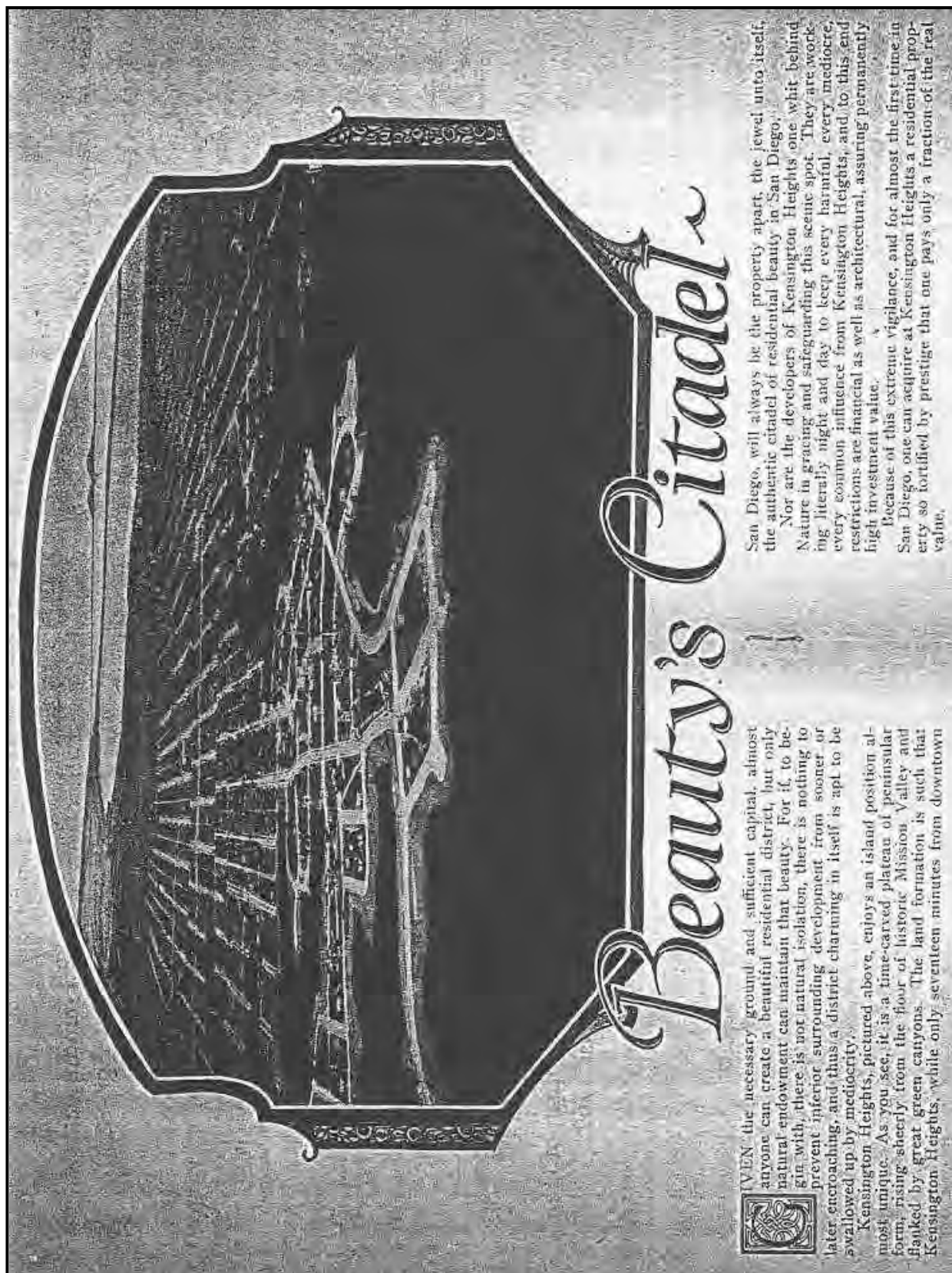
San Diego's True Natal Day---July 16, 1769

The little settlement just below Presidio Hill was dedicated as San Diego formally with as much pompous and elaborate ceremony as conditions permitted on July 16, 1769. Father Serra and his priests performed the ceremony, accompanied by the military and naval officers of the King of Spain. The cross was raised, the royal colors unfurled to the breeze, and from the branches of a nearby tree the first Mission bell to ring in California broke the stillness of this delightful Valley of "Joyous Aspect"—it was the beginning of the Plymouth of the West. The start of civilization in California—158 years have passed—158,000 people are now living in this same scene. And a new day Spanish residential district is building—called Kensington Heights. This new district overlooks the ruins of the oldest Mission in California—it looks down on a gentle valley, sleeping unmarried by man, in the lore of California's brave papal pioneers.

The view is inspiring—Kensington Heights has been so designed that every new home will permanently have a part of this great view. Come out and see it for yourself.

E.1 Criterion A – Community History

"Early Days in San Diego" continued



BEAUTY'S Citadel

EVEN the necessary ground and sufficient capital, almost anyone can create a beautiful residential district, but only nature-endowment can maintain that beauty. For if, to begin with, there is not natural isolation, there is nothing to prevent inferior surrounding development from sooner or later encroaching, and thus a district charming in itself is apt to be swallowed up by mediocrity.

Kensington Heights, pictured above, enjoys an island position almost unique. As you see, it is a time-carved plateau of peninsular form, rising sheerly from the floor of historic Mission Valley and flanked by great green canyons. The land formation is such that Kensington Heights, while only seventeen minutes from downtown

San Diego, will always be the property apart, the jewel unto itself, the authentic citadel of residential beauty in San Diego.

Nor are the developers of Kensington Heights one whit behind Nature in gracing and safeguarding this scenic spot. They are working literally night and day to keep every harmful, every mediocre, every common influence from Kensington Heights, and to this end restrictions are financial as well as architectural, assuring permanently high investment value.

Because of this extreme vigilance, and for almost the first time in San Diego, one can acquire at Kensington Heights a residential property so fortified by prestige that one pays only a fraction of the real value.

E.1 Criterion A – Community History

"Early Days in San Diego" continued

Gloomy Days on Presidio Hill, Fall of 1769

The first few months after the founding of San Diego were the most discouraging. These months were marked with no converts, no progress in cultivation, no white sails on the horizon—just sickness, death and decreasing stores.

Of the first forty, nineteen died during the first few months. Father Serra was a soldier of the cross. It was his greatest struggle. He realized the wisdom of abandoning the new world, but his decision was to stay even if he must be sacrificed on the altar of San Diego. On such courage is laid the foundation of San Diego.

Just below the beautiful new residential district of Kensington Heights lies the San Diego Mission. The perpetual view of the lore of San Diego is the heritage of those who select their homesites now.



A White Sail on the Horizon Saved San Diego in 1770

The town of San Diego which had so auspiciously started the year before was in 1770 in the throes of being abandoned. Half of the colony had died. Those remaining were verging on starvation. The immortal priest Serra alone held out hope. A chance ship could save San Diego.

Father Serra went high on the hills overlooking Mission Valley and ocean stretches, and prayed. He scanned the horizon and wastes of water. The devout soul stayed all day until dusk. In the changing, lessening light of glowing sunset "he caught sight of a ghostly sail with God's hand pushing it on to starving San Diego." A power is behind the destinies of San Diego.

A finer place to live is being built in Kensington Heights, just a short distance from the scene of Father Serra's prayers, on the high mesa overlooking San Diego Valley.

1770 Architecture Harmonized With the Landscape--It Does Today, Too!

The Mission Fathers set a style of architecture which was reminiscent of their mother country, Spain. They changed it to meet new climatic conditions also, for protection against assault. It was simple, almost severe, but it harmonized with the panorama of the country so well that it has carried its reflection down through hundreds of years to the modern style of Southern California Architecture.

California is known throughout this nation as a territory of beautiful homes. This applies to the small as well as the large. The first example of the fitting architecture of San Diego lies in the San Diego Mission just below the beautiful modern residential district called Kensington Heights.

If you come to Kensington Heights and look down on this substantial old example you will understand the reason why Kensington Heights in its new homes reflects this tradition.



Wholesale Conversion in San Diego in 1771

After the brief trouble with the Indians and when the San Diego Mission was firmly established, not only were the doors of the sanctuary thrown open in welcome but the earnest ecclesiasts pursued, captured and drove the embryo converts in, in droves. The good fathers thought saving the soul was more important than saving the feelings. No historian doubts the sincerity of these worthy missionaries. Their zeal knew no bounds. They cruised the woods for miles. Indians were brought in singly and in whole villages.

All this great pioneering was done in the peaceful valley directly below Kensington Heights. Those who have selected that spot for their homes have the shades of California's greatest lore always at their feet. You can have this lovely setting for your home if you make your selection soon—you'll find it's extremely convenient to business, too.

E.1 Criterion A – Community History

"Early Days in San Diego" continued

Father Serra Did Not Build the San Diego Mission

It was, however, inspired by his work.

The constant presence of soldiers interfered seriously with the work of the fathers in converting the Indian. A permanent site for the San Diego Mission was sought away from the military influence that was affecting the work in the temporary location in "Old Town." Father Jaumé was in charge of the Mission. He threw his influence toward its removal. "He desired an atmosphere which should be wholly removed from the military, yet not so far removed from the prestige as to deprive him of its protection. In fact, it must have suggested itself, for he had but to follow the river a few miles up the fertile valley to see where nature pointed with unerring accuracy to the very place which seems to have been created for his purpose."

Father Serra did not himself build the San Diego Mission but his genius was the inspiration. He was the one man who saw the end from the beginning. Father Jaumé built San Diego Mission in the fertile valley just below Kensington Heights.



San Diego's Success Inventory in 1773

From a start fraught with disease, death and discouragement, San Diego emerged at the end of four years with the proud inventory of seventy-six Indian converts, forty cattle, sixty-four sheep, fifty-five goats, nineteen hogs, two jacks, two burros, seventeen mares, three foals, nine horses, four riding and pack mules. A grand total of results, spiritually, seventy-six converts; industrially, 233 animals and 48 residents.

Today 158,000 people and several hundred industrial factories grace the spot so courageously started.

Kensington Heights is a restricted residential district that indicates the soundness of this present community. For its residents is the everlasting view of the scenes of San Diego's beginning.

The First Irrigation Project in U. S. Started in San Diego in 1774

The spot selected for the permanent home of the San Diego Mission was six miles from the original settlement. It possessed every soil advantage known—sheltering hills, gentle climate. It was the quiet influence most suited to the development under the guidance of San Diego's patriarchal fathers.

The only drawback was a lack of water for cultivation during certain seasons. The inherent resourcefulness of the Mission Fathers here evidenced itself. They went up the river a few miles and built a dam.

Then through tunnels and ditches they conducted the water to the Mission lands at their wish. The project made complete the most perfect agricultural land in the new western world.

These Mission lands, rich with their traditions of the pioneers of the West, stretch out as a permanent part of the panorama of those who build in Kensington Heights. Kensington Heights is the restricted, delightful residential district on the Valley Rim. Homes building are true to type of historical Spanish design.



The First Olive Grove in U. S. Planted in Mission Valley in 1774

In establishing the agricultural development around the San Diego Mission, the Fathers sought to cultivate those fruits and vegetables known as most nourishing in their home country—Spain. Olive trees were brought from Spain in 1774 and plotted and planted in the Mission Valley, under the guidance of the papal pioneers of the west and almost under the protecting eaves of San Diego's first mission.

This first olive grove still exists. It lies in Mission Valley just below Kensington Heights. You can ride out any time and the scene of the struggle of San Diego's beginning will spread before you at Kensington Heights. Kensington Heights is the newest, most modern development of San Diego. It is the better place to live—and restricted.

Come out and see for yourself.

E.1 Criterion A – Community History

"Early Days in San Diego" continued

All San Diego was in the Mission's Front Yard in 1775

When the San Diego Mission was dedicated in Mission Valley just below what is now known as Kensington Heights, the King of Spain dedicated 40 square miles around it to its sanctity. The Military Base was held at what is now known as "Old Town", while the cross was raised 5 miles up the valley at a more delightful point. As you look at San Diego today it is hard to imagine that at one time it was the Mission Grounds of the San Diego Mission. The original deed carried 58,208 acres. The mission and its industrial work only covered 22 1-5 acres of this great area. These 22 1-5 acres lie directly below and in plain sight of those who live in Kensington Heights. It lends romance to this delightful new residential district.



The Blood of a Martyr The Seed of the First Mission in San Diego

On the banks of the San Diego River, 5 miles from the mouth, at the point where it turns, just below Kensington Heights, Father Jaumé gave his life in an effort to save the small settlement of San Diego.

When Father Serra heard of it he said: "Now the soil is watered, now the reduction of the Diegrinos will be completed." It proved to be a true prophecy. The Mission of San Diego was re-established and dedicated in 1784.

Such is the lore that lies just below the Mesa called Kensington Heights. All the lore of California's beginning is the heritage of those who build their homes in Kensington Heights.

Mission Fathers Engineered the First Dam in San Diego in 1785

In developing the Mission Grounds it was found that water was required. The Mission Fathers demonstrated their resourcefulness at this time. They went up the San Diego river 10 miles and proceeded to build a dam of solid masonry. This dam was 224 feet long and 12 feet thick. The wall was 14 feet high, when completed. Compared with modern engineering it sounds like a mere incident. But they had only their hands to work with. Under the circumstances it was heroic. This water control supplied the soil just below Kensington Heights with nourishment. It played an important part in the romantic panorama that is the heritage of those who select Kensington Heights as their own home place.



How to get to Kensington Heights

[By Park Boulevard or Pershing Drive through Balboa Park to Adams; East on Adams to Marlborough Drive, turn North (to the left). Or take No. 11 car.

1932-34

DAVIS BAKER
C O M P A N Y

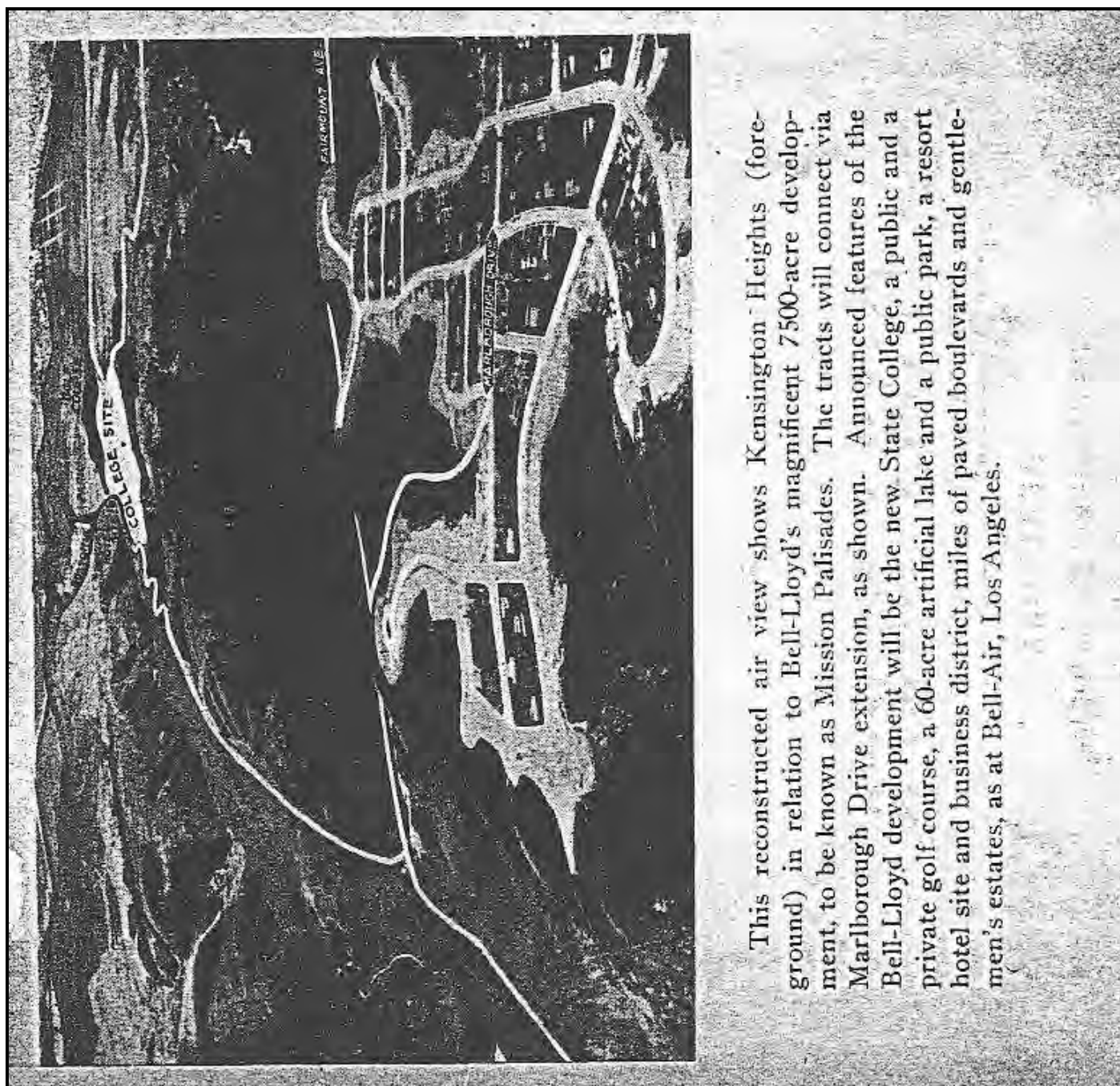
REALTORS

636-637 Spreckels Theatre Building
San Diego, California

Phone, Main 3165

E.1 Criterion A – Community History

"Early Days in San Diego" continued



This reconstructed air view shows Kensington Heights (foreground) in relation to Bell-Lloyd's magnificent 7500-acre development, to be known as Mission Palisades. The tracts will connect via Marlborough Drive extension, as shown. Announced features of the Bell-Lloyd development will be the new State College, a public and a private golf course, a 60-acre artificial lake and a public park, a resort hotel site and business district, miles of paved boulevards and gentlemen's estates, as at Bell-Air, Los Angeles.

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Article about Kensington Heights and the Davis-Baker Co. from the May 27, 1929 issue of the *National Real Estate Journal*

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Bakers—America's Homebuilders
May 27, 1929



...ed, the developers felt, of a carefully restricted, high grade residential district. Her other districts were built-up and were lacking in the prestige afforded by adequate restrictions. The opportunity lay in making Kensington Heights so good that it could not help but develop and sell; so good that a large volume of distinctive construction would speedily establish the pre-eminence of the tract. The task was plain, as were the difficulties and the possible reward.

IMPROVEMENT work was begun and high grade additions installed, including lateral to every lot, concrete streets, an ornamental street-lighting system, an underground sewage system, a drainage unsightly poles from these portions of the tract commanding a view, and ornamental tree plantings in the parkings.

The sales campaign was placed in the hands of Alfred O. Merrick, an insurance company for a number of years and was familiar with its methods.

A policy of architectural control was established which, it is felt, has been largely responsible for the success of the property. A comprehensive set of restrictions was placed in effect setting minimum costs of homes from \$5,000 to \$10,000 and requiring, among other things, that

before construction could begin, complete plans must be submitted to an architectural committee.

The committee consisted of a representative of the owners, a representative of the selling agents and the supervising architect. Fortunately, at the head of the committee was placed Richard S. Regue, authority on Mediterranean



The airplane view on the preceding page and the airplane view here show the unique "island position" of the development, with San Diego and the harbor in the background. No inferior development can encroach upon it.

26
Bakers—America's Homebuilders



How Subdivision Sales Were Created by an intensive Home Building Program

HOW to create sales in a quiet market is a problem perplexing many subdividers. The way in which a prominent firm of California subdividers has met this problem and solved it forms an interesting story. The case is Kensington Heights, San Diego, developed by the Davis-Baker Company, Real Estate Subdividers. In the face of slow selling conditions, over one million dollars worth of new homes have, during the past two or three months, been built in the project. During the past year, ten per cent of all the new residence construction of San Diego has gone into it. Already, one-third of all the lots in the tract have homes built on them, and the property has become one of the showplaces of San Diego, all in the short space of three years.



Harrison B. Baker, Chairman of Kensington Heights, and a representative of the Davis-Baker Company.

The development of Kensington Heights has been carried out under the personal direction of Harrison B. Baker, Chairman of the Davis-Baker Company and a member of the California Real Estate Association and a member of the Subdividers Division of the National Association. The project was not an experiment but involved the application of policies previously employed successfully in numerous developments in the city of Pasadena. The firm is a

... partnership composed of Richard E. Davis and Harrison B. Baker, each of whom has served as president of the Pasadena Realty Board. In Pasadena the firm has developed some twenty subdivisions, and possesses the enviable record of over nine hundred homes on them. More than 60 per cent of the lots have homes on them, while one family in every thirty in Pasadena lives on a lot developed by the Davis-Baker Company.

COMING to San Diego in 1926 to develop Kensington Heights, a rather difficult situation presented itself. Here was a beautiful property comprising 115 acres of high, scenic land overlooking a broad, rambling valley. Directly below Kensington Heights, amid a grove of old palms, lay the historic mission of San Diego, established in 1774, the first of California. The property to be subdivided adjoined the built-in section of San Diego and was capable of receiving residential development of the highest type.

But San Diego was in the throes of the legend of a speculative lot market overbuilt in a city which had doubled population since 1920. San Diego had genuine

E.1 Criterion A – Community History

"1926, The Formative Year of Kensington Heights" by Anne D. Bullard.
Discusses the resource, Requa, and George T. Forbes.

1926, THE FORMATIVE YEAR OF KENSINGTON HEIGHTS

■
by
Anne D. Bullard

San Diego's Kensington neighborhood is known today for its appeal as a historic residential area with single-family homes, distinct in their California style. This reputation can be attributed to the efforts of real estate developers, especially the Davis-Baker Company of Pasadena, California. In 1926, Davis-Baker opened a project called "Kensington Heights," using an aggressive marketing plan to sell property in a declining real estate market.¹ Their promotional efforts and aesthetic demands for a specific architectural style made Kensington Heights appealing to buyers. At the same time, Davis-Baker created a visual identity for the neighborhood which became emblematic of the other housing developments with Kensington in their name.

The neighborhood we think of today as Kensington is a collection of five original subdivisions: Kensington Park, Kensington Park Annex, Kensington Park Extension, Kensington Talmadge, and Kensington Heights. Kensington Heights was the last of the parcels to be developed, and consisted of 115 acres overlooking Mission Valley. As it did then, this general area today makes an ideal residential location; it sits high on a dry mesa surrounded by chaparral-wooded canyons, overlooks a broad rambling valley, and is cooled by breezes blown in over the ocean from the west.

The Kensington location was first considered for development in 1909 as a potential site to build luxury homes for retired executives of the Santa Fe Railway Company.² The land was part of the ex-mission rancho owned by Santiago Arguello. In 1885, this part of the ex-mission lands was surveyed and sold for the first time. The property changed hands over the years and eventually a parcel of 157 acres became the property of the Kensington Park Land Company on April 8, 1910.³ The Kensington Park Land Company divided and sold tracts of land to developers whose business was the creation of individual properties designed to accommodate residences and businesses.

All the Kensington tracts were handled in the same general way by land development companies. A tract was surveyed and divided into lots, initial improvements such as streets and sidewalks were added, and the new subdivision was formally opened for business. Lots were then sold and new owners built their homes however they pleased. The Kensington Heights project was different from the beginning because Davis-Baker planned to build houses before selling the lots, and require houses built



E.1 Criterion A – Community History

"1926, The Formative Year of Kensington Heights" continued



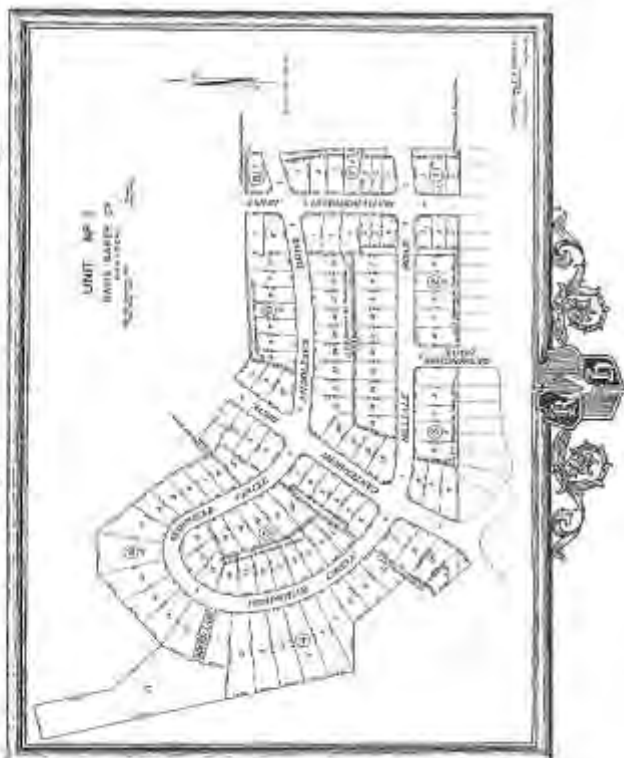
Builder George Forbes (middle) and architect Richard S. Requa (right) stand at the future northeast corner of Marlborough and Middlesex Drives. This was the site of the "Model Home," designed by Requa.

Developers simply placed a few advertisements in the *San Diego Union* and eager investors presented themselves to purchase vacant lots. An advertisement for Kensington Annex was typical of the time, describing the atmosphere of San Diego as "sublime."⁶⁵ Presumably, favorable location and climate alone were enough to make the new properties desirable to buyers. Developers also used gimmicks such as associating their project with movie and radio personalities,⁶⁶ to lure potential buyers to the new housing sites. Rapid real estate development had produced neighborhoods lacking unity in architectural style and consistency of land use, with commercial and residential districts overlapping in a haphazard sprawl.⁶⁷

George Forbes hired the Davis-Baker Company to develop his land. He knew of their previous successes with land developments and realized he needed a competitive edge to make a profit, considering the many other development projects in San Diego. He reasoned that although San Diego might face a housing glut, the community could use a carefully restricted, high grade residential area complemented by a planned commercial zone. Forbes knew that such a planned neighborhood would be a prominent contrast to the other, hastily-completed, projects in the area. Forbes promoted his partnership with the Davis-Baker Company saying,

It is our policy to develop subdivisions in which we are interested. We are not content to merely subdivide and sell a tract—we plan to bring it up to a high state of improvement before we consider the job complete.⁶⁸

THE MAP OF THE FIRST UNIT Kensington Heights



by others to conform to certain aesthetic standards. They did this so that the neighborhood would have a specific character and style, setting it apart from the surrounding developments.

Kensington Park Land development projects were choice real estate parcels which enticed investors from other parts of California, especially the Los Angeles area. George Forbes was a typical investor; he was an experienced businessman and real estate speculator who had purchased some of the Kensington land with a mind toward realizing large profits. A real problem for Forbes was San Diego's declining real estate market. In 1928, the San Diego market was at the end of a speculative boom. There had been tremendous population growth matched by a high volume of residential building ever since 1920. The Kensington area already contained four subdivisions, and was an unlikely prospect for developers to open yet another new project.

During the real estate boom, developers had little incentive to do anything more than divide the property and sell lots as quickly as possible.

E.1 Criterion A – Community History

"1926, The Formative Year of Kensington Heights" continued

"Kensington Heights will never be spectacular or elaborate. It will always be a district unto itself of luxuriously modest homes of refinement."¹³

Davis-Baker crafted advertisements for the project using specific details of plans for the subdivision. The promotional campaign emphasized the tangible advantages of Kensington Heights such as the exclusivity of this mesa-top property, the high quality style required for houses built there, the large lot sizes, and the attractiveness of the landscape design.¹⁴ Their campaign provided a qualitative contrast to advertisements for other Kensington developments that promoted such nebulous concepts as "Prosperity is largely a mental attitude."¹⁵ Davis-Baker also employed romantic ideals in their advertisements, but they anchored their claims with factual descriptions of the place. For example, one advertisement stated:

Kensington Heights is San Diego's ideal home district: climactically, architecturally, artistically, and even historically. Three years ago it was a mere barley field; today over 125 families have already selected it for permanent residence.¹⁶

Davis-Baker applied their promotional messages consistently with advertisements appearing regularly in the Sunday edition of the *San Diego Union* over a period of several months.

The advertising campaign for Kensington Heights began on January 2, 1926. The first advertisement invited the public to drive over this "diamond in the rough," admire the view of Mission Valley, and "feel the spell of one of California's most glorious scenes."¹⁷ The advertisement included a map to the subdivision that started at the Spreckels building downtown, went through Balboa Park, and across Adams Avenue to Kensington Drive. There is no mention of other developments in the area. Kensington Heights seemed to stand by itself, waiting for work to begin.

Through their advertisements, Davis-Baker kept the public informed about sales and progress of general improvements in Kensington Heights. Even before work began on the tract the project seemed to have become a huge success. An article on the improvements reported:

...and meanwhile, the Davis-Baker company, in charge of Kensington Heights sales, announces it is increasingly hard to persuade buyers to wait a bit and see for themselves how the work of improvement will progress. Increasing numbers of reservations indicate the impatience of the buying public for the formal opening of this tract.¹⁸

Davis-Baker hoped to imply that the subdivision had become so irresistible that the salesmen were encouraging buyers to wait! Other articles contained enticing accounts of property selling fast to savvy buyers.

News of the physical improvements to Kensington Heights properties generated only meager interest in the project. General improvements such as distinctive street lights and cement sidewalks were typical of all of the Kensington subdivisions and were desirable features of a new subdivision, but most of the houses built for earlier projects presented a mixture

The Kensington Heights subdivision was a business venture designed for success by providing an improved product in an established market. Davis-Baker had already created a grand image for themselves through their past projects in the Los Angeles area. They used this image as a primary promotional tool as they descended on San Diego as real estate professionals from the North.

As of 1925, the Davis-Baker Company had established their reputation with twenty-five subdivisions in the Pasadena area. Although the company did not have experience in San Diego, the Kensington Heights project would not be an "experiment."⁹ Davis-Baker understood the process of creating successful subdivisions, and applied their knowledge consistently to develop a desirable project and attract qualified buyers. Representatives of the company came to San Diego early in 1926 to begin promoting Kensington Heights.¹⁰ San Diegans would come to know the names Davis-Baker and Kensington Heights even before ground-breaking.

To introduce themselves to the San Diego market, Davis-Baker worked with local businessmen, merchants and other local professionals. One such association was with Richard S. Requa, an architect known to San Diego businessmen and housewives alike; he had designed the developments of Ojai and Rancho Santa Fe, and wrote a popular column for the *San Diego Union* about architecture and interior design. Through this association, Davis-Baker created an ideal situation for themselves by which they could run their advertisements for Kensington Heights alongside Requa's articles about home design and interior decorating. They also formed what they called the "Architectural Committee" to oversee the building design for all homes in Kensington Heights, demonstrating to the public the exclusivity of the development.¹¹ The committee of one consisted of Richard Requa.¹²

The entire promotional campaign for Kensington Heights was centered around Davis-Baker's concept of a subdivision with the look and feel of neighborhoods in Pasadena. The company understood from their previous experience which elements of location, architecture and landscape appealed to the type of buyer they wanted to attract. One brochure stated,



A 1929 home on Ridgeway Drive, designed by Richard S. Requa with landscaping by Milton P. Sessions.

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"1926, The Formative Year of Kensington Heights" continued

Elements such as rounded chimneys, arched doorways, and tile roofs came directly from styles of rural Spain. The influence of city architecture manifested itself in window grilles and balconies. Davis-Baker promoted the theme of Requa's "California Style" with enthusiasm, noting wherever possible how well these designs satisfied the "requirements and advantages of the southern Californian environment."²⁵ Davis-Baker also worked with experts in landscape and furniture design to distinguish their properties from the others in the area.²⁶ They planted palm trees to add definition to the parkways, and used bougainvillea, acacia, and oleander to provide the rich greens and bright colors prescribed by Requa.

Although Kensington Heights lots sold well from the beginning, they were not necessarily being used as Davis-Baker had envisioned. The company wanted to create an established-looking neighborhood instantly, but the typical purchaser of these lots intended to resell the lots for their own profit. Indeed, many lots were bought and sold several times before a family actually settled there.²⁷ Speculators purchased the properties for the same reasons that Davis-Baker had hoped to attract families.

Davis-Baker had managed to keep Kensington Heights lot prices low considering the high-quality infrastructure they created to ensure a lovely neighborhood for years to come. They did this by creating an improvement district to limit their out-of-pocket expenses for the expensive initial construction.²⁸ This way, the cost of the improvements such as fancy street lights, decorative plantings, and cement streets with high curbs and sidewalks would be paid for by the sale of bonds representing a lien on property in the district.²⁹ The low prices and attractive properties created a good incentive for buyers, but it did not encourage those who were interested in staying for more than five years. Fortunately, speculative activity did not have a long-lasting negative effect on Kensington Heights, primarily because of Davis-Baker's vigilance. The company upheld their restrictions on new buildings to ensure high property values later. They also created a new scheme to attract the type of buyer they wanted to see settle in Kensington Heights.

On February 7, 1926, Davis-Baker launched an astute plan to promote Kensington Heights. This promotion was designed to bring people to see the subdivision for a specific reason, and personally interest a large number of San Diegans in Kensington Heights. Davis-Baker created a contest in which citizens of San Diego could submit floor plans for their concept of an ideal house. Richard S. Requa would serve as judge, and a cash prize would be awarded to the winner. Davis-Baker did not promote the contest as their own inspiration. They realized that such a gimmick would not be good for their image as they tried to distance themselves from typical developers. Instead, they printed an anonymous article in the *San Diego Union* announcing that a man who had purchased a lot in Kensington Heights offered \$100 cash for the best amateur suggestion for a Spanish style home. People understood from previous articles and advertisements



Hilldale Road running east to Marlborough Drive, ca. 1929.

of styles and genres. Requa's architectural theme for the project became essential in distinguishing Kensington Heights from the other Kensington developments.

For some time before his association with Davis-Baker, Richard Requa wanted to define a typical California style of architecture based on Spanish and Mediterranean styles. He had made several trips to Spain to photograph buildings and study their construction.¹⁹ Requa was intrigued by the "charming composition of lines, arches, and flat roofs,"²⁰ and liked the feeling of little cottages "nestled in rich green and bright foliage of the countryside."²¹ He sought the "delightful informality of design and satisfying harmony with its environment."²² These characteristics were ideally suited to the environment Davis-Baker worked to create for Kensington Heights. As they stated in an advertisement:

The developers of Kensington Heights believe that in furthering the true type of Spanish architecture they are in a measure perpetrating traditions of San Diego. Behind San Diego is a romance of love, chivalry and struggling pioneers.²³

Requa's designs for Kensington Heights reflected a mixture of elements from Spanish country houses, embellished with details found on city dwellings. For example, many of the houses built in Kensington Heights resemble a photograph of a "typical rural cottage of Andalusia."²⁴

E.1 Criterion A – Community History

"1926, The Formative Year of Kensington Heights" continued

Note particularly that there is nothing false, foolish, or insincere in her charming treatment of the exterior design.³¹

The article also announced second and third prizes, with a number of honorable mentions. There was no explanation why the property owner felt compelled to award additional prizes! Subsequent articles detailed all aspects of what would become the "model" home of the subdivision, and set the standard for other homes built there.

It was more than a happy coincidence that the contest yielded a perfect design for the model home. The design of the home has been determined to be that of Richard S. Requa, and it is clear that the contest was fixed from the beginning. Whether or not the public suspected such a ploy is not clear, but it is evident that Davis-Baker used the opportunity to gain wide-spread recognition for and interest in Kensington Heights.

Throughout the remainder of 1926, advertisements for Kensington Heights reported on the building of the model home, and on November 14, 1926, the opening was announced with great fanfare.³² According to subsequent advertisements and articles, the model home was a complete success, drawing large numbers of people to view the spectacle.³³

Davis-Baker built additional model homes to maintain high standards for Kensington Heights. There were no more contests, but they continued to apply their formula of advertisement and practical improvements to the properties. The model homes were given Spanish names to contribute to the cultivation of an aristocratic air for the neighborhood, and they were part of the uniqueness built into each home.³⁴ Kensington Heights was not a tract configured with row upon row of identical houses, rather it became a community with a visual identity and a feeling of permanence. Davis-Baker's equation continued to work for Kensington Heights and reinforced its initial success into 1930.

The Davis-Baker Company achieved success with Kensington Heights because they applied their formula consistently over a period of years. Modern Kensington's reputation as a unique, historical community owes much to Davis-Baker's careful planning and effective accomplishment of their goals.³⁵



A 1927 home on Hastings Road, built by George Forhes.

that all homes in Kensington Heights must be built in that particular style. Presumably, this man did not care to hire an architect, but would rather defer to the good taste of his fellow San Diegans. The article stated: "Since the location has been determined he wants the contestants to see the lay of the land as they send in their suggestions."³⁰ The article implied that in order to gain the best chance of winning the contest, one had to experience the property in person. Contestants were instructed to provide floor plans and side elevations for a house of "Southern Californian architecture." On the same page as the article about the contest appeared Requa's regular column featuring advice about selecting sidings for homes, and a sketch of his suggestion for an ideal library. The page facing the article displayed an advertisement promoting improvements at the Kensington Heights project.

Davis-Baker ran the contest through the middle of March, 1926. The *San Diego Union* ran advertisements and articles related to the contest each week informing the public about how many entries had been received, and discussing the surprising display of inherent talent for home design possessed by so many San Diegans. The contest ended with one Margaret Fickciensen the declared winner. The article announcing the outcome stated:

Mrs. Fickciensen has demonstrated unusual ability in designing an exterior that is most charming and inviting, and the most distinctly in the California style. Mrs. Fickciensen is to be congratulated in the success of her designing.

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"1926, The Formative Year of Kensington Heights" bibliography

Details: Spain and the Mediterranean (Los Angeles, 1926), and *Old World Inspiration for American Architecture* (Los Angeles, 1929). Both books were published by the Monolith Portland Cement Company.

20. Requa, *Old World Inspiration*, 14.
21. *Ibid.*, 16.
22. *Ibid.*, 17.
23. *San Diego Union*, 21 February 1926.
24. Requa, *Architectural Details*, 12.
25. *San Diego Union*, 21 March 1926.
26. Some examples are Benbough's for furniture and Milton P. Sessions for landscape.
27. *San Diego Union*, 3 July 1925.
28. *San Diego Union*, 24 February 1926.
29. The bonds would run for fifteen years, with only interest payments for the first five years. After that there would be yearly payments for ten years. This detailed information is provided in the brochure described in Note 13.
30. *San Diego Union*, 7 February 1926.
31. *San Diego Union*, 21 March 1926.
32. *San Diego Union*, 14 November 1926. This is an impressive two-page spread with pictures and text describing all stages of the creation of the model home, from the contest through the building.
33. *San Diego Union*, 21 November 1926.
34. Some of these name were: Vista Del Valle, Mirasol, Carmelita, Vista De La Mission, and El Patio.
35. Some other sources that provided helpful background information for this topic are: Mary M. Taschner, "Richard Requa: Southern California Architect, 1881-1941", a Master's thesis for the University of San Diego; the personal collection of Parker Jackson which includes copies of articles pertaining to the development of Kensington. These articles come from a variety of publications, and were collected over a period of years by Mr. Jackson. I am grateful to Mr. Jackson for allowing access to this invaluable resource, and for telling the story of Kensington as he came to know it over the years.



"Model Home" in Kensington Heights.

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1. The Davis-Baker Company was formed Richard D. Davis and Harrison R. Baker who were prominent members of the Pasadena business community. Both Davis and Baker served as president of the Pasadena Board of Realtors at different times. Both men attended Occidental College. Baker also studied at Harvard University, and was the financial expert of the team. Davis had a background in building construction. Together they began subdividing Pasadena after World War I. This information came from a telephone interview with Richard J. Dobbins who was President of the Pasadena Board of Realtors in 1974, and who was personally acquainted with Davis and Baker. Telephone interview, 20 November 1992.
2. Philip R. Pryde, *San Diego: An Introduction To The Region* (Dubuque, Iowa: Kendall/Hunt Publishing, 1984), 220-221.
3. The Kensington Park Land Company was established in 1909 by G. Aubrey Davidson, retired auditor for the Santa Fe Railway Company. See Thomas H. Bauman, *Kensington-Talmadge, 1910-1985*, (San Diego: author, 1984), 8.
4. *San Diego Union*, 24 January 1926.
5. *San Diego Union*, 15 March 1925.
6. For example, the Kensington-Talmadge tract relied on the fame of the Talmadge sisters to draw potential buyers to the site.
7. "How To Create Sales in a Quiet Market," *Realtor's—America's Home Builders*, (27 May 1929).
8. *San Diego Union*, 24 January 1926.
9. "How To Create Sales in a Quiet Market," (May 27, 1929).
10. *Ibid.*
11. *Ibid.*
12. *San Diego Union*, 14 March 1926. The indication that this was a committee of one is implied by the article in *Realtor's—America's Home Builders*. No other names of committee members were published in article and advertisements used for this paper.
13. This statement comes from a promotional brochure for the first unit of Kensington Heights. The brochure is contained in the collection at the San Diego Historical Society, Balboa Park.
14. These elements (the exclusivity of this mesa-top property, the high quality of required for houses, the large lots, and the attractiveness of the landscape design) are detailed in the promotional brochure described in Note 11.
15. This statement appears in an advertisement for Kensington Manor. *San Diego Union*, 3 July 1925.
16. *San Diego Union*, 9 February 1930.
17. *San Diego Union*, 3 January 1926.
18. *San Diego Union*, 7 March 1926.

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E.1 Criterion A – Community History

Excerpt from Dennis G. Sharp's article in the Summer / Fall 2003 issue of the Journal of San Diego History entitled "Reconstructed Adobe: The Spanish Past in the Architectural Records of the San Diego Historical Society, 1907-1929".

GUIDE TO THE ARCHITECTURAL RECORDS COLLECTION

cians."³³ In their exclusive parties and events they could reflect on the narratives of pure-blood Spanish Dons of Old California.

During the 1920s entire planned subdivisions also reflected the Spanish past. In 1926, on a mesa just south of the ruins of Mission San Diego de Alcalá, Harrison R. Baker and his Davis-Baker Company from Pasadena began the subdivision of Kensington Heights. As a sales tool they heavily promoted the theme of the Mission and the Spanish past of San Diego (fig. 17). Richard S. Requa, another early protégé of Irving Gill, was the architect in charge of the project. During the 1910s and 1920s, he became one of the foremost advocates for using Spanish architecture in Southern California. He had designed many homes and buildings in the style in Coronado, Point Loma and Mission Hills, mostly with his partners Frank Mead and, later, Herbert L.

Jackson. Requa had also traveled extensively in Spain, photographically documenting the architecture of the region.³⁴ Under his supervision every property was designed in his signature Spanish style (fig. 18). Plans had to go through his office before they could be approved. A promotional article touted, "Mr. Requa, using the pure Spanish architecture of the mission as a keynote, has brought the district into harmony with the Spanish tradition and the historic significance of the spot—for it is here that California began." Every structure would have "white stucco walls and red tile roofs." Gardens would feature "native California cactus, Indian pottery and ollas." All this was designed to create a community "redolent of the atmosphere of early California and the Padres." In the same article, Davis-Baker was commended for implementing all the best restrictions to keep the development "a high grade residence district."³⁵ Besides the style of architecture, these restrictions included no oil drilling and no dumping. Just as important to the Davis-Baker company and their clients, no properties could be "occupied by or leased or rented to any person other than a member of the White or Caucasian race, except in the capacity of domestic servants."³⁶

Requa had also conceived the initial design concept for the planned residential

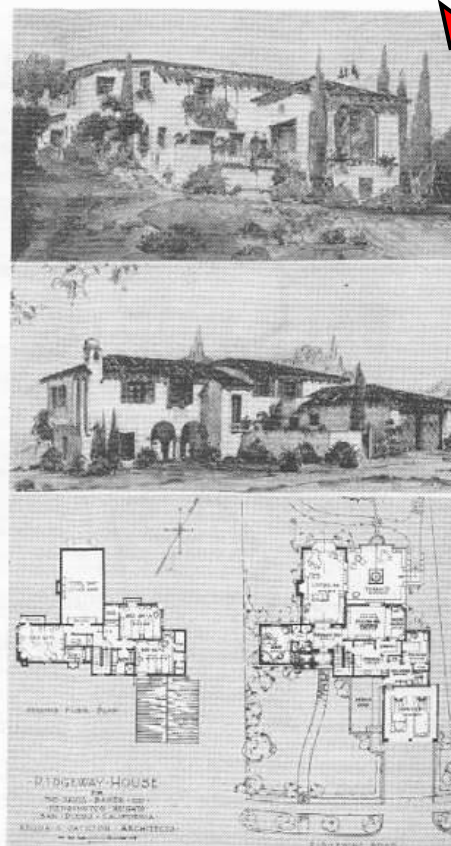


Figure 18: Ridgeway House, model home for Kensington Heights, presentation drawing and floor plan. From *National Real Estate Journal*, May 27, 1929. SDHS Ephemera Collection

E.2 Criterion B – Historical Person

George T. Forbes, third from left, in 1926
Photo courtesy of the San Diego History Center



Photo from *Kensington-Talmadge, 1910-1997* by Dr. Thomas H. Baumann, DDS



E.2 Criterion B – Historical Person

George T. Forbes was the first owner of 4256 Ridgeway

San Diego Union
July 29, 1974



GEORGE T. FORBES
... died Saturday

G.T. Forbes Rites Set Wednesday

Services for George Thomas Forbes, 84, a San Diego real estate broker and developer who died Saturday in a hospital will be at 11 a.m. Wednesday in Cypress View Mortuary. Private entombment will follow in Cypress View Mausoleum.

Forbes, a native of Kansas, lived in San Diego 42 years. He was the owner of George Forbes Real Estate and served one term as president of the San Diego Board of Realtors. He was among the developers of Kensington Heights and a partner in the promotion of the Allied Gardens, Del Cerro and San Carlos subdivisions.

Forbes was a life member of the Old Mission Rotary Club, a life member of Al Bahr Shrine and a member of Kensington Community Church.

He is survived by two daughters, Mrs. Marie Floore of San Diego and Mrs. Betty Thompson of El Cajon; two sons, John B. and George T. Jr., both of San Diego; 13 grandchildren, and five great-grandchildren.

The family suggests contributions to the American Cancer Society.

George T. Forbes

George T. Forbes was born in Wauthena, Kansas on November 20, 1889 and died in San Diego on July 27, 1974. He married Marie Bower, the daughter of a physician in Guthrie Center, Iowa on June 27, 1914. Marie was born December 3, 1893 and died April 20, 1971. Marie and George had four children:

Excerpt from *Kensington-Talmadge, 1910-1997* by Dr. Thomas H. Baumann, DDS



George Thomas Forbes, Sr.
1889 - 1974

George, Sr. and his brothers operated a hotel for a few years in Lewiston, Montana. After that he worked with an export-import company with headquarters in New York. His company was the victim of a scam and went bankrupt. Next, he came west to Santa Monica, California, and started a real estate business which was to become a highly successful enterprise.

George, Jr. says his father then purchased Kensington Heights and joined with Davis Baker Company of Pasadena who developed the area. Their company was known as the Kensington Heights Company, and George was president. The first unit was opened on January 4, 1925. Until his retirement, George's office was located for many years in the commercial building called "Marl-Dale" at the corner of Marlborough Drive and Hilldale Road.

He was an active member in many organizations, some of which were Old

Mission Rotary, Al Bahr Shrine, and the San Diego Realty Board, of which he was president. His son, George, Jr., remembers that during World War II his father sold a lot in Kensington Heights to a man who returned in a few days saying that he was worried. He said that he had been recalled into military service and that he did not want the lot. George said, "Don't worry, I'll return your money." As he was writing the check he turned just in time to see the man slump in his chair and die. George later handed the check to his widow.

Dr. Baumann remembered that shortly after World War II he called at George Sr.'s office and inquired about purchasing a house in Kensington Heights. George suspected correctly that this young man was just getting started. He stopped chewing his cigar long enough to say, "I recommend that you go talk with John Lovett. He has new houses for sale over in Talmadge, and you can buy a house for less from him."

These incidents show the type of man he was: generous, honest and ready to do more than his share to make this world a better place in which to live.

A Planned Community

With the Roaring Twenties came unheard-of prosperity. Building materials and labor were cheap. Even though the city hindered Kensington's growth by refusing to issue water meters, the area boomed with new building. By 1924, the builders and subdividers were looking for more land.

Kensington Park Annex

On February 13, 1924 the Kensington Park Annex was opened by the Kensington Park Land Company. It was bordered on the west by County Road (now 42nd Street), by Mission Drive on

E.2 Criterion B – Historical Person

Thomas R. Hanna was the second owner of 4256 Ridgeway

Model Home Wins Eastern Purchaser

Sale is announced of this \$40,000 Ridgeway house in Kensington Heights, designed by Richard S. Requa as a specimen of how beautiful the California home can be made in the proper environment. Thomas R. Hanna (inset), formerly of New York City and now lessee of the Pickwick hotel, is the purchaser.



Indicative of the active demand for San Diego houses of the better kind is the announcement of the purchase by Thomas R. Hanna, formerly of New York City and now lessee of the Pickwick hotel in San Diego of the Ridgeway house in Kensington Heights. The purchase was made through Guy Lichty of the Roy C. Lichty organization.

The Ridgeway house was designed by Richard S. Requa as a specimen of what can be done with the proper kind of homes in enhancing the beauty and the desirability of the valley rim of Kensington Heights, which commands a noteworthy panorama of Mission valley, with the historic mission in the foreground. Requa, in fact, planned the entire house around vistas obtainable of the mission through a long canyon, with the unique result that the mission becomes, as it were, a living picture in the home.

Invitation to visit the Ridgeway house has been by card only, and it is a commentary on the demand for well-built houses in San Diego that the purchase was made before the house could be opened to the public, as was planned.

The story of how Hanna selected the Ridgeway house for his residence reveals a long study in living conditions over a large area. About two years ago he made a business survey of this section, as a result of which he finally acquired the lease of the Pickwick hotel. Meanwhile he had also made a trip to Europe before definitely deciding to live in San Diego. He says that if he had found anything in Europe as good as San Diego, he would undoubtedly have settled there.

But he did not, and after visiting many parts of the old world he came back to southern California more enthusiastic than ever, knowing that in

climate and sunshine, as well as modern conveniences, San Diego outstripped even the classical haunts of man.

E.2 Criterion B – Historical Person

Thomas R. Hanna owned the Pickwick Hotel
Historic photo inset on the left dates from 1929

Historic photo courtesy of San Diego History Center

San Diego Union, Friday, January 22, 1926

Start Work on \$600,000 Pickwick Building

TO FINISH STRUCTURE BY SEPT. 1

Will Be Used as Terminal Hotel and Depot by Stage Company; Seven Stories On Broadway

Construction work was started yesterday on a \$600,000 building on the block bounded by the Pickwick Stage company on First and Broadway, and it was estimated that the structure will be ready for occupancy Sept. 1.

The new building will cover the Broadway frontage between First and Front streets and will rise to a height of seven stories at the First and Broadway corners. The seven-story part of the building will have a total floor frontage on Broadway and 10 feet on First street. The remainder of the structure will be approximately a story.

A contract for the building was awarded to the Pickwick Stage company, who are building the new terminal hotel and depot on Broadway and Front streets.

The new building will be a combination of a hotel and a depot. It will be a seven-story building with a total floor frontage on Broadway and 10 feet on First street. The remainder of the structure will be approximately a story.

The building will be a combination of a hotel and a depot. It will be a seven-story building with a total floor frontage on Broadway and 10 feet on First street. The remainder of the structure will be approximately a story.

Architect's drawing of the new Pickwick Stage company's terminal hotel and depot, on which work was started yesterday at First and Broadway. The structure is to cost \$600,000 and will be ready for occupancy Sept. 1.



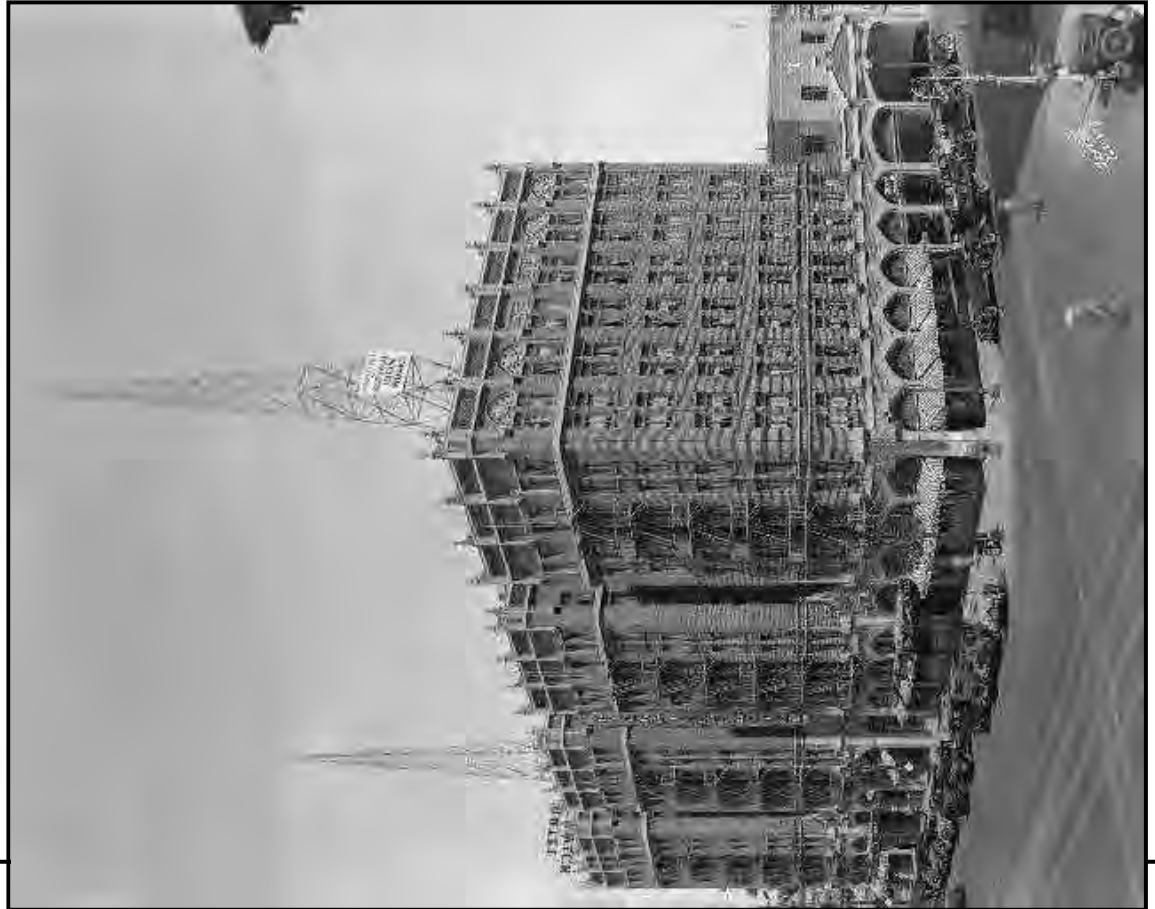
IDENTIFIES TORSO OF WOMAN FOUND IN TREE CLUMP RULED AGAINST

Demar of E Street, Chicago Brings Request for Enlarged Congested District

Demar of E Street, Chicago Brings Request for Enlarged Congested District

Demar of E Street, Chicago Brings Request for Enlarged Congested District

Demar of E Street, Chicago Brings Request for Enlarged Congested District



E.2 Criterion B – Historical Person

Mark Hanna's Chrysler dealership, circa 1938. He and his wife Josephine were the third owners of 4256 Ridgeway.

Photo courtesy of the San Diego History Center



Mark Hanna's Chrysler / Plymouth dealership, 1941

Photo courtesy of the San Diego History Center



E.2 Criterion B – Historical Person

Ad for Mark Hanna's dealership
from the 1934 San Diego City Directory


AUTOMOBILE

MARK HANNA

DISTRIBUTOR

CHRYSLER AND PLYMOUTH

MOTOR CARS



SALES AND SERVICE

India at C Tel., Fra

Josephine Hanna obituary
San Diego Union
May 21, 1959

Mark and Josephine Hanna listed in the
1935 San Diego City Directory

HANNA MARK (Josephine) Chrysler and Plymouth Motor Car Distributors, 1061 India, Tel Franklin 7557, h4256 Ridgeway, Tel Randolph 1309 (See right top lines and page 21)

Mrs. M. C. Hanna, Clubwoman, Dies

Mrs. Josephine Hanna, 59, a San Diego clubwoman, died yesterday in a hospital. She was the wife of Mark C. Hanna, a veteran auto dealer here.

Mrs. Hanna was a native of Shenandoah, Iowa. The former Josephine Cooper Moffatt, she attended the University of Nebraska at Lincoln and studied to be a music teacher.

Mrs. Hanna was well known as a pianist and organist and in club and cultural groups. She and Hanna were married in 1920 at Shenandoah and soon moved to Los Angeles. They came to San Diego in 1930.

Mrs. Hanna was a member of the Thursday Club, the College Club, the Women's Committee of the Los Angeles Philharmonic Orchestra, the PEO, Fine Arts Society of San Diego and the Delphian Club.

As a Red Cross Gray Lady, Mrs. Hanna during World War II entertained servicemen at Naval Hospital. Her home was at 4165 Miller St.

Survivors include, in addition to her husband, two sons, Mark Crouch Hanna, Jr. and David Charles Hanna, both of Mt. Helix, and four grandsons.



MRS. MARK C. HANNA
Well known pianist

E.2 Criterion B – Historical Person

San Diego Union
July 28, 1964

Mark Hanna Dies; Retired Car Dealer

Mark Hanna Sr., 65, a veteran San Diego auto dealer, died Sunday in a hospital at Buffalo, Wyo., of a heart attack.

Hanna, who retired in 1961, lived at 4165 Miller St. He was in Wyoming to visit relatives of his wife, Jane, who survives. The couple planned to continue on to Nebraska, where Hanna was born at the small farming community of Farnam.

The former businessman had owned and operated a new car sales agency under his name here since 1930, when he



MARK HANNA

took over the San Diego and Imperial Counties distributorship of Chrysler and Plymouth autos. He retired after dissolving the business and leasing its building at 1061 India St. for use as an independent service garage.

Hanna moved with his parents, the late Mr. and Mrs. David Hanna, to Long Beach when he was 11. His father, an invalid, had retired as a bank owner at Holdrege, Neb., where the San Diegan spent his youth.

Hanna entered the auto business as an employe of a Pacific Coast distributor of Dodge cars in Los Angeles. Later, in the mid-1920s, he had the manufacturer's dealership in Boyle Heights, near Los Angeles, and then in Hollywood before coming to San Diego.

An Army veteran of World War I, Hanna was active in business and social affairs here. He was a former director of the Motor Car Dealers Association of San Diego county and a mem-

(Continued on a-16, Col. 5)

Survey Boat Towed To Port

The 110-foot fishing boat Yaqui Queen was tied to the Grape Street Pier yesterday after a 210-mile tow by the Coast Guard cutter Cape Newagen.

The Yaqui Queen, returning from a scientific survey expedition for the U.S. Bureau of Commercial Fisheries, lost an engine at 1 a.m. Sunday 210 miles south of San Diego.

SWIMMING WILL CON'

San Diego will enjoy "real s the U.S. Weather Bureau said Water temperatures at the about 70 degrees.

Mark Hanna, Retired Auto Dealer, Dies

(Continued from a-13)

ber of the San Diego Country Club and the Cuyamaca Club.

From a former business associate, Bernie Bellah, came a tribute to Hanna "as being fair and square to everyone."

"In the automobile business no one had a better name in dealing with employes and customers than Mr. Hanna," Bellah said. "As long as I have been in this business, I've never heard a bad word against him."

Bellah was employed by the auto dealer 17 years, as service manager and earlier as a mechanic. Bellah bought the Mark Hanna business name in 1961 and continued the service phase of it.

Bellah added that Hanna's chief interest was the auto agency, which grew in personnel from a few employes in 1930 to approximately 50. After retiring, Hanna visited the service shop every day, his former associate said.

"Mr. Hanna had very little employe turnover," Bellah said. "His employes were very important to him so he lost few of them."

During World War II, Hanna was a member of the San Diego County Draft Board.

Hanna's first wife, Josephine, died here in 1959. In addition to his widow, survivors are two sons, David C. of San Diego and Mark C. Jr. of El Cajon; two sisters, Mrs. Hazel Albertson of Los Angeles and Mrs. Gladys H. Titus of Holdrege, and four grandchildren.

Services are pending at Goodbody's Ivy Chapel.

E.2 Criterion B – Historical Person

Larry Finley and Miriam Finley were the fourth owners of 4256 Ridgeway

The Billboard
January 20, 1945

44 *The Billboard* **PARKS-RESORTS-POOLS**
Conducted by WILLIAM J. SACHE—Communications to 25 Opera Place, Cincinnati

Finley Leases Mission Beach

Makes Numerous Policy Switches

Takes over Feb. 3, with heavy bally paving way—Wakelin sticks as manager

SAN DIEGO, Calif., Jan. 19.—Larry Finley has leased Mission Beach Amusement Center here and takes over February 3. Well known in this section for his promotional activities, the new leasor, who stepped in when Wayne Dallard and Eddie Wakelin stepped out, has increased rents, gone heavy for promotion, cut ride tariffs and devised a uniform painting scheme throught the area.

Known for doing big things in a big way, Finley is hopping off in the new venture with a bang. His ballroom line-up for his opening week-end includes Ella Mae Morse and Allan Jones, with Henry Busse and orchestra. While the expenditures for promotion have opened eyes and lifted eyebrows in the section, Finley is counting on big things happening in the San Diego area to carry him thru. One of these is the fact that \$5,000,000 is to be spent on the harbor and in beautifying the section. Mission Beach is in the center of the activity.

Finley lists himself as the leasor, with Al Mulligan, who was associated with Wakelin, remaining with the new operator as park manager. Billy McDonald, former band leader and booker for the (See *Finley Leases Mission* on page 33)

FINLEY LEASES MISSION

(Continued from page 44)

Frederick Bros.' office in Hollywood, will manage the ballroom and the Finley dansant, Trianon, formerly Ratliff's, in the downtown area. Warner Austin is in charge of public relations; Charles Berdel is business manager; Thomas McGillan, park electrician; Donald Hare, sound technician; Lenore Daley, secretary, and Barney McDevitt, outside exploitation.

Builds Heavy Promotion

Heralding the opening of the park under new management, Finley has put up 25 24-sheet boards, most of which he had to build when he found they were not available. They are in permanent locations. Other promotions include 300 trash cans; 300 streetcar and bus signs; radio and newspaper advertising, and the sign, "Visit World Famous Mission Beach Amusement Park," on the back of 500 Yellow Cabs.

Already reported skedded are 48 State days, with plans launched to fly governors from the States represented; six picnics, and various community days.

Hiking rents was not the only thing handed concessionaires. They also reduced their prices as follows: All 25-cent rides out to 15 cents; all midway games, 25 cents to 10 cents; hot dogs, 20 cents to 10 cents; soft drinks, 20 cents to 10 cents. The price schedule is in effect daily, except Tuesday, when hot dogs and drinks will be 5 cents each. On Kiddies' Day, twice monthly, Finley plans to sell 10 tickets for a dime and give the kids free ice cream bars and 16mm. movies.

Another schedule announced is that of ballroom, which will be open the year round. The USO has been given the use of the ballroom Sunday afternoons, and Wednesday will feature Western bands. Thursday the spot will be given to civic groups. Friday night will be known as Juvenile Night, with tickets, at 75 cents a couple, being sold in schools, with the school athletic fund getting a percentage. Dance spot holds 8,500 people.

Park has been wired for sound. Starting May 11 there will be free attractions, with an ice show already set.

Among the concessionaires who are remaining under the new set-up are Joe Steinberg, Joe Mettler, A. C. Van Horn, Bill Keller, John Ostersoek, Frank Redmond, Del Thurber, J. Mock, Roy Mathison, Billy Williams, John Willard, Mac MacAllister, Norman Botzar, Cal Swalon. Newcomers are Tom Haines, Joe Green and Hugh Buchanan, among others.

E.2 Criterion B – Historical Person

Larry Finley

The Billboard

February 3, 1945

22 MUSIC *The Billboard* February 3, 1945

The Spotlight's on...

Larry Finley's
MISSION BEACH
Amusement PARK
 SAN DIEGO, CALIF.
 A SIX MILLION DOLLAR AMUSEMENT PARK
 IN AMERICA'S BEST CLIMATE

With the Greatest Array of Attractions & a **NEW Ballroom Policy**

MISSION BEACH BALLROOM
Completely Remodeled and Restored and Featuring the
"GALLERY OF STARS"
America's most unique Ballroom Decoration. A \$20,000.00 exhibit of oil portraits of famous music stars.
Capacity, 3,500.
 Open every Saturday and Sunday till May 11th, presenting top name bands and attractions.
GALA OPENING: ... FEBRUARY 2nd and 4th
TRIPLE ALL-STAR BILL OF HEADLINERS
HENRY BUSSE AND ORCHESTRA
ALLAN JONES-ELLA MAE MORSE
OPENING OUR SUMMER SEASON ... MAY 11th
FOR FOUR FULL WEEKS
FRANKIE CABLE AND HIS ORCHESTRA

AMUSEMENT PARK
Completely Remodeled ... 300 Courteses
Entirely New Attractions
Something Different
OUR "MUSICAL GAY-WAY"
OPEN 365 DAYS A YEAR ... IN AMERICA'S BEST
YEAR-ROUND CLIMATE
CENTER OF TOURIST AND MILITARY ACTIVITY
FREE ACTS AND ATTRACTIONS ... COMMUNITY
PROGRAMS ... SPECIAL MILITARY DAYS ...
STATE PICNICS.
ROLLER COASTER-FENNIS WHEEL-FUN
HOUSE - ROLL-O-PLANE - CATERPILLAR -
MYSTIC MARE-SOCKEY-MERRY-GO-ROUND-
WHIP - DODGEM CAR - TILT-A-WHIRL -
KIDDEE RIDES.
PLAN NOW TO VISIT AMERICA'S FOREMOST
AMUSEMENT PARK

The TRIANON BALLROOM
(formerly Katioffs)
 In the Heart of
DOWNTOWN SAN DIEGO
Owned and Operated by
LARRY FINLEY AND ASSOCIATES
 10,000 Square Feet of Dancing Space,
Open Every Night for Dancing.
NOW ... HAL GRAYSON'S ORCHESTRA
OPENING FEBRUARY 1st ... FOR 3 WEEKS
TONY HILL AND HIS ORCHESTRA
"AMERICA'S BIGGEST BANDBLEADER"

**RESTAURANTS * PLUNGE * ARCADES * GAMES * CONCESSIONS *
 SWIMMING * SURF AND SUN BATHING * SKATING RINK * RIDES**

UNDER THE PERSONAL SUPERVISION OF LARRY FINLEY AND ASSOCIATES

LARRY FINLEY <i>President</i>	CHARLES BERDEL <i>Asst. Mgr.</i>	ALBERT CLAIRE <i>Asst. Mgr.</i>	AL MULLIGAN <i>Park Mgr.</i>	NONDAS NEFF <i>Park Supt.</i>
BARNEY McDEVITT <i>Outside Captain</i>	WARNER AUSTIN <i>Public Relations</i>	THOMAS MCGILLAN <i>Park Electrician</i>	DONALD HARE <i>Sound Tech.</i>	GEORGE DEORE <i>Maintenance Director</i>

MISSION BEACH AMUSEMENT PARK • SAN DIEGO 8, CALIF. • TELEPHONE HUMBOLT 8-2902

E.2 Criterion B – Historical Person

Larry Finley

The Billboard
January 20, 1945

Larry Finley's
MISSION BEACH
BALLROOM
America's Finest Ballroom
PRESENTS

ELLA MAE MORSE ★★ ALLAN JONES ★★ HENRY BUSSE

SOUVENIR PROGRAM

COVER OF A SOUVENIR PROGRAM OF SAN DIEGO'S Mission Beach Ballroom during the days when Larry Finley was its operator.

Mission Beach Reopening With Busse's Band

HOLLYWOOD, Jan. 13.—Larry Finley's new Mission Beach ballroom, San Diego, Calif., will open with Henry Busse's orchestra, which goes into the beach spot for two nights, February 3-4, for a reputed \$2,500. As reported two weeks ago, Ella Mae Morse and Allan Jones will also be on the bill.

Busse, who closes at the Palace Hotel, San Francisco, late this month, had planned to disband his orchestra temporarily for a vacation. Deal with Finley will postpone this.

Finley Works Out Stunt

Exploitation stunt has been worked out by Finley for get-away of his new name-attraction policy at Mission Beach. Cow and donkey will be carried thru San Diego streets on a truck, with signs plugging association of two warblers with songs they have popularized, Cow-Cow Boogie for Miss Morse and Donkey Serenade for Jones.

Finley is winding up remodeling this week. By moving the loges off the floor and putting half of them on the balcony, he has enlarged capacity from 6,800 to 8,500.

Billy MacDonald To Manage

Management of Mission Beach and Finley's Ratliff Ballroom, also in San Diego, will be handled by Billy McDonald, former Frederick Bros. booker and band leader. Plans are under way to change the Ratliff to the Trianon. Paul Martin opened at the Ratliff January 9, replacing Ada Leonard, and will be followed by Hal Grayson for two weeks, and then Tiny Hill.

Finley is also putting the pressure on KPFD, NBC-associated outlet, which has line in Mission Beach, to take advantage of its contract with NBC for three Coast shots a week. Station has never taken advantage of it because of the lack of live talent. Marion Harris, station manager, was in Hollywood last week for conferences with NBC regarding the Coast hook-up.

Larry Finley listed in the 1943 San Diego City Directory

FINLEY BEN J, Mgr Children's Dept Boldrick's
Fine Shoes, r3571 28th
" Brenca R clk r2527½ F
" Chas h563 22d
" Clayton E sismn Standard Brands r4041 Gre-
sham
" Clifford P jr h3034 Ashfield
" Earl A (Mary K) chf dispr Gas Co h3697 In-
diana
" Geo M r563 22d
" Grace E tchr Pub Sch r321 W Walnut
" Harry D (Ruth G) USN h4517 Texas
" Harry T (Margt) USMC r1850 Frankfort
" Jas F USN h2527½ F
" John A (Agnes) shoe repr h2666 Logan av
" Kathleen aircraftwrk CVAC r1445 B
" Larry (Ratliff Ballroom & Acad of Dancing)
office 625 Bway R712 mgr Mission Beach
Enterprises r4256 Ridgeway
" Larry & Associates (Larry Finley) 625 Bway
R712

E.2 Criterion B – Historical Person

Larry Finley

The Billboard
January 20, 1945

Finley Buys Rink In Mission Beach Park, San Diego

SAN DIEGO, Calif., Jan. 13.—Larry Finley, who takes over Mission Beach Amusement Park here February 3 on a three-year lease, has purchased the skating rink in the park from Ed Kickham. Finley has installed a new maple floor and remodeled the spot thruout.

According to Finley, the spot was built about 20 years ago on ground owned by the city with the lease expiring February 2. The new lessor has bought the building for \$16,500. On the basis of the contract, the city was to get the building at the end of three years. However, Finley has already made arrangements to turn over the building to the city immediately.

Adding modulating lights that go up and down and in color with the music, Finley expects to increase the grosses at least 50 per cent over the Kickham take of \$30,000 per year. The floor will be covered with canvas during the day with the hall being given over to the Boy Scouts and similar organizations for meetings.

Billboard Magazine
January 12, 1946

Finley Tournament of Music To Be Presented Annually

SAN DIEGO, Calif., Jan. 7.—Larry Finley's *Tournament of Music* here will become an annual affair despite the fizzle of its first try. Altho Finley offered a top-flight array of talent (Lena Horne, Stan Kenton, Charlie Barnet, King Sisters, Peggy Lee), bad weather discouraged business, only 3,500 attending. Tickets were sold at \$1.80 (tax included). According to Finley, his expenditure on the deal totaled \$12,000, including cost of talent, advertising and rain insurance.

He also told *The Billboard* that he is now considering various deals from sponsors for airing the annual music event and that by next year the show will be bank rolled. Associated Broadcasting System carried a full hour of the show on a sustained basis.

The Billboard
June 16, 1945

Mission Beach Playing to Big Wk.-End Crowds

SAN DIEGO, Calif., June 9.—Larry Finley's Mission Beach Amusement Park got off to a good start Decoration Day with thousands jamming the park that day and the following week-end. Pre-season week-ends here have been okay. Schedule of free acts was inaugurated with the Great Siegfried opening May 30 for four weeks with an option of one.

Ballroom will continue its policy of name bands, with Tony Pastor opening for four weeks Tuesday (12). Jimmy and Tommy Dorsey, with whom Finley is associated in the operation of Casino Gardens, Ocean Park, will play during the summer here. Glen Gray and other bands are set.

Operating in the park are: Mrs. M. L. Beach and M. L. Beach Jr., cafe; E. I. Bangel, cigarette gallery; R. H. Bishop, hit Hitler and milk bottle game; Lee C. Batte, marble game; N. G. and G. M. Bottger, fish and chips; N. G. Bottger and Genevieve Bottger, milk bar; Hugh T. Buchanan, arcade; Francis P. Cherry, check stand and sandwiches; N. G. Clement and R. Devore, miniature train; Joe Green and C. A. Pratt, cafe; Gable Jacobson, sandwich shop; William P. and G. A. Keller, photograph gallery, shooting gallery (4), arcade, juice stand; William Keller, pok-a-rollo; Mrs. Pearl Kemp, basketball game; Buena Ventura Martinez, frosted malt; Roy E. Matheson, Ferris Wheel, Tilt-a-Whirl, Silver Streak, Auto Scooter, Merry-Go-Round; Eli James McCollister, sandwich shops (3); James L. Mock, Tommy guns; Eimer C. Merrill, umbrella stand.

Park J. Mayo and Joe Mettler, horse race; Joe Mettler, coney game, group game; Mike Herman Mouckley, cork gallery, spot game; Al Mulligan, park manager, Funhouse; William Nicol, salt water taffy; Milton Nicholas, swing ball, dart game; P. E. O'Connor, cat rack; John T. Ostenseo, high striker, novelty house;

E.2 Criterion B – Historical Person

Larry Finley

Billboard Magazine
January 12, 1946

Dorseys Buy Out Finley's Third of Casino Gardens

HOLLYWOOD, Dec. 7.—Dorsey brothers are back in full control of their **Casino Gardens Ballroom** in Santa Monica, Calif., having swung a quick deal over the week-end in buying Finley's third interest in the spot. Finley who continues to operate Mission Beach Ballroom and Amusement Park at **San Diego, Calif.**, as well as the Trianon in the same town, moved into the Casino set-up about eight months ago. During this time, the spot is said to have shown an upped profit.

The Dorsey brothers have sent out Dick Gabbe, manager of Jimmy's band, to operate the ballroom with Finley leaving. Gabbe will cease active management of JD band now that he has taken on Casino Gardens assignment. He arrived here January 5 from New York with Lee Eastman, attorney representing the Dorseys' interests. Eastman and Finley's legal man, Arthur Desser, com-
(See **DORSEYS BUY** on page 21)

Larry Finley at Los Angeles radio station KFVB in 1957



Dorseys Buy Finley's Third of Casino

(Continued from page 13)
pleted negotiations in the six hours which separated Eastman and Gabbe's arrival here and Finley's departure for New York on a transcription deal concerning the *Myrt and Marge* radio serial.

Ballroom Sale Rumored

It has not been revealed exactly why the Dorseys chose to buy out Finley at this time. One of the reasons advanced is that they prefer complete control in order to sell the ballroom to other interests. Finley is known to have been too busy to devote time to Gardens' management and is said to have requested that Gabbe be sent here to manage the spot. The Dorseys then decided to buy Finley out. Another question presented is whether or not Finley's booking deals to bring Louis Prima, Stan Kenton and Woody Herman into Casino Gardens this coming summer, in addition to regular dates by both Dorseys, will hold up with Finley out.

Bernie Cohen, who has been resident manager of the Gardens for the Dorseys, is expected to resign. He owned the Gardens originally and sold the spot to the Dorseys. Dave Harlig, who has operated the liquor concession and bars since Finley swung the deal to bring liquor into the spot by getting the city ordinance changed, is expected to sell his concession in the Dorsey dancery.

According to Finley, altho he is no longer connected with Casino Gardens, he will continue to operate co-operative booking deals between Casino Gardens and his Mission Beach ballroom in San Diego with bands spotted at the Gardens four weeks, and two weeks at **San Diego**.

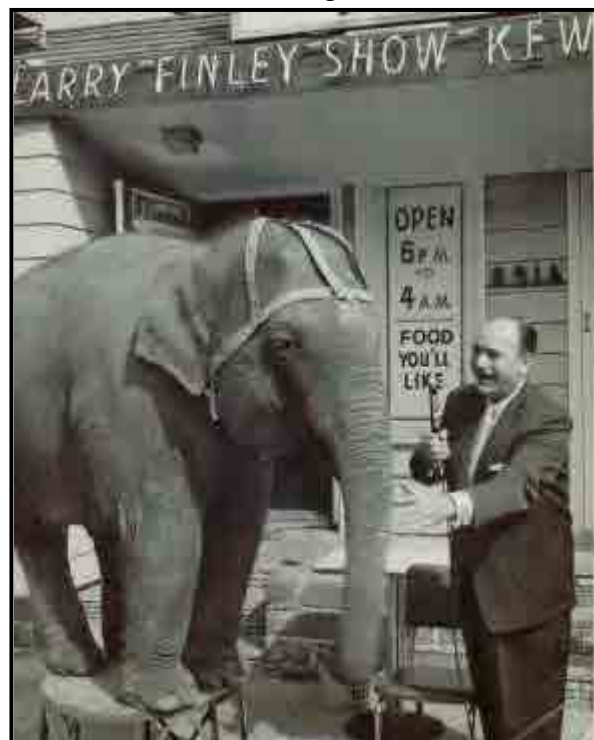
E.2 Criterion B – Historical Person

Larry Finley

Finley (left) with composer Jimmy McHugh and Nat King Cole. Ciro's Nightclub, Hollywood, California, 1955.



Finley and Marie the Elephant in a publicity stunt for the KFWB radio station in Los Angeles. 1950's.



Larry Finley's Restaurant, next to the Mocambo Nightclub on Hollywood's Sunset Strip, year unknown. The building also housed the KFWB radio station, so Larry could broadcast live interviews with the celebrities that frequented the establishments.



E.2 Criterion B – Historical Person

Larry Finley

Billboard Magazine
November 2, 1968

Finley with gospel singer Mahalia Jackson. Actual year of photo is unknown.



As the host of his own TV program in Los Angeles Larry Finley interviewed and hosted for many super stars. He is shown here with Mahalia Jackson.

Billboard Magazine
November 2, 1968

Finley with senator Robert F. Kennedy



The late senator Robert F. Kennedy is shown here with Larry Finley during his stay with MGM Records as director of the Premium division. The photo celebrated the successful completion of a special John F. Kennedy Memorial set which Finley compiled for the Longines-Winauer Symphonic Society.

E.2 Criterion B – Historical Person

Larry Finley

Los Angeles Times

April 8, 2000

OBITUARIES

Larry Finley; Leader in Audiotape, Videotape Business

April 08, 2000

Larry Finley, 87, leader in the audiotape and videotape business who founded the International Tape Assn. trade group, now the International Recording Media Assn. A native of Syracuse, N.Y., Finley began his long and eclectic career at 18 as manager of a local nightclub called the Cafe DeWitt. He moved to Los Angeles in the 1930s and opened Finley's Credit Jewelers in Burbank, soon adding branches in Hollywood and elsewhere, and staging promotions with street dances and famous musicians. He worked with Tommy and Jimmy Dorsey in the Casino Gardens Ballroom, co-founded Finley-McKinnon Broadcasting Co., which owned San Diego's radio station KSDJ, and created the pioneering television production company Finley Productions Inc. Among his shows were his own "The Larry Finley Show," broadcast nightly from the restaurant he bought on the Sunset Strip, and other entertainment variety programs such as "Strictly Informal," "Dinner at Eight" and "Music Is My Beat." During the 1960s, Finley founded and became president of the International Tape Cartridge Corp., acquiring audiotape rights from 27 record labels. He founded the International Tape Assn. in 1970 and helped standardize the various types of audiotapes. Finley was a major fund-raiser and philanthropist, staging World War II benefits for the USO and producing an early telethon to raise money for the City of Hope National Medical Center in Duarte. He was inducted into the Video Hall of Fame in 1984, and in 1998 received the lifetime achievement award of the Vision Fund of America. On Monday in a Long Island hospice,

E.2 Criterion B – Historical Person

Alfred W. Harper and Grace Harper were the sixth owners of 4256 Ridgeway

San Diego Union
Thursday, April 7, 1966

OWNED SIGN COMPANY

Harper Services Slated Today

"Services for Alfred W. (Al) Harper, 75, a retired sign company owner and former East San Diego circulation manager for the Union-Tribune Publishing Co., will be at 2 p.m. today in Johnson-Saum & Knobel Mortuary.

Harper, who died Monday at his home, 4256 Ridgeway Drive, was a native of Chicago, lived here 55 years. He retired in 1961 as owner and operator of a neon sign company. ~~Earlier, he was vice president of a lumber company.~~

East San Diego circulation manager for the newspaper company in the early 1920s, Harper was the son of the late Alfred Harper, who was in charge of distributing the newspapers in the same area more than 25 years. The older Harper died in 1945.

Al Harper was a past president of the Executives Association and the Employers Association. He was a member of San Diego Masonic Lodge, Scottish Rite Bodies, Al Bahr Shrine, Downtown Lions Club, the old San Diego Athletic Club and Kensington Community Church.

Surviving are his widow, Grace; a daughter, Mrs. Beverly Brandt; a sister, Mrs. Evelyn Briggs; a brother, Herbert, all of San Diego, and a granddaughter. Interment will be private. The family suggested memorial contributions to the Heart Fund.



ALFRED W. HARPER
... headed executive's unit

Welfare Gives More Job, Children Care
LOS ANGELES (UPI) — Twenty-seven mothers who receive relief aid began on-the-job training yesterday while their children were cared for at a special center under a new pilot project established by the County Bureau of Public Assistance.

The mothers will be assigned to various BPA offices where they will learn clerical skills. The children's centers are financed by a \$47,000 federal grant.

E.2 Criterion B – Historical Person

Alfred W. Harper

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

1

Page 1 of 6 *Resource Name or #: Kensington Sign

P1. Other Identifier: None

***P2. Location:** Not for Publication Unrestricted ***a. County:** San Diego
 and (P2b and P2c or P2d. Attach a Location Map as necessary.)

***b. USGS 7.5' Quad:** La Mesa **Date:** T ; R ; ¼ of ¼ of Sec ; M.D. B.M.
c. Address: Kensington / No Known Address* **City:** San Diego **Zip:** 92116
d. UTM: Zone: 11 ; 490090 **mE/** 3624842 **mN (G.P.S.)**
e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) **Elevation:** 374 feet


***The Kensington community sign is suspended in the public airspace above Adams Avenue between Kensington Drive and Marlborough Drive. The support poles are in the public right-of-way directly in front of the Kensington Talmadge branch library at 4121 Adams Avenue.**

***P3a. Description:** (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)
The Kensington sign was fabricated in the early 1950's. It was ordered and purchased by the Kensington Park Business Association from the San Diego NEON Sign Co. per the Conditional Sales Agreement dated August 8, 1952, between Dr. Phillip Haims and A. W. Harper as the Executive Officer of the San Diego NEON Sign Co. The specifications for the sign are detailed in a letter dated July 28, 1952 from A. W. Harper addressed to the Kensington Park Business Assoc. This letter notes that "the sign is double face, 3' high x 24' long, the letters reading KENSINGTON are painted and are 30' high illuminated by neon tubing...fabricated of #24 gauge galvanealed steel. The reinforcing of the inside of the sign will be engineered in keeping with Underwriters specifications. The finish will be baked enamel... The poles will be 8" steel pipe, set in the ground 6ft."

(See Continuation Sheet Page 2 of 6)

***P3b. Resource Attributes:** (List attributes and codes) HP 11, Engineering Structure; HP 28, Street Furniture

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



. Description of Photo: (View, date, accession #)
View of the west elevation of the Kensington Sign looking east along Adams Avenue.

***P6. Date Constructed/Age and Sources:**
 Historic Prehistoric Both

***P7. Owner and Address:**
 Kensington-Talmadge Community Association
 c/o Harold M. Koenig, M.D. (President)
 4933 Marlborough Drive
 San Diego CA 92116

***P8. Recorded by:** (Name, affiliation, and address)
 Cecelia Conover
 Kensington Resident
 4990 Westminster Terrace
 San Diego CA 92116

***P9. Date Recorded:** 03/21/2008

***P10. Survey Type:** (Describe)
 Volunteer Effort

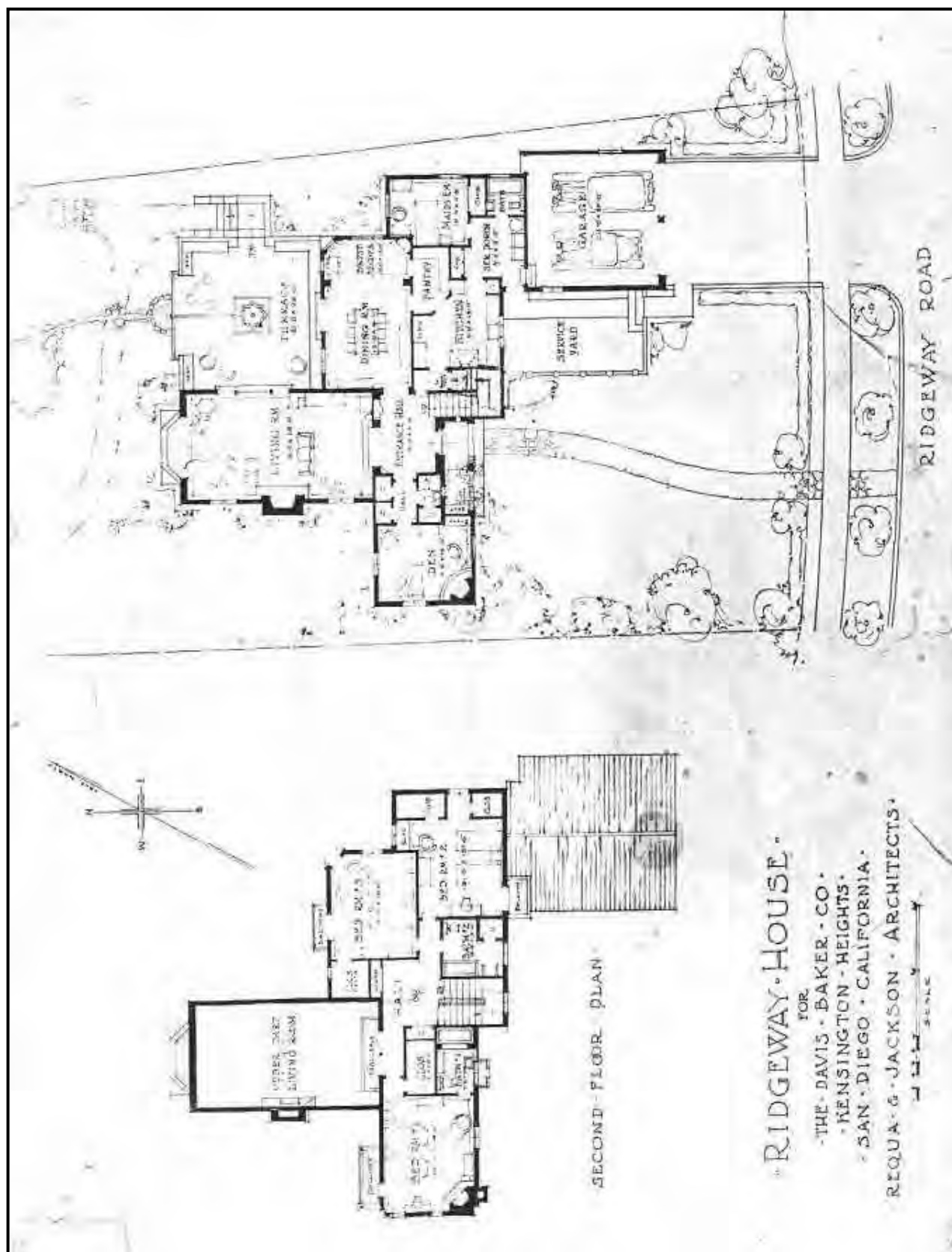
***P11. Report Citation:** (Cite survey report and other sources, or enter "none.") None

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

DPR 523A (195) *Required information

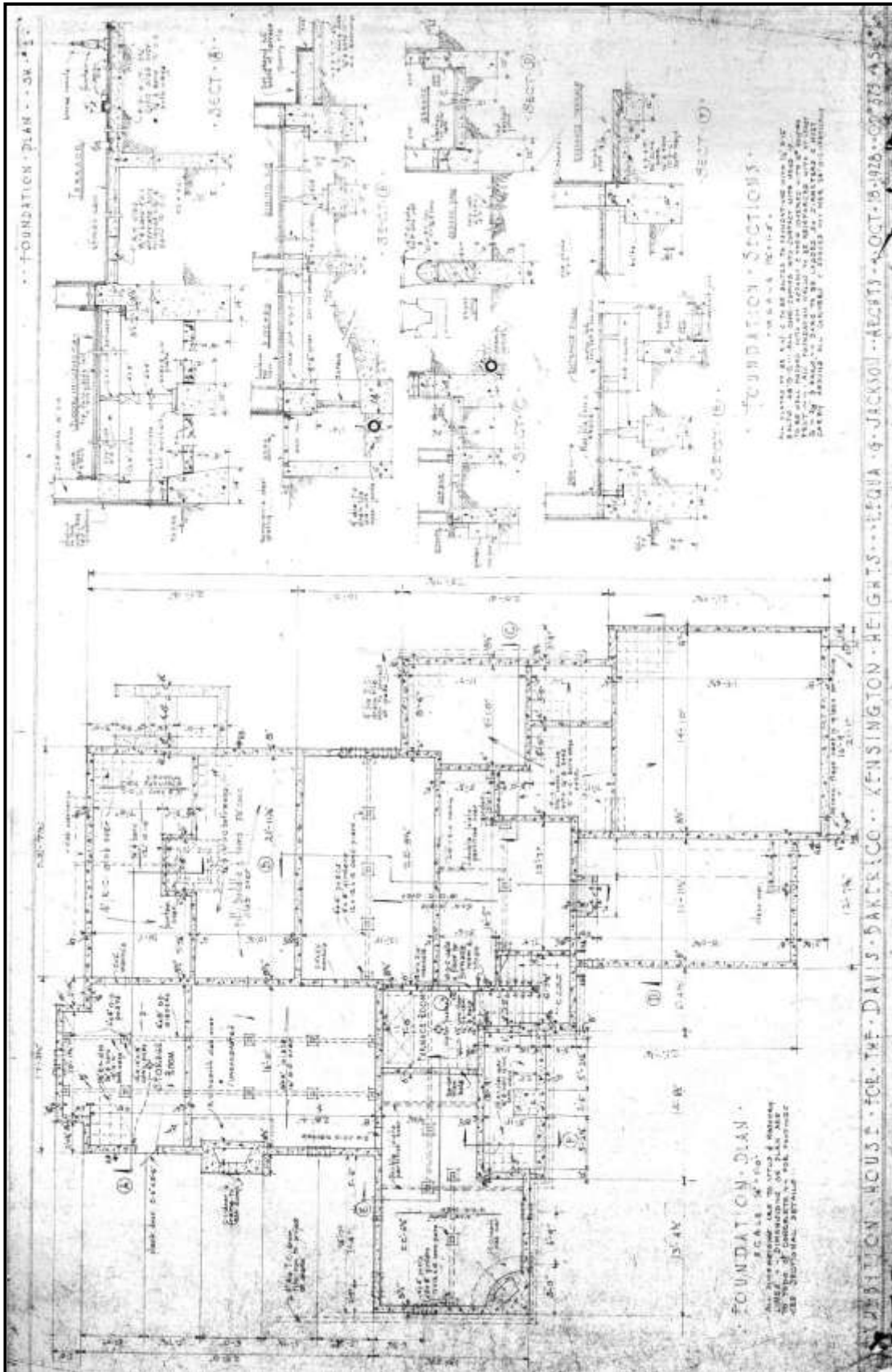
E.3 Criterion C – Architecture

Original site plan



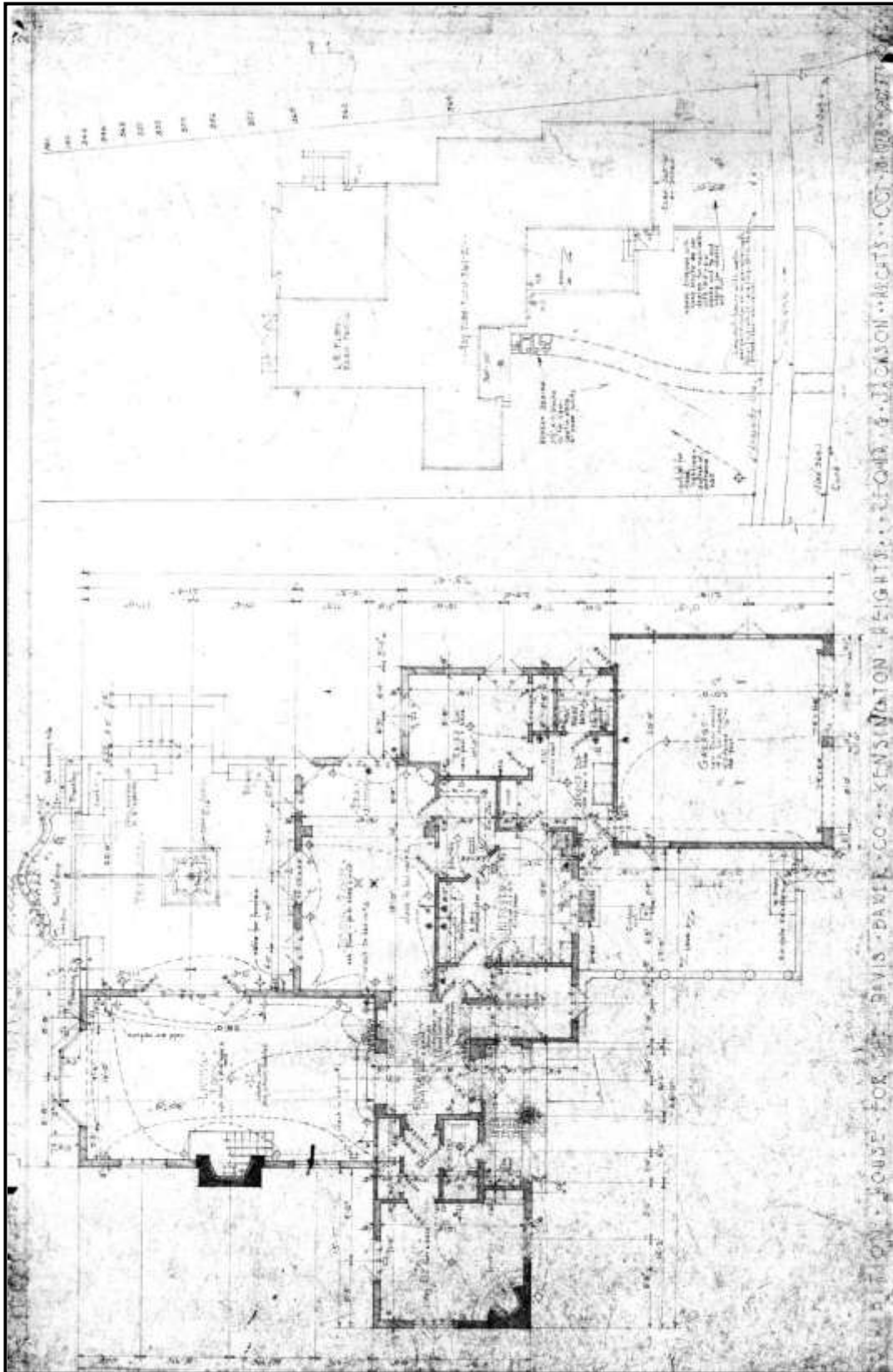
E.3 Criterion C – Architecture

Original foundation plan



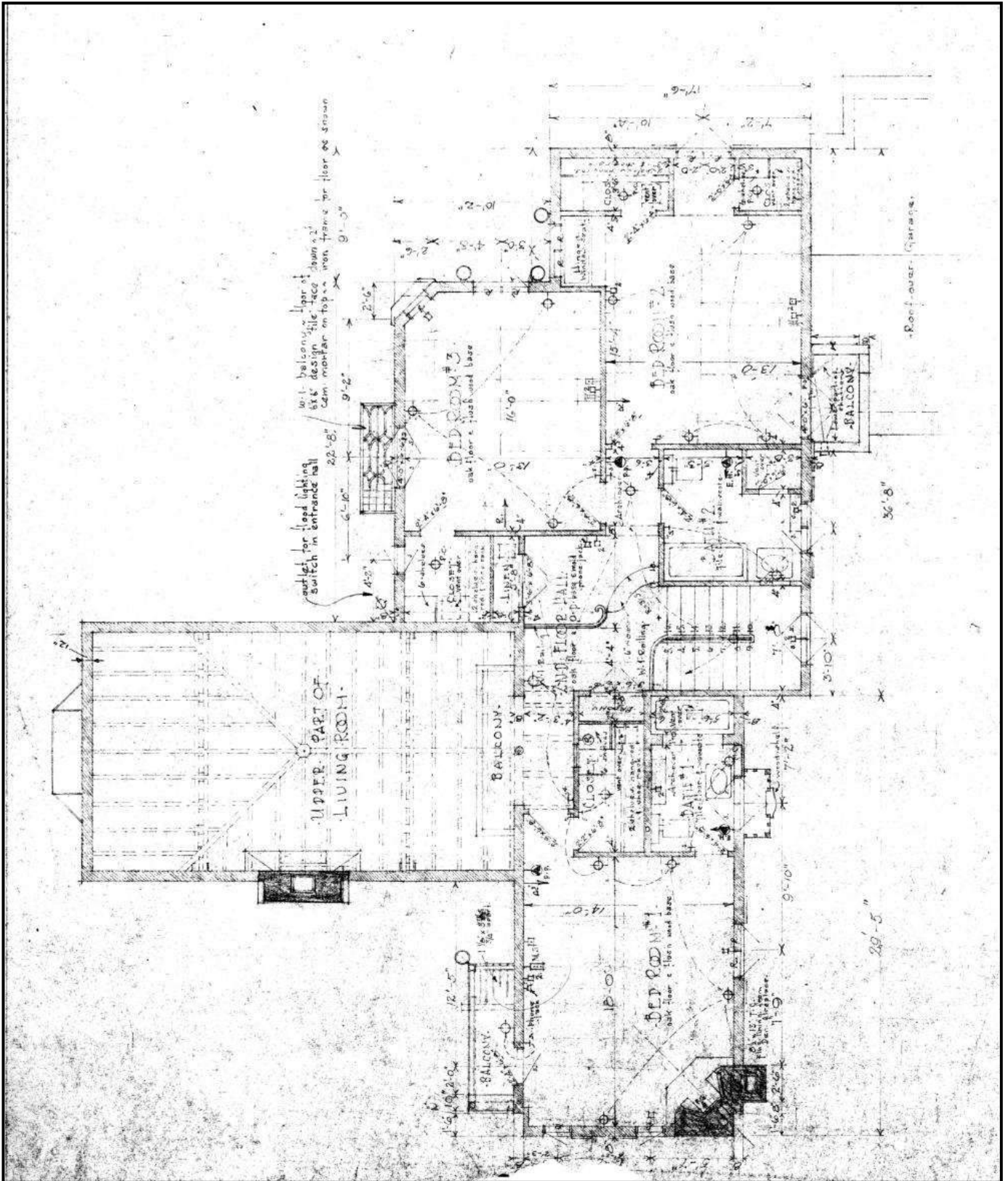
E.3 Criterion C – Architecture

Original floor plan - first floor



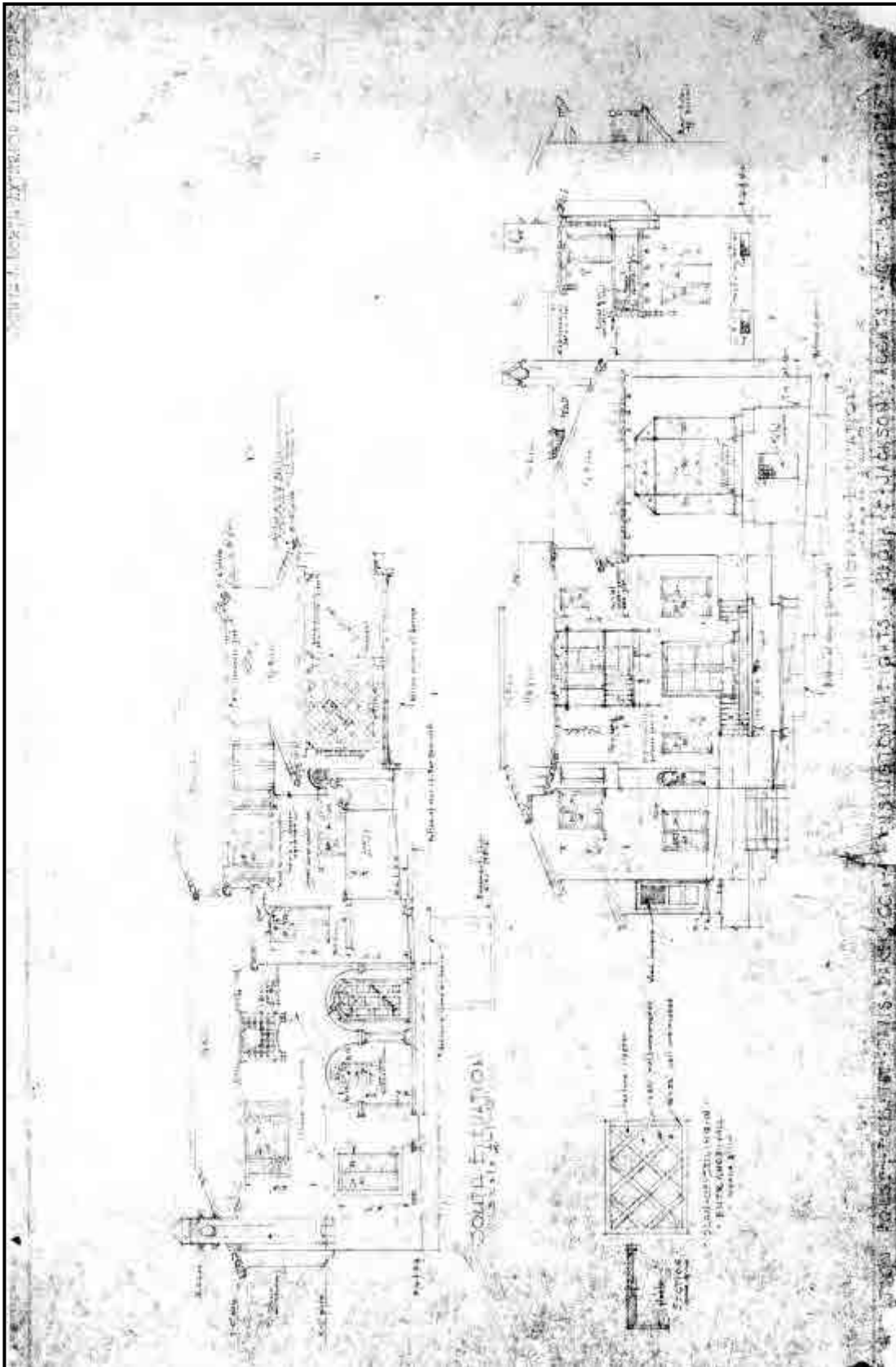
E.3 Criterion C – Architecture

Original floor plan - second floor



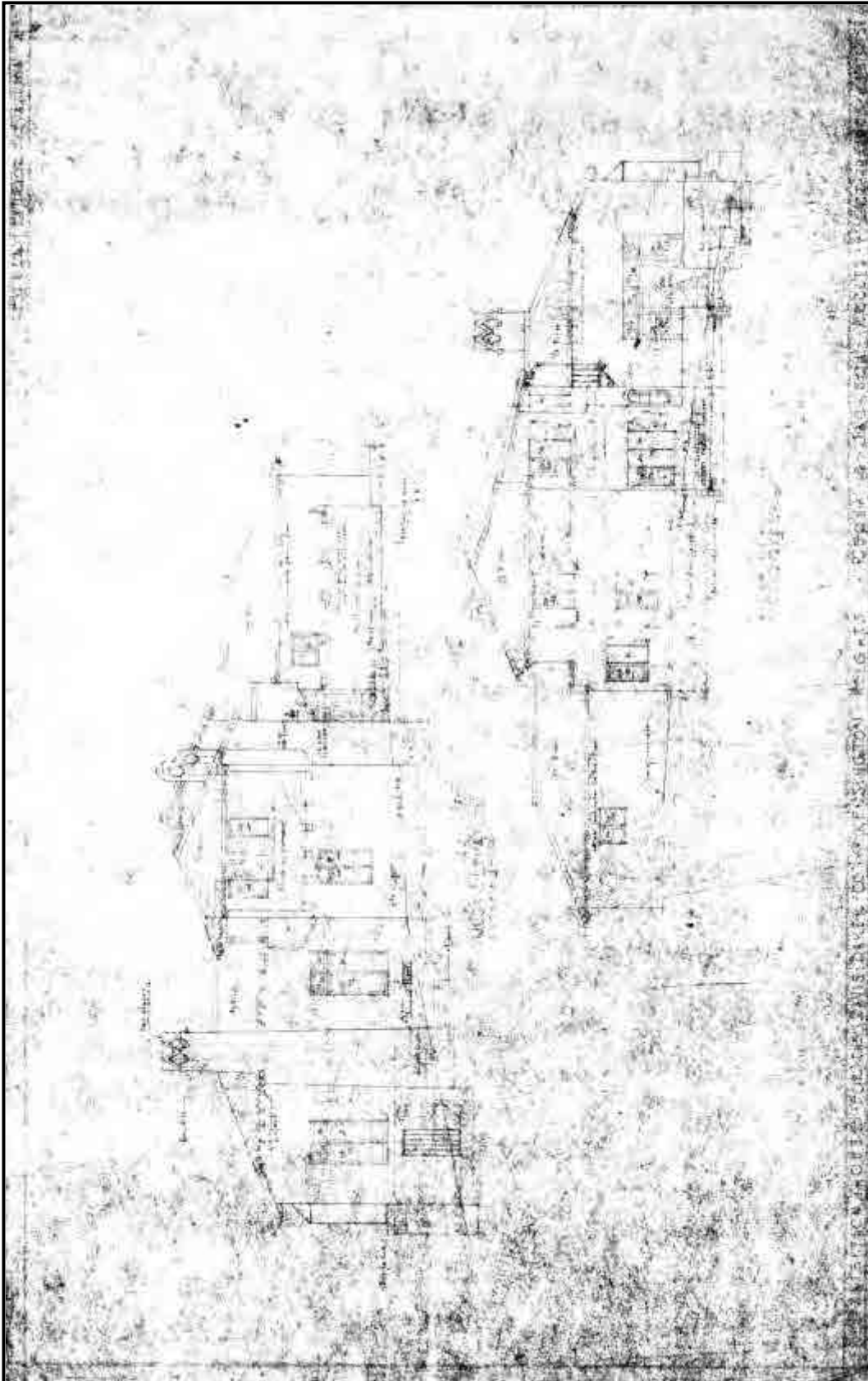
E.3 Criterion C – Architecture

Original north and south elevation



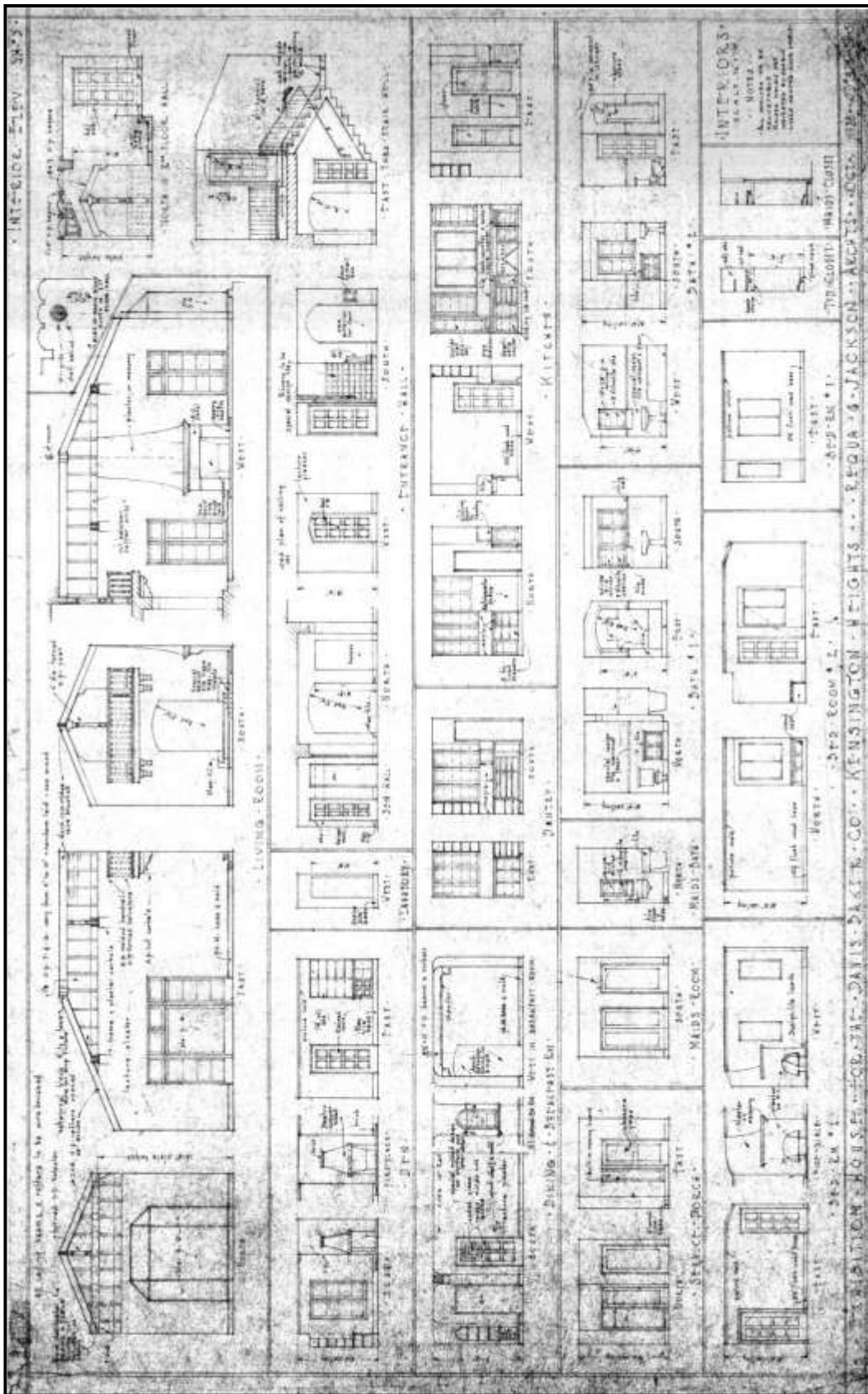
E.3 Criterion C – Architecture

Original east and west elevation



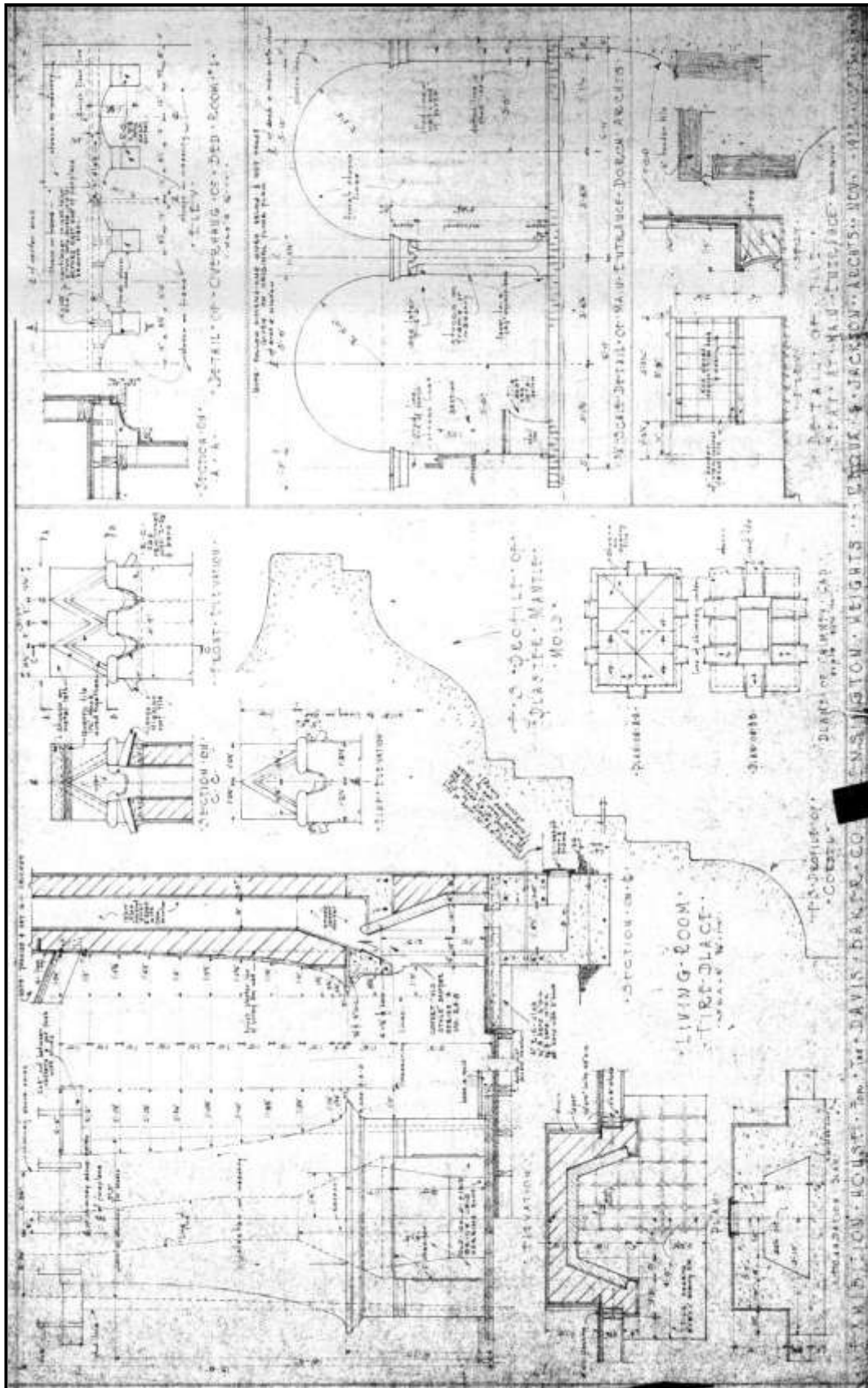
E.3 Criterion C – Architecture

Original interior details



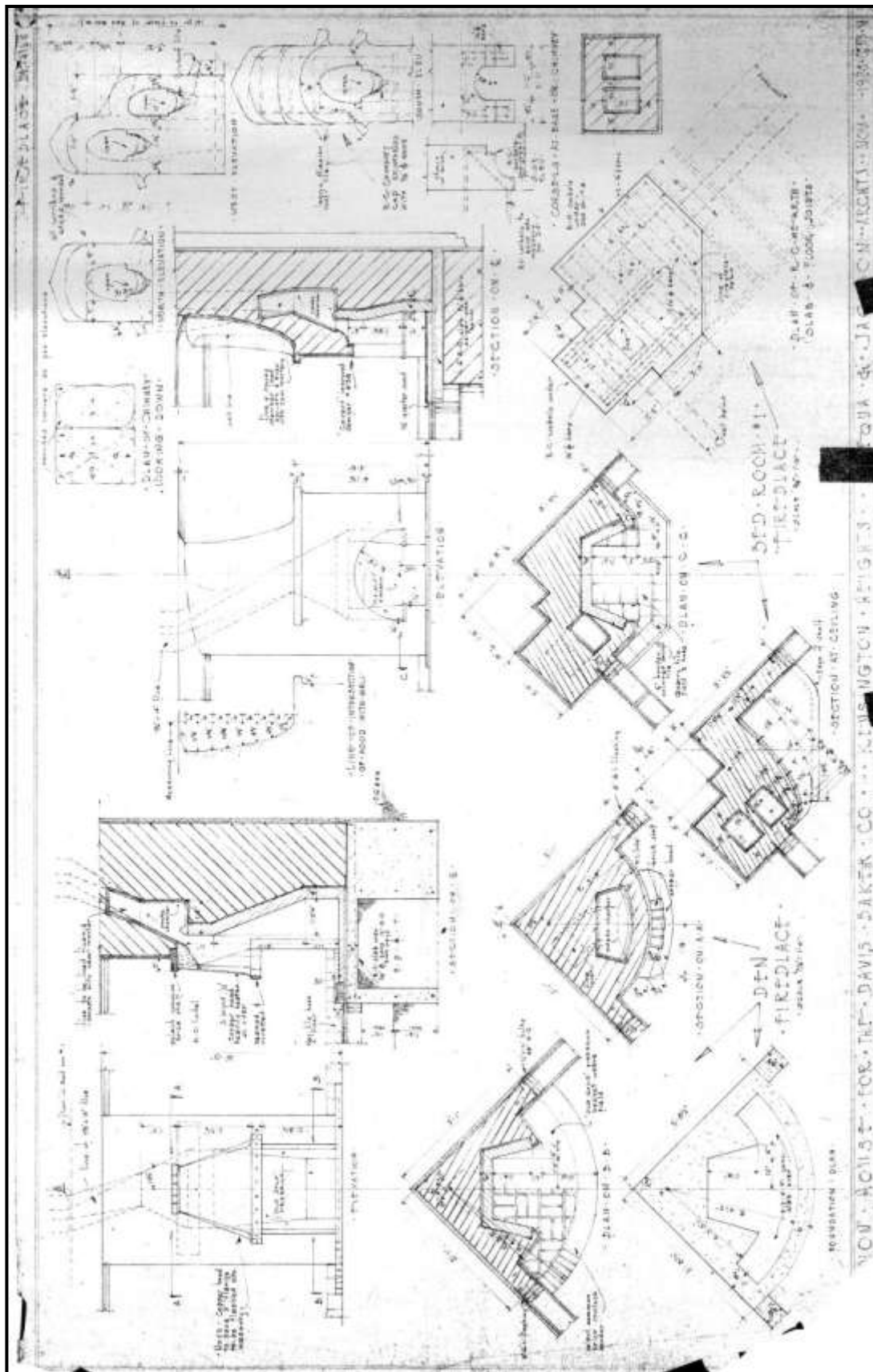
E.3 Criterion C – Architecture

Original chimney and columns detail - page 1



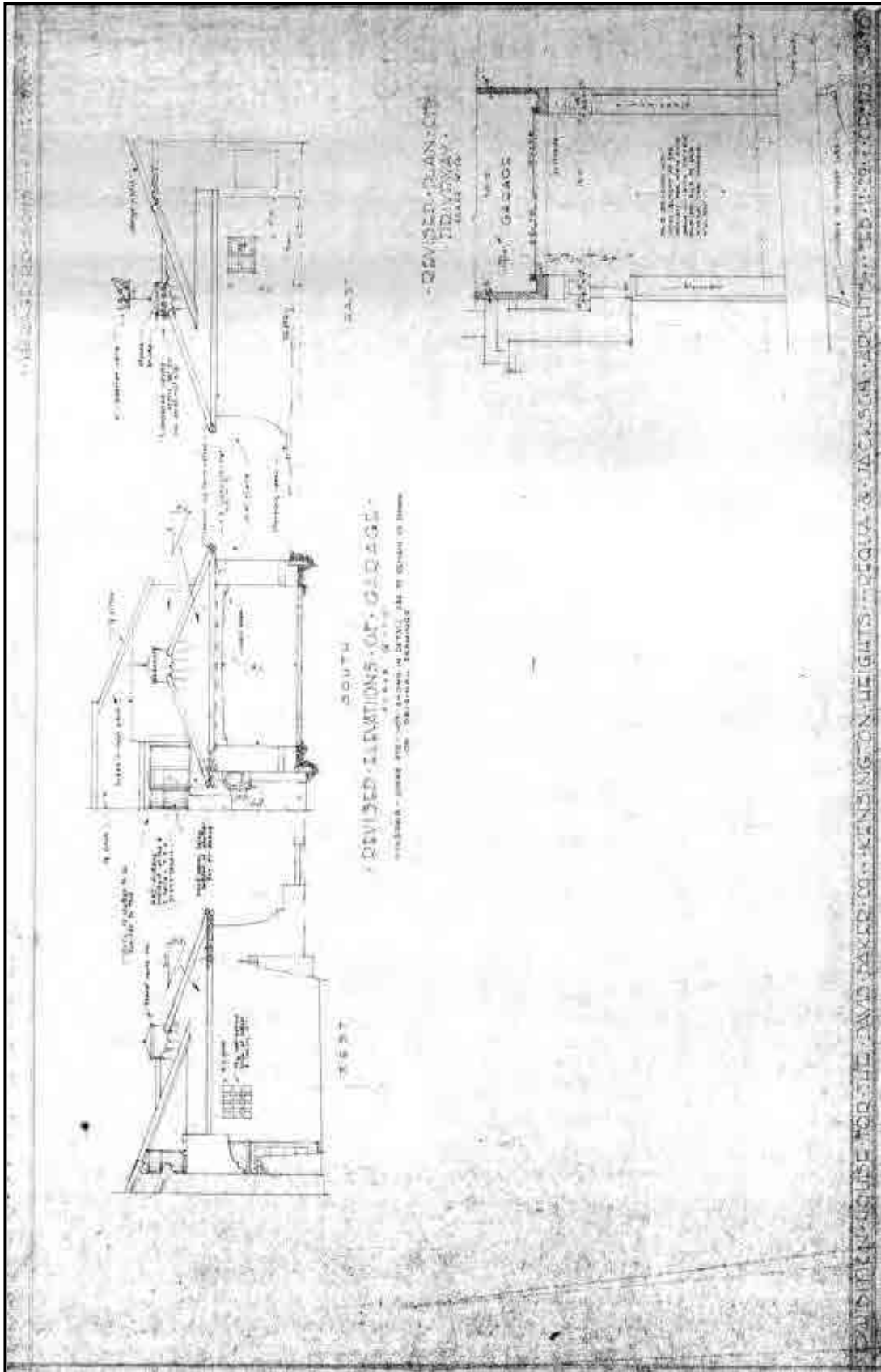
E.3 Criterion C – Architecture

Original chimney and columns detail - page 2



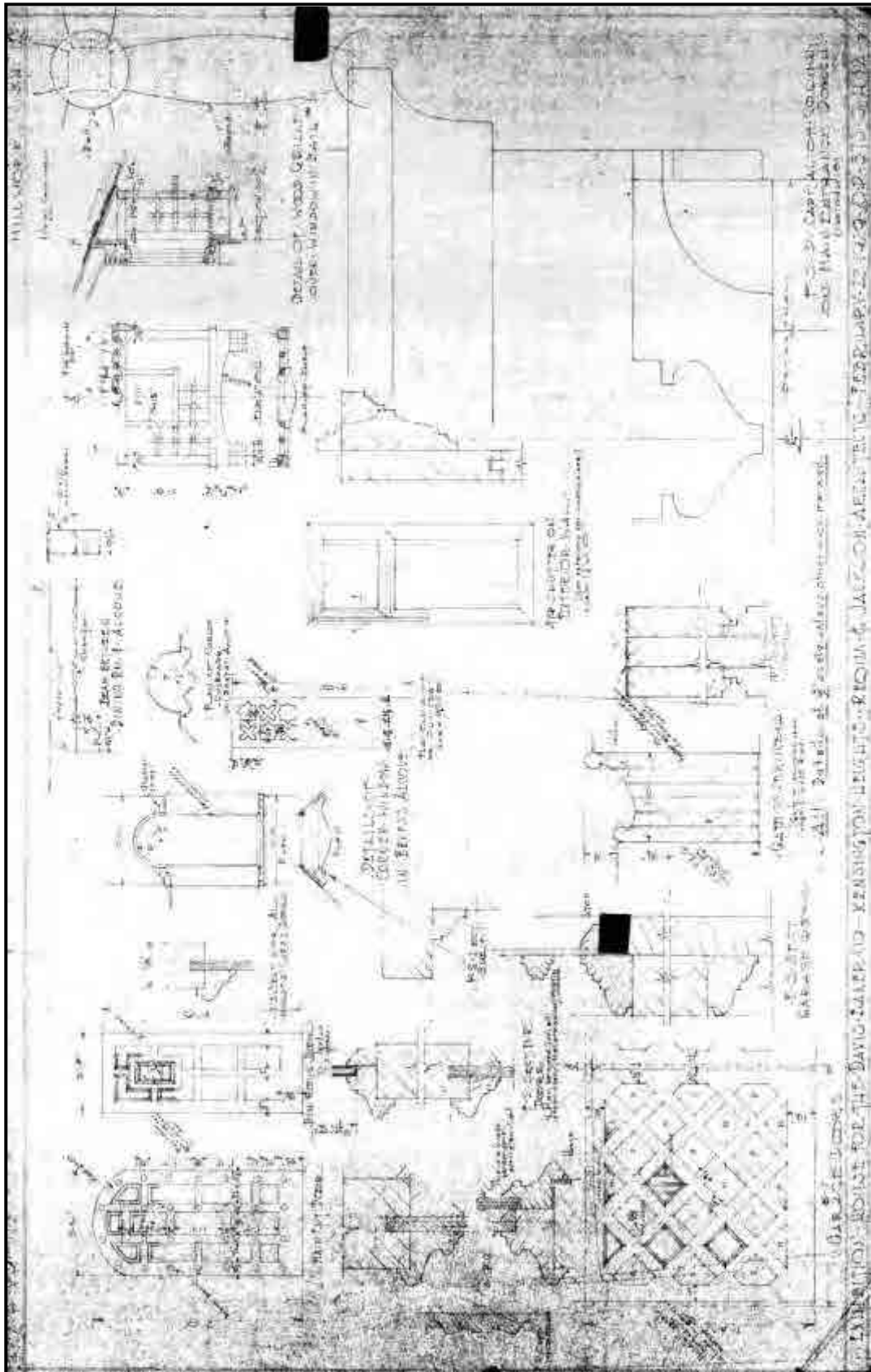
E.3 Criterion C – Architecture

Original revised garage elevations



E.3 Criterion C – Architecture

Original doors and window grille detail sheet



E.3 Criterion C – Architecture

San Diego Union
March 1928

Article about Requa's April 1928 trip to southern Europe and northern Africa. Milton Sessions accompanied Requa on the trip.

<i>Union Writer to Visit Old World in Search of Home Ideas for San Diegans</i>		
<p>San Diegans interested in the fundamental architecture responsible for the development of the present-day southern California designs are to obtain, through the columns of <i>The Union</i>, information and ideas for construction direct from the lands where the styles originated.</p> <p>Richard S. Requa, nationally-known architect who has been writing a series of articles on "Southern California Architecture" for <i>The Union</i>, leaves March 27 for the Mediterranean and from the various ancient cities he visits he plans to send interesting pictures and descriptions of homes and gardens for publication in these columns.</p> <p>Mr. Requa, who has designed such typically southern California projects as those at Otis and Santa</p>	<p>Fe Rancho and homes such as the William Guib residence in Coronado and the Marston Harding place in Del Mar, is keenly interested in the development of what are commonly called "Spanish" and "Mexican-Colonial" styles for an individual "Southern California Architecture" for San Diego in particular and the whole southwest in general. With the desire to assist San Diego in creating an individual style uppermost in his mind, architect Requa will make a special effort to transmit to San Diegans the best in gardens and homes which he finds during his travels in the old world.</p> <p>Concerning his proposed journey, Mr. Requa says:</p> <p>"At least circumstances and good fortune have made it possible for me to visit the shores of the western Mediterranean and make a very</p>	<p>complete and comprehensive trip through Spain. It will be a dream of 20 years realized.</p> <p>"After years of yearning and planning, I shall tread the soil in the lands bordering the great inland sea where much of the important history of the world has been made, the countries whose architecture has so profoundly influenced the development in southern California.</p> <p>"My itinerary includes the important coast cities of southern Europe and northern Africa in addition to many of the historic islands of the Mediterranean. From the ancient ruins of Carthage and the Athenian Acropolis, I hope to study and record in drawings, notes, photographs and motion pictures, the development and progress of Mediterranean architecture to the modern expressions of art in</p>
		<p>buildings and landscaping as exemplified in the present-day commercial centers of Cadix and Barcelona.</p> <p>"I expect to see much that is wonderfully beautiful and inspiring. At the same time, I am prepared for some disappointments, I am sure, however, I will learn much that will be applicable to design, construction, coloring and general treatment of buildings and gardens in southern California."</p> <p>Mr. Requa's article on another page of the <i>Development Section</i> today is the last in his present series on "Southern California Architecture." The articles concerning the Mediterranean trip will not appear consecutively and will not start for at least two months.</p> <p>Mrs. Requa will accompany her husband on his tour.</p>

The Requas and Milton Sessions made their journey on the steamship *Carinthia*



CUNARD WHITE STAR S.S. "CARINTHIA."

E.3 Criterion C – Architecture

Another article about Requa's April 1928 trip to southern Europe and northern Africa.



Viola Requa



Guided by Richard S. Requa, local architect and author, a party of seven left here Thursday evening for New York City to board the steamship *Carinthia* April 7 for a journey that will take the tourists to many interesting cities of southern Europe and northern Africa.

Accompanying Mr. Requa, who is in search of new material and photographs for a sequel to his widely read "Architectural Details, Spain and the

Mediterranean," are Mrs. Requa, Misses Etta and Lydia Schwieder, Mrs. Francis F. Law and Milton P. Sessions of San Diego and Miss Florence E. Ware, an artist of Salt Lake City.

E.3 Criterion C – Architecture

Continuation of article from previous page about Requa's April 1928 trip to southern Europe and northern Africa.

TO VISIT MADEIRA

From New York City the party will sail direct for the Island of Madeira. After a short stop on the interesting island Mr. Requa will take the tourists to the north coast of Africa, making stops at Cassablanca, Rabat and Sale in Morocco; then at Algiers and Tunis. Leaving Africa, the party will stop at the interesting Mediterranean islands of Malta and Sicily.

From the islands, Mr. Requa's party will proceed to the eastern Dalmatian coast, stopping at Cattaro, Ragusa, Spalato and Trau. The next stop will be in Venice, and from there the tourists will travel through Italy, stopping at Florence, Rome, Naples, and Ravello.

From Naples a steamer trip will be made to Villefranche, Nice, Mentone and Monte Carlo, thence to Gibraltar.

After a stop at the "Pillars of Hercules" the party will begin an extensive trip through southern Spain. The trip largely will be made by automobile, allowing Mr. Requa every opportunity to photograph architectural prototypes of southern California's popular building design.

The trip through Spain will include stops in such interesting places as Algeciras, Ronda, Cadiz, Malaga, Granada, Seville, Heulva, Cordova, Madrid, Segovia, Toledo, Valencia, Barcelona, Sitges and Tarragona. A side trip also will be made to the quaint little island of Mallorca.

PLAN TOUR OF FRANCE

After the journey through old Granada Mr. Requa will take his guests on a tour of France and England, stopping in Toulouse, Limoges, Tours and Paris. Crossing the channel, a journey through London and its environs will be made.

As the journey is the second made in recent years to the Mediterranean by Mr. Requa, his party will enjoy a store of interesting material concerning the places to be visited.

E.3 Criterion C – Architecture

Ship passenger log from the SS Carinthia, dated June 16, 1928

The log shows Richard & Viola Requa (Architect) travelling with Milton Sessions (Landscape Designer). An article about this journey is on the previous page.

Form 500
U. S. DEPARTMENT OF LABOR
IMMIGRATION SERVICE

Board on this blank United States citizens and citizens of insular possessions of the United States arriving at a port of continental United States from a foreign port or a port of the insular possessions of the United States, and such citizens arriving at a port of said insular possessions from a foreign port, a port of continental United States, or a port of another insular possession.

LIST OF UNITED STATES CITIZENS
(FOR THE IMMIGRATION AUTHORITIES)

8. S. "CARINTHIA" sailing from SOUTHAMPTON, 16TH JUNE, 1928, Arriving at port of NEW YORK, JUN 25, 1928

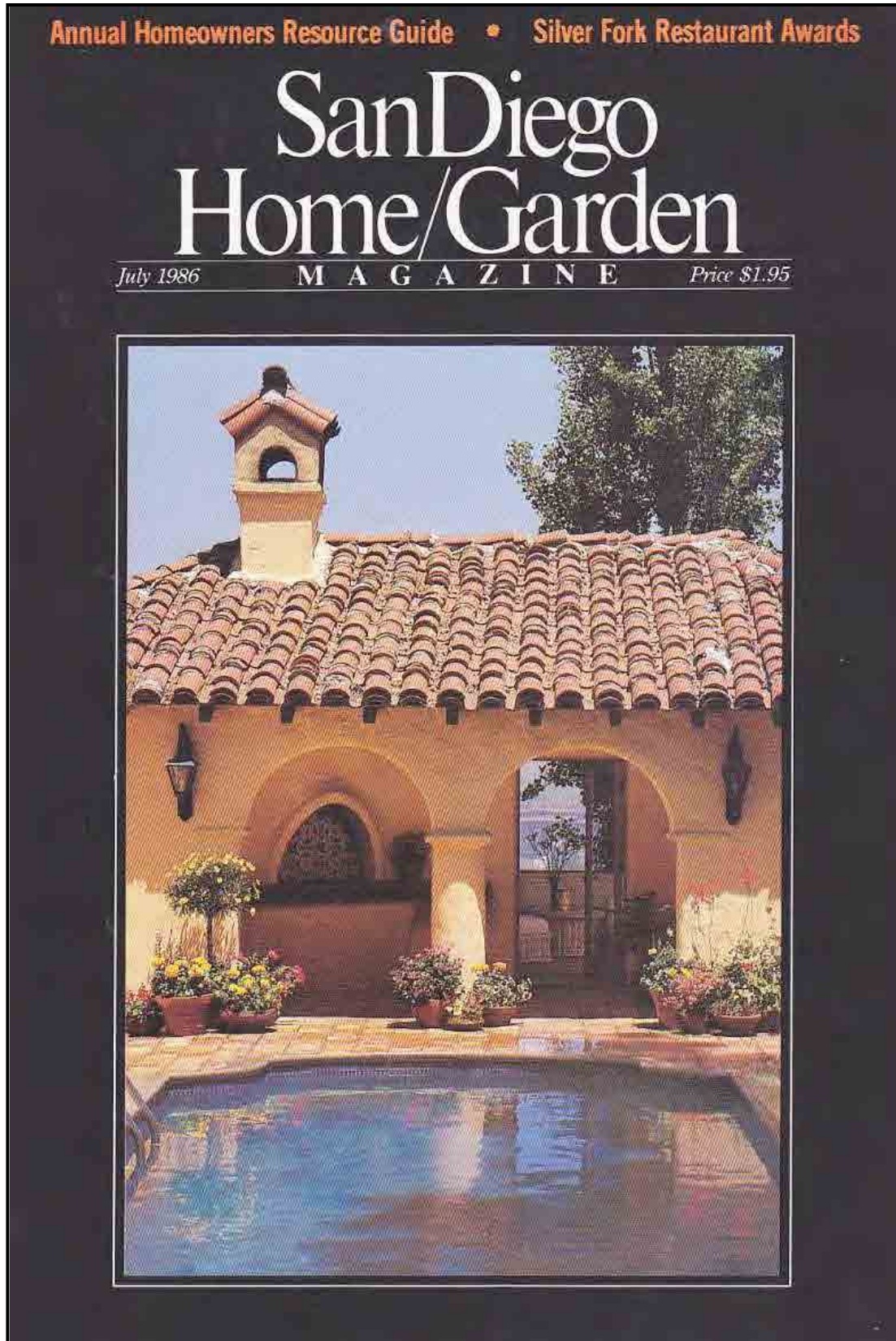
No. of List	NAME IN FULL	AGE	Sex	IF NATIVE OF UNITED STATES (GIVE PLACE OF BIRTH CITY OR TOWN AND STATE)	IF NATURALIZED, GIVE NAME AND LOCATION OF CHURCH WHERE ISSUED NATURALIZATION PAPERS, AND DATE OF PAPERS	ADDRESS IN UNITED STATES
First Name	Given Name	Yrs. Mo.				
1	BALDWIN	JONIE S.	67	F M	SPRINGFIELD, MASS.	303, MAPLE ST, SPRINGFIELD, MASS.
2	BALDWIN	WILLIAM R.	29	M M	REXBURG MASS.	DO.
3	CONNOLLY	LILLIE	49	F M	ROXBURY, MASS.	11, BLANCHE STREET, DORCHESTER, MASS.
4	EVING	SAW	56	M M	SPARTANBURG, S.C.	188, 14TH ST, N.E. ATLANTA, GA.
5	EVING	MARY	55	F M	COLUMBIA, S.C. 1872.	DO.
6	GAY	CHARLES R.	52	M M	NEW YORK, N.Y.	440, EAST 19TH ST, BROOKLYN, N.Y.C.
7	GAY	JENNIE O.B.	51	F M	NEW YORK, N.Y.	DO.
8	GHONDAK	MARIE	23	F S	PORTLAND, ME.	27, BRIDGE ST, PORTLAND, ME.
9	GRIESEL	NELLIE H.	68	F W	NEW YORK CITY.	BROADWAY AT 80TH ST, WILL DRETTON HALL, NEW YORK CITY, N.Y.
10	KAIN	HELEN J.	47	F M		By Marriage, P.P. 301884, 29, EAST 93RD ST, NEW YORK CITY.
11	KAIN	ALEXANDRA	22	F S	NEW YORK, N.Y.	DO.
12	KOYACH	FRANCIS J.	50	M M		DISTRICT COURT OF ILL. 1895, P.P. 321306, 474, BROADWAY, CAMBRIDGE, MASS.
13	LAW	GRITA H.	52	F W	Wilmington.	19 Nov. 1875.
14	LEVENWOOD	H. WILSON	44	M M	PATTSWON, PA.	21st Nov. 1882.
15	LEVENWOOD	MAY E.	34	F M		By Marriage P.P. 301884.
16	MORRELL	BLANCHE	50	F S	ELIZABETH, N.J.	20TH SEPT. 1877.
17	MORRELL	EDITH	40	F S	ELIZABETH, N.J.	10TH JUNE, 1880.
18	MOSBY	ESTELLE	21	F S	New York City.	77, East Ave, New York City.
19	PIKE	WILLIAM H.	63	M M	MATTITUCK, N.Y.	19th March, 1865.
20	REQUA	RICHARD S.	46	M M	Rock Island, Ill.	29th March, 1881.
21	REQUA	VIOLA H.	46	F M	GARDEN, ILL.	20th Dec. 1881.
22	ROBERTS	ELIE F.	46	M M	BROOKLYN, N.Y.	8th Dec. 1881.
23	SESSIONS	MILTON P.	37	M M	SAN DIEGO, CAL.	15th Feb. 1893.
24	TROUP	MARY E.	64	F W	New York City.	11th Jan. 1861.
25	WELSH	MARY	55	F W	WORCESTER, MASS.	1st May, 1872.
26	WELSH	David	31	M M	Milton, Mass.	5.0.77
27	WILSON	Marguerite E.	36	F M	N. H. Conn.	4.7.01
28	WILSON	Harriet	34	F M	Connecticut, Conn.	12.3.04
29	WILSON	Emily Gertrude	26	F M	New York, N.Y.	8.1.07

Line 8 Signature correct see above sheet 1 line 17. line 13 line given also not correct. line 18 Perry Constantine see sheet 2 line 9. line 20 name of mother's name. see above sheet 1 line 15. line 23 name of mother's see above sheet 1 line 14. line 24 Lynch Emily see above sheet 1 line 10.

W. H. Sessions
M. Sessions
W. H. Sessions

E.3 Criterion C – Architecture

The resource featured in the July 1986 issue of *San Diego Home/Garden Magazine*



E.3 Criterion C – Architecture

Page 2 of *San Diego Home/Garden Magazine* article about the resource

H A B I T A T

Blending new with old

*A classic Requa-designed house
begins a new life with pool, poolhouse,
and revitalized gardens*

BY PHYLLIS VAN DOREN
PHOTOGRAPHS BY JOAN HIX-VANDERSCHUIT

34

HOUSES NEED to be loved to function at their homiest, and most particularly to reach old age with the glow of mature beauty. This is the story of a lot of love affairs. One is Bob and Marilen Sedlock's love for their Kensington showplace, architect Richard Requa's 1929 Ridgeway House on the rim above California's first historic mission in Mission Valley.

It's also the story of a love affair between Ross Thiele, San Diego's late and beloved interior designer, and Italy, a love shared by his granddaughter, Marilen Sedlock. Thirdly, it is the story of grandson Robert Thiele's love of San Diego's historic architecture and his remarkable ability to add a new pool and pool house for Ridgeway House that look like they've been there forever.

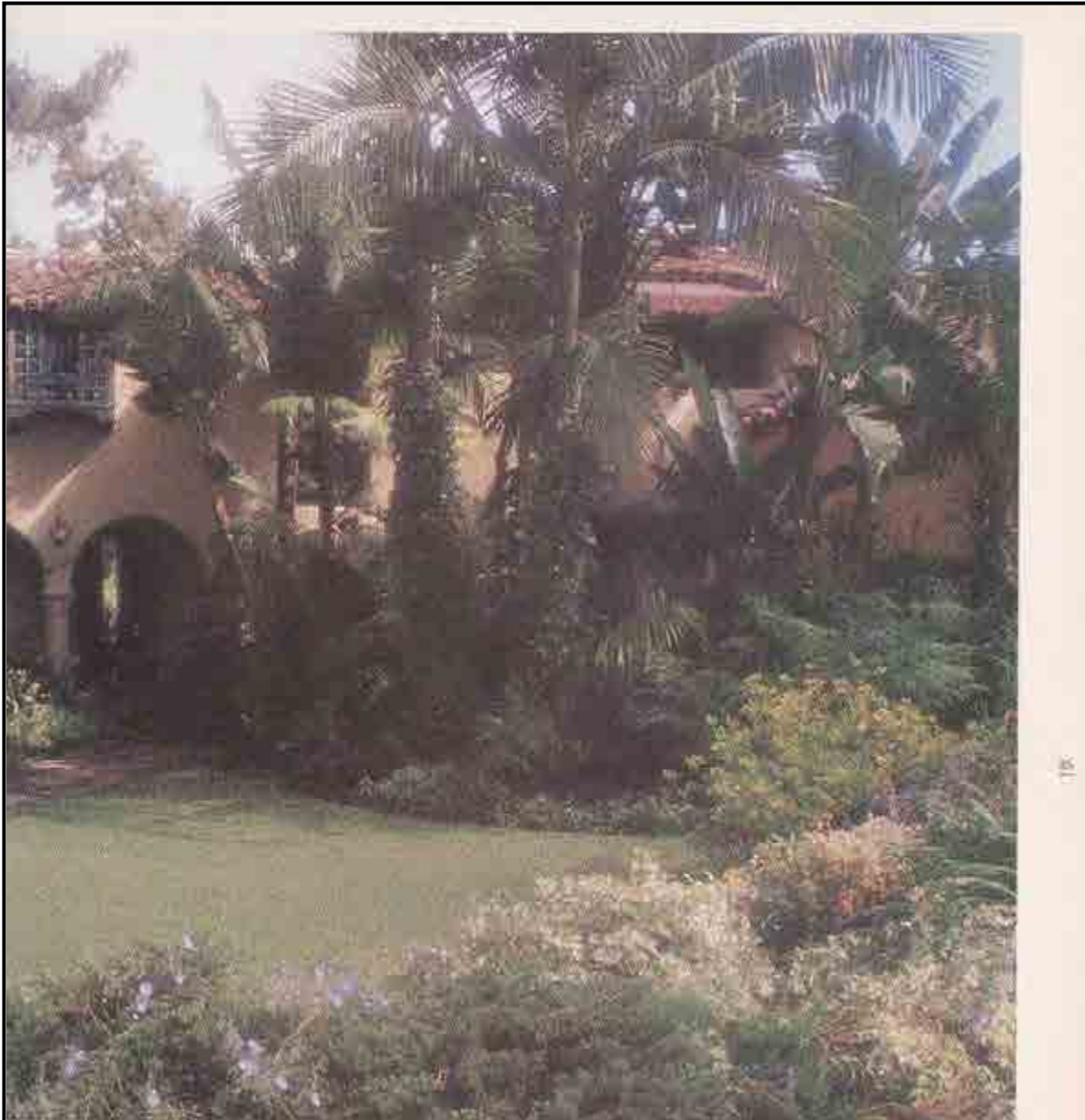
As a young man, Bob Sedlock knew what he wanted: it was one of Richard Requa's Mediterranean-inspired homes, particularly Ridgeway House, so perfectly suited to our Southern California style of living. Having a dream is common, but having it come true less likely. The house did come up for sale; unfortunately, Bob was still a bachelor and not ready to buy it. Later he and Marilen married, and then with two sons Mark and Paul, fate smiled—the house went on the market again. He had to have it and they moved in.

The character of the house has been lovingly restored on the exterior in a golden glow of Florentine ocher, antiqued wood beam ends and window grills, and its original blue window trim. The sunken front entry garden with its towering pine is planted with seasonal flowering borders and the house richly furnished with



E.3 Criterion C – Architecture

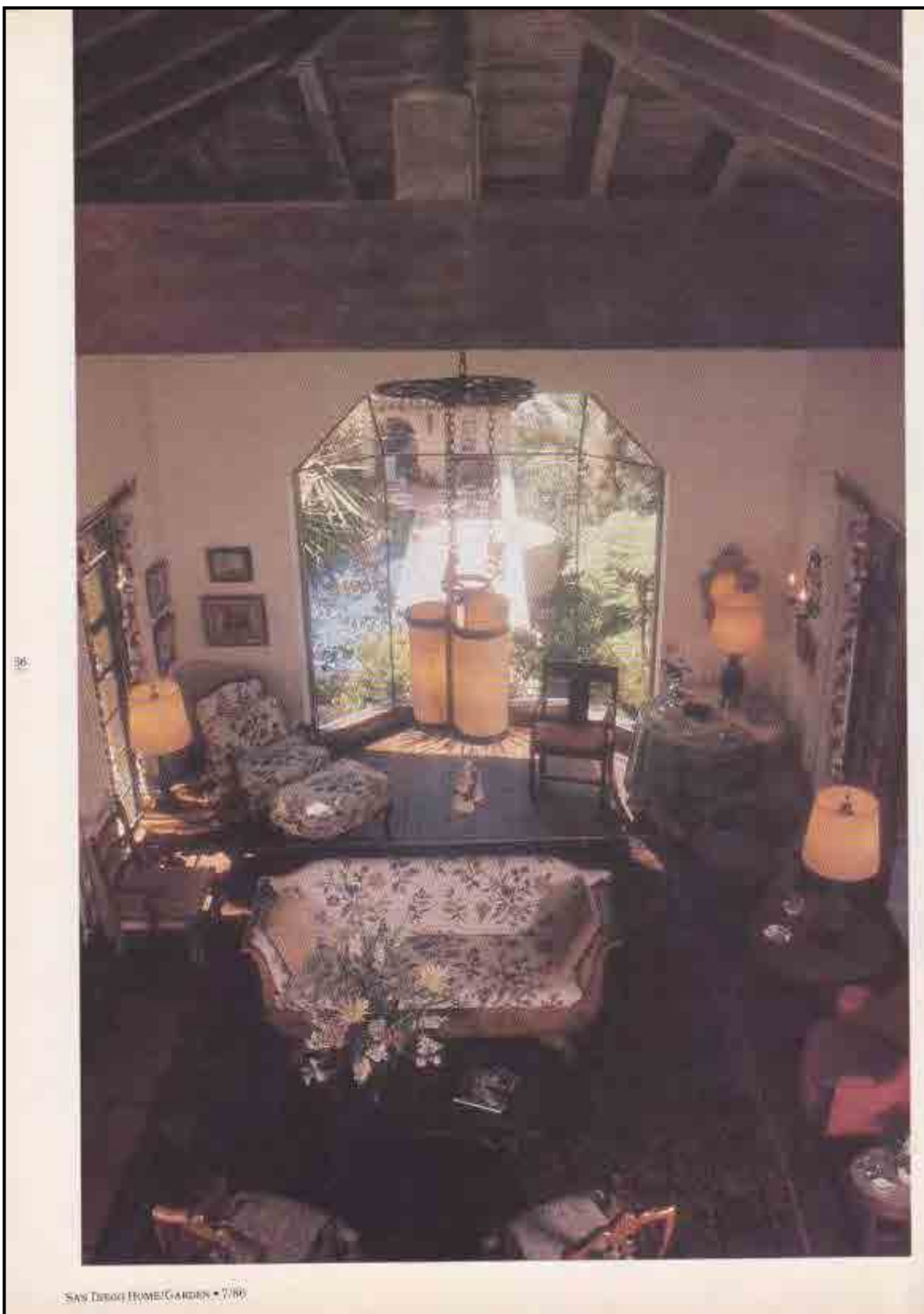
Page 3 of *San Diego Home/Garden Magazine* article about the resource



The entrance to Regency House, the most elaborate model home to be designed in 1929 for Kensington Heights by the firm of Requa and Jackson. A walled garden in front is part of the masterly garden design by Milton Sessions, nephew of nurserywoman Kate Sessions. Four different citrusess are characteristic of Requa.

E.3 Criterion C – Architecture

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Italian antiques, California Impressionist paintings, and family treasures. The initial interior design was created by Ross Thiele and continued by John W. Thiele (see sidebar on page 38).

A repaired star-shaped tile fountain is centered in the back patio (called the front of the house by Requa) inspired by one Requa saw in the Alcazar garden of Seville, Spain, early in the century. Water bubbles from it through the original blue majolica ball and feeds five pools that cascade down this side canyon of Mission Valley through a green maze of foliage and flower. Lared pines, thick olive, eucalyptus, and poplar shade the secret garden and its meandering path, which makes a bridge over one pool, the rocky crags underneath forming a deep natural grotto.

Within the last year, designer/builder Robert Thiele (7425 Girard Avenue, La Jolla; 454-5353) has added a swimming pool of grand scale to the property, incredibly without disturbing the existing garden. The pool walls and pool house at the canyon's edge repeat the arched entries, chimney design, tile roof, and fine proportions of the old main house.

Superb details include balconies inside and out the main house, and ironwork and tile used in the house, garden, and poolhouse. Door handles, gates, and lighting fixtures all reflect handwrought care and eloquent design in iron, some new, some old. Sconces in the poolhouse were made by San Diego custom blacksmith Bill Porter (765-0792), after originals in the Serra Museum. One of the four antique iron sconces in the living room is actually new (you can't tell), wrought by Porter.

A huge bay window, most unusual for its day, opens one end of the living room to a Mission Valley view sited straight down on the gleaming white Mission San Diego de Alcalá. The penumbra shades rising out of the Valley, blue at dusk threaded with pink, influenced the choice of colors for the house.

A love of things Italian

Furnishings for the rooms have been imported over the years from Italy by Ross Thiele (Grampy to the Sedlocks) and his son John, of La Jolla. Indeed, Mr. Thiele's favorite chair, a Louis XVI armchair in red French silk, graces this living room. Under paintings by Anna A. Hills, A.M. Hazzard, and Maurice Braun is a typical credenza (c. 1800) from the Piemonte region of northern Italy.



In the living room, as seen from a curved wood balcony above, the wrought iron chandelier has its original parchment shade. Furniture is antique or copies made by legendary Italian artisan Papucci, a favorite of interior designers Ross Thiele and Son. The couch is a Napoleon III Venetian daybed with beautiful veneer and inlay to which has been added a comfortable back. Pole ends for the dayperies are Italian carved wooden birds in gold leaf, and gold sconces seem converted from old Italian altar pieces. The huge "greenhouse" bay window looks down on the new pool, and beyond, to California's first mission, San Diego de Alcalá.

Dining room walls (above) are covered in a Forbury cotton called Uccelle. A chair is upholstered in the reverse of the fabric.

E.3 Criterion C – Architecture

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Ross Thiele

ONE OF THE MOST prestigious interior design firms in San Diego since the 1930s has been Ross Thiele and Son (7425 Girard Avenue, La Jolla; 454-2133). Thiele came to San Diego in 1922, having earned an architectural degree from the University of Illinois, and joined the Marston Company.

His clients included such old San Diego names as the Spreckels and the Copleys, the Gilgreds, Seftons, and Hazards, and La Jolla clients like the Scripps, Vietors, Benboughs, and Revelles. He was one of the early members of the American Society of Interior Designers, and formed his own interior design firm in 1932.

Ross's son, John Thiele, joined the firm in 1946, father and son working together until the elder Thiele's retirement in 1967. Today, John and his son Robert continue the family tradition of the European trips, still buying from the same old Italian artisans or in some cases their pupils, bringing back to San Diego Continental antiques, beautiful old doors and gates and accessories like the finely carved stone fruit baskets and pineapples from Vicenza that decorate the pool and gardens of the Sedlock house.



The musical tinkle of water (above, right) comes from a star-shaped fountain and mosaic ball on the back terrace. Requa patterned it after one in Alcazar Gardens of Seville, Spain. Requa used a similar fountain design in the 1935-36 Exposition's Alcazar Garden in Balboa Park, which we still enjoy today just steps from the Prado.

At poolside (below right) carved stone ornaments such as the magnificent fruit baskets are new—Robert Thiele (grandson of Ross Thiele) obtained them recently from artisans still working in Vicenza near Florence, Italy. Although pool and poolhouse are new, they blend completely with the original home and garden: a restoration and enhancement.

The architect's travels

Architect Richard Requa had traveled to all the Mediterranean countries including Spain early in his career, photographing courtyards, deep arches, balcony details, tile patterns, terra cotta, and iron designs (he published two books on the subject), many of which were translated directly to this house. He never considered this true Spanish architecture, but stated in a December 1929 article in *The Modern Clubwoman*, "For a long time I have hoped to design a typical California home...and at last this opportunity has been afforded me by Mr. George T. Forbes, owner of Kensington Heights, who has enthusiastically financed the venture."

In 1926, the Davis-Baker Company, which had just successfully developed 20 subdivisions in Pasadena, came to San Diego to develop Kensington Heights, "a beautiful property comprising 115 acres of high, scenic land overlooking a broad, rambling valley...capable and deserving of residential development of the highest type." In 1929 the *National Real Estate Journal* cited the Ridgeway House, designed by the firm of Requa and Jackson for Davis Baker, as "the most elaborate of the model homes built to attract visitors to Kensington Heights." As part of a sales campaign to lure buyers to the very spot where California began, an architectural committee had been established to use the San Diego mission as its keynote for a community of red tile-roofed homes in the Valley Rim subdivision, and at its head was placed "Mediterranean architectural authority" Richard Requa.

Never before had Requa had the opportunity to so purely utilize his love for the Moorish and Spanish and Italian architectural romance. Just a few years away was his commission as principal architect of the 1935-36 California Pacific International Exposition, but Ridgeway House was the ultimate in his ideal for "a real California home." ■

SAN DIEGO HOME/GARDEN • 7/86

E.3 Criterion C – Architecture

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E.3 Criterion C – Architecture

One page feature on 4256 Ridgeway in the January / February 1990 issue of *Twentyone Magazine*

style

Spanish **ECLECTIC**

Sand-colored stucco walls, a red tiled roof, chimney-top ornamentation, an arched entry area and an asymmetrical facade are all hallmarks of the Spanish Eclectic style of architecture. Drawing most often on—as most eclectic styles do—the *aura* of a period or place, rather

than a specific prototype, the Spanish Eclectic style conjures up images of Moorish estates or Mediterranean villas. It is a style suited to warmer climates and, in the United States, is found mostly in Florida, the Southwest and Southern California.

This particular example, a Southern California home, was built in 1929. San

Diego's Panama-California Exposition, held in 1915, sparked an interest in Spanish Colonial architecture, and some of Southern California's finest examples of Spanish Eclectic and Spanish Colonial Revival homes were built in the three decades that followed. Although the Spanish Eclectic building boom had all but died out by World War

II, our warmer states are still dotted with examples of this evocative and romantic style. When combined with palms and other subtropical plants, these homes become portals to a time when the hours moved more slowly, and leisure was savored like fine Madeira wine.

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E.3 Criterion C – Architecture

Article about 4256 Ridgeway featured in the December 2001 issue of *San Diego Home/Garden Lifestyles*



Florentine Reflections
 Homeowners: ROBERT and MARILEN SEDLOCK
 Holiday décor: Floral designer ADRIANNE SMITH with MARILEN SEDLOCK

The Sedlocks have lived in their 1929 Requa-designed house for more than 30 years. It was built just prior to Requa's commission as principal architect for the 1935 California-Pacific Exposition. The sunken front garden originally was designed by Milton Sessions. The exterior is a golden Florentine ocher with the original blue window trim,

CONTINUED ON PAGE 92

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E.3 Criterion C – Architecture

Page 2 of December 2001 article in *San Diego Home/Garden Lifestyles*

green, gold, cream and purple, and an abundance of fruit and vegetables. A 30-inch grapevine wreath of silk evergreens clustered with cream magnolias, artichokes, Brussel sprouts, asparagus, moss balls and glittery pears is hung with purple and gold ribbon, thick gold cording and tassels. Antique silver graces the huge dining table to light up the room. Fruited topiaries highlight the brilliantly tiled kitchen and weeping pine, pepper berries and seeded eucalyptus are among the decorations in the breakfast room.



Fluorine Reflections

CONTINUED FROM PAGE 75

antiqued wood-beam ends and window grills. The four different chimneys are characteristic of a Richard Requa design. A terrace in back fea-



tures a star-shaped tile fountain inspired by one Requa saw in the Alcazar garden of Seville, Spain. Water cycles through the original blue majolica ball and feeds the pools that cascade down the side-canyon garden.

Inside are Requa's original parchment chandelier and two copper-hooded fireplaces, one each in the living room and the library. The interior design of the home originally was done by the late Ross Thiele (Grampy, to Marilen Sedlock) and his son John Thiele, of the prestigious three-generation interiors firm Ross Thiele & Sons in La Jolla. It includes wonderful art and antiques, a copper ceiling in the library and blue *Uccelli* Fortuny fabric in the Spanish-blue dining room.

Adrienne Smith labels the color she is emphasizing for decoration pomegranate red. It is used in ribbon, pepper berry, red 'Seckel' pears, real pomegranates and tinted hydrangea. An antique bronze vase in the foyer has pussy willow with a collar of pepper berry and bay laurel. Sconces are done in the same florals and hung with an ornament. An unusual rectangular manzanita wreath has been custom-designed for the copper hood over the fireplace.

A balcony overlooking the living room has a garland of bay laurel and pepper berry, dried hydrangea, red fruit and ribbon.

The living room's 10-foot Christmas tree is placed in the huge picture window that overlooks Mission Valley and the Mission San Diego de Alcalá. The small informal library has a tree with Marilen Sedlock's collection of Enchanted Forest ornaments. Red apples line the mantel and windowsills. The pièce de résistance is the dining room, resplendent in Fortuny fabric, Italian fish-scale sconces, an Italian Empire mirror, vintage ecru lace table linens, and a silver punch serving set all decorated with ribbons, fruit and greens. Atop the buffet/credenza is a 16-inch wreath of red fruits, cranberries and pepper berries surrounding white candles. ■

WHERE TO FIND IT — PAGE 96

E.4 Criterion D - Master Architect

Richard S. Requa biography from the City of San Diego's 2009 List of Established Masters

Master Builders

Richard S. Requa
1881 – 1941

Biography:

Richard Requa was born in 1881 in Illinois. His family moved to Nebraska in 1885 and then moved to San Diego in 1900. Richard Requa began his career in 1907 in the office of Irving Gill. In 1912, he opened his own office, and in 1914, became partner with Frank Mead. Herbert Jackson had been a silent partner of Richard Requa since 1915 and this partnership was formalized in 1920 upon the dissolution of Requa's partnership with Frank Mead. Requa provided the skills of a designer, while Jackson applied his knowledge of engineering and structural materials.

One of the best known early California architects, Richard S. Requa was best known as the creator of the Southern California style of architecture, an amalgam of Spanish Eclectic style with influences from his travels in the Mediterranean, Mexico, and Central and South America.

Among Requa's many accomplishments, he was the designer and superintendent of the San Diego Civic Center, now known as the County Administration Building. He served as Director of the 1935-36 Panama-California Exposition, designing the Federal and Ford buildings. In addition, he participated in the landscaping for the exposition. He designed the Civic Center in Rancho Santa Fe for the Santa Fe Railroad and the village of Ojai in Ventura County. He designed many residences and schools. He was a prolific writer, authoring many articles and the book, "Architectural Details, Spain and the Mediterranean".

Notable Works:

HRB #118 – Charles A. Martin House (3147 Front Street)
 HRB #200 – A.H. Sweet Residences (3141 Curlew St. & 435 W. Spruce St.), Mead and Requa
 HRB #202 – Alfred Mitchell Residence (1506 31st Street)
 HRB #203 – County Administration Bldg. (Civic Administration Center)
 HRB #327 – Darlington House (7441 Olivetas Avenue), Palmer, Requa and Shepherd
 HRB #334 – Palomar Apartment Building (536 Maple Street), Mead and Requa
 HRB #360 – Milton F. Heller Residence/Casa Marrero (3107 Zola Street), Requa and Jackson
 HRB #388 – The Rolland C. Springer House (2737 28th Street), Requa and Jackson
 HRB #394 – George H. Prudden House (5159 Marlborough Drive)
 HRB #436 – The Jarvis L. Doyle Residence (1625 Plumosa Way)
 HRB #466 – Bowman-Cotton House (2900 Nichols Street), Requa and Jackson
 HRB #470 – Brackenbury House (1008 Edgemont Street), Mead and Requa
 HRB #477 – The 3726 Elliott Street Residence (3726 Elliott Street), Requa and Jackson
 HRB #484 – The Miller House (2020 Orizaba Avenue), Requa and Jackson
 HRB #512 – 2939 Owen Street House (2939 Owen Street)
 HRB #551 – Cortis and Elizabeth Hamilton/Richard S. Requa House (2840 Maple Street)
 HRB #554 – The James Dillon and Lenore Heller Forward/ Richard S. Requa-Milton Sessions House
 HRB #569 – Forbes Requa Model House (5318 Canterbury Drive)
 HRB #570 – William T. MacDonald/Richard Requa House (7374 Romero Drive)
 HRB #585 – Colonel Howard Tatum/Richard Requa House (2650 Jonquil Drive)
 HRB #629 – Clarence Swenson/Richard Requa House (3610 Amaryllis Drive)
 HRB #671 – Mary Marston/Requa and Jackson House (1008 Cypress Avenue), Requa and Jackson
 HRB #699 – Etta and Lydia Schwieder/Requa and Jackson House (2344 Pine Street), Requa and Jackson

E.4 Criterion D - Master Architect

Richard S. Requa, year unknown

Photo courtesy of the San Diego History Center



Richard S. Requa, year unknown

Photo courtesy of the San Diego History Center

Requa & Jackson listed under the Architectural Designers heading in the 1925 San Diego City Directory

Architectural Designers
 Allen F P 1007 5th rm 713
 Banning E T 1017 1st rm 206
 Hamilton A J 121 Bway rm 475
 Hoffmann E M 121 Bway rm 408
 Home Builders Service Bureau 1138
 6th
 Johnson & Snyder 861 6th rm 502
 Kistner T C & Co 121 Bway rm 537
 Loveless I E 524 B rm 603
QUAYLE BROS. 601 Spreckels Bldg
121 Bway
 Raymond R S 525 C rm 601
 Requa & Jackson 1017 1st rm 516
 Rogers Lincoln 121 Bway rm 533
 Shepard C E 718 E
 Siebert J S 524 F rm 204
 Wells F O 1017 1st rm 313
WHEELER WM H, 501 Spreckels Bldg
121 Bway



E.4 Criterion D - Master Architect

Article written by Requa in *California Garden* magazine, August 1910

selves; that Southern California has not only human tourists, but tourists from every family of the bug pests come out here to flourish under our delightful climate. Therefore, the spray is necessary first, last and all the time. Sulphur was recommended for fungus growth, Bordeaux mixture for rust on climbing roses, also for sprayings before the blooms mature.

The hostess, Mrs. Mead, served a most hospitable lunch, which was enjoyed as a charming climax to a most entertaining as well as enlightening evening.

Importance of the Garden in Home Planning

RICHARD REQUA

In spite of all that is being said and written pertaining to floriculture and horticulture at the present time, and the constantly increasing interest that is being taken in these intensely interesting subjects by the general public, it is indeed surprising to note how few prospective home-builders give the planning of the garden any thought or consideration until the house is entirely completed and perhaps occupied. And then, how often we hear sighs and expressions of regret that the house was not planned or located to conform to the garden scheme, or that the full splendor of the flowers and greenery cannot be enjoyed from the living portion of the home.

The great majority of people reverse the proper order of home planning, failing to realize that the feature of greatest importance, and the one to receive first consideration, especially in this favored section of the country, is the laying out and planting of the home grounds. Even if it be only the conventional

50 by 100 foot city lot, it is surprising what effective results can be obtained, and how much money and temper can be saved, by a little careful study and planning at the proper time.

Now, as to how this can best be accomplished. If an architect is to be employed to design the scheme, be sure to select one who comprehends the importance of, and is thoroughly in sympathy with you in this feature of the work.

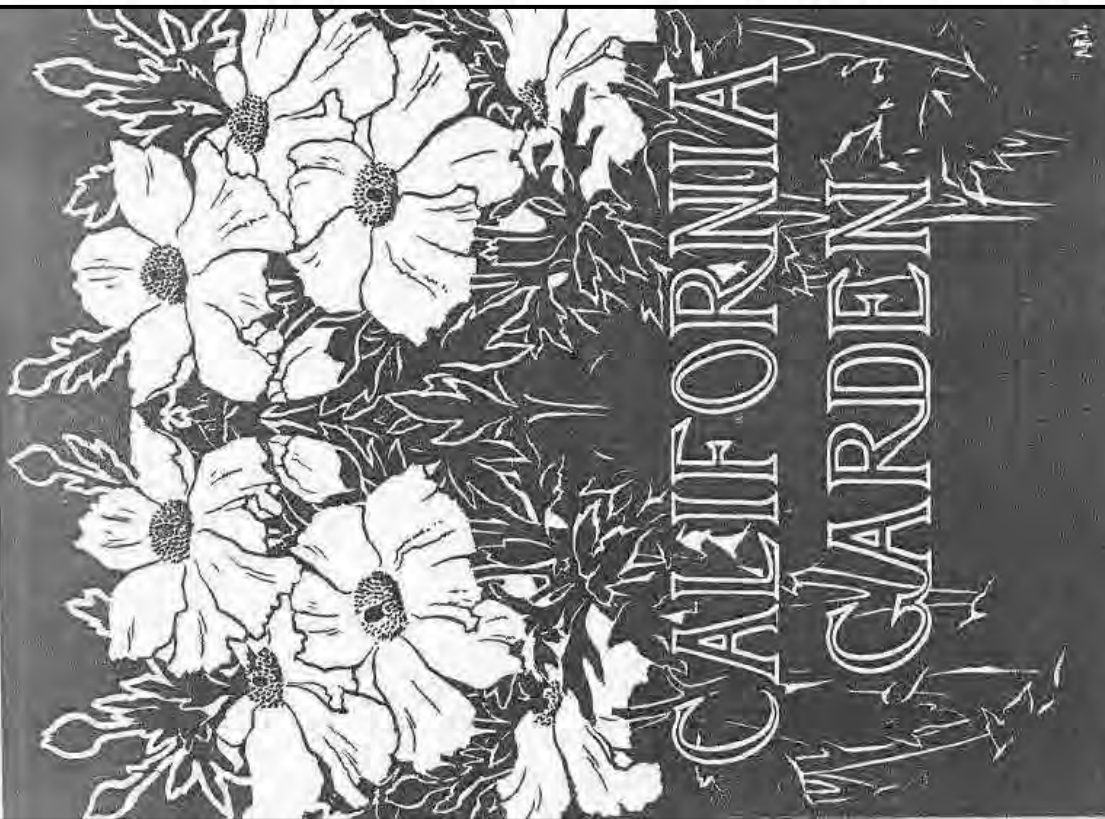
Have a careful survey made of the lot and if its surface is quite irregular or sloping, its topography should be fully noted thereon.

Be very frank with your architect, fully acquaint him with your hobbies and fancies in the floral kingdom, and discuss this thoroughly, even before the house plan is seriously considered. Have him make a plot plan showing the approximate size and location of the dwelling, and the general layout of the grounds, incorporating your ideas with his extensive knowledge of the subject. With this before you, and taking into consideration the points of the compass, the prevailing wind, the distant vistas, etc., intelligent study can be given the house plans and the best arrangement of its rooms, windows and entrances.

If, on the other hand, you are to be your own designer, too much care cannot be given this preliminary work. Study your site well. Consult with your florist and become thoroughly familiar with the conditions peculiar to the healthy growth of your favorite plants.

(Continued in September)

Theodora B. Shepherd Co's.
 Distinctive Catalogue of
Rare Plants, Cacti and Choice Flower Seeds
 Now Ready
 VENTURA, CALIFORNIA



CALIFORNIA GARDEN

SAN DIEGO, CALIFORNIA
 AUGUST, 1910
 15 CENTS PER COPY
 50 CENTS PER YEAR

vegetables for November, when they will begin to bear, till the next summer, if you plan the succession and keep the crop well picked.

One of the most useful and easily raised crops are carrots and cabbage, and plants of the latter should now be put out in order to secure early heads; especially is this the case with cauliflower, as it greatly prefers to grow in the cooler portion of the season.

The cabbage is so useful, both for table and pickling (plant the red for pickling) and for poultry, that it is indispensable to have a generous supply of it. If aphids or worms attack it, use a strong solution of brine if you do not have force from the hose to knock them off the plants. Carrots are useful for so many purposes: It is a wonderful relish for the horse which has been kept on dry grain most of the year. You will have to introduce it by cutting up in small pieces with his grain. Carrot tops are excellent green feed for poultry and can be cut off several times for this purpose. Kale and kohlrabi naturally follow in this line of plant requisites, kohlrabi is especially to be recommended, and should be more generally cultivated. It combines the turnip and cabbage in one and in some respects is preferable to either, grows easily and is a variation from the ordinary. Lettuce, cress and spinach are all timely favorites to be given a place in the September garden along with the radishes. All these last-mentioned are all-theyear-round requisites, and for lettuce you will not miss the mark if you plant the Big Boston, it heads up so superbly and is so free from bitterness. Onions are sown in this month along with beets, salsify and parsnip and turnips. All the cool weather plants need starting this month, but it will re-

quire thoughtful attention to properly protect them during the occasional warm days and drying winds that will come in December. Watering at night with a slow stream and cultivating as soon as the surface is dry is requisite.

Importance of the Garden in Home

Planning

RICHARD REQUA

(Continued)

If your site is irregular, uneven or sloping, congratulate yourself, for opportunities exist for unusually interesting and unique gardening effects if intelligently sought for. While certain modifications of the surface are always necessary, a true lover of nature would never completely alter its topography, filling and leveling all slopes and inequalities any more than he would seek to remove the character lines from the human face. If a portion of the site is low and damp, but not foul, it can be filled with the rare and beautiful plants that flourish in excessive moisture. Thanks to the infinite provision of nature, plants can be obtained suited to every existing variety of soils, climates and conditions. Obnoxious features can be entirely planted out in a few years' time. Dry, barren hillsides can be terraced and covered with vines and shrubbery requiring little moisture and attention. It is very seldom that extra earth will be required for this work, except top soil for planting, if the grounds are properly laid out.

The character and depth of the soil should be ascertained, and all plowing, blasting and rough grading done before the building is started. Another matter of vital importance, especially if hard pan is encountered

near the surface, is the drainage. All water under the roof should be carried under the surface of the soil, through terra cotta pipe, to the street gutter or other points where it will be carried away from the site. All pockets where water can collect and face of the soil sloped at least one-quarter inch to the foot away from the building in all directions.

So much has been written about what and how and when to plant that little on this subject need be said in this article, except perhaps a few words of caution to the over-zealous amateur. Avoid overplanting; err rather on the side of too little. Additional planting can always be done when necessary. Few people realize the effect of spaciousness and dignity gained by a simple, unbroken stretch of greensward. Fortunately it is also the easiest to care for.

Plant simply, in masses, and consider well the harmony of color, remembering that the most commonplace and insignificant plant takes on an entirely new and interesting aspect when planted in masses. Never lay out flower beds in stars, crescents or other figures, or endeavor to train plants out of their natural habits of growth. A well trimmed hedge, a pleached alley or a properly pruned tree is a thing of beauty but plant millinery should be carried no further. Use your best thoughts and efforts to obtain a natural growth and effect, keeping the fact in mind that every tree, plant, shrub and vine should appear perfectly at home in its environment.

Unless the regular services of a gardener can be afforded, perennials only should be planted on those portions of the site that can be viewed from the street or the principal rooms of the house. A portion of the rear

yard can be reserved for raising annuals, biennials and other plants requiring much and frequent attention. In this plot the flower enthusiast can revel in his hobby, growing plants in as great variety and profusion as will satisfy his natural impulses. In case of sickness, journeys out of town, etc., when the garden must necessarily be neglected, the general appearance of the place would suffer little in consequence.

After the garden plan has received due consideration, the full attention can be given to the proper planning of the house. The interior can be arranged with the landscape. The breadth and simplicity of the garden should be reflected in the enclosing walls of the dwelling. The house, in order to meet the requirements of good design, must appear as a part of the surrounding landscape and in perfect harmony with its environment. Its color scheme, therefore, must be carefully considered. Shrubby vines, close to the building, and clinging vines, are almost indispensable in a well considered scheme, consequently an exterior finish must be selected that will not be damaged by plants and vines. Brickwork and plaster are good for this purpose beside furnishing an excellent color scheme for almost every setting. A smooth plaster finish, if properly mixed and applied, will last as long as the building, and never needs refinishing. The plaster must be smooth float finish, however, and not rough cast, as vines will not cling well to the irregular surface.

Right here I want to caution the home builder against following out the prevailing method of locating a building on a sloping lot. How frequently houses on side hills appear to be leaning up hill, struggling with all their might to preserve a foothold, thereby bringing a very disquieting

E.4 Criterion D - Master Architect

September 1910 conclusion of Requa's article from the previous issue of *California Garden* magazine

E.4 Criterion D - Master Architect

September 1910 conclusion of Requa's article from the previous issue of *California Garden* magazine

note into the whole scheme. Great care is exercised to have the interior floors, shelving, tables, etc., exactly level, but for some unaccountable reason the levels of the most important object of all, the dwelling, is totally ignored. Inside the building, if one floor is raised above the level of another, the approach is made by means of steps; so should it be on the outside of the building. Carry the grades around the building by a series of steps and terraces or retaining walls, and the great improvement will be apparent at a glance. In planning the house, constantly strive to make it as open as possible. Endeavor to produce friendly relation between the house and the garden. Open porches and vine covered pergolas, and the placing of the main floor but slightly above the garden level, are all aids in producing this relation.

And now a word in regard to walks and driveways. There is a psychological path by which a person will unconsciously approach an object or a building, usually on a straight line, but not always. Even after substantial walks and driveways have been put in at large expense, unsightly paths or cut-offs are often made through the lawn and garden, mar- rying the beauty of the landscape, in spite of the best efforts of the owner to prevent it. This is usually because the thoroughfares are not properly laid out or protected.

Of course a direct walk to an entrance is not often possible or commendable, but this line should always be taken into consideration, and the walk so established as to conform to it as nearly as possible. On level surfaces and rectangular lots these walks and drives should be carried in straight lines, parallel with the property lines. If a tendency should exist to cut across garden spaces, shrubs

or borders should so be planted as to remove the inclination to stray from the straight and narrow path.

In conclusion, and to sum up in a few words, allow me to affirm once again, and with all the emphasis at my command, the garden should be the first and foremost in importance in home building. Cultivate a love for plants and flowers, study systematically their habits and requirements, and if you are planning for a home, carefully and intelligently lay out your garden plan, then consistently design your house to suit it and, if you perseveringly follow out its details, the product will be a source of never-ending comfort and pleasure to you and a delight to all beholders.

The California Garden is the friend of the flower and the lover of flowers. Are you a friend of The Garden to the amount of a year's subscription?

Nonsense Flowers

Plant me some flowers of nonsense fair,
If thy garden of life hath room to spare.

What do they look like? White and red,
As a baby that comes in his toy bed.

They glimmer with laughter bright and new,
As the sunlight glitters on morning dew.

'They are shaped like the bells the jester rings
To banish care from the hearts of kings.

And they smell of a thousand small delights
That take the air like butterfly flights.

But the root is all unlike the flowers,
The rough grown bulb of a litter hour.

Stamp it down with the heel of pain
And leave it to silence and sorrows rain.

And some day when thou hast ceased to care,
And trouble no more for the how or the where,

The nonsense flowers, with their blossoms gay,
Will frolic forth and come to stay.

—A. K. B. THOMPSON.

E.4 Criterion D - Master Architect

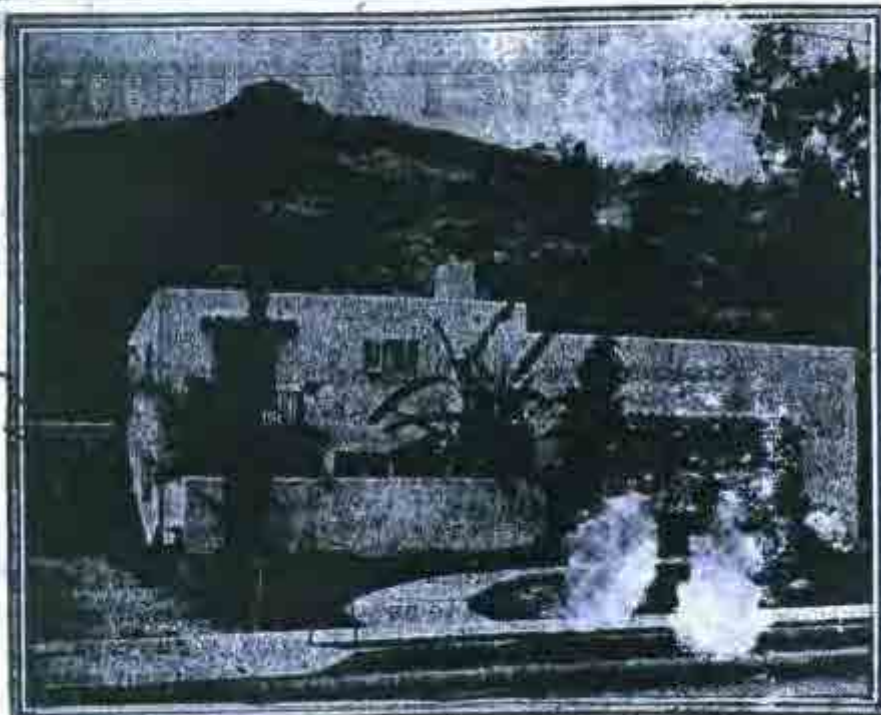
San Diego Union article written by Richard Requa

September 20, 1925

THE SAN DIEGO UNION: SUNDAY MORNING, SEPTEMBER 20, 1925

Architect Urges Homes That Make Pictures

Not the "nifty" kind of a residence that is built to catch the eye of the quick buyer, but the simple, beautiful structure that completes the picture with the setting Nature provides. This is the advice of Architect Richard S. Requa in his accompanying article. The home in the picture is one designed by Requa & Jackson and selected in competition as one of the best of small residences. It was built for E. Roscoe Schrader in Hollywood. Mr. Requa is shown below.



EDITOR'S NOTE: The accompanying article is the third of a series which Richard S. Requa, architect of the local firm of Requa & Jackson, is writing for The Union. Mr. Requa is a member of the American Institute of Architects, Southern California chapter, and has practiced his profession for more than 14 years. He is a recognized authority on architecture suggested by the old missions and buildings in Spanish countries and has to his credit the transformation of D.M. Ventura county, into a quaint Spanish town, and the design of the town center and office buildings at San Diego (Santa Fe).

ARTICLE III
WHAT CONSTITUTES A HOME?
 Last Sunday I endeavored to define the significance or true meaning of a home. Today I will take the next step and deal with the essential elements that must be harmoniously combined to produce a real home. I trust you will read and digest these preliminary articles and follow them through with patience because the information they contain is more vital to the success and beauty of a home than the design of the exterior or the arrangement of the rooms. It is quite impossible to plan a thing that you do not understand or

Magazine Lauds City for Homes Really Artistic

In depicting the type of architecture that is alleged to be mission and Spanish, the current issue of House Beautiful, pays the following tribute to San Diego's tendency to build really southern California structures. Inspired from the missions and buildings of the land of the Don. "California can well be proud of the best versions of Spanish and Mission architecture that have been achieved there, notably in Santa Barbara and San Diego, and should be the first to deplore the unscrupulous shams that have been put up by some of the real estate promoters, and from the pages of certain plan books, made up of mostly very bad designs."

of the current number of House Beautiful, are photographs and a plan of one of the finest examples of southern California architecture I have ever seen, a home built in Altadena by Architects Marston, Van Dyke and Arthur A. Pasadena. It is real architecture, beautiful in its simplicity, harmonious, cozy and individually concerning the Altadena home, House Beautiful says: "Its perfect suitability to its site and location is equaled by the simplicity with which it has been carried out, and it is an infinitely better thing, not only from the point of view of architectural taste, but personal taste as well, than the ill-studied, over-designed 'Spanish' house that is California's misfortune."

SUGGESTIONS URGED
 If you have an opportunity to see this number of House Beautiful, observe how charmingly it fits the site and friendly is its landscape treatment. Note particularly the clever treatment of the kitchen window looking into the garden. If San Diego was built up of homes designed in the spirit of this one, her fame would spread.

REALTOR RIPPLES

By JOHN N. D. GRIFFITH
 Secretary San Diego Realty Board.

Raye John P. Mills: "I'm going to buy a home in San Diego and live here."
 John P. has been hoisting San Diego until the charm of living in the best place on earth has caught him.

Realtor Caldwell has returned from a trip to Florida. "Wanted to see what it was all about," he apologizes. "and found them using a lot of California's sales talk without the goods to back up the argument."

President Hal Hochbirk of the San Diego Real Estate Board has explained his many quiet trips to L. A. of late. "Seems Hal has succeeded in including several competitors to invest in the land of opportunity."

And we mustn't overlook John Burnham and what he has accomplished in the way of enticing foreign capital. Realtor Burnham has closed a deal with a Pasadena firm through which some of Detroit's money will be invested in San Diego.

PETAJUMA -- Reinforced concrete girder bridge to be constructed over Willow creek on Redwood highway, at cost of \$1,875.

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E.4 Criterion D - Master Architect

San Diego Union article written by Richard Requa

October 11, 1925



EDITOR'S NOTE. The accompanying article is the sixth of a series which Richard S. Requa, architect of the local firm of Requa & Requa, is writing. Mr. Requa is a member of the American Institute of Architects, Southern California chapter, and has produced his production more than 15 years. He is a recognized authority on architectural subjects, and his articles are read by the thousands in Southern California and here to the credit of the construction of California bungalows. This is a special feature, and the description of the city center and other buildings at Rancho Santa Fe.

ARCHITECTURE

DOMESTIC BUNGALOWS

Once upon a time, not so many years ago, a man and his family came to southern California for a visit. They had lived many years in the Orient and were accustomed to sunny skies and a mild climate.

So irresistible was the appeal of the southwest, they decided that here on the opposite side of the broad Pacific they would build their new home. Choosing a wooded spot in a sheltered vale they proceeded first to plant and then to build. The house was simple and honest, low and rambling, honey and nesting. Over it spread a roof of such generous proportions that it sheltered a veranda extending around its four sides, a protection from the sun and rain.

By chance they had just such a home as they had lived in and loved during their long residence in India. When it was all finished and furnished their friends came to call and comment.

"Oh," said they, "what style of architecture is it?"

Replied the master of the house, "It's a bungalow."

"It's a what," said they.

"A bungalow," said he, "a replica of our home in India."

"What a cute idea," said they, "we must straightway go and build a bungalow."

The details of this narrative may not be quite correct, but it was in some such way that was started the craze for the California bungalow.

THINKS MODERN IDEAS

For some time these unpretentious little one-story houses, with their low pitched roofs and wide eave overhangs, their rough stained siding and soft toned trim, simply designed and liberally constructed, were built in the spirit of their prototypes. They were praise worthy examples of cottage architecture, a welcome relief from the preceding overelaboration.

As usual, speculative builders were quick to realize the opportunities to exploit this new style of foreign nomenclature. Builders

for plain and simple could be quickly knocked together, finished outside and in with a cheap stain and sold at a good profit to willing customers.

Then, alas and alack, came the day of dark foreboding, the first bungalow book issued from the press. It was filled with fanciful designs and floor plans, accompanied by lurid and extravagant descriptions, and, oh, how many a poor soul's heart was broken. The book found a ready sale and tempted other architectural no-ones to venture into the publishing business. More books and still more appeared in the book stores, each trying with the others to add new bungalows to the bungalow.

The books were extensively advertised, even in eastern magazines, and shortly the California bungalow became notorious throughout the nation. Each year sees new editions containing new plans and stories to designers. Every style from prehistoric to modern has been warped and bent into bungalows. Half now we have with us and among us bungalows of every creed and nationality: Colonial, Spanish, Mission, and even Japanese, Egyptian and Aztec. Bungalow this and bungalow that, bungalow court and bungalow flat, all the shorter offspring of the "simple, honest, representative little home of India."

I have seen and examined a large number of these books, and without exception they have been filled with half-baked plans and new designs, dished up and garnished with comments and descriptions (usually extravagant).

ONE EXCEPTION

I saw "without exception," but I wish to qualify the statement. There is one notable exception, a book of plans and small house designs that I can confidently and wholeheartedly recommend as containing only practical, well studied plans and designs of real architectural merit. It is here I come to the point of my story. The city of Santa Barbara has a very live and vital organization known as the Community Arts association.

Realizing the deplorable status of residence architecture in southern California, and with commendable pride and interest in the architecture of their city, this association inaugurated through its plan division a competition for house plans and designs best suited

for Santa Barbara. The competition was limited to five-story houses placed upon an inside lot 50 feet wide by 150 feet deep, and to cost not over \$1000. Many such prizes were offered, the first being \$100. The competition was open to anyone of sufficient ability and experience to make the drawings required.

From the standpoint of number of competitors and meritorious designs received, the competition was remarkably successful. Awards were made to 23 participants, and all signs of merit were publicly exhibited for a week. The large attendance and the keen interest shown demonstrated the need and value of the venture and fully justified the large expense incurred. From these 23 were selected as being specially suited to the conditions and requirements of Santa Barbara, and published in book form, together with explanatory notes and critical comments by architects of distinction. There were also included many beams of sound, sensible advice to home builders.

Unfortunately, the book is so large and so expensively compiled that it has restricted the popular sale. The competitors and the public who read the book was a splendidly successful achievement and representative of much good in raising the standard of residence architecture, not only in Santa Barbara, where the instance is decidedly outstanding, but throughout all of southern California. The association furnishes plans and specifications at cost of any of the designs shown in the book. One of the best of recent small houses erected in this locality was built from a set of these plans.

I am satisfied that some such idea as this, properly developed and promoted, would be of immense benefit to San Diego and well worth all it would cost in desirable publicity as well as improved architecture. The purpose of the competition would be to encourage the development of a southern California style of residence architecture, especially suited and adapted to conditions in San Diego. San Diego's unique location, varied topography and unregulated climatic conditions would give designers the greatest opportunity to exercise their ingenuity and display their skill.

It would advise a few restrictions and limitations as possible in order to stimulate the fullest expression of the designers' art and skill. Even the size and shape of the plot should be left largely to the discretion of the competitor.

On account of the varied physical features of this locality and also because San Diego borders on harbor and sea it possesses unusually interesting and picturesque views. Therefore, designs suitable for hilltops, canyon slopes and seaside should be encouraged in addition to the customary level lot layouts.

THE IN DEMAND

There is a growing demand, especially for young people who are just launching into home life with a limited amount of money, for a small house that can later be added to, usually an extra bedroom and a maid's room. Such additions should properly be planned for in the beginning, and prevent the interesting problems for the designer.

Such problems would add great interest and value to the competition. The competition could be divided into several classes to separate the various schemes, for example: One class to include all designs for hill tops, another for canyon slopes, a third for level lots and a fourth class for houses planned for additions. Competition to be privileged to enter a design for each class.

In every case the garden and landscape features should be considered.

even though the details depart from the usual competition.

Today's article and those that have preceded it have been headed up to a subject that should concern all interested in the growth and advancement of San Diego. This article I hope to have ready to present in the near future.

For several weeks I have been receiving questions concerning home architecture and your comments on my articles. Some of these are of such general interest, that I have decided to devote my article to them next Monday.

CRITICISMS CONTINUED

My criticisms of various types of homes, shown in pictures printed last Monday in these columns, are continued as follows:

7. Another show window in architecture. Note the ludicrous idea of framing the window with rough war-colored, imitation stone for masonry and eye catching. Also the iron railing in front to prevent dogs from jumping through the glass. Particular attention is called to another feature, the imitation stone trim at the right of the entrance. Just as useful and appropriate as the iron animals that guarded the front lawn in the long ago.

THATCHED ROOF IDEAS

8. One of the latest ideas in English bungalows with the trick shingle, thatched roof effect, getting more popular every day. See the sewer pipe on the same eave with the fireplace chimney. Get the idea of sticking brick here, there and there in the brickwork.

9. Now if you want to knock 'em down, build this one. Saddle cottage. Containing six rooms, more or less, but looks like 18. It certainly is a whiz when viewed from the street. Maybe you can think of something else to add to fuss up the street, I can't.

10. Out of the newest delusions, the mushroom design. Even the color of the stucco, a dull greyish brown of stone texture contributes to the general cheerlessness of the dismal facade. Awkward curves and stuck up corners add immaturity to the front. In the plaster wall between house and gate post is seen a curious little window. A small recessed niche with a protruding half-horn below, and looking like an old style drinking fountain, so utterly foolish and useless.

11. Can you beat this one? How hospitable and homelike is the feeling of the touch-like entrance furnished by the Pirouette, Ornaments and swirling. Stucco cladded in modernism. Egyptians never lived in anything that looked like this.

12. Here is another example of the latest burlesque in house design. It is a rampant disregard of every principle of design in architecture.

SHOULDERS AT FUTURE

If this passion for quirk and vagaries is not restrained, I should be at the prospect of our buildings five years hence. Dante or Night Haggard, in their wildest flights of fancy, could not have imagined anything more weird or infernal. Unfortunately, there are no laws or artistic provisions regarding or controlling the design of buildings, therefore it is only through popular education and the influence of public opinion that obvious practices can be curbed and building design improved.

TORBA LONDA—City votes \$100,000 bond issue for new school.

SAN FRANCISCO—York street to be extended from Masonic street to West Avenue and Market street from McAllister to York street improved, at cost of \$1,500,000.

DENVER—Contract awarded at \$103,478.25 for constructing municipal sewer system, paving streets, laying sidewalks and installing electric street lighting system.

EL MONTE—Contract awarded at \$87,140.35 for improving sections of Main and Lexington streets and Lee Park drive.

PALM SPRING—Contract awarded at \$1,000 for constructing new grammar school.

POMONA—Contract awarded at \$70,000 for completing big sewer project.

WANTED

The Names of Ranchers,
Contractors and Graders
Who Would Have Their
Tractors---

---Work More Economically

E.4 Criterion D - Master Architect

San Diego Union
February 10, 1929

THE SAN DIEGO UNION: SUNDAY MORNING, FEB. 10, 1929

SPECIMEN HOME OFFERS SPLENDID INTIMATE VIEW

Walls of Canyon Guide Eye
Directly to Quaint Setting
Of Padres' Shrine.

In selecting the site for a specimen home for the new valley rim unit of Kensington Heights, Richard B. Requa of Requa & Jackson, architects, was given "carte blanche." That is, he was permitted to make his choice of any site on the rim. The fact that he selected the least expensive site is an interesting story in itself.

Requa selected the particular site which he did because it marks the head of a canyon which frames Mission San Diego de Alcalá as a vivid, living picture. How much better this is, says Requa, than to command such a wide panorama that nothing stands out clearly. The dweller in the specimen home will see the mission each time he looks out his window because the walls of the canyon guide the eye directly to it.

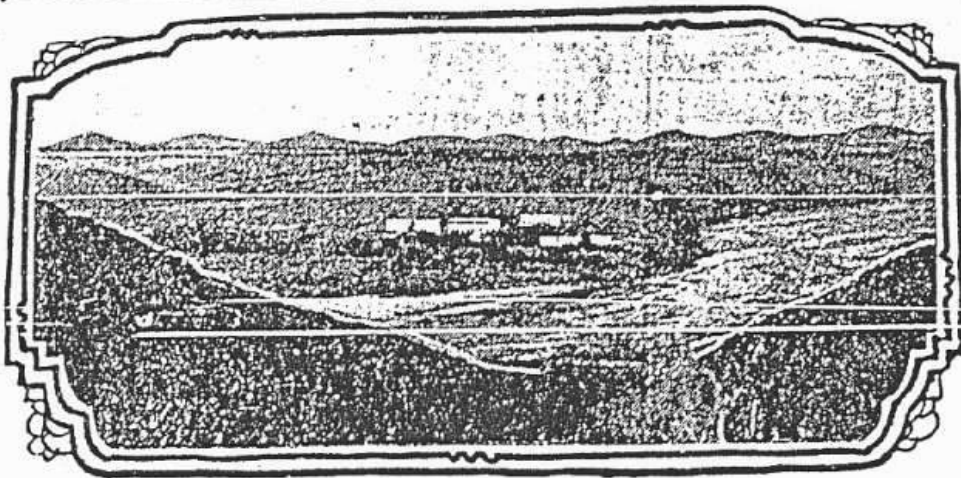
This idea of "framing a view" is apparently a new one. Most people think of view in terms of quantity rather than quality. The more they see the greater they think is the view. The painter could not see them right on this, as he must eliminate a great deal from his picture. He must compose, he must improve on nature. So should the owner of a view.

The same principle holds in photography. It is often better to photograph an object through trees or some other medium than starkly head-on. A view outlined by a window usually is much more striking than an unlimited view. The eye fights the indefinite just as does the mind.

A view seen through something is called a vista. The word "vista" is loosely used as synonymous with view, but it means a framed view, a view with composition. In composing the views from the Ridgeway house in Kensington Heights, Architect Requa is doing a notable thing, a thing diametrically opposed to the idea that view should be measured in mileage like motor tire performance. It should not, and this is why we prefer paintings of intimate little groups or individuals to great canvases with thousands of figures on them.

Kensington Hills Frame Ancient Mission

This view, taken from the site of new specimen home being built by Architect Requa for the Valley Rim area of Kensington Heights, shows how cleverly the vista has been framed by canyons to guide the eye to Mission San Diego de Alcalá, feature spot of the landscape.



E.4 Criterion D - Master Architect

San Diego Union
June 11, 1941

San Diego Union
June 1941

Names in the News
The San Diego Union

PAGE TEN—A WEDNESDAY MORNING, JUNE 11, 1941

RICHARD S. REQUA SUCCUMBS; ARCHITECT FOR CIVIC CENTER

Richard S. Requa, 60, of 2906 Locust st., architect for the Civic Center building and the 1935-36 exposition in Balboa park, died unexpectedly yesterday in a downtown office.

A native of Rock Island, Ill., Mr. Requa spent the early part of his life in Norfolk, Neb., where he attended school. He came to San Diego in 1900 and seven years later he married Miss Viola Hurst, a San Diego girl.

WIDELY KNOWN ARCHITECT

Mr. Requa had won wide renown for his creation of the so-called southern California type of architecture, which was developed after extensive foreign research. He had traveled in Mexico, Central and South America and in the Mediterranean countries to select the best features of the architecture to be found in those places.

One of Mr. Requa's first important assignments to utilize this new style of architecture was in 1913, when he was commissioned by E. D. Libby, capitalist, to reconstruct a picturesque village of Ojai in Ventura county.

Mr. Requa had written numerous articles on the subject of architecture for magazines and newspapers, and with the aid of slides and motion pictures, made on journeys abroad, he gave many talks before clubs, societies and schools on architectural subjects. He was employed by the Santa Fe Railroad in 1920 to design the civic center of Rancho Santa Fe, which is known as one of the show places of San Diego county.

DESIGNED HELIX THEATER

Mr. Requa was consulting architect for the new Consolidated Aircraft Corp. plant in Ft. Worth, Tex., and he had designed the Mt. Helix open air theater, where the Easter sunrise services are held. He was vice president of the San Diego Symphony Orchestra association.

Surviving are his wife, Mrs. Viola Requa; two brothers, Randel L. Requa, of San Francisco, and Lewis H. Requa, of San Diego, and three sisters, Mrs. Julia Wright and Mrs. Rhoda Francis, both of San Diego, and Mrs. Harriet Stetter, of San Francisco.

Private services will be held in the Johnson-Saum mortuary tomorrow at 3 p.m. Dr. Howard B. Bard will officiate. Burial will be in Greenwood Memorial park.

Tribute Paid Richard Requa By Chamber

A standing vote of silent tribute was given Richard S. Requa, who died Tuesday, by chamber of commerce directors at their meeting yesterday.

William LaMonte read a resolution which praised Requa as "a friend, counselor and adviser of many years, whose service to this organization and to this community has been outstanding.

"His work in connection with carrying out of the Civic Center plan alone would have entitled to a secure place as a city bu. the resolution continued, "as would the work he performed in combating those agencies which endeavored to undermine and nullify the Nolen plan.

MAJOR FACTOR

"A believer in planned development and in everything pertaining to civic progress and advancement, his activity and courageous efforts were major factors in saving the Balboa park buildings at a critical time," La Monte read, "thus making possible the holding of our second great exposition.

"The loss of this friend and community builder will be deeply felt," the statement concluded. "He leaves as a lasting heritage many structures, including our own chamber of commerce building, that for years will remain assets to the city he loved and served. He holds a place in our hearts that will always remain his—a place won by playing the game unselfishly, fairly and conscientiously, in the best interests of a community which he served faithfully and well, and which will always revere him as a civic leader worthy of our highest esteem."

E.4 Criterion D - Master Architect

San Diego Union
June 1941

Private Services Planned For Famed San Diego Architect

Funeral services for Richard S. Requa, 60, of 2906 Locust st., nationally known architect, who died suddenly in a downtown office yesterday, will be conducted in Johnson-Saum mortuary at 3 p.m. tomorrow, with Dr. Howard B. Bard officiating and attendance restricted to intimate friends. Interment will be in Greenwood Memorial park.

Noted for his design of the San Diego Civic Center building and the 1935-36 Exposition in Balboa park, Requa created a unique southern California type of architecture after foreign research in travels through Mexico, Central and South America and the Mediterranean countries.

In 1913, E. D. Libby, capitalist, gave Requa an opportunity to apply his new conception of architecture particularly adaptable to the southland by commissioning him to reconstruct the village of Ojai in Ventura county. Seven years later, the Santa Fe railroad employed him to design the Rancho

Santa Fe civic center, considered a county show place.

Requa also designed the Mt. Helix open air theater, where Easter sunrise services are held, and at the time of his death was consulting architect for the new Consolidated Aircraft Corp. plant in Ft. Worth, Tex. He was vice president of the San Diego Symphony Orchestra association.

He was an authoritative writer on the subject of architecture for magazines and newspapers and was author of the book "Inside Lights on the Building of the San Diego Exposition."

Born in Rock Island, Ill., Requa attended school in Norfolk, Neb., came to San Diego in 1900 and married Miss Viola Hurst, a San Diego girl, in 1907.

His survivors include his widow; two brothers, Randel L. Requa of San Francisco and Lewis H. Requa of San Diego, and three sisters, Mrs. Julia Wright and Mrs. Rhoda Francis, both of San Diego, and Mrs. Harriet Stetter of San Francisco.

San Diego Union
July 1941

Symphony Night To Honor Requa

The opening concert of the 1941 season of Midsummer Night Symphonies on Friday, July 18, will be dedicated to the memory of the late Richard S. Requa, symphony orchestra association director, it was voted at this week's association luncheon meeting in the Golden Lion tavern. Donald B. Smith, association president, presided.

Requa, who was the supervising architect who designed the Ford bowl in which the symphony concerts are held, was first vice president of the symphony association. The vacancy, caused by his recent death, will not be filled out of respect to his memory, Smith said.

"Mr. Requa's untimely death was a severe blow, not only to this organization, but to the entire community in which he was a leader for more than 20 years," Smith said.

Reports also featured the meeting, including those on advance ticket sales by Mrs. E. P. Sample, and Miss Mamie Sullivan, and on soloists by Alice Barnett Stevenson, chairman; music committee.

E.4 Criterion D - Master Architect

Requa pamphlet compiled in 1997 by Requa historian
Parker H. Jackson



Richard S. Requa's

All of the 1915 Exposition buildings on the Prado in Balboa Park, have had a variety of names associated with them. However, the 'House of Hospitality' has kept that designation ever since it was named in 1935 for the California Pacific International Exposition.

The building was designed by Carlton M. Winslow, for the 1915 PANAMA CALIFORNIA INTERNATIONAL EXPOSITION and was called the 'Palace of Foreign Arts'. The main structure was what we see today on the S/E corner of the Plaza de Panama, its interior was the usual 2-story open 'barn' like area for the use of various exhibitors, but there was also a wing on the South extending towards the Organ Pavilion.

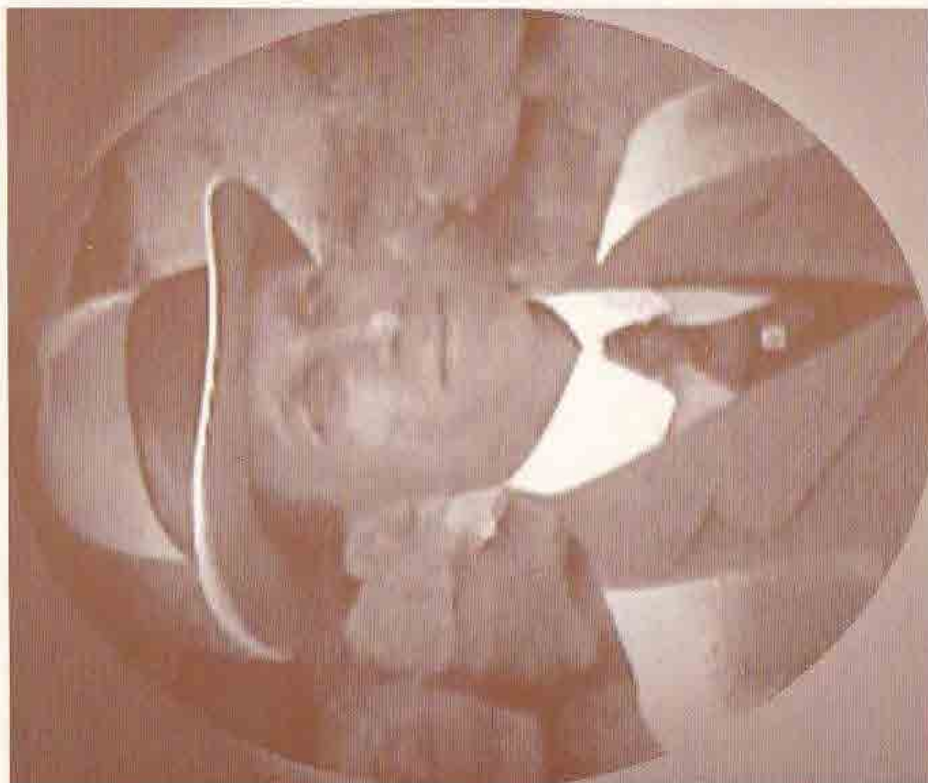
From the outside it appears to be a 3-story building. However, the '3rd story' is actually a parapet with false windows. It was built as a 'temporary' building, with wooden foundations and exterior ornamentation called 'staff'. It was intended to be torn down when the Exposition closed.

It's 1st 'lease on life' came when the Directors of the Exposition decided to extend the run of the event into a 2nd year.

Then came W.W.I, and the Navy's acquisition of the Balboa Park Buildings as a 'training center. 'Swabbie' hammocks swung in the Exhibition Hall, when elaborate International Commercial Displays stood barely a year earlier.

Following the war, it was still in use in 1933 though structurally condemned and set to be demolished by the City.

Both the Chamber of Commerce & a civic group lobbied against demolition. The Chamber commissioned prominent San Diego Architect, Richard S. Requa, A.I.A. to prepare a report comparing 'cost of demolition Vs renovation'. The Chamber 'won' and in March, 1934, the firm of Requa & Jackson drew up plans for the redesign of **Balboa Park Building #8's** interior, while retaining the principal exterior features.



Richard S. Requa

1881 - 1941

E.4 Criterion D - Master Architect

HOUSE of HOSPITALITY

Eventually, it was added to the National Historic Site Register, but years would go by before the funds were available to return it to the configuration as Requa designed it in 1934, and as it was used during the 1935 Exposition.

However, because of so many bad remodel jobs and layers of paint since 1935, plus the need to meet current structural and ADA standards, the decision was made to completely dismantle the building & rebuild it using all the salvageable elements.

In the Fall of 1995, the building was closed. A videotape record was made of every interior room, its windows, doors & wall surfaces, with the measurements sprayed on the walls for later reference if necessary.

The exterior 'staff' ornamentation was cataloged, carefully removed by the crew of Gene Quintana's firm, DBC, refurbished & used to create molds for the more durable GFRC replacement pieces on the reconstructed building. Art Historian and Preservation Consultant, Will Chandler, meticulously removed layers of paint to uncover the original 1934-35 colors & designs. He studied hundreds of photos to differentiate between the original structure's interior layout and later changes. Then the dismantled beams, ceilings & doors were stripped of decades of paint by Restoration Expert Dan Tarnoveanu and his team. They matched the designs & colors and restencilled the original wood pieces. Virtually every door, ceiling beam & window is an original.

The elaborate dining room ceiling had been hidden under plaster. The Ballroom's coffered ceiling & proscenium were returned to all their glowing splendor. The fireplace in the Cafe had disappeared years ago. Using old photos, it was recast and returned to its original location.

The 'wrot iron' Lanterns in the Arcades and Chandeliers in the Ballroom were actually made of Upson Board [a type of pressed wood chips]. The replicas are of aluminum, cast from molds made from the original pieces. A local antique lighting firm, Gibson & Gibson, did the casting, and also the texturing and color toning that duplicates the original lamps.

The wing running South from the main structure was torn down, and most of the 1915 'staff' shields for the various South & Central American countries on the exterior were removed, but all the other North & West facade staff ornaments were retained.

Requa 'cut out the center of the building' creating the Patio, whose arches and columns replicate the patio of a convent in Guadalajara, Mexico. The well head in the patio's S/E corner is the exact replica of one in Toledo, Spain.

Then in the Fall of 1934, the City finalized its plans for the CALIFORNIA PACIFIC INTERNATIONAL EXPOSITION -1935, and appointed RICHARD S. REQUA, A.I.A. as the Supervising Architect for the entire Exposition. The name 'The HOUSE of HOSPITALITY' was given to Balboa Park Building #8.

He added the Ballroom & Banquet rooms, along with the Cafe del Rey Moro dining area overlooking the Casa del Rey Moro Garden Terraces. The terraces are all replicas of a Spanish garden of the same name, with the well head, lion's head fountain, etc. exactly like the originals, but on a smaller scale. The House of Hospitality was the focal point for all the formal receptions & luncheons, including one for Eleanor Roosevelt.

With advent of W.W.II, the Navy again took possession of all the Balboa Park Buildings to expand its adjacent Naval Hospital facilities. The House of Hospitality became the quarters for Nurses.

It was several years after the end of the war, before the U. S. Government provided the previously agreed upon funds to rehabilitate the building back to a condition suitable for public use by the City.

As the years went by, other adjacent 1915 Prado Buildings, were destroyed by fire or demolished as unsafe. Although they were rebuilt with exterior facades that captured the essence of the original buildings, the interiors were redesigned to accommodate modern day use. The House of Hospitality, with its unique 1935 remodeling, was the sole remaining 1915 Building on the Prado.

E.4 Criterion D - Master Architect



San Diego Historical Society, Photograph © Historic

Café del Rey Moro Terrace-1953

The unique 'basket weave' brick pattern of the original Spanish garden was faithfully replicated in Requa's plans. The rough form for the fountain & the pergolas are in place. Requa's plans for the terraces are in the San Diego Historical Society's Architectural Archives.



Richard S. Requa, A.S.A.

Alabaster Fountain-Ronda-1926

This is the fountain on the upper terrace of the Casa del Rey Moro Gardens in Spain as photographed by Requa on his 1926 trip. You can also see the detail of the 'basket weave' brick paving. Requa copied both for his terraces for the House of Hospitality gardens.

Books by Richard S. Requa, A.S.A.

"ARCHITECTURAL DETAILS SPAIN and the MEDITERRANEAN"

Photographs of Architectural Details & Gardens from his 1926 Trip

"OLD WORLD INSPIRATION for AMERICAN ARCHITECTURE"

Photographs of Architectural Details & Gardens from his 1928 Trip

"INSIDE LIGHTS" as the BUILDING of SAN DIEGO'S EXPOSITION, 1935

The "soupline" story of the 1935 California-Pacific International Exposition from the beginnings, a six month "wonder of construction & imagination"

In 1937, Requa personally published "Inside Lights—" as a 1000 limited edition and his tribute to the "Citizens and Friends of San Diego".

This is my 1997 tribute to RICHARD S. REQUA, A.S.A.

Architect, Photographer, Civic Leader Parker H. Jackson, Requa's Historian

Cover Photo - Parker H. Jackson
©1997 Parker H. Jackson, San Diego

On the 2nd floor in the Arcades & some of the rooms, you see the heavy rough hewn timbers of the structural trusses. These too are the originals; however, since the 'new' building is of structural steel, they carry no weight.

The only really major 'new' feature of the building was the excavation to allow for a full basement.

The building project was under the direction of San Diego Architect Milford Wayne Donaldson, with David Marshall as the Project Architect. The Casa del Rey Moro Garden Terraces & landscaping were done by David Reed, A.S.L.A.

Adjacent to the East of the building, Requa's 'Persian Water Rug' fountain has been restored and the landscaping for the surrounding garden area done by Garbini & Garbini Landscape Architects.

Solttek Construction was the contractor for the entire project. Steve Thompson, a partner, chose Frank Najera as Supervisor and Matt McPherson as his Assistant to oversee and coordinate both the dismantling and reconstruction of the building, as well as the garden areas, in conjunction with City Project Engineer Kris Shaeckelford.

1935 REFEEDER in the Patio

Soon on the left, pondering the immense task & race against time for the May 29th Opening Day.

They made it!

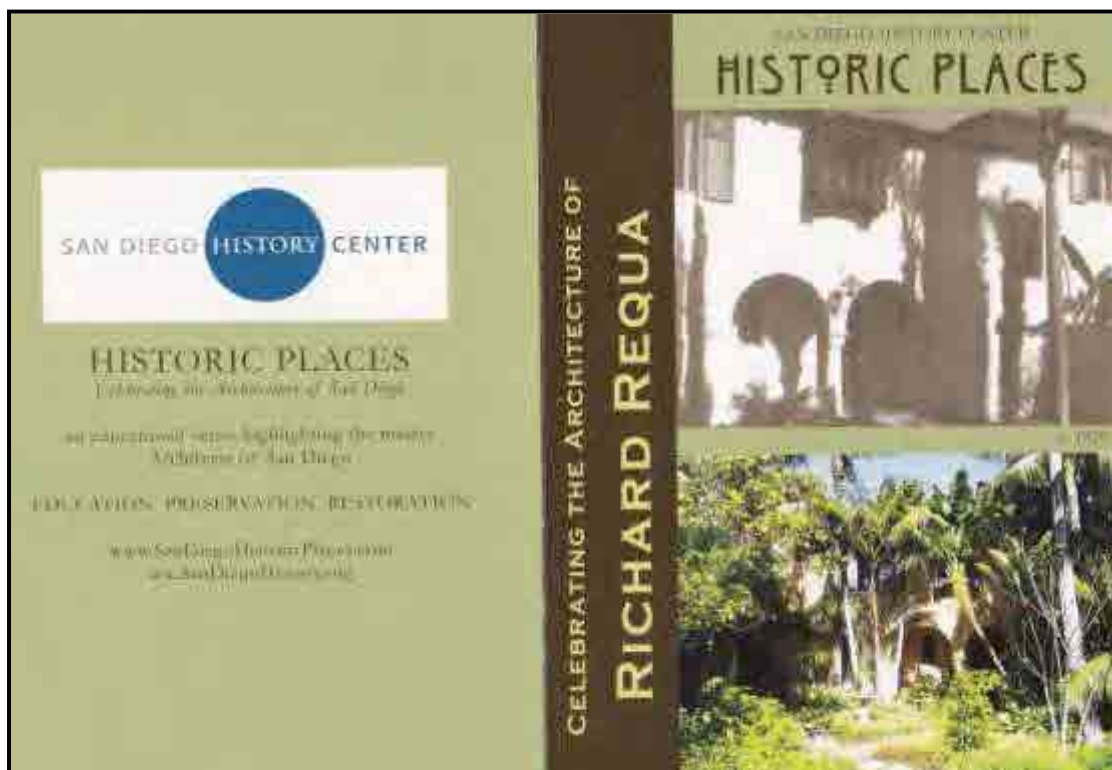


San Diego Historical Society, Photograph Collection

E.4 Criterion D - Master Architect

Pamphlet from the "Historic Places: Celebrating the Architecture of San Diego" educational series by the San Diego History Center.

Richard Requa and 4256 Ridgeway were featured at the March 24, 2010 presentation.



Sincere thanks to our sponsors for this event.

Jim and Estelle Misch
J. Juchas, Artist
Stangerwald-Dougherty, Inc., General Building Contractors
San Diego Home/ Garden Lifestyles Magazine

Richard S. Requa (1881-1941)

Richard S. Requa, noted architect for many of the buildings in Balboa Park's 1935 California Pacific Exposition, developed a unique architectural style known as "Southern California Architecture." Drawing on his interest in the historical heritage of the colonial style of Old Mexico, the Pueblos of the Southwest and the Moorish features from Spain and North Africa, Requa designs complimented landscape and terrain, and showed compatibility with the built environment. None can be more true than the example presented in Ridgeway Cottage, a 1929 Kensington Heights "Model Home".



Marc Tarasuck, AIA

He is known as a master architect because of his involvement in every phase of architecture: site selection, interior finishes, custom furniture design, and landscaping. Marc received his architectural degree from Kent State University and has been the principal architect and head designer in the firm of Marc Tarasuck, AIA and Associates since its founding in 1979.

Marilyn & Robert Sedlock
cordially invite you to attend

Historic Places: Celebrating the Architecture of

Richard S. Requa

Presentation by Marc Tarasuck, AIA
"Revisiting Requa: The Devil is in the Details"

Wednesday, March 24, 2010

5:30pm - 7:30pm

Wine and light refreshments will be served

Historic Ridgeway Cottage
A 1929 Kensington Heights "Model Home"
4256 Ridgeway Drive San Diego, CA 92116

Cost: \$20 San Diego History Center members
\$30 non-members

Program limited to 50 guests. RSVP required.
To make a reservation: (619) 232-6203, ext. 129
or email: gabe.selak@sandiegohistory.org

E.4 Criterion D - Master Landscape Designer

Milton Sessions Biography from the City of San Diego's 2009 List of Established Masters

Master Landscape Designer

even for plans in San Diego parks such as the Rose Garden in Balboa Park in 1931. We see his ideas for horticulture in the park in a 1926 publication entitled "Three Suggestions for Balboa Park" which indicates need for three additions. These three additions include a Botanic Garden of California Flora, a Botanic Garden of Succulent Plants, as well as a lath house with a comprehensive collection of begonias and similar semi-shade loving plants. Walter Merrill was president of the San Diego Rose Society in 1931.

Notable Works:

HRB # 371 Thomas Hamilton House

Milton Sessions

1900 - 1995

Biography:

Milton Sessions, born and raised in San Diego, was the son of local nurseryman Frank Sessions and the nephew of renowned horticulturist Kate Sessions. Inspired by the accomplishments of his relatives, he began delivering plants for his aunt's nursery at the age of eight, and worked as her apprentice while attending high school. He established his own landscape design studio in 1921, and soon thereafter was hired to develop the landscape plans for the newly established Naval Hospital, the Marine Corps Recruiting Depot, and the Naval Training Center.

Aside from working on major commissions, Sessions landscaped private estates for the affluent residents of Coronado and Rancho Santa Fe. While developing the landscape plans for several homes in Kensington Heights designed by architect Richard Requa, the two men formed a close working relationship, and would later collaborate on numerous projects throughout the region. In 1928, he accompanied Requa on an architectural tour of southern Europe, and found inspiration in the intricacies of Mediterranean garden design.

Sessions continued to secure a number of major commissions upon returning to San Diego in 1929. Just weeks after resuming his practice, he was recruited by civic leader George Marston to assist with the landscaping plans for the newly founded Presidio Park. In preparation for the California-Pacific International Exposition of 1935, he transformed hundreds of acres of barren chaparral in Balboa Park into Spanish gardens. He retired from practice in 1958, and remained in La Jolla until he died in 1995, at the age of 95.

Although he was never able to achieve the renown of his aunt, Milton Sessions proved to be a competent landscape designer in his own right. His contributions have helped define San Diego's unique landscape heritage, and in recent years several of his projects have been named to the city's register of historical resources. In recognition of his accomplishments, a feather-duster palm tree was planted in his name at the San Diego Zoo, and in 1995 the City Council adopted a resolution, proclaiming June 12 to be "Milton P. Sessions Day."

Notable Works:

HRB # 534 - Frank H. and Margaret Burton / Milton P. Sessions House (1271 Brookes Terrace)
 HRB # 554 - James Dillon and Lenore Heller Forward / Richard S. Requa - Milton Sessions House
 HRB # 866 - H.R. and Olga McClintock / Herbert Palmer & Milton Sessions House
 Balboa Park Gardens (with Richard Requa)
 Kensington Heights Residences (with Richard Requa)

E.4 Criterion D - Master Landscape Designer

Milton Sessions - Master Landscape Designer for Ridgeway House
 Historic photos of Milton Sessions' shop date from 1929. Courtesy of the San Diego
 History Center



Milton P. Sessions

"Spanish Floral Studio"

Flower and Garden Center

For All San Diego

♦ ♦ ♦

Easter Thoughts

There is nothing which so fittingly expresses the spirit of Easter as lovely, living flowers, in pots, attractively decorated with mats, baskets and ribbon. There is no gift more appropriate.

Milton P. Sessions Spanish Floral Studio is a delightful place to make your selections for this Easter. Lovely lilies, flowering potted plants, choicest of cut blooms, of finest quality at interesting prices. Prompt and careful delivery assured.

Spring Ideas

Plants just ready to spring into growth in your garden. An unusually large selection awaits you, Petunias, large and ruffled, Balcony Blue, Heavenly Blue, Romany Lass, Rose of Heaven. Choicest Zinnias, Asters, Marigolds, Nemesis, Salpiglossis, Chrysanthemums large size, Pom-poms, Cornflowers, Larkspurs, Snapdragons and Lobelia. Hollyhocks, Hunnemannia. Red and Blue Salvias, Coreopsis, Carnations, Gaillardias, Primroses, Campanulas, and many interesting rockery plants among which you can easily pick your favorites and will quickly make your garden a wealth of color.

Milton P. Sessions

"Spanish Floral Studio"

Historic
Old Town

FINE FLOWERS

Hillcrest
7171



E.4 Criterion D - Master Landscape Designer

Sunday, November 5, 1995

THE SAN DIEGO UNION-TRIBUNE

H-19

GARDEN

His love of plants still blossoms

By KAREN C. WILSON
Garden Editor
and LUCY WARREN

The name "Sessions" is familiar to San Diegans — especially that of Kate O. Sessions, the legendary "Mother of Balboa Park." But there were other members of the Sessions clan who made equally important contributions to the city's horticultural landscape.

Among them is Kate's nephew, Milton P. Sessions.

Milton Sessions, who died Oct. 22 just shy of his 95th birthday, devoted much of his life to carrying on the horticultural tradition begun by his aunt. By his own account, his training began at a young age.

In a letter to *Union-Tribune* associate editor and columnist Neil Morgan earlier this year, Sessions wrote:

"I made my start in my Aunt Kate's nursery on West Lewis Street when I was 8 years old, and that was 1906. About 1918, after growing some, I worked full-time delivering (plants) with a one-horse wagon. She made me a partner about 1920. I decided to go on my own in 1921 and purchased land for a nursery in Old Town, opposite Ramona's Marriage Place, where I

remained until 1940, when I moved to La Jolla, operating there until 1958."

Looking at the plant palette Sessions used later in his landscape designs, it is evident how much Kate Sessions influenced her nephew. Among other things, he shared her belief that plants should be chosen as much for their water-conserving characteristics as for their beauty. His landscapes relied heavily on native species — *Croton*, *Mua*, *Treyon*, Catalina cherry, to name a few — a plant palette that was far ahead of its time.

But horticulture was a family affair, and Sessions learned not just from his aunt, but also from his father, Frank, who — among other things — played a pivotal role in establishing the pomsettia as a viable floriculture crop in San Diego.

Frank Sessions was far more noted, though, for his expertise in moving and replanting large, mature tree specimens. His nursery was responsible for bringing in and planting all the mature trees that graced Balboa Park during the 1915 Panama-California Exposition.

The 15-year-old Milton, meanwhile, spent his time hawking ice



Retail nursery: "Milton P. Sessions Spanish Studio," the retail nursery Sessions opened in Old Town in 1929, was designed for him by architect Richard Requa shortly after they returned from a lengthy tour of southern Europe. The trip made a lasting impression on Sessions.

cream from a pushcart to Expo visitors. Little did he know that 20 years later he would be the one landscaping the park for an exposition — the 1935-36 California-Pa-

cific International Exposition. But there was much he would ac-

See Sessions on Page H-21



Fair tribute: Milton Sessions and his wife, Yolanda, pose in front of the special exhibit honoring his career at the 1993 Del Mar Fair Flower and Garden Show.

Sunday, November 5, 1995

THE SAN DIEGO UNION-TRIBUNE

H-21

Sessions

He continued family's horticultural tradition

Continued from H-19

... accomplish before then.

He opened his first business at age 21, buying up 2 1/2 blocks in Old Town for a nursery and growing yards. Even then, he had years of experience under his belt and within five years of launching the operation, he had secured several large landscaping commissions, including several major projects at the newly constructed Marine Corps Recruit Depot in Point Loma.

That was followed by a much-acclaimed commission from city father George N. Marston, to move four enormous palm trees from Logan Heights to Presidio Park, where they would serve as focal points in the landscape outside the newly established Junipero Serra Museum. Sessions' training under his father served him well, and the trees were successfully moved and replanted amid much fanfare.

Other projects included the Naval Training Center, where his impact can still be seen today in the form of a 30-foot-tall silver fir planted on the grounds, as well as numerous commissions for private estates from Coronado to Rancho Santa Fe.

It is unknown how many of Sessions' original landscape designs still exist. However, in parts of the city's older developed neighborhoods — Kensington Heights, for example — where his landscapes proliferated, the distinctive look and feel of his designs have been retained. Indeed, his goal of visually delineating a neighborhood by surrounding it with a continuously pleasant landscape is one of Kensington's most noted characteristics today.

nized and longer than many of the trees he planted. In 1993, he was asked to serve as the official host of the Del Mar Fair Flower and Garden Show, and was named "Horticulturist of the Year" by the Cuyamaca College Botanical Foundation.

On Arbor Day 1993, the San Diego Zoological Society honored him for his contributions to the greening of San Diego by planting a feather-duster palm in his name in the new Australasian section of the zoo.

And, finally, this past June, the San Diego City Council adopted a resolution proclaiming June 12, 1995, to be "Milton P. Sessions Day" in San Diego, in recognition of his many decades of dedication to

making the city a more attractive place to live.

Milton Sessions' death last month has closed the page on an era of pioneering horticulture in San Diego, but in shaping the San Diego landscape, Sessions left an indelible mark that time cannot erase.

"A person like that leaves a lasting legacy, a legacy that lives on for future generations to enjoy," summed up fellow horticulturist Evelyn Weidner of Weidners' Gardens in Encinitas. "It's not the type of legacy you'll see celebrated in brass plaques. It's a more quiet sort of legacy... a true legacy of love."

LUCY WARREN is a San Diego-based freelance writer, garden historian and San Diego-trained "Master Gardener."

Community spirit

If he never missed the chance to promote his business, it was because he loved it. "Milt," as everyone knows him, is a tall, lean, energetic man who would rather land-scape than eat," was how a 1938 article in the *San Diego Sun* described him.

After World War II, Sessions moved his landscaping business to La Jolla, where he became integrally involved in the community. He established his merchants' association and drew up a master landscape plan (that was never implemented).

On retiring at age 58, he moved to a ranch in Santa Rosa to breed championship Hereford bulls. In 1983, he returned to La Jolla, where he once again became involved in the community. It was there that he died, at Scripps Memorial Hospital-La Jolla, on Oct. 22, surrounded by family and friends.

Legacy

Sessions lived long enough to see many of his achievements recog-



Mediterranean influence

Sessions lived his life according to the principles of the Mediterranean. Early on in his career, he formed a close relationship with gifted local architect Richard Requa, and the two men collaborated on numerous projects throughout the San Diego area.

In 1928, Sessions was part of a group put together by Requa to tour southern Europe and North Africa to study the region's architecture and landscape styles. Although it was Requa's second trip to the area, it was Sessions' first, and it influenced him greatly.

On his return, Sessions was vocal in his praise of Mediterranean gardens. He lectured widely on the subject to garden clubs and civic groups in town and he published a series of articles in *The San Diego Union* that highlighted worthwhile garden features he had noticed on his trip. When the series ended, he continued the theme in a newsletter he inaugurated along with his new retail studio.

The new retail show room, "Milton Sessions Spanish Studio," opened in Old Town in September 1929 in a new, Spanish-style building designed for him by Requa. A typical Requa design with strong Mediterranean influence, it echoed the architecture of Andalusia and fit hand-in-glove with Sessions' goal of educating his clientele about the pertinence of Mediterranean-style landscapes to San Diego.

In the debut issue of Sessions' monthly newsletter, "Sessions' Garden Pointers," he wrote the following:

"The publication of the *Garden Pointer* is the outgrowth of many years experience in trying to find the most effective way to help our garden friends get more enjoyment out of their gardens with less effort. In doing this, there is perhaps a selfish motive, for we thoroughly believe the axiom, 'We must give to live.' We will give our utmost in order to point the way."

Family affair: Milton Sessions, age 9 1/2 (standing), at a 1910 gathering of family and friends. Seated in the foreground are his father, Frank (front right), and his aunt, famed horticulturist Kate O. Sessions (second from right), at whose nursery he was working at the time.

Attachment F

Works Cited

F.1 — Provide a list of works cited
(bibliography)

F.1 Bibliography

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