



SAN DIEGO **MODERNISM** **HISTORIC CONTEXT STATEMENT**

**The City of San Diego
202 C Street, 4th Floor
San Diego, CA 92101**

**Submitted to:
State of California
Office of Historic Preservation
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FORWARD

The City of San Diego is known for its wealth of historical and cultural resources, and the City is committed to preserving, interpreting and celebrating this heritage. From the Native American sites and California's earliest Spanish settlements, to recent landmarks such as the renowned 1965 Salk Institute for Biological Studies, San Diego has a rich and diverse continuum of cultural artifacts to appreciate.

The buildings, sites and structures expressing the Modernist era are a crucial contributor to this continuum. This Historic Context Statement on San Diego Modernism describes the background of social and economic history, development patterns, and artistic and cultural trends that informed the years 1935-1970 when Modernism flowered in San Diego. This context statement also becomes an essential tool for the City Historical Resources Board (HRB), and the City staff to more accurately assess the value and relative significance of resources in this time period. It provides a foundation for future HRB efforts and consideration of historic designation of significant Modernist resources.

Furthermore, this Statement reinforces the City's commitment to all aspects and periods of its history, particularly the most recent period leading into our current 45 year window of review. San Diego is blessed with a wealth of Modernist resources created by bold, accomplished and nationally recognized practitioners. As interest and respect for Modernism grows, San Diego offers its distinctive contributors to this legacy.

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SAN DIEGO MODERNISM HISTORIC CONTEXT STATEMENT
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PROJECT DESCRIPTION

INTRODUCTION

In June 2006 the City of San Diego received a grant through the Certified Local Government (CLG) program to prepare a city-wide thematic context statement for Modernist resources in San Diego. The context statement is designed to address the regional and local emergence of Modern architecture in San Diego; the architects, builders and other individuals significant in the development of Modernism in San Diego; as well as the property types and sub-styles which characterize San Diego Modernism and the criteria which should be applied to evaluate those resources and establish significance.

For the purposes of this study, the local modernism historic context presents an aspect of San Diego's history between the specific time period of 1935-1970. It is related to the rise of an architectural and cultural movement, Modernism, but it is also tied to specific local events and patterns of physical development that influenced the character of those resources during this period. It is within this larger picture of San Diego's history that the historical significance can be established.

The activity which is the subject of this context statement has been financed in part with Federal funds from the National Park Service, Department of the Interior, through the California Office of Historic Preservation. However, the contents and opinions do not necessarily reflect the views or policies of the Department of the Interior or the California Office of Historic Preservation, nor does mention of trade names or commercial products constitute endorsement or recommendation by the Department of the Interior or the California Office of Historic Preservation.

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OBJECTIVES

This purpose of the San Diego Modernism Historic Context Statement is to assist in the identification, evaluation and preservation of significant historic buildings, districts, sites and structures associated with the Modernism movement in San Diego from 1935 to 1970. Through review of primary and secondary sources, as well as interviews with architects, educators, preservationists and other professionals; this context statement seeks to understand the history of the Modernism movement in San Diego and identify resources within the built environment which reflect important elements of that history. In doing so, this context statement will address the following preservation goals:

2006-2010 State Historic Preservation Plan Goals:

- Increase awareness, scholarship, and the exchange of information on and preservation of resources of the recent past.
- Integrate preservation planning strategies and programs into broader land use processes.
- Ensure that the identification of, and information about, historical and cultural resources in California is comprehensive, available in a consistent and complete format, and continually acquired.
- Increase understanding and appreciation of California's heritage among a variety of public and professional audiences.

City of San Diego Draft General Plan Goals:

- Fully integrate the consideration of historical and cultural resources in the larger land use planning process.
- Actively pursue a program to identify, document and evaluate the historical and cultural resources in the City of San Diego.
- Designate and preserve significant historical and cultural resources for current and future generations.
- Foster greater public participation and education in historical and cultural resources.

In addition, the San Diego Modernism Historic Context Statement will assist the local efforts of Save our Heritage Organisation (SOHO) and the San Diego Chapter of the American Institute of Architects (AIA) to identify architects, designers, landscape architects, developers and clients of modernism and their most significant works. This context statement is a step forward in the identification and evaluation of local Modern era resources, and is subject to future revision as our collective understanding of the Modernism movement continues to grow and evolve.

RESEARCH DESIGN AND METHODOLOGY

The context statement is intended to identify how the history of Modernism is reflected in the built environment and the overall patterns of development in San Diego. Through identification of this broader pattern of development and the substyles that characterize Modernism in San Diego, we can begin to identify and evaluate those resources which contribute to San Diego's history in a meaningful and significant way.

The context statement will be used by City staff as a planning tool to assist in:

- Reviewing nominations of potentially significant Modern era resources for individual listing on the local register.
- Reviewing nominations of potentially significant historic districts which include Modern era resources.
- Reviewing projects impacting designated Modern era resources to ensure appropriate treatment of the resource consistent with the character-defining features of the sub-style.
- Identifying possible adverse impacts to potentially significant Modern era resources as part of the City's review of all projects involving buildings 45 years old or older.
- Identifying possible adverse impacts to potentially significant Modern era resources as part of the City's CEQA review process.
- Establishing a foundation for future surveys of areas likely to contain Modern era architecture.

In addition, the context statement will provide preservationists, consultants, property owners and members of the general public with a better, contextualized understanding of Modern era resources and the types of resources that are significant to the history and development of San Diego.

This historic context report was developed using an approach based upon current professional methodology standards and procedures established by the National Park Service, the California Office of Historic Preservation, and preservation professionals.

Historical Research

Research conducted for the report was completed by Heritage Architecture & Planning utilizing a wide range of source materials accessed through multiple repositories. These materials include the following:

Primary Sources	Sanborn maps, tract maps, subdivision maps, historical photographs, and oral histories.
Secondary Sources	Published local histories, period newspaper articles, period architectural publications.
Repositories	San Diego Historical Society archives; City of San Diego Historical Resources Board Library; City of San Diego Central Library California Room files; University of California, San Diego Libraries; University of San Diego Library, San Diego State University Library; University of California, Los Angeles Library; Personal archives of James Newland; Personal archives of Alexander Bevil; Personal archives of Keith York via modernsandiego.com.

Field Reconnaissance

In order to understand the types of properties that currently exist in San Diego for the period between 1935 through 1970, as well as their distribution, large areas of the city were driven by staff members of Heritage Architecture & Planning. Broad patterns of development were identified, as were geographical locations and concentrations of specific extant neighborhoods and property types. In most cases, field photography was conducted in order to document specific extant modern era buildings.

Public Presentations

Several presentations were conducted throughout the course of the project in order to inform the public as well as to acquire additional information. Presentations include:

- Save Our Heritage Organisation, Modernism Committee (1/18/2007)
- AIA Architectural Foundation, Moderns (4/6/2007)
- Save Our Heritage Organisation, Rancho to Ranch House Event (5/19/2007)
- City of San Diego Historical Resources Board Workshop (8/6/2007)

Interviews

Several interviews were conducted by Heritage Architecture & Planning and include the following individuals:

- Alexander Bevil, BA, Historian
- Lauren Weiss Bricker, Ph.D., Architectural Historian
- Dave Hampton, Art Historian
- Frank Kawasaki, FASLA
- Bill Lawrence, Save Our Heritage Organisation, Modernism Committee
- James Newland, MA, Historian
- Todd Pitman, ASLA, Save Our Heritage Organisation, Modernism Committee
- Marsha Sewell, Interior Designer
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Peer Review

The following individuals provided peer review of the initial draft reports:

- Alexander Bevil, BA, Historian
- Lauren Weiss Bricker, Ph.D., Architectural Historian
- Bill Lawrence, Save Our Heritage Organisation, Modernism Committee
- James Newland, MA, Historian
- Todd Pitman, ASLA, Save Our Heritage Organisation, Modernism Committee
- Keith York, modernsandiego.com

EVALUATION OF MODERN ERA RESOURCES

The designation and preservation of the City's historic resources is a primary goal of the Historic Preservation Element in the City's Draft General Plan. The stated objective of this context statement is to assist in the identification, evaluation and preservation of significant historic buildings, districts, sites and structures associated with the Modernism movement in San Diego from 1935 to 1970. To this end, this section of the context statement is intended to provide the following:

- The National, State and local criteria used to establish significance.
- An introduction to individual vs district designation.
- A discussion of historical integrity and the process for determining whether or not a resource retains sufficient integrity.
- Intended implementation of this context statement.

CRITERIA FOR ESTABLISHING SIGNIFICANCE

National Register

In order to qualify for the National Register, a property must be significant at the local, state, or national level, under one or more of four criteria. The quality of significance in American history, architecture, archeology, engineering, and culture is present in districts, sites, buildings, structures, and objects:

- A. That are associated with events that have made a significant contribution to the broad patterns of our history; or
- B. That are associated with the lives of persons significant in our past; or
- C. That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- D. That have yielded, or may be likely to yield, information important in prehistory or history.

In addition to meeting one of more of the above criteria, a National Register-eligible property must also retain sufficient integrity to convey its significance, and be at least 50 years of age or of extraordinary importance.

California Register

The criteria for listing in the California Register are based upon National Register criteria. In order to qualify for the California Register, an historical resource must be significant at the local, state, or national level, under one or more of the following four criteria:

1. It is associated with events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States; or
2. It is associated with the lives of persons important to local, California, or national history; or
3. It embodies the distinctive characteristics of a type, period, region, or method or construction, or represents the work of a master, or possesses high artistic values; or

4. It has yielded, or has the potential to yield, information important to the prehistory or history of the local area, California, or the nation.

In addition to meeting one or more of the above criteria, a California Register-eligible property must also retain sufficient integrity to convey its significance. Unlike the National Register, a California Register-eligible property need not be 50 years of age to be eligible if it can be demonstrated that sufficient time has passed to understand its historical importance.

City of San Diego Register

Although based on National and California Register criteria, the City of San Diego has adopted designation criteria which differ somewhat in order and quantity. The Historical Resources Guidelines of the Land Development Manual (a supplement to the Municipal Code) states that any improvement, building, structure, sign, interior element, fixture, feature, site, place, district or object may be designated as historical by the City of San Diego Historical Resources Board if it meets one or more of the following criteria:

- 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.
- B. Is identified with persons or events significant in local, state or national history.
- 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.
- D. Is representative of the notable work of a master builder, designer, architect, engineer, landscape architect, interior designer, artist or craftsman.
- E. Is listed or 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 California State Office of Historic Preservation for listing on the California Register of Historical Resources.
- F. Is a finite group of resources related to one another in a clearly distinguishable way or is a geographically definable area or neighborhood containing improvements which have a special character, historical interest or aesthetic value or which represent one or more architectural periods or styles in the history and development of the City.

In addition to meeting one or more of the above criteria, a City of San Diego Register-eligible property must also retain sufficient integrity to convey its significance. Although the City's municipal code does use a 45 year threshold to review properties which may be adversely impacted by development, a property need not be 45 years of age to be eligible for listing on the City's register.

INDIVIDUAL AND DISTRICT DESIGNATIONS

The City's historic preservation program provides for the designation of individually significant resources as well as historic districts. A historic district is defined by the City's municipal code as *"a significant concentration, linkage, or continuity of sites, buildings, structures, or objects that are united historically, geographically, or aesthetically by plan or physical development and that have a special character, historical interest, cultural or aesthetic value, or that represent one or more architectural periods or styles in the history and development of the City."*

Noting the prolific urban development and growth of San Diego in the Modern Era, especially in the Post World War II period, it may be more appropriate to address the preservation of the most numerous and common sub-styles of Modernism in a district context. The “San Diego Modern Sub-styles” chapter of this context identifies which sub-styles are likely to be found in significant concentrations with a shared historic significance. Communities and developments which may contain these sub-styles are also identified, although it should be duly noted that these areas have not been surveyed, and would require intensive survey efforts before the presence of a district which conveys historic significance and retains sufficient integrity can be confirmed.

In addition to identifying expected concentrations of sub-styles, the “San Diego Modern Sub-styles” chapter also identifies those sub-styles which are likely to stand alone as either individually significant resources or as limited resources which share a common theme and may be eligible for preservation through a thematic district or multiple property listing approach upon further research and analysis.

INTEGRITY

In addition to establishing significance, resources must have historical “integrity.” Integrity is defined as the ability of a resource to convey its significance through the property’s physical features and how those features relate to the property’s significance within its “period of significance.” For historic resources a “period of significance” is the date or span of time which reflects the significance of the architecture; or within which significant events transpired or significant individuals made their important contributions in relation to the resource in question.

Although it is important for the resources to reflect its primary period of significance, it should be recognized that some properties may have multiple periods of significance and that alterations to a resource or changes in its use over time may have their own historical, cultural or architectural significance. In general, when assessing historic integrity of a resource, it must retain enough of its historic integrity components to be recognizable as representing its period of significance and the character-defining elements which provide its contextual significance.

The following section, which is rooted firmly in Federal guidelines, is designed to assist the reviewer in determining whether or not a potential resource retains sufficient integrity. Although adapted for use with local designation criteria, much of the information in this section can be found in Section 8 of National Park Service Information Bulletin #15, “How to Apply the National Register Criteria for Evaluation”.

Determining Whether or Not a Resource Retains Sufficient Integrity

Federal guidelines tell us that integrity is based on significance: why, where, and when a property is important. Only after significance is fully established can you proceed to the issue of integrity. The steps in assessing integrity are:

- Define the **essential physical features** that must be present for a property to represent its significance.
- Determine whether the **essential physical features are visible** enough to convey their significance.
- Determine whether the property needs to be **compared with similar properties**.

- Determine, based on the significance and essential physical features, **which aspects of integrity** are particularly vital to the property being nominated and if they are present.

Ultimately, the question of integrity is answered by whether or not the property retains the identity for which it is significant.

Defining the Essential Physical Features

All properties change over time. It is not necessary for a property to retain all its historic physical features or characteristics. The property must retain, however, the essential physical features that enable it to convey its historic identity. The essential physical features are those features that define both *why* a property is significant (applicable criteria) and *when* it was significant (periods of significance). Under local adopted designation criteria, which are the most commonly applied criteria during review of potentially significant resources, the essential physical features are defined as follows:

Criterion A – Reflects a Special Element of Development

A property that is significant as a reflection of 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 is eligible if it retains the essential physical features that made up its character or appearance during the period of its association with the important development aspect.

Criterion B – Associated with Significant Persons or Events

A property that is significant for its historic association is eligible if it retains the essential physical features that made up its character or appearance during the period of its association with the important event or person(s).

Criterion C – Architecture

A property important for illustrating a particular architectural style or construction technique must retain most of the physical features that constitute that style or technique (character defining features). A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible, however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style.

The Character defining features are those physical elements of a resource which identify it as belonging to a specific time and place. Design, materials, form, and style of decorative features and spaces, both interior and exterior, make up the character-defining features of a building. The "San Diego Modern Sub-styles" chapter of this context discusses the twelve sub-styles of Modernism found in San Diego and identifies the character defining features of each. Character defining features identified as "Primary" are considered fundamental elements of the design and more essential to the expression of the sub-style. Character defining features identified as "Secondary" are elements which may be commonly found on examples of the sub-style, but are not critical to its expression.

It is important to note that a property need not exhibit all of the character defining features listed under each sub-style. However, character defining features, especially primary character defining features, which were present on the resource historically, should be intact in order for the resource

to retain integrity. Exceptions may be made in instances of especially rare or unique examples of a sub-style. More information on rare resources can be found in the comparative analysis section below.

Criterion D – Work of a Master

A property important as a representative example of the work of a Master must retain most of the physical features and design quality attributable to the Master. A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible, however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style and identified it as the work of a Master.

Criterion E – Listed On or Determined Eligible for State or National Register

A resource which is listed on or 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 California State Office of Historic Preservation for listing on the California Register of Historical Resources has been determined by the National Park Service or the California State Office of Historic Preservation to retain sufficient integrity to convey significance under Federal and State criteria.

Criterion F – Finite Group of Resources

Criterion F is applied to properties which contribute to a designated historical district. For a district to retain integrity as a whole, the majority of the components that make up the district's historic character must possess integrity even if they are individually undistinguished. In addition, the relationships among the district's components must be substantially unchanged since the period of significance.

When evaluating the impact of intrusions upon the district's integrity, take into consideration the relative number, size, scale, design, and location of the components that do not contribute to the significance. A district is not eligible if it contains so many alterations or new intrusions that it no longer conveys the sense of a historic environment. A component of a district cannot contribute to the significance if:

- it has been substantially altered since the period of the district's significance or
- it does not share the historic associations of the district.

Visibility of Essential Physical Features

Properties must not only retain their essential physical features, but the features must be visible enough to convey their significance. This means that even if a property is physically intact, its integrity is questionable if its significant features are concealed under modern construction. If the historic exterior building material is covered by non-historic material (such as modern siding), the property can still be eligible if the significant form, features, and detailing are not obscured.

Comparative Analysis

For some properties, comparison with similar properties should be considered during the evaluation of integrity. Such comparison may be important in deciding what physical features are essential to properties of that type. In instances where it has not been determined what physical features a property must possess in order for it to reflect the significance of a historic context, comparison with

similar properties should be undertaken during the evaluation of integrity. This situation arises when scholarly work has not been done on a particular property type or when surviving examples of a property type are extremely rare.

Comparative information is particularly important to consider when evaluating the integrity of a property that is a rare surviving example of its type. The property must have the essential physical features that enable it to convey its historic character or information. The rarity and poor condition, however, of other extant examples of the type may justify accepting a greater degree of alteration or fewer features, provided that enough of the property survives for it to be a significant resource.

Determining Relevant Aspects of Integrity

The California and National Registers recognize location, design, setting, materials, workmanship, feelings, and association as the seven aspects of historical integrity. Although not all seven aspects of integrity need to be present for a property to be eligible, the evaluator must show that the property retains enough physical and design characteristics to reflect the property's significance.

The seven aspects of historical integrity are:

- **Location** is the place where a resource was constructed or where an event occurred.
- **Design** results from intentional decisions made during the conception and planning of a resource. Design includes form, plan, space, structure, and style of a property.
- **Setting** applies to a physical environment, the character of a resource's location, and a resource's relationship to the surrounding area.
- **Materials** comprise the physical elements combined or deposited in a particular pattern or configuration to form a property.
- **Workmanship** consists of the physical evidence of crafts employed by a particular culture, people, or artisan, which includes traditional, vernacular, and high styles.
- **Feeling** relies on present physical features of a property to convey and evoke an aesthetic or historic sense of past time and place.
- **Association** directly links a historic property with a historic event, activity, or person of past time and place; and requires the presence of physical features to convey the property's historic character.

Each type of property depends on certain aspects of integrity, more than others, to express its historic significance. Determining which of the aspects is most important to a particular property requires an understanding of the property's significance and its essential physical features. Under local adopted designation criteria, which are the most commonly applied criteria during review of potentially significant resources, the relevant aspects of integrity are as follows:

Criterion A – Reflects a Special Element of Development

A property significant under Criterion A ideally might retain some features of all seven aspects of integrity: location, design, setting, materials, workmanship, feeling, and association. Integrity of design and workmanship, however, might not be as important to the significance, depending upon the aspect of development which the resource reflects.

Criterion B – Associated with Significant Persons or Events

A property important for association with an event or person(s) ideally might retain some features of all seven aspects of integrity: location, design, setting, materials, workmanship, feeling, and association. Integrity of design and workmanship, however, might not be as important to the significance, and would not be relevant if the property were a site. A basic integrity test for a

property associated with an important event or person is whether a historical contemporary would recognize the property as it exists today.

Criterion C – Architecture

Retention of design, workmanship, and materials will usually be more important than location, setting, feeling, and association. Location and setting will be important, however, for those properties whose design is a reflection of their immediate environment.

Criterion D – Work of a Master

A property important as a representative example of the work of a Master must retain most of the physical features and design quality attributable to the Master. A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible, however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style and identified it as the work of a Master.

IMPLEMENTATION OF THE CONTEXT STATEMENT

This context statement is intended to provide preservationists, consultants, property owners and members of the general public with a better, contextualized understanding of Modern era resources and the types of resources that are significant to the history and development of San Diego. In addition, the context statement will serve as a planning tool for City staff to aid in the identification, evaluation and designation of historically significant Modernist resources. The City's Municipal Code provides several opportunities for such review and analysis, including:

- Nomination of individual resources for listing on the local register by property owners: Property owners may nominate their property for designation and listing under local adopted designation criteria. Properties must meet one or more criteria and retain sufficient integrity to convey significance.
- Nomination of individual resources for listing on the local register by individuals, groups or agencies other than the property owner: Outside parties may nominate any property for designation and listing under local adopted designation criteria. Properties must meet one or more criteria and retain sufficient integrity to convey significance.
- Nomination of historic districts for listing on the local register by the City: The City may nominate a historic district for designation and listing under local adopted designation criteria. The District must meet one or more criteria and retain sufficient integrity to convey significance.
- Nomination of historic districts for listing on the local register by individuals, groups or agencies other than the City: Outside parties may nominate a historic district for designation and listing under local adopted designation criteria. The District must meet one or more criteria and retain sufficient integrity to convey significance.
- City review and nomination of potential resources 45 years old or older which would be adversely impacted by a proposed project: The City's municipal code establishes a permit review process which requires review of all properties 45 years old or older for potential historic significance under local adopted designation criteria when demolition or substantial alteration is proposed. While some potentially significant resources from the Modern era may

have been built within the last 44 years and are therefore not reviewed or considered for local designation under this process; discretionary permit applications impacting buildings less than 45 years old should evaluate and consider the historical significance of the building during the permit review and CEQA process. It should also be noted that the City's municipal code does allow anyone to nominate a potential resource for local designation, which provides an additional opportunity for review and designation and preservation of deserving examples from the recent past.

- City evaluation of potential resources associated with discretionary permit applications under CEQA: Discretionary permit applications subject to CEQA are reviewed for potential historic significance under local, State and National criteria, regardless of the age of the resource.
- Survey efforts to identify the presence of potentially significant resources within a defined geographic area and context: The Code grants the City's Historical Resources Board with the authority to establish criteria and provide for an historical resources inventory of properties within the City and recommend to the City Council and Planning Commission procedures to use the historical resource inventory results in the planning process.

SAN DIEGO HISTORY AND CONTEXT STATEMENT INTRODUCTION



Electro Instrumentals, Inc. in Kearny Mesa, 1959, by architect George Lykos. Courtesy of the San Diego Historical Society.

DEFINITION OF HISTORIC CONTEXT:

The significance of a property can be judged and explained only when it is evaluated within its historic context. “Historic context is information about historic trends and properties grouped by an important theme in the history of a community, State, or the nation during a particular period of time.”¹ It is further defined as “a broad pattern of historical development in a community or its region that may be

¹ Linda F. McClelland. *National Register Bulletin 16, Guidelines for Completing National Register of Historical Places Forms, Part A How to Complete the National Register Registration Form.* (Washington D.C.: National Park Service, 1991), p. 4.

represented by historical resources.”² Historic contexts provide a framework for understanding and evaluating historical significance and integrity of resources.³

The concept for historic context is not a new one; it has been fundamental to the study of history since the 18th century. Its core premise is that resources, properties, or happenings in history do not occur in a vacuum but rather are part of larger trends or patterns. Further, historic contexts are “patterns, themes, or trends in history by which a specific occurrence, property, or site is understood and its meaning (and ultimately its significance) within prehistory or history is made clear.”⁴ In this way, the historic context provides a framework for determining the significance of a property and its eligibility to either the local, state, or national registers. Knowledge of historic contexts provides a clear understanding of the property as a product of its time and as an illustration of aspects of heritage that may be unique, representative, or pivotal.⁵

PURPOSE:

Being a recent era, there is a fluid debate in most architectural history texts when it comes to describing the various sub-styles of Modern era architecture. Describing the prevailing geographic trends that occurred in Southern California after 1935 is also challenging. As preservation has expanded to include an understanding that Modern era architecture may be viewed as potentially historically significant (and eligible for listing on the local, state, and national registers), there is a need to identify the variations and character defining features that make particular works of Modern era architecture potentially significant.

With the boom in population and prosperity that occurred in San Diego after 1935 came a boom in construction. From small single-family residences and housing tracts to sports facilities and commercial buildings, San Diego neighborhoods are rich with examples of Modern era architecture.

For the purposes of this study, the local modernism historic context presents an aspect of San Diego’s history between the specific time period of 1935-1970. It is related to the rise of an architectural and cultural movement, Modernism, but it is also tied to specific local events and patterns of physical development that influenced the character of those resources during this period. It is within this larger picture of San Diego’s history that the local significance becomes apparent. To provide a foundation to our understanding of modern-era development in San Diego from 1935-1970, this context must first discuss, in summary, the historical events and associated development that preceded and influenced the Modernist movement in San Diego.

² David L. Ames and Linda Flint McClelland. *National Register Bulletin, Historic Residential Suburbs: Guidelines for Evaluation and Documentation for the National Register of Historic Places*. (Washington D.C.: National Park Service, 2002).

³ Marcella Sherfy and W. Ray Luce. *National Register Bulletin: Guidelines for Evaluating and Nominating Properties that Have Achieved Significance Within the Past Fifty Years*. (Washington D.C.: National Park Service, Revised 1998), p. 3.

⁴ Ames and McClelland.

⁵ McClelland, p. 4.

SAN DIEGO HISTORY AND CONTEXT STATEMENT

PRE-HISTORY

The history of a region provides the context for the identification, evaluation and management of historical resources. The history of San Diego includes 10,000 years of prehistoric occupation by Native American people, including several hundred years of initial and on going contact between local Native Americans and European clergy, militia, and settlers, followed by over 230 years of growth from a small town to one of the largest cities in the country.

THE SPANISH PERIOD (1769-1822)

In spite of Juan Cabrillo's earlier landfall on Point Loma in 1542, the Spanish colonization of Alta California did not begin until 1769 with the founding of Mission San Diego de Alcalá by Father Junípero Serra. Concerns over Russian and English interests in California motivated the Spanish government to send an expedition of soldiers, settlers and missionaries to occupy and secure the northwestern borderlands of New Spain through the establishment of a Presidio, Mission, and Pueblo. The Spanish explorers first camped on the shore of the bay near the area that is now known as Spanish Landing in downtown San Diego. Lack of water at this location led them to move the camp on May 14, 1769 to a small hill closer to the San Diego River and near the Kumeyaay village of Cosoy, the present site of Old Town. The Spanish built a primitive mission and presidio structure on the hill overlooking the river. The first chapel was built of wooden stakes and had a roof made of tule reeds. Brush huts and temporary shelters were also built.

Bad feelings soon developed between the native Kumeyaay and the soldiers, resulting in construction of a stockade whose wall was made from sticks and reeds. By 1772 the stockade included barracks for the soldiers, a storehouse for supplies, and a house for the missionaries and the chapel, which had been improved. The log and brush huts were gradually replaced with buildings made of adobe bricks. Pitched roofs with rounded roof tiles eventually replaced flat earthen roofs, and clay floors were eventually lined with fired-brick.

In August, 1774 the Spanish missionaries moved the Mission San Diego de Alcalá to its present location six miles up the San Diego River valley (modern Mission Valley) near the Kumeyaay village of Nipaguay. Begun as a thatched jacal chapel and compound built of willow poles, logs and tules, the new Mission was sacked and burned in the Kumeyaay uprising of November 5, 1775. The first adobe chapel was completed in October 1776 and the present church was begun the following year. A succession of building programs through 1813 resulted in the final rectilinear plan that included the church, bell tower, sacristy, courtyard, residential complex, workshops, corrals, gardens and cemetery. The first of California's 21 missions, its sun-drenched walls, parapet profile and tiered bell tower express quintessential mission style. Orchards, reservoirs and other agricultural installations were built to the south on the lower San Diego River alluvial terrace and were irrigated by an up-river dam and aqueduct system.

As early as 1791, presidio commandants in California were given the authority to grant small house lots and garden plots to soldiers and their families and some time after 1800, soldiers and their families began to move down from Presidio Hill near the San Diego River. Historian William Smythe

noted that Don Blas Aguilar, who was born in 1811, remembered at least 15 such grants below Presidio Hill by 1821, of which only five within the boundaries of what would become Old Town had houses in 1821. These included the retired commandant Francisco Ruiz adobe (now known as the Carrillo Adobe), another building later owned by Henry Fitch on Calhoun Street, the Ybanes and Serrano houses on Juan Street near Washington Street, and a small adobe house on the main plaza owned by Juan Jose Maria Marron.

THE MEXICAN PERIOD (1822-1846)

In 1822 the political situation changed as Mexico won its independence from Spain and San Diego became part of the Mexican Republic. The Mexican Government opened California to foreign trade; began issuing private land grants in the early 1820s, creating the rancho system of large agricultural estates; secularized the Spanish missions in 1833; and oversaw the rise of the civilian pueblo. By 1827, as many as 30 homes existed around the central plaza and in 1835, Mexico granted San Diego official pueblo (town) status. At this time the town had a population of nearly 500 residents, later reaching a peak of roughly 600. By 1835 the presidio, once the center of life in Spanish San Diego, had been abandoned and lay in ruins. Mission San Diego de Alcalá fared little better. The town and the ship landing area at La Playa (present Point Loma) were now the centers of activity in Mexican San Diego.



Early photograph of Old Town, c 1867, from Presidio Hill. [SDHS photo 3865]

Adobe bricks were used as the primary building material of houses during the Mexican Period because wood was scarce and dirt and labor were plentiful. The technique had been brought to the New World from Spain, where it had been introduced by the Moors in the Eighth Century. Adobe bricks were made of a mixture of clay, water, sticks, weeds, small rocks and sand. The mixture was poured into a wooden form measuring about 4 inches by 11 inches by 22 inches and allowed to dry. A one-room, single-story adobe required between 2,500 and 5,000 bricks. Walls were usually three feet thick and provided excellent insulation from the winter cold and summer heat. To protect the adobe bricks from washing away in the rain, a white lime plaster or mud slurry was applied to the walls by hand. The roof was usually made of carrizo cane bound with rawhide strips. Floors were usually of hard packed dirt, although tile was also used. Adobe buildings of this period incorporated outdoor spaces such as gardens, courtyards and attached covered arcades and patios. The appearance and functionality of these adobe structures with their simplicity in design, lack of ornament and extensive detailing, as well as their relationship to the outdoor living and local climate conditions would influence subsequent architectural trends in the San Diego region. Outstanding

examples of this construction in Old Town Plaza include the Casa de Estudillo courtyard and the two-story Casa de Bandini, both 1929 and extant.

The new Pueblo of San Diego did not prosper as did some other California towns during the Mexican Period. The secularization in San Diego County triggered increased Native American hostilities against the Californios during the late 1830s. The attacks on outlying ranchos, along with unstable political and economic factors helped San Diego's population decline to around 150 permanent residents by 1840. San Diego's official Pueblo status was removed by 1838 and it was made a subprefecture of the Los Angeles Pueblo. When the Americans took over after 1846, the situation had stabilized somewhat, and the population had increased to roughly 350 non-Native American residents. The Native American population continued to decline, as Mexican occupation brought about continued displacement and acculturation of Native American populations.

THE EARLY AMERICAN PERIOD (1846 - 1914)

When United States military forces occupied San Diego in July 1846, the town's residents split on their course of action. Many of the town's leaders sided with the Americans, while other prominent families opposed the United States invasion. In December 1846, a group of Californios under Andres Pico engaged U.S. Army forces under General Stephen Kearney at the Battle of San Pasqual near present day Escondido and inflicted many casualties. However, the Californio resistance was defeated in two small battles near Los Angeles and effectively ended by January 1847. The Americans assumed formal control with the Treaty of Guadalupe-Hidalgo in 1848 and introduced Anglo culture and society, American political institutions and especially American entrepreneurial commerce.

In 1850, the Americanization of San Diego began to develop rapidly. On February 18, 1850, the California State Legislature formally organized San Diego County. The first elections were held at San Diego and La Playa on April 1, 1850 for county officers. San Diego grew slowly during the next decade. Old Town buildings now exhibited eastern American influences, such as the extant 1851 Union Newspaper Office, a wood framed structure shipped from the east coast, and the 1857 Whaley House, San Diego's oldest red clay brick structure. San Diegans attempted to develop the town's interests through a transcontinental railroad plan and the development of a "new town" closer to the bay, near present day Pantoja Park. The failure of these plans, added to a severe drought which crippled ranching and the onset of the Civil War, left San Diego as a remote frontier town. The troubles led to an actual drop in the town's population from 650 in 1850 to 539 in 1860. Not until seasoned land speculator and developer Alonzo Horton arrived in 1867 did San Diego begin to develop fully into a stable and prosperous American town.

The Victorian Period and the Development of New Town

Alonzo Horton's development of a New San Diego (presently downtown) in 1867 began to swing the community focus away from Old Town and began the urbanization of San Diego. He purchased 800 acres and began an aggressive promotional campaign, offering free lots to anyone who would build a house worth \$500 on it. Horton's successful promotion attracted other speculators and developers to San Diego, and within the next five years 15 new subdivisions were laid out around Horton's Addition. Development centered on Fifth Avenue and Market Street, and spread beyond downtown based on a variety of factors, including the availability of potable water and transportation corridors.

Factors such as views and access to public facilities affected land values, which in turn affected the character of neighborhoods that developed.

1868 and 1869 were boom years, with steady growth over the next four years until the economic panic of 1873. Population dropped to 1500 in 1875, but then rebounded. San Diego's civic leaders continued to focus on the development of the railroad. Construction of the Santa Fe Railroad began in 1880 and the first trains arrived in San Diego in 1882, leading to a period of renewed and steady growth. Expansion of trade brought an increase in the availability of building materials. Wood buildings gradually replaced adobe structures. Some of the earliest buildings to be erected in the American Period were "Pre-fab" houses which were built on the east coast of the United States and shipped in sections around Cape Horn and reassembled in San Diego. During the Victorian Era of the late 1800s and early 1900s, the areas of Golden Hill, Uptown, Banker's Hill and Sherman Heights, located on hills immediately adjacent to downtown, were developed. Examples of the Victorian Era architectural styles remain in these communities, as well as in Little Italy which developed at the same time.

This period of steady growth was followed by another boom that resulted in a population of 35,000 and a full-fledged land investment and speculation frenzy which created 30 new real estate tracts



900 block of Fifth Avenue, City of San Diego, 1913.
Photo courtesy San Diego Historical Society Ticolor Collection.

county-wide by 1888. These new tracts included the areas of Hillcrest and University Heights, located roughly two miles outside of the downtown core and accessed by new streetcar lines running along Fourth Avenue and Switzer Canyon into the Uptown area. These and other first-ring subdivisions located on the periphery of downtown became San Diego's first Streetcar Suburbs. The boom resulted in over \$10 million in new improvements, including paving, electrical street lights and railways, sewage systems, and new construction before ending suddenly when the bottom fell out of the real estate market in the spring of 1888. By the 1890's the City's population settled to around 17,000.

A New Century, City Planning and the Arts and Crafts Movement

The dawn of the Twentieth Century brought steadier development for San Diego, which experienced modest growth as a health and tourist resort. The economic promise of the Panama Canal, which broke ground in 1903, created yet another boom beginning in 1906. San Diego businessman and entrepreneur John D. Spreckels launched a major building campaign downtown to modernize the City and introduce multi-story concrete commercial buildings, including the 1912 6-story Spreckels theatre block. As downtown began to change, families began moving in greater numbers to the first ring

“streetcar suburbs” created and partially developed during the boom of the 1880’s. While downtown was being built, summer cottage retreats emerged in what are now the beach communities of Ocean Beach and La Jolla. The early structures in these areas were not of substantial construction; it was primarily small, temporary vacation housing.

The community of Barrio Logan began as a residential area in the late nineteenth and early twentieth century, but because of proximity to rail freight and shipping freight docks, the area became more mixed with conversion to industrial uses. This area attracted industrial uses because land values were not as high; topographically the area is more level, and did not offer the views that were found in areas north of downtown. Various ethnic groups settled in the area because of the availability of land ownership, and adjacent waterfront jobs. A variety of late 1800’s homes and commercial architecture remain.

Near the border, San Ysidro began to be developed at about the turn of the 20th century. The early settlers were followers of the “Little Landers” movement, which was predicated on the belief that on as little as one acre of land an industrious family can make a good living if they proceed the right way. There, the pattern of development was designed to accommodate small plots of land for each homeowner to farm as part of a farming-residential cooperative community. Nearby Otay Mesa-Nestor began to be developed by farmers of Germanic and Swiss background. Some of the prime citrus groves in California were in the Otay Mesa-Nestor area; in addition, there were grape growers of Italian heritage who settled in the Otay River Valley and tributary canyons and produced wine for commercial purposes.

With continued improvement in public transportation, development spread to the areas of University Heights, Greater North Park east of City Park (now Balboa Park) and Mission Hills on the mesa top north of downtown and east of the Presidio site. Beginning shortly after the turn of the century, Progressive Era ideals began to influence prominent and wealthy San Diego businessmen and civic leaders like George Marston, who shared the vision that magnanimous leadership and civic action was necessary to shape the future of San Diego and embraced city planning as a cure to urban problems. Marston led a group of citizens to keep City Park out of the hands of land speculators and developers; and in 1902, he offered \$10,000 of his own money to hire Samuel Parsons, Jr., then official landscape architect of Greater New York; Superintendent of New York's Central Park in 1882-97; President of the American Society of Landscape Architects and one of America's most prominent landscape designers, to draw up a Picturesque plan for San Diego's 1400-acre City Park.¹ Between 1902 and 1910, many aspects of the Parsons plan were implemented until the park was chosen as the site of the 1915 Panama-California Exposition.



Horse-drawn streetcar, 1887. Courtesy of The San Diego Historical Society.

¹ Gregory E. Montes, " San Diego's City Park 1902-1910 From Parsons To Balboa", *The Journal of San Diego History*, XXV (Winter, 1979)

Expanding on his efforts with City Park, Marston became a driving force behind the effort to bring John Nolen to San Diego to develop a comprehensive city plan. Completed in 1908, the Plan



Mission Hills subdivision, 1927. Courtesy of the Journal of San Diego History, Volume 52, 2006.

incorporated City Beautiful planning concepts which complemented and built upon Parson's work in Balboa Park. Although Nolen's Plan was ultimately blocked by the City Council, it clearly influenced Marston and his associates as they began the development of the aforementioned neighborhood of Mission Hills. The design and planning of Mission Hills is uniquely distinct from the surrounding grid-pattern development. Influences of the Nolan Plan can be seen in the preservation of canyons and ravines; streets which follow the topography of the mesa and canyons; blocks and lots which vary in size and shape; and relatively few streets with 90-degree intersections.²

As development spread to the communities such as North Park, South Park, San Ysidro and Mission Hills at the turn of the century, architectural preferences shifted from Victorian styles of the late nineteenth and early twentieth centuries to the simple and organic Craftsman style originating with the Arts and Crafts movement in England and the work of Greene and Greene in Southern California. Aversion to the increasingly mechanized nature of the Industrial Revolution sparked an interest in handcraftsmanship utilizing natural materials with an emphasis on harmony and connection with the outdoors. The mild climate in San Diego perfectly accommodated the large entry porches and sleeping porches that were common in Craftsman designs, and the trend toward indoor-outdoor living spaces introduced by earlier adobe buildings gained in popularity. This trend would continue through the Modern era, particularly in the work of Post and Beam Modernists. Features in architecture and home magazines popularized the Craftsman style throughout the country, which led to a flood of pattern-books and catalogues featuring "pre-fabricated" Craftsman bungalows, making this popular style widely available and affordable. Examples of classic California Craftsman homes and bungalows, both architect-designed and pattern-book, abound in San Diego's first ring subdivisions.

BOOM AND BUST (1915 - 1935)

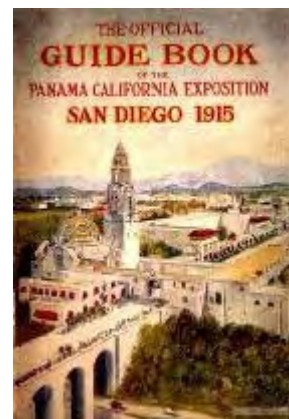
The 1915 Panama-California Exposition and the Rise of Revival Styles

The 1915 Panama-California Exposition, held in celebration of the opening of the Panama Canal, would soon change the face of architecture in San Diego and the greater Southern California region. Bertram Goodhue, lead architect of the Exposition, became enamored with Spanish-Colonial architecture and with Muslim gardens on trips to Mexico and Persia. He had already used Spanish-Churrigueresque styles in his designs for the Holy Trinity Church, Havana, Cuba, and the Hotel Colon, Panama, and Muslim garden features on the grounds of the Gillespie House, Montecito, California. The Exposition buildings he designed in Balboa Park contained reminiscences of missions and churches in Southern California and Mexico and of palaces in Mexico, Spain and Italy. Muslim decorative details, such as minaret-like towers, reflecting pools and enormous urns, counterpointed

² City of San Diego. "Mission Hills District Nomination". May 2007.

the buildings. Domes, towers, arches, colonnettes, arcades, bells, pergolas, fountains, views through gates of shaded patios, and skillfully plotted vistas added contrast and variety. A low-lying cornice line and closely-spaced buildings kept the ensemble coherent.³

Goodhue personally designed the permanent California Quadrangle and sketched the Home Economy and Southern California Countries Buildings. He supplied team architects with drawings and photographs of buildings in Mexico and Spain, and reviewed their designs for the temporary buildings.⁴ The buildings, gardens, landscape features, arcades and walkways designed by Goodhue and the team of architects under Director Frank P. Allen created a beautiful and inviting transition between exhibit and public space and a unique interplay between indoor and outdoor spaces that would influence many subsequent San Diego architects.



Courtesy of the San Diego Historical Society

The Exposition was a huge success, and the romanticized Spanish architecture, which referenced San Diego's history as a Spanish colony (if not its more simple, mission adobe physical history), captured the hearts and imaginations of visitors. Simplified expressions of Exposition architecture in the form of Spanish Colonial Revival and Spanish "Eclectic" architecture quickly took hold in San Diego. Master Architects Thomas Shepherd, Herbert Mann, Frank Mead, Herbert Jackson and William Templeton Johnson, and Master Builders Louise Severin, Ralph Hurlburt and Charles Tifal contributed significantly to San Diego's rich heritage of Spanish Revival architecture. However, it was Master Architect Richard Requa who would become most closely associated with Spanish Revival architecture in San Diego.

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. Requa was intrigued by the "charming composition of lines, arches, and flat roofs," and liked the feeling of little cottages "nestled in rich green and bright foliage of the countryside. He sought the "delightful informality of design and satisfying harmony with its environment."⁵ The result was Requa's trademark "Southern California Architecture". Requa is responsible (either singularly or in partnership with Mead or Jackson) for the design of 24 individually designated sites on the City's register, over half of which are designed in the Spanish Revival style. Requa is perhaps most famous as the head of the architectural design review board for the Kensington Heights subdivision, which strictly limited development in the community to "Southern California Architecture". Although strict enforcement of architectural controls would eventually fade during the Depression and end following World War II, Kensington Heights remains one of the most architecturally distinctive communities and the best concentration of Spanish Revival architecture in San Diego.



Kensington Heights
Courtesy of the San Diego Historical Society

³ Amero, Richard. "The Making of the Panama-California Exposition, 1909-1915", *The Journal of San Diego History*, XXXVI (Winter, 1990)

⁴ Ibid.

⁵ Bullard, Anne D. "1926, The Formative Year of Kensington Heights", *The Journal of San Diego History*. XXXI. Spring 1995

Other revival styles, including Colonial, Tudor, Dutch, French and Italian Renaissance, also enjoyed popularity following the Exposition. Revival styles of all kinds can be found in the communities of Uptown, Greater North Park, South Park and Kensington which surround Balboa Park, as well as the upscale communities of La Jolla and Point Loma, which continued to develop during this time. But it is without question Spanish Revival architecture which would flourish and significantly influence San Diego's architectural landscape for 25 years following the Exposition.

The Military Comes to San Diego

The Exposition also marked the beginning of the significant military presence in San Diego. In 1908, William Kettner, a local businessman and recent transplant to San Diego, headed the program to welcome Roosevelt's "Great White Fleet" to San Diego harbor in April as it completed a circumnavigation of the world. Kettner immediately recognized the benefit of a military presence in San Diego, which would bring Federal resources and national attention to the City. San Diego's harbor required immediate attention. Dredging was urgently needed to enable large ships to enter. It seemed a logical sequence would then follow: goods, trade, employment, and the development of a respectable commercial center. Upon his election to Congress in 1912, Kettner eventually convinced George Dewey, Admiral of the Navy, that the dredging of San Diego Bay was not only feasible, but advantageous to the Navy. With Dewey's endorsement, the Senate Commerce Committee came forth with several large appropriations for San Diego.⁶

Kettner brought Congressmen, Senators and high ranking government officials from all over the United States through the 1915 Exposition grounds, including Franklin D. Roosevelt, assistant secretary of the Navy, who gave Kettner the impression he felt Naval recruits would fare better, healthwise, in a climate such as San Diego's. Kettner was introduced to Colonel Joseph Pendleton and the Commandant of the Marine Corps, Major General George Barnett. Kettner caught Barnett's attention and convinced him of his idea for the location of a new Marine Base at Dutch Flats along San Diego Harbor. Together Kettner and Barnett reached Assistant Secretary of the Navy Franklin Roosevelt, already enthusiastic about San Diego as the location for a new Naval Training Center.⁷ Both the Naval Training Center and the Marine Corps Recruit Depot were built in the late teens.



Marine Corps Recruit Depot, designed by Bertram Goodhue. Pre-World War II military bases in San Diego were primarily designed in the Spanish Revival style which was popular during this period. Courtesy of Heritage Architecture & Planning Postcard Collection.

Of all requests for Exposition property following its closure in 1916/1917, the military's was the most certain of success. In January 1917, the Park Board allowed the Utah, Montana and Washington buildings to be turned over to the U.S. Marines for temporary occupancy until the marine base at Dutch Flats should be completed. With the onset of World War I the War Department was ordered free use of Exposition buildings and grounds. During the War the 21st Infantry looked for spies along

⁶ Clark Duvall, Lucille. "William Kettner: San Diego's Dynamic Congressman", *The Journal of San Diego History*, XXV (Summer 1979)

⁷ Ibid.

the international border, trained soldiers for new regiments, conducted drives for recruits and helped sell Liberty Bonds.⁸ The military eventually left Balboa Park for other permanent facilities in San Diego. In the decades that followed, San Diego would establish itself as the 'Gibraltar of the Pacific' with military bases and training centers located throughout the city. Ten bases and training stations would be built by the Navy, Marine Corps, and the Army prior to World War II, with three specifically designed in a simplified Spanish Revival style and included the Naval Air Station, North Island, the Marine Corps Recruit Depot, and the Naval Training Station (Center). Two bases were designed by Bertram Goodhue, lead architect of the Exposition, the other by Lincoln Rogers.

The influence of the Exposition, which attracted over 3.7 million visitors during its two-year run from 1915-1916, was significant. It cost about \$3,000,000 and left San Diego with about \$2,000,000 in physical improvements -- buildings, landscaping, roadways and infrastructure. It acquainted visitors with the resources of the Southwest and stimulated investment and settlement; it brought famous people to San Diego; it accelerated the growth of military installations and the improvement of the harbor; it set new standards in architecture and city planning.⁹

The Twenties

During the decade of the 1920's the growth envisioned by San Diego's early pioneers was realized as the City's population doubled from 74,683 to 147,897, due in large part to the Panama-California Exposition and the concerted and focused effort to attract the Navy and its resources to San Diego. The Navy provided the population and the economy to allow the city to develop throughout the inter-war period and served as a major catalyst for the development of the harbor. To accommodate the rapidly growing population, development began to stretch outwards in all directions from Pacific Beach to East San Diego.¹⁰

Automobile popularity and ownership in Southern California and across the country continued to reach new heights in the mid-to-late 1920's. Monies raised through the Gasoline Tax funded the construction of new roads throughout the United States. The *San Diego Union* estimated in 1926 that San Diego County had approximately 50,500 registered automobiles in a population of 202,000 people, or one car for every four people. In that same year the City Council approved funds for the purchase of San Diego's first traffic control signals as a traffic calming measure in the increasingly chaotic streets of downtown. This rise in automobile ownership decreased dependency on the established trolley lines as a means of transportation outside of the City's core, and development began to spread to San Diego's peripheral communities, including East San Diego, which saw limited development during the prior era of Streetcar Suburbs.¹¹

Although most residential development in the 1920's continued to reflect an affinity for Craftsman, Spanish and other Revival styles, the optimism of the 20th century and a fascination with machines and the industrial process found expression in the Art Deco style (1910-1930). Essentially two dimensional explorations using previously established and accepted architectural materials and updating them with

⁸ Amero, Richard. "A History of the Exposition", *San Diego Historical Society*.
<http://sandiegohistory.org/pancal/sdexpo99.htm>

⁹ Ibid.

¹⁰ City of San Diego, IS Architecture, and Walter Enterprises. "Uptown Historic Context and Oral History Report" from the *Uptown Historic Architectural and Cultural Landscape Reconnaissance Survey*. Prepared November 24, 2003.

¹¹ City of San Diego. *Islenair Historic District Nomination*. April 2007.

inventive stylistic details, Art Deco reached North America and flowered in the economic rebuilding between World War I and the Great Depression, 1918-1929.

Art Deco architecture, while more simple in form and massing than its Beaux Art and Revival-style predecessors, still incorporated applied ornament including stylized patterns and icons from ancient Greece, Egypt, the Far East, Africa, India, and Mayan and Aztec cultures, as well as plants and flowers. The national interest in these cultures was closely tied to world exploration including the discovery of King Tutankhamen's tomb in 1922. Particularly outstanding San Diego buildings include the 1911 Dalton Building downtown, the Masonic Temple in North Park and the 1930 Seventh Day Adventist Church in Golden Hill.



The Masonic building in North Park demonstrates an Art Deco style symmetrical façade, as well as vertical massing and fluting, and zigzag details.

EARLY MODERNISM

While San Diegans, like most Americans, were enjoying the charm and classic character of Revival architecture and the highly stylized Art Deco form which captured the optimism and glamour of the pre-depression, a movement was underway in Europe which espoused “rationality and simplicity in resolving design concepts, and the honest expression of the nature of building materials and their structural quality.”¹² Architects Walter Gropius (founder of the Bauhaus, the first major Modernist school of design and architecture), H.P. Berlage, Willem Dudok, Otto Wagner, Le Corbusier, Henri Labrouste and Ludwig Mies van der Rohe envisioned a radically simplified building form which eschewed ornament and (unlike the Arts and Crafts movement) advocated a clean break with the past in favor of a “rational, clean, uncluttered” design which “was universal – hence an ‘International Style.’”¹³ Gropius and van der Rohe later taught and practiced this style in the U.S. and influenced many Modernist American architects.

The International style and the philosophy it represented were slow to appear in the United States, and even slower to appear in San Diego. This would begin to change with the immigration of several prominent European Modernists, including Rudolf Schindler and Richard Neutra to the U.S. and eventually the west coast.

In contrast, some early Modernists in the United States were exploring Humanist expressions of Modernism. Like their European counterparts, Humanists valued simplicity and the idea that form should follow function. However, the execution of these ideals differed in the emphasis on natural materials and motifs, informal open planning and less rigid forms.¹⁴ The 1880-1920 work of Louis Sullivan, Dankmar Adler, D.H. Burnham and Frank Lloyd Wright, all based in Chicago, would define and popularize a particularly American Modernism.

¹² San Diego 20th Century Modernist Committee of the San Diego Architectural Foundation and AIA. “Modernist Architecture in San Diego, California”. September 2, 2007 Draft

¹³ Ibid.

¹⁴ Ibid.

Precursors to Modernism in San Diego

During its formative years, the functionalism and simple forms of Modernists were largely confined to academia and a few rare built examples, predominantly in the eastern states and Frank Lloyd Wright's Prairie style "experiments" in the Mid-west. However, two architects were creating genuinely Modernist works in San Diego well before 1935: Irving Gill and Rudolph Schindler.

With his self-generated functional forms, innovative construction methods, and social housing prototypes, Irving Gill can easily be labeled San Diego's first Modernist architect. His style was strikingly unique and unprecedented in its simplicity and complete lack of ornamentation. In order to truly appreciate Irving Gill you must put his work in context with other San Diego architecture from his time.

In the first decades of the 1900s San Diego was still firmly rooted in the Revival styles which had become ubiquitous, even Gill practiced in these styles from his 1893 arrival in San Diego into the teens. At the turn of the century Gill and his architectural partner William Hebbard were commissioned to stabilize the ruins of the Mission San Diego de Alcalá. Influences of the Mission style became apparent in Gill's work shortly after this commission when he started incorporating stripped down Mission style elements into his Arts and Crafts designs. Starting with the radical 1907 Allen House in Bonita, Gill's style evolved even further. This use of simple forms and pure geometry



The Barker residence, designed by Irving Gill, 1911. Note the pure massing and lack of applied ornamentation. Courtesy of the San Diego Historical Society.

may have been related to his Quaker background or his early observations that efficiency in design could limit needless work. He also spent his early career working with Frank Lloyd Wright in the Chicago office of Louis Sullivan where he was undoubtedly impressed by the ground breaking new architecture emerging there during the late 1800s.

Before Modernism was an established style in the United States, Gill was producing innovative works that presaged many of the key principles of European Modernism. However, his progressive work did not catch on beyond a few devoted clients, nor get publicity beyond Southern California. Many believe he influenced Southern California Modernism, and possibly beyond, and his professional respect transcended his rocky career. Gill's distinct style, along with the West Coast experiments of Frank Lloyd Wright, went largely unnoticed outside of the Southern California region, as much of the country at that time had little appreciation for the avant-garde.

Rudolph Schindler was a European trained architect who worked for Frank Lloyd Wright before he moved to Los Angeles in 1922, where he became immersed in progressive and artistic circles during a prosperous period in Southern California. He brought European, early Modernist ideas about Cubist spatial form and massing to a fertile experimental setting, and completed consistently progressive houses and projects throughout the Los Angeles region. Schindler designed only one project in San Diego, the 1923 Pueblo Ribera Courts in La Jolla. This seminal work, in addition to his 1920-1939 Los Angeles projects, were certainly influential to San Diego designers then, and long after, including the Post and Beam style of Lloyd Ruocco and the Organic-Geometric work of Sim Bruce Richards.



Rudolph Schindler's Pueblo Ribera Court, 1923. Schindler's slipform concrete construction technique resulted in the visible horizontal lines in the wall plane. Courtesy www.mosslerdoe.com.

SAN DIEGO IN TRANSITION (1935-1939)

Unlike many areas in the nation, San Diego did not immediately experience the effects of the 1929 stock market crash. San Diego's economic decline was more gradual due to the fact that San Diego did not have a strong industrial base. In fact, its new industry, aviation, which had grown throughout the twenties actually expanded during the Depression. In the years following the Depression, real estate sales dropped and development largely ceased. Fortunately, state and federal government relief programs funded a number of infrastructure, civic and homebuilding projects which eased economic difficulties in the 1930s.¹⁵

The Federal Housing Administration

After World War I, focus shifted from the War to improving the quality of American domestic life through home ownership, standardized home building practices, and improvements. The small house movement focused on quality design and construction in a compact, efficient layout containing no more than six rooms. As the Depression deepened and housing construction declined sharply, discussion of the ideal small house took on new urgency with the collapse of the home building industry and the rising rate of foreclosures. The 1931 President's Conference for the design of residential neighborhoods resulted in recommendations from the Nation's leading experts on how to achieve the objectives of reforming the Nation's system of home financing, improving the quality of housing for moderate and lower-income groups, and stimulating the building industry. This meant establishing a new national priority of improving the design and efficiency of the American home while lowering its cost. This was achieved in large part through the Federal Housing Administration (FHA) established in 1934, which, through its approval of properties for mortgage insurance and publication of housing and subdivision standards, instituted a national program that would regulate home building practices for decades to come.¹⁶

¹⁵ Lucinda Eddy, "Visions of Paradise". *Journal of San Diego History*. Volume 1, Number 3 (Summer 1995).

¹⁶ Ibid

FHA's first publication of *Planning Small Houses* in 1936 featured five house types which offered "a range in comfort of living" while maintaining FHA's principle of "providing maximum accommodation within a minimum of means". The simplest FHA design, known as the "FHA minimum house", was designed for a family of three adults or two adults and two children and measured 534-624 square feet with a kitchen, a multi-purpose living room, two bedrooms and one bathroom. By 1940 *Planning Small Houses* provided a more flexible system of design based on expandability, standardization, and variability. The simple one story "minimum house" could be expanded as needed to accommodate growing families and design could be influenced by individual taste through the addition of simple architectural features and elements such as gables, porches, materials, roof types, windows and shutters.¹⁷ In the 1930's and 1940's, the "minimum house" found expression, both locally and nationally, in the Streamline Moderne and Minimal Traditional styles.



A Streamline Moderne house in Point Loma

Starting in the early 1930's Art Moderne or Streamline Moderne architecture overtook Art Deco as its simplified forms and minimal ornament expressed frugal depression times. In contrast to the highly ornamented buildings of the Art Deco style, Moderne structures were characteristically smooth walled and asymmetrical, with little unnecessary ornamentation and simple aerodynamic curves of concrete, plaster and glass block. Streamline Moderne architecture was heavily influenced by Cubism and the Modern movement that were developing in Europe in the 1930's. In addition, the style was influenced by industrialization, machines, and formed metal

elements including airplanes, trains, and boats. Architecture began to reinterpret these aerodynamic elements and take on their forms and details. In San Diego, examples of Streamline Moderne architecture occur as single-lot development by property owners who were interested in a modern aesthetic and are somewhat rare, especially in comparison to the Minimal Traditional style.

The Minimal Traditional style, also referred to as Cottage or Rambler, is a simplified no-frills interpretation of previous architectural styles that emerged in direct response to the Great Depression. Unlike Streamline Moderne, Minimal Traditional incorporated traditional detailing that people were accustomed to, including hipped roofs, wood shutters, and wood or stucco siding. The style flourished as a primary residential style due to the tremendous need for economical working-class housing in Southern California during the 1930s, 40s and early-50s. In San Diego, Minimal Traditional style houses were typically used as in-fill development in established subdivisions until the 1940's when they were massed produced in tracts to provide war time housing.



A Minimal Traditional house in Rolando

¹⁷ U.S. Department of the Interior, National Park Service, National Register, History and Education. *National Register Bulletin: Historic Residential Suburbs*, prepared by David L. Ames, University of Delaware and Linda Flint McClelland, National Park Service. 2002

The 1935 Panama-California Exposition

In August of 1933 local businessmen were persuaded that the remaining buildings from the 1915 Panama-California Exposition could be used as a nucleus for a second exposition in San Diego. The Century of Progress Exposition in Chicago was in its final year, and many of its exhibits could be easily transported to San Diego. It was hoped that the Exposition would serve to nourish the hope of tomorrow in the depths of the Depression. Richard Requa, who had come to define “Southern California Architecture” was named consulting architect for the 1935 Exposition, and was tasked with designing and building the Exposition in just a few short months.¹⁸

Several of the buildings from the 1915 Exposition, which had been designed to be temporary, had already been demolished; but many, primarily along El Prado, remained. Requa designed Spanish Village at the northeast end of El Prado in his trademark vernacular style. At the southwest end of the Exposition grounds in the Palisades, the former site of the U.S. Marine Camp and Parade Ground, Requa and his team would relate pre-Columbian Indian buildings and temples in the Southwest and Mexico to the modern era along the new Plaza de America. These buildings, including the Federal Building (Myan-inspired); the Hollywood Hall of Fame (Pueblo-inspired); the Palace of Electricity and Varied Industries; the California State Building; the Standard Oil Building and the Palace of Travel, Transportation and Water exhibit strong Streamline and Art Deco influences.¹⁹

The Ford Building, at the south end of the Plaza de America, was considered by many to be the Exposition’s architectural wonder. Designed by Walter Dorwin Teague, the 90-foot tower was designed to look like a gearwheel laid on its side. One of the most popular buildings at the Exposition, the Ford Building, once considered for demolition, is now the Aerospace Museum and listed on the National Register of Historic Places, and was the first Modernist resource designated by the City.²⁰



Courtesy of the San Diego Historical Society

The Exposition also included an exhibit by the Federal Housing Administration consisting of block after block of tiny, simply designed modern homes, complete in minute detail. Thirty of these turned over periodically, and, in their place, appeared “horrible examples of antiquated homes.” A display of 56 miniature model homes nearby, in a variety of styles and floor plans, was meant to stimulate the observer to buy such homes at a cost ranging from \$300 to \$7,000.²¹

Although not as successful or widely influential as the 1915 Panama-California Exposition, the 1935 Pacific-California Exposition represented a period of transition for San Diego from the romanticized Spanish Revival buildings which still graced the grounds of the Exposition, to the Art Deco and Moderne buildings along the Plaza de America. The 1935 Exposition offered the hope of a brighter future to a San Diego in the midst of the Depression, and displayed among its exhibits options for minimalist, low-cost housing which would become the standard for development in San Diego from the Depression through World War II.

¹⁸ Amero, Richard. “San Diego Invites the World to Balboa Park a Second Time”, *San Diego Historical Society*.
<http://sandiegohistory.org/calpac/35expo99.htm>

¹⁹ Ibid.

²⁰ Ibid.

²¹ Ibid.

The New Deal in San Diego

In the aftermath of the Great Depression, San Diegans were fortunate to have attracted several New Deal government projects that continued to soften the blow and kept the local economy moving. By 1935, thousands of San Diego's citizens were employed through New Deal programs such as the Works Progress Administration (WPA).²² The WPA was a federally-funded program designed to provide work for a limited number of unemployed Americans during the Great Depression by sponsoring projects.²³ Between 1935 and 1943, one-fifth of the nation's labor force worked on WPA projects.

The majority of WPA projects were based in the construction industry, with 75% involved in either the refurbishing or new construction of government buildings. The other 25% of funding was directed toward a wide range of projects, ranging from highway construction to art.²⁴

Control of the various WPA projects was regulated through local municipalities. From its onset, San Diego was instrumental in formulating and sponsoring projects that strengthened the city's infrastructure. San Diego County benefited greatly from WPA projects which left a permanent legacy of many fine buildings, structures, public art, and other projects throughout the region.²⁵

San Diego State University, then San Diego State College, was the recipient of WPA funds for both campus buildings and artwork. The construction of the Aztec Bowl at San Diego State University began in 1936. This monumental endeavor employed approximately 700 men who were responsible for, "breaking the big rocks into little rocks and digging out the entire [stadium]."²⁶ As recently as 2004, WPA funded murals dating from 1936 were discovered hidden behind ceiling panels at San Diego State University's Hardy Memorial Tower. These murals were designed for the entrance to the library at San Diego State, and were thought to have been destroyed during construction in the 1950's.²⁷



Aztec Bowl at San Diego State College, 1936.
Courtesy of San Diego State University.

Additionally, the Del Mar fairgrounds, the road to Palomar Observatory, the Ford Building at Balboa Park, and the San Diego Civic Center, now known as the County Administration Center, were all funded by the WPA.²⁸ President Roosevelt took a personal interest in the County Administration

²² Robert S. McElvaine, *The Great Depression* (New York: Times Books, 1993), 268.

²³ Lynne E. Christenson, Alexander D. Bevil, and Sue Wade. "San Diego State College Historic District: The Mediterranean Monastery as a College Campus.", <http://soap.sdsu.edu/Volume1/SDSCollege/college.htm>; accessed June 9, 2007.

²⁴ Ibid.

²⁵ Ibid.

²⁶ Iris Engstrand, Pat Finn, and Seth Mallios, "WPA Left Its Mark on San Diego" April 10, 2007, http://www.kpbs.org/tv/full_focus?id=7967; accessed May 31, 2007.

²⁷ Seth Mallios and Nicole J. Purvis. "Uncovering Local Art and Industry: The Discovery of Hidden WPA Murals at San Diego State University." *The San Diego State University Occasional Archeological Papers*. 2006, <http://soap.sdsu.edu/Volume1/WPAmurals/WPAmurals.htm>; accessed August 24, 2007.

²⁸ Ibid. Many of the buildings, such as the San Diego State University campus buildings, were designed in the Spanish Colonial Revival style. It was an attempt to reemphasize California's romantic past.

Center project and even toured the site when the project was in its planning phase. When an invitation to dedicate the building was extended to the President in 1938, he gladly accepted.²⁹ The building, designed by the team of architects William Templeton Johnson, Richard S. Requa, Louis J. Gill, and Samuel Hamill, was designed with moderne influences and reflected the city's economic optimism for its future.

The legacy of the New Deal and the WPA lingers in architecture throughout San Diego. In an attempt to reemphasize the romantic past of California, many of the WPA funded buildings were designed in the Spanish Colonial Revival style, such as many of the buildings on the campus of San Diego State University. However, the elegant lines and stylistic details of the County Administration building combine with its Spanish Revival inspired color palette to exemplify a unique hybrid style of Art Deco and Spanish Colonial Revival found throughout the City. Another example of this style is found in the design of Fire Station #4 at Island and Eighth Avenue, also a WPA funded building.



The San Diego Civic Center, now known as the County Administration Center, 1936-38. Courtesy of the San Diego Historical Society.

Aerospace Industry

The aerospace industry in San Diego began in 1910 when Glenn Curtiss brought his airplane to town and decided to open up an aviation school on Coronado Island. Shortly thereafter, Curtiss began training military personnel establishing the military's presence in San Diego. In 1922, T. Claude Ryan opened up a flying service which led to the opening of a manufacturing plant that developed some of the most creative designs in aviation history, including the *Spirit of St. Louis*, which carried Charles Lindbergh on his 1927 nonstop solo flight from New York to Paris.³⁰ However, the greatest impact to San Diego's aerospace industry was the transfer of Consolidated Aircraft.

On October 20, 1935, San Diego took a giant step towards industrialization and inaugurated the city's Golden Age of the aerospace industry when Consolidated Aircraft president Reuben H. Fleet transferred his plant, \$9 million dollars in contracts, and 800 employees from Buffalo, New York to San Diego.³¹ In His dedicatory address, Major Fleet noted that,

"We have now \$9 million of unfilled orders which will occupy the new plant at 80% capacity on a one-shift basis for a year and a half. We have 874 employees now, should have 2000 within six months and about 3000 next summer....Our directors seriously questioned the advisability of moving here [to San Diego] because we were in the valley of the world's worst depression. Finally we made up our minds to have faith in the future...."³²

²⁹ Dennis Sharp. "Guide to the Public Records Collection of the San Diego Historical Society." *The Journal of San Diego History*. Volume 47 No. 1 (Winter/Spring 2001), <http://www.sandiegohistory.org/journal/2001-1>; accessed June 1, 2007.

³⁰Katrina Pescador and Alan Rega, *Aviation in San Diego*. (Charleston, SC: Arcadia Publishing), 7.

³¹ Engstrand, Finn, and Mallios.

³² Wagner, 182-183.



Consolidated Aircraft workers during the war. Courtesy of the San Diego Historical Society.

With the manufacturing operations in San Diego getting underway, Consolidated Aircraft received one of its largest and most important contracts by the Navy - 60 twin engine PBV-1 patrol bombers.³³ Agents were sent throughout the Southwest to recruit more workers. Construction of plant additions was underway almost immediately. The tremendous expansion of Consolidated Aircraft facilities (still existing along Pacific Coast Highway, north of Lindbergh Field) and employment brought parallel growth and problems to the entire city with the greatest need being family housing. The aircraft industry soon became to San Diego what the Model-T had been to Detroit.³⁴

By the end of the Depression, 9,000 employees worked for Consolidated. And by 1941, Consolidated Aircraft boasted 25,000 workers on its payroll. The city would receive thirty-five percent of California's aircraft contracts and had the highest per capita share of war contracts in the state.³⁵ The contribution of the aircraft industry to San Diego's economy was now as large as that of the military.

THE WAR YEARS (1939-1945)

Military Build-Up & War Boom

By the end of the 1930s, tensions on the international scene deepened. The invasion of Poland in September 1939 by Adolf Hitler triggered the beginning of World War II in Europe. President Franklin D. Roosevelt recognized the need for continued expansion of the nation's defense system and a new wave of activity commenced at bases around the world and in bases within the city. The bombing of Pearl Harbor on December 7, 1941 increased the activity to an all time high as the nation entered World War II. The bases on the West Coast, specifically San Diego, became the launching points for the Pacific fleets and assumed major strategic importance.

³³ Ibid, 185.

³⁴ Davis, 59.

³⁵ Engstrand, Finn, and Mallios. 156.

New recruits swelled the ranks of the military and within a very short time, there were thousands of new sailors to train, house, and send to the war zones. New construction and expansion of existing bases helped to alleviate overcrowding using funds from the 1941 Appropriation Act passed by Congress to address defense needs. At the Naval Training Center, the Navy expanded their facilities to accommodate 10,000 more men. One hundred forty-nine buildings were constructed of temporary and semi-permanent designs using concrete and stucco. By the end of the war, nearly 300 temporary wooden frame and stucco buildings were completed.

TABLE 1: SAN DIEGO MILITARY BASES*	
ESTABLISHED	NAME
1899	Fort Rosecrans
1906	Naval Radio Station
1910	Naval Air Station, San Diego,
World War I	Camp Kearney
1914	Naval Radio Station, Chollas Heights
1917	Naval Auxiliary Air Field, Brown Field
1921	11 th Naval District
1921	Marine Corps Recruit Depot
1922	Naval Hospital, San Diego
1923	Naval Training Station (Center)
ca. 1939	Camp Gillespie
1940	Camp Callan
1940	Camp Elliott
1941	Fort Emory
1941	Naval Auxiliary Air Facility, Del Mar
1942	Camp Pendleton
1942	Naval Auxiliary Air Field, Ream Field
1943	Amphibious Training Base
1946 & 1952	Naval Air Station, Miramar



Camp Callan, ca. 1943, near La Jolla.

*California State Military Museum. "California and the Second World War: San Diego Metropolitan Area During World War II."; <http://www.militarymuseum.org/SDWW2.html>; accessed June 11, 2007.

The military also began to temporarily lease public and private properties for the war effort, such as Camp Callan near La Jolla. Camp Callan was built in November of 1940 as a Coast Artillery Corps replacement training center for new inductees. By 1942, the post had over 297 buildings, covered 23 blocks, and included five post exchanges, three theaters and five chapels. About 15,000 men went through a 13 week training cycle with a strong emphasis on modern coast artillery and anti-aircraft defense weapons. The Anti-Aircraft training program was moved to Ft. Bliss, Texas, in 1944 and Camp Callan was declared surplus in November 1945. Most of the buildings were purchased by the city of San Diego and sold for salvage.

Defense Housing

San Diego's population soared due to a massive influx of military personnel and defense workers eagerly seeking jobs in the rapidly expanding defense industries during the war years. By 1940, one out of every four San Diegans was employed by a federal agency, not counting military personnel. In 1940 alone, 50,000 aircraft workers migrated to San Diego. Industry recruiters were seen throughout the country. Consolidated Aircraft's recruiters began looking initially in neighboring states but soon moved eastward towards the Mississippi and Ohio valleys for defense workers to man the factories. In 1941, Consolidated Aircraft employed 17,000 men, thirty-two percent of the male wage earners in

San Diego. Four out of five of these workers were newcomers to the area. Most of them came alone and as soon as they were established in their jobs, they sent for their families.³⁶

From the spring of 1940 through the summer of 1943, San Diego's growth far outpaced its ability to provide services and sufficient housing for the many thousands of war industry workers streaming in from every state in the union.³⁷ Between 1943 and 1944, San Diego's permanent and temporary population had reached nearly half a million. Moreover, according to the Chamber of Commerce's 1945 Industrial and Commercial Survey, the labor force of the city increased 62% from 88,140 in 1940 to 142,590 in 1944.³⁸ The impact of the population growth affected housing, transportation, and schools.

Existing housing was filled to capacity. Temporary housing in the form of donated trailers from the Farm Security Administration and old city trolley cars began to occupy areas such as Mission Valley, which was mostly agricultural at this time. Other amenities such as bath, toilet and laundry facilities were usually located in a shed at the center of the campsite. Still, the housing needs were not immediately solved. Many workers and military personnel and their families were often "forced to sleep in autos, abandoned rail cars, all-night movie theaters, or share beds in shifts."³⁹



Old Trolley cars lined up at the foot of Presidio Hill renting for \$30 a month. Courtesy of the San Diego Historical Society.

The City attempted to assist in the search for homes by developing a Defense Housing Commission which listed available vacancies within the area. The City also lifted ordinances against rooming houses in residential zones, but nothing could meet the continuous immigration of defense workers.



Home Planning Institute Linda Vista meeting. Courtesy of the San Diego Historical Society.

Finally, in 1940, the Federal government passed the Lanham Act, which appropriated \$150 million to the Federal Works Agency to provide massive amounts of housing in congested defense industry centers. The development of defense housing units within the city would be located in undeveloped areas both east and north of the city's downtown. Linda Vista, which was once an olive grove, became known as Defense Housing Project No. 4092 and was the largest single defense housing project and the largest low-income housing development in the world at the time it was built. Its location was convenient, located not far from the Marine Corps Recruit Depot, Naval Training Center, Consolidated Aircraft, and Downtown San Diego.

³⁶ Mary Taschner, "Boomerang Boom: San Diego 1941-1942" *Journal of San Diego History*. Volume 28, Number 1. (Winter, 1982), www.sandiegohistory.org.

³⁷ Christine Killory, "Temporary Suburbs: The Lost Opportunity of San Diego's National Defense Housing Projects." *The Journal of San Diego History*. Volume 39, Numbers 1-2. (Winter-Spring 1993), 33.

³⁸ Chamber of Commerce. "Summary of Industrial and Commercial Survey City of San Diego and San Diego County." Volume 1, Report No. 4072. March 31, 1945.

³⁹ Ibid, 61. Also, Mary Taschner, "Boomerang Boom: San Diego 1941-1942." *The Journal of San Diego History*. Volume 28 No. 1 (Winter 1982), <http://www.sandiegohistory.org/journal/82winter/boom.htm>; accessed June 12, 2007.

Construction began on March 5, 1941 for an estimated 3,000 dwelling units. Because of the urgent need for the homes, the contractors, the McNeil and Zoss Construction Companies, were placed under a contract period of 300 days. To accomplish the tremendous task of building a complete community for 13,000 people in such a short time, the builders adopted mass production methods.⁴⁰ Assembly line techniques were carefully choreographed by sequence of trades in order to complete the project within schedule.⁴¹ The project was basically split into eight sections with several hundred units within each section. Work followed an assembly line where construction of each house was divided into forty-five operations from (1) surveying to (45) window shades. Many parts of the buildings were pre-fabricated before being trucked to the building sites. At the peak of production, enough materials were delivered so that forty houses a day could be completed.⁴² As a result of the pre-fabrication and mass production techniques used by the builders, Linda Vista became the City's first subdivision built primarily in the Minimal-Traditional style popularized by the FHA during the Depression.



Linda Vista defense housing project showing unpaved roads and commuters, 1941. Courtesy of the San Diego Historical Society.

The world's largest low-cost modern housing development was carefully planned to meet every contingency. The gently rolling topography allowed each house to be placed so that it would have a view of the natural vistas. Landscaping was planned to provide privacy for the tenants as well as natural beauty. A complete new water and sewer system was installed to supply the needs of Linda Vista. Site layout allowed a complete segregation of cars and pedestrians in greatest density areas. School, hospitals, parks, stores and services of all kinds were planned at the center of the new community. Linda Vista would be self-sufficient in all aspects.⁴³

Because of the long delays in getting other defense housing programs underway, there was little built before rationing created widespread shortages of essential materials. By the summer of 1942, the opportunity to build permanent housing developments where the need was the greatest had been lost. Panic set in and temporary or demountable housing was perceived as the only option. The Public Building Administration was criticized for "erecting these barrack-like structures inconsistent with the general architectural standards of the locality." Architectural standards aside, between 1940 and 1943, San Diego increased its supply of housing units by more than thirty percent.⁴⁴

Because the Lanham Act stipulated that all war housing units had to be either sold or demolished immediately after the war, there was every incentive to build quickly and cheaply. But as demobilization got underway, and returning soldiers sought decent, inexpensive housing, pressure to

⁴⁰ Taschner, <http://www.sandiegohistory.org/journal/82winter/boom.htm>; accessed June 12, 2007.

⁴¹ Killroy, 38.

⁴² Ibid. Davis, 62.

⁴³ Ibid.

⁴⁴ Killroy, 40.

save the temporary structures grew. In 1945, despite the official insistence that defense housing be razed as soon as the peace treaty was signed, Congress authorized its reuse by returning veterans. Over five thousand dwellings were automatically reclassified from temporary to permanent so they could be sold and relocated in unincorporated areas of San Diego County, where the building codes were less restrictive or nonexistent. Some of the demountable housing was partially refurbished and retained for further use.⁴⁵ Linda Vista structures remain essentially as built, many intact but in various levels of maintenance.

POST WAR SAN DIEGO (1945-1960)

Case Study House Program

In the years following World War II Contemporary or Modern design would become a widely used architectural building style. This trend was less economically driven and more design based, largely influenced by the Case Study House Program, sponsored by Arts & Architecture Magazine, based in Los Angeles. Launched in 1945, the objective of the program was to publicize the design and construction of eight houses, designed by nationally recognized architects J.R Davidson, Sumner Spaulding, Richard Neutra, Eero Saarinen, William Wilson, Charles Eames, and Ralph Rapson. The houses were to be designed within a specified budget, and the architects were instructed to create “good” living conditions with the unique climate and terrain of Southern California in mind.

The aspect of the Case Study House Program that was perhaps most influential on the development of Modern Architecture in San Diego was the requirement that the architecture be “contemporary.” The announcement for the Case Study Program in the January 1945 issue of Arts & Architecture magazine states:

“We are quite aware that the meaning of ‘contemporary’ changes by the minute and it is conceivable that each architect might wish to change his idea or a part of his idea when time for actual building arrives.”⁴⁶

The “contemporary” style that gained widespread popularity as a result of the Case Study House Program featured indoor/outdoor living spaces with large patios; open, free-flowing floor plans, liberal use of glass; simple, economical structure and materials; and incorporated conveniences such as low maintenance materials and landscape.

The success of the Case Study House Program arguably exceeded the expectations set forth by Arts & Architecture. The program continued for the life of the magazine, until 1967. Twenty-three of the thirty-six Case Study designs were built, the most recognizable being Case Study House #8, designed by Charles and Ray Eames as their residence in Pacific Palisades.



View of Case Study Triad House C from Triad House A, designed by Killingsworth, Brady & Smith in 1959. Courtesy Julius Schulman Photography Archive, J. Paul Getty trust.

⁴⁵ Taschner, <http://www.sandiegohistory.org/journal/82winter/boom.htm>. Also Pourade, *City of Dreams*.

⁴⁶ Goldstein, Barbara, Ed., *Arts & Architecture: The Entenza Years*. (Cambridge, MA: MIT Press, 1990), 54.

In the San Diego region, three Case Study Houses were built. Known as the Case Study Triad Houses, these Post and Beam residences were completed in 1959 by Killingsworth, Brady and Smith as a small cul-de-sac development in La Jolla. Post-and-Beam is a highly individualized method of construction in which the structural framing consists of load bearing beams supported by columns rather than solid bearing walls, which allowed for expansive use of glass along the perimeter of the building where one would normally find an opaque wall. The architects used the natural slopes and landscape as well as the orientation of the structures to provide views and indoor/outdoor living opportunities, while still maintaining a level of privacy.

The long life of the Case Study House Program and idea that that contemporary architecture is appropriately matched to the Southern California climate and post-War lifestyles, is evidenced by the wide range of Modern residences and buildings, specifically of the Post and Beam sub-style, which were built in San Diego during the post 1945 Modern era.

Suburbia

Starting with the end of World War II, San Diego experienced a period of continued population growth as millions of returning veterans and defense workers began to settle permanently in the area.⁴⁷ Between 1940 and 1950, the population had increased dramatically in San Diego. According to the 1940 census, San Diego's population reached 203,341 and by 1950, the population increased to 334,387.

The colossal demand for new homes challenged builders to get the housing product out as quickly as possible at an affordable price. As a result of this high demand, large suburban tracts of repetitive, quickly erected houses emerged on the fringe of the city limits.

Residential tract building in San Diego began prior to World War II with builders constructing small clusters of modest Minimal Traditional style homes in and around previously established neighborhoods. The homes were small and affordable with simple floor plans. With the war years came labor and materials shortages causing a relative plateau in residential home building in San Diego and throughout the country. Following WWII residential tract building in San Diego quickly rebounded with rapid population growth and government programs established to assist working class families and veterans to participate in the American dream of homeownership. The San Diego Union reported records in housing construction almost every year from 1948 to 1965 and the majority of San Diego's new housing stock came in the form of tract development.

The state of postwar housing demand and government policies brought about a change in the role of the developer in San Diego. During the pre-war years, a developer bought land, provided utilities and infrastructure, and sold it in parcels to individuals. The new homeowner would then hire an architect to design their custom home. The Housing Act of 1949 made it profitable for the developer to build the multiple houses from stock plans and circumvent architectural services altogether. As a direct result, the suburbs were created as communities of 300-400 nearly identical homes.⁴⁸

⁴⁷ The San Diego Chamber of Commerce's 1952 "Housing Report on the San Diego Metropolitan Area" attributes the increase of the city's population to the expansion of the aircraft industry and the navy. Oscar Kaplan. "A Housing Report on the San Diego Metropolitan Area" Prepared for the San Diego Chamber of Commerce, August 1952.

⁴⁸ Friedman, 136.

Tract communities are recognizable in that they are generally homogenous in design, creating clusters of similar houses having the same basic architectural detailing, scale, setting, and style around a contrived, usually curvilinear, street layout. Small post-war tract developments generally consisted of several residential lots purchased and developed by a single builder. Builders offered a variety of models in various styles, configurations, and sizes. Larger tracts were frequently developed by more than one builder and clustered around shared community amenities such as shopping centers, religious buildings, and schools. Examples of some prominent developers of tract subdivisions in San Diego include:

Early Tract Developers ca. 1947-53	
Developer	Communities
Dennstedt Company	College Area, Rolando, Rolando Park
Chris Cosgrove	College Area, Rolando, Rolando Park
Lincoln Homes	Rolando, Rolando Park
Larry Imig	SE/Valencia Park
Dass Construction	Webster/College Area
Harmony Homes [precursor to Drogin]	Ridgeview/College Area
O D Arnold	Oak Park/Webster-Furlow Heights
Brock Construction	College Area
Clifford O. Boren Co.	Redwood Village/Darnall, Oak Park/Webster
American Housing Guild	Rolando Park
Tract Developers ca. 1953-60	
Developer	Communities
Clairemont Company	Clairemont
Birmingham Development Co	Fairmount Park
Burgener-Tavares	Clairemont
Bollenbacher-Kelton	Allied Gardens, Emerald Hills
Drogin Construction	Oak Park/Webster, College View Estates, Del Cerro, Pacifica
Jackson-Scott	Rolando, Oak Park, Pt. Loma, Del Cerro
Hobart Homes	Lake Murray, Glencliff-Valencia Park
Solomon Building Co.	Twain Heights-Allied Gardens, Sears Heights & Regency Park-Valencia Park
Tavares Development Co	San Carlos
Princess Homes	San Carlos
Del Webb	Clairemont
American Housing Guild	Kearney Mesa, San Carlos, Mission Village
Cinderella Homes	Clairemont, San Carlos
Kahn Builders	University City

Homeownership doubled in the post-War years, in large part because of federal assistance. The Federal Housing Authority, established during the Depression to insure 20-year mortgages, was joined in 1945 by an even more generous program for veterans. The Servicemen’s Readjustment Act—The GI Bill of Rights—authorized the Veterans’ Administration (VA) to oversee a package of benefits (later extended to Korean War vets as well) that included federally insured mortgage loans with no down

payment and 30 years to maturity.⁴⁹ The VA made it possible for veterans to buy a house in the suburbs. In each of the years between 1947 and 1957, the percentage of houses sold with VA or FHA mortgages ranged from just under 40% to more than 50%.⁵⁰ Both agencies concentrated their investment on new buildings in the suburbs, while ignoring the city's older core. Because of this investment into suburban development, most architects focused their attention on development of suburban house prototypes, schools, and shopping centers, rather than on core infill projects.

The significance of the GI Bill to the housing industry was directly related to specific guidelines that were set for qualifying houses including the price range of the affordable postwar house between \$6,000 and \$8,000 and the range in size to between 800 and 1,000 square feet. In addition, the government also dictated a modest house style and form, furthering the emergence of the conservative Minimal Traditional style residence. The restrictions drove architects and builders to experiment with cost-reduction strategies.⁵¹ In turn, these tract homes were sold to first time buyers as simple, bare-bones structures requiring about six weeks to complete - less than half of the pre-war construction time.⁵² Although the style of most houses followed safe, non-controversial styles and floor plans, some integrated minor flourishes derived from the Post and Beam style, or from the lingering International and Moderne influence.

Because housing was now affordable, suburbanization progressively cut across lines of social and economic class extending to the working classes. To many Americans especially after World War II, home ownership became equated with the attainment of middle-class status. The central motivation of suburbanization was the desire of Americans to own a single-family house in a semi-rural environment away from the city -what would become the American dream.⁵³ The 1949 Housing Act further accentuated this objective and called for "a decent home and suitable living environment for every American family".⁵⁴ Advertisements around the city began to emphasize family values and upward status mobility such as this ad for the homebuyer to "Move up to Del Cerro" which was a "Real family center...a kind of living that has been planned...for a family like yours." This social status drive was so strong, it diminished any design efforts on innovative housing or apartment concepts that existed in the pre World War II era.



1953 San Diego Union advertisement for Del Cerro.

⁴⁹ Massey, p. 89.

⁵⁰ Thomas Hine, *Populuxe* (New York: Knopf, 1987), 42. Also refer to David L. Ames and Linda Flint McClelland, *National Register Bulletin: Historic Residential Suburbs* (Washington D.C.: National Park Service, 2002), II-5.

⁵¹ Avi Friedman. "The Evolution of Design Characteristics During the Post-Second World War Housing Boom: The US Experience." *Journal of Design History*. Vol. 8 No. 2, 1995, p. 131.

⁵² Thomas Hine, *Populuxe* (New York: Knopf, 1987), p. 42.

⁵³ Aimes, p. III-1.

⁵⁴ Friedman, 136.

As San Diegans began to settle in, developers began to phase out the simple tract house of the mid to late 1940s in favor of new and elaborate models which could attract new, more discerning buyers with a series of options and upgrades. By the 1950s, the basic box had evolved as builders advertised a variety of styles including Tract Ranch, Split-Level, and Contemporary. Traditional tracts gave way to larger lots, lower and more horizontally oriented structures, and groupings of different shapes, planes, materials, colors, and textures. Rather than offering just one or two models, the typical developer would showcase four or five, and each of these was available with various options that would add greater variety, and higher costs. In tracts of the 1950s and 1960s, the basic “model” floor plan was frequently architect designed. The plan was then sold to a developer who would add “custom” features such as fireplaces and swimming pools, to the buyers. As the economy improved, so did the amenities of the individual homes. Most now emphasized two car garages, proudly oriented toward the street.

The Tract Ranch style was the dominant American single-family residential building type from the mid-1950s through the 1970s in San Diego and around the country. The Tract Ranch style was inspired by the sprawling Spanish haciendas scattered throughout Mexico and Southern California in the 1800s, but shrunken to individual 1/8 - 1/4 acre lots. By the 1950s builders were looking for a new home type to compliment the relaxed outdoor-centered lifestyles of Southern California. The hacienda floor plan was adapted for modern living with features like open floor plans and indoor-outdoor courtyards. Cliff May built hundreds of Tract Ranch style homes in the Los Angeles area and the publication of “Western Ranch Houses by Cliff May” by *Sunset Magazine* in 1958 further popularized the style.

Contemporary tract homes represented a growing sophistication of the residential home buyer and an increasing public demand for housing that reflected the latest styles. Unlike Minimal Traditional or even Tract Ranch style homes, these Contemporary homes were not rooted in traditional detailing or materials. They employed the latest styles and materials including such modern features as interior courtyards, aluminum framed windows, sliding-glass doors, and attached carports or garages. Some tract communities included planned landscapes for model units and community spaces. The landscape style was as modern as the homes, featuring junipers and clustered palms with lava rock and seeded aggregate paving.

Local builders of Contemporary style tracts included Drogin Homes and Chris Cosgrove. Designers included noted architects such as Palmer and Krisel who collectively produced several tracts scattered around San Diego from the beach to Del Cerro. Notable examples of Contemporary tracts in San Diego include J. Herbert Brownell’s row of 17-foot wide “Compact Houses” in Pacific Beach and William Kesling’s La Jolla and Ocean Beach tracts.

Split level houses became popular in the mid-1950s as a response to the shrinking availability of flat residential building lots. In general, Split-level houses are a variation of the Contemporary or Ranch styles. They retain the characteristic horizontal lines and low-sloped roofs but integrate a two-story portion. The garage is usually prominent, front-facing, and attached. Floor levels are usually arranged with the garage and utility rooms at the lowest level, family living spaces and kitchen on a mid-floor wing, and bedrooms or private spaces on the upper level above the garage. The concept became popular as a means of limiting grading. The *San Diego Union* includes advertisements for split-level residences as early as 1953 and the floor plans remained popular through the 1970s. Split-

Level residences can be found scattered around San Diego in previously established neighborhoods such as Point Loma, Mission Hills, Kensington, and Rolando which offered gently sloping in-fill lots.

Perhaps the most advertised and well known development in San Diego during the 1945-60's era was Clairemont.⁵⁵ In 1950, the La Jolla-based Lou Burgener and Carlos Tavares developed a 1,000 acre tract-home community on Morena Mesa. Second in size to Long Island's infamous 17,000-unit Levittown, Clairemont's planning and design was a master planned series of neighborhoods that included curvilinear streets, landscaping, shopping centers, schools, parks, churches, and other amenities.⁵⁶ Burgener and Tavares hired local architects Harold Abrams, Benson Eschenbach, and Richard George Wheeler to design 20 plans for the first 500 homes built at the southern portion of Clairemont. Many of the houses featured spacious floor plans, large picture windows, fireplaces, and the latest in kitchen built-ins.⁵⁷ Later phases used very similar Tract Ranch and Contemporary designs, creating the tract home style ubiquitous in San Diego.



The development of Clairemont, April 18, 1953.
Courtesy of the San Diego Historical Society.



San Diego Union advertisement,
October, 1950.

Another major San Diego suburban development was Allied Gardens, which was developed between 1953-1957 by William Bollenbacher and Louis Kelton along the eastern foothills of Mission Valley.⁵⁸ The neighborhood was a two-time recipient of the National Association of Home Builders Award for its "outstanding character and highest standard in neighborhood development practices." Houses here typified a variation of the ranch-style home with multiple upgrades including a two-car garage, perfecting the Tract Ranch style.

⁵⁵ Lucinda Eddy. "Visions of Paradise: The Selling of San Diego." *The Journal of San Diego History*. Volume 41 Number 3. (Summer 1995), 229.

⁵⁶ Clairemont got its name from Tavares' wife, Claire.

⁵⁷ Eddy, 229.

⁵⁸ Both communities reinstated segregation practices as seen in earlier subdivisions in San Diego such as Kensington, Talmadge, and Loma Portal. It was not until the development of the Emerald Hills subdivision (around Highway 94) that allowed homeownership to African-Americans.

The design and production of housing during the postwar years changed the entire housing industry and architectural landscape of San Diego as we see it today. Although demand was high and the homebuilding industry strove to meet the demand, federal incentives were still needed in order for the common family to obtain their goals of homeownership. The development of suburban neighborhoods was not possible without the aid of the federal government and the influence of the automobile; which, facilitated by the expansion of the freeway system, enabled builders and homeowners to reach areas further north and east of downtown, creating dozens of communities along the periphery with their own commercial strips and shopping centers.

Automobile and Freeways

Another dramatic stage of suburbanization in the United States that followed World War II was the automobile and the development of the highway system. At the beginning of the 20th century, automobiles were a novelty only enjoyed by the very rich. Most Americans contented themselves with either using the horse and buggy or taking the railroads when they needed to go on long trips. Getting around in large cities was fairly easy due to comprehensive networks of streetcars and/or subways. The move of the middle class to the suburbs after World War II was coupled with a desire for new cars.



Highway 395 and 80 (now Highway 163 and Interstate 8) Mission Valley interchange, 1948. Courtesy of California Highway and Public Works.

The prosperity of the 1950s created a boom for automakers. Between 1945 and 1955, the number of cars on the road doubled. By 1958, about 70 percent of all American families owned an automobile, up almost 20 percent from the beginning of the decade. The end of the 1950s saw some 50 million cars on America's roads, or one automobile for every 3.58 persons.⁵⁹ Almost overnight a new category of worker emerged: the automobile commuter.

By 1950, most roads in the United States proved inadequate to handle the increase of automobile traffic. The picturesque parkways of the 1930s, designed for recreational driving, no longer met transportation needs. But the freeways and expressways of the 1950s, dedicated to speed, and getting from one place to another very quickly, moved millions more efficiently. In 1954, the Federal-Aid Highway Act laid the groundwork for a massive system of modern roads, but set aside insufficient monies. An expanded version of the legislation came in 1956 called the Interstate Highway Act. It provided \$25 billion for construction fees, 90 percent of which would be federal funding, the money coming from gasoline and road use taxes, and the remaining 10% from the states. The plan mandated the development of some 41,000 miles of new highways.⁶⁰

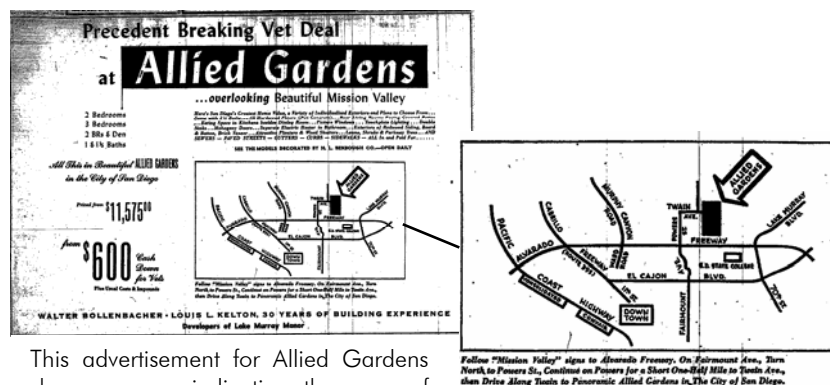
Freeway planning came to San Diego as early as 1941 in order to provide easier access between downtown and the harbor beginning with the Highway 395 (later renumbered to 163), a seven mile

⁵⁹ William H. Young and Nancy K. Young. *The 1950s*. (Westport, CN: Greenwood Press, 2004), 247.

⁶⁰ Young, 248-249.

state highway through Cabrillo Canyon which provided a cross-town artery from the city's center through Mission Valley and with access to Linda Vista and Kearny Mesa.⁶¹ The highway included a large landscaped belt with 500,000 plants of 28 varieties, which divided the highway.

As early as 1949, the San Diego Union reported of highway improvements. According to the article, the improvements were "designed to expedite travel on US 395 to the north and US 80 to the east."⁶² Other highways included the "Coast Highway" 101 which linked San Diego to Los Angeles and beyond, and Highway 94 eastward.



This advertisement for Allied Gardens shows a map indicating the ease of travel to and from the subdivision and

Many developers used maps within their advertisements to show not only access ways but also the proximity to workplace and downtown as seen below. The following advertisement and enlarged map for Allied Gardens subdivision illustrates the ease of the daily commute. This was a major selling point in a time when the daily commute was becoming commonplace.

Commercial Strips and Shopping Centers

The development of the commercial strip and shopping center was heavily influenced by the expanding highway network, the move to suburbia, rising expectations for living standards, easy credit, and the mass distribution of commercial goods.⁶³ Following the rationing and hardships of WWII, post-war prosperity enabled Americans to resume their love affair with the automobile and use it to inspire a new cultural landscape. Because of the increased mobility afforded to car owners, cities became less densely concentrated, less pedestrian and less mixed-use, and more prone to residential sprawl. More people opted to live on the periphery rather than in downtown centers, which were perceived to be crowded and blighted.



Clairemont Square shopping center, ca. 1959. Courtesy of the San Diego Historical Society.

Because of tremendous population growth from GI's stationed in San Diego who remained here with their families after the war, San Diego was an accelerated example of the typical postwar growth pattern. Its suburbs were developed on former agricultural lands located on the outskirts of the

⁶¹ Pourade, chapter 4.
⁶² "Work to Begin on Highways Improvements." *The San Diego Union*. January 9, 1949.
⁶³ Carol Rifkind, *A Field Guide to Contemporary American Architecture*. (New York: Penguin Books, 1998), 315.

original town. Suburban tracts filled in the farm land and natural buffers that used to separate towns, which started to blur together. The routes linking downtown to the suburbs became dotted with businesses featuring large private parking lots and drive-in, drive-thru, or drive-up services that offered convenience to customers with cars.

Buildings in these shopping centers took on a Contemporary style, with minimal architectural detailing on the wall surfaces and large glass storefronts that served as display cases for the salesroom beyond.⁶⁴ Signage for street front commercial buildings in the Contemporary style was generally large, with bold free-standing letters attached to building façades that were frequently lighted in order to attract passing motorists. For Contemporary buildings with private parking lots such as grocery stores, signage was frequently taller and rose above the building itself, serving as a beacon in large parking areas. This historic trend can be observed along El Cajon Boulevard in North Park and the College Area, Washington Street in Mission Hills, University Avenue in Hillcrest and on Rosecrans Boulevard in Point Loma as well as throughout the commercial areas of beach neighborhoods such as Mission Beach, Pacific Beach, Ocean Beach and La Jolla.



Established in 1949, Rudford's Restaurant, a 24-hour diner on El Cajon Boulevard in North Park, still maintains its original exterior and eye-catching neon-sign.



Contemporary style retail shop on Washington Street in Mission Hills. The horizontal floor plan is accentuated by the deep roof overhangs and continuous floor-to-ceiling glass storefront.

In some cases, architects infused the new American commercial strip with a strong dose of vitality and playfulness. The Futurist or Googie style of Modern architecture began after World War II as Americans became entranced with technology and the space age. (The name "Googie" comes from the well-known coffee shop in Los Angeles named Googies which was designed by renowned Modernist architect John Lautner in 1949.) At that time America was also being transformed by the car culture. As automobile use increased, roadside architecture evolved. It was intended to attract the consumer with bright colors, over-sized lighted signage, and exaggerated forms. In San Diego, this whimsical approach to commercial architecture is captured best in Googie architectural styles such as The Flame or the original Jack-in-the-Box restaurant, both in Hillcrest, that typify the exuberance and optimism of the times.

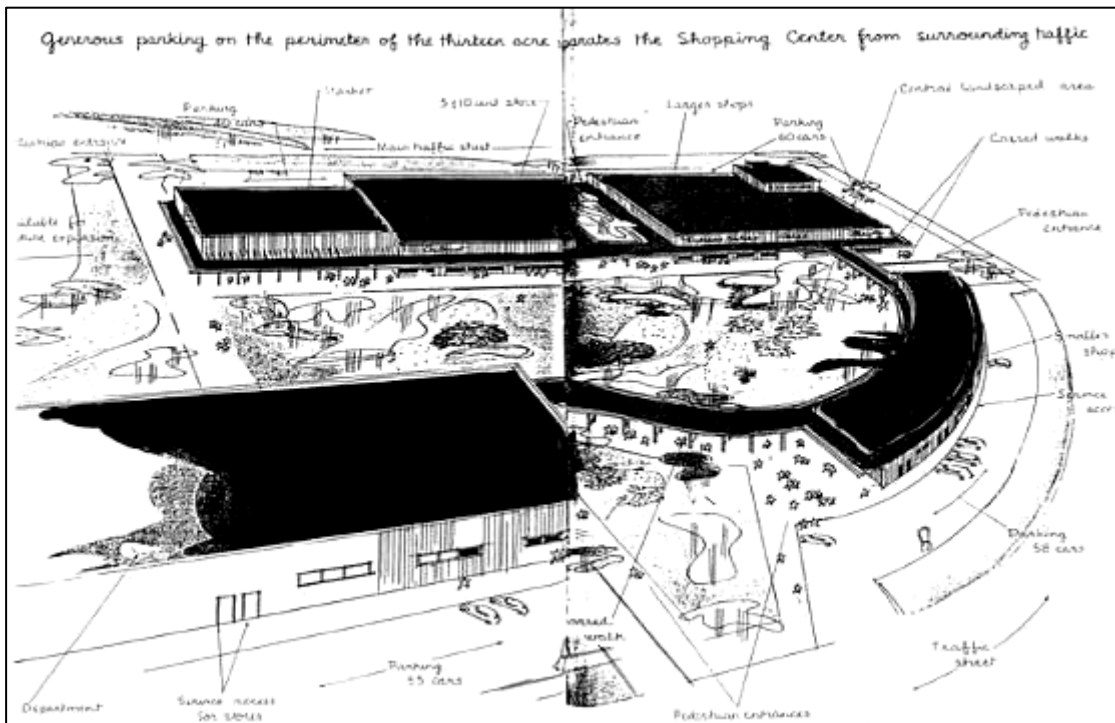
The success of businesses along "the strip" was predicated on their ability to capture the attention of the motorist and to elicit an emotional response while he or she traveled along at fairly high speeds. Eye-catching neon signs and unusual buildings "as billboards" were key to visibility along the vast, undefined spaces of roadsides and parking lots. The pedestrian scale became secondary as shopping

⁶⁴ Richard Longstreth. *The Buildings of Main Street: A Guide to American Commercial Architecture*. (Walnut Creek, CA: Altamira Press, 2000)

centers and streetscapes were designed for the post-war automobile culture. While commercial corridors in San Diego represent a range of periods, visibility appeared to have been a primary consideration throughout San Diego's pre- and postwar years. Modern coffee shops, car dealerships, gas stations, and other roadside businesses used large windows to create transparent facades that could be illuminated at night and serve as beacons.

Dynamic shapes in roadside architecture echoed a sense of motion that suggested, among other things, the promise of speedy service. Such dynamism was achieved through appliqué such as large signage and variations in framing such as large windows, "eyebrow" overhangs and prominent parabolic rooflines that gave the illusion of size and a better chance to be seen by potential customers. As entrepreneurs hastened to become a part of the post-war boom, these buildings became ubiquitous to commercial strips.

While new suburban developments still attempted to be self contained, the primary mode of mobility was by car, not by public transit or by foot. As a result, neighborhood markets and corner stores were not incorporated into these suburban developments. Instead, one central shopping center emerged as the primary commercial location for the community. One of the earlier developments of a community-based shopping center in San Diego was in Linda Vista. The 1943 Linda Vista Shopping Center was built by the Department of Treasury for the government housing project of Linda Vista that served Reuben Fleet's Consolidated Aircraft workers in World War II. It was one of the first shopping centers designed as a unique space, separate from the streets and the houses, with the shops ringed by parking. Similar shopping centers would be developed during World War II for defense housing projects, such as Westchester in Los Angeles and Willow Run in Detroit. San Diego suburban neighborhoods would develop similar centers such as those in College Grove, Chula Vista and Clairemont. Later, these shopping centers would be designed as stand-alone commercial centers, without associated residential developments. These shopping centers were dependent only on visibility from the highway.

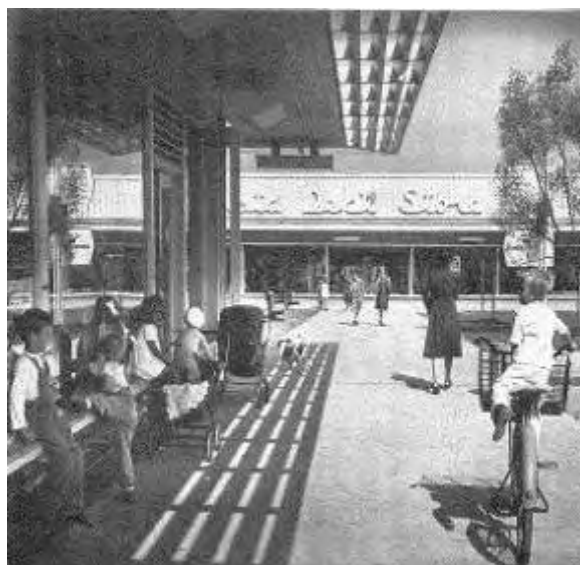


Linda Vista Shopping Center. Courtesy of the San Diego Public Library, California Room.

Regional shopping centers, or malls, were originally located in largely undeveloped areas. They were isolated from their surroundings, accessed only from main arterial roadways, and often created their own environment. Signage and large expanses of parking became more prominent than the architecture. The automobile became the deciding factor in much of the design in terms of egress through the mall. "Never before had the design of parking been so complicated or so significant a component of site planning."⁶⁵ The range of goods, easy access, and convenient parking all contributed to more families shopping together at suburban malls rather than typical downtown or main street shopping districts.

In addition, the inward orientation of the regional malls enhanced the reputation for these designations because they were so different than the downtown area. "Once divorced from their cars and walking amid what seemed like an entirely different world, consumers tended to spend greater blocks of time meandering, meeting friends, having meals, and buying goods."⁶⁶ The inward orientation of mall buildings resulted in minimal distinctive architectural features. Instead, the design of the structures took on the look of a walled city, the design focused on the use of large massing and prominent signage to attract passing motorists to stop, park, and come inside.

However, because of the site planning concerns, large expanses of land had to be obtained in order to develop the regional shopping center. In San Diego, this raised major concerns when Los Angeles-based May Company proposed a shopping center in the heart of Mission Valley at the junction of Highways 80 and 395 (now Interstate 8 and Highway 163).⁶⁷ At the time, San Diego still preserved much of its agricultural and open spaces within the valley. With the proposed development of the shopping center, the city would have to reconsider its zoning policies, changing approximately 90 acres of agriculture/residential to commercial.⁶⁸ Downtown retailers, led by Arthur Jessop, naturally opposed the development. However, by 1958, the City Council unanimously voted for the rezoning of Mission Valley to accommodate the Mission Valley Shopping Center. This opened up other centers in the Valley such as Fashion Valley in 1969 by Ernest Hahn and later Parkway Plaza.



Photos of the Linda Vista Shopping Center, 1944, from *City Center to Regional Mall*.

⁶⁵ Longstreth, 308.

⁶⁶ Longstreth, 310.

⁶⁷ Although zoning had been previously relaxed to allow the erection of C. Arnholt Smith's minor league baseball team's stadium in Fashion Valley and Charles H. Brown's development of his Town and Country Hotel, there were still vast open spaces and dairy farms in the valley. Charles H. Brown's Town and Country Hotel project was approved by City Council over-ruling the objections of the Planning Department.

⁶⁸ Pourade, *City of Dreams*, chapter 8.

Suburban Industrial and Office Parks

Another impact of city sprawl in San Diego was the construction of the suburban industrial and office parks.⁶⁹ This transformation allowed businesses to expand and move some or all of their operations to the suburbs. The areas included large spans of undeveloped lands which enabled many of the emerging businesses to design offices and warehouse complexes with ample and free employee parking. Industrial and office parks appealed to the new suburban homeowner because it provided shorter commutes from their new suburban home locations. Tract developers utilized maps within their advertisements to indicate the potential buyers' shortened travel route.



General Dynamics' Kearney Mesa plant, February 3, 1959. Courtesy of the San Diego Historical Society.

San Diego based Convair merged with John Jay Hopkins' Electric Boat Corporation in 1957 to establish the defense giant General Dynamics (GD).⁷⁰ While the main harbor side plant continued to produce 340 and 440 passenger planes as well as military F-102 and F-103 fighters, which became the mainstays of the division's profitability, Hopkins began the construction of a new plant in Kearney Mesa at the cost of \$40 million with a million square feet of space. This plant would launch Convair's Atlas missile program. The new GD program would spur the growth of many local electronic manufacturing companies such as Cubic and Non-Linear Systems which established their own firms in the local industrial parks.⁷¹

General Atomic, a division of GD, was another Cold War industry that was developed strictly for the purpose of harnessing the power of nuclear technologies. Established on July 18, 1955, the division was located on Torrey Pines Mesa. Although it never reached the goals of the 1950s atomic culture, it did birth San Diego's scientific community with eventually 50 different scientific companies.⁷² These companies would establish Sorrento Valley as an industrial park in the 1960s with a reputation for high tech industries and biological research. These research parks interfaces well with nearby UCSD academic programs, contributing to UCSD's growth and emergence as a major scientific and bioscience center in the 1970s and 80s.

Educational Advancements

"Education alone cannot heal the world's wounds. But it can help. A basic principle of American democracy is the more education, the better," *Life* magazine editorialized in 1948, bestowing kudos on the recently enacted GI Bill of Rights.⁷³ The GI Bill not only provided for housing opportunities for former servicemen, but also entitled them to obtain a previously unattainable dream: college

⁶⁹ William H. Young with Nancy K. Young, *The 1950s* (Westport, CN: Greenwood Press, 2004), 250.

⁷⁰ Davis, 67. In 1941, Fleet sold Consolidated to Los Angeles-based Vultee Aircraft, a much smaller manufacturer, establishing Consolidated-Vultee. Later the company would be recognized as Convair. Refer to Wager, 241-243.

⁷¹ Ibid. Also refer to Engstrand, *San Diego*, 84.

⁷² Ibid.

⁷³ Carole Rifkind, *A Field Guide to Contemporary American Architecture*. (New York: Penguin Books, 1998), 227.

education. In addition, it offered a warm “thank you” for service rendered to the county. In 1947, veterans accounted for 49% of college admissions nationwide and by the time the original GI Bill ended on July 25, 1956, 7.8 million of 16 million World War II veterans had participated in an education or training program.⁷⁴

Adding to the opportunities set forth by the advancement in education was the growing fear that America was losing the Cold War. America was now in a catch-up position when in October 1957, the nation witnessed the Soviet Union launch their *Sputnik* satellite. President Eisenhower had to admit that the Soviet Union had “more scientists and engineers and was producing graduates in these fields at a greater rate” than the United States.⁷⁵ The response throughout the nation was to increase educational funding to unprecedented levels. Higher education would become one of the single most powerful agents of change in American society.⁷⁶



Electrophysics Research by Robert Mosher, FAIA, 1969. Courtesy of Robert Mosher (www.modernsandiego.com)

No university system in the world was more politically sensitized than was California’s in the 1950s.⁷⁷ With national nuclear labs in Berkeley and ongoing defense-related work in San Diego, “none was more conscious of its centrality in the structure of academic-oriented national defense.”⁷⁸ By the early 1960s, the University of San Diego’s enrollment equaled 1,300. San Diego State College (University) had record high enrollment of 12,000 students.⁷⁹ And community colleges now included San Diego Jr. College and Vocational School, later, City College.

Oceanography, urged the development of a world class science and engineering graduate school in the La Jolla area. This was fulfilled in 1960 when UCSD was founded. The federal government, traditionally reluctant to interfere in state and local matters, also got behind the teaching of science, math, and languages. The American Dream took on the idealism of high-quality, advanced education—and the school building rose as the physical embodiment of that dream.⁸⁰

At the campus of the University of California San Diego in La Jolla, for example, the ideal design of the campus was to maintain sensitivity to the natural terrain while exhibiting a strong architectural character of its own. The campus plan was to divide the campus buildings into a series of smaller college units whose compactness would permit students to travel from class to class in a ten-minute walk. The campus plan was progressive, taking on the Brutalist style then being employed on



UCSD Library by Pereira, 1970. Courtesy of the San Diego Historical Society.

⁷⁴ “GI Bill History.” www.gibill.va.gov. Accessed 8/14/07.

⁷⁵ Nancy Scott Anderson, *An Improbable Venture: A History of the University of California, San Diego*. (San Diego: The Regents of the University of California, 1993), 48.

⁷⁶ Carole Rifkind, *A Field Guide to Contemporary American Architecture*. (New York: Penguin Books, 1998), 227.

⁷⁷ Anderson, 48.

⁷⁸ Anderson, 48.

⁷⁹ Pourade, *City of the Dream*, chapter 10.

⁸⁰ Rifkind, 227.

campuses across the nation, and uniting it with the surrounding landscape. Brutalist buildings are generally strikingly blockish, geometric, and composed of strong structural forms. The predominant building material is concrete, frequently revealing the intentional textures of the wood formwork. The concrete is intended to be fully expressed as both the primary structural material and finish.

The library, a central landmark for a sprawling, intentionally diverse campus, exhibits a futuristic interpretation of expressive concrete structure and glass, in a radical inverted form. “The buildings were to be comfortably related to one another, be visually compatible, and create informal garden spaces, courtyards and walkways, which would invite people to linger there and enjoy their passage through the campus.”⁸¹

As bio-science teaching blended with advanced research, Jonas Salk retained eminent architect Louis Kahn to fashion a “Monestary for Research” for UCSD’s neighbor, the 1963 Salk Institute for Biological Studies. The institute was immediately hailed a Modernist masterpiece of the Brutalism sub-style, although the complex exudes a Zen-like calm overlooking the Pacific Ocean. By 1970, the University of California San Diego (UCSD) had three campuses on 1,900 acres and an enrollment of over 4,000 students and the Salk Institute for Biological Studies ranked among the leading research institutions in the world.⁸²



Salk Institute, 1963. Courtesy of the San Diego Historical Society.

URBAN RENEWAL (1960-1970)

Rebuilding Downtown

Two major courses of events greatly affected the decline and decentralization of downtown in mid 20th century San Diego: the Depression and World War II. During the early 20th century, as with other major cities across the nation, downtown San Diego became an urban center prospering in business and commerce. The city witnessed an expanding business district and the completion of large construction projects such as the 1927 John D. Spreckels building.

By the 1930s, the city began to feel the effects of the Depression and began to suffer an economic setback that crippled the downtown business center.⁸³ Businesses began to close, with Holzwasser's department store, at Fifth Street and Broadway, being the largest downtown business to shut its doors. The San Diego Athletic Club, which had been enlarged even during construction to include residential

⁸¹ www.modernsandiego.com. This was different in other regional campuses which utilized revival styles as a form of identity, well after those styles were originated.

⁸² Davis, 72. Also refer to Engstrand, *San Diego*, 58.

⁸³ Reiner M. Hof, “San Diegans, Inc.: The Formative Years 1958-63: The Redevelopment of Downtown San Diego” *Journal of San Diego History* (Vol. 36, No. 1, Winter 1990), 48.

quarters, was bankrupt, and continuing losses had to be absorbed by a few individuals who had personally guaranteed loans.⁸⁴

By the 1950s the city had regained its economic vigor but, in a trend of rapid suburbanization, the city's core was abandoned in favor of the outskirts of the city. Between 1950 and 1957 the population grew 47.8% from 334,387 to 494,201 while the downtown population declined 8.6% from 12,204 to 11,157.⁸⁵



Rendering for the Civic Concourse by Samuel Wood Hammill, 1962. The Concourse helped to revitalize the downtown area. Courtesy of the San Diego Historical Society.

Urban sprawl also established new population and retail centers that undermined the sagging economic base of centre city. Retail sales in the San Diego metropolitan area totaled \$502,025,000 in 1948 and \$790,211,000 in 1954. Out of these figures, the central district area received \$119,103,000 and \$117,758,000. Thus, although the overall retail sales of the city increased 75.6% over the six year period, downtown sales declined 1.1%.⁸⁶ The loss of hotel business to suburban motels also added to downtown's economic loss.

By the late 1950s, no significant buildings had been constructed in the downtown area in nearly thirty years. Ultimately, downtown property values declined and many of the area's structures dilapidated. San Diego's downtown needed renewal.

The struggle to save downtown was realized through the formation of San Diegans, Inc. (SDI). SDI commissioned an economic study to outline the problems of the downtown area. Essentially, the study predicted a "substantial loss in retail volume" due to suburban shopping centers that could be curbed by a planned downtown improvement program.⁸⁷ It outlined progressive measures to revitalize the city including the construction of apartment units, hotel and office space, a convention center, a residential area in Centre City, and recruitment of regional offices of large companies to the downtown core.

Based upon the recommendations of SDI's study, the City completed a General Plan for the redevelopment of the downtown area in 1960. A pivotal point in planning for the accommodation of the city's future growth was the construction of a civic center and conference facility.

In 1960, the new development west of Broadway known as the "Civic Concourse", designed by Samuel Hammill, incorporated a new City Hall, a Convention Center and Auditorium, Civic Theater, and a parking garage. It was to serve as a central point of activity attracting further



San Diego Community Concourse and Civic Theatre, 1966. The development of the Concourse served as a catalyst in the construction of several high-rise buildings in the downtown area. Courtesy of the San Diego Historical Society.

⁸⁴ Richard F. Pourade. *The Rising Tide*. (San Diego, CA : Union-Tribune Publishing Co., 1963)

⁸⁵ Ibid.

⁸⁶ Ibid.

⁸⁷ Hof, 48.

downtown revitalization.⁸⁸ The Civic Concourse was dedicated on September 16, 1964 and the 300-seat Civic Theater, designed by Lloyd Ruocco, opened in 1965. All were of a 1960's Contemporary style, visibly simplified to meet a very tight budget.

The construction of the Civic Concourse acted as the catalyst to millions of dollars worth of downtown construction projects.⁸⁹ Shortly after city officials made known to the public its intention to build the Concourse, private developers disclosed their willingness to undertake the construction of several new buildings. By 1963 the twenty-story Home Federal Savings and Loan Association building (707 Broadway) had been erected in the San Diego business district. The building was designed by local architect Frank L. Hope & Associates. A second skyscraper, Executive Complex, was completed at Second and Broadway for C. Arnholt Smith's United State's Bank and by 1966, Smith announced the development of the first new luxury hotel in downtown San Diego in thirty-nine years: Westgate Plaza, bringing the hotel business back to downtown. Both were in the Contemporary style, employing stone finishes and gold-toned metal fashionable at the time.

By the end of the decade, the city boasted of a changing urban landscape characterized primarily by its growing skyline of Contemporary and Brutalist buildings. The development of a central civic center and high-rise hotels and commercial buildings were key elements to San Diego's initial step in achieving its urban renaissance, which would continue into the following decades with the creation of Centre City Development Corporation (CCDC) in 1975 and Horton Plaza shopping complex in 1984.

Sports Facilities

During the 1960s San Diegans worked aggressively to secure two recognized symbols of all major cities: a high-rise skyline and major league professional sports. The city's idyllic climate made recreation and sports a year round attraction. In 1958, the Pacific Coast League Padres moved into Westgate Park, a new home field located in Mission Valley. That same year, the Los Angeles-based football team the Chargers expressed interest in moving their team to San Diego with hopes of a new, larger municipal stadium in Mission Valley.

Frank L. Hope & Associates was selected to design a \$27.6 million dollar, modern stadium structure.⁹⁰ They developed an elegant "rounded square" in the Brutalist style and featured sloping supports, concrete ramps (some circular) and symbolized the stability of the city. The stadium was completed in August 1967 and shared use with the Padres. That same year, the Padres won the pennant and became San Diego's major league franchise in 1969.⁹¹ The design of the San Diego Stadium won national awards legitimizing San Diego as a significant modern city.



Construction and completion of the San Diego Stadium by Frank L. Hope & Associates.
Courtesy of the San Diego Historical Society.

⁸⁸ Hof

⁸⁹ Hof

⁹⁰ San Diego Stadium went through various name changes throughout the years: San Diego Stadium, Jack Murphy Stadium, and now, Qualcomm Stadium. It was the first structure designed by a local architect to receive a prestigious national American Institute of Architects (AIA) award. It was praised for its design, especially in comparison to similar multipurpose stadiums built in Pittsburgh, Cincinnati and Philadelphia.

⁹¹ The Padres also won pennants in 1962 and 1964.

Significant Clients of Modernism

In San Diego, a handful of agencies, institutions and developers commissioned large scale and/or significant Modernist projects:

Government

The government was one of San Diego's most prolific clients of Modernism. Some government-funded projects include, but are not limited to, the following:

Federal

- 1935 Ford Building at Balboa Park designed in the Streamline Moderne style (WPA project)
- 1941 Linda Vista Defense Housing Development consisted of 3,000 Minimal Traditional style homes and a Contemporary style commercial center

Municipal

- 1935 Exposition at Balboa Park which included buildings designed in the Art Deco and Streamline Moderne styles
- 1960 Civic Concourse

Institutions

Looking to establish itself as a premier university and research institution, the University of California San Diego (UCSD) commissioned leading architects to design the most significant concentration of Brutalist buildings in the City. Eleven concrete and glass buildings designed to compliment the surrounding landscape were built between 1958 and 1970, with the majority built in 1969.

Jonas Salk hired Master Modernist architect Lois Kahn to design the Salk Institute for Biological Studies in 1965. Kahn's design is widely regarded as one of the best examples of Modernist architecture in United States.

Developers

Some developers and builders opted to contract with respected Modernist architects in the design of their tract models. One of the largest examples is the work of Abrams, Eschenbach and Wheeler for Burgner and Tavares in their Clairemont subdivision.



Courtesy of San Diego Historical Society



Courtesy of San Diego Historical Society

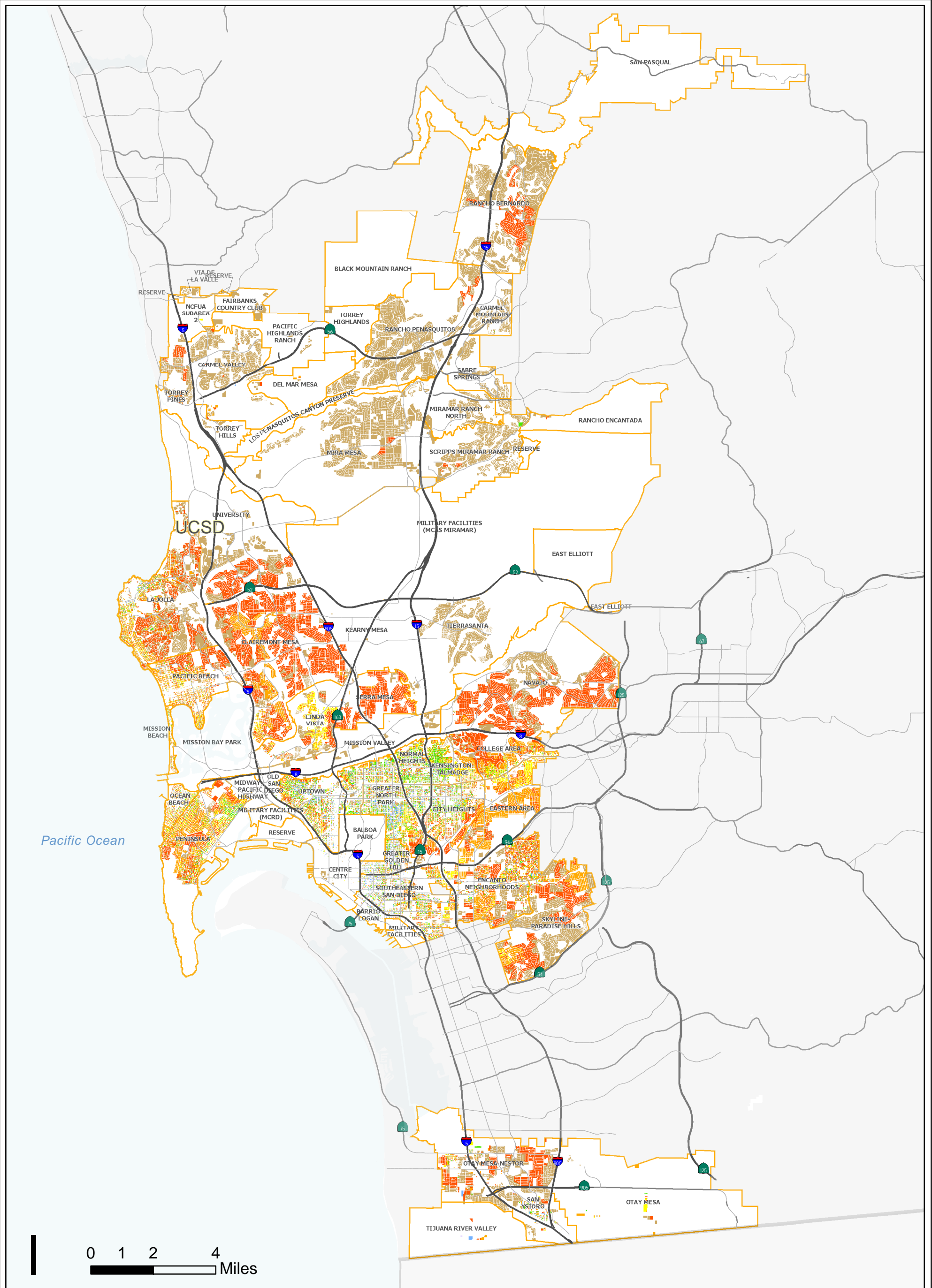


Glasheen Collection, UCSD Mandeville Department of Special Collections.



Newspaper Advertisement for Clairemont

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San Diego Residential Development Patterns

*This map is based on data from the County Assessor's Office and may not reflect the actual date of construction in all instances. This map is for illustrative purposes to show the general residential development pattern of the City.

DRAFT

Legend

- | | | | |
|---|---|---|-----------|
| Year Effective |  | 1935-1944 | |
|  | Pre 1915 |  | 1945-1954 |
|  | 1915-1924 |  | 1955-1970 |
|  | 1925-1934 |  | Post 1970 |
| |  | Freeways | |
| |  | City of SD Planning Areas | |



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SAN DIEGO MODERNISM SUB-STYLES

In San Diego, Moderne and Minimal Traditional styles were most popular during the cautious 1935-45 Depression and War years. Modernism didn't fully emerge until the post-War burst of prosperity and the resulting construction boom; but some Modernist examples consistently appeared in the mid-1930s. Certainly not all San Diego architecture after 1945 was Modernist; most residential architecture relied on traditional stylistic treatments on slightly newer house forms such as Ranch or Split-Level. Some employed mild Modernist influences on generic types and were labeled "Contemporary." And some institutions and bold individuals commissioned full-fledged Modernist expressions in International, Post and Beam, or later Brutalist and Organic styles.

The awareness of and exposure to Pacific Cultures during World War II found expression in the Tiki-Polynesian sub-style, particularly in San Diego, a major military town. And with post-War prosperity and the exploding car culture, the Futurist-Googie sub-style enjoyed popularity, especially in commercial architecture. Superficial compared to "Intellectual Modernism," these two sub-styles also reflected a desire to eschew nostalgia; to express new aesthetic ideals, and new forms and materials inspired by the spirit of new post-War, post-Depression times.

To various degrees, all Modernist sub-styles reflect this forward looking attitude, but they do not all share a uniform set of design motifs. Themes which consistently appear include: honest expression of structure, use of new materials and techniques, expansive glass, integration of indoor-outdoor spaces, functional floor plans, and easy maintenance features. Within this study twelve specific sub-styles of Modern architectural design in San Diego are identified:

- Streamline Moderne
- Minimal Traditional
- International
- Futurist – Googie
- Tiki – Polynesian
- Post and Beam
- Tract Ranch
- Custom Ranch
- Contemporary
- Brutalism
- Organic Geometric
- Organic Free-Form

These sub-styles each represent a distinct variation of Modernism, but sub-styles frequently overlap in a single piece of architecture. It may therefore be appropriate to define some buildings by more than one of these sub-styles, but usually a primary sub-style is evident.

The following section provides a detailed description of each of the sub-styles, including a basic time period in which the style was built and typical character-defining features of each style. Character defining features identified as "Primary" are considered fundamental elements of the design and more essential to the expression of the sub-style. Character defining features identified as "Secondary" are elements which may be commonly found on examples of the sub-style, but are not critical to its expression. The Evaluation Criteria section under each sub-style provides a brief discussion of the relative rarity or abundance of each sub-style, the location(s) in which the sub-style may be found in San Diego, the expected level of integrity, and whether individual or district listing may be more appropriate for the preservation of the sub-style. It should be noted that a sub-style may be eligible for designation under any of the six designation criteria established by the City of San Diego. A discussion of local designation criteria and the level of integrity expected under each criterion is provided in the "Evaluation of Modern Era Resources" section of this context.

Modernism is a relatively recent era in the history of architectural styles and terminology. The following sub-styles employ terms that are commonly used and well accepted by authorities, and reflect the trends particularly relevant to San Diego.



STREAMLINE MODERNE:

(ca. 1925-1950)

Influenced by the Cubism and Modern movements in Europe, Moderne structures were characteristically smooth walled and asymmetrical, with little unnecessary ornamentation and simple aerodynamic curves of concrete, plaster and glass block. The popularization of this new modern style was reinforced by the government during the depression as government funded New Deal projects such as the 1936-38 San Diego Civic Center (now the County Administration Center) adopted the style as the embodiment of government efficiency. This new Streamline style was a stark contrast to the lavishly ornamented Art Deco and Period Revival buildings of the pre-Depression years which had come to represent government waste and excess.

Examples of the Streamline Moderne style can be found on almost every building type including commercial, multi-family residential apartments, and some single family residences.



Located in North Park, this Streamline Moderne style residence exhibits horizontal massing, curvilinear surfaces and “eyebrow” accent elements.

Character Defining Features of Streamline Moderne

Primary

- Flat roofs with coping or flat parapet
- Asymmetrical façade
- Horizontal massing and emphasis
- Smooth Stucco or concrete exterior finish
- Horizontal accents, or “speedlines”, and restrained detailing

Secondary

- Curved building corners
- Curved horizontal railings, overhangs, and coping with horizontal projections above doorways and at the cornice line.
- Steel sash windows
- Corner windows
- Glass block
- Round “porthole” windows and nautical theme



This Streamline Moderne style residence is located in Point Loma. Note the curved projections over the doors, asymmetrical façade, boxy massing, and horizontal accents.

Evaluation Criteria

Streamline Moderne architecture is relatively rare in San Diego compared to other styles of the period. In San Diego, commercial and multi-family examples can be found in most neighborhood cores that were developed prior to 1940, including Hillcrest, Mission Hills, Bankers Hill, Point Loma, Downtown, Normal Heights, South Park, North Park, and Kensington, as well the El Cajon Boulevard, Park Boulevard, and University Avenue corridors. Single-family residential examples are more scattered, but they can be found in residential neighborhoods throughout San Diego, such as North Park, Hillcrest, and Point Loma, sprinkled among Craftsman and Spanish Revival homes from the same period.

As the Streamline Moderne style pre-dates mass tract development and was not as widely accepted as the Revival styles, resources are not likely to be grouped in significant concentrations and designations are likely to occur on an individual basis. However, district designation of Streamline Moderne resources may occur in early subdivisions with varied representations of architecture including Craftsman and Revival styles.

In order to be eligible for designation, a Streamline Moderne Resource should exhibit all of the primary character defining features, but need not exhibit all of the secondary character defining features if they were not present on the resource historically. Due to the emphasis on smooth stucco walls, inappropriate restuccoing with coarse texture stucco may render the property ineligible for designation, unless the resource is otherwise an excellent, unique or rare expression of the style.

MINIMAL TRADITIONAL:

(ca. 1935-1955)



Minimal Traditional style buildings reflect traditional architectural forms and eclectic styles, but, generally display simpler and less extensive decorative architectural detailing of the previous Revival styles. Minimal Traditional houses are usually modest in scale with one level, although there are some two-story examples. Common decorative features include smaller, simple front porches, chimneys, and low pitch, shallow eave roofs. Pre-War examples reference Moderne and older styles, and usually have a detached garage. Post-War examples often integrate the garage and reflect the emerging Contemporary trends. Though sometimes employing brick or stone materials, this was the first style to typically delete these expensive treatments from the side and rear façades, reflecting the frugal times.



This style is most prevalent in residential construction, but is also common in small scale commercial, retail, and office uses. Minimal Traditional style houses are usually clustered together, especially in 1940's residential neighborhoods, although they can also be found separately as later infill in previously developed neighborhoods of Craftsman, Bungalow and earlier styles.

This Rolando residence displays several character defining features of the Minimal Traditional style such as a low pitched hipped roof, stucco exterior finish, and detached garage at the rear of the property.

Character Defining Features of Minimal Traditional

Primary

- Compact size, usually single story
- Low-pitch gabled or hipped roofs with shallow overhangs
- Simplified details of limited extent, reflecting traditional or moderne themes
- Traditional building materials (wood siding, stucco, brick, and stone) emphasizing the street façade

Secondary

- Simple floor plan with minimal corners
- Small front porches
- Modestly sized wood framed windows, occasionally one large picture window
- Detached or attached front-facing garages, frequently set back from the house.



Residence in Talmadge, ca. 1940s. Note the modest size and traditional detailing including a front porch, small windows, circular portal window, and detached garage.

Evaluation Criteria

Due to the intended affordability of the Minimal Traditional style as working class housing during the Depression and War years, examples of this style are relatively abundant in San Diego. Pre-WWII examples are single-lot developments in established subdivisions. Post-WWII examples can also be found in established subdivisions, but are also found in neighborhoods consisting entirely of Minimal Traditional architecture, such as Linda Vista.

Typically, examples of the Minimal Traditional sub-style will gain their significance in a district context, either within a largely or exclusively Minimal Traditional tract, or as representations of later development in an earlier subdivision. Although it is not anticipated that many examples of Minimal Traditional architecture will be eligible for individual listing under local designation criteria, it may be possible for some unique or distinguished examples of the style to be found significant as individual resources. Candidates for individual listing should exhibit the primary character defining features of the style, and most if not all of the secondary character defining features. They must retain a high degree of integrity, and may be associated with a significant builder or designer.



This Minimal Traditional residence located in Rolando features a combination of stucco and wood siding exterior finish materials, Moderne inspired corner windows and a detached rear garage.

Minimal Traditional homes were intended to provide a flexible design which could be expanded as the needs of the family grew. While additions to Minimal Traditional homes should not preclude eligibility for listing, either individually or in a district context, the impact of additions and modifications must be carefully evaluated when assessing integrity and the home's ability to convey its significance as a representative example of the sub-style. Large, highly prominent additions which detract from the "small house" feel of the style are not acceptable. In addition, significant alteration or loss of character-defining features historically present on the home may render the property ineligible for designation.

INTERNATIONAL:

(ca. 1935-1955)



The International style was a major world-wide architectural trend of the 1920s and 30s and reflects the formative decades of Modernism prior to World War II. Although the International style originated in Western Europe, it transcended any national or regional identity because International style architecture made no reference to local vernaculars or traditional building forms. The style quickly migrated to the United States as architects from Europe fled prior to WWII. In Los Angeles, immigrant architects Rudolph Schindler and Richard Neutra were instrumental in popularizing the International style. The emergence of International style architecture in San Diego came later with most examples built after 1935.

The International style is characterized by a radical simplification of form and a complete rejection of ornament. Common features of International style architecture include square and rectangular building footprints, simple cubic or extruded rectangular forms, horizontal bands of windows, and strong right angles. Predominant building materials include concrete, smooth stucco, brick, and glass.



Pueblo Ribera Court, La Jolla, 1923. Original rendering by Rudolph Schindler. Schindler's only project in San Diego and probably the earliest example of International style architecture in the region. The buildings feature exposed board-formed concrete walls and horizontal wood accents.

Character-Defining Features of International Style

Primary

- Flat roofs (cantilevered slabs or parapets)
- Lack of applied ornament
- Horizontal bands of flush windows
- Asymmetrical facades

Secondary

- Square corners
- Common exterior materials include concrete, brick, and stucco
- Steel sash windows (typically casement)
- Corner windows



Caltrans building in Old Town, designed by CJ Paderewski in 1953. Note the horizontal bands of windows accented by a plaster surround.

Evaluation Criteria

In San Diego, examples of true International style architecture are rare with no great concentrations occurring in any one area. International style buildings in San Diego generally have commercial or institutional uses, such as schools. Residential examples in San Diego are uncommon, but there are some examples of International-inspired tract homes. They were advertised by Dennstedt builders as “Modern” in the late 1930s, and are located in the Rolando Village area.

Examples of this style in San Diego are limited; therefore retention of good examples is important. Eligible resources should retain the majority of their character defining features, although some impact or loss to character defining features may be acceptable when comparative analysis demonstrates that the resource is a rare example of the type.



The Chamber Building in downtown San Diego, by Palmer & Krisel dates from 1963, and exhibits International style design elements inspired by the PSFS building in Philadelphia.

Location and setting are particularly relevant for International style resources which are institutional and related to a “campus” environment, and the preservation of the surrounding site may be important to the overall significance of the resource.

Typically International style buildings will be significant individually due to their limited number and the rarity of resources gathered in a sufficient concentration to warrant district designation. However, tracts exhibiting an International theme, such as the one in the Rolando Village area, may be eligible for district designation.

SAN DIEGO MODERNISM HISTORIC CONTEXT STATEMENT
SAN DIEGO MODERNISM SUB-STYLES



Education Center in University Heights, designed by Clyde Haufbauer in 1953. Note the horizontal bands of steel sash windows, the strong horizontal roof line, and the use of brick between the concrete frame to accentuate the linear structure.



McKinley Elementary School in North Park, designed by Richard Requa, ca. 1937. Note the stucco façade with brick skirt, the horizontal arrangement of windows, the flat roof, and vertical projection marking the front entry.



The Clitsome Residence in North Park, designed by Lloyd Ruocco in 1938. This residence was based on Ruocco's exhibit for "Modeltown" at the 1935 Exposition. Note the sun trellis projection and horizontal window arrangement.

FUTURIST – GOOGIE:

(ca. 1950-1965)

The Futurist style of Modern architecture began after World War II as Americans became entranced with technology and the space age. At that time America was also being transformed by a car culture. As automobile use increased, roadside architecture evolved. It was intended to attract the consumer with bright colors, oversized lighted signage, and exaggerated forms. In short, the building was the billboard.

The Futurist style was used overwhelmingly on coffee shops, gas stations, motels, restaurants, and retail buildings. The name “Googie” comes from the well-known coffee shop in Los Angeles named Googies which was designed by renowned Modernist architect John Lautner in 1949. Futurist architecture is also referred to as “Coffee House Modern”, “Populuxe”, “Doo-Wop”, and “Space Age”. Futurist architecture was popular throughout the 1950s and fell out of favor by the mid-60s, as America became more sophisticated in its understanding and interpretation of space travel and futurist technology.

Futurist architectural design often incorporates sharp angles, boomerang or flying saucer shapes, large expanses of glass, exposed steel structural elements, and dramatic roof overhangs. The basic form and size of Futurist buildings varies significantly from building to building. An abstract arrangement of shapes and textures is typical.



Building in University City by Palmer & Krisel. The butterfly roof and large glass windows are hallmarks of Googie design. Courtesy Lotta Livin’.



Character-Defining Features of Futurist – Googie

Primary

- Abstract, angular or curved shapes
- Expressive roof forms (flat, gabled, upswept, butterfly, parabolic, boomerang, or folded)
- Large windows (aluminum framed)
- Prominent signage (neon or lighted)

Secondary

- Variety of exterior finishes including stucco, concrete block, brick, stone, plastic and wood siding
- Bright colors
- Screen block and shadow block accents
- Building as billboard
- Asymmetrical facades



Jack-in-the-Box restaurant, Mission Hills, designed by Russell Forester, ca. 1950s. The building epitomizes the building as billboard concept. Courtesy of Jack-in-the-Box archives.

Evaluation Criteria

In San Diego, examples of Futurist or Googie architecture generally have commercial uses such as retail, hotels, service stations, restaurants, and offices. Although there are many examples of the Futurist or Googie style in San Diego, the commercial or retail nature of many of these buildings generally involves frequent tenant changes and related tenant remodels. Therefore, good examples of the style which retain a high degree of integrity are rare. In order to be eligible for designation, Googie style buildings should retain the primary character defining features of the style. Secondary character defining features which may have been lost due to tenant improvements and commercial remodeling are not as critical to conveying the style.

Landscapes associated with Futurist and Googie architecture often play an important role in the overall character of the resource, and because these properties are frequently located on commercial strips where plant material is rare, the landscape becomes as important to the community as the building. Common site features may include clustered palm trees, free-standing signage, juniper, rocks, and boulders. Although absence of these features should not preclude designation, landscape features dating to the period of significance should be preserved and maintained when present.

These buildings can be found along commercial strips in many neighborhoods including Pacific Beach, Ocean Beach, La Jolla, Point Loma, College area, Downtown, and Mission Valley. A concentration of Googie architecture sufficient enough to warrant district designation is unlikely, and these resources should be evaluated individually for significance.



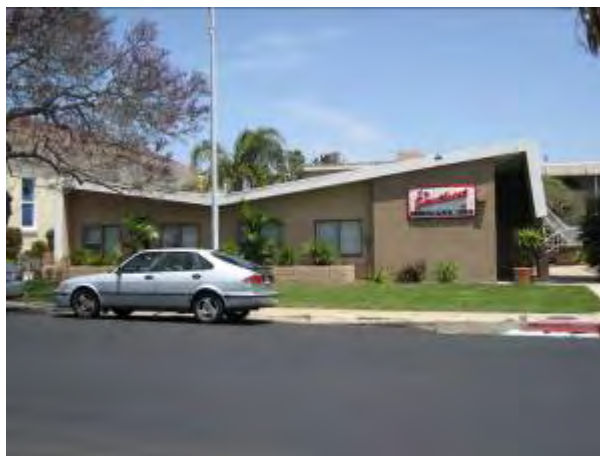
Dennstedt Electro Mart, built ca. 1941 (now a furniture store). The building exhibits aspects of early Modern and Googie architecture. Note the prominent signage, curved roof projection, and large aluminum storefront windows.



Commercial building on El Cajon Blvd. This roof form is common in gas stations and drive-thrus from this era, also note the prominent signage.



Denny's Restaurant on El Cajon Blvd., designed by Arnett & Davis. Note the boomerang roofline, prominent signage, and large aluminum framed windows.



Office building in Point Loma, designed by Richard Wheeler. Note the butterfly roof line and sunshades at the eave.



Church in Mission Valley. This building is a landmark, visible from the bluffs above and the valley below with a dramatic curved roof line.



A 1949 store advertisement from the *San Diego Union* for Dennstedt Electro Mart on El Cajon Blvd. The building is features as a recognizable landmark and intended to attract the passing motorist.

TIKI – POLYNESIAN:

(ca. 1950-1965)



Tiki-Polynesian architecture is related to Futurist-Googie architecture in that it employed exaggerated forms to attract the consumer, but it does so using an island theme which has been reinterpreted with modern design elements. America's infatuation with native Polynesian style architecture was fueled by World War II GIs who had served in the South Pacific. The trend peaked at about the time of Hawaii's admission in to the Union in 1959 and waned by 1970. The Tiki theme was used frequently in hotels, restaurants, and retail buildings and was popular throughout southern California which already attracted visitors interested in the beaches and warm weather.

Tiki or Polynesian style architecture is characterized by strong roof lines often with a steep primary cross-gable marking the main entry. Roofs are generally wood shingled with exposed wood structural members. The ridge of the primary cross-gable may be straight or upswept to further accentuate the entry. Many Tiki buildings also incorporate a dramatic porte-cochere to further emphasize the main entry. The exterior wall finish is usually some type of un-painted wood siding, generally wide-width. It is also common for Tiki style buildings to have stone or rock wall features and accents. Tiki style buildings usually have a strong horizontal massing which is accentuated by the roof lines and horizontal bands of windows.



Liquor Store in Point Loma. The pavilion roof form is another variation of the Tiki-Polynesian style with continuous band of windows reminiscent of a tropical bungalow. The wood framing is accentuated by the rafter tip detailing and the placement of decorative rafters above the roofing. Even in this tight urban setting the builder has incorporated a tropical landscape.

Character-Defining Features of Tiki-Polynesian

Primary

- Prominent roof forms. Usually gabled with a cross gable marking the main entry
- Horizontal massing
- Pitched or upswept ridge beams, often projecting and shaped
- Natural finishes (wood siding, wood shingles, and stone)

Secondary

- Exposed heavy timber roof framing
- Porte-cocheres and covered patios
- Lush tropical landscaping
- Tropical accents (tikis, torch lights, & boulders)
- Lighted neon signage



Shelter Island Hotel was designed by Richard Wheeler in 1960. Note the wide cross-gable marking the front entry and the heavy timber construction, which includes a large A-frame roof that continues to the ground. This building also features a tropical landscape and strong horizontal massing. The primary exterior materials include wood and stone.

Evaluation Criteria

Due to the exemplary quality of the Tiki-Polynesian buildings in San Diego versus other cities and the relative rarity of the sub-style, all remaining examples should be evaluated for potential historic significance. Since Tiki style buildings were used more commonly on hotels, restaurants, and retail buildings, modifications to the commercial space is acceptable, provided that a majority of the primary character defining features are intact. Interiors of Tiki-Polynesian buildings were intended to perpetuate the fantasy as much as the landscapes. Decorative features may include lighted signage, wood tikis, tribal motifs, wood carvings, bamboo accents, torch lights, boulders, and water features. Any intact interiors should be retained and considered in historical designations and rehabilitation projects.

One of the major character-defining features of most Tiki style buildings is the surrounding landscape. Usually tropical with a variety of palms, and flowering plants, the landscape is an important component of Tiki architecture in that it reinforces the fantasy aspect of this style. Any intact landscapes should be retained and considered in historical designations and rehabilitation projects.

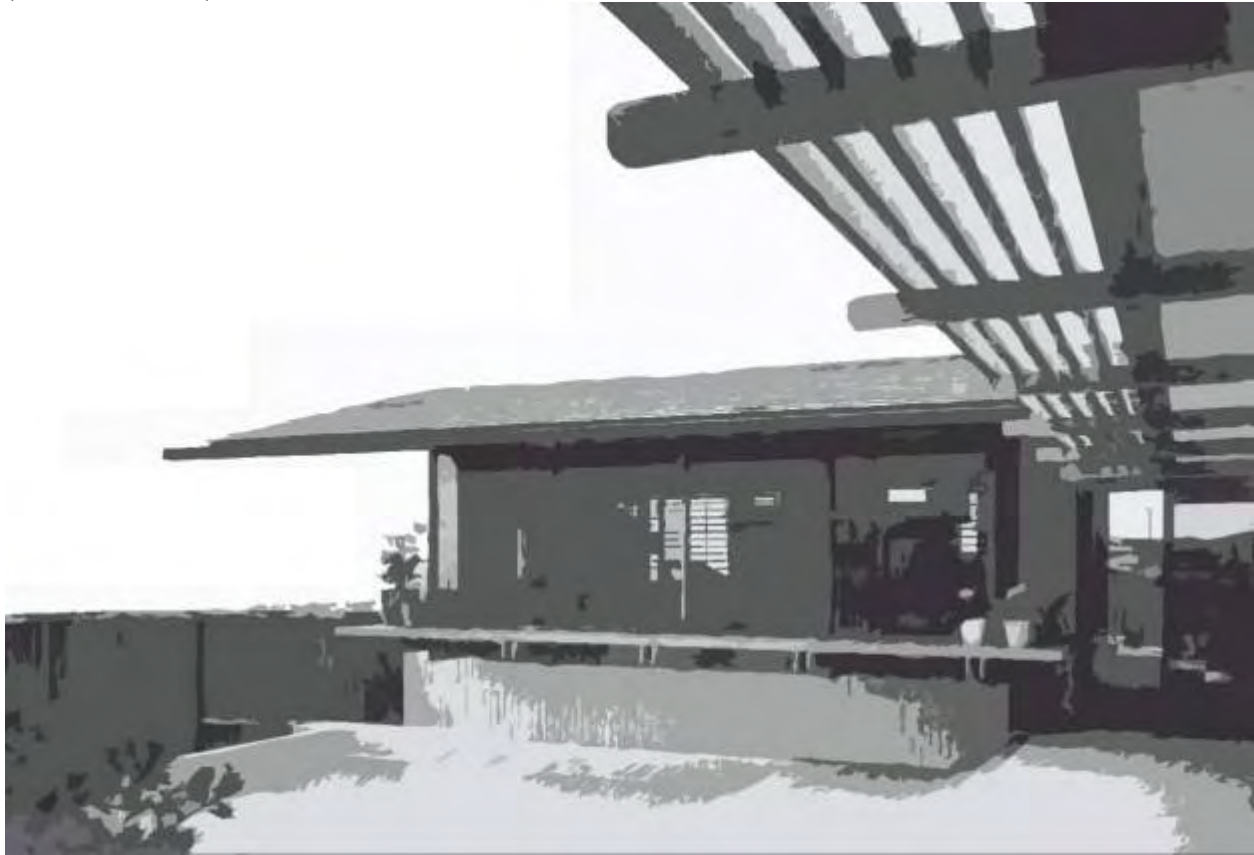
Because of the short period of time during which this style was popular, examples of Tiki-Polynesian architecture are relatively uncommon. There are, however, some significant clusters in Shelter Island, Point Loma, Pacific Beach, and Mission Bay. There are also individual examples in Mission Valley, Clairemont, the College Area, and on Morena Boulevard. It is anticipated that the majority of extant Tiki style buildings will be eligible for individual designation; however district designation is also recommended when there are significant clusters of Tiki-Polynesian buildings, such as those found on Shelter Island.



Humphrey's Half Moon Inn at Shelter Island, designed by Hiram Hudson Benedict in 1965. Note the dramatic cross-gabled porte-cochere with the massive curved ridge beam which is accentuated by the selective absence of roofing. This building also features a lush tropical landscape and a decorative lantern at the tip of the roof. The entire structure is reminiscent of a boat hull.

POST AND BEAM:

(ca. 1950-1970)



Post-and-Beam is a method of construction in which the structural framing consists of load bearing beams supported by columns rather than solid bearing walls. This method has been used for centuries in wood-frame and heavy-timber construction. In Modern design, post-and-beam construction was used as a means of limiting the need for solid load-bearing walls, which allowed for expansive use of glass along the perimeter of the building where one would normally find an opaque wall. In fact, extensive use of glass including entire walls of floor-to ceiling glass is a primary characteristic of this style. Simplified aspects of Japanese and Ranch design are frequently seen in Post-and-Beam architecture.

Post-and-Beam Modern Houses are characteristically rectilinear with open floor plans that are grid-like in layout and based on a consistent module or beam length. The roofs are generally flat, although there are some examples of Post-and-Beam Modern construction with gabled roofs. Roof lines frequently include wide overhangs. The structural members may be wood or steel. Used in both residential and commercial design, Post-and-Beam architecture is generally custom designed and involves a high degree of individualization.

Character-Defining Features of Post and Beam

Primary

- Direct expression of the structural system, usually wood or steel frames
- Horizontal massing
- Flat or shallow pitch roofs (with deep overhangs or no parapet)
- Floor-to-ceiling glass

Secondary

- Repetitive façade geometry
- Minimal use or solid load bearing walls
- Absence of applied decoration
- Strong interior/exterior connections
- Open interior floor plans
- Exterior finish materials usually include wood, steel, and glass



The Boxcar House in Mission Hills, designed by Homer Delawie in 1958. The 16-foot wide home was built on a steep narrow lot. The lack of roof overhangs (a typical Delawie detail) accentuates the boxy form. Courtesy of Douglas Simmons.

Evaluation Criteria

Residential examples of Post and Beam architecture are located in previously established neighborhoods such as Mission Hills, La Jolla, and Point Loma that offered sloped and canyon “fill” lots which were previously un-built due to the inherent difficulty of developing them. Ironically, it is these very features which give these sites visual interest and challenged the architects to develop innovative and interesting building solutions.



The Mills residence in La Jolla, designed by Dale Naegle in 1957. Note the scissor rafters in the entry foyer and the dramatic full-height glass. The arrangement of the floor plan around a central courtyard and the continuous interior/exterior flooring add to the strong outdoor connection.

Due to the relative rarity of this sub-style and high degree of individualization any extant examples should be considered for historic designation. District designations may also be considered in instances where examples are found grouped in later communities such as Alvarado Estates, Del Cerro, and Mt. Helix , which were developed in the 1950s and 1960s and offered lots for high-end custom residential development.

In evaluating integrity, expression of the structural system through expansive floor-to-ceiling glass and wood or steel framing is critical to conveying the style.

Due to the transparent nature of these glass-walled structures the contextual relationship and landscape setting is of extreme importance to the overall character of these properties. Surrounding landscapes associated with Post-and-Beam architecture should be considered in historical designations and rehabilitation projects. Any intact landscapes, especially those that can be attributed to the architect or a landscape architect, should be retained.



The Bobertz residence in the college area, designed by Craig Ellwood in 1953. Note the floor-to-ceiling glass. The exposed wood beams and columns carry the roof load allowing for open walls of glass. Courtesy of Gerry Bobertz.



Frequently looked to as the catalyst for Post and Beam architecture in San Diego, the Design Center on Fifth Avenue was designed by renowned architect Lloyd Ruocco in 1949.



The Institute of Geo-Planetary Physics at the Scripps Institution of Oceanography in La Jolla, designed by Lloyd Ruocco in 1963. The post-and-beam construction allows for continuous floor-to-ceiling glass. The horizontal lines are accentuated by sun trellises and catwalks that encircle the building. The landscape was designed by Harriett Wimmer. Courtesy of the San Diego Historical Society.

TRACT RANCH:
(ca. 1950-1975):



Tract Ranch houses proliferated in San Diego and other cities across the country as they experienced a rapid growth of the suburbs. Suburban expansion meant larger lots and bigger houses with prominent attached garages and generous front and rear yards. Tract Ranch houses are characterized by rambling, single-story floor plans with low-slope hipped or gabled roofs. The strong horizontality is accentuated by horizontal fenestration and deep roof overhangs. Exterior materials and detailing are typically traditional. Wall materials include horizontal wood siding, wood board and batten siding, stone, and brick. Roofs are generally finished with wood shingles.

Tract Ranch style design variations include Storybook/Chalet Style, Colonial, Contemporary, Spanish Hacienda, and Western Ranch. In general, Tract Ranch houses are relatively conservative in design, with Revival style features including paneled wood doors, divided lite windows, and wood shutters. Ranch tract homes include a variety of forms from relatively modest to much larger floor plans.



A 1957 *San Diego Union* advertisement for a Ranch style tract in Allied Gardens by builders Walter Bollenbacher and Louis Kelton. This home features as “sparkling new concept of living” with storybook detailing such as window boxes, wood shutters, and divided lite windows.

Character-Defining Features of Tract Ranch

Primary

- Horizontal massing
- Usually single-story
- Low sloped gabled roofs with deep overhangs

Secondary

- Attached carports or garages
- Traditional details emphasizing street façade (wood shutters, wood windows, and wide brick or stone chimneys)
- Traditional building materials (wood shingle roofing, wood siding, brick, stucco and stone)



This split-level Tract Ranch style residence in Rolando features traditional architectural elements such as horizontal wood siding and a brick chimney.

Evaluation Criteria

Due to the mass production of Tract Ranch homes following World War II, examples of this style are abundant in San Diego. Typically, examples of Tract Ranch homes will gain their significance in a district context, either within a largely or exclusively Tract Ranch subdivision, or occasionally as representations of later development in an earlier subdivision. Although it is not anticipated that many examples of Tract Ranch architecture will be eligible for individual listing under local designation criteria, it may be possible for some unique or distinguished examples of the style to be found significant as individual resources. Candidates for individual listing should exhibit the primary character defining features of the style, and most if not all of the secondary character defining features. They must retain a high degree of integrity, and may be associated with a significant builder or designer.

Candidates for individual listing should exhibit most of the character defining features of the style and retain a high degree of integrity, and may be associated with a significant builder or designer. While additions to Tract Ranch homes should not preclude eligibility for listing, either individually or in a district context, the impact of additions and modifications must be carefully evaluated when assessing integrity and the home's ability to convey its significance as a representative example of the Tract Ranch sub-style. Significant alteration or loss of character-defining features historically present on the home may render the property ineligible for designation.



A 1956 *San Diego Union* advertisement for a Ranch style Split-Level tract home.

Examples of larger tract communities in San Diego include Clairemont, Talmadge, Rolando Park, Del Cerro, Oak Park and Linda Vista. Intensive survey evaluation is needed to determine whether these and other tract communities in San Diego are historically significant and retain sufficient integrity to convey that significance as a district.

Depending on the level of planning involved in the original design and implementation of the tract, the surrounding landscape may be of importance to Tract Ranch style homes. Additionally, the relationship of the structure to the street, setting and scale of the garage, and front yard are important components of the overall context and should therefore be preserved.

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BETTER BUILT BY
Leonard L. Drogin Inc.

1956 San Diego Union advertisement for a Ranch style tract by builder Leonard Drogin Inc. This Ranch style home featured contemporary detailing and "Easy Living".



Located in Rolando, this Tract Ranch residence exemplifies mixing of traditional architectural details such as horizontal wood siding, wood shutters and a brick chimney with modern conveniences such as the attached two car garage..



This example of a Tract Ranch style house in Rolando exhibits character defining features such as a low-pitch hipped roof, stucco exterior finish, low horizontal massing and attached two car garage. Note the Moderne inspired window design including a corner window and small hexagonal window.

CUSTOM RANCH:

(ca. 1950-1975):

Custom Ranch construction is differentiated from Tract Ranch because these homes were typically custom-designed with a specific client in mind. Designers of these custom homes include such noted San Diego designers as Cliff May, Richard Wheeler, CJ Paderewski, and Weir Brothers Construction. Cliff May was instrumental in popularizing the Ranch style in California with his book and articles published by *Sunset Magazine*. The Ranch style became the era's most prevalent type of residential construction in San Diego. Custom Ranch Homes are generally much more lavish than their tract counterparts; they frequently included a large landscaped property, with a deep street setback creating a generous front yard. These homes may also feature larger garages, motor courts, servant's quarters, expanded kitchens, and generous living spaces.

Like Tract Ranch housing, materials and detailing are generally traditional. Typical exterior materials include wood siding, stone, concrete block, brick, and even adobe. Detailing may include paneled wood doors, divided lite windows, wood shutters, and prominent chimneys.



A Custom Ranch home in Mission Hills. Note the horizontal roofline with deep overhangs and linear arrangement of windows. This house also features horizontal bands of windows, vertical wood siding, and a Japanese inspired landscape.



Character-Defining Features of Custom Ranch

Primary

- Horizontal massing, wide to the street
- Usually single-story
- Custom details (wood shutters, large wood windows, or large prominent brick or stone chimneys)
- Prominent low-sloped gabled or hipped roofs with deep overhangs

Secondary

- Sprawling floor plan frequently “L” or “U” shaped around a central courtyard
- Large attached carports or garages
- Expensive building materials (wood shingle roofing, wood siding, brick, stone, and adobe), more generous in materials and craftsmanship than tract homes



A Custom Ranch home in Mission Hills. Note the horizontal roofline with deep overhangs and linear arrangement of windows. This house also features a prominent stone chimney and a generous front yard, both typical features of Ranch style homes.

Evaluation Criteria

The Ranch style was relatively popular in residential design and construction throughout San Diego. Many of these structures were associated with a recognized architect and most were designed for a specific client with individual programmatic needs and preferences. Therefore, this sub-style exhibits a high degree of individualization. Properties eligible for individual designation should retain character defining features historically present on the resource.

There are several examples of Custom Ranch developments in San Diego. These include Del Cerro Highlands, Alvarado Estates, College View Estates, Mt. Helix, and parts of Point Loma and La Jolla. In general, Custom Ranch developments were marketed to moderate and high income home buyers.



Jack and Larry Weir, founders of Weir Bros. Construction. This 1956 photo shows the brothers in front of one of the adobe homes they designed and built. Note the sprawling floor plan and traditional detailing typical of Ranch style homes. Courtesy of Weir Bros. Construction.

They offered “contemporary” styling, modern amenities, and sprawling floor plans. These areas may be eligible for district designation.

Custom Ranch homes typically included ranch style landscape features such as split-rail fences and wide lawns reminiscent of open fields. Surrounding landscapes may be of importance to the overall character of these properties as they are a key component of the ranch concept. Front yard, motor courts, garages, and carports should also be retained to protect the contextual setting.

CONTEMPORARY:

(ca. 1955-1965):



Contemporary tract homes represented a growing sophistication of the residential home buyer and an increasing public demand for housing that reflected the latest styles. They employed the latest styles and materials including such modern features as interior courtyards, aluminum framed windows, sliding-glass doors, and attached carports or garages; and offered upgrades to their basic model plans, allowing the homebuyer to customize their properties.

Split level houses became popular in the mid-1950s as a response to the shrinking availability of flat residential building lots. In general, Split-level houses are a variation of the Contemporary or Ranch styles. They retain the characteristic horizontal lines and low-sloped roofs. The garage is usually prominent, front-facing, and attached. Floor levels are usually arranged with the garage and utility rooms at the lowest level, family living spaces and kitchen on a mid-floor wing, and bedrooms or private spaces on the upper level above the garage.



1961 Palmer & Krisel home designed for Leonard Drogin in the La Jolla Crest development. Courtesy Lotta Livin'.

In addition to its use as a style for tract housing, the Contemporary style was ubiquitous in San Diego during the 1950s and 1960s as a style for commercial buildings and streetscapes. These buildings display many of the same design features as Contemporary style homes, such as angular massing, varied materials use, and unusual roof forms, especially on free-standing commercial buildings. Signage for street front commercial buildings in the Contemporary style was generally large, with bold free-standing letters attached to building façades that were frequently lighted in order to attract passing motorists. For Contemporary buildings with private parking lots such as grocery stores, signage was frequently taller and rose above the building itself, serving as a beacon in large parking areas.

Character-Defining Features of the Contemporary Style

Primary

- Strong roof forms including flat, gabled, shed, or butterfly, typically with deep overhangs
- Large windows, often aluminum framed
- Non-traditional exterior finishes include vertical wood siding, concrete block, stucco, flagstone and mullion-free glass

Secondary

- Angular massing
- Sun shades, screens or shadow block accents
- Attached garages or carports for homes
- Split-level design, especially on sloped residential sites
- Horizontally oriented commercial buildings
- Distinctive triangular, parabolic or arched forms
- “Eyebrow” overhangs on commercial buildings
- Integrated, stylized signage on commercial buildings



Contemporary tract home design by Palmer and Krisel for Drogin Homes ca. 1960. The same floor plan is used throughout this neighborhood with variations to the roofline.

Evaluation Criteria

While this style was relatively popular in San Diego tract construction, many of these homes and buildings have been extensively remodeled diminishing their level of integrity and reducing the abundance of good examples from this sub-style substantially. Several Contemporary tract communities in San Diego featured model designs by recognized Modern architects. Although the architects' model plans were mass produced by developers, the houses may still poses significance due to their association with a potential master architect.

Good examples of this style that retain a high degree of integrity should therefore be considered for individual designation, especially if the model design is associated with a significant architect. Due to the somewhat limited supply of unaltered examples, retention of all character defining features may not be necessary for listing, if comparative analysis demonstrates that the building retains a relatively high degree of integrity compared to other extant examples.

Contemporary tract clusters and commercial areas which retain the scale, massing, and a good level of integrity should also be considered for potential



1957 San Diego Union advertisement for Contemporary tract homes designed by Paderewski, Mitchell & Dean architects with interiors by Walter Broderick & Associates. Developers were increasingly offering upgrades and turning to name designers to attract homebuyers.

designation as a district. Local builders of Contemporary style tracts included Drogin Homes and Chris Cosgrove. Designers included noted architects such as Palmer and Krisel who collectively produced several tracts scattered around San Diego from the beach to Del Cerro. Notable examples of Contemporary tracts in San Diego include J. Herbert Brownell's row of 17-foot wide "Compact Houses" in Pacific Beach and William Kesling's La Jolla and Ocean Beach tracts.



In addition to districts, custom Contemporary style homes throughout the city may be eligible for individual designation. Examples of Split-Level residences, which limited the amount of grading required for construction, can be found scattered around San Diego in previously established neighborhoods such as Point Loma, Mission Hills, Kensington, and Rolando which offered gently sloping in-fill lots.

A Split-Level Contemporary style tract in Bay Park designed by Palmer and Krisel for Drogin Homes ca. 1960s. This tract is a rare example of several split-level homes grouped in a single development.

Some tract communities included planned landscapes for model units and community spaces. The landscape style was as modern as the homes, featuring junipers and clustered palms with lava rock and seeded aggregate paving. Although absence of these features should not preclude designation, landscape features dating to the period of significance, especially those that can be attributed to the architect, should be preserved and maintained when present.



The Contemporary style was widely used on major streets and boulevards such as El Cajon Boulevard in North Park, Girard Avenue in La Jolla, Washington Street in Mission Hills, and Rosecrans Boulevard in Point Loma. Buildings in these areas exemplify the style with long horizontal massing, extensive use of glass windows to open the interior space as to the street, updated Moderne elements such as "eyebrow" overhangs, and minimal architectural details on the façade. The Pepsi Bottling Group building in Kearny Mesa is one example of a freestanding Contemporary commercial building that is extant in San Diego. Other examples exist throughout the region, especially in North Park, Point Loma, and the eastern portions of the city. Signage for Contemporary commercial buildings that is original to the structure should be considered as part of the resource.

These buildings on Girard Street in La Jolla illustrate elements of the Contemporary style as used in modest commercial buildings.

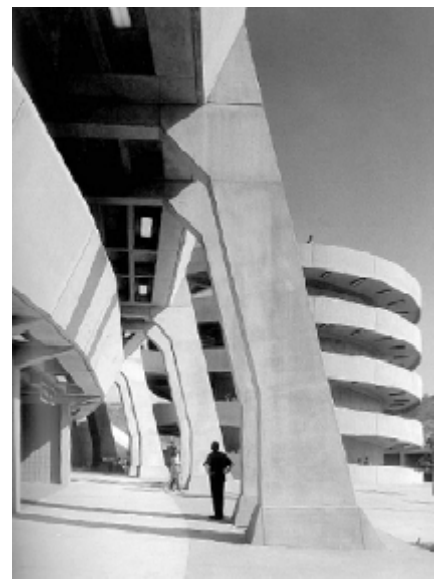
BRUTALISM:

(ca. 1965-1975 in San Diego, earlier elsewhere)



The name “Brutalism” originated from the French *béton brut* which means “raw concrete”. The term refers to the honest expression of materials, not a social attitude toward people. The style was largely inspired by Swiss architect Le Corbusier.

Brutalist buildings are generally strikingly blockish, geometric, and composed of repetitive shapes. The predominant building material is concrete, frequently revealing the intentional textures of the wood formwork. The concrete is intended to be fully expressed as both the primary structural material and finish. Critics of the style argued that it disregarded the social environment, making such structures inhuman, stark, and out of place.



Qualcomm Stadium (originally San Diego Stadium) in Mission Valley, designed by Frank Hope and Gary Allen in 1967. Note the sculptural quality of the exposed concrete and repetition of forms. Courtesy of Julius Schulman, *Modernism Rediscovered*.

Character-Defining Features of Brutalism

Primary

- Exposed and expressive structural system
- Monumental massing
- Angular and rectilinear forms
- Exposed concrete as building finish

Secondary

- Repetitive patterns
- Intentional avoidance of traditional elements or ornament



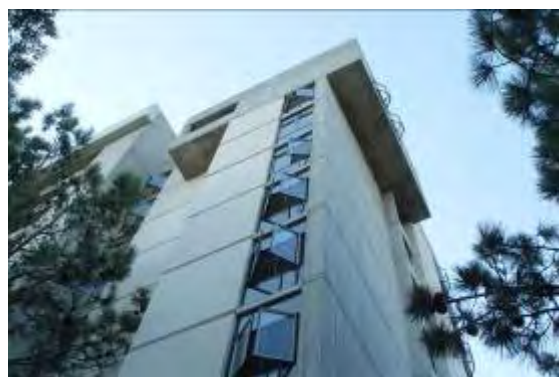
UCSD Geisel Library designed by William Pereira in 1970. Note the heavy concrete base with striking angles, repeated forms, and glass top. Courtesy of UCSD.

Evaluation Criteria

With the exception of the University of California San Diego (UCSD) campus, examples of Brutalism are rather rare in San Diego. In most cases these massive buildings are associated with the work of a recognized master architect, and would be considered for designation individually. Given the importance of the building form and materials to the expression of Brutalism, modifications which significantly alter or obscure these character defining features may render the building ineligible for designation.

Landscape styles vary dramatically for this sub-style. Location and setting are particularly relevant for Brutalist resources which are institutional and related to a “campus” environment, and the preservation of the surrounding site may be important to the overall significance of the resource.

Local examples of Brutalist architecture include some prominent structures such as Qualcomm Stadium (designed by Gary Allen of Frank Hope and Associates, 1965) and the Salk Institute (designed by Louis Kahn, 1959-66), as well as a large concentration of downtown high-rises and buildings on the Campus of UCSD.



UCSD Muir College, residence hall designed by Dale Naegle in 1967. Note the repetitive window pattern, exposed concrete, and monolithic massing. Courtesy of Michael D’Ambrosia.

UCSD Buildings include:

- Galbraith Hall, Deems & Lewis (1958)
- The Gymnasium and Natatorium, Liebhardt & Weston (1965)
- The Applied Physics and Mathematics building, Mosher & Drew (1969)
- The Biology building, Liebhardt & Weston (1969)
- The Humanities and Social Sciences building, Gayne Wimer (1969)
- McGill Hall, Frank Hope (1969)
- Muir College Apartment, Dale Naegle (1969)
- Tioga Hall (1969)
- Tenaya Hall (1969)
- Geisel Library, William Pereira in (1970)
- Mandeville Arts Center, Jones & Emmons (1975)

ORGANIC GEOMETRIC:

(ca. 1955-1975)

Organic-Geometric architecture is a philosophy of design which promotes a harmonious relationship between buildings and nature. The father of Organic Geometric architecture in the United States is Frank Lloyd Wright, who in 1939 coined the phrase “Organic Architecture” in his speech, *An Organic Architecture*.

Wright’s design for the Graycliff complex near Buffalo, New York, in the late 1920’s was his first use of organic principles in his architecture, incorporating elements and materials inspired by Lake Erie and the surrounding environment such as locally available stone, transparent glass walls, large cantilevered balconies, and ribbon windows offering expansive views. Graycliff was the first of Wright’s organically designed projects, and the ideology was arguably perfected in his 1934 design for Fallingwater in Pennsylvania. Wright designed Fallingwater with full attention to integration of the building into the surrounding site. The horizontally oriented geometry of the house is designed to echo the rocks and ledges found on the site, and he positioned the house itself over a waterfall, allowing the sound of falling water to permeate the entire house. As he did in his design for Graycliff, Wright used locally quarried stone, and designed expansive cantilevered balconies to provide views as well as outdoor living space. These designs by Wright had a profound influence on San Diego Organic Geometric architects.

Following Wright’s principles of designing buildings that are integrated into their surroundings, Organic Geometric designers made use of natural building materials such as wood and stone and designed buildings that were respectful to the site. Like their Post and Beam Modern contemporaries, Organic Geometric architects also used glass to minimize the separation between interior and exterior and encourage indoor/outdoor living. Buildings were carefully sited to take advantage of views and other site features, often built on steep slopes and boasting large balconies. In terms of shape, architects designed these buildings with an emphasis on rectilinear geometry, and the designs are characterized by asymmetrical façades, unusual rooflines, and angular shapes.



Character-Defining Features of Organic Geometric

Primary

- Exposed structure and materials
- Square, diamond and polygon design motifs
- Natural materials (wood, stone, glass)

Secondary

- Sharp angular massing
- Asymmetrical facades
- Complex roof forms
- Site specific design



Silva Residence in Point Loma, by Sim Bruce Richards, 1953. Note the wide eaves and exposed beams. Large windows and a deck both exhibit a pointed, triangular, orientation. The large deck overhang leaves the natural slope of the site untouched.

Evaluation Criteria

Examples of Organic Geometric architecture are rare in San Diego. Residential buildings in the Organic Geometric style were built by architects such as Sim Bruce Richards, who worked under Frank Lloyd Wright, Lloyd Ruocco, and John August Reed, who was at one time an assistant to Lloyd Ruocco and later worked with Sim Bruce Richards. These architects used the principles of organic design within the structure of geometric forms as a means of emphasizing both the man-made and natural elements of the buildings. Organic Geometric architectural designs were built primarily in the La Jolla and Point Loma areas; however examples of this style are extant throughout the region and should be treated as significant resources.



Eligible resources should retain the majority of their character defining features, although some impact or loss to character defining features may be acceptable when comparative analysis demonstrates that the resource is a rare example of the type or that the building retains a relatively high degree of integrity compared to other extant examples.

Typically Organic Geometric buildings will be significant individually due to their limited number, their likely association with a master architect, and lack of resources gathered in a sufficient concentration to warrant district designation.

The Reed Residence 1955 (above), and the 8-Sided Star Residence 1956 (below), located in Point Loma and designed by John Reed. Courtesy of Keith York, modernsandiego.com

ORGANIC FREE-FORM:

(ca. 1955-1975)



While the seeds of Organic Free-Form Architecture were planted by Frank Lloyd Wright through his speeches on Organic Architecture, and by European Expressionists during the early 20th century, the Free-Form architectural style did not reach a point of full expression until the 1960's. Organic Free-Form Modern Architecture may have been a response to the "Machine for Living" ideals that were popularized by early 20th century Modern Architects and the relative coldness and inhumanity of their stark spaces. In addition, Organic Free-Form Modern design was inspired by the growing concern with environmental issues during the 1960's.

Nature writer and scientist Rachel Carson brought environmental issues to the forefront American concern in 1962 with the publication of *Silent Spring*. While the focus of this book was pesticides, and not related to architecture and building, the book was the catalyst for a nationwide environmental movement focused on generally caring for and respecting nature and the environment, being less wasteful, and not depleting natural resources. In the architectural world, Organic Free-Form Modernists sought to harmonize with nature through the use of natural, plentiful, and readily available materials and site specific design principles.



The "Boys House" at the Hubbell Compound, Note the mix of materials including plaster, adobe, stone, and tile. The structures are sculptural in form and every detail has been considered in the design.

Like the Organic Geometric designs in the San Diego region, Organic Free-Form architectural buildings are highly influenced by the various site conditions present in San Diego such as dry climate, warm temperatures, and interesting natural topography of bluffs, coastline and natural canyons. Organic Free-Form architects applied the principles of organic design in the Wrightian sense such as use of natural materials and consideration of site conditions in their architecture, and in addition, executed highly artistic designs that holistically addressed every aspect of the building.

Both the Organic Geometric architects and Organic Free-Form designers were inspired by nature. However, rather than appreciating and incorporating natural surroundings through the extensive use of glass and crystalline geometric forms, Organic Free-Form architects actually mimicked nature by designing biomorphic shapes and curvilinear surfaces and forms. Organic Free-Form architecture usually exhibits a “hand-made” quality, with an emphasis on craftsmanship. Use of natural materials such as plaster, adobe brick, straw bale, rammed earth, and cob contribute to the hand-crafted effect of Organic Free-Form architecture. Landscape integration is also a hallmark feature of Organic Free-Form architecture; structures frequently blend with their surroundings by incorporating natural topographic elements and plant life.

Organic Free-Form architecture is generally always residential in nature, and the houses were usually custom designed for a particular client. Frequently, Organic Free-Form designers included highly customized design elements such as furniture, decorative glass, fixtures, and hardware.



The Hubbell compound in Santa Ysabel by James Hubbell work on this site has been ongoing since 1958. The compound includes several structure holding the Hubbell’s home, studios, and galleries. This photo shows the studio.

Character-Defining Features of Organic Free-Form

Primary

- Curvilinear organic forms or sharp angular massing
- Natural materials (wood, brick, stone, glass, adobe)
- Integration with topography and site

Secondary

- Asymmetrical facades
- Complex roof forms
- Complete expression of design in all details (often handcrafted)

Evaluation Criteria

These strikingly individual buildings do not lend themselves to mass production or repetition and are generally not clustered in neighborhoods but occur separately, sometimes in remote areas, such as James Hubbel's Hubbell Compound in Santa Ysabel and the Doolittle residence by Kendrick Bangs Kellogg in Joshua Tree. Other examples by these architects are scattered in various parts of the San Diego region including La Jolla, Mission Beach, and in several surrounding cities and unincorporated areas.

Examples of Organic Free-Form Modern architecture are extremely rare, and in most cases these structures are associated with the work of a recognized master architect. Properties should exhibit all of the primary character-defining for this sub-style and retain their original location and basic contextual setting. Landscape styles vary dramatically for this sub-style, but due to the holistic nature of Organic Free-Form design, they should be considered as integral components to these resources. Similarly, interior spaces should also be considered.



The Atoll residence designed by Kendrick Kellogg in 1972. Note the curvilinear roof form which mimics the site topography and the natural materials. Courtesy of Keith York.

CONTRIBUTING DESIGNERS OF MODERN SAN DIEGO

The information in section was compiled with the assistance of Keith York. Several of the biographical summaries are excerpts from text found on the Modern San Diego website. For expanded architect biographies including photographs please visit modernsandiego.com. Other information included on the Modern San Diego website includes biographic information regional architects, locations of modern resources in San Diego, and a listing of Modern resources by neighborhood.

ARCHITECTS:

Loch Crane (1905-1995)

**Education: Taliesin Fellowship
University of Southern California, 1957**

Loch Crane arrived in Point Loma from Wyoming in 1929 with his brother Russ and his mother. Mrs. Crane was determined that her son would become an architect and work for Frank Lloyd Wright. In 1941 after a number of high school drafting classes, and a short stint in the offices of Richard Requa and Templeton Johnson, he and his mother persuaded Frank Lloyd Wright to accept Loch as a Taliesin fellow. When the United States entered WWII, Crane enlisted and only eight months after arriving at Taliesin, he terminated his fellowship. Following the war, Crane was stationed in Japan, where he stayed until 1946 spending his free time photographing, drawing, and researching Japanese architecture.

Crane returned to his wife Clare in San Diego in late 1946. By 1948, he built his first “expandable house” on Udall Street in Point Loma, testing the concept for his own family. The concept house was intended to be built in stages, expanding as one’s family grew. What was supposed to start out as a one-bedroom house on Point Loma was expanded immediately as the Crane’s expected the birth of their son. Also on the drawing board at this time on Point Loma was a house for Crane’s brother, Russ. After this, Crane began to pick up work immediately as a building designer, building small professional buildings and warehouses for Bob Golden and Gene Trepte, as well as a few homes for private clients. Soon the City of San Diego began to pressure him about the volume of unlicensed work he was producing. Taking advantage of the GI Bill, Crane crammed in a 5-year program of Architecture between 1954-57 and graduated Cum Laude from the University of Southern California (USC).

Crane held offices in four San Diego locations including an award winning building of his own design on Morena Boulevard. After his graduation from USC, Crane’s residential projects were concentrated primarily in the beach areas of San Diego, particularly in La Jolla and Point Loma.

San Diego projects include:

- Loch Crane Residence I, 3411 Udall Street, Point Loma, (1948)
- Russell Crane Residence, 3344 Poe Street, Point Loma, (1948)
- Loch Crane Residence II, 3330 Poe Street, Point Loma, (1951)
- Skip Starkey Residence, 3321 Poe Street, Point Loma, (1951)
- M.A. Residence Young, 633 Kalamath, Del Mar (1960)
- William L. Phillips Residence 448 San Gorgonio Street, Point Loma, (1961)
- Loch Crane Residence III, 5950 Avenida Chamnez, La Jolla, (1962)
- "House for 75 Women" 1475 Berenda Place, El Cajon, published in *House Beautiful*, (1963)
- Cecil and Virginia Roper Residence, 5147 Cape May Avenue, Ocean Beach, (1964)
- Chet Tussey Residence, 5724 Dolphin Place, La Jolla, (1965)

Ronald K. Davis

Education: San Diego Junior College
California State Polytechnic University, San Luis Obispo, 1953

Ronald Davis was born and raised in a modest, working-class home at the corner of 34th and El Cajon in San Diego. After attending San Diego Junior College, he joined the US Navy. The GI Bill afforded him the opportunity of attending Cal Poly San Luis Obispo where he earned a degree in architecture in 1953.

Upon arriving back in San Diego, Davis worked for two local architecture firms before accepting a job from Fredrick Liebhardt in the mid-1950s. Then, from 1958-1959, Davis went to work for Henry Hester. After helping Hester with several notable designs including the Cornelius Residence, the Salomon Residence, and the Salomon Apartment Building, Davis was let go. In 1959, he set up his own firm. Davis' solo practice was immediately successful and he quickly took on his first partner. Davis & Moises practiced together from 1960 to 1965. Following the Moises partnership, he went solo again before finally partnering with his architect sons.

Partnerships: Hester & Davis
Davis & Moises

San Diego projects include:

Enid Gleich Residence, 5120 Norris Road, San Diego, (1958)
Richard Silverman Residence, 4021 Miller Street, Mission Hills, (1959) (Cody, Hester and Davis)
Soloman Apartments, 3200 Sixth Avenue, San Diego, (1959) (Hester & Davis)
Ronald K. Davis Residence, Wilshire Drive, San Diego, (1960) (Hester & Davis)
David Jackson Residence, 3455 Charles Street, Point Loma, (1964)
Peter Lehman Residence, 5781 Rutgers, La Jolla (1971)
Private Residence, 3575 Via Flores, Point Loma (1974)

Deems Lewis Martin & Associates

Ward Deems

Education: University of Southern California, 1954

William Lewis Jr.

Education: University of Southern California, 1953

Ward Deems began his career at the firm of AC Martin in Los Angeles after receiving a degree in architecture from the University of Southern California in 1954. William ("Bill") Lewis Jr., also a recent graduate of USC, joined the firm shortly thereafter.

In 1958 Deems began to explore the potential of opening an office in San Diego, which was then a cheaper, slower-paced city surviving on tourism and military spending. When Ward advised the Martins of his plan to move south, they saw an opportunity to expand their operation. In April 1959, a corporate agreement was signed and the firm Deems-Martin Associates was officially formed. At the time, Lewis was completing the design of the May Company store in Mission Valley and agreed to join Deems in launching the new company. With financial and brand support from the AC Martin firm, they opened their office in the El Cortez Building. Within a few years, Lewis became a co-owner and the firm became Deems Lewis Martin & Associates.

Partnerships: Deems-Martin Associates
Deems/Lewis & Partners
Deems Lewis McKinley Architects

San Diego projects include:

May Company, Mission Valley (1959) (Lewis)
Orr, Dr. & Mrs. Robert J. Residence, 2382 Via Capri Court, La Jolla (1960)
Carter-Higgins Office Building, 2250 Fifth Avenue, San Diego (1963)
San Diego County Welfare Office Building (1963)
Hillcrest North Medical Center, 550 Fifth Avenue, San Diego (1964)
Rubin, Seltzer & Soloman Building, 3003 Fourth Avenue, San Diego (1964)
U.S. Navy Anti Submarine Warfare School Barracks, Harbor Drive and Nimitz Blvd, San Diego (1964).
Humanities Library-Galbraith Hall, UCSD Revelle College, La Jolla (1965)
U.S. Navy Anti-Submarine Warfare School Mess Hall, Nimitz Blvd and Harbor Drive, San Diego (1967)
LKRD Medical Office Building, 3260 3rd Street, San Diego (1970)
U.S. Post Office Facility, 2535 Midway Drive, San Diego (1972)
Industrial Indemnity Building, 3255 Camino del Rio South, San Diego (1970-74)

Homer Delawie FAIA (1928-

Education: California State Polytechnic University, San Luis Obispo, 1951

Homer Delawie, FAIA has contributed significantly to the San Diego built environment and public life since his arrival here in the late 1950's. A graduate of Cal Poly San Luis Obispo's second graduating class in the school of architecture, Delawie was the first graduate of the school to receive his license to practice architecture, the first to receive an AIA design award, and the first to be elected to the National College of Fellows of the American Institute of Architects (FAIA). He also received the Cal Poly School of Architecture Distinguished Alumni award in 1973.

Delawie worked for firms in Fresno and Modesto before being offered a job at Lloyd Ruocco's firm at The Design Center in San Diego and was asked to be a partner in Ruocco's firm just one and a half years later in 1953. In the three years that Delwie worked at the Design Center, he worked on the Channel 10 station, designed his own projects, and ran the firm for a year while Lloyd Ruocco was in Europe. Perhaps most importantly, Delawie was exposed to the idea of the importance of respect for the environment in an architectural design. This was a major tenet of Post and Beam Modern design, and over the years Delawie would expand on this idea to suit his creative ideas, keeping in mind basic elements of respect for the terrain, respect for the climate, and a simple architectural design.

In 1961 Delawie opened a firm in Old Town, in a building of his own design. In the next forty years Delwie designed over sixty residences, including three for his own family. He also designed civic landmarks, public and military projects. Architectural projects designed by Delawie and his firm have received over 65 design awards. The National Urban Land Institute and the California and San Diego chapters of the AIA have awarded Delawie their highest honors. From the AIA Delawie received Service Citations in 1972 and 1973, a Presidential Citation in 1997, and a Lifetime Achievement Award in 1997. In addition, the Department of Defense has awarded Delawie its highest award twice. In addition to his contributions in architecture and design, Delawie has been extensively involved with the community both in public service and education. Delawie has served for many years on various local boards, such as the Museum of Man, the Childrens Museum, and the UCSD Board of Overseers. He has also been continuously active in the historic preservation movement through is involvement with the San Diego Historical Society and the City of San Diego Historical Resources Board. In 2003 he received a Lifetime Achievement Award from the Save Our Heritage Organization for his work in preserving the works of local Modern architects. In the public service sector, Delawie served on the planning commission for 13 years and the Historical Resources Board for 8 years.

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Partnerships: Ruocco and Delawie
Delawie Macy & Henderson
Delawie and Associates
Architects | Delawie Wilkes Rodrigues Barker

San Diego projects include:

Delawie Residence #1, 1773 Torrance Street, Mission Hills (1958)
Private Residence, 3343 Poe Street, San Diego (1960) (Ruocco and Delawie)
Private Residence, 2218 Vallecitos, La Jolla (1960)
Senterfit Residence, 1404 Franciscan Way, University Heights (1960)
Delawie Architectural Office Building, 2827 Presidio Drive, Old Town (1962)
Feller Residence, Charles Street, Point Loma (1962)
David Apartments Porter, 3525 Bayside, Mission Beach (1962)
Delawie Residence #2, 1833 Neale Street, Mission Hills (1963)
Kratz Residence, 1660 Froude, Ocean Beach (1964)
Westphal/Chapman Residence, Jackdaw Street, Mission Hills (1965)
Uno Andrusson Residence, 4726 Panorama, North Park (1967)
Thompson Medical Library, Balboa Park / Naval Hospital (1968)
M.L Lawrence Family Jewish Community Center
Plaza de Balboa
Reuben H. Fleet Space & Science Center
San Diego Zoo – Elephant And Giraffe Enclosures
SeaWorld San Diego – Penguin and Shark Exhibits
UCSD Marshall College Residence Halls
UCSD Warren College Residence Halls
UCSD Canyon Vista Dining Terrace

Russell Forrester FAIA (1920-2002)

Education: Institute of Design, Chicago

Russell Forrester began his architectural career as a draftsman in the firm of noted San Diego architect Lloyd Ruocco in the mid-1940s. In 1948, Forrester opened his own office as a freelance architectural designer. Formal study in architecture began at the urging of Lloyd Ruocco in 1950 at the Institute of Design in Chicago. By the time he obtained his architectural license in 1960, Russell had already completed a wealth of modernist structures including his own home in La Jolla (1952, still standing). His projects also include the design of the San Diego based Jack-in-the-Box restaurants.

As a painter, Forrester's work grew from abstract expressionism in the late 1940s to highly developed series of works of highly charged narratives often based on Russell's politics. An architect's eye and valuation of linearity, repetition, and rectilinear precision was often expressed in his paintings and was almost always visible in his three-dimensional work. In 1976, Forrester finally gave up his architectural practice to pursue a full-time career as a painter and sculptor. Forrester's career melding art and architecture was honored by his unusual FAIA recognition. Rather than his career of progressive building designs being honored, Forrester was recognized by his AIA colleagues for his contribution to art and architecture aesthetics.

San Diego projects include:

Lloyd Residence Russell #1, 348 Vista del Playa, La Jolla (1948)
Jack in the Box #1, 6270 El Cajon Boulevard, San Diego (1951)
Scripps Estates Associates House, 9400 Block of La Jolla Shores Drive (1951)
Frautschy Residence, 2625 Ellentown, La Jolla (1954)
George Schor Residence, 2655 Ellentown, La Jolla (1954)

Urey Residence, 7890 Torrey Lane, La Jolla (1954)
Inyaha Cromwell Residence, La Jolla (1957)
Lyn & Dana Fayman Residence, 2545 Ardith Road, La Jolla (1962)
Forrester Residence #1, 7595 Hillside Drive, La Jolla (1962)
L.E. Russell Residence, 7661 Hillside Drive, La Jolla (1962)
Lloyd Russell Residence #2, 7651 Hillside Drive, La Jolla (1962)
Tompkins Residence, off Pearl Street, La Jolla (1962)
Sunset Engraving, India & Date Street (1963)
Residence, 800 Prospect, La Jolla (1964)
Jefferson Gallery, 7917 Ivanhoe, La Jolla (1965)
Peterson Residence 567 Gage Drive, Point Loma (1976)
Private Residence, 2705 Bordeaux, La Jolla

Irving J. Gill (1870-1936)

Irving J. Gill is widely recognized as San Diego's most significant architect from any era. He is also considered to be significant as a precursor to the Modern architectural movement in San Diego. Trained in the office of Louis Sullivan in Chicago, Gill moved to San Diego in 1893 for health reasons and also to further his career. He started working in San Diego right away, designing houses in the Queen Anne style. Gill became a partner to renowned San Diego architect William S. Hebbard in 1897, and buildings designed by Hebbard and Gill during this time reflect English traditional styles. At the turn of the century Hebbard and Gill were commissioned to stabilize the ruins of the Mission San Diego de Alcalá. Influences of the Mission style became apparent in Gill's work shortly after this commission when he started incorporating stripped down Mission style elements into his Arts and Crafts designs. As early as 1907, Gill began to produce his striking cubist designs, which were characteristically ornament-free. By 1910 Gill had developed one of the few original and highly individual styles of architecture in America through a radical simplification of the Mission style. Later San Diego Modernists drew upon the ideas of Irving Gill by emphasizing structural simplicity, and use of natural materials and color palette.

Partnerships: Hebbard and Gill
 Mead and Gill
 Gill and Gill

San Diego projects include:

A. H. Frost Residence, 2456 Broadway, Golden Hill (1887)
George Garretson Residence, 2410 E Street, Golden Hill (1895)
McKenzie, Flint & Winsby Corp. Buildings, southeast corner of 5th Avenue & K Street, San Diego (1897)
John Osborn House, 2073 Logan Avenue, Logan Heights (1897)
Western Metal Supply Co. Building, southwest of 5th Avenue & K Street, San Diego (1897)
M. V. Carroll House, Hillcrest (1898)
George McKenzie House, northwest corner of Front Street & Kalmia Street, (1898)
E. E. White Residence, 136 Redwood Street, Bankers Hill (1898)
Mrs. Waldo Waterman Residence, 237 Hawthorne Street, Bankers Hill (1900)
Barker House, 108 W. Robinson Avenue, Hillcrest (1904)
Christian Science Church (now Goodbody's Mortuary), 317 Ash Street, San Diego (1904)
E. F. Chase Residence, 205 Laurel Street, Bankers Hill (1904)
George W. Marston House, 3525 7th Avenue, Hillcrest (1904)
William Stewart House, 23rd between Broadway & E Street, Golden Hill (1904)
Fox House, 3100 Brant Street, Hillcrest (1905)
Alice Lee Cottage #2, 3353 Albatross, Hillcrest (1905)
Alice Lee Cottage #1, 3578 7th Avenue, Hillcrest (1905)

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Katherine Teats Cottage #, 3560 7th Avenue, Hillcrest (1905)
W. H. Porterfield Residence, 2nd & Upas, Bankers Hill (1905)
Lilla G. Burnham House, 3565 7th Avenue, Hillcrest (1906)
Mary M. Cossitt House, #4 3526 7th Avenue, Hillcrest (1906)
Alice Lee Cottage #3, 3574 7th Avenue, Hillcrest (1906)
Irving J. Gill House, 3776 Front Street, Hillcrest (1906)
Residence, 280 Olive Street, Bankers Hill (1906)
Wheeler J. Bailey House, 1962 Princess St., La Jolla (1907)
Edith H. Hawley Residence, 4744 Panorama Drive, University Heights (1907)
Mitchell House (now Elks Club), 2720 4th Avenue, Bankers Hill (1907)
Melville Klauber House, 3060 6th Avenue, Bankers Hill (1907-08)
Bishop's Day School (now Self-Realization Fellowship) 3012 1st Avenue, Bankers Hill (1908)
Cabrillo Hotel (now south wing of La Valencia Hotel), 1132 Prospect Street, La Jolla (1908)
J. P. Christensen Flats, 312 22nd Street, Golden Hill (1908)
Darst House, 502 Kalmia Street, Bankers Hill (1908)
Irving J. Gill House, 3703, 3709, 3719 Albatross, Hillcrest (1902-08)
Irving J. Gill House, 3775, 3773 Robinson Mews, Hillcrest, (1908)
Irving J. Gill Rental Cottage, southwest corner of 25th and L Street, Golden Hill (1908)
Irving J. Gill Rental Cottage, 2488 L Street, Golden Hill (1908)
Hebbard & Gill Cottages, 212 & 220 Hawthorne Street, Bankers Hill (1908)
Residence, 3353 2nd Avenue, Hillcrest (1908)
Scripps Institution of Oceanography, 8602 La Jolla Shores Dr., La Jolla, (1908)
St. James Chapel, 743 Prospect (moved to corner of Draper & Genter), La Jolla (1908)
N. H. Webster, 1504 7th Avenue, San Diego (1908)
Sherwood Wheaton Residence, northwest corner of 6th Avenue & Redwood Street, Bankers Hill (1908)
Darst Flats, 2266 5th Avenue, Bankers Hill (1908-09)
Electric Fountain (Wilde Fountain), Horton Plaza, First and Broadway, San Diego, (1909)
Christian Science Church, 2442 2nd Avenue, Bankers Hill (1909)
Arthur H. Marston House, 3575 7th Avenue, Hillcrest (1909)
Mary M. Cossitt Houses #5, 6, 7, 8, 3729, 3735, 3749, 3757 8th Avenue, Hillcrest (1910)
Fulford Bungalow, 7th Avenue, Bankers Hill (1910)
Residence, 3404 Front Street, Hillcrest (1911)
Alice Lee Cottage #4, 3367 Albatross, Hillcrest (1912)
O'Kelley Residence, Quince St., Bankers Hill (1912)
Katherine Teats Cottage #2, 3415 Albatross, Hillcrest (1912)
Ellen Browning Scripps Estate "South Moulton Villa", 700 Prospect, La Jolla (1905-1913)
George Kautz House, 7753 Draper, La Jolla (1913)
Community House, La Jolla Playground 615 Prospect Street, La Jolla (1914)
La Jolla Women's Club, 715 Silverado, La Jolla (1914)
Ellen Browning Scripps Estate "South Moulton Villa" #2, 700 Prospect, La Jolla (1915)
Bishops School, 7607 La Jolla Blvd., La Jolla (1909-1916)
Bentham Hall (1909), Scripps Hall (1910), Gilman Hall (1916)
Mrs. Harry Wegeforth Residence, 210 Maple Street, Bankers Hill (1917)
Katherine Teats Cottage #3, 3407 Albatross, Hillcrest, (1922)

Harwell Hamilton Harris (1903-1990)

Education: Pomona College
Otis Art Institute

Harwell Hamilton Harris was born in Redlands, California in 1903. He studied at Pomona College and the Otis Art Institute prior to working as a sculptor. In 1928, he accepted a job at the office of Richard Neutra after attending trade school for drafting. Harris stayed with Neutra until 1932 when he began working for himself. He completed several projects in San Diego including private residences in La Jolla, Del Mar, and Fallbrook. Harris stayed in Los Angeles until 1951 when he relocated to Texas and finally North Carolina. In his designs, he worked to balance naturalism, or organic architecture, while embracing a modernist ideology.

Henry Hartwell Hester (1925-2006)

Education: Brown Military Academy
University of Southern California

Henry Hester was born May 30, 1925 in Vinta, Oklahoma. He attended Roosevelt Junior High and Brown Military Academy in San Diego. After serving in the US coast Guard during WWII, he attended the architecture school at USC. In 1947, Hester moved to La Jolla, where he designed two homes for himself (photographed by Julius Shulman and widely published) in addition to an array of residential and commercial commissions.

Through the years, Hester would join in partnership with Frederick Liebhardt (1957), Ronald K. Davis (1958-59), William F. Cody (1958-1960), fellow USC graduate Robert E. Jones (1960-67) as well as Roger Zucchat and David Lorimer. According to his obituary, Hester also worked alongside Lloyd Ruocco in some capacity. Projects, while mainly focused in the San Diego area, stretched to Denver, Albuquerque, Florida, and throughout California.

Partnerships: Hester & Davis
Cody & Hester
Hester & Jones
Hester, Jones & Associates
Hester & Livingstone

San Diego projects include:

Private Residence, 6632 Via Manona, La Jolla (1955)
Richard Silverman Residence, 4021 Miller, Mission Hills (1958) (Cody & Hester)
Martin L. & Enid Gleich Residence 5120 Norris Road, College Area (1958) (Hester & Davis)
Lyn Schwartz Residence, 5483 Drover, College Area (1959) (Hester & Davis)
Salomon Apartments, 3200 6th Avenue, Bankers Hill (1959) (Hester & Davis)
Casey, McClenahan & Christensen, northeast corner of 1st and Laurel Street (1961) (Hester & Davis)
Gerald W. Jerome Town House, 7930 Prospect Place, La Jolla (1961) (Hester, Jones & Associates)
El Patio Building, Ivanhoe Avenue, La Jolla (1962) (Hester & Davis)
Henry Hester Residence #1, 1630 Mimulus Way, La Jolla (1962)
Robert E. Jones Residence, 2041 Balboa Avenue, Pacific Beach (1962) (Hester & Jones)
Palmer Hughes Office Building, 7863 Herschel Avenue, La Jolla (1962) (Hester, Jones & Associates)
Herbert Solomon Residence, 6827 Elaine Way, Del Cerro (1964)
PSA Building (1968) (Hester & Livingstone)
Henry Hester Residence #2, Torrey Pines Road, La Jolla
Horizon Home Contest Winner, 2608 Angel Avenue, University City
Private Residence, 1595 Coast Walk, La Jolla

Frank L. Hope Jr. (1931-

Frank L. Hope Jr. was born in 1931. His father, Frank Hope Sr., who was born in 1901, founded the architecture firm Frank L. Hope Associates in 1928, which became one of the largest and most well recognized firms in the county. Like his father, Frank Hope Jr. became an architect. He worked in his father's office until Frank Hope Sr. retired in 1965 and Frank Hope Jr. took control of the office. In addition to a number of residential projects, the firm designed several well recognized Modern landmarks in San Diego including San Diego Stadium (now Qualcomm Stadium), the Timken Museum, the May Company in Mission Valley, and several buildings on the University of California, San Diego (UCSD) campus.

San Diego projects include:

San Diego College for Women (now University of San Diego), Alcala Park, Linda Vista (1949)

Frank L. HopeVaughan Hall, UCSD (1956)

Experimental Aquarium, UCSD (1958)

Pacific Telephone, Chatsworth & Tennyson, Point Loma (1959)

Penguin House, San Diego Zoo (1959)

Stromberg-Carlson, Hancock Street (1959)

Solar Aircraft Company, Harbor Drive (1960)

Hope Office Building Building, 1447 Sixth Avenue , San Diego (1961)

Sharp Memorial Hospital Maternity Wing, Linda Vista (1961)

Burnham Building, 1555 6th Avenue, San Diego (1962)

Hallmark Building, 6th Avenue and Cedar Street, San Diego (1962)

Security First National Bank, 1044 Wall Street, La Jolla (1962)

Arts & Crafts Press Building, Kettner, Little Italy (1963)

Home Federal Savings and Loan Association, 707 Broadway, San Diego (1963)

Mesa Vista Psychiatric Hospital, 7850 Vista Hill Avenue, Kearny Mesa (1963)

Turrentine Building, 4th Avenue & A Street, San Diego (1963)

Bureau of Commercial Fisheries (Southwest Fisheries Center), UCSD (1964)

Scripps Hydraulics Laboratory, UCSD (1964)

Timken Museum, Balboa Park (1965)

Cabrillo Monument Visitors Center, Point Loma (1966)

San Diego Stadium 9449 Friars Road, Mission Valley (1967)

McGill Hall, University of California San Diego (1969)

Horace Mann Junior High School, 4345 54th Street, College Heights

Kearny High School, 7651 Wellington Way, Linda Vista

M.H. Golden Residence, 3614 Carleton, Point Loma

Our Lady of Sacred Heart, Orange & Marlborough, City Heights

San Diego High School Technical Arts Building

United California Bank Building (Now "4th & B") 345 B Street San Diego

Harold H. Utschig Residence, 6089 La Jolla Scenic Drive, La Jolla

James Hubbell (1931-

Education: Cranberry Art Academy, Bloomfield Hills, Michigan

Born in 1931, James Hubbell attended Cranberry Art Academy in Bloomfield Hills, Michigan from 1954-1956. Shortly thereafter, he moved with wife Anne to San Diego County. In 1958 Hubbell began work on his family home; a compound of seven free-form organic structures in the hills of Santa Ysabel. In addition to his own architectural design work, Hubbell collaborated with several San Diego Modern architects including Sim Bruce Richards and Lloyd Ruocco designing custom features

including sculptures, tile mosaics, stained-glass windows, and doors. In 1982, Hubbell founded the Ilan Lael Foundation and still collaborates with architect-son Drew Hubbell.

San Diego projects include:

Saint Andrews Episcopal Church (windows), 1050 Thomas Avenue, Pacific Beach (1960)
Point Loma Nazarene University (details), 3900 Lomaland Drive, Point Loma (1962)
University Christian Church (windows), 3900 Cleveland Avenue, University Heights (1962)
St. Catherine Laboure Catholic Church (sculpture), 4124 Mount Abraham Avenue, San Diego (1965)
First Unitarian Universalist Church (fountain), 4190 Front Street, Hillcrest (1968)
The Greenery, 4475 Mission Boulevard, Pacific Beach (1972)

Robert E. Jones (1930-1991)

Education: University of Southern California, 1959

Robert E. "Bob" Jones was born in Lawton, Oklahoma in 1930. He graduated from USC's School of Architecture in 1955. He earned his architecture license in 1959.

Between several partnerships, Bob Jones would, on his own, design a number of residential and commercial projects including his own office and three homes for his family. His building designs exhibited influences of Case Study House Program designs, and according to one family member, he may have been involved in some capacity with Ed Killingsworth's La Jolla Case Study Triad. According to son, Brent Jones, "...he was probably best known for his innovative urban planning ideas in the 60's. He introduced O-lot line housing which maximized land use and encouraged outdoor living space."

During the early 1960s, Jones partnered with Henry Hester on a number of distinguished projects including their Horizon Home design and Bob's first home for his family in Del Mar. After he worked with Hester & Jones, Robert joined Ed Hom to form Jones & Hom. The partnership was dissolved in the mid-70's. Following Jones & Hom, Robert joined in partnership with Iwao Koizumi (Koizumi-Jones) just north of San Diego. Among many projects, some of the highlights were built in Japan. Towards the end of his career, he also enjoyed short stints with Frank L. Hope (working on a project in Saudi Arabia) and Guy Greene a landscape architect from Tucson. Following James Britton's death, Del Mar resident Peter Kaye hired Jones as the San Diego Union's architecture critic - a short, yet fruitful assignment. Following the dissolution of his architectural partnerships, Bob ran his own practice Robert E. Jones, Architect until he passed away.

Partnerships: Hester & Jones
Jones & Hom

San Diego projects include:

Bruck Residence, 3202 Rue Adrian, La Jolla (1965)
San Carlos Fire Station, 6565 Cowles Mountain Road, San Diego (1963)
Condominium 1250 Cave Street, La Jolla
Dormitories, UCSD (Jones & Rosen)

Kendrick Bangs Kellogg

Education: **University of Colorado, Boulder**
 University of Southern California
 University of California, Berkeley

Kendrick Bangs Kellogg grew up in Mission Beach. He attended the University of Colorado at Boulder, University of Southern California, and the University of California at Berkeley (UC Berkeley). Upon returning to San Diego, Kellogg worked briefly in the offices of Sim Bruce Richards and Dale Naegle.

In 1957 Kellogg was hired by Russell and Vergie Babcock to design an addition to their "Sanatorium" in National City, and subsequently to design their house in La Jolla. In 1960, Kellogg was hired by local restaurateur Buzzy Bent to design a Chart House restaurant in Santa Barbara. Kellogg would go on to design seven more of the chain's restaurants, along with many more private residences. Kellogg's architecture can be described as unforgettably organic, reflective of site and topography, with complex curvilinear and angular geometry, as well as a masterful interpretation of natural materials and an attention to every detail.

San Diego projects include:

Babcock Residence, 2695 Bayside Walk, Mission Bay (1959)
Kellogg House & Studio, 838 Balboa Court, Mission Beach (1960)
Edward P. Silva Residence, 596 San Eiljo, Point Loma (1960)
Larry & Gayle Gordon Residence (Wave House), 1646 Yost Street, Pacific Beach (1972)
West Way House, 8456 Westway Drive, La Jolla (1977)
Thomas Residence, La Jolla (1979)
Sam Yen Residence, 7799 Starlight Drive, La Jolla (1981)
Bailey House, San Diego (1984)
Scott Shore Residence, Venice Court, Mission Beach (1986)
Ector La Duc Residence, El Camino Teatro, La Jolla (1994)
Bill and Carol Baras Residence, 4845 Lomitas Drive, San Diego
Chart House Restaurant, 1270 Prospect, La Jolla
Chart House Restaurant (remodel), Point Loma, CA
Guth Residence, 5820 Madra, Del Cerro
Moonlight Residence, La Jolla
Private Residence, 4845 Lomitas Drive, San Diego
Private Residence, 6621 Neptune, La Jolla

William Kesling (1899-1983)

Kesling began his career in Los Angeles as a carpenter and by 1928 was a draftsman for Schindler. In 1934 he started the speculative home building company "Kesling Modern Structures". He became Southern California's most prolific builder of Streamline Moderne architecture. In 1937, Kesling pled guilty to fraud in connection with his construction business and was sentenced to prison effectively ending his career in Los Angeles. In 1939, upon his release from prison, Kesling relocated to La Jolla where he re-formed his business Kesling Modern Structures. In response to the changes in regional economic and housing market demands, Kesling's San Diego work was markedly different than his earlier Streamline work in Los Angeles. Stucco and steel were replaced with wood, and the smooth curves were replaced with sharp corners. Kesling's San Diego work could easily be characterized as Mid-Century Tract, but his career spans both early Modern and tract design.

San Diego projects include:

McConnell Residence, 1890 Spindrift, La Jolla (1947)
Private Residence, 6261 Dowling Drive, La Jolla (1947)
Private Residence, 639 Rosemont, La Jolla (1948)
Private Residence, 1912 La Jolla Shores Drive, La Jolla (1948)

Killingsworth, Brady and Smith
Edward Killingsworth, FAIA (1917-2004)

Education: University of Southern California

The Case Study Triad houses in La Jolla designed by Ed Killingsworth of Killingsworth Brady and Smith still stand as evidence of the widespread reach of Arts & Architecture Magazine's Case Study House Program, which ran from 1945-1966. The program charged architects with designing residences that were inexpensive, efficient and "contemporary". 36 designs were submitted under the program, although not all of them were constructed.

San Diego projects include:

Case Study "Triad" House A, 2342 Rue de Anne, La Jolla (1960)
Case Study "Triad" House B, 2343 Rue de Anne, La Jolla (1960) (heavily altered)
Case Study "Triad" House C, 2329 Rue de Anne, La Jolla (1960)

Joseph E. Kowalski (1925-2005)

Education: University of California Berkeley
San Diego State University

Joseph Kowalski was born in 1925, he moved with his family to San Diego at the age of ten. As a young man, he attended classes at the UC Berkeley before returning to San Diego and earning a degree from San Diego State University (SDSU). From 1946 to 1948, he worked at his fathers lumber business, earning the knowledge and money required to start his own firm.

In 1953 he opened his office on Pacific Coast Highway in Del Mar where he used the extra space to open the Interior-Exterior Shop. According to Kowalski's wife Caroline he built approximately 50 homes in the San Diego and Del Mar areas and another 50 to 60 in Rancho Santa Fe.

San Diego projects include:

Elmer Smalls Residence, Point Loma (1953)
Harold La Fleur Residence, Point Loma
J. Walton MacConnell Residence, La Jolla

Richard John Lareau AIA

Education: University of California Berkeley

Richard "Dick" Lareau was born in Bremerton, Washington. After his father was stationed at a number of Naval facilities, the Lareau family settled in Chula Vista. Richard graduated from Sweetwater High School as the war ended in 1945. After military service, Lareau began attending classes at San Diego State University and eventually transferred to UC Berkeley where he earned bachelor's and master's degrees in architecture.

Lareau started his professional career at the office of Kitchen and Hunt. Then he worked for Paderewski, Mitchell and Dean until he opened his own office in 1957. Growing to a staff of 15 at its

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peak, the Lareau office acted as a training ground for a number of the region's architects such as Al Macy, Paul McKim, George Hartley, Bill Richards and Paul Thorke.

San Diego projects include:

Jean and Robert McCommins Residence, Taltec, Mt Helix (1959)
Jack Bone Residence, Mission Hills (1960)
Men's Dormitory, Point Loma Nazarene University, Point Loma (1960)
Kensington Library Remodel, 4121 Adams Avenue, Kensington (1961)
Cal Western Dining Hall, Point Loma Nazarene University, Point Loma (1962)
Cal Western Gymnasium, Pt Loma Nazarene University, Point Loma (1962)
Navy Exchange Addition, NAS Miramar (1962)
Ryan Library, Point Loma Nazarene University, Point Loma (1962)
Women's Dormitory, Point Loma Nazarene University, Point Loma (1962)
Richard Lareau Residence #1, Point Loma (1964)
California Western remodel of Old San Diego Club, 6th Avenue & Ash Street, San Diego (1966)
Pacific Beach Community Congregational Church, Beryl Street, Pacific Beach (1966)
Boney Hall, Point Loma Nazarene University, Point Loma (1967)
Sigma Alpha Epsilon Fraternity, 5076 College Place, College Area (1967)
Mike Brown Residence, 5645 Taft, La Jolla (1968)
Cal Western Fine Arts & Music Buildings, Point Loma Nazarene University, Point Loma (1969)
Center West - Richard Lareau Office Building, 2845 Nimitz Boulevard, Point Loma (1969)
Mission Bay Visitors Information Center (1969)
Lareau, Richard Residence #2, 2922 McCall, Point Loma (1970)
University City United Church, 2877 Governor Drive, University City (1970)
Navy Exchange Cafeteria, Miramar (1972)
Benjamin Library, 5188 Zion Avenue, Allied Gardens
Eugene Berger Residence, Garden Lane, Point Loma

Frederick Liebhardt FAIA (1924-1999)

Education: University of Wisconsin, Madison
Notre Dame
University of Denver

Frederick Liebhardt was born in Fresno, California in 1924 and grew up in San Marino and Pasadena, California. Prior to World War II, Liebhardt attended the Curtis Wright technical school and worked briefly in aircraft engineering. Liebhardt attended the University of Wisconsin, Madison and Notre Dame while in the Navy. In 1945, while living at his parent's home in Colorado and beginning his formal architecture education at the University of Denver, Liebhardt attended a lecture by Frank Lloyd Wright. Wright was impressed by Fred's drawings and asked him to visit Taliesin. In 1947, Liebhardt left Colorado to join the Taliesin fellowship. He stayed there until 1949. The Liebhardts would continue to visit Frank Lloyd Wright through the 1950s.

In the early 1950s, Liebhardt worked in the office of architect Lloyd Ruocco while he began an informal practice of his own. He then opened an office with Fred Norris. Following work with Norris, Liebhardt worked briefly with Henry Hester. He then opened his own office in La Jolla. In 1958, Liebhardt hired Eugene Weston III. Weston became a partner in 1960. From 1967 to 1979, Liebhardt and Weston partnered with Don Goldman and the firm became Liebhardt, Weston and Goldman. Liebhardt retired from practice in 1991.

Liebhardt's work embodied the organic principles advocated by Frank Lloyd Wright and encompassed a wide variety of project types from single family residences and hotels, to projects for research and

education, and the master planning of zoos, aquaria, wild animal parks, theme parks, and other outdoor recreation facilities.

Partnerships: Liebhardt & Weston
Liebhardt, Weston & Associates
Liebhardt, Weston & Goldman

San Diego projects for all partnerships include:

Frederick Liebhardt FAIA

Frederick & Marianne Liebhardt Residence, 7224 Carrizo Drive, La Jolla (1951)
Moorehead Residence, Country Club Drive, La Jolla (1952)
Fred Norris Residence, La Jolla Blvd, La Jolla (1952) (Liebhardt & Norris)
Sullivan Residence, North end of El Paseo Grande, La Jolla (1953)
Harry Anderson Residence, Cottontail Lane, La Jolla (1954)
Brent Lowe Residence, Lowrey Terrace, La Jolla (1954)
Nielsen Residence, Fairway Road, La Jolla (1955)
W.R. Mackenzie Residence, La Jolla Shores (north end on the water), La Jolla (1955)
Western Lumber, Harbor Drive, Point Loma (1955)
Arrhenius Residence, 2711 Glenwick Place, La Jolla (1956)
Robert I. Farrar Residence, La Jolla Shores Drive, La Jolla (1956)
Bilings Residence, La Jolla Shores, La Jolla (1957)
Contemporary Enterprises, Inc. Residence, 8764 Dunaway Drive, La Jolla (1957)
Clark Residence, WindandSea Beach, La Jolla (1958)
La Jolla Lumber Company (Western Lumber), Fay Avenue, La Jolla (1958)
Louise Liebhardt Residence, 6226 Camino de la Costa, La Jolla (1958)
Markey Residence, Country Club Drive, La Jolla (1958)
Lowell & Kay North Residence, 850 San Antonio Place, San Diego (1958)
Thickstun Residence Remodel, Carrizo Drive, La Jolla (1958)
Laborers & Hod Carriers Union, Building East San Diego (1959)
Monsees Professional Bldg. (L&W offices), 407 Via Del Norte, La Jolla (1959)
San Diego Yacht Club – Shower /Toilet Facilities, San Diego, CA (1959)

Liebhardt & Weston

Mike & Gertrude Residence Brennan, Camino De La Costa, La Jolla (1960)
Feher Residence, 2710 Bordeaux Street, La Jolla (1960)
Dunne Residence, 7241 Rue Michael, La Jolla (1961)
Islandia Hotel & Restaurant, 1441 Quivira Road, San Diego (1961)
La Jolla Country Day School (new campus), 9490 Genessee Avenue, La Jolla (1961)
Dr. Hodge N. Crabtree Residence, 4521 Trias Street, San Diego (1962)
San Diego Yacht Club (SDYC) – New Club House, San Diego Bay (1962)
Wiley, Roscoe Residence, 2750 Bordeaux Street, La Jolla (1963)
La Jolla Country Day School (LJCDS)– Gymnasium, 9490 Genessee Avenue, La Jolla (1963)

Liebhardt, Weston & Associates

Anthony's Fish Grotto, Harbor Drive, San Diego (1965)
Lanaut Medical Building, 528 Nautilus, La Jolla (1965)
Monsees Professional Building Addition (L&W office expansion) 407 Via Del Norte, La Jolla (1965)
La Jolla Country Day School – Master Plan Revision 9490 Genessee Avenue, La Jolla (1966)
La Jolla Country Day School – Classroom Additions, 9490 Genessee Avenue, La Jolla (1966)
San Diego State College - Women's PE & Locker Building, San Diego State University (1966)
UCSD - Cluster Gymnasium, Natatorium and Playing Fields, La Jolla, CA (1966)

Liebhardt, Weston & Goldman

Crabtree Apartments, Pacific Beach (1967)
La Jolla Country Day School – Library & Playing Fields, La Jolla, (1967)
San Diego Yacht Club – Locker Building, San Diego Harbor, (1967)
San Diego Zoo - Food Service Addition & Staff Dining Room, (1967)
Cardiac Catheterization UCSD Medical Center, UCSD (1967)
La Jolla Methodist Church, 6063 La Jolla Blvd, La Jolla (1968)
San Diego Zoo – Film Stand, Balboa Park (1968)
Intensive & Special Care, UCSD – University Hospital, (1968)
United States Naval Hospital Barracks, Balboa Park (1968)
Harris Offices & Bank Building, Downtown San Diego(1969)
LJCDs – Science Addition, 9490 Genessee Avenue, La Jolla (1968)
Sea Lodge Hotel and Swimming Pool, Camino Del Oro, La Jolla(1969)
Biology Building - Building 2B, UCSD (1969)
System Science & Software, Sorrento Valley Road, San Diego (1971)

Cliff May (1908-1989)

Master Designer and builder Cliff May, who had gained earlier notoriety in San Diego and Los Angeles for his Spanish Revival style residences, was also a well known designer of Ranch style homes as early as the late 1930s. His homes were grand in scale with expansive, sprawling floor plans frequently encircling a landscaped central courtyard. A strong connection between interior and exterior was a key component of May's houses. May designed and built hundreds of tract homes, as well as several custom-designed ranch style homes.

San Diego projects include:

The Lindstrom House, 4669 East Talmadge Dr, San Diego (1933)
Colonel Arthur J. and Frances O'Leary House, 4725 Norma Drive, Kensington (1932)
Alexander and Nancy Highland House, 2400 Presidio Drive, Mission Hills (1934)
Violetta Horton Spec House #1, 7445 Hillside Drive, La Jolla (1935)
Violetta Horton Spec House #2, 7447 Hillside Drive, La Jolla (1935)
Violetta Horton/Cliff May Spec House #3, 7477 Hillside Drive, La Jolla (1935)
Violetta Horton Spec House #4, 7575 Hillside Drive, La Jolla (1935)

Paul W. McKim

Education: University of Illinois, 1961

Paul McKim began his San Diego practice in 1963, shortly after graduating from the University of Illinois in 1961 with a degree in architecture. McKim's style was strongly influenced by the natural beauty of San Diego County's landscape. He used simple shapes in his designs to act as a backdrop to year-round landscaping, which replaced the need for ornament on his structures.

San Diego projects include:

McKim Residence, 3911 Portola Place, Mission Hills (1965)
Sloan Residence, 4452 Brindisi Street, Point Loma (1967)

John Mock (1934-

Education: University of Detroit, 1958

John R. Mock graduated with his Bachelor of Architectural Engineering in 1958 from the University of Detroit. Before joining the US Army, Mock worked for several offices in the Detroit area. When he returned following military service, he found a depressed labor market. Upon arriving in San Diego, Mock interviewed with three of the city's largest firms: Paderewski, Mitchell and Dean, Richard George Wheeler, and Frank Hope. Mock was hired by Frank Hope's firm where he stayed until 1963.

While working for Frank L. Hope, Mock designed the Hindman Residence as a side job. Soon after this early solo design effort was featured in San Diego and Point Magazine (June 1963), he resigned his position at Hope's firm. Working at times from a garage studio, Mock worked alongside partners Hendrick and Tipple to create a business focused on architecture and architectural services including rendering and model building. Tipple left the trio and Hendrick Mock would focus solely on architecture (1964-1994). Between 1963 to 1994, the firm completed 686 projects, of which 417 were constructed.

Partnerships: Hendrick, Mock & Tipple (1963)
Hendrick & Mock Architects (1964-1994)

San Diego projects include:

Chambers Steel House, 4196 Eastridge Drive, La Mesa (1959) (while employed by Frank Hope)
Dr. Robert Hindman Residence, 10636 Snyder Road, Mt Helix (1962)
Bock Residence, 2827 Palomino Circle, La Jolla (1964)
Concrete Industries Horizon Home, 6130 Calle Vera Cruz, La Jolla (1964)
Greenwood Residence, 6567 Linda Lane, Del Cerro (1964)
Laufer Residence, 6105 Pasatiempo Avenue, San Diego (1964)
Sapphire Palm Apartments, 901 Sapphire Street, Pacific Beach (1964)
Dr. Milton Ullman Residence, 4786 Mt. Helix Drive, Mt Helix (1964) (Hendrick & Mock Architects)
Kassel Residence, Del Cerro (1965)
Timken Museum, Balboa Park (1965) (while employed by Frank Hope)
Chalcedony Garden Apartments, 950 Chalcedony, Pacific Beach (1966)
Dorman Tire Company, 4690 El Cajon Boulevard, San Diego (1966)
Emerald House Apartments, 1650 Emerald, Pacific Beach (1966)
Golden Reed Apartments, 1401 Reed Avenue, Pacific Beach (1966)
Hornblend Apartments, 1933 Hornblend Street, Pacific Beach (1966)
Kendal Palm Apartments, 4444 Kendal, Pacific Beach (1966)
Diamond House Apartments, 933 Diamond Street, Pacific Beach (1967)
Flores Residence, 3500 Via Flores, Point Loma (1967)
Lamont House Apartments, 4040 Lamont Street, Pacific Beach (1967)
Thomas House Apartments, 1333 Thomas Avenue, Pacific Beach (1967)
Thomas House Annex Apartments, 1301 Thomas Avenue, Pacific Beach (1967)
La Casa Flores Apartments, 3510 Front Street (1968) (Hendrick & Mock Architects)
Reed House Apartments, 1222 Reed Street, Pacific Beach (1968)
Royal Reed Apartments, 1488 Reed Street, Pacific Beach (1968)
Chalcedony House West Apartments, 1707, 1727 and 1747 Chalcedony, Pacific Beach (1969)
John R. Mock Residence, 6410 Elmhurst Drive, San Diego (1969)
Star Realty, 4433 Convoy Street, Clairemont Mesa (1969)
Silverman Residence, 1770 Colgate Circle, La Jolla (1972)
Hanalei Hotel and Islands Restaraunt (1964-1981)
Coral Reef Estates, Solded Avenue, one example is 5525 Soledad Mt Road
Fares Company Inc., National Avenue, San Diego
Holy Cross Cemetary Mausoleum, 4470 Hilltop Drive, San Diego

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CONTRIBUTING DESIGNERS OF MODERN SAN DIEGO

Chuck Hope Residence, Point Loma (while employed by Frank Hope)
Operation Pacific, 1060 Pt Loma Blvd
Pullman Cafeteria Remodel, 1240 5th Avenue, San Diego
Saint Therese Social Center, 5815 Navajo Road
5 Spec House designs for E.P. Custom Construction Co., Del Cerro

John Mortenson (1919- 1983)

John Nelson Mortenson was born in Minneapolis. He enlisted in the U.S. Navy in 1942, travelling from western Minnesota to San Diego for basic training. He spent three years as an Aviation Machinists Mate at North Island Naval Air Station.

Mortenson moved to San Diego to work for Jackson and Scott, one of San Diego's largest housing developers of the time. He worked there for seven years, until 1958 when he obtained a general contractor's license and started his own custom residential design-build company in El Cajon. His design-build work has a characteristic style, which usually includes a prominent roof form and a well integrated siting. He used features like natural boulders, floor-to-ceiling glass, and interior/exterior fireplaces to seamlessly blend interior with exterior.

Most of Mortenson's work was concentrated in the La Mesa, El Cajon and Mt. Helix areas, but he also designed and built homes in La Jolla before he retired in the late 1970s.

San Diego projects include:

Gooding Residence, 4878 Avion Way, San Diego (1968)
Mortenson Residence #4, 7126 Vista Del Mar, La Jolla (1972)

Mosher & Drew

Robert Mosher

Education: The Art Center, Pasadena
University of Washington, Seattle

Roy Drew

Education: Stanford University, 1936
Yale University, 1941

Robert Mosher attended The Art Center School in Pasadena, USC, and the University of Washington, Seattle where he majored in architecture. Drafted by the US Army and later discharged on medical disability, Mosher completed his degree in Seattle as WWII came to a close. In San Diego, Mosher worked for Myron Hunt & H.C. Chambers where he met Roy Drew in 1946. Robert returned to Los Angeles to study for his state architectural exams and to complete an eight-month stint with architect Harwell Hamilton Harris.

Drew graduated with a bachelor's degree in Graphic Arts from Stanford in 1936 and a Master's degree in Architecture from Yale in 1941. As WWII was enveloping the world, Drew gained experience working for Myron Hunt and Henry J. Kaiser. Following his service in the US Navy (1942-1946), Drew rejoined his architecture career where he met Robert Mosher in Paul Haynes' Los Angeles office.

Following the completion of his exam, Mosher returned to his family in La Jolla and worked for William Templeton Johnson. After leaving Templeton Johnson's office, Mosher opened his own firm in

La Jolla. By 1948, Drew moved with his family to La Jolla and the two established the firm Mosher and Drew, Architects.

San Diego projects include:

Jack Mosher Residence (Jack-O-Lantern House Remodel), 1260 Prospect Street, La Jolla (1946)

Whitsett Millinery Shop, 1262 1/2 Prospect Street, La Jolla (1947)

Mosher Offices, 1264 Prospect Street, La Jolla (1947)

Genevieve Ferguson Art Gallery, 1262 Prospect Street, La Jolla (1948)

Gerard and Sands European Handcrafts Shop, 1268 Prospect Street, La Jolla (1948)

Harry Rollins Residence, 7752 Sierra Mar Drive, La Jolla (1948)

Wick, George Residence, 1433 Savoy Circle, San Diego (1948)

Rosco Hazard Residence, 555 Gage Lane, San Diego (1948)

Paul F. Scott Stationery Shop, 1274 Prospect Street, La Jolla (1949)

Tweeds and Weeds British Clothiers, 1272 Prospect Street, La Jolla (1949)

Edward Baily Residence, 1106 Muirlands Drive, La Jolla (1949)

Otto Koehler Residence, 1874 Spindrift Drive, La Jolla (1949)

William Van Dorn Residence, 6603 Muirlands Drive, La Jolla (1950)

Jack Mosher Residence, 1258 Prospect Street, La Jolla (1950)

Robert Mosher Residence, 7750 Sierra Mar Drive, La Jolla (1950)

Herbert Kunzel Residence, 3250 McCall Street, Point Loma (1951)

Borchers, Jack Residence, 3345 Lucinda Street, San Diego (1952)

William Tuttle Residence, 1835 Spindrift Drive, La Jolla (1952)

Warwick's Books Front Façade, 7812 Girard Avenue, La Jolla (1953)

Thurlow Coon Residence, 2522 Horizon Way, San Diego (1954)

Retail Building for Anson Lewis, 7521 Fay Avenue, La Jolla (1954)

Bruce Reagan Residence, 6141 Terry Hill Drive, La Jolla (1954)

James Irwin Residence, 300 Sea Lane, La Jolla (1954)

John C. Bowman Residence, 3529 Hugo Street, San Diego (1954)

Stockton Andrews Residence, 6131 Terryhill Drive, La Jolla (1954)

Armistead Carter Pool House & Garden Shelter, Mission Hills (1955)

Mosher and Drew Offices, 1255 Coast Boulevard, La Jolla (1957)

First Baptist Church of La Jolla, 627 Genter Street, La Jolla (1957)

La Jolla Art Center Alterations and Additions, 700 Prospect Street, La Jolla (1958)

Joseph McNarney Residence Interiors, 7730 Sierra Mar Drive, La Jolla (1958)

Tyson, D.R. Residence, 1320 West Muirlands Drive, La Jolla (1958)

San Diego Children's Home, 3002 Armstrong Street, San Diego (1958)

Sherwood Auditorium at the La Jolla Museum of Art, 700 Prospect Street, La Jolla (1959)

Luciene K. Small Residence, 305 San Antonio Avenue, San Diego (1959)

Young, Richard Residence, 2496 Avenida de la Playa, La Jolla (1959)

John Thiele Residence, 7770 Sierra Mar Drive, La Jolla (1960)

Bank of America, 7680 Girard Avenue, La Jolla (1960)

E.F. Hutton and Co. Office Building, 7620 Girard Avenue, La Jolla (1960)

Married Student Apartments, UC San Diego, La Jolla (1961)

Trumbull Richards Residence, La Jolla Farms (1961)

La Jolla Federal Savings and Loan, 1100 Wall Street, La Jolla (1962)

Bank of La Jolla, 7855 Ivanhoe Street, La Jolla (1964)

San Diego Fine Arts Gallery West Wing, SD Museum of Art, Balboa Park (1964)

Aztec Center, Student Union Building, San Diego State University (1964)

Ted Geisel Residence Additions/Alterations, 7301 Encelia Drive, La Jolla (1964)

Coronado Bridge, San Diego (1965)

Matthews Campus Art Gallery, UCSD, La Jolla (1965)

All Soul's Episcopal Church, 1475 Catalina Boulevard, Point Loma (1965)

Student Apartments, UCSD, La Jolla (1965)

Applied Physics and Mathematics, Muir College, UCSD, La Jolla (1966) E.F. Hutton and Co. Office Building,
320 B Street, San Diego (1967)
Office Building for Robert Golden, 123 Camino de la Reina, San Diego (1969)

Dale Naegle

Education: University of Southern California, 1954

Dale Naegle graduated from USC's architecture program in 1954 in the height of Southern California's modernist movement. With mentors William Pereira and A Quincy Jones helping form his approach to design, Naegle was one of several Los Angeles ex-patriots (like Robert Jones and Hal Sadler) to bring the Case Study House design ideology to San Diego.

His early work including his own homes as well as the Papperfort and Mills Residences in La Jolla which were photographed by architectural photographer, Julius Shulman and published extensively. Of the Pappenfort Residence (1962), San Diego & Point wrote: "Architect Dale Naegle has achieved a home full of surprises and angles by the use of both vertical and horizontal paneled redwood, soaring beamed ceilings of lighter wood, and flat ceilings with translucent skylights. Despite the variety of angles, nothing is gimmicky. The feeling is clean-cut and linear."

San Diego projects include:

Sam Bell Residence, Beach House & Tramway, La Jolla Shores Lane, La Jolla (1955-65)
Coastwalk La Jolla (1980s)
Colony Hill, Via Avola, La Jolla (1967)
Mansfield Mills Residence, 7105 Country Club Lane, La Jolla (1959)
Muir Commons, John Muir Campus, UCSD (1969)
Naegle Residence #1, 8310 El Paseo Grande (remodeled), La Jolla (1960)
Naegle Residence #2, 29754 Caminito Bello, La Jolla (1970)
Naegle Residence #3 (1980)
Pappenfort, Robert B. Residence, 5931 Citadel (remodeled), La Jolla (1962)
Rabbit Residence (remodeled), Calle de la Garza, La Jolla (1970)
Stirret Residence, 1730 Torrey Pines Road, La Jolla (1967)
Tenaya Hall, John Muir Campus, UCSD (1969)
Tioga Hall, John Muir Campus, UCSD (1969)
Ventana Development, North of Pacific Beach (1980s)
Walker Residence, 2451 Ellentown, La Jolla (1958)
Windemere Development, Soledad Cross (1970s)
Wooley House, Via Orleta, La Jolla (early 1960s)

C.J. Paderewski (1908-2007)

Education: University of California, Berkeley, 1932

Clarence Joseph "Pat" Paderewski was born in Cleveland, Ohio. Following his graduation from Benjamin Franklin High School in Los Angeles in 1926, Paderewski attended one year of college at the University of California, Los Angeles (UCLA). He then transferred to UC Berkeley where he earned a degree in architecture in 1932.

Moving to San Diego soon thereafter in 1939, Paderewski began teaching drafting, architecture, and related subjects for San Diego Unified School District. Between teaching Evening High School (1939-1944), War Training Program (1943-1944) and UC Extension (1944-1957) classes, Paderewski was more than an architect; he was a real contributor to San Diego's education system.

During a long career leading his firm with partners Delmar S. Mitchell and Louis A. Dean, Paderewski would stake claim on a number of "firsts". Paderewski also secured many accolades for the first exterior all-glass elevator on the El Cortez Hotel in 1956 and a forward-thinking Buckminster Fuller-esque geodesic dome on the Palomar College campus.

In his 1957 FAIA sponsorship application, the San Diego Chapter of the AIA, at the time led by Chapter President Sim Bruce Richards, noted "It is his philosophy that an architect can, and should, contribute of himself at every possible opportunity, that his community may be a better place in which to live for himself and his neighbor. He is strong in the belief that good architecture provides the environment for children and adults which will result in an enlightened generation. He also believes that it is the architect's mission to preach the gospel of good architecture at every opportunity in order that an ever increasing percentage of our people will appreciate and demand good architecture."

San Diego projects include:

Anthony's Fish Grotto, La Jolla (1960)

Dabkovitch Building, 3211 Fifth Avenue, Hillcrest (1961)

Fletcher Hills Building (1957)

Tim Hallahan Residence, 5686 Dorothy Way, San Diego (circa 1957)

J.C. Penney Building, Garnet & Hornblend, Pacific Beach

La Jolla Coast Apartments, Coast Boulevard, La Jolla (1964)

Paderewski Residence #2, Kalmia Place, South Park (1960)

Paderewski Residence #3, Kalmia Place, South Park (1980)

San Diego Blood Bank, 440 Upas Street, Hillcrest (1957)

San Diego County Medical Society, 4th and Walnut, Bankers Hill (1957)

San Diego International Airport, 3665 N. Harbor Drive, San Diego (1967)

State Division of Highways Building, Taylor Street, Old Town (1953)

St. Paul's Manor, 2635 2nd Avenue, Bankers Hill (1963)

Wherry Housing Project, East of Highway 395 and Aero Drive, Kearny Mesa

Theodore Charles Paulson (1911-2000)

Education: University of Minnesota

Theodore "Ted" Paulson was born in Albert Lee, Minnesota. Following the untimely passing of his father at age six and mother at age 12, the young Paulson was taken in by his grandmother. Shortly thereafter, he moved to San Diego with his aunt, uncle and cousins. After living in Mt Helix and Point Loma, Paulson graduated from San Diego High School and headed to the University of Minnesota where he earned a degree in engineering. Paulson returned to San Diego in 1935 and began his career in aeronautical engineering at Convair.

While spending a good deal of his career working for Clyde Hufbauer as structural engineer (1955-1965), Paulson designed a handful of wonderful light, airy, open-plan residences, including his own, in San Diego. Choosing to work for another architect over the detail-work and stress of running his own office, Paulson aided Hufbauer in designing a number of schools and education-related projects across the County; most notably The Education Center on Park Boulevard in 1953.

Partnerships: Paulson & Hufbauer

San Diego projects include:

Mission Bay High School, 2475 Grand Avenue, Pacific Beach (Hufbauer)

Ted & June Paulson Residence #1, Inspiration Point, Mt. Helix (1940)

Ted & June Paulson Residence #2, 2485 Hidden Valley Road, La Jolla (1950)
Education Center, 1405 Park Boulevard / 4100 Normal Street, University Heights (1953) (Paulson & Hufbauer)
Russell Raitt Residence, 2424 Ellentown, La Jolla (1954) (Paulson & Hufbauer)
Dorrit & Albert Wright Residence, 8445 Avenida de Las Ondas, La Jolla (mid-50s) (Paulson & Hufbauer)
Alice Birney Elementary School, North & East of Education Center, University Heights (Hufbauer)

John August Reed

John August Reed left the US Army in 1946. Within a few years he had constructed his first building, a beach house built while Reed was an associate of Lloyd Ruocco ca. 1949. He then worked three years with John Lloyd Wright before working as an associate to Sim Bruce Richards from 1952 to 1956).

Reed's interest as an Irving Gill historian began while growing up in San Diego. Having lectured on Gill's work as early as 1954, Reed assisted Esther McCoy with her book *Five California Architects* in 1959. Reed was also among the founders of the Southern California Chapter of the Society of Architectural Historians (SAHSCC).

San Diego projects include:

David Reed Residence, Point Loma

John Reed Residence, 946 Bangor, Point Loma (circa 1955)

8-Sided Star House, 995 Gage Street, San Diego (circa 1956)

Seymour Rabin Residence, 3692 Liggett Drive, San Diego (1957) (later remodeled by Henry Hester)

Private Residence, 3222 Macaulay Street, San Diego (1958)

Imperial House Apartment Building, Scott Street, San Diego (1961)

Luana Apartments, Crown Point (1961)

Sim Bruce Richards, AIA (1908-1983)

Education: University of California, Berkeley
Taliesin Fellowship

Sim Bruce Richards was born of Cherokee descent in Tahlequah, Oklahoma in 1908. In 1920, the Richards family moved to Phoenix where he would learn of Frank Lloyd Wright. Richards studied architecture at UC Berkeley in 1930. Soon thereafter, frustrated with the program and faculty, Richards transferred to the art department. While studying art, Richards honed his artistic talents in abstract weaving. In 1934, prior to Richards' graduation, Frank Lloyd Wright viewed one of his rug designs on display at an art show in San Francisco. Wright told the gallery director to have the rug designer contact him. Following correspondence with Wright, and at his invitation, Richards joined the Taliesin Fellowship where he stayed from 1934 to 1936.

Arriving in San Diego in 1938, Richards was drafted for the 11th Naval District. In 1946, he finished his work for the US Navy and began work for William Templeton Johnson on a number of projects including the early Harbor Front studies. Richards then worked for Harold Abrams before starting his own practice in 1949. During nearly four decades in practice, Richards designed over 200 projects not including his work in weaving, painting, and furniture design. Richards was known for his calm demeanor, joy of life, and sense of humor, as well as his problem-solving skills. He also fostered the talents of several young draftsmen and artists including Rhoda Lopez and James Hubbell. He remained in private practice until his passing in 1983.

San Diego projects include:

African Methodist Episcopal Church, 7517 Cuvier, La Jolla (1947)
Mr & Mrs Sim Bruce Richards Residence #1, 3505 Talbot (remodel), Pt Loma (1947)
Mr & Mrs Sim Bruce Richards Residence #2, 977 Albion, Pt Loma (1947)
John & Janet McGaughey Residence, 3646 Rosecroft Lane, Pt Loma (1948)
La Motte Cohu, 5960 Camino de la Costa, La Jolla (1948)
Alma Skinner, 7044 Monte Vista, La Jolla (1949)
Alan Soulé Residence, 3651 Rosecroft Lane, Pt Loma (1949)
Leone and Gillett Wright, Elsie Residence, 935 Bangor, Pt Loma (1949)
Mr & Mrs Sim Bruce Richards Residence #3, 3360 Harbor View Drive, Pt Loma (1950)
Edward S. Bascomb Residence, 887 Golden Park, Pt Loma (1953)
Mrs. John G. & Alice Clark Residence #1, 3243 Harbor View Drive, Pt Loma (1953)
Catherine James Residence, 5578 Calumet, La Jolla (1953)
Lt Col & Mrs H.K. Throneson Residence, 3640 Dudley Street, Pt Loma (1953)
Mr & Mrs Edward P. Silva Residence, 560 San Gorgonio, Pt Loma (1953)
Joyce Residence Schmock, 7345 Remley Place, La Jolla (1953)
Helen Esling Residence, 1119 Klish Way, Del Mar (1954)
Richard Olney Residence, 1644 Crespo, La Jolla (1954)
J. Hall Hood Residence, 6063 Folsom, La Jolla (1955)
Skip Kuhn Residence, 5648 Toyon Road, San Diego (1955)
Mr & Mrs T.R. Newsom Residence, 2580 North Arroyo Drive, San Diego (1955)
Dr. Feldman Residence, 3310 Lucinda Street, Pt Loma (1956)
Mr & Mrs Frank Quintana Residence, 2880 Moonridge Road, La Jolla (1956)
Paul Stauffer Residence, 3033 Central Avenue, City Heights (1956)
Mr & Mrs Sim Bruce Richards Residence #4, 955 Bangor Street, Point Loma (1957)
Dan Dickey Residence, 3712 Promontory, Pacific Beach (1958)
Mr & Mrs E.J. Blackwell Residence, 1275 Willow Street, Pt Loma (1959)
Mrs. John G. & Alice Clark #2 Residence, 7907 Calle de la Plata, La Jolla (1959)
Mr & Mrs Joachim Liebmann Residence, 3711 Dudley Street, Pt Loma (1959)
Mr & Mrs W.H. Ostenberg Residence, 1620 Mecca Drive, La Jolla (1959)
Mission Bay Aquatic Control Center, 2581 Quivera Court, Mission Bay (1960)
Mr & Mrs Raymond D. Spicer Residence, 379 San Antonio, Pt Loma (1960)
Mr & Mrs George Rigsby Residence, 411 San Remo Way, Pt Loma (1960)
ZLAC Rowing Club Residence, 1111 Pacific Beach Drive, Pacific Beach (1961)
Marian Ullrich Residence, 3340 Ingelow Street, Point Loma (1961)
Mr & Mrs Wililam C. Franklin Residence, 894 Rosecrans, Pt Loma (1962)
Chester & Joanne Hayward Residence, 1840 Neale Street, Mission Hills (1963)
All Saints Lutheran Church, 6355 Radcliffe, University City (1964)
Mr & Mrs Paul Engstrand Residence, 9450 Sunset Drive, Mt Helix (1964)
Mr & Mrs Maurice T. Residence Watson, 2744 Azalea Drive, Loma Portal (1964)
Martin Residence, 755 Albion, Pt Loma (1965)
Alpha Phi Sorority, 6055 Montezuma Road, College Area (1966)
Carlson Residence, 1335 Trieste, Point Loma (1966)
Dr & Mrs Lawrence Fine Residence, 10535 Fuerte Drive, Mt Helix (1967)
Bryan Residence Worthington, 2137 West California, Old Town (1968)
Mrs. John G. & Alice Clark Residence #3, 3634 Jennings Street, Pt Loma (1972)
Mr & Mrs Sim Bruce Richards Residence Spec House, 3706 Jennings, Pt Loma (1972)
Rodney Eales Residence, 391 Catalina Blvd, Pt Loma (1973)
Pauline Des Granges Residence, 824 Golden Park, Pt Loma (1975)
Morley Field Tennis Center, 2221 Morley Field Drive, San Diego (1975)
Dr. Nemiroff Residence, 2803 Inverness Drive, La Jolla (1975)
Robert Tyson Residence, 7214 Rue Michael, La Jolla (1977)
Weinberg Residence, 23427 Calistoga Place, San Diego Country Estates (1978)
Brav & Schwartz Law Offices, 4026 Dove Street, Mission Hills (1982)

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CONTRIBUTING DESIGNERS OF MODERN SAN DIEGO

Victor Hudson Residence, 1275 Trieste Drive, Pt Loma
Balboa Park Golf Course Bldg, 2600 Golf Course Drive
Patricia Karn Residence, 4575 Niagara, Ocean Beach
Nicholas Van Dorn Residence, 10 E. Roseland, La Jolla
South Clairemont Community Center, 3605 Clairemont Drive, Clairemont

Lloyd Pietrantonio Ruocco (1907-1981)

Education: University of California, Berkeley

Lloyd Pietrantonio Ruocco was born in 1907 and arrived in San Diego in the early 1920s where he graduated from San Diego High School. Following his graduation from UC Berkeley, he returned to San Diego and worked in the offices of architects Regua Jackson and William Templeton Johnson. Along the way, he would assist on the 1935 Panama Exposition and County Administration Building, as well as the master plan for the community of Rancho Santa Fe under the supervision of his high school drafting instructor Lilian Rice.

Growing increasingly dissatisfied with the rehashed revival styles that prevailed through the 1930s, Ruocco opened his own office in hopes of bringing a more modern style of architecture to San Diego. He would go on to become San Diego's pioneering post-war modernists. Designing well over 100 projects throughout San Diego County, Lloyd is responsible for several projects that are considered by many to be some of the area's best examples of the period.

Universally respected as one of San Diego's fathers of the post war modern architectural movement, Ruocco was equally devoted to the art community as well as the city itself. His ultimate goal was to better the lives of the people of San Diego through his tireless efforts to promote and encourage art, architecture and design; many would say that he achieved his goal. He and his wife Ilse Hammon Ruocco, an interior designer and artist, were instrumental in founding several community design organizations including Citizens Coordinate for Century 3 (C3), Allied Artists, and Allied Craftsmen.

Partnerships: Ruocco & Delawie

San Diego projects include:

County Admin Building, 1600 Pacific Coast Highway, San Diego (1933)
California Exposition, Balboa Park (1935)
Mitchell, Alfred Residence, 1500 Block 31st Street, South Park (1937)
Keller Residence #1, 3039 F Street, San Diego (1942)
Robertson Residence, 4245 Randolph, Mission Hills (1942)
Private Residence, 7100 Lakewood Drive, University City (1945)
Ruocco Residence #1 "Il Cavo", 1900 La Sievida (1945)
Keller Residence #2, 1433 Puterbaugh Street, Hillcrest (1947)
Roberston, Tom Residence, 3920 Pringle Street, Mission Hills (1947)
The Design Center, 3611 5th Avenue, Bankers Hill (1949)
Private Residence, 4351 Ridgeway Drive, College Area (1950)
Private Residence, 3252 Hawk Street, Mission Hills (1952)
Garden Villa/Balboa Park Exposition House, Balboa Park (1953)
Beers Residence, 631 N. Crescent Drive (1954)
Private Residence, 1440 Puterbaugh Street, Hillcrest (1954)
Children's Zoo Entry Dome, Balboa Park (1955)
Selieg Residence, 2110 Guy Street, San Diego (1957)
KOGO-AM/FM/TV, 4600 Air Way, City Heights (1958)
Nelson Residence, 630 N. Crescent Drive (1958)

Ruocco Residence #2 Solari, 5481 Toyon Road, San Diego (1958)
Private Residence, 2021 Rodelane Street, Old Town (1959)
Hillside House, 3343 Poe Street, Point Loma (1960)
San Diego Children's Zoo, Park Boulevard, Balboa Park (1957-1961)
Howard Chernoff Residence, 4522 Trias Street, Mission Hills (1962)
Fellers Residence, 3377 Charles Street, Point Loma (1962) (Ruocco & Delawie)
Private Residence, 7245 Rue de Roark, La Jolla (1962)
Keller Residence #3, 9405 La Jolla Farms, La Jolla (1963)
St. Andrews Episcopal Church, 1050 Thomas Street, San Diego (1963)
City Concourse Plaza, Front Street, San Diego (1964)
Institute of Geophysics & Geoplanetary Sciences, 8602 La Jolla Shores Drive, La Jolla (1964)
Mills Office Building, 4th & Nutmeg, Bankers Hill (1964)
Watts Office Building, 2970 Main Street, San Diego (1964)
California Steel Building, Main Street, San Diego (1965)
Libby Residence, La Jolla (1965)
San Diego Civic Theater, 1100 Third Avenue, San Diego (1965)
Pioneer Congregational Church, 2550 Fairfield Street, Clairemont (1966)
Pioneer Congregational Church, 4905 Jellet, Clairemont (1966)
Grossmont Spec House, (The Ishikawa Residence), 5609 Lakewood Drive, University City(1969)
Private Residence, 4727 Avion Road, College Area (1970)
William Burnett Residence, 3576 Via Flores, Point Loma (1971)
International Center, UCSD, La Jolla(1971)
Private Residence, Toyon Road, San Diego (1972)
Private Residence, 2417 Pine Street, Mission Hills

Tucker, Sadler, & Bennett

Hal Sadler (1931-

Education: Arizona State University
University of Southern California, 1955

Hal Sadler received his bachelors degree in architecture from Arizona State University and later a Masters in Architecture from the USC School of Architecture in 1955. The firm of Tucker, Sadler and Bennett was a partnership of Tom Tucker, architect; Hal Sadler, architect; and Ed Bennett, structural engineer, formed in 1957. The firm operated for more than 40 years becoming one of the largest architecture and engineering practices in San Diego and producing hundreds of residential and commercial projects. In 2007 Hal Sadler received the Lifetime Achievement Award from the California Council of the American Institute of Architects.

San Diego projects include:

Harold Sadler Residence, 3860 Narragansett Street, Point Loma (1959)
Terrace Building, (Granada Hall remodeled) (1959)
Sciences Building, SDSU, San Diego (1959)
Love Library, SDSU, San Diego (1960)
Harold Sadler Residence, 4659 Santa Monica Avenue, San Diego (1960)
Dr. & Mrs. David DeGroot Residence, 3361 Ocean Front Walk, San Diego (1961)
Tucker, Sadler & Associates Office, 2411 Second Avenue, Bankers Hill (1962)
Parking Garage for El Cortez Convention Hall and the International Motel, San Diego (1963)
Serra Mesa Public Library, 9005 Aero Drive, Kearny Mesa (1963)
Parking Garage, Centre City Concourse, San Diego (1965)
Southern California 1st National Bank, 530 B Street, San Diego (1966)
Blake Hall, UCSD, La Jolla(1967)
Argo Hall, UCSD, La Jolla(1967)

Residence Halls, UCSD Revelle College, La Jolla (1968)
Carousel Apartments, 3050 Rue d'Orleans, Ocean Beach (1969)
Safeway Stores, Point Loma and various locations

Herb Turner

Education: West Point
Lehigh University
National Academy of Design

Following his graduation from West Point, Herb Turner studied at Lehigh University's Art Students League and the National Academy of Design. Having discovered the beauty of Southern California and, in particular, John Lloyd Wright's residential designs, Turner decided to head west. Turner wrote Wright requesting an apprenticeship in his Del Mar practice. The year was 1952; a time when Wright's Olde Del Mar neighborhood's dirt roads were still being cleared by horses dragging eucalyptus logs around the hillside. Wright welcomed the young, weary traveler into his home and, in exchange for work around the property, Turner was given room and board. The apprenticeship lasted a few years at 75 cents per hour before Turner joined Dale Naegle's firm. Turner eventually opened his own home-office where he established a successful family-run design-build firm that continues to be active to this day. Since his early days in Del Mar, Turner has also painted, sculpted (he exhibited work at Laguna Beach Art Museum, La Jolla Art Guild, and the San Diego Museum of Art) and taught students from his home-studio.

Leonard Veitzer, FAIA

Education: University of California, Berkeley

Following his passion for skillfully drawing airplanes in high school drafting classes, Veitzer began his studies at UC Berkeley in aeronautical engineering. Looking over the shoulders of fraternity brothers majoring in architecture, including Ray Kappe, Veitzer was increasingly impressed by the beautiful and creative work coming off their boards. Veitzer changed his major to architecture in 1948.

Two years into the architecture program, Veitzer was drafted into the US Army during the Korean War. While serving in Japan, he studied Japanese culture and architecture. Before returning to Berkeley in 1954, Veitzer took a brief summer job in San Diego with Fred Liebhardt. After graduating from UC Berkeley Cum Laude, Veitzer worked briefly in Berkeley and then began traveling around the country. He worked in several cities including New Orleans, Sarasota, and New York before returning to San Diego to work with Dale Naegle in La Jolla.

In 1960, Veitzer opened his own office on Fifth and Upas near Hillcrest. Veitzer's early influences are evident in the way his buildings were unobtrusively set into the hillside between two parallel rock retaining walls, the low pitched shake roof, rough-sawn cedar siding inside and out, extensive use of glass, and rock walls quarried from the site. In 1963, Veitzer closed his office and joined the firm of Robert Mosher and Roy Drew. In 1965, Veitzer left Mosher Drew and reopened his own practice, this time in Lloyd and Ilse Ruocco's Design Center Building in Hillcrest. Veitzer's practice flourished in this environment for 20 years with larger projects, including hundreds of student housing units, and medical and science buildings at UCSD. From 1969 to 1976, he was a part-time adjunct professor in the Art Department at San Diego State University teaching architecture to interior design students.

San Diego projects include:

Mission Square Office Building, Camino Del Rio South, Mission Valley (1960)
East San Diego Adult Recreation Club, City Heights (1963)
Aztec Center, SDSU Campus (1964) (while working for Mosher and Drew)
Collwood Townhouse Apartments, 4545 Collwood Blvd, College Area (1965)
Silverman Residence, Alvarado Estates (1966)
Rosado Residence, Del Cerro (1967)
Bazaar del Mundo, Old Town State Park (1972)
Arlene Fisch Studio, Mission Hills (1972)
Pacific College of Medical and Dental Assistants, North Park (1972)
Woolley Residence, La Jolla (1972)
Married Student Housing, UCSD, La Jolla (1975)

Weir Brothers Construction

Weir Brothers Construction was founded in 1947 by brothers Jack and Larry Weir. They began building adobe Ranch homes in Encinitas, Escondido and La Jolla. The early homes are single story with un-plastered adobe walls. They tend to have low-sloped gabled roofs and are typically arranged around a central courtyard. Weir Brothers Construction is still in business today and continues as a builder of custom residential construction with work concentrated in the Rancho Santa Fe Area.

San Diego projects include:

Adobe residences, El Jardin Verde subdivision, Mt. Helix

Eugene Weston III, AIA (1924- (See also Fredrick Liebhardt, FAIA)

Education: The Design Center, Pasadena

Eugene "Gene" Weston III, (the son of a Los Angeles architect who had worked for Bertram Goodhue in 1923 and nephew to Joseph Weston also an architect) was born in Hollywood in 1924. After the WWII, Weston studied Industrial Design at the Art Center in Pasadena. Following graduation, Weston worked for his father's architectural firm and later for Alvin Lustig, where he prepared residential working drawings for a building contractor client. Following his employment with Lustig, Weston worked alongside Douglas Byles for Smith & Williams Architects. Weston and Byles left Smith & Williams together and formed the partnership Byles & Weston, a design-build firm. Both became General Contractors and built a number of houses in and around the Pasadena area.

In 1956, Weston and his family moved to La Jolla where Weston continued his design-build career. When the San Diego real estate market slowed down, he approached Fred Liebhardt for a job. In 1960, Weston became a partner at Liebhardt and Weston. The architecture firm changed its name several times over the years. Between 1950 and 1960, the firm was solely owned and run by Frederick Liebhardt. From 1960 to 1965, the firm was Liebhardt & Weston, which was changed to Liebhardt Weston & Associates in 1965. In 1961, Weston obtained his architectural license and Liebhardt received his shortly thereafter. Don Goldman, a noted designer in his own right, became a partner in Liebhardt, Weston and Goldman in 1967. When Goldman left the firm, the partnership changed back to Liebhardt Weston and Associates (1976-1990).

SAN DIEGO MODERNISM HISTORIC CONTEXT STATEMENT
CONTRIBUTING DESIGNERS OF MODERN SAN DIEGO

Partnerships: Byles & Weston
Liebhardt & Weston
Liebhardt, Weston & Associates
Liebhardt, Weston & Goldman

San Diego projects include:
Armin Richter Spec Building, La Jolla (1955) (Byles & Weston)
Weston Spec House #1, 1440 Deer Hill, La Jolla (1957)
Weston Spec House #2, Deer Hill, La Jolla (1957)

Richard George Wheeler (1917-1990)

**Education: San Diego State University
University of California, Berkeley**

Richard George Wheeler, the son of prominent San Diego architect William Henry Wheeler, was born on June 30, 1917. Following his graduation from San Diego High School in 1935, Wheeler attended San Diego State University (SDSU) for three years before transferring to UC Berkeley where he received a degree in architecture in 1941.

Only months after his graduation, Pearl Harbor was attacked and the US entered World War II. Wheeler applied for a commission in the Navy, which was granted in 1942. After the war, Wheeler returned to work for his father at Wheeler & McGowan, Architects and Engineers. In 1947, he received his architectural license and left Wheeler & McGowan to open his own firm. The office started out with primarily residential commissions, but quickly diversified to include commercial and medical buildings. The firm expanded greatly becoming one of the largest architectural firms in San Diego County.

San Diego projects include:
Hazel Butter Residence Granger Street, Point Loma (1947)
Wheeler Residence #1, 3664 Curtis Street, Point Loma (circa 1948)
Dr. Loveall Medical Building, 4th Avenue, San Diego (circa 1950)
Wheeler, Richard George & Associates Office, 3537 5th Avenue, Hillcrest (circa 1950)
Frame-Grosso Dental building, 4060 30th, North Park (1952)
Legler Benbough Medical Building #1, 5th-6th and Hawthorne, Bankers Hill (1952)
George Residence, Clairemont Mesa (1953)
El Cortez Hotel Additions (1954)
Flame Restaurant, 3780 Park Blvd, Hillcrest (1954)
Parkview Medical Building, San Diego (1955)
Phillips Ramsey Co. Offices, northeast corner of 3rd Avenue and Ivy Street, Bankers Hill (1955)
Convair Off-Site Warehouse (1957)
Mission Valley Inn, Mission Valley (1958)
Rosecrans Professional Building, 3276 Rosecrans, Point Loma (1958)
Security Trust National Bank, North Clairemont Quad, Clairemont (1958)
Windago Apartments, La Jolla Shores, La Jolla (1958)
Edgewater Cove Apartments, 1031 Coast Boulevard, La Jolla (1959)
The Gross Center, 3045 Rosecrans, Point Loma (1959)
Point Loma Doctor's Hospital (now Sharp Cabrillo Hospital), 3475 Kenyon Street, Point Loma (1959)
University Lanes, 5933 University Avenue, College Area (1959)
Henry L. Wheeler Professional Building, 1st Avenue and Maple Street, Bankers Hill (1959)
Associated General Contractors, 404 Camino Del Rio South, Mission Valley (1960)
Narmco Offices, Research Park, Kearney Mesa (1960)
San Miguel School for Boys, Linda Vista Road (1960)

Shelter Island Restaraunt/Hotel, Point Loma (1960)
Speedee Mart Stores, 10 stores in San Diego County owned by Henry Boney, (1961)
Wheeler Residence #2, 3223 Sterne Street, Point Loma (1960)
Westminster Presbyterian Church, Canon and Talbot Streets, Point Loma (1961)
First National Bank, Clairemont Drive and Balboa Avenue, Kearny Mesa (1963)
La Jolla Square Cutsom Executive Offices, Girard and Silverado, La Jolla (1963)
San Diego Gas & Electric Company, 101 Ash Street, San Diego (1968)
Union Carbide Electronics Division, Kearny Mesa (1968)
Humanities and Social Science Building, UCSD John Muir College, La Jolla (1969)
Westgate Plaza Hotel, 1055 2nd Avenue, San Diego (1970)
Dr. Phillip Allen Office, 6th and Ivy, Hillcrest
Gynob Building, Fifth Avenue, Hillcrest
Greek Orthodox Church, 3600 Park Blvd, University Heights
Robert Loomis Residence, La Jolla
Loma Square Shopping Center, Point Loma
Medical Building, 5th and Hawthorne, Bankers Hill
Medical Building, 5th and Juniper, Bankers Hill
Private Residence, Alvarado Estates
Fred Rohr Residence, Point Loma
Shearson-Hammill Building, northeast corner of 6th & A, San Diego
Jack Thompson Residence, Point Loma
Paul Vance Residence, Kensington
Skeoch & Woods Houses, Alvarado Estates

John Lloyd Wright (1892-1972)

John Lloyd Wright was the second son and apprentice of famed architect Frank Lloyd Wright. He is also the inventor of Lincoln Logs. John Lloyd Wright, lived and practiced architecture in Del Mar, designing dozens of homes and commercial buildings in Del Mar, La Jolla, San Diego, Vista, Escondido, Valley Center, and Rancho Santa Fe.

Wright first visited San Diego at age 18 working with his older brother Lloyd, who was employed by Olmstead Brothers the landscape architects of the Panama-Pacific Exposition in Balboa Park. Without any training, Wright became a draftsman for the Pacific Building Company designing bungalows. At age 20, in 1912, he was employed by Harrison Albright and was given two San Diego commissions. In 1913, Wright moved back to Chicago to work in his father's architectural firm on Michigan Avenue. In 1917, he sailed to Japan with Frank Lloyd Wright to begin work on Tokyo's Imperial Hotel, he was fired by his father in 1918.

In 1947 Wright moved with his third wife to Del Mar where he would complete more than 60 projects.

San Diego projects include:

ZLAC Rowing Club, 1111 Pacific Beach Drive, Pacific Beach (1929) (with Lillian Rice)
Judkins Guest House, 1700 Torrey Pines Road, La Jolla (1946)
Compton House, 7840 Roseland Place, La Jolla (1948)
Mooney House, 1820 Neale, San Diego (1949)
B.W. Wright House, 7821 Hillside Drive, La Jolla (1951)
Ney House, La Jolla (1958)

LANDSCAPE ARCHITECTS:

Frank Kawasaki (1935-

Frank Kawasaki was born in 1935 and he grew up in San Francisco with his parents and five siblings. In 1942, during WWII, he and his family were sent to live in an internment camp in southern Utah. As a young man, he attended classes at Pierce Junior College in Los Angeles with aspirations of becoming a nurseryman. He was then drafted into military service during the Korean War and when he returned, he decided to study landscape architecture. He graduated with a degree in Landscape Architecture from California Polytechnic State University (Cal Poly), Pomona in 1960. He then spent five years working for a landscape architecture firm in Pasadena before moving to San Diego. In 1965, at the insistence of his brother-in-law who worked as a graphic designer for Psychology Today Magazine (located in the Design Center in Hillcrest, the same building in which the landscape architecture firm of Wimmer and Yamada was located), Kawasaki came to San Diego. He was hired by Wimmer Yamada and quickly began work on several projects including the Muir and Rivell Colleges on the UCSD campus in La Jolla. Kawasaki worked at Wimmer Yamada until 1970 when he and co-worker Michael Theilacker left to start their own firm Kawasaki and Theilacker. One year later, Don Ueno, a third employee from Wimmer Yamada left to join Kawasaki and Theilacker. The firm eventually changed its name to KTU+A; they are still practicing landscape architecture and planning today. Kawasaki retired from the practice in 2003.

Partnerships: Kawasaki and Theilacker
Kawaski, Thielacher, & Ueno

Milton Sessions

Milton Sessions, nephew of renowned San Diego Landscape designer Kate Sessions collaborated with Richard Requa on many projects.

Michael Theilacher, FASLA

**Education: University of Southern California
California State Polytechnic University, San Luis Obispo**

Michael Theilacker was born in Indiana and came to Southern California with his family at the age of eight. He received a scholarship to the architecture school at USC where he attended classes from 1955 to 1956. He later transferred to the architecture school at Cal Poly, San Luis Obispo where he received his architecture degree in 1960. After graduation, Michael moved to San Diego with his new wife. He received a job at the landscape architecture firm of Wimmer Yamada after unsuccessfully looking for work at the office of architect Lloyd Ruocco, who was located in the same building. Theilacker worked at Wimmer Yamada until 1970 when he and co-worker Frank Kawasaki left to start their own firm Kawasaki and Theilacker. One year later Don Ueno, a third employee from Wimmer Yamada, left to join Kawasaki and Theilacher. The firm eventually changed its name to KTU+A; they are still practicing landscape architecture and planning today. Theilacher retired from the practice in 2005.

Partnerships: Kawasaki and Theilacker
Kawaski, Thielacher, & Ueno

Don Ueno

Don Ueno began his career as a landscape architect in the office of Wimmer and Yamada. Following the departure of his co-workers Frank Kawasaki and Michael Theilacher in 1970, Ueno left Wimmer Yamada in 1971 to join the new firm of Kawaski and Theilacher. The firm subsequently changed their name to Kawaski, Thielacher, and Ueno and later KTU+A. Ueno retired from the practice in 2006.

Partnerships: Kawaski, Thielacher, & Ueno

Harriet Wimmer

Education: Stanford University, 1922

Herriett Wimmer arrived in San Deigo with her family as a child in 1912. After earning a Bachelor's degree from Stanford University in 1922, she returned to San Diego where she began teaching at Roosevelt Junior High School. She moved with her husband John Wimmer to Eugene, Oregon in the early 1930s where they both studied landscape architecture at the University of Oregon from 1931 to 1932. In 1934, the couple returned to San Diego where Wimmer took several jobs including a teacher at Teacher's College, saleswoman at Lion's Clothing store, and elementary reading teacher at Francis Parker School. Finally, at the age of 51, Wimmer decided to pursue a long-time goal and opened her landscape architecture practice. Her office was located in the Design Center where Wimmer developed strong professional alliances with several young architects, including Lloyd Ruocco. In 1954, Wimmer became one of the earliest registered landscape architects in the state. In the same year, she hired Joseph Yamada. In 1960, the two established the partnership of Wimmer Yamada. Wimmer retired from practice in 1967 and she passed away in 1980.

Partnerships: Wimmer Yamada

San Diego projects include:

Scripps Institution of Oceanography

The Copley Estate

Private Gardens, San Diego

Private Gardens, La Jolla

SeaWorld (Wimmer Yamada)

Balboa Park (Wimmer Yamada)

Seaport Village (Wimmer Yamada)

Embarcadero Marina Park (Wimmer Yamada)

Joseph Yamada

(See also Harriet Wimmer)

Education: University of California, Berkeley

Joseph Yamada is a San Diego native and graduate of San Diego High School. He received his degree in Landscape Architecture from the University of California Berkeley. He is co-founder of the Landscape Architecture firm of Wimmer Yamada. The firm designed several notable modern landscaped including projects at the Scripps Institute of Oceanography, Sea World, Seaport Village, and the Embarcadero Marina Park. Through the years, Wimmer Yamada was the starting point for several landscape architects including Frank Kawasaki, Michael Theilacher, and Don Ueno. Yamada remains with the firm as Chairman of the Board and Principal.

Partnerships: Wimmer Yamada

INTERIOR DESIGNERS:

Armin Richter & Associates

Armin Richter and Associates was a furniture shop and design showroom located on Girard Avenue in La Jolla. Advertisements from 1951 featured furniture, housewares, and art by designers Charles and Ray Eames, George Nelson, Kurt Versen, Eero Saarinen, Isamu Noguchi, Heath Ceramics, Alvor Alto, Robsjohn-Gibbings, and Jackson & Ellamarie Woolley.

Walter Broderick (1911-1978)

Walter Broderick was an interior designer and owner of Broderick's, a furniture and interior design shop located in Mt. Helix. Broderick was the original interior designer of Mr. A's restaurant in Hillcrest. The restaurant still exists, but the interior has been remodeled.

Dean Marshall Interiors

Dean Marshall Interiors opened its doors in the early 1950s. The furnishings retailer and interior design firm stayed in business at 5759 La Jolla Boulevard through the early 1980s. Dean (Sr.) and Dean (Jr.) sold merchandise by Herman Miller, Knoll, Rupert Deese, Amy Donaldson, Wally Blodgett, Ellamarie & Jackson Woolley, Paolo Solari, David Stewart, Jack Boyd, Hans Wegner, Glenn of California, Raymor, Architectural Pottery, Paul McCobb, Lightolier, Dux, Milo Baughman, and many more suppliers and designers.

Dean Marshall interiors gained a great deal of notoriety for their published and unpublished projects such as: the Crabtree Residence (Liebhardt & Weston 1962, *LA Times Home Magazine* 6/23/63), Jungemann Residence (Lloyde Therkelsen), Robert Winsett Residence (Lloyde Therkelsen), Liebhardt Residence (*LA Times Home Magazine* 7/13/58, *House Beautiful* 8/58), and the G.G. Budwig Residence (by architect Fred Earl Norris, *LA Times Home Magazine* 7/13/58).

Ilse Ruocco – Design Center (1901-1982)

Ilse Hammann Ruocco was a professor of Art at San Diego State University and operated the furniture and home decorating shop in the Design Center in Hillcrest. The Design Center was designed by Ilse's husband, well known San Diego architect Lloyd Ruocco. Together, Lloyd and Ilse founded the civic organization Citizen's Coordinate for Century-Three (C3).

Gerald Jerome

Gerald Jerome was a well recognized San Diego interior designer. His own house, designed by local architect Henry Hester, was photographed by Julius Shulman and extensively published. He was also the original interior decorator of the penthouse of the Henry Hester designed Salomon Apartments on 6th Avenue.

Parron Hall

An interior design firm, Parron Hall was founded in 1947. The company is still in business today providing interior design services and furnishing for office buildings.

PUBLIC ARTISTS:

Val Agnoli

Val Agnoli is a Los Angeles based architect well known for his use of wood in design. His work in San Diego includes a large sculpture at the observation tower at Vacation Village in Mission Bay. The building was designed by San Diego Architects Spencer and Lee.

Wenetta Childs (1916-2006)

**Education: Chicago Art Institute
University of Chicago**

Artist Wenetta Childs was born in Chicago where she studied fine art at the Chicago Art Institute and the University of Chicago. She later moved to San Diego and spent much of her life living in Solana Beach where she became an active participant in community beautification, including leading the battle to remove billboards from Highway 101 in Solana Beach. Childs also studied at the Art Center in La Jolla where she was an exhibiting member and she exhibited her work at the Southern California Exhibition in Del Mar as well. Childs' work as an artist includes the 1967 copper enamel sunburst fountain at the west end of Loma Santa Fe Drive. Childs passed away in 2006.

John Dirks (1914-

John Dirks was born in Fond du Lac, Wisconsin in 1914. He moved with his family to San Diego in 1921. In 1948, Dirks joined the art department at San Diego State University where he taught for 29 years.

Dirks sculptures and objects are in numerous public and private collections. Among his commissions are the Justice Tree on the Vista Courthouse patio, a collage in the foyer at Channel 10, and Lighted Star at the San Diego Sports Arena. Dirks has exhibited at the World Congress of Craftsmen in New York, the Museum of Contemporary Crafts in New York, the Pomona Invitational National Arts and Crafts exhibition where his works were awarded first and second prizes, the San Diego Museum of Art, and the San Diego Historical Society.

Charles Faust

Local artist Charles Faust is well known for his sand castings and concrete reliefs. Faust's work includes concrete reliefs at Lindbergh Field.

James Hubbell

See summary in Architects section.

Malcolm Leland

Los Angeles based sculptor Malcolm Leland is perhaps best known for his series of vessels including planters, garden sculptures, and a bird shelter for which he won the Museum of Modern Art (MOMA) Good Design Award in 1955. Production was later licensed to Architectural Pottery who still produces them. The vessels have since become ubiquitous to modern design. Leland is also well recognized for his architectural sculpture, which includes the 1960 precast concrete façade of the American Cement Company Building in Los Angeles, the Pomona College Clock Tower, and other work at Cal Tech,

UCLA, USC and Century City. Leland's San Diego work includes the precast concrete freezes at the San Diego Civic Center and the San Diego Museum of Art in Balboa Park.

Rhoda Lopez (1912-1993)

Rhoda Lopez began her career as a sculptor in Michigan where she worked with her husband, well known Cuban-American painter and muralist, Carlos Lopez. After the death of her husband in 1953, Lopez moved to San Diego in 1959. In San Diego, Lopez joined the faculties of the La Jolla School of Arts and UCSD while continuing to exhibit her work in national exhibits and competitions. Lopez is well recognized for her massive clay fountain walls of sculptural stoneware with organic, plant, and insect-inspired motifs. Examples of her large-scale work in San Diego include the All Souls Episcopal Church in Point Loma, the Unitarian Universalist Church in Hillcrest, and murals at the Best Western Hotel in Old Town and the San Diego Juvenile Courts building.

Ira Spector

Solana Beach based artist Ira Spector did work in wood, copper, and concrete. He also collaborated with local architects, including Richard Lareau for whom he completed a sculptor at the Benjamin Library in Allied Gardens. Spector's other work includes copper and wood doors at the Alvarado Medical Building and concrete reliefs for a local bank.

Lloyd Ruocco

See summary in Architects section.

Kay Whitcomb

Education: Rhode Island School of Design
Cambridge College of Art

Kay Whitcomb studied art at the Rhode Island School of Design and the Cambridge College of Art. She moved to San Diego in the mid-1950s where she became well recognized for her enamel art including a large enamel wall sculpture created for the UCSD Medical Center in Hillcrest.

Jackson and Ellamarie Woolley

Jackson and Ellamarie Woolley met while teaching at the Francis Parker School in San Diego. They were married in 1940 and began a collaboration as artists. They became well known in San Diego for their enamel work, which they produced at their home and studio in Point Loma. By the mid-1960s, they had expanded their enamel work to include several large scale wall pieces including a 12 foot by 36 foot mural for the former Union Bank on 6th and B Streets in downtown San Diego, which has since been relocated to the Mingei Museum in Escondido, and a copper and enamel wall sculpture entitled the "Creative Sun" for the Lloyd Ruocco designed San Diego Civic Center.

LOCALLY DESIGNATED MODERN ERA RESOURCES

The San Diego Historical Resources Board has recognized the importance of Modern architecture in San Diego through the designation of nearly 20 individually listed Modern resources, to date. The various Modern sub-styles are exemplified by designated commercial, civic and residential resources throughout San Diego.

With concentrations in the coastal areas such as Point Loma and La Jolla, custom residential homes in the Post and Beam and Custom Ranch styles include the work of Richard Neutra, Dale Naegle, Sim Bruce Richards, Frank L. Hope Jr., John Lloyd Wright, Chris Cosgrove and Russell Forester. Designated commercial, civic, and multi-family buildings in the Post and Beam, International, and Futurist styles designed by architects such as Samuel Hamill and John Siebert, William Templeton Johnson, Henry Hester, and Lloyd Ruocco are found in downtown San Diego and Bankers Hill, adjacent to Balboa Park.

Several designated historic districts in San Diego have examples of Minimal Traditional and Tract Ranch houses, in such unlikely places as Burlingame and Shirley Ann Place. Both recognized as excellent examples of intact neighborhoods with traditional architectural styles such as Craftsman and Spanish Revival bungalows, these districts also contain the occasional example of Minimal Traditional and Ranch Tract style residences. Located in the City Heights community, the Islenair historic district is the City's first designated district comprised of a majority of Modern bungalow style residences. Out of the districts 82 contributing resources, 51 are of the Minimal Traditional or Tract Ranch Modern sub-styles.

In return for the preservation of designated historical resources, important archeological sites, and traditional cultural properties, the municipal code and Council policy provides property owners the opportunity to pursue benefits of historic designation, which include:

- Mills Act participation
- Grant eligibility
- Community recognition

Following is a summary of the Modern resources currently designated by the City of San Diego.

STREAMLINE MODERNE

HRB # 481 – Commercial Buildings, 1926
3736-3748 Park Boulevard
Builder – D.C Handley

These two buildings at the corner of Park Boulevard and Robinson Avenue are classic examples of Streamline Moderne design in commercial architecture with curvilinear surfaces and elements, a smooth stucco finish, and a flat parapeted roof. Glass block detailing, a continuous horizontal “eyebrow” canopy and curved glass window walls also contribute to the Streamline Moderne style. Since designation these buildings have been altered and incorporated into the Deca mixed use condominium development.



HRB # 807-40 – Residence, 1935
3419 Euclid Avenue

Located in the Islenair Historic District, this 1935 bungalow exhibits Moderne elements such as a curvilinear front façade, horizontal belt courses, and a flat parapet roof. This is one of several examples of Art Moderne and Streamline Moderne design on residential buildings in San Diego. Other examples can be found in North Park, Hillcrest and Point Loma.



STREAMLINE MODERNE

HRB# 60 – Ford Building, 1935

2001 Pan American Plaza, Balboa Park

Architect – Walter Dorwin Teague

Industrial designer Walter Dorwin Teague designed the Ford Building for the Ford Motor Company exhibition at the 1935 California Pacific International Exposition at Balboa Park. Teague’s design of the Ford Building successfully illustrates ideas of innovation in transportation and technology. The Streamline Moderne architectural design conveys motion and speed with its circular building design and curving hardscape elements. The layout of the building is modeled after a “figure 8”, symbolizing the new Ford V-8 engine. Viewed from above, the layout of the building also suggests interlocking gears, another nod toward technology. Around the time of the 1935 Exposition, nine similar exhibition buildings were built by Ford throughout the country; however the Ford Building at Balboa Park is the only one that remains standing today.



HRB# 356 – Paul E. Stake/George W. Schilling House, 1935

3037 28th Street, North Park

Architect – Charles Salyers

Builder – H.P. Jepson

This residence is a good example of Streamline Moderne design applied to mid-size residential architecture. The geometric forms and horizontal elements such as the flat roof and dropped cornice convey a low profile, while the curving wall surfaces curving wall plane suggests motion as the eye is drawn horizontally across the front elevation.



STREAMLINE MODERNE

HRB # 208-232, Commercial Building, 1938

2020 Market Street, Sherman Heights

Located in the Sherman Heights historic district, this commercial building exemplifies the Streamline Moderne style with its flat roof and detailed parapet, long horizontal “eyebrow” element, circular “portholes”, and decorative tile work on the façade.



HRB# 517 – Gustafson Furniture Building, 1948

2930 El Cajon Boulevard, North Park

Builder – William B. Melhorn

The Gustafson Furniture Building at the corner of 30th Street and El Cajon Boulevard was originally constructed in 1937, with additions to the building added in 1938 and 1948. It is the 1948 addition built by William B. Melhorn that became the primary façade of the building and was designed in the Art Deco/Streamline Moderne styles. Since its designation in 2003, the building has been noticeably altered as part of the North Park Renaissance development project.



INTERNATIONAL STYLE

HRB# 412 – Veterans War Memorial Building, 1950

3325 Zoo Drive, Balboa Park

Architect – Samuel Hamill and John Siebert

Builder – Francis E. Young



The Veterans War Memorial Building in Balboa Park was designed by Samuel Hamill, who also served as lead architect for the County Administration Building on Pacific Highway. Hamill designed the Veterans War Memorial Building in the International Style, as evidenced by the low horizontal massing, lack of decoration and ribbons of steel framed windows.

HRB# 683 San Diego Public Library, 1954

820 E Street, Centre City

Architect – William Templeton Johnson

International Style/Late Moderne

With his design of the San Diego Public Library in downtown San Diego, William Templeton Johnson hybridized the International Style with elements of Moderne design. Boxy massing, ribbon windows and overall lack of ornament of the International Style are blended with Moderne elements such as horizontal elements, wide overhangs and geometric details and tile work.



FUTURIST-GOOGIE

HRB# 801 – Colonel Irving Salomon/Henry Hester Apartments, 1958

3200 Sixth Avenue, Bankers Hill

Architect – Henry Hester

Contractors – Mabie and Mintz

This apartment building adjacent to Balboa Park was designed by Henry Hester in 1948 and has since been converted to condominiums. Hester’s Mid-Century Modern design of the building incorporates elements of Futurist design such as floor to ceiling glass and flat rooflines, abstract shapes and details, an asymmetrical façade and varied exterior finishes. The building continues to be an eye-catching resource in the Bankers Hill area.



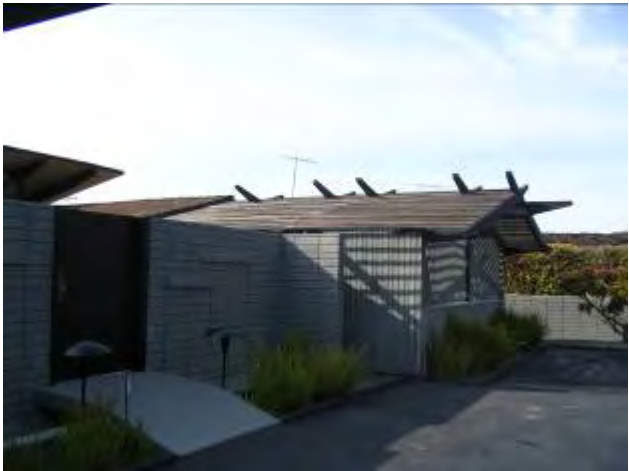
TIKI-POLYNESIAN

HRB# 702 – Mansfield and Katherine Mills House, 1957

7105 Country Club Drive, La Jolla

Architect – Dale Naegle

Dale Naegle designed this La Jolla residence in 1957 in the Post and Beam style with Polynesian elements. Floor to ceiling glass incorporated throughout the residence, sliding doors and an entry access via a bridge over the courtyard pool both lend to an indoor/outdoor feeling typical of Post and Beam design. A tall masonry site wall provides privacy while allowing the residents to enjoy the indoor/outdoor living spaces. The low pitch wood shingle roof with wide eave overhangs and stylized roof elements add an interesting Polynesian feel to the residence.



POST AND BEAM

HRB# 434 – The Lloyd Ruocco Design Center, 1950

3601 Fifth Avenue, Hillcrest

Architect – Lloyd Ruocco

The Design Center on Fifth Avenue was arguably the catalyst for the explosion in popularity of Post and Beam architectural design in San Diego. Ruocco incorporated extensive use of glass with floor to ceiling windows and sliding doors, wood exterior siding and overhangs and integrated the design of the building with the natural canyon setting. The building serves as a textbook example of Post and Beam design tenets and influenced the architectural style of numerous renowned San Diego architects.



HRB # 715 – Herbert Kunzel/Robert Mosher House, 1951

3250 McCall Street, Point Loma

Architect – Robert Mosher

Inspired by their involvement with Japanese culture and lifestyle, the Kunzel family commissioned architect Robert Mosher to design a house for them that incorporated Japanese style with Modern principles. The result is an architecturally significant example of Modern design incorporating clean lines, simplicity and respect for materials and setting. Mosher used natural materials for the residence such as red cedar shingles and vertical redwood siding. These materials were allowed to weather naturally. The orientation and design of the house responds to the microclimate of the site, is organized on U shaped plan enclosing an interior courtyard and incorporating the slope with a large exterior rear deck that encourages indoor/outdoor living.



POST AND BEAM

HRB# 368 – Oxley House, 1958
9302 La Jolla Farms Road, La Jolla
Architect – Richard Neutra

This Richard Neutra designed residence in La Jolla is an excellent example of the Post and Beam subtype of Modern architectural design. The flat roof, clean lines, liberal use of glass, horizontal orientations and indoor/outdoor feeling are hallmarks of the style popular during the 1950's and 60's. The Oxley House is one of only two Richard Neutra designed homes still extant in the City of San Diego.



Courtesy The New York Times Magazine, April 1998

HRB# 393 – Bond House, 1960
4449 Yerba Santa Drive, College Area
Architect – Richard Neutra

This residence overlooking Mission Valley is the second of two extant Richard Neutra designed residences in the City of San Diego. Like the Oxley House, it is an excellent example of the Post and Beam style, exemplified by the flat roof, horizontal massing, liberal use of floor to ceiling glass, and general feeling of indoor/outdoor living spaces.



CUSTOM RANCH

HRB# 803 – Frank L. Hope Jr. House, 1947

371 San Fernando Street, Point Loma
Architect – Frank L. Hope Jr.

This early example of Custom Residential Ranch style design was designed by Frank L. Hope, Jr. and he resided in the home for 47 years. The house embodies many of the features of Ranch design; it has an asymmetrical floor plan, low horizontal massing, a low pitch roof, traditional materials and a single story appearance. In reality, the home has a second story, located at the rear and descending down the slope behind the house. The rear of the residence is extensively glazed with large windows, providing the indoor/outdoor living experience common in Modern design.



HRB 768 – Frank and Gloria Compton/John Lloyd Wright House, 1948

7840 East Roseland Drive, La Jolla
Architect – John Lloyd Wright

John Lloyd Wright, son of world renowned architect Frank Lloyd Wright, designed this home in La Jolla incorporating elements of modern design with the growing popularity of Ranch style architecture. The home employs a U shaped plan, with an emphasis on horizontal lines and incorporation of traditional materials. A low pitched roof with a wide eave overhang provides much needed shade, given the large single pane windows that provide sweeping views. Wright designed a special fresh air ventilation system that compensates for generous fixed windows.



Courtesy of modernsandiego.com

CUSTOM RANCH

HRB# 460 – Conard-Arrington House, 1949

809 San Antonio Place, La Playa

Architect – Roy Drew

Builder – Schenk Building Co.

Custom Residential Ranch

This 2,300 square foot residence on Point Loma is a custom interpretation of the Ranch style, exemplified by the modified U shaped plan, low horizontal orientation, low pitch roof and wide eave overhang. Traditional finish materials such as shingle roofs and multi-lite windows were commonly used in Custom Residential Ranch homes and are seen in this residence as well.



HRB# 588 – Chris Cosgrove House, 1949

5310 Canturbury Drive, Kensington

Builder – Chris A. Cosgrove

Custom Residential Ranch

Chris Cosgrove built this and 12 other residences on Canturbury Drive in Kensington. Cosgrove built this home for himself and his wife, and it sits on two lots overlooking Mission Valley. The residence has a low pitch hipped roof, and has a brick exterior finish, giving the Modern home a traditional feel.



CUSTOM RANCH

HRB# 528 – Dr. Harold C. & Frieda Daum Urey/Russell Forester House, 1954

7890 Torrey Lane, La Jolla

Architect – Russell Forester

Custom Residential Ranch

This Russell Forester designed residence is designed in the Custom Residential Ranch style, popular during the 1950's-1970's. The 2,000 square foot residence has a low profile, an L shaped floor plan and traditional details such as vertical siding, shutters, and a low pitch wood shingle roof.



BRUTALISM

HRB# 304 – Salk Institute for Biological Studies, 1965

1010 North Torrey Pines Road, UCSD

Architect – Louis Kahn

Brutalist

Louis Kahn's 1965 design for the Salk Institute for Biological Studies consists of two mirrored six story laboratory buildings separated by a large pink tinted concrete courtyard with an endless view of the Pacific Ocean, expansive sky and endless horizon. At the center of the courtyard, a water channel runs the length of the east-west axis, leading to a large rectangular pool at the west end that appears to spill into the Pacific Ocean.

The integration of the ocean, sky and bluff into the design of the Salk Institute was at the forefront of Kahn's Brutalist design, which incorporated repetitive geometric elements, massive forms and use of exposed concrete finish. The Modern architectural design of the laboratory buildings and courtyard contrasts so greatly with the organic natural setting and breathtaking views that in fact the stark contrast is a complimentary relationship.



Courtesy www.wikipedia.org

ORGANIC GEOMETRIC

HRB# 615 – Richard Olney/Sim Bruce Richards House, 1954

1644 Crespo Drive, La Jolla

Architect – Sim Bruce Richards

Sim Bruce Richards designed this La Jolla residence with site integration and the natural surroundings at the forefront of the design; he cantilevered the structure rather than altering the natural 2:1 slope. He also incorporated large windows to take advantage of a panoramic view of the Pacific Ocean, and used wide plank board and batten natural cedar siding as an exterior finish material, plus full cedar timbers with steel supports to support the cantilever.



HISTORIC DISTRICT EXAMPLES

Shirley Ann Place Historic District (Modern Contributors)

Known primarily for its Spanish and Mission Revival bungalows, the Shirley Ann Place Historic District also boasts several Modern era bungalows as well. These Modern bungalows reflect the changing tastes in architectural styles around the time of World War II.



HRB# 424-022 – Residence, 1947
4535 Shirley Ann Place
Builder – John H. Murphy



HRB# 424-023 – Residence, 1939
4575 Shirley Ann Place



HRB# 424-024 – Residence, 1949
4582 Shirley Ann Place
Builder – Sherman-Gray Co.



HRB# 424-025 – Residence, 1947
4586 Shirley Ann Place

**Burlingame Historic District
(Modern Contributors)**

While distinctly more modern than most of the homes in the Burlingame area, these small ranch-tract style modern homes fit with the pre-established scale and character of the neighborhood because of their Colonial Revival elements such as clapboard siding and divided lite windows.



HRB# 526-053 – Residence, 1951
2437 Dulzura Avenue



HRB# 526-060 – Residence, 1942
3077 Kalmia



HRB# 526-084 – Residence, 1943
2416 Pamo Avenue



HRB# 526-088 – Residence, 1940
2435 Pamo Avenue

**Islenair Historic District
(Modern Contributors)**

The Islenair Historic District is comprised of modest homes from of various architectural styles. The second phase of Islenair development, 1935-1941, reflects the trend toward Modern era bungalow homes in the Minimal Traditional and Ranch Tract styles. These are just a few of the numerous Modern era homes in the Islenair Historic District.



HRB# 807-57 – Residence, 1948
3330 Isla Vista Drive



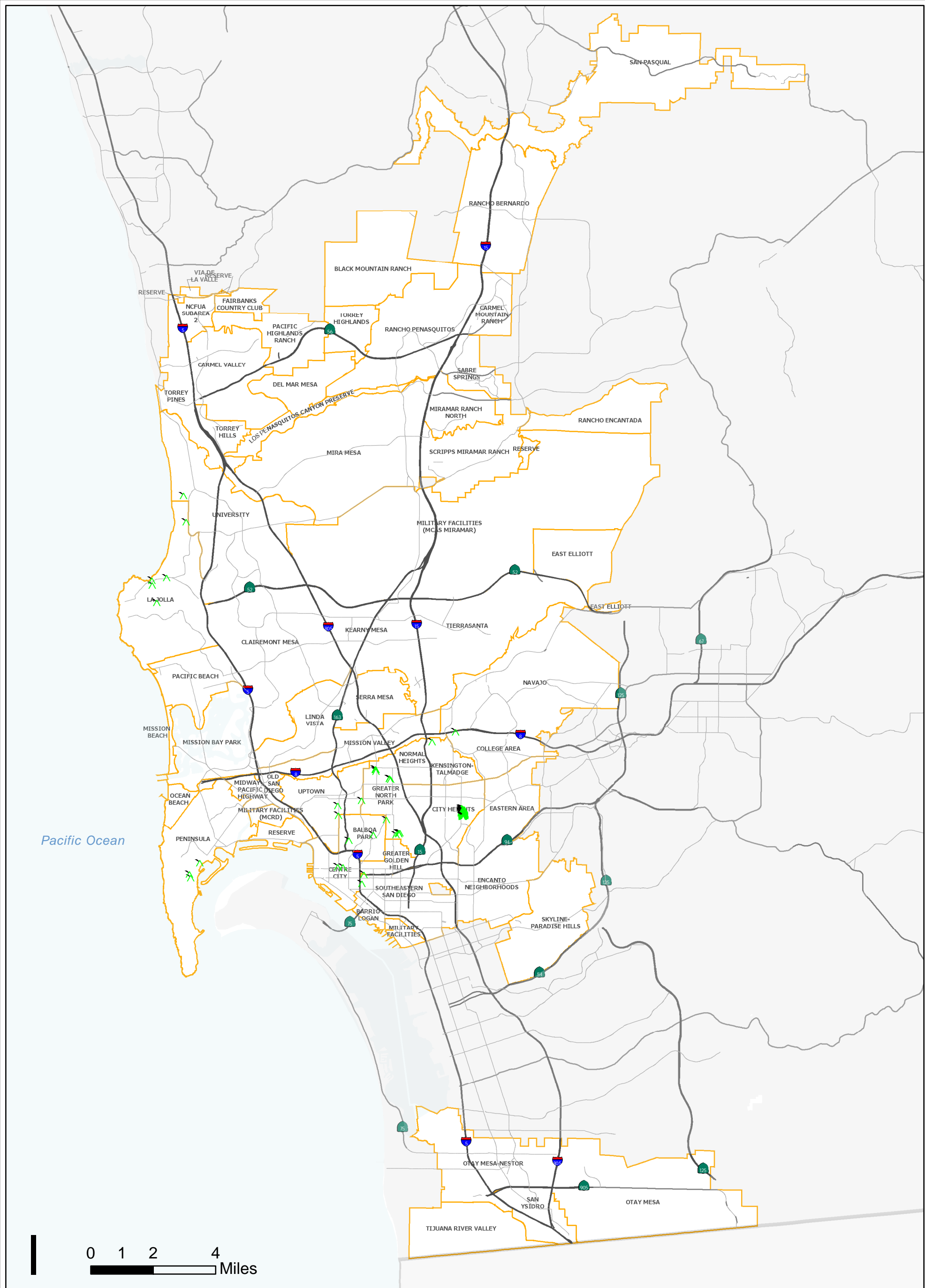
HRB # 807-71 – Residence, 1940
3449 Isla Vista Drive



HRB # 807-64 – Residence, 1950
3420 Isla Vista Drive



HRB # 807-21 – Residence, 1936
3345 Belle Isle Drive






Designated Modernist Resources in the City of San Diego

DRAFT

*As of September 2007

Legend

-  Modernist Sites*
-  Freeways
-  City of SD Planning Areas



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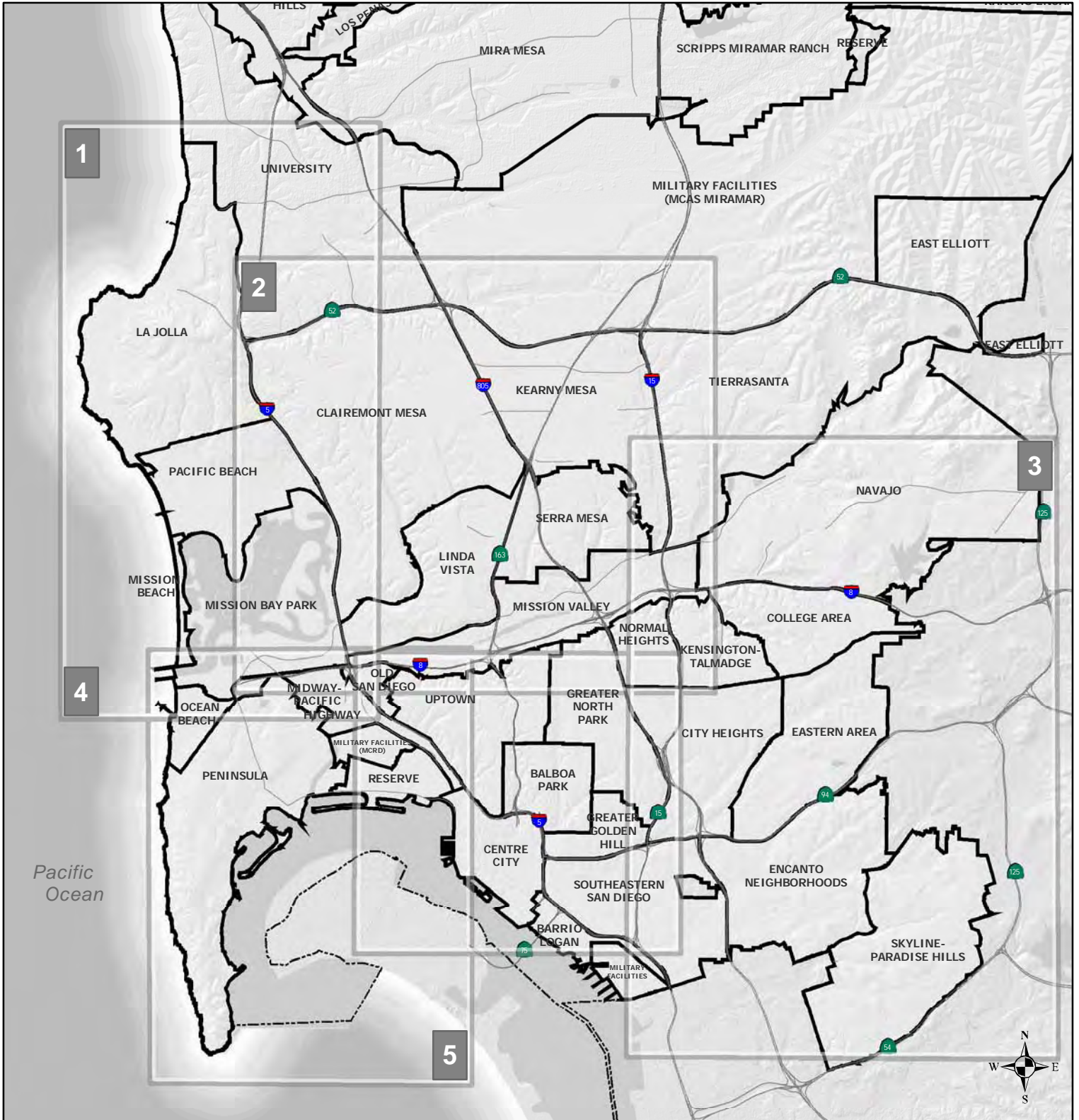
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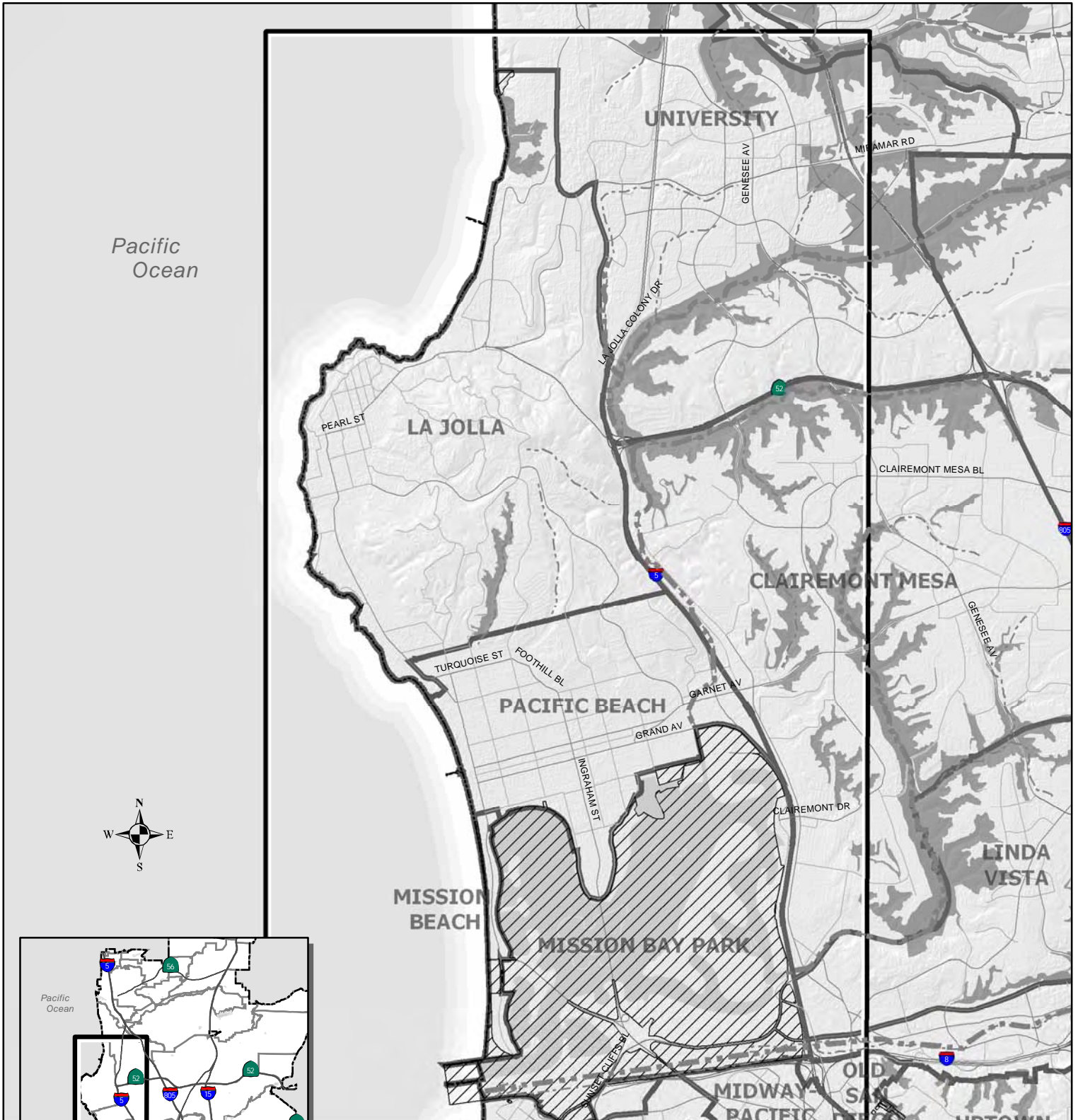
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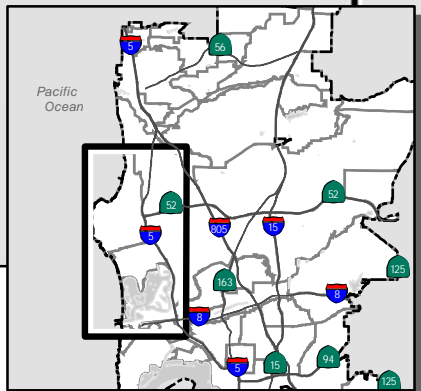
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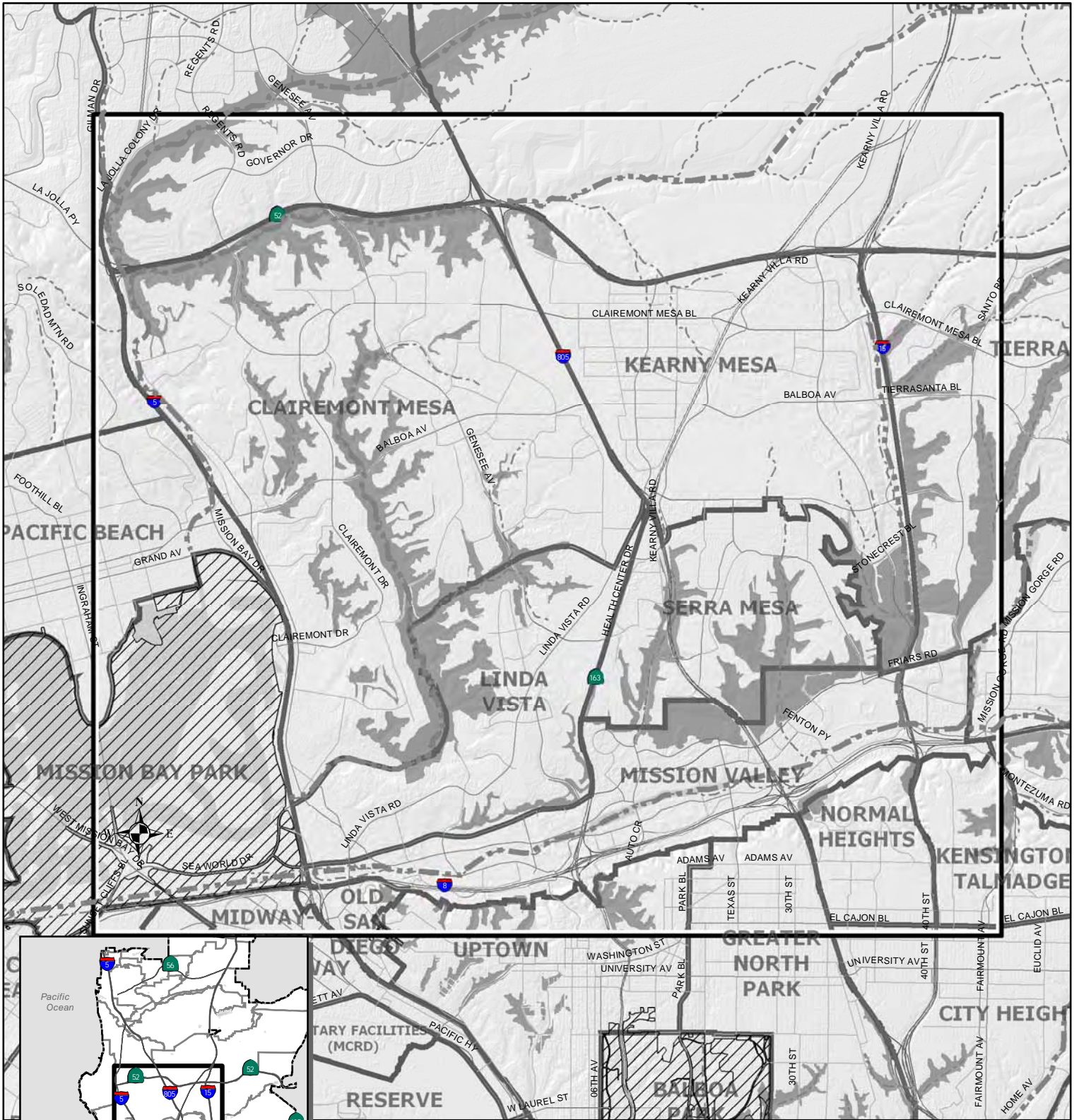


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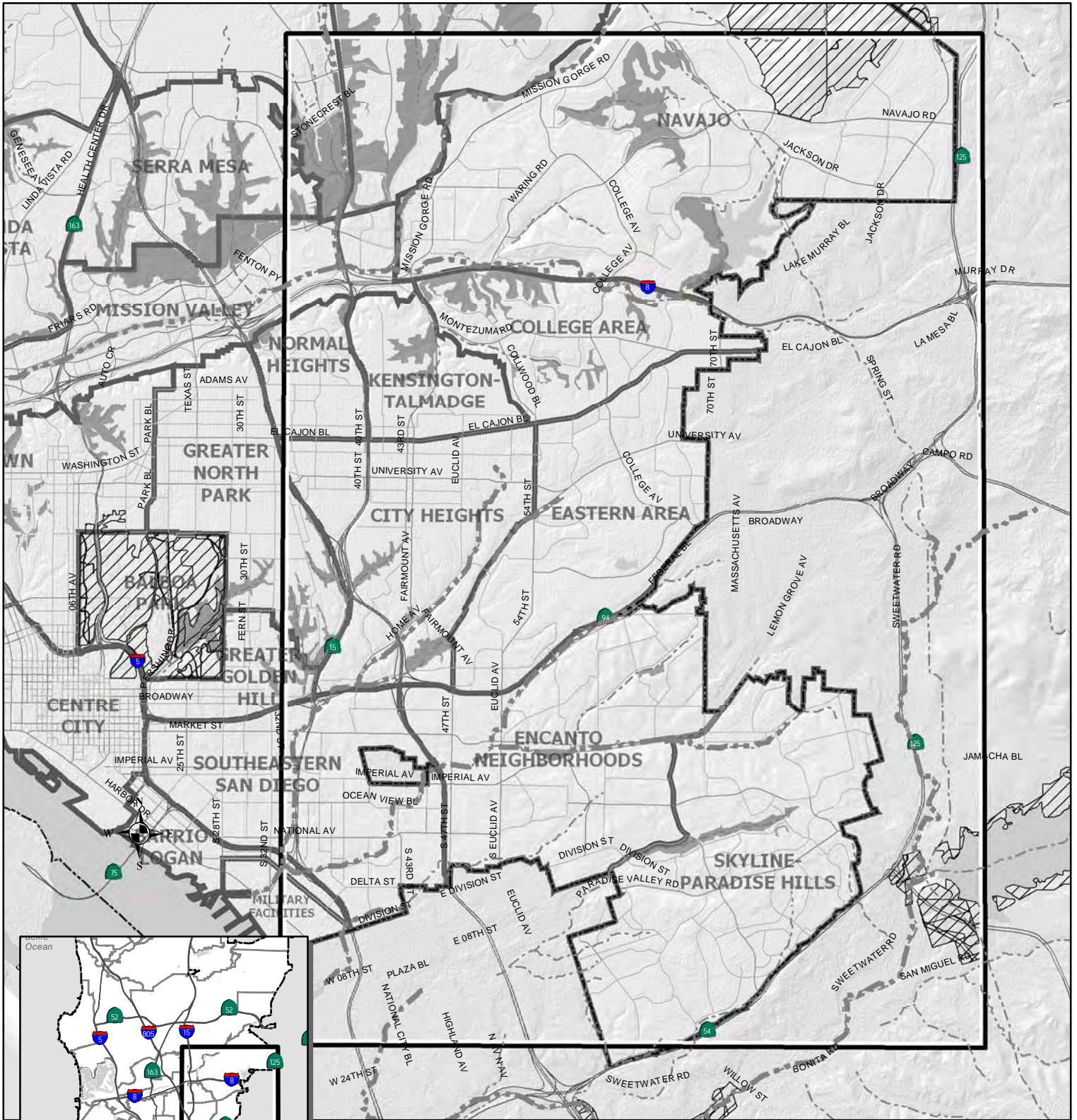
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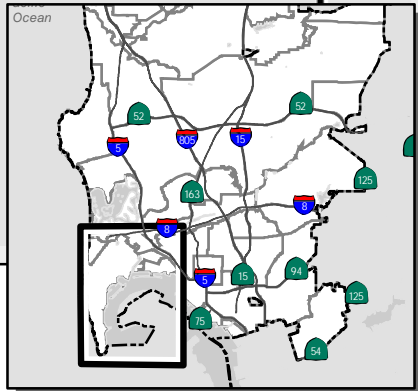
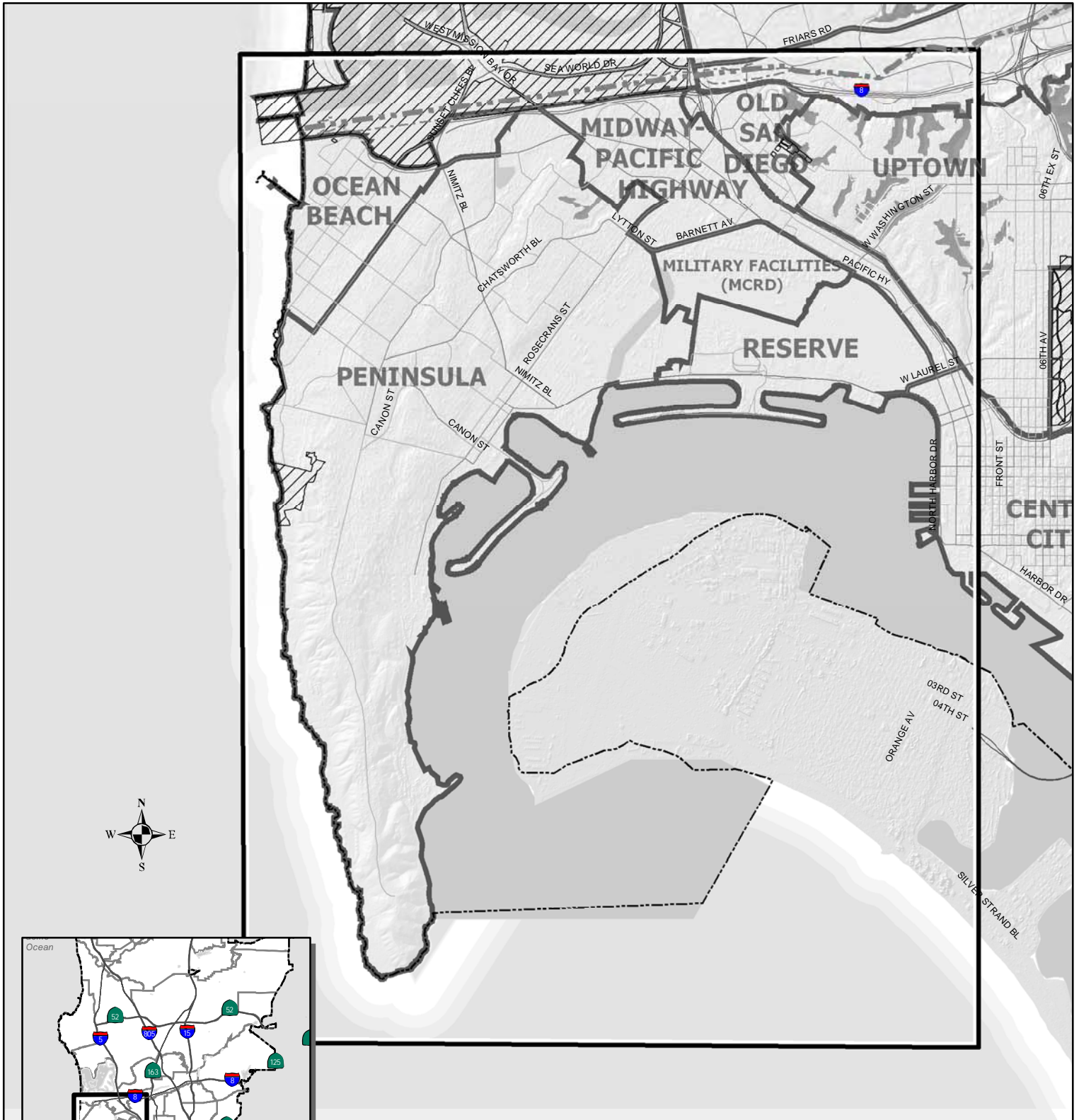


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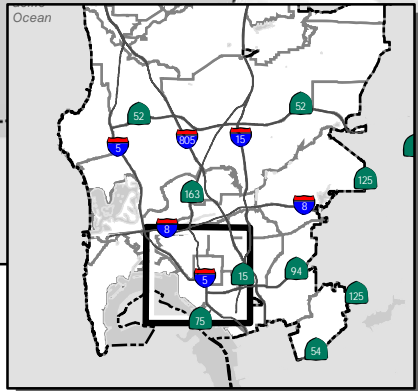
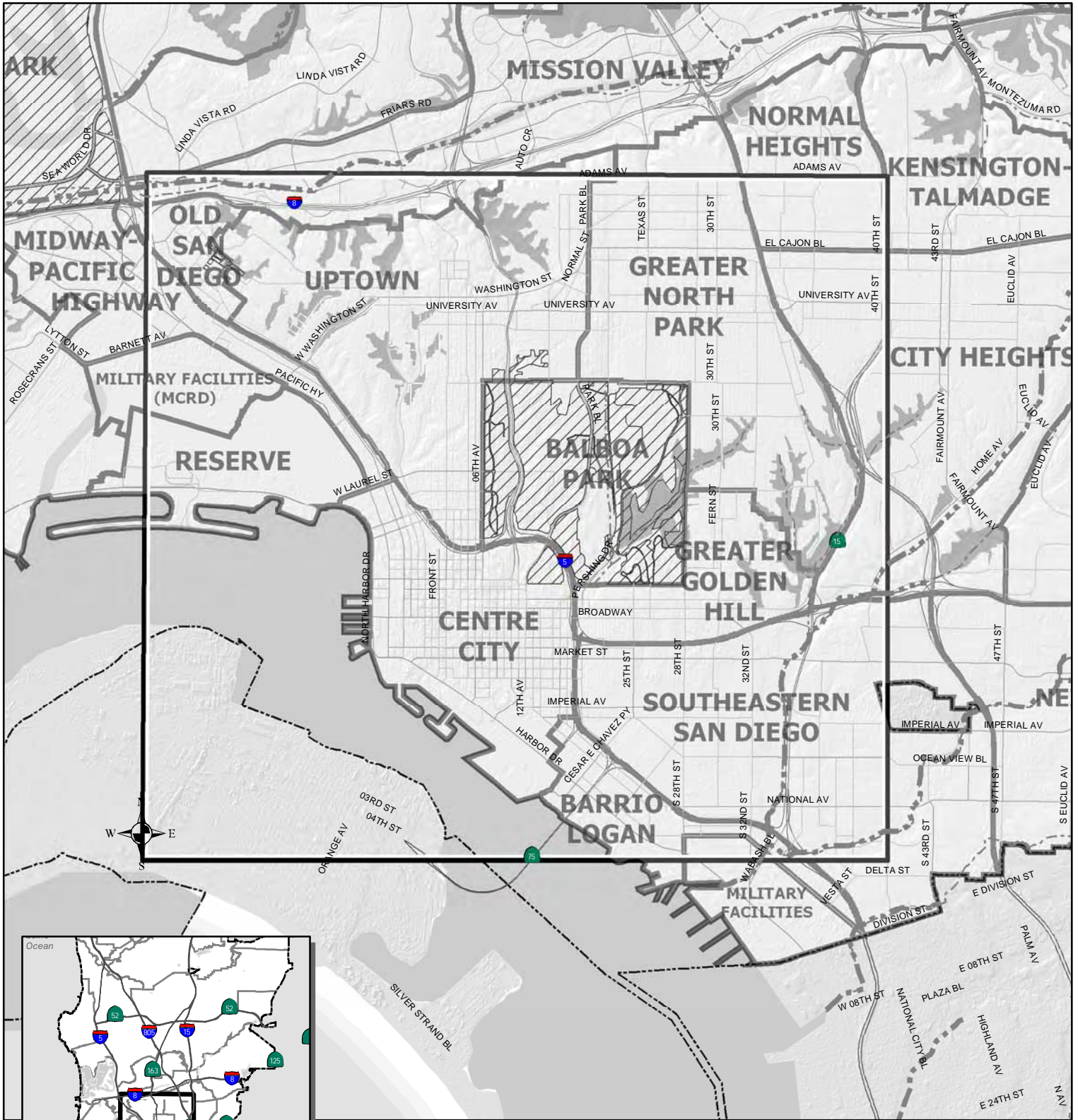


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