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United States Department of the Interior
National Park Service

National Register of Historic Places Multiple Property Documentation Form

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This form is for use in documenting multiple property groups relating to one or several historic contexts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. For additional space use continuation sheets (Form 10-900-a). Type all entries.

A. Name of Multiple Property Listing

Lilian Rice Designed Buildings in Rancho Santa Fe, California

B. Associated Historic Contexts

The Work of Lilian Jenette Rice in Rancho Santa Fe During the Years 1923-1938.

C. Geographical Data

Rancho Santa Fe, is located in San Diego County, California, in the southwestern part of the state, located between highways I-5 and 15, about thirty miles north of the city of San Diego, and ten miles inland from the coastal communities of Solana Beach and Encinitas. The Lilian Rice context lies within the boundaries of the Rancho Santa Fe Covenant. On February 3, 1989, the Covenant area known as Rancho Santa Fe, was unanimously approved as California State Historical Landmark #982, by the State of California Historical Resources Commission.

The Covenant was formally printed on February 3, 1928, although for some five years earlier the Covenant area had been subject to architectural guidelines issued by the Santa Fe Land Improvement Company. It is this area with which the Multiple Property Listing is concerned. USGS Topographical survey map for Rancho Santa Fe, California, photo revised in 1983, 7.5 minutes includes the Covenant area. Also available is the Rancho Santa Fe Covenant Map to scale, dated January 1929. Other available and more definitive maps are the Assessor's Parcel Maps for each Block in the Covenant, as well as the Rancho Santa Fe Association Maps, particularly of special areas such as the commercial districts.

☐ See continuation sheet

D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR Part 60 and the Secretary of the Interior's Standards for Planning and Evaluation.

Kathryn Gualtieri — 6-12-91
Signature of certifying official — Date

California State Historic Preservation Officer
State or Federal agency and bureau

I, hereby, certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

for Antoinette Lee — 8/5/91
Signature of the Keeper of the National Register — Date

E. Statement of Historic Contexts

Discuss each historic context listed in Section B.

Lilian Jenette Rice was born in National City in 1888. Her father, Julius Rice, was a leading educator in National City and San Diego. Her mother had varied artistic talents and was an accomplished painter. Rice grew up in a multi-gabled Victorian house at 740 E. Second Street. Her father encouraged her education and her mother her artistic sensibilities. She enrolled at the University of California at Berkeley and became one of the first women to graduate from its newly established School of Architecture in 1910. Rice studied at Berkeley under an impressive group of architects associated with the Ecole des Beaux Arts in Paris. Their impact of ideas upon her was great, as was the then-developing "Bay Area" style of rustic wood architecture beginning to predominate in the San Francisco area as well as the Pacific Northwest.

Eudorah M. More, wrote in California Design in 1910,

> The one thing which seemed to bind...architect and craftsmen alike, which seemed to hover the entire community in both north and south was a strangely palpable sense of place--of the land and of the individual's identity with it. There was something new and pervasive about the quality of the western light. The benign climate brought an almost romantic consciousness of nature. There was a sense of timelessness of being in a world apart--a world which could be remade in one's own vision--in which one's desired lifestyle could be realized and one's influence felt. (1)

Rice's commitment to architecture subordinated to the landscape, the use of natural building materials and design based on simplicity of line and form, all grew out of her exposure to these trends which were being expressed by the regional architecture of the Bay Area.

As a native San Diegan, Rice was, as was San Diego itself, profoundly influenced by the Spanish/Mexican heritage of the area.

[X] See continuation sheet

When the Republic of Mexico established the Territory of California in 1825, grants of land were made to individuals to encourage colonization. A beneficiary of one such grant was Juan Maria Osuna, a soldier who had distinguished himself in the army. A man of considerable influence, he became the first alcalde of San Diego. Osuna selected and took possession of property overlooking the Rio San Dieguito and built his home of adobe, calling it Rancho San Dieguito. This grant was one of twenty-nine such grants in San Diego County confirmed by the U.S. Government. Osuna's grant consisted of 8824.71 acres, and was patented to the heirs of Juan Maria Osuna on April 18, 1871.

Lilian Rice was employed in 1924 by A. H. Barlow to restore the original Osuna adobe. She rehabilitated the structure using old documents and historic photographs. Later in 1934, famed singer Bing Crosby hired Rice to preserve a second historical adobe on his estate. This second and larger adobe was built by Juan Osuna about 1845.

In 1906, the Santa Fe Railway initiated a project of growing eucalyptus trees for railroad timber at the Rancho San Dieguito At that time about 93% of the property was under one ownership, but the balance of the acreage was vested in a number of separate owners. In August 1906, the Railway Company acquired the several tracts, taking title in its affiliate, the Santa Fe Land Improvement Company. Additional small parcels were added including the original Osuna homesteads, and a survey in 1922 showed that the Company owned 8796.23 acres.

Officials of the Santa Fe Railway needed satisfactory material for railroad ties, and since the Rancho San Dieguito could be supplied with sufficient water from wells and the river, Eucalyptus seedlings were imported from Australia and planting began in January 1907. While the Company planted about 3,000 acres, the experiment proved

a failure. A drought in 1912, followed by a severe frost in 1913, killed about 60% of the remaining trees and all seedlings. Experiments with redwood and other materials at other locations brought abandonment of the project in 1915, and planting was discontinued on Rancho San Dieguito. While the experiment proved the trees to be too hard for railway ties, the eucalyptus and additional plantings of other trees and shrubbery enhanced the environment of Rancho Santa Fe.

Contracts were entered into on April 2, 1917, between the Santa Fe Land and Improvement Company and Mr. William G. Henshaw who had control of dam sites and riparian rights along the San Dieguito Rivers. A water company was organized in April 1917 to manage and construct a dam at Carroll Reservoir, later called Lake Hodges. The dam, called "the keystone of Rancho Santa Fe property", provided sufficient water through the brush for farming. A concrete county highway was built through the Rancho from Del Mar to Escondido; and the Land Company began to lay out and build a main system of roads, and make provisions for furnishing water, and improve conditions for leasing or marketing the lands.(2)

It was during this period that the Santa Fe Land Improvement Company changed the name of the historical rancho to Rancho Santa Fe.

L. G. Sinnard, developer and noted landscape engineer, was associated with the Colonization Department of the Southern Pacific Railway Company, with offices in the Mills Building in San Francisco. On October 12, 1921, he wrote to the Santa Fe Land Improvement Company in Los Angeles(3) that he had been following the instructions of Walter Edward Hodges, Vice-President of the Santa Fe Railway system.(4) Sinnard sent in a report, maps, and tabulations for the proposed subdivision of Rancho Santa Fe. He also included a plan view of a proposed area, which included a streetscape with a landscaped center divider, in the heart of an area in which there would be a mixture of residential and commercial

structures. This plan, portrayed in renderings and in plan view, became the first portion of the proposed townsite. The Company chose to call this the, "Civic Center" as the core of the project. The date of the Sinnard letter indicates that the idea of creating a planned community had been underway as early as 1921, and that the Rancho Santa Fe Land Improvement Company, in consort with both Walter Edward Hodges and L. G. Sinnard had believed the creation of a prestigious rural community of country estates could be accomplished while preserving the rancho's natural beauty and its history. Lilian Jenette Rice, who became the principal architect for Rancho Santa Fe, wrote in 1928 that, "The Rancho was started six years ago."(5)

When she entered the University of California at Berkeley in 1906, the campus was taking new directions under the leadership of John Galen Howard who had come to Berkeley as head of the School of Architecture.

Professor Howard is best known for his work as Professor of Advanced Design at the University of California. He had designed the renowned Electric Tower at the Pan-American Exposition held in Buffalo in 1910, and Mrs. Phoebe Apperson Hearst asked him to help with the plans for the Hearst Memorial Mining Building at Berkeley. Howard remained at Berkeley as head of the new School of Architecture and would prepare the master plan for that campus, which eventually included the Greek Theatre, 1903; Sather Gate and Sather Tower, California Hall, Boalt Hall, Benjamin Ide Wheeler Hall and others. Lilian Rice was in awe of her mentor as she saw for the first time a larger picture of planning, not of a single building, not of a single place, but rather, of a large integrated, well-thought out drawn portrait of a community. The experience Lilian Rice would later say, had given her a broad brush view of how the academic community, a "small village," was laid out. She watched as John Galen Howard laid out this academic townsite building-by-building, and saw how the entire village fit into a pattern which suited the community as a whole. Rice was taught to look at the architectural

process with the larger view, a perspective much broader than planning a single residence or commercial building. Lilian Rice also saw the design process of construction as it took place on the campus, and she learned from architects Warren Perry and William Hayes, each of whom had taught the philosophy of architecture at the Ecole des Beaux-Arts in Paris. Lilian Rice was exposed to an original architecture which profoundly affected the development of her philosophy. Neither was she beneath visiting the sites frequently and talking with carpenters and bricklayers to gain the advantage of their perspectives.

> Lilian Rice pointed out that the work of her professors had influenced her thinking so much because their ideas reflected a movement, the influence of which had already spread throughout the Bay Region. The rugged northern California landscape provided the main source of inspiration for this movement - steep, wooded hills, a moderate setting for an original architecture uniquely suited to the environment. They wanted the colors of both interiors and exteriors to echo the shades of the land while porches and patios extended the house until it met surrounding nature.(6)

None of the leading proponents of the Bay Area style held a regional philosophy distinctive to their locale, none were Westerners. All had worked on the East Coast or in Europe and had had the advantage of exposure to the newest architectural ideas. When they arrived in California, however, they became "immersed in the local past and adopted the local style of living".(7)

After receiving her degree in 1910, Lilian Rice returned home with a set of architectural ideals that reflected not only the Beaux-Arts philosophy, then popular at Berkeley, but a Bay Area philosophy which called for structures to be in harmony with their environment and the utilization of natural materials indigenous to the land. Like nearly all new graduates, Lilian sought an apprenticeship with a firm near her home, and that led to an association with Richard

Requa (8) and Herbert Jackson who reinforced her ideal of a style of architecture that would meld the buildings with the landscape. She knew that California's Spanish-Colonial heritage could act as a cohesive element in the formation of a regional architecture in the southland.

"A well-established romantic tradition built around California's mission days and vast ranchos that spread across a sun-drenched land, provided the historical backdrop for an architectural idiom that captured the flavor of a bygone era." (9) Her ideas were not simply to reproduce the buildings of Spain, but to adapt in an original manner features most suited to the Southern California landscape.

When she returned to live in San Diego, she worked with Hazel Wood Waterman, daughter-in-law of a former California governor, and like Lilian, a graduate of the University of California at Berkeley, School of Architecture.(10) Hazel, a former apprentice of Irving Gill, before she branched out on her own, gave Lilian a knowledge of the principles of employing reinforced concrete and plain geometric surfaces. She continued to utilize Lilian Rice as a draftsman, and they worked on several San Diego projects together. Waterman had a woman's perspective of Southern California's traditions, climate and scenery. She envisioned a different type of architecture than that which was used throughout the rest of the United States. Waterman, too, felt that the Mission background, walled-in gardens and heritage would have a powerful influence upon the architecture of Southern California.

The roster of the California State Board of Architectural Examiners indicates that at the time Lilian Rice received her license to practice architecture, she was the tenth woman to receive such a license while there were over 1,650 men who had been granted licenses. No dates are provided for the granting of licenses until 1929, but based upon computations, she had to have received her License Number 1671 in 1927. One of her instructors Julia Morgan

received license No. 344, and in a recent biography of Morgan, mention is made that she had been an instructor of Lilian Rice. Lilian Rice was certainly among a premier group of pioneer California women in this field.(11)

Following her work with Waterman, Lilian Rice spent several years at San Diego High School and San Diego State Teachers College teaching mechanical drawing and descriptive geometry. Marion Lindburg, a long time Rancho Santa Fe resident and Lilian Rice's best friend, indicated that during World War I Rice had joined the Naval Reserve and taught courses in drafting.(12) She worked full-time with Requa and Jackson in 1921. Lilian Rice proved to be an invaluable asset, and they gave her career the direction she had hoped for - the opportunity to showcase her architectural capabilities.

In 1922, Richard Requa and Jackson received the commission from Walter Edward Hodges and the Santa Fe Land Improvement Company to carry out their hopes for the planned community of Rancho Santa Fe.

Requa (1881-1941), a Nebraskan, moved to San Diego in 1900 and had entered the office of Irving Gill in 1907 for a nearly three-year apprenticeship. In a fifteen year partnership with Herbert L. Jackson, Requa designed such structures as the Del Mar Castle and the Casa de Pico Motel (which is now called the Bazaar del Mundo) and located in the State of California Old Town San Diego State Historic Park. In 1934, he received the major commission of his career as Director of Architecture for the 1935 Exposition in Balboa Park. Between 1915 and 1930, Requa and Jackson traveled throughout Latin America and the Iberian Peninsula to capture the essence of a style that would help characterize the Mission or Spanish Colonial Revival style of architecture. An excellent book which illustrates Requa's philosophy is his Old World Inspiration for American Architecture (Los Angeles: Monolith Portland Cement Company, 1929). Very probably Requa, Jackson, and Rice, who by now had

traveled widely, were impressed with the work by Rexford Newcomb, The Spanish House for America, Its Design, Furnishing and Garden (Philadelphia: J.B. Lippincott Company, 1927), and R.W. Sexton, Spanish Influence on American Architecture and Decoration (New York: Brentano's, 1927).

Herbert Louis Jackson (1867-1948) was born in Cleveland, and came to San Diego in 1909. With Requa and Lilian Rice, Jackson found the grace and charm of Spanish architecture well-suited to San Diego. A Spanish-Mediterranean tone dominated their works for several decades. Requa provided the skills of a designer, while Jackson applied his knowledge of engineering and structural materials.

When Rice was asked to undertake the planning, design and layout of the Civic Center for the Village of Rancho Santa Fe, it became readily apparent to Requa and Jackson, that Lilian Rice had the skills and creativity to take the ideas of the Santa Fe Land Improvement Company and carry them out on her own. She envisioned an opportunity to design a community based on the California-Spanish style; Rancho Santa Fe's colorful history and gently rolling terrain provided a perfect setting for a designed community. She would do the planning and supervise the entire architectural development of the commercial and outlying residential area. Requa and Jackson placed the entire project into her capable hands.

Lilian Rice was handed the germ of an idea. The Santa Fe Land and Improvement Company wanted a planned community built around the Spanish-Colonial Revival architecture, on their lands. The Company's officers had determined to take advantage of the environment including their interests in the water, the roads, and the entire floral and geological environment. The Company would market and advertise Rancho Santa Fe as a Planned Community. The task of creating the liveable space was up to the firm of Requa,

Jackson and Lilian Rice; her partners had to do no more than offer her the task. She rose to the occasion.

The wonderful opportunity to design a community from "scratch" in the California-Hispanic tradition was attractive, however, the project promised only modest financial incentives and the distance from San Diego to Rancho Santa Fe was not insignificant. Requa and Jackson asked Lilian Rice to undertake the planning, design and layout of the development of a fourteen square mile tract of eucalyptus-covered rolling hills into a series of small "gentlemen's ranchos." Anchored by a mixed use, commercial/residential, the Civic Center would be designed as a picturesque "Spanish" village.

In San Diego, Rice had grown up steeped in the heritage of a land rich in the culture and traditions of Spain and Mexico. There was much romanticism associated with the Spanish and Mexican periods of rule and colonization. Hispanic influence on architecture was becoming widespread and was gaining in popular favor. California's old missions, left for many years in neglect and disrepair,were restored and a new interest and pride in California's Hispanic heritage was rekindled.

This revival of Hispanic architecture was solidified by the 1915 Panama California Exposition. Bertram Grosvenor Goodhue had been hired by the city to design the buildings for the Exposition at Balboa Park. Goodhue designed and built ornate and spectacular baroque Spanish Colonial buildings which flanked a beautifully landscaped Prado area. "The buildings in the Exposition reflected the heritage of Spain and its colonial past. These buildings, along with Mission Revival structures such as the Santa Fe Depot left a permanent impression on the city. Up to this period, San Diego had architecturally been a Victorian town, with a few classical buildings thrown in.

From this point on, the Hispanic origins of San Diego would be firmly established and Hispanic architecture would be a major feature of the city. It would help to give the unique flavor and identity to San Diego that would distinguish it from other cities in the nation of same size.(13) The 1915 Exposition resulted in an explosion of homes and buildings in either the Mission or Spanish Colonial Revival styles and often a mixture of both.

Rice's biographer, Lucinda Liggett Eddy, in her "Lilian Jenette Rice: Search for a Regional Ideal", states that, "Through Richard Requa, Lilian again found the ideal of an original architecture, while the wooded Berkeley hills and scenic bay provided the impetus for the development of the Bay Region style, California's Spanish-Colonial heritage acted as the cohesive element in the formation of a regional architecture in the south. A well-established romantic tradition built around California's mission days, and the vast ranchos that spread across a sun-drenched land, provided a colorful historical backdrop for an architectural idiom that captured the flavor of a by-gone era. Even the landscape seemed to echo the plains and gently rolling hills of Spain. Requa's extensive travels throughout Spain reinforced his belief in an architectural ideal based on the Spanish style. His intention was not to merely reproduce the buildings of Spain, but to adopt in an original manner those features most suitable to the southern California landscape".

Lilian Rice set out to plan the architectural development of Rancho Santa Fe, a task, she later said was "of tremendous personal interest and satisfaction."(14) Rice immediately began work in her office on the corner of Paseo Delicias and La Granada. She believed that Paseo Delicias in the Civic Center, should be the foundation for development and a resource for subsequent building throughout the community. The company had determined that there should be an area called the "Civic Center", and Rice agreed that the central area for commercial activities should have a place nearby for an Inn where prospective purchasers of property could stay. She chose a knoll to the south, a step away from the proposed Civic Center,

where Sinnard had graded a road on either side of the knoll leading to the main street to be called Paseo Delicias. Excellent renderings exist of the proposed Inn, and of the recommended structures which Rice desired to have built along the main street which would have a center divider. Susana Torre stated that what Rice expressed to Company officials was that this be the focal point for an:

> urban environment that established visual harmony between the community's buildings and their park-like surroundings. Clusters of residential and commercial structures along a wide landscaped street, 'created a sense of urban space,' while 'white-walled townhouses with entrance gates leading to gardens, and arcaded walks created a sophisticated ambiance. (15)

From 1922 throughout the 1920s and 1930s, Rice supervised the design and construction of the Civic Center, as well as many homes throughout the Ranch. In her plan for Rancho Santa Fe, Lilian Rice designated several blocks on both sides of Paseo Delicias as the Civic Center. She envisioned this compact area as a multiple use, commercial/residential district that would provide community necessities such as a store, school, garage, and post office. Her carefully planned arrangement of houses, commercial and public buildings, including the Guest House (the Inn), would help create the illusion of a picturesque Spanish village.

Rice located the Inn on the low hill, nestled into a grassy landscape. From the front terrace, one can look down and see the length of Paseo Delicias. Between 1922 and 1938, Lilian Rice would design commercial structures, townhouses, and outlying residences. The opportunity to create a Spanish Colonial Revival community, a once-in-a-lifetime chance, had been placed in her hands. The use of white or natural-colored adobe wall construction complemented the red-tiled roofs, inner patios and courtyards with lush semi-tropical foliage, and iron grillwork around windows and doorways. She mixed bougainvillea, pepper trees, banana and stately palms

reminiscent of the mission padres and landowners who planted gardens in the past.

By 1922, more and more families began living in Rancho Santa Fe and a new school building in the Village, a first for Rancho Santa Fe, was soon under construction on the corner of La Granada and Paseo Delicias. Rice saw that it was ready for classes by 1924, The"L"-shaped building with a red clay tile roof and adobe walls featured roofed corridors with a large playground in the rear. The school had two classrooms, offices, restrooms, and a basement. After the school outgrew the site, the building became the post office, a bookstore, library, travel agency and a bank.

Over the years, residential designs occupied much of Lilian's creative energies. Whether a modest dwelling or a stately residence, her homes expressed her desire for a style suited to Southern California traditions and to its environment. Rice designed residences for people who wanted a primary home in Rancho Santa Fe, as well as those who wanted a second home. She stressed the need for a building's exterior appearance to blend with nature. This could best be accomplished when both house and garden conformed to the contours of the land. Preservation of natural resources such as huge boulders and trees enhanced the idea that the structure should be but a detail in the landscape. Interior floor plans further complemented this impression. Open-beamed ceilings, textured walls and varied floor levels, with an abundance of light, added interest to the design without detracting from the visual harmony uniting interior floor plan with the outdoor environment. In 1928 Lilian Rice wrote.

> With the thought early implanted in mind that true beauty lies in simplicity rather than ornateness, I found real joy at Rancho Santa Fe. Every environment there calls for simplicity and beauty--the gorgeous natural landscape, the gently broken topography, the nearby mountains. No one with a sense of fitness, it seems to me, could violate these natural factors by

creating anything that lacked simplicity in line and form and color. (16)

Lilian Rice thus became the resident architect for Rancho Santa Fe. She designed a home for herself some 100 yards to the south of the Inn, where she could live in the environment she cared for. She embodied the very essence of the total project by living the very way her clients would live, in a country setting. Samuel Hamill, F.A.I.A., who worked as a draftsman in her office, has said in recent years, that she was universally liked, and that her even-handedness was an example for all those who worked for her.(17)

Marion Lindburg, related that Lilian Rice was a very friendly person, an asset to the social life of the Village; that her friendliness and success unquestionably made the whole of the project that much easier to carry off. She was not, however, a joiner. Rice was very athletic and played tennis. She employed as draftsmen, several persons who would become world renowned, such as Frank Hope, Sr. He would distinguish himself by serving on the State Board of Architectural Examiners, acting as President of the California branch of the A.I.A., and two terms as president of the San Diego Chapter of the A.I.A. Lloyd Ruocco was a fellow employee to whom Lilian Rice gave direction. He was a pioneer in the development of post-war architecture in the San Diego area, and received the distinguished honor of being elected to the College of Fellows of the A.I.A. in 1974 for his outstanding contribution to the profession.

Elinor Frazier reflected on Lilian Rice's interest in opening paths for other female architects much like those opportunities given her. Frazier worked in Lilian's office intermittently throughout the 1920s and 1930s. Frazier completed some of her unfinished designs after Lilian's death.(18) In the process of her work, Lilian Rice established a strong regional identity that characterized the Southern California country which she passed along to San Diego architects; Chadeayne, Frazier, Hamill, Hope, Ruocco among others.

In 1931, Rice gained membership into the American Institute of Architects, one of the few female members.

In the late 1920s, in the San Diego region, Edgar V. Ullrich (1893-1958) was designing Spanish Colonial Revival homes along with five major buildings on the University of San Diego Campus patterned after separate structures in Toledo and Madrid, Spain. William Templeton Johnson (1877-1957) bequeathed his architectural talents to San Diego. Though schooled in Beaux-Arts classicism, he remained a traditionalist. In 1915, he designed some of the buildings for the Panama-California Exposition in San Diego, reflecting Spanish Renaissance architecture. His work on the Francis W. Parker High School in San Diego and the Serra Museum in Presidio Park remain as monumental examples of the Spanish Colonial Revival period. Clifford Magee May (1908-1990) described himself in 1936 as a "builder of Haciendas and early Californian rancherias". His ideas came from a combination of having been born of an early Mexican-California family and what he had seen as a youngster, which inspired him to make valuable contributions to the Spanish Revival in California, particularly during the 1930s. Primarily, he designed residences, and in Coronado, California, he indicated to Dr. Brandes that he had designed in that city four homes only for four world-renowned "adventurers", all in Spanish Colonial Revival style.

At Rancho Santa Fe, the original plan was largely horticultural, but as the property developed and residential possibilities were realized, the desirability of a golf course became of interest. In August 1926, a portion of the Ranch suitable for a golf course was withdrawn from sale and Max Behr, a prominent golf course architect, was asked to lay out the course. In order to make the location more attractive to home owners and speed up construction of houses, prompt action in completing the golf course was urged. In December 1927, the railway company authorized the expenditure necessary to finance the work with the understanding that it would be repaid out of the sales of memberships.

On the gentle slopes surrounding the valley through which the golf course ran, the Santa Fe Land Improvement Company provided for Rancho Santa Fe Golf Course Estates, which were laid out under the supervision of Charles H. Cheney, a noted consultant on city planning who had done much of the goundwork at the Palos Verdes Planned Community near Los Angeles. Cheney wrote in the Santa Fe Progress of January 1928, how important it was to have a community unique in its simplicity and freedom.

The Rancho Santa Fe area provided tracts varying in size from less than an acre to twenty acres, primarily for residential purposes, but the soil was suitable for orchards so that a purchaser could devote his total area to landscaped grounds or to oranges, avocados or other fruits. Each estate provided a building site with maximum view and landscaping possibilities. Winding roads, through L. G. Sinnard's early influence,were provided following the contours of the land, and the estates were interspersed with open areas at convenient intervals with connecting bridle trails. Public utilities were all placed underground. All of the architecture had to be passed upon by the art jury, acting independent of the land sales department.

By 1927, the miracle of a prosperous community of homesteads in a natural setting was about to be realized. Its success had depended upon the inspiration of Sinnard, and on Hodges, who had selected the experts, including Rice.

The Railway Company recognized its moral responsibility of aiding the settlers in the community of homesteads to become self-supporting, independent residents. In June, 1927, Hodges called a meeting of the property owners to consider the formation of a home owners association in order to formulate a covenant which would perpetuate the restrictions protecting the owners. The Rancho Santa Fe Association was formed, and by June 1928, the Rancho Santa Fe

Protective Covenant had been signed by 64 parties, owners of 3418.17 acres of property.

The Covenant provided for an Art Jury which would have authority to approve all architectural and landscape changes in Rancho Santa Fe. One of the requirements for the Art Jury was that they have an architect as a member. Lilian Rice served in that capacity from 1928 until her death in 1938. From the beginning she was the secretary and kept the minutes of Art Jury meetings. Those minutes are now on file in the Rancho Santa Fe Association office.

On October 1, 1928, the Santa Fe Land Improvement company sold all of its unsold land at Rancho Santa Fe to the Rancho Santa Fe Corporation. In that year Glenn A. Moore, landscape architect for the Santa Fe Land and Improvement Company noted that as building sites were developed, the roads linking them were planted to such trees and shrubs as would give a constantly changing distribution of color. Heavily wooded sections were carefully thinned to preserve the best specimens of eucalyptus and native growth.

During 1929 and 1930 real estate was in a slump in practically all of Southern California and the marketing of Rancho Santa Fe became discouraging. Mr. A. R. Bishop was given exclusive sales rights under contract of January 27, 1931, which required him not only to try to sell the lands but to operate and maintain the hotel La Morada (the Inn) and the golf course. The Improvement Company cancelled all the debts of the Country Club and furnished a working fund for Bishop's operation of the hotel and the golf course. It was planned that all of the unsold lands, as well as the hotel and its grounds, would be disposed of. The hotel was closed for a few months for repairs and renovation, but was reopened to the public on April 18, 1931. The Inn had become an important social gathering place with movie stars visiting from time-to-time. Two cottages were added in 1941. After 1946 the owners added another new guest cottage almost every year and in 1954 built the Meeting House.

The Inn became known throughout the country due to listings in "Distinguished Hotels of America" and "Country Inns of America."

The process of disposing of the rest of the unsold lands under Bishop's managment continued slowly until 1937. By 1937 there remained about 1400 acres for residential, and 350 for citrus development. At that time, real estate investors began to take an interest in the area. By 1944 all Rancho Santa Fe land had been sold or disposed of except for 950.65 acres. Of this, 735.57 acres was sold en bloc to John F. Sinclair on March 31, 1945, and the balance disposed of to individual buyers. (19) In 1947 the Jones-Howard Company of Los Angeles acquired the balance of the original acreage.

Between 1927 and 1938, Lilian Rice designed perhaps a half-dozen homes outside of Rancho Santa Fe, in La Jolla, National City, Escondido, in the City of San Diego, and in Chula Vista (Section F of this application reveals the search of other work of Rice.) The first of these, in 1927, was a Spanish-Colonial in La Jolla Hermosa, which won her an honor award from the local chapter of the American Institute of Architects. The next residence also was commissioned by a La Jollan and this time, a departure from her styles of Rancho Santa Fe. Constructed entirely of wood and stone, the L-shaped, split level home utilized an interesting combination of intersecting gabled roofs with chimneys built of brick and stone. The home to many, appeared to be reminiscent of those built on the rugged hillsides of the Berkeley community. Three years later she built another structure of the San Francisco Bay area architecture. In 1932, she completed a shingle style, exposed wood and beam clubhouse for the Zlac Rowing Club in Pacific Beach, California, a board and batten building both a boathouse and quarters for its members.

She was commissioned to complete designs for the Paul Ecke, Sr. residence in La Mesa in 1936, a two-story, L-shaped residence. Here she used a sensitive treatment of wood exposed as structural and finish material. Another La Mesa residence for Commander

Simard, by Rice, was started in 1938. Again a two story ranch style plan, it was a home to be situated on a gentle slope. Then she took on the commission to design the San Dieguito Union High School, now using a group of draftsmen to help with planning and developing. The school was to be completed by January 1, 1938.

While Lilian Rice worked in a number of communities throughout San Diego County, the heart and spirit of this talented architect remained most visible at Rancho Santa Fe. Here she had been given the opportunity to grow in her profession. Here, those who watched her work, saw that she was developing a new Hispanic architectural theme.

Rice's unique synthesis of Hispanic architecture was molded around her abiding respect for the natural landscape of the environment. From her exposure to "Bay Area" architecture and her experience at Berkeley, she was committed to architecture subordinated to the land. While elements of Mission Revival and baroque Spanish Colonial Revival architecture found some limited application in her style, she eschewed the overly ornate and intricate formality of baroque Spanish Colonial Revival and Churrigueresque architecture. She found the traditional application of Mission Revival, as it was being mass produced in San Diego, with its standard arched windows and red tile roof overly trite and restrictive. She was, however, deeply attracted to Spanish Colonial Revival styles as represented by traditional Spanish country houses and villages.

Rice never developed a "cookie cutter" prototype of her interpretation of Spanish Colonial Revival, rather she adapted each structure to the "lay" of the land and landscaping of each individual site. Her Civic Center rowhouses are masterpieces of Hispanic residential design within a semi-urban setting. She oriented the interior of the houses towards walled interior patios, lushly landscaped and protected from the bustle of outside commercial activity. The rowhouses provided charm and interest from the

exterior through design features which integrated the structures into the whole of the Civic Center area. Subtly textured walls, rounded edges and corners, low pitched tile roofs, restrained yet exquisite ornamental design accessories and subtle facade variations all aided in the creation of uniquely effective and charming urban residential homes.

While each structure was developed according to the dictates of the topography and landscape of the individual site, the design techniques and components of her "style" were all born of common goals and objectives.

All Rice's structures emphasized horizontal rather than vertical lines. Her homes were often long and rambling or terraced or broken into several uneven levels when more than one story was utilized. Her main goal was always to blend the structure into the landscape. Rice felt that structures should never dominate or overpower the individual topographical features and landscape of a site. Her structures were informal over formal, simple of line and form over ornate or monumental, horizontal over vertical, natural over synthetic and traditional over modern. Her emphasis on the integration and transition of the exterior landscaping into the interior of her structures has been much imitated and admired by modern architects.

Ultimately, Rice's subtle modification and adaptation of the Spanish Colonial Revival genre revealed an identifiable style which belonged to her alone. Rice achieved her distinctive imprint and unique interpretation of the Spanish Colonial Revival style though subtraction rather than addition. Simplicity and understatement are the predominant design statements achieved by Rice. This is not to intimate that her designs were plain or boring. Rice was a master of using subtle design components such as variations in window size, roof variations, facade setbacks, natural woods and tiles, the restrained and understated use of decorative tile, carved brackets and corbels, clausterwork, arches, verandas, string courses and

other design features which never dominated the overall design. By emphasizing long horizontal lines, low pitched roofs and the avoidance of sharp lines, Rice insured that the surrounding landforms and landscape dominated the eye. Her structures appear as natural extensions and complimentary organic components of the physical totality of the land. Even today, Rice's architectural imprint and style defines and gives substance to Rancho Santa Fe. The Art Jury, today, continues to reflect the strong influence of Lilian Rice. All construction and alterations must be approved by the Art Jury within the Covenant. This five member panel uses as their criteria, not only the Covenant document, but also the Lilian Rice inspired publications.

On December 22, 1938, Lilian Rice became desperately ill at her home in Rancho Santa Fe. Emergency surgery did not save her life and she died the following day. Some published articles indicate that she died of cancer. Samuel Hamill revealed that Lilian actually died from a ruptured appendix.

Elinor Frazier said that Lilian Rice had suffered severe stomach pains long before her final illness. The tragic irony lay in Lilian's conviction she had an incurable form of stomach cancer. Rather than see a doctor, Lilian organized her affairs in preparation for an end that could have been avoided.

When Rice arrived in Rancho Santa Fe there were few structures. There was however, a conceptual plan developed by the Santa Fe Land Improvement Company for orchards and country estates to be built to reflect the romantic cultural and architectural traditions of the old California ranchos.

Rice's impact on Rancho Santa Fe was, and remains profound. She was given a blank canvas to work with and she used the opportunity to create an original adaptation of the Spanish Colonial Revival style; the community of Rancho Santa Fe.

Rancho Santa Fe, in 1990, has a population of 4,500 people; the number of households is approximately 1,453. The estimated population for the year 2007 will be about 6,500 people. The Garden Club, founded in 1926 continues to encourage interest in gardening and landscaping..

The Rancho Santa Fe Fire District station is located just north of the civic center; law enforcement on the Ranch is the responsibility of the county sheriff's department. Rancho Santa Fe Patrol handles emergency calls. The Community Services District (CSD) covers the sewer service, where it is available, and also contributes to the maintenance of roadside landscaping and the Covenant boundary entrances.

The Rancho Santa Fe School District provides education for grades kindergarten through eighth; the district covers about 19 square miles, some outside of the Covenant area. Currently there are some 500 students enrolled. Older students who live within the Covenant area attend Torrey Pines High School, a part of the San Dieguito Union High School District. In the early years, the Santa Fe Land Improvement Company desired to establish a school district within the boundaries of their development. The county ultimately granted their request and the Rancho Santa Fe School District became official in 1927.

What Lilian Rice had envisioned was the time when cooperation between city planner and architect would create a community. sensitive to its surroundings and its residents' needs. In her words, "a testament of good planning, good design, and a respect for history and the environment."(20) Lilian Rice (1922-1938) established a lasting identity for Rancho Santa Fe.

END NOTES

1. Eudorah M. Moore, "Introduction," to, California Design, 1910. Santa Barbara: Peregrine Smith Inc., 1980. This work outlines the philosophical movements in California during the first decade of the 20th century. Both the climate and landscape offered a favorable setting for idealistic expression of all kinds. Movements in art, religion and architecture were the the natural result of an environment whose influence strongly affected the individual's output.

2. Lucinda Liggett Eddy, "Lilian Jenette Rice, The Lady as Architect," Master's Thesis in History, University of San Diego, 1985. Two of the major resources which helped to understand the Lilian Rice philosophy with respect to the Spanish-Colonial Revival architecture were the local newspaper-magazines titled, The Endless Miracle, and The Rancho Santa Fe Progress, from 1929 through 1929. These were monthly publications, which documented the structures designed and under construction, with abundant photographs. Issues contained articles not only by Lilian Rice, but by others who worked with the Santa Fe Land Improvement Company in horticulture, agriculture, road building, and water distribution.

Rice also expressed her philosophy toward residential architecture extremely well in an article she wrote for the Rancho Santa Fe News, Volume 2, Number 1, dated April 1937.

3. Lilian Rice, "Architecture--A Community Asset," Architect and Engineer, no number, July 1928. See also letter from L.G. Sinnard, San Francisco, California, October 12, 1921, to Santa Fe Land Improvement Company, on file Rancho Santa Fe Historical Society.

4. Rancho Santa Fe Progress, October 1928.

5. Interview, Samuel W. Hamill, A.I.A. (deceased 1989) provided details from Olive Chadeayne, architect and Elinor Frazier who

worked as draftspersons with Lilian Rice. See the volume, Who Was Who in America, most recent edition. Walter Edward Hodges was born in Fall River, Mass., in 1860. Hodges was no ordinary man, having worked for the AT & SF Railroad, in 1896, becoming general manager, traffic manager, and in charge of purchases and stores, timber, and fuel properties at different times. After 1908, he was responsible for overseeing certain special company owned properties. He died in 1942.

6. Harriet Rochlin, "A Distinguished Generation of Women Architects in California," American Institute of Architects Journal, August 1977. See also A. J. Secorn, "How the Little City of Ojai Achieved Architectural Distinction," American City, September 1927, Volume 37, pp. 364-365.
Ibid., and Leslie Mandelson Freudenheim and Susman Elizabeth Sacks, Building With Nature: Roots of the San Francisco Bay Region Tradition. Santa Barbara: Peregrine Smith, Inc., 1974. Eddy also provides excellent background in her article, "Lilian Jenette Rice: Search...,"

7. Charles H. Cheney, "Palos Verdes Carries Its Town Plan Into Execution," American City, December 1925, pp. 666-669.
Ibid.

8. Ruth R. Nelson. Rancho Santa Fe: Yesterday and Today. Rancho Santa Fe: Sponsored by the Inn and Rancho Book Shop, c1940; and Constance Clotfelter, Echoes of Rancho Santa Fe, CONREG n.p., 1985;, rev. edn. 1990.
Mary Taschner, "Richard Requa, Southern California Architect, 1881-1941," Master's Thesis, Department of History, University of San Diego, 1982.
See also Carleton Monroe Winslow, Jr., "The Architecture of the Panama-California Exposition, 1909-1915," Master's Thesis, Department of History, University of San Diego, 1982.

9. Colonel Ed. Fletcher. Memoirs of Ed Fletcher. San Diego: Pioneer Printers, 1952.
Susana Torre. Women in Architecture: A Historic and Contemporary Perspective, the section on Lilian Rice by Judith Paine, pp. 108-109.

10. Lucinda Liggett Eddy, "Lilian Jenette Rice: Search for a Regional Ideal, The Development of Rancho Santa Fe," Journal of San Diego History, Vol. XXIX, No. 4, Fall 1983, pp. 262-285.
Sally Bullard Thornton: "Hazel Wood Waterman: A California Pioneer;" Master's Thesis, Department of History, University of San Diego, 1985;
published as: Daring To Dream: The Life of Hazel Wood Waterman, San Diego Historical Society, 1987.

11. State of California, Department of Professional and Vocational Standings, Roster, California State Board of Architectural Examiners, Professions and Building Annex, 1021 "O" Street, Sacramento, California, 1963.

12. Telephonic interview, Dr. Brandes with Mrs. Marion Lindburg, living in Missouri, October 20, 1990.

13. "Memorandum on Rancho Santa Fe," Ms., 11 pp. Prepared by Office of Valuation Engineer System [Rancho Santa Fe] October 8, 1952. Copy on file, Rancho Santa Fe Historical Society.
San Diego - A Pictorial History - Raymond Starr.

14. Eddy, "Lilian Jenette Rice..."

15. Lucinda Liggett Eddy, "Lilian Jenette Rice..., citing Freudenheim and Sacks, Building With Nature, note 36.

16. Eddy, "Lilian Jenette Rice..."

17. Laura F. Young, "The Silent Sentinel: Samuel Wood Hamill, F.A.I.A.," Master's Thesis, Department of History, University of San Diego, 1984.

18. "In Harmony With The Land," The Rancho Santa Fe Civic Center: Architecture of Lilian Rice. Women In Architecture, September 23, 1989.

19. "Memorandum on Rancho Santa Fe..."

20. "From Rancho to Historical Landmark", Rancho Santa Fe Historical Society pamphlet, 1989, pg. 6.

The concept of the planned community was beginning to develop in America in the 1920s. Rancho Santa Fe was one of the first such developments in California. A letter from L. G. Sinnard, manager for the Santa Fe Land Improvement Company, dated October 12, 1921, on file in the Rancho Santa Fe Historical Society, Inc. archives, sets out the concepts of restrictions for the community. The letter is accompanied by a map of the planned community of Rancho Santa Fe.

In the same time period, the planned communities of Ojai and Palos Verdes were developing in California; Ojai as a resort, golfing community; Palos Verdes as a residential community.

Rancho Santa Fe, however, was from its beginnings designed to be a complete community with residential, commercial, and a governing organization.(1)

The entire concept of Rancho Santa Fe focused on its important role in California's history. It was the site of a Mexican land grant signed by the last of Mexico's governors, Pio Pico, in 1845 for Juan Maria Osuna. Osuna occupies an important role in California's history as the first alcalde of the pueblo of San Diego.(2)

The years of the Depression in the United States that followed the development of Rancho Santa Fe may have prevented its becoming a role model for other communities. Later, with a growing population and skyrocketing real estate prices, the planned community with acres of rural areas between homesites became impractical.

Yet, it has been admired by all who visit for a first time. In 1968, the Duke and Duchess of Kent, in an interview given to the Greenwich, Connecticut Times following a cross-country tour, were asked the community that impressed them and they stated Rancho Santa Fe, California.(3)

John Henderson, a San Diego architect, recalls the planned community of Rancho Santa Fe was discussed and studied during his course of study at the University of Illinois, School or Architecture, 1950-1951.

The development of Rancho Santa Fe as a planned community began in 1917 when the owners, the Santa Fe Land Improvement Company, a subsidiary of the Santa Fe Railroad, decided to cut their losses on a failed timber-growing operation and began planning the creation of a community of "gentlemen's ranches". The

decision was made to develop the entire 6,000 plus acres of the remaining original San Dieguito Land Grant as a single planned development. This planned community would adhere to the thematic unity of an architectural style and ambience evocative of the old California ranchos.

Towards this end, L. G. Sinnard, a renowned engineer/developer, was hired as manager of the Santa Fe Land Improvement Company in 1921. Sinnard and his staff spent the next five years plotting the estate-sized subdivisions and laying out and constructing some 50 miles of rural winding roadways.

In 1922, the Santa Fe Land Improvement Company hired the architectural firm of Requa and Jackson to design the downtown Civic Center. Led by their project manager, architect Lilian Rice, the Civic Center was developed as a mixed use public/commercial/residential area developed in the Spanish Colonial Revival style as interpreted by Rice. The architectural tone and style of all future development in Rancho Santa Fe was set by Rice's adaptive creation of a picturesque Spanish village.

Rice went on to design many residences in the ranch and maintained overall design review control on behalf of the Santa Fe Land Improvement Company. Beginning in 1921, all purchasers of ranch property had been required to agree to design restrictions and other planned community controls in the form of deed restrictions which were enforceable for a ten-year period. By 1927, over 80 percent of the planned community had been sold. Property owners desiring to maintain and expand the existing covenants, restrictions, and conditions, and to perpetuate the planned community concept and architectural thematic unity established and developed since 1921, on February 3, 1928 formally adopted the Rancho Santa Fe Protective Covenant. This Protective Covenant formally restricted and controlled the use, development, and maintenance of all land and improvements within the ranch in perpetuity. The adoption of the Protective Covenant marked the culmination of the process of institutionalizing the planned community concept which had formally begun in the form of deed restrictions in 1921.

In 1926, the Santa Fe Land Improvement Company hired Charles Cheney, a nationally renowned city planner and the chief developer of the Palos Verdes Protective Covenant.

Building on his previous work on the Palos Verdes Protective Covenant, Cheney modified the Palos Verdes document to reflect the larger estate-sized lots, the Hispanic design motif, and the influence of agriculture (citrus groves) found in Rancho Santa Fe. The resultant Rancho Santa Fe Protective Covenant owes much of its form and content to the 1923 Palo Verdes Protective Covenant.

Along with Charles Cheney as city planner, the Palos Verdes document was developed in conjunction with the Olmsted Brothers, a nationally known firm of landscape architects headed by the famous Frederick Law Olmsted. As director of design, the influence and contributions of Olmsted on the Palos Verdes planned community were reflected in the Rancho Santa Fe document.

Based on deed restrictions dating from 1921 aimed at achieving the unifying goals of an articulated master plan, Rancho Santa Fe may have been the first planned community in California. Rancho Santa Fe is certainly the oldest active California planned community which continues to function with inclusive and broad-reaching powers which are normally associated with an incorporated or chartered city.

With nearly 100 employees, the Association's structure and function mirrors to a high degree the characteristics of a municipality. The Association raises revenue through assessments, adopts and oversees an annual budget, manages, acquires, sells, and maintains real property, maintains and operates parks, trails, and recreational facilities, adopts and enforces zoning and building regulations, operates a 24-hour armed security patrol, and maintains inter-governmental relations with surrounding local, regional, and state entities.

The Association is governed by an elected Board of Directors (analogous to a city council) which is headed by a Board President (mayor). There is an appointed Art Jury (planning commission), an Association Manager (city manager) and his staff, a Covenant Administrator (planning director) who heads the Planning Department, a Controller who heads the Finance and Accounting Department, and a Building Commissioner (architect). Given the broad range of authority and function conveyed by the Protective Covenant to the Association, the line between homeowners association and de facto municipality has been largely blurred. While remaining a homeowners association and a nonprofit corporation, the Association in form and function looks and operates like a city.

The Association was brought into being and is still largely defined by the contractual relationship which the Protective Covenant and the Articles of Incorporation create between property owners and the Association. Nonprofit corporate law and contractual law define the parameters of Covenant governance and empowers the Association with the ability and authority to control and regulate development, community character, and esthetic considerations to a degree which in many cases far surpasses the legislative and zoning authority vested in traditional municipalities.

This level of governance by a homeowners association is unparalleled in the State of California and may well have no comparable equal in the country.

END NOTES:

1. John Henderson, FAIA, oral conversation, March 8, 1991.

2. Roxana L. Phillips, "A History of the First Osuna Adobe On Rancho San Dieguito", a study of Rancho Santa Fe's early history. A study compiled for the Rancho Santa Fe Historical Society, Inc. and the Rancho Santa Fe Community Foundation, July 1985.

3. Gayle Gillies, in a book review presented on February 26, 1991 on the "Life of Phillip and Elizabeth". Mrs. Gillies in her review included the story of the Duke and Duchess of Kent. Although this story was not included in the book, she felt it added a great deal of audience interest. She remembered reading the article herself, some years ago, that was sent by a friend living in Greenwich, Connecticut. An interesting comment in light of the proven British plan of protective building control.

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DESCRIPTION

The plan for the "Civic Center", as agreed to by the Santa Fe Land Improvement Company, the architectural firm of Requa and Jackson, and their project architect Lilian Rice, was aimed at creating a picturesque Spanish village which would be the anchor and focal point for Rancho Santa Fe. The "village" would set the architectural tone and standard for all future development in the ranch. Collaboration between Requa and Rice produced a charming collection of unique Spanish Colonial Revival commercial structures. Requa's influence can be seen in such features as embedded towers, flattened domes, quoins and quatrefoils. Rice's influence is felt in the restrained use of these ornamentations, the overall simplicity of line, and the "human" scale of these structures. While the overall theme of the "Civic Center" was one of a rural village built in the Spanish Colonial Revival style, diversity within the genre was designed into the architectural plan. This diversity was shown in commercial structures which range from buildings which are relatively residential in appearance and character to others which embody and evoke a more formalized commercial ambience. The "Civic Center" plan created a visual harmony and interest which remains to this day.

All the commercial structures maintain pedestrian orientation and interest through the use of such features as arcades, colonnades, courtyards, recessed entries, iron and wood grillwork as ornamental elements, and subtle set-back variations. That Paseo Delicias is to this day an eminently "walkable" street, whose buildings invite pedestrian interaction and involvement, is a tribute to the success of the original design and designers.

The commercial structures of the village were located along both sides of Paseo Delicias, the main street. All of these structures were constructed of either adobe block or of frame and stucco. Two of the single-story business structures contain flat roofs and reflect the strength of adobe structures seen in Mexico.

The original Office of the Santa Fe Land Improvement Company designed by Lilian Rice and built in 1924 (now called the Rancho Santa Fe Properties and owned by the Bowen Partners) has always been viewed as the anchor for the business center. It is located at the corner of Paseo Delicias and Avenida de Acacias at 16915 Avenida de Acacias. The building can be seen as one looks north along the main street from the Inn. From the Inn, the hill slopes to the north. This building was constructed of 20" adobe block and brick. The building has 2,093 square feet of working area with tiled flooring over a concrete foundation. The windows are recessed and have the original molded arch window surrounds. The color is stucco, the trim green.

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The Santa Fe Land and Improvement Company Office features embedded towers and flattened domes on top resembling in some ways elements found in San Diego's Spanish village designed by Richard Requa. The only exterior alterations include the removal of the lengthy iron grillwork from the windows and the replacement of the original single vertical heavy glass windows with multiple paned glass. An attached wooden garage at the northeast corner of the building, nearly hidden from view on Avenida de Acacias, is the only addition.

The Santa Fe Land and Improvement Company Office building is subtly distinctive. The adobe construction gives it an appearance of a business structure out of a 19th century city in Mexico, yet it has touches of delicate ornamentation, particularly around the eaves and the windows.

The second major adobe building is located at the corner of Paseo Delicias and Via de Santa Fe, and similarly designed by Rice in 1923, was constructed to serve as additional offices for the Santa Fe Land Improvement Company. This building, therefore, anchored a second corner of the same block on Paseo Delicias. It, too, has a flat roof. The building has smooth rounded plastered white corners, tile gutter spouts, and heavy wooden doors with decorative ironware.

There are several two-story stucco and frame buildings within the Civic Center area. The first of these has, at the street level, space which until recently housed a fine restaurant and business offices. The "L"-shaped building known as La Valenciana (Valencian, a dialect of Catalan) is located at the east corner of Paseo Delicias at La Granada and was built in 1928 as a mixed-use building. The building won an AIA Honor Award in 1933. A one-story building on the corner is "L"-shaped and was added into the complex in the early 1930s. From the patio area, a spiral staircase, whose rail was originally stepped, leads to the second floor. At the upper landing, the two wings meet at a polygonal tower. Arches, both round and flat, create arcades leading to the businesses on the ground floor. The facade mirrors the variety of uses to be found inside.

A two-story stucco and frame building on the north corner of Paseo Delicias at La Granada (pomegranate) was built in 1927. The original Rice rendering shows that it appears today as it did when built. It is more fanciful than most buildings in the Civic Center. Unusual details include the herringbone brick exterior wainscot, iron window grills and balcony rails, and fancifully carved eave supports on the La Granada street side. Arched and rectangular doorways lead to different shops. A tea room originally occupied the Paseo Delicias side and the village's first post office faced La Granada. It has undergone restoration in 1990.

Several of Rice's early structures in the Civic Center were constructed of plastered adobe. Having worked with these materials, Rice understood the design effects achieved by traditional adobe construction. Other structures constructed in the Civic Center by Rice were of frame and stucco design. Rice used construction techniques, materials, and design components which gave these structures the appearance of having been constructed of adobe. She accomplished this goal through the use of rounded corners, recessed windows and doorways, plaster moldings, and textured walls, which all gave the structures the appearance of the thick rounded walls and soft lines which typify adobe construction. Restrained ornamentation through the use of carved wooden or wrought iron grillwork, red tiled roofs and eaves, Mexican pavers, carved brackets and corbels, balconies, natural woods, and decorative tile all reinforced and solidified the Spanish Colonial Revival appearance of these frame and stucco structures.

SIGNIFICANCE

Rice's development of commercial buildings in Rancho Santa Fe demonstrated her exceptional ability to produce buildings with a cohesive thematic unity (Spanish Colonial Revival). She was able to uniquely vary structure and form within this specific design genre and avoid repetition and architectural cloning. The commercial center of Rancho Santa Fe is a testament to her achievement of a planned commercial development whose function, harmony, and unity flow naturally as opposed to appearing contrived, forced, or artificial.

In addition to being important architecturally, the commercial structures are also highly significant because they represent Rice's first structures in Rancho Santa Fe and they set the style, tone, and standard for much of the ensuing development which followed in this planned community. The structures in the commercial center were designed to be harmonious and complementary to one another in accordance with Rice's thematic plan.

Rice developed the commercial center as a picturesque Spanish village. The buildings include commercial structures which are predominately residential and informal in appearance, to others which evoke a more formalized commercial design. The sum total of the effect achieved by Rice is a commercial center of vitality, interest, and diversity which retains a broad thematic unity. The architectural unity of the commercial center of Rancho Santa Fe could have only been achieved through Rice's implementation of a comprehensive development plan. That this unity embodies diversity in form and function is a tribute to Rice's skill, vision, and craftsmanship. The result is a commercial center not only of commerce, but also of grace and beauty.

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REGISTRATION REQUIREMENTS

To be eligible for the National Register, a commercial building should have been constructed between 1923 and 1938 and should have been designed by Lilian Rice. The commercial building should be in its original location and setting and contain most of its original construction elements. The overall integrity of the structure should be intact with the original line and form of the building substantially unaltered. Additions or alterations shall be acceptable only where they are insignificant, detached, screened from view, or are of a temporary or removable nature. Not more than one or two of the following should be substantially changed: roof pitch and shape, fenestration pattern, front entry or portico, finishing materials, and type and amount of ornamentation. Replacements in kind are acceptable, as are minor alterations that do not significantly impinge upon the architectural character of the structures. Alterations which have occurred prior to 1940 and which have not significantly changed the form, line, massing, scale of architectural integrity of the original structure are acceptable.

Significant commercial buildings which retain their architectural integrity:

1. Rancho Santa Fe Properties (southwest corner of Paseo Delicias and Avenida de Acacias)

   One of the finest examples of a Rice designed commercial structure. Constructed of adobe, this building represents an outstanding example of a more formalized and ornate Rice structure. With embedded towers and flattened domes, this building represents one of the most important and visible examples of Rice's commercial design. This structure has been little altered over the years, and to a high degree maintains its basic integrity and is in good repair. This building is a prominent visual component of the commercial center.

2. Ashley's Market (southwest corner of Via de Santa Fe and Paseo Delicias)

   Another superior Rice adobe commercial building, this structure is also an important and highly visible example of Rice's best work with a somewhat formalized commercial design. The structure had been somewhat altered and neglected over the years, but has recently undergone extensive restoration and replication under the careful scrutiny of the Rancho Santa Fe Association. The building features Spanish Colonial grill windows, entryway quoins, plaster moldings, arched doorways, parapet roof, and an entry quatrefoil. This carefully restored building also is an excellent example of Rice at her commercial best.

Property Type: Commercial Buildings
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3. Quimbys (southwest corner of Paseo Delicias and La Granada)

This Rice designed commercial structure is an outstanding example of a commercial structure which appears informal and residential in character. This two-story building features a Spanish red tile roof, carved eaves, Rice's uniquely varied fenestration, and balconies. While a fairly recent one-story commercial building, of compatible design, has been built in front of this Rice structure, the original building maintains its integrity and prominence. This building is an outstanding example of Rice's integration of a residential theme into the commercial area.

4. Spadeas (northeast corner of Paseo Delicias and La Granada)

This building is another highly visible and important Rice commercial structure. Partially two-story, this building features carved wooden corbels and brackets, brick string courses, iron grillwork, red tile, and an iron grill balcony. The building is in excellent condition and appears much as it did in early photos. The design of this commercial building gives it a residential appearance with understated yet exquisite ornamentation features.

5. The Inn (westernmost end of Paseo Delicias)

Constructed in 1923, the Inn was the first building erected in the planned community of Rancho Santa Fe by Lilian Rice on behalf of the Santa Fe Land Improvement Company. Designed as a "guesthouse", it is situated on a slight knoll which makes it the dominant structure and focal point of the Rancho Santa Fe village.

The Inn was a gathering spot and home to the staff and planners of the community of Rancho Santa Fe. It has remained an anchor, both visually and socially, offering hospitality and a center for many Rancho Santa Fe community activities. Fronted by two small landscaped parks, the Inn is the source and terminus of the main street, Paseo Delicias. It is situated such that it is the recipient of panoramic views eastward to the mountains and dominates the eye when looking westward through the heart of the village.

The Inn has been greatly expanded in size over the years and is not eligible for the National Register.

6. Country Friends Buildings (northeast corner of Avenida Acacias and El Tordo)

These separate, side-by-side "board and batten" constructed commercial buildings represent a design departure by Lilian Rice from the thematic Spanish Colonial Revival design which dominates the majority of the village. They are important and significant because they demonstrate Rice's ability to work successfully with a different design genre. Additionally, these structures represent exceptionally good design within their "style" and are superb representations of their "type". The fact that Rice was able to successfully integrate, in a complementary and harmonious fashion, a different design type into the thematic unity of the Spanish Colonial Revival village is a testament to her architectural skill.

One structure is a single story, the second is two story. Both structures are built on a downslope which has the effect of setting these structures down into the site. Both of these shake roof structures have been maintained in excellent condition and are important visual components of the village.

7. Santa Fe Irrigation District Building (Linea del Cielo)

This Lilian Rice designed cottage serves a commercial (public) function but has maintained its residential appearance. It is a particularly fine example of Rice's "cottage" type structure. It contains a low pitched varied red tile roof, recessed and varied fenestration, thick, rounded, and smooth textured stucco walls, and Spanish Colonial Revival iron grillwork. This structure is very well maintained and is an excellent example of its "type".

Property Type: Residences: Rowhouses
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DESCRIPTION

Lilian Rice realized from the first days of her work within the Civic Center, which was the business core of the ranch, that there would have to be arrangements for individuals to reside within that core area, or close by. In the initial plan, the idea of Civic Center rowhouses was included.

Here, she felt there should be living areas in the semi-urban setting. The rowhouses which she designed on Paseo Delicias provided charm and interest through design features which integrated the structures into the Civic Center area. They are masterpieces of Spanish residential design with subtly textured walls, rounded edges and corners, low pitched tile roofs, restrained yet exquisite ornamental design accessories. All added to the creation of effective and charming urban residential homes. Rice never developed a "cookie cutter" prototype of her interpretation of Spanish Colonial Revival; rather, she adapted each structure to the land and landscaping of each individual site.

There were four rowhouses built on the east side of Paseo Delicias. Within the covenant, there were no other rowhouses planned; and not until very recent times, was a fifth rowhouse designed near the original four. That rowhouse is patterned after the others.

In each of the rowhouses, Lilian Rice again drew on her experiences from the Iberian Peninsula and from what she had seen in the San Diego region during the burgeoning of the Spanish Colonial Revival, Baroque, Churriguesque styles of Balboa Park, the Santa Fe Depot, and the Serra Museum. She had also traveled extensively to see the older missions of Alta California which had been constructed after 1769, and which had seen some revitalization in the 1910s and 1920s. From these experiences and views which she regarded as closely related to her birthplace, Southern California, she created styles distinctly original without changing the basic design features of the planned community Civic Center.

Designed and built by Lilian Rice in 1926, each of the four was subtly set back from the main street with a different variance. The facade consists of a plain stucco and brick wall, an arched door entry from the street into a small enclosed patio, and on either side of the residence, inside the patio, a large window. The front door of the house leads to an entrance hall, living room, dining room, several bedrooms, a sitting room, and a kitchen. The foundation is of standard concrete construction; the home of stucco and frame.

Property Type: Residences: Rowhouses
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That in essence describes the Clotfelter home; the other rowhouses have different floor plans, with varied roofs in pitch and gable. Flooring is universally hardwood with some linoleum. A large garden in the rear of each of the structures occupies about 66% of the property space. A garage is found adjacent to each rear garden. Each rowhouse has approximately 1,600 square feet of living space which is extremely private and secure. In the case of the Clotfelter rowhouse, there are no alterations to the structure since the date of construction, and it is believed that the same holds true of the other three structures.

To avoid repetition of design, Rice varied the rooflines, the entrances, and the ways in which the homes met the street. Wooden or wrought iron grilles added a decorative and protective touch for windows which directly faced the street. Strategically placed shrubs, light fixtures, and textured walls added visual interest and variety.

In this grouping, Lilian Rice based her plans on the Spanish method of enclosing family activity behind protective walls, a necessity in the crowded cities and villages of Spain. Her imaginative interpretation of traditional Spanish design offered a modern solution to the problem of how to include residential construction in an urban setting and still maintain the privacy of a home in the midst of commercial activity.

SIGNIFICANCE

The townhouses are masterpieces of Spanish Colonial Revival residential design within a semi-urban setting. They are an integral part of, and yet uniquely separate from, the commercial center. The rowhouses were included in the master plan of the commercial center. As such, Rice was able to plan for their exterior integration into, and their interior segregation from, the commercial center.

Rice accomplished these goals by orienting the interior of these residences toward walled private patios, lushly landscaped and protected from the outside and nearby bustle of commercial activity. Rice achieved a harmonious exterior integration of these homes within the thematic unity of the commercial center through the utilization of Spanish Colonial Revival design components. These residences contain many similar and complementary design features found within the commercial center, which these homes abut. Low pitched and varied roof lines, thick rounded adobe-appearing walls, subtle set-backs, and elegant yet restrained ornamental features all blend these structures into the thematic unity of the commercial center. Rice achieved a unique and highly functional solution to the problem of successful integration of residences into a commercial area.

Property Type: Residences: Rowhouses
Page 3

The rowhouses designed by Rice, on the main street of a commercial district, were rare, if not unknown, in Southern California. The idea of living in a residence in the heart of a business district with near total privacy and separate gardens, and a walled area enclosing each structure, provided a most unique and innovative way of life. The craftsmanship, attention to detail, and quality of materials devoted to these structures resulted in residences of exquisite design and detail.

REGISTRATION REQUIREMENTS

To be eligible for the National Register, a rowhouse should have been constructed between 1923 and 1938 and should have been designed by Lilian Rice. The rowhouse should be in its original location and setting and contain most of its original construction elements. Rowhouses should have retained their original architectural integrity, including line, form, scale, massing, set-backs, ornamentation, materials, roof line and pitch, exterior walls, and interior patios. Additions and alterations shall be acceptable only where they are insignificant, screened from view, detached, or of a temporary or removable nature. Replacements in kind are acceptable, as are minor alterations that do not significantly impinge upon the character of the structure. Not more than one or two of the following should be substantially changed: roof pitch, material type or quality, fenestration pattern, front entry or portico, set-back, finishing materials, and type and amount of ornamentation.

A total of four rowhouses were designed by Lilian Rice. All four are located side-by-side just east of Spadeas commercial building on the northeast corner of Paseo Delicias and La Granada. All four of the rowhouses share many similar design treatments and features. However, each structure is subtly unique and distinctive through variations in set-back, fenestration, roof form, entry, and ornamentation. The rowhouses feature thick walls, rounded corners, recessed entries, iron and carved wooden grillwork, and roof line variations. All the rowhouses have maintained to a high degree their architectural integrity. All are in excellent condition and are superb and sole examples of this type of Lilian Rice residential construction.

Property Type: Residences: Cottages
Page 1

DESCRIPTION

During the planning stages of the planned community of Rancho Santa Fe, Lilian Rice recognized that in addition to the rowhouses located directly in the Civic Center there should be cottages or small residences for families, especially where there was a need to be near the commercial area or where only a small house was required. Rice designed cottages on the parameter of the village and throughout the covenant area.

The size of the cottages generally ranged from 1,500 to 2,500 square feet of living space. They were designed for single persons, couples, or small families who would make use of the outdoor areas with lawn areas, swimming pools, and patios. These "I", "L", and "U"-shaped homes offered country living for families or individuals who either did not desire the larger homes or could not afford them. All of the home sites noted are flat, required little or no grading, and were, like most of the Rancho Santa Fe residences in the covenant, away from roads, largely amongst the eucalyptus and groves.

The cottage could be characterized by simplicity of line and form, with understated and restrained decorative features, and this seemed best suited for the Rancho Santa Fe lifestyle. Here, Rice emphasized horizontal rather than vertical lines, with easy access in and out of the cottages to patios or the open spaces. Always the landscaping, lawns, or trees gave privacy to the homes. Major design features of these cottages included a smooth plaster finish, tile roof with some kicker tiles for texture, a single arch at the entry, and sloping or "battered" chimney walls. Round tile vents appear in the attic. Solid shutters decorate the windows.

The cottages were important to the idea of country living on a modest scale. At the same time as the Civic Center was developing, these cottages were also being constructed. Various departments in the community: the horticulture branch, the roads and highway, engineering, and landscaping were shaping the community. Many of the officials such as A. B. Harlan occupied these homes. The Santa Fe Land Improvement Company had Lilian Rice design five of the cottages for capital venture, and these were eventually sold to individuals.

These cottages were meant to indicate that the village was in reality more than a Civic Center. From all indications, between 1923 and 1932, the cottage was built more frequently and held more interest than other types of residences.

Property Type: Residences: Cottages
Page 2

Rice had, from almost the beginning of the project, developed a rapport with certain contractors with whom she had confidence. The cottages were designed by Lilian Rice, and she carefully watched over each structure, insuring that the contractors with whom she worked and their craftspeople were doing superior construction. Samuel Hamill, Elinor Frazer, Olive Chadeayne, and Milton Sessions, all of whom had worked for Lilian Rice, said in recent interviews that she was highly respected for her ability to convey to others here interpretations of Spanish Colonial Revival themes.

Even today, owners of these homes are proud because they have come to understand the role Rice played in the development of their community. The essence of her homes was that attention to the details that she felt best fitted to the community as a whole. This was not to be a haphazard townsite developed at random, without building codes, without concern for the property owned by others. Her role was to protect the entire project by insuring sound guidelines as each building was laid out in its relationship to the environment.

Of those close to town was a single family residence designed by Lilian Rice in 1928 and owned by Michael and Barbara Dennos at 6135 La Flecha. This original one-story Spanish Colonial Revival residence was "L"-shaped with a detached garage to the north, a covered arched walkway from the garage to the front entry. The home, built of stucco and frame, a red clay tiled roof, and arched windows and doors, typified the desired Rice style of cottage in Rancho Santa Fe. In more recent times, a second story addition was added to the rear of the home with a balcony which considerably altered its original appearance.

The Dennos residence is similar to another Lilian Rice home on La Granada, which she designed in 1924. Except for one minor alteration, an enclosed porch, the house has scarcely been changed. It is located on a triangular plot of land between two streets. Owner permission has not been obtained for nomination and demolition is threatened. The home features a small enclosed open patio area facing south, a single arched entryway, the red clay tiled roof with some kicker tiles for texture, arched windows, and is of frame and smoothed stucco. Solid shutters decorate the windows.

The home which Lilian Rice designed for herself in 1924, when she first became the architect for the Santa Fe Land and Improvement Company, is located on La Gracia, about 100 yards south of the Inn. This quiet house, set far back from the street, is modest in scale but thoughtfully executed. Large windows have simple decorative shutters. The tile roof is textured with extra tiles,

called "kickers", which create strong highlights and shadows for a rustic visual effect. The ends of beams and rafters are decoratively carved. At the north side, the attached lean-to of board and batten construction is unusual. It may have been a later addition or a private variation. Rice did occasionally use this type of construction for attached service porches in Rancho Santa Fe, although it is associated with some of the work she did outside Rancho Santa Fe. The home is "U"-shaped, and at the rear or west side of the cottage is a red clay tile covered open porch in the center of the "U". A garage is at the south side of the house which enabled the owner to enter the house or the rear patio. A single fireplace has a chimney which is stuccoed and rounded at the top corners, reminiscent of the New Mexican Hispanic colonial chimneys. This Rice home is not pretentious. It is a small residence, set back from the road, kept well shaded in a woody and spacious area. There are no frills to the home; it represents certainly what she would have wanted for herself.

The H. P. and Florence P. Johnson residence located at 7052 La Plateada was designed in 1926 by Lilian Rice. It has an elongated shape, one story on an east/west axis. It may have been two buildings with an enclosed area built between the structure. As the construction appears, however, original renderings by Lilian Rice reflect it to be one building. A room on the east side of the home has been added and windows enlarged to include aluminum framing. Rice defined the building as a plaster and framed Spanish Colonial Revival cottage, a box-shaped home, with a hip dormer and red clay tile roofing. The chimney and fireplace were added later. Alterations in 1948, 1965, 1968, and 1974, according to the San Diego County Assessor's Residential Building Record, and including the visual record of the Rancho Santa Fe Historical Committee of the Association, conclude that although at one time this was a typical Rice cottage, the changes are irreversible and render the building ineligible for the National Register.

One other cottage, the Chester H. and Cornelia Bristol cottage at 16340 Via de Alba, was studied as a potential nomination. "L"-shaped, the wing provided shelter for the patio and pool at the rear of the home. Porches have been enclosed and screened. The house has had some unfortunate alterations. At the north side of the house, the addition of a room and the opening from the house into the patio was poorly designed. Aluminum sliding doors are where once a typical Rice patio porch and entry were located. Because of the alterations, this 1928 Rice designed home was eliminated from consideration.

Property Type: Residences: Cottages
Page 4

SIGNIFICANCE

The significance of the cottages reflects Rice's ability to design a small residence while maintaining the architectural theme of Spanish Colonial and its application in her goal for developing the planned community of Rancho Santa Fe.

Separated from the village center and located on smaller sites throughout Rancho Santa Fe, the cottages nevertheless remain a vital part of the original planned community.

The same concepts and elements of the architectural design which prevail in all of Rice's Rancho Santa Fe structures are found in these smaller residences. As in her larger homes, simplicity and understatement, restrained ornament, smooth plaster finish, tile roof, single arch entry, sloping chimney wall, and private patio all blend with the natural terrain and landscaping.

Although constructed closer to the roads than the larger homes on larger sites, the cottages reflect subtle setbacks that offer a visual link in the planned community.

REGISTRATION REQUIREMENTS

To be eligible for the National Register, a cottage in Rancho Santa Fe must have been designed by Lilian Rice and constructed between 1922 and 1938. It should retain its original line and form, with any room addition appearing only in the rear.

An enlarged garage for present day standards is acceptable, as well as a room addition to the rear. Enlarged single pane windows to capture a scenic view are acceptable as long as these changes remain minor alterations to the essential elements of the original design.

The structure should be in its original location and setting and contain most of its original construction elements. The overall integrity of the structure and site should be intact, with the original shape and form of the structure and site substantially unaltered. Additions or alterations shall be acceptable only where they are insignificant, complementary, detached, screened from view, or are of a temporary or removable nature. Not more than one to two of the following should be substantially changed: scale, massing, roof pitch and shape, fenestration pattern, front entry or portico, materials, patios, chimneys, and types and amounts of ornamentation. Replacements in kind are acceptable, as are minor alterations that do not significantly impinge upon the architectural character of the structure.

Property Type: Residences: Large Houses
Page 1

DESCRIPTION

Outside the Civic Center area and over a 14-mile tract of eucalyptus covered rolling hills, Lilian Rice designed for the "landed gentry" her large houses or "gentlemen's ranchos", as some contemporary newspapers reported. She designed about 15 large houses, on lots that ranged from two to 15 acres. Each house was designed for a particular family, and each was uniquely adapted to its setting. Through the creation of these larger houses, or estates, Rice was able to further explore and develop her personal interpretation of the Spanish Colonial Revival style.

The large houses were one, two, or two and a half stories. They were almost always sited on peaks or high rises to provide views of the Pacific Ocean to the west and of the valleys and mountains to the east. Harmonious integration of structure with environment, and simplicity and understatement are the predominant design features of Rice's large houses.

All of Rice's estate type homes emphasized horizontal rather than vertical lines. Her homes were often long and rambling, terraced or broken in several uneven levels when more than one story was utilized. Her main goal was always to blend the structure into the landscape. Her structures were informal over formal, simple of line and form over ornate or monumental, horizontal over vertical, natural over synthetic, and traditional over modern. Rice's estate homes always featured simplicity of line and form, with restrained and understated yet exquisite ornamentation and detailing. All of Rice's estate homes feature, in varying combinations, the following components and design elements: thick adobe-like rounded and textured walls, wide arches, subtly varied and recessed fenestration, low pitched and varied rooflines, uniquely designed and capped chimneys, exquisite and intricate ornamental features such as plaster moldings, recessed nooks and niches, and the restrained use of decorative tile work. The structures were all designed to insure ample light and air and an intimate orientation toward the typically lush landscaping of interior patios and perimeter gardens. The result was the development of low slung Spanish Colonial Revival homes, nestled into the rolling eucalyptus covered hills of Rancho Santa Fe.

Even today, Rice's architectural imprint and style define and give substance to Rancho Santa Fe. It is a community steeped in the tradition and ambience of the California ranchos and dedicated to the primacy of the land and the symbiotic harmony between the land and its structures.

Property Type: Residences: Large Houses
Page 2

The Alice and Florence E. Wilson home at 6515 La Valle Plateada was sited on a ridge looking down on a valley, the home surrounded by groves of trees. In time, landscaped and with amenities such as tennis courts and a swimming pool and acres of grass, it became a remarkable estate. Unfortunately, the home, built in 1929, would later have major remodeling and additions by architect David Rinehart. To each end of the "I"-shaped home were added new wings which are large dens, libraries, and an observatory.

The Maitland and Edna Bakewell residence is located at 16723 La Gracia, within earshot of the Inn. Originally a one and a half story home, and "L"-shaped, built of frame and stuccoed, the residence was placed over a two-car garage. Well landscaped and surrounded by orchards, it is hidden from the principal roads. Built in 1930, it originally contained the Lilian Rice features of arched fenestration, flat roofs varied with medium hipped gables, clay tiles over the eaves, and subtle features which did not detract from the large residence. In this home she emphasized horizontal rather than vertical lines; it is not terraced like some of the other more dramatic homes, but has a firm solid scale. At some as yet undetermined time, alterations were made which changed the location of the main entry to the home; a dormer and porch were added to the second story above the garages, the front entry is tiled with steps which wrap around the entry. Clearly seen are changes in the fenestration around the front of the house. While these are well done and perhaps enhance the home, the fact is that these changes, along with sliding glass doors and windows, and an original open porch now enclosed, have altered the home enough to indicate that it would not qualify for the National Register.

The home at 16834 Via de Santa Fe was completed in 1924. The home, built on a north/south axis, contained a wonderful main facade facing east toward Via de Santa Fe and was originally constructed for Charles M. and Servetta M. Paddock. A large arcaded window faces east, with the main entry inset along the front of the house bounded by an iron railing. The garage, located at the north end of the house, detached from the house, originally faced east. The home is still surrounded by large stands of eucalyptus trees and other shrubbery. In more recent times, the garage was turned to face north, made into a double-car garage, and an open covered area created between the garage and the house. At the south end, a one and a half story addition has been made which, although very well done, is not in keeping with the Rice tradition, nor does it fit what would be her plan of scale. The rear yard has been vastly improved with the addition of a fountain and other amenities, but again, the changes would render the home ineligible for the National Register.

Property Type: Residences: Large Houses
Page 3

On the other hand, there are Lilian Rice homes which are in pristine condition, with few if any alterations.

The residence at 6427 La Valle Plateada is known as the Samuel Bingham residence and is reached by a one quarter mile drive through orchards. One sees immediately the Brazilian pepper trees, the Brazilian skyflower, the variety of palms, and other landscaping around the parking area at the front of the home. The home was built by the F. L. Stimson Construction Company of frame and stucco on a concrete foundation. The second story home was built for Bingham of Hartford, Connecticut in 1930, who had retired from the manufacturing business. The residence remains unchanged from the day it was built, aside from regular maintenance and upkeep. It is an "L"-shaped residence, the front door reached at the north end of the house along an arched walkway. Outdoor paving is of stone or Mexican made red stone tile pavers. The main entry of the wing at the north end of the home faces to the south and is an invitation to the open porch which is covered with red tile. Subtle features scarcely noticed appear here and there: A gargoyle near the garage, at the front entry; an unusual barred window in the patio area depicted in photographs with this application, the sconces, and other lighting fixtures are placed unobtrusively. Landscaping has been upgraded, and the patio area now has a large grassed area which extends to the orchards, with a pool in the rear yard. This residence exists on a 17.18-acre plot of ground.

The George A. C. Christiancy residence at 17078 El Mirador, like so many of the Lilian Rice residences, sets firmly at the peak of a knoll surrounded by large stands of trees. A steep climb to reach the main facade by vehicle is abrupt but provides privacy to the owner. This is an example of the Rice ability to design a home that was dictated by the topography and landscape. Here she emphasized the horizontal rather than vertical lines. It is broken into several uneven levels, and while it appears to be a three story home, it is in actuality two and a half stories. The slope of the hill from the southwest to the northeast gives an illusion that the home has more height than it does. This home is entered at the first floor level, in the driveway area, with a double curved stairway which then meets a single tiled stairway to the second floor and a gated patio area, where there are several door entries into the home. The estate has 5,182 square feet of living space. Built in 1927, the home is above a valley with one wing stretched to the northeast on a jutting ridge where a portion of the house rests and a patio and swimming pool are located. There are several changes, but these were made by Lilian Rice. On the north side of the house, changes in the window appearance were made with the creation of three bays from flat double paned

vertical windows which provide an opportunity for the occupants to view the valley in all directions. A detached guest house was constructed at a later date, and a hay and horse shed built on the floor of the valley, neither of which have affected the original home.

The Claude and Florence Terwilliger residence at 5880 San Elijo is a one and a half story residence reached by a drive from the main road along a drive flanked by a white post fence and orchards. The rear of the house is seen on approach to the two-car garage and a walled patio area. The home was completed on July 1, 1925, of stucco and frame construction, sited on a ridge overlooking a valley to the north. The home has 2,400 square feet of living space and was designed and built for a newcomer to Rancho Santa Fe who reported himself to be a rancher. It is situated strategically on the peak of a ridge which overlooks the Rancho Santa Fe region to the north, west, and south. The steep sides of the canyon hillsides have been planted with a variety of trees and shrubs at various levels which have pathways and flat ridges for venturing into the hillsides. At the front facade, the open terrace is covered with red pavers and the front entry is arched and recessed. Windows are of varying sashes and sizes, and Rice utilized grilles where appropriate. "U"-shaped, the home has neat clean lines and wide open space, a factor attributed to the danger of fires in the region. The County Assessor noted in his reports the high quality of the original craftsmanship and of the ongoing maintenance to retain the home in good condition. Changes to the home have not detracted from the original plans. Solar panels have been discreetly placed so as not to be seen easily. The present owners have landscaped in the living areas and on the outer grounds to reach the orchards. Examples include the conversion of a cobblestone arroyo into a space with circulating water and plantings which have thrived and helped to keep the east side of the home cooler. In 1967, the Assessor noted upgrading of the kitchen and bath and the addition of a shuttered door added to enclose the porch at the rear of the home, closing off the porch from the patio.

The Charles A. Shaffer residence at 5630 La Crescenta was built in 1927, and ample evidence exists to indicate that this residence appears now as it did when constructed. Shaffer had been an American representative for the DuPont interests and was manager of DuPont Nitrate Company of South America and Harrisburg, Pennsylvania. The interest in this home has been such that the Rancho Santa Fe Historical Resources Committee's oral history group has maintained contact with the owners so as to have an excellent record of its history. The one and a half story has 5,060 square feet of living space, is "U"-shaped, and in the Spanish Colonial Revival tradition. The home, sited on

a large flat area, is surrounded by orchards; it is of frame and stucco and contains 12 rooms and a garage. The roof has a variety of low offset hip and cross gables, primarily because of the enormity of the home. A feature of the home, at the second story, is a rectangular bell tower reached by a stairway from the rear patio. The rear of the house contains a series of arches over a covered walkway. This home, designed as a series of horizontal lines, is one of the more elaborate of the Spanish Colonial Revival homes which Rice created. She included iron grillwork over the windows, decorated brick, terracotta, and other features that, although very attractive on the wonderful facade, are subtly present. The projecting door surround is atypical. The rear of the home, inside the "U" of the wings, is the location of the patio, the grassed and planted area, and the swimming pool. This Rice structure emphasized, despite its enormity, the architect's ability to understate design features which never dominate the overall design but rather serve to accentuate the simplicity of line and forms and create an understated elegance.

The Norman and Florence B. Carmichael residence at 6855 La Valle Plateada was completed in 1930, designed by Lilian Rice, and built by contractor Armond Carpenter. Norman Carmichael, a native of Belfast, Ireland, had gone to British Columbia in 1898. In 1903 he was associated with the Arizona Copper Company at Clifton, Arizona and later manager of the company. He was a member of the Rancho Santa Fe Art Jury and director of the Rancho Santa Fe Association for several years. He was honored in 1937 with the Legion of Honor by the American Institute of Mining Engineering Organization. The residence is on 3.7 acres and is a two story on a concrete foundation, built of frame and stucco. The home has 3,345 square feet of living space, of which 643 is on the second floor. The home was sited on the flat of a ridge overlooking a valley to the north. Entry to the property is along a post fence, down a long slope, to arrive at the garages and the rear patio of the house. The patio is enclosed by a low wall and an entry with a door covered by a gable. The home is "U"-shaped, the main facade looking northeast over a large grassy area and the swimming pool. The home has that Rice touch which gives the house a totally open feeling. The front room features dual fireplaces with steps to the outdoors from several directions. The rear patio is laid out in red brick with a small pond and raised brick planters around trees and plantings. The residence has one addition which Lilian Rice carried out, and that was the placement of the second story on the north wing of the house in 1935. In order to allow access from the exterior, architect Robert Ferris of San Diego added a stairwell in more recent times. Not attached to the home is a small house located on a higher ridge above the house to the southwest utilized for guests. Among the more significant signals of

ownership concern has been their work on an arroyo which has been cleverly changed into a series of recycling pools filled with succulents among the varieties of trees and plants, thus creating a place for strolling and contemplation.

Added to the larger homes were the ancillary buildings. Lilian Rice often appeared before the Rancho Santa Fe Art Jury to present her plans for a variety of ancillary buildings which included guest houses, special horse barns, sheds for hay and feed, garages, and buildings not connected to the main house. In addition, requests for fencing, private roads, landscaping, and even estate entry gates required that she appear before the Art Jury with the drawings. As the founding architect of the planned community and a founding member of the Art Jury (she remained a member of the Art Jury until 1938), she more than anyone else knew very well the preciseness in following the covenant architectural guidelines.

The five homes described are among those which have been selected by the Historical Resources Committee of the Rancho Santa Fe Association as being a true reflection of the intent of Lilian Rice and the Santa Fe Land and Improvement Company between 1923 and 1938. These contain the elements which set Lilian Rice apart from her contemporaries and emphasize her importance in the planned community of Rancho Santa Fe. A number of the homes she originally designed have long since been destroyed by demolition or fire; others separated and made into several homes; still others so much altered as to exclude them from consideration. Still others, which at this time might be eligible for nomination, have not received owner permission. During the full exploration of Rancho Santa Fe, it is entirely possible that there will be other homes which may be nominated to this multiple property listing.

SIGNIFICANCE

A major significance of the "large" or "estate" type houses designed by Lilian Rice relates to their careful and sensitive siting and subordination to the existing landforms and landscape of Rancho Santa Fe. Rice's estate homes reflect her belief that even large structures should be sited, massed, designed, and detailed so that the surrounding landscape and topographical features, not the structure itself, dominated the eye.

In developing the estate "type" homes, Rice expanded and drew on the architectural concepts and Spanish Colonial Revival theme she had established in the development of the commercial center, to serve as a unifying force for

the planned community of Rancho Santa Fe. She utilized the basic tenets of Spanish Colonial Revival design. Rice adapted and modified this design style and its concepts to meet the needs of:

a. A design suited and subordinated to the physical features of a given building site;

b. A design which evoked the texture and flavor of Spanish Colonial Revival architecture and which produced a structure compatible and harmonious within the broad and unifying context of the planned community of Rancho Santa Fe; and,

c. The individual requirements of her clients.

REGISTRATION

To be eligible for the National Register, an "estate" type Lilian Rice designed house should have been constructed between 1923 and 1938. The structure should be in its original location and setting and contain most of its original construction elements. The overall integrity of the structure and site should be intact, with the original line and form of the building and site substantially unaltered. Grading and landform alterations shall only be acceptable where such alterations have not significantly altered or compromised the original siting of the structure. Additions or alterations shall be acceptable only where they are insignificant, complementary, detached, screened from view, or are of a temporary or removable nature. Not more than one to two of the following should be substantially changed: scale, massing, roof pitch and shape, fenestration, front entry or portico, materials, balconies, patios, chimneys, and types and amounts of ornamentation. Replacements in kind are acceptable, as are minor alterations that do not significantly impinge upon the architectural character of the structure.

G. Summary of Identification and Evaluation Methods

Discuss the methods used in developing the multiple property listing.

[x] See continuation sheet

H. Major Bibliographical References

[x] See continuation sheet

Primary location of additional documentation:

- [ ] State historic preservation office
- [ ] Other State agency
- [ ] Federal agency
- [ ] Local government
- [ ] University
- [x] Other

Specify repository: Rancho Santa Fe Association and Historical Society

I. Form Prepared By

name/title Dr. Ray Brandes

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Revised by OHP 1/9/91.

G. Summary of Identification and Evaluation Methods

The Rancho Santa Fe Association appointed an eight person committee with Ms. Patricia Cologne as Chairperson, to oversee the survey and to take an active part in the preparation of the Multiple Property Listing and National Register Nominations. The Committee met between May and October 1990, no less than every two weeks to review progress. In between members undertook additional tasks. The Committee included the Building Commissioner, an AIA architect; the Rancho Santa Fe Senior Planner; the President of the Rancho Santa Fe Association; an historian; and residents of the community who had a deep interest and knowledge of Rancho Santa Fe, as members of the team.

The commercial area was surveyed on foot on at least three occasions. The same review occurred in the total area of the Huntington Hotel or the Rancho Santa Fe In. The outlying areas of the Covenant were examined as the property owners could be contacted and permission given to enter their properties. To determine which properties could be eligible for consideration, prior research was accomplished through the following methods:

1. Record searches were made for deeds, mortgages, liens for construction work, building contracts, and notices of completion for the period 1923-1941, at the Offices of the San Diego County Recorder and the San Diego County Assessor.

2. The minutes of the Art Jury Committee of Rancho Santa Fe were read from 1923 until 1945, which provided substantive data as to what construction projects, or alterations would have been approved within the Covenant.

3. The records of the Santa Fe Association meetings were read for additional assistance.

4. As it was determined which homes were Lilian Rice residences, permission was sought from the current owners to seek nomination through the Multiple Property Listing system, and to give the historian, Dr. Ray Brandes permission to obtain commercial and residential records from the Office of the San Diego County Assessor, located at Carlsbad, California for Rancho Santa Fe properties. Those documents provided a complete documentation of the history of a building from its construction to the present day, reflecting all materials utilized, any alterations or changes, and specific data on building materials utilized. A scaled plan view also appears on this record.

5. An inventory was then undertaken of three sections of files at the Office of the Rancho Santa Fe Association of all building blueprints and plans filed. A large number of these were of the proper vintage and of invaluable assistance in the determination of which structures Lilian Rice designed.

6. A complete reading of the first two newspapers printed in Rancho Santa was made since these in essence were local, and contained excellent information about home owners, purchasers of property, contractors, where people had come from, their occupations and other 'first-hand' newsy information useful to pin down background and sites.

7. The San Diego Union was read day-by-day for the entire period under consideration, and many useful articles chronicled what was occurring as to the acquisitions of property, changes in property ownership, with many useful photographs.

8. Records and archives of the San Diego Historical Society, and the California Room of the San Diego Public Library were searched for data about Miss Rice, or information about the Covenant area

9. The Rancho Santa Fe Historical Society has its archives in the same building as the Rancho Santa Fe Public Library. A thorough search

was made, box-by-box for further information. That included early photographs, many of them portraits, correspondence, maps and other ephemeral material.

10. Interviews were held with several of the 'oldtimers' still residing in Rancho Santa Fe, who provided useful information. Earlier, members of the Rancho Santa Fe Historical Society had interviewed some resided in the older Rancho homes. This was a team effort which produced particular data about the Rice homes, and previous ownership.

11. County Directories were searched year-by-year for the period 1921-1941, to seek out names and addresses of property owners. Unfortunately during that period of time, only names appear without provenience. One voter's registration list was located, but it too, lacked specific addresses.

The preliminary survey of Rancho Santa Fe Covenant includes some 150 structures which, from record searches indicated these buildings to be fifty years or older. This inventory is being pursued currently so as to winnow out the more significant structures. The impairment to the study of all of the structures is the inability to obtain permission to enter some properties. There are some absentee landowners whose property is in the care of trustees or caretakers, and in some cases the historical research committee members know already that the structures are altered or otherwise not eligible for nomination except perhaps to a local historical listing.

As each structure which Lilian Rice designed, or had a hand in making changes, was noted, these are plotted on a series of some 50 San Diego County Assessor's Maps, enabling the team to see precisely the patterns of her work.

The utilization of the commercial and residential building records, and a visual sighting of each dwelling under consideration by members of the team, enabled a determination as to whether there was belief that the structure would meet National Register qualities and fit the historic context. Some commercial and some residential structures were eliminated from the proposed list by the use of the

building records and original plans reflecting major alterations; a few had been moved from their original location. Photographs were taken of a number of structures including some which were eventually excluded. Of inestimable value were a series of pen and ink renderings drawn by Lilian Rice of structures she designed at Rancho Santa Fe. These were in the collections of the San Diego Historical Society in Balboa Park, San Diego. These, however, represented residences--some of which were built, and some which never were constructed. A second resource, with the help of Dr. David Gebhard, of the University of California at Santa Barbara, University Art Museum, provided another dozen sketches of structures designed by Lilian Rice in the commercial district from the collections at that institution.

Through various sources, including a Master's Thesis accomplished at the University of San Diego by Lucinda Eddy, which is essentially a biography of Lilian Rice, a listing was made of the various known buildings that Ms. Eddy had determined were Rice-designed. Ms. Eddy had interviewed three draftspersons who had worked under the direction of Lilian Rice, and who provided further Rancho Santa Fe site locations, as well as information about the homes she designed outside of that community.

The Public History Program at the University of San Diego has produced a number of Master's Theses which are biographies of regional architects. Included among these are some which, like Ms. Eddy's on Rice, were most helpful. Theses on Hazel Waterman, Samuel Hamill, Carleton Winslow Sr., and Richard Requa among others provided material that provided thoughts by these architects about the contributions and some information about houses she Lilian Rice. designed. Dr. Brandes visited those sites outside Rancho Santa Fe to compare and contrast those structures with those of the planned community. Every site known was visited whether several homes in in La Jolla, Mission Hills, Pacific Beach, La Mesa or Escondido, California. Also seen were the ZLAC Rowing Club in Mission Bay, her home site in National city, and the location of the elementary school in Encinitas. All proved to be of a style that was of a different nature and evidently represented client preferences.

Ms. Eddy recorded in her work that those persons she interviewed said that Lilian Rice far preferred the Spanish-Colonial Revival type which she felt extremely comfortable with, but designed the other types according to the property owners wishes. Those Rancho Santa Fe types selected for this initial Multiple Property Listing are regarded by the Rancho Santa Fe Committee as exceptional examples of the important types designed by Lilian Rice. Because of the difficulty in contacting all of the desired property owners in Rancho Santa Fe, the nominated properties were limited to a small selection. It is the desire of the Association to submit additional nominations at a later date as individual owners might agree.

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