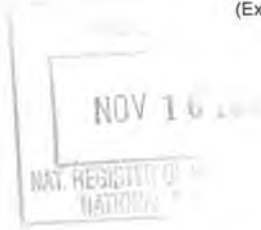


United States Department of the Interior
National Park Service



1109

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name La Jolla Post Office

other names/site number US Post Office, La Jolla, California; La Jolla Main Post Office

2. Location

street & number 1040 Wall Street

<input type="checkbox"/>	not for publication
<input type="checkbox"/>	vicinity

city or town Community of La Jolla, City of San Diego

state California code CA county San Diego code 073 zip code 92037

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local

[Signature] / FFO 10/30/12
Signature of certifying official/Title Date
US Postal Service
State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

[Signature] 17 AUG 2012
Milford Wayne Donaldson FAIA Date
State Historic Preservation Officer California State Office of Historic Preservation
Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register determined eligible for the National Register

determined not eligible for the National Register removed from the National Register

other (explain): _____

[Signature] 1-2-13
Signature of the Keeper Date of Action

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5. Classification

Ownership of Property
(Check as many boxes as apply.)

- private
- public - Local
- public - State
- public - Federal

Category of Property
(Check only one box.)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
	1	buildings
		sites
		structures
		objects
	1	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

US Post Offices in California 1900-1941
- Thematic Resources

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions.)

GOVERNMENT/Post Office

Current Functions
(Enter categories from instructions.)

GOVERNMENT/Post Office

7. Description

Architectural Classification
(Enter categories from instructions.)

LATE 19TH AND 20TH CENTURY REVIVALS:
Mission/Spanish Colonial Revival

Materials
(Enter categories from instructions.)

foundation: Reinforced concrete
walls: Reinforced concrete

roof: Terra Cotta
other: _____

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The La Jolla Post Office was constructed in 1935 by the Department of the Treasury, Procurement Division, Public Building Branch. The designer was Supervising Architect Louis A. Simon, who was noted in the 1930s for modernist designs with Classical, Colonial Revival and/or Regional overtones. It anchored the eastern end of Wall Street, completing the civic core begun with the library and fire station. The building is comprised of a cubistic, poured-in-place reinforced concrete shell, smooth planar walls, and asymmetrical side pavilions. The middle portion of the composition maintains a Classical Mediterranean frontality and formality. Its centrally located double door is flanked by deeply set rectangular twelve over twelve double hung windows. Slim red roof tiles are laid in strict rows against the eaveless roofline. It is capped with a low pitched, side gabled roof, while the flat-roofed side pavilions nod to the regional Pueblo Revival. The lobby features an oil-on-canvas coastal landscape by Cubist muralist Belle Baranceanu, who achieved local, national, and international recognition. It is one of two murals of her WPA work remaining in San Diego that are accessible to the public. A 1960 rear addition to the Post Office by Santa Fe artist and architect William Lumpkins doubled the original 1935 footprint of the 10,000 square foot building. The lobby service counter and lighting were also updated at that time and the post office box area was enlarged. These modifications accommodated the demand growing from the opening of the San Diego campus of the University of California, whose boundaries were incorporated into the La Jolla 92037 ZIP code. Located on four standard urban lots on the corner of Ivanhoe and Wall Streets the post office anchors the original civic core of La Jolla. Condition is excellent. The building maintains its original historical integrity of location, design, materials, workmanship, feeling, and association. Its setting has changed to accommodate the addition. In 1935, the original lot had generous setbacks all around the building that allowed a suburban type lawn and foundation plantings. Two mature eucalyptus trees that pre-dated construction filled the tree lawn adjacent to the city sidewalk. The 1960 expansion consumed the rear lawn and western side yard, and the eucalyptus trees were removed c. 2000. The surrounding block has filled in with primarily one-to-three story commercial and civic structures in Spanish and Modern idioms. A domestic scale prevails in the neighborhood, courtesy of a mandatory 30' height limit in La Jolla's downtown.

Narrative Description

The La Jolla Post Office is a mid-1930s *mélange* of several popular styles, referred to as "modified Spanish" by its contemporaries. Deftly blending elements from both the Modern and Period Revival modes, the design pays tribute to the Classical, Spanish Colonial, American Colonial, Pueblo Revival, Art Deco, and WPA Moderne styles (Photo 1). Its square footprint features symmetrical recessed notches at the front façade corners. In elevation, each notch represents a flat-roofed pavilion. The pavilions are of unequal height. The Wall/Ivanhoe corner (eastern) pavilion is one-story in height, whereas the mid-block (western) pavilion is two stories in height. They flank a projecting central core that is capped with a low pitched, side gabled roof. Because of the differing roof heights, roof pitches and materials, the front façade appears more complex – and the building more monumental – than indicated by the simple boxy footprint. True to the Art Deco/WPA Modern style favored by the Federal Government at the time, the post office's decorative elements are minimal, simply designed, and restrained in execution. To emphasize the wall mass and reinforced poured concrete construction, they are realized in either low relief or punched into the concrete. A Classical door surround and slim cornice at the eave line are subtly registered in low relief, while a series of either crossed hollow tiles, or recessed squares, pierce the otherwise solid wall plane above the windows. Block-faced type announces "United States Post Office, La Jolla California" above the front door (Photo 2). The door is flanked by hexagonal lanterns, whose angular facets nod to the popular Art Deco Style – although their bronze metal strap work could just as easily support the regionally favored Mediterranean Revival. The paired lanterns hover off the building's face to either side of the front door. Other functional adornment includes the angular bronze downspouts, that are hung proud of the wall plane and parallel to the main façade's outer edges. Their rich bronze hues and green patina contrasts with the lightly textured cream stucco wall surface. The front door, capped by a clear glass transom, is a 1960s replacement of the original door (Figure 5). It is comprised of book matched wooden doors with an asymmetrical arrangement of tripled safety glass panes on the main axis that are flanked by four decoratively carved recessed panels.

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The exterior of board-formed, poured-in-place reinforced concrete demonstrates an efficient and contemporary construction method. The original board formwork is still evident throughout the structure, especially in the less formal work and circulation areas (Photo 3). The building's modern material and method of construction results in a stark, main façade that is restrained and formal in attitude. It contrasts with the picturesquely massed side pavilions that bookend it to either side. From a design perspective, one might expect these pavilions to be symmetrical. Their differing functional programs precluded Classical symmetry and tip the building towards both Period Revival antecedents and Modernism. The eastern pavilion provides a side entrance vestibule to the main lobby (Photo 4). It also originally provided a separate entrance from Ivanhoe Street directly into the postal mailbox area. The taller mezzanine tower is located mid-block and adjacent to the alley. It held an employee's break room, restroom, and supervisor's viewing deck. (Figure 6). The mid-block tower is unusual and announces the building to those approaching from the older established commercial center of town (Photo 5). Its second story window exteriors are flanked by green wooden shutters with cutwork eagles, a definite "Federalist" detail.¹ The solid materials and sober design make this modestly sized architectural statement feel monumental and timeless. It sets exactly the right civic tone for a Federal project to calm Depression-weary citizens. Although the entire composition is restrained, elegant, and imposing, it is also friendly and domestic (Photo 6). It also suits the mid-1930s village atmosphere of downtown La Jolla, where it is situated on four adjoining city lots that previously held eight small cottages. The lots are located in the northwest quadrant of a T-intersection formed by the junction of Wall Street and Ivanhoe Street. The post office's location in downtown La Jolla helped to anchor a growing commercial and civic core of one and two story, Spanish Colonial Revival style buildings (Figure 8).

In 1960, the La Jolla Post Office was expanded and updated by Architect William Lumpkins, who sensitively added onto the rear of the original WPA structure, effectively doubling its useable floor space (Figure 9) without impacting the historical design integrity of the original 1935 building. The improvements modernized the work room interior, enlarged the basement (Figure 10) to follow the new footprint, and expanded the loading dock that was moved from the rear to the west side off the alley (Photo 7). The public lobby was updated and enlarged in the 1960 remodel to accommodate more post office boxes (Photo 8). When the lobby was expanded, the original windscreen in front of the main door on Wall Street was removed. Its footprint remains as ghost marks in the lobby's tile floor (Photo 9). The original single-purpose postal windows were replaced by a continuous service counter and hanging fluorescent lighting fixtures were installed. Additional public counter space was added along the lobby walls, while a free standing, waist-high counter filled the central lobby area (Photo 10). The separate side door to the postal box area was removed and the postal box area doubled its area along the Ivanhoe Street side of the building (Figure 9). As a result of the remodel, the useable interior space increased to 12,855 square feet on the first floor, 965 square feet on the mezzanine and 4,835 square feet in the basement. With space for circulation, mechanical and construction areas added, the total gross square footage of the building totaled 21,225 on a 14,000 square foot city lot.²

Exterior Condition and Integrity: The building is in excellent condition and exhibits a high level of maintenance. In terms of exterior integrity, the building's **location, design, materials, and workmanship** for the 1935 WPA-era portions are high. Its aspects of **association and feeling** have also respected the original design intent and appearance. The building's construction materials and methods historically associate it with the National Recovery Act, as does its compressed construction timeline, date of construction, and financing. The 1960 addition traded the building's suburban lawn **setting** and mature eucalyptus trees for increased floor space, a side loading dock, and parking off the alley. The general 1935-era neighborhood of one and two story Spanish Colonial Revival style commercial and residential buildings has changed. The downtown has greater density and today comprises a commercial core of mid-rise modern commercial buildings, with ground floor retail, restaurants, professional offices, and personal services that are intermixed with some of the older buildings. The post office anchors the block and adds greatly to the mixed-use character of the area.

The 1960 rear, basement, and loading dock additions are in good condition. They are simple modern/utilitarian additions that do not offend or impair the 1935 exterior design, which is intact and clearly distinguishable (Photo 11). The 1960 addition's **design** continues the themes of the original 1935 building, while the post office remained in its pivotal civic

¹ For the 1935 original construction, the plans on file at the San Diego Postal Service Center included only standardized floor plans and specifications for materials and fittings. No elevational or cross-sectional drawings were found from 1935. A photo from around 1946 (Figure 7) provides the earliest documentation of the front façade, while the 1960 remodel drawings provide a multi-floor cross-section through the mezzanine (Figure 4).

² See 1960 remodel plans for calculations: Figures 3, 4, 7, and 8. Original plans on file at the Mira Mesa postal facility have 1935 floor areas.

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location and retained its community function. Because of its intact **materials** and **workmanship**, the addition retains high integrity of its 1960 construction. The increased footprint, massing, and scale of the addition indicate how much additional space was needed to keep the building functional in 1960. It is **associated** with the ZIP Code expansion to accommodate the new UC campus in San Diego and therefore contributes to the building's significance under Criterion A. Built prior to the adoption of the National Register of Historic Places and the Secretary of the Interior's Standards for Rehabilitation, the addition adheres to commonly accepted preservation standards of today.

Interior Condition and Integrity: The interior lobby of the La Jolla Post Office is a mixture of 1935 and 1960 era fabric (Figure 11 & Photo 10). It is in good condition and has not been substantially changed. Elements that retain integrity of **location, design, materials, workmanship, feeling and association** from 1935 are its WPA Lobby Mural by Belle Baranceanu, the lobby tile floor and dado, and various small hardware features. They contribute to the building under Criterion C. The remainder of the lobby, including the service counters, lighting, doors, postal boxes, and spatial configuration are associated with the 1960 remodel. These retain good integrity of **location, design, materials, workmanship, feeling, and association** and contribute to the building under Criterion A.

Belle Baranceanu Mural

An oil on canvas coastal landscape by Chicago trained muralist Belle Baranceanu covers the top 8.5 feet of the western lobby wall of the La Jolla Post Office (Photo 12). The painting describes a suburban neighborhood with Spanish style homes. The neighborhood has hilly topography, twisting streets, large vegetated lots, and distant marine views. The mural surrounds the door of the supervisor's office, which interrupts the central portion of the composition. The practical need to accommodate the doorway presented the artist with both a technical challenge and an opportunity for creativity. Using the Cubist compositional technique of simultaneous and multiple viewpoints, Ms. Baranceanu collaged various residential vignettes and views around La Jolla Cove into an integrated composition that arcs around the doorway.

The scene has been flattened and abstracted through large swaths of broadly applied color in a springtime palette of yellow-green hillsides and azure blue sea (Photo 13). The main colors are contrasted with buff colored coastal cliffs and deep green shrubbery. Highly abstracted white houses, covered in burnt orange roofs, judiciously punctuate the scene. The light color palette and strong contour lines create an idyllic and pastoral mood, while the flattened and abstracted Cubist composition supports a quality of timelessness. The mural's earth toned colors harmoniously blend with the multi-hued, warm toned, square tiles that cover the lobby floor and wall dado, while the blues and greens provide complimentary contrast to the lobby's color scheme.

Ms. Baranceanu reportedly walked up Mt. Soledad with her sketch pad and drew what she saw, so all the scenic components have been taken from the landscape as it existed in 1935. Identifiable elements in the foreground, like the arched "pig tail" bridge to the left of the doorway, are combined with distant "bird's eye" views of the La Jolla Shores beach and Scripps pier, located to the far upper right of the composition. La Jolla cove occupies the middle portion of the composition, directly above the supervisor's door. The landscape looks inviting and believable, and to those familiar with it, there is no single place where one can absorb all these elements at the same time. They only gradually reveal themselves as one ascends, much as Ms. Baranceanu did on her walk up the hill.

In uniquely documenting La Jolla at a specific point in time, the landscape mural localizes the Federal presence in the community. Its pivotal location on the end lobby wall completes a simple and functional public space and enlivens the mundane task of waiting in line for window service. Painted within months of the building's 1935 completion, the mural retains its integrity of **location, setting, design, materials, workmanship, feeling, and association**. Professionally restored, it is in excellent condition.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

Criterion A: Community Planning & Development

Criterion C: Architecture/Art

Period of Significance

Criterion A: 1935-1960

Criterion C: 1935

Significant Dates

1935: original construction, painting of lobby mural

1960: addition by William Lumpkins

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Louis A. Simon, Supervising Architect,
Procurement Division, Department of the Treasury,
(1935 original construction)

William Lumpkins, Artist & Architect
(1960 addition)

Period of Significance (justification)

1935-1960 for Criterion A encompasses the original construction through William Lumpkins's addition. 1935 is the Period of Significance for Criterion C, the year of construction.

Criteria Considerations

N/A

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Statement of Significance Summary Paragraph (provide a summary paragraph that includes level of significance and applicable criteria)

The La Jolla Post Office meets National Register Criterion A at the local level of significance for its association with the Community Planning and Development of La Jolla during its Community Development Era (1930-1945) and Post War Expansion Era (1946-1962). During this period, La Jolla transitioned from a seaside resort into a scientific and intellectual center of national importance and international stature. This is a significant pattern of events in the community's development history and one of the criteria noted in the *US Post Offices in California 1900-1941 – Thematic Resources* Multiple Property Submission for significance at the local level under Criterion A.³ The post office added to the economic mix of downtown services and provided a civic focal point and social meeting place for residents and tourists alike. By 1960, when the 92037 ZIP code was expanded to accommodate the opening of University of California at San Diego (UCSD), the distinctive La Jolla post mark signified the unifying element in this upscale and bohemian San Diego neighborhood. The post office became an anchor of stability in a rapid sea of change that swept the original seaside resort into the expanding boundaries of San Diego. Due to its institutional popularity and overwhelming community support, the La Jolla Post Office weathered three unsuccessful attempts to close it during the last half century. Its 1960 remodel by noted Santa Fe architect and artist William Lumpkins physically demonstrates its longevity in the community. The addition enabled the post office to remain functional at its original location in the center of town. Although postal service has existed in La Jolla for 116 years, the existing building has been the service's only permanent home for the past 77 years.

The La Jolla Post Office meets National Register Criterion C at the local level of significance for its architectural design, materials, and method of construction. It is significant as a good local example of a WPA-era standard design small post office in a mixed Mediterranean style with Art Deco and Modernist influences, designed by Department of the Treasury Procurement Division Supervising Architect Louis A. Simon. Its boundaries are contiguous with its legal lot description. Contributing elements include the 1935-era front exterior section of the building: its façade, massing, materials, design, and decorative features. Original lobby materials such as the mural, decorative tiles, hardware, doors, and fittings also contribute to the lobby's sense of time and place. The La Jolla Post Office is also locally significant for its WPA lobby mural. The oil-on-canvas coastal landscape by Chicago trained artist Belle Baranceanu is one of her two remaining WPA-era works in its original, publically accessible location. Ms. Baranceanu became a nationally and internationally famed Cubist artist and teacher. Listed in *Who's Who International* and *Who's Who in American Art*, she had works in the Library of Congress, several noted museums, and private collections. Retrospective exhibitions of her work in 1985, 1995, and 2007 increasingly raised her profile in the world of American Art. She is considered a pioneering modernist of the early 20th century in America.

Narrative Statement of Significance (provide at least **one** paragraph for each area of significance)

Criterion A Historical Context for La Jolla Community Planning and Development

The growth and development of La Jolla was divided by the *La Jolla Reconnaissance Survey* of 2004 into five distinct historical phases that are marked by distinct building styles and community focus.⁴ These phases include:

1. Summer and Vacation Rental Era (1887-1894)
2. Education and Cultural Development Era (1895-1918)
3. Village Development Era (1919-29)
4. Community Development Era (1930-1945)
5. Post-War Expansion Era (1946-1962)

³ See: US Postal Service Western Regional Office, "US Post Offices in California 1900-1941 – Thematic Resources" National Register Multiple Property Submission," 1985; Cover document, Continuation sheet, Section 8, 5. Community Development Significance; Local Level, Criterion A: "A post office may have played an active role in a town's development, or it may act as a passive record of that development. A post office would be significant as an active participant in a town's evolution if it can be demonstrated that the building's siting played a role in the direction, shape, and nature of the town's growth. A post office may also act as an important document of a town's past, even if it did not have a particularly strong effect on its development."

⁴ Milford Wayne Donaldson, *La Jolla Historical Survey, Draft*. Planning Department, City of San Diego, 2004: Vol. 1, Chapter 4.0, "Historical Overview." 16-23.

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Founded in 1896, postal service in La Jolla evolved over a period of 39 years to the watershed year of 1935 when it acquired its own building as a result of the WPA project. The WPA-era La Jolla Post Office spans the Fourth Phase (Community Development Era 1930-1945) and the Fifth Phase (Post-War Expansion Era 1946-1962) of La Jolla community history. An expanded discussion of the periods from 1930-1962 that coincide with the post office's period of significance follows, while earlier postal history is briefly discussed in the Developmental history section to provide additional historical context for the postal service's lengthy history in La Jolla.

The Community Development Era (1930-1945)⁵ began as the country was entering the Great Depression. In 1930, the newly elected President Roosevelt instituted a number of successive government programs, known as the "New Deal," that were designed to re-start the American economic engine. The last and most successful of those programs was the WPA (Works Progress Administration). The emphasis of the WPA was to put people back to work, thus providing social, economic, and cultural benefits to their communities. In San Diego, the WPA put over 16,000 men and women back to work and helped 4,000 families with basic economic support.⁶ They were employed to design and construct major civic works and public facilities that would have a lasting impact on society. Projects included schools, universities, museums, civic centers, major works of engineering, government offices and centers, parks, etc.⁷ Comparatively speaking, La Jolla was the recipient of a fair number of WPA projects (Figure 14). It is against this national and regional background that the La Jolla Post Office can be best understood in its local manifestation.

La Jolla's tourist economy was dealt a significant economic blow with the 1930 rerouting of Pacific Coast Highway (State Route 101) through Rose Canyon that by-passed La Jolla. Gas stations, restaurants, and auto repair shops along the original route closed. Depression-related foreclosures also involved residential properties, including the newly subdivided La Jolla Shores. To combat unemployment, the Chamber of Commerce formed the Community Service Department in 1930. It sponsored infrastructure improvements along the coastline to maintain or strengthen tourism. The Civil Works Appropriation Corps, formed in 1933, continued this work with general community clean-up projects. Other tourism related efforts included the construction of the Children's Pool in 1931 and reformulating the failed La Jolla Beach and Yacht Club into the La Jolla Beach and Tennis Club in 1935. By 1936, development was beginning to pick up, thanks to improved economic conditions and the WPA-sponsored California Pacific Exposition in Balboa Park.

Using remnants of the 1915 Panama American Exposition in Balboa Park, and adding additional buildings and programs, the California Pacific International Exposition (1935-1936) expanded the local architectural expression not just with Spanish Colonial Revival buildings, but also those with a strong vernacular and Modernist foundation. Due to the austerity of the times, monumentality was out of fashion. Rather, the folksy Spanish Village and House of Pacific Relations Complex, Indian Pueblo (Balboa Club buildings), and Aztec-inspired (The Federal Building) styles prevailed. Modern Art Deco (Ford Building, Ford Bowl, Palace of Travel, Transportation, and Water) celebrated hope for a better future (Figure 15).⁸ These new styles, and the 1935 Exposition's high profile, also had a significant impact on La Jolla's architectural development. Gone were the pragmatic Craftsman houses; in came the Romantic Spanish and other revivals, and some futuristic Art Deco Modern. Local La Jolla newspapers, the *La Jolla Light* and the *La Jolla Journal*, provided week-by-week updates on the developing story of the California Pacific International Exposition. Coverage related to the Exposition directly, as well as to local realtor-sponsored "block parties," and maps showed the best travel routes between the Exposition and La Jolla.

Relentless media coverage assured a proper linkage between the important local event in Balboa Park and the many vacant lots still available in La Jolla subdivisions. A review of the local La Jolla newspapers (both *La Jolla Journal* and *La Jolla Light* in 1935) shows the importance given to the California Pacific Exposition in Balboa Park, and how local leaders used the Exposition to publicize La Jolla nationally – and world-wide, as this Exposition was part of a series of national and international expositions. It worked.

La Jolla became a visitor destination and many visitors stayed. Population once again grew. Some of the neighborhoods that had been left vacant started to fill in, including the Barber Tract, much of the original La Jolla Park, La Jolla Shores,

⁵ Donaldson, 19-21.

⁶ *La Jolla Journal*, November 1934.

⁷ Gray Brechin, *The Living New Deal*, UC Berkeley. <http://livingnewdeal.berkeley.edu/>

⁸ David Marshall, AIA, "Chapter 6: Another Expo to the Rescue," *San Diego's Balboa Park* (San Francisco: Arcadia Publishing, 2007), 75-96.

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the Muirlands, and other areas. Some new residents were associated with the military build-up prior to World War II that also helped to re-establish economic growth in La Jolla. Located on the fringes of greater San Diego, La Jolla had a lot of undeveloped land that provided good coastal facilities for military training and defense. These included the Bird Rock Anti-Aircraft Training Center on the bluffs south of town, and Camp Callen and Camp Mathews, on the mesa now occupied by UCSD.⁹ Both were strong forces during the World Wars. Another growing economic force was Scripps Institution of Oceanography. It expanded its permanent quarters in La Jolla Shores and in 1935 hosted an international conference of Marine Biologists.¹⁰

The Balboa Park Exposition realized through the WPA had another significant impact on La Jolla --its architecture. Once again, the interest in Spanish Colonial Revival architecture was significant, as evidenced in the La Jolla Post Office, built by WPA in 1935 as the permanent home of the US Postal Service.

La Jolla Post Office. In 1932 the La Jolla Post Office moved to new quarters at 7907 Herschel Avenue. The move,

"began at exactly one minute after 12 o'clock noon...The new room at 7907 Herschel Avenue, is nearly ready for occupancy and by the time the last article of furniture and fixtures is moved, everything will have been set for the opening on Monday."¹¹

The *La Jolla Light* newspaper went on to describe the spaciousness of the new quarters, the additional room for employee lockers, the adequate natural and artificial light for employees, and for customers, the convenience of a garage located in the building.

Three years later, the La Jolla Post office moved again to the newly constructed WPA building, built in 1935 on a design by the Procurement Division of the Treasury Department's Head Architect, Louis A. Simon. The building, constructed in a record ten-month period, was described by the *La Jolla Journal* as follows:

"November 10, 1934 was the date when four good Democratic mules broke ground for the new civic edifice. All labor on the job was done by WPA..."

On July 6, 1935, the corner stone was laid for the,

"...new La Jolla Federal Building now nearing completion, to be occupied by the local post office, [the corner stone] was laid at the southeast corner of the building and a copy of the *La Jolla Light* and *La Jolla Journal* together with the names of the postmasters who have held office in La Jolla, the present personnel of the office, the names of the persons directly in charge of the building operations, were all placed in a container provided for the purpose, in the corner stone."¹²

On September 13, 1935 the La Jolla Post Office was dedicated.

"One of the biggest and most important events in the history of this community will take place on Friday, September 13, when the beautiful La Jolla Post Office, recently built by Contractor F.L. Stimson, is opening, and accepted by the U.S government is formally dedicated, at an impressive ceremony."¹³

US Congressional Representatives, the Mayor of San Diego, present and past Postmasters, and current employees attended the festivities.

The La Jolla Post Office was developed at the edge of the newly applied Commercial Zone (Figure 13). It was in the period of 1934-1935 that the City of San Diego instituted zoning, thus segregating uses. The community of La Jolla was

⁹ Nancy Scott Anderson, *An Improbable Venture: A History of the University of California at San Diego*.

<http://libraries.ucsd.edu/historyofucsd/aiv/titlepage.html>

¹⁰ *La Jolla Light*, May 1935.

¹¹ *La Jolla Light*, March 10, 1932.

¹² *La Jolla Journal*, July 11, 1935.

¹³ *La Jolla Light*, September 5, 1935.

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given Commercial (C), Industrial (M), and various Residential (R) zones for one, two, three, and four or more units. The commercial zones were basically where they are today, while the industrial zone was set along Pearl Street, with residential uses everywhere else. The northern edge of the commercial zone was Ivanhoe Avenue.

Correspondence in the Archives of the La Jolla Historical Society details the lot selection process for the new post office, especially with regard to its inclusion or exclusion in the new fire zone.¹⁴ Arguments in favor of locating in the Industrial Zone included the cheap cost of the land. Arguments in favor of inclusion in the Fire Zone included the quality and permanence of construction in the surrounding neighborhood. The latter argument prevailed, thus securing the Post Office as an anchor use at the edge of downtown's commercial core. The building joined a newly developing block of Spanish Colonial Revival buildings on Wall Street, many with civic uses. They included the Athenaeum, Fire Station, and Shepherd Block, a large two-story mixed use commercial building.

This lateral commercial spur off Girard Avenue, the main downtown commercial artery, signaled a densification and growth of the Village business sector. The location was pivotal in solidifying the direction of downtown growth and development prior to 1950. The reinforced concrete Post Office was built using modern industrial materials and methods, but its styling recalled Old World and New World antecedents, termed "modified" Spanish. These elements were modernized to reflect the optimistic and progressive image of the New Deal, and they blended harmoniously with La Jolla's Village scale and regional Spanish character.

Spanish Colonial Revival had been popularized earlier by San Diego's 1915 Panama Exposition, where architect Bertram Goodhue first introduced the style to the nation.¹⁵ It quickly caught on in Southern California and became a favorite expression for updating and unifying late Victorian commercial areas using City Beautiful principles. San Diego Architect Richard Requa was the first to spread the lessons of the Exposition – even while the plans were still on the drawing tables. His 1911 plan for the city of Ojai featured unifying arcades that ceremoniously marched down the main street, covering a cacophony of earlier façades behind them.¹⁶ In 1920, his firm was engaged to design the town plan for Rancho Santa Fe, about 10 miles north of La Jolla, with Architect Lillian Rice eventually taking over the project.¹⁷

A further regional experiment in Spanish flavored urbanism occurred in Santa Barbara, when a 1925 earthquake devastated that city's commercial core. It was quickly rebuilt in the Spanish Style with architectural unity imposed by a local architectural design review committee.¹⁸ Irving Gill's 1913 plans for Torrance and 1929-31 plans for Oceanside (unbuilt) featured a more stripped, Modern version of flat roofed white boxes with arched doors and windows, again nodding to the area's Spanish vernacular past.¹⁹

Hence, Spanish influenced commercial areas were characteristic of downtowns throughout Southern California during the nineteen teens, 20s and 30s. La Jolla was no exception. Its earlier Victorian vernacular and Craftsman building stock was joined by Spanish Eclectic essays as downtown grew and prospered via seasonal tourism and new permanent residents. The WPA Spanish Colonial Revival post office strengthened and continued the design character of La Jolla's commercial core, which continued until 1980s modernism overwhelmed the earlier Village tone.

The Post-War Expansion Era (1946-1962)²⁰ began as the Second World War ended. Troops returned home and many enlisted personnel permanently relocated to Southern California, where the defense industries had retooled for peace,

¹⁴ H. C. Rhoades, Letter to R. O. Knox, February 19, 1934; George Burnham, Letter to H. C. Rhoades, February 28, 1934; La Jolla Historical Society Archives, Post Office file.

¹⁵ Engstrand, Iris H., "Inspired by Mexico: Architect Bertram Goodhue Introduces Spanish Colonial Revival into Balboa Park," *Journal of San Diego History*, Winter/Spring 2012, Vol. 28, Nos. 1 & 2: 57-70. Florence Christman, *The Romance of Balboa Park*, San Diego Historical Society, San Diego, 1988: 36-37. Showley, Roger, "Fairs, Wars, Smokestacks & Geraniums," *San Diego: Perfecting Paradise* (Carlsbad, CA: Heritage Media Corp., 2000) 91-97.

¹⁶ Mary Taschner, *Richard Requa, Southern California Architect*, Master's Thesis, University of San Diego, San Diego, CA., 1982: 72-78; Barry Zarakov, *California Planned Communities of the 1920s*, MA Thesis, University of California, Santa Barbara, 1977.

¹⁷ Taschner, 94-97; Diane Y. Welch, *Lillian J. Rice, Architect of Rancho Santa Fe*, (Atglen, PA: Schiffer Books, 2007). Lucinda Liggett Eddy, "Lilian Jenette Rice: Search for a Regional Ideal, The Development of Rancho Santa Fe," *The Journal of San Diego History*: Fall, 1983.

¹⁸ Zarakov.

¹⁹ Thomas S. Hines, *Irving Gill and the Architecture of Reform* (New York: Monacelli Press, 2000) Torrance, 183-195.

²⁰ Donaldson, 21-23.

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jobs were plentiful, and the weather was perfect. In San Diego, the WPA had already provided a substantial investment in civic infrastructure, with large scale public works, educational and cultural institutions, and social services. San Diego was the ideal place to call home, and La Jolla became its jewel.²¹ Government educational (the GI Bill) and housing (FHA Loans) programs for returning military assisted unprecedented levels of family formation. A post-war high birth rate spurred the growth of modern subdivisions that featured affordable single family homes and new cooperative living units.

La Jolla's seaside location and village atmosphere attracted a fair share of new urban growth. Since much of La Jolla's available building sites climbed Mt. Soledad or the mesa bluff leading up to the new UCSD campus, the sloped topography led to smaller scale development comprising custom single family homes or boutique contemporary subdivisions. The influx of highly educated professionals associated with the new university and high-tech businesses maintained La Jolla's upscale socio-economic position.

Mid-century La Jollans were enthusiastic patrons of modern architecture, both on and off campus. Thanks to their early interest in modern architecture, and with the assistance of an architectural review board that was established in 1947, La Jolla has a significant collection of Mid-Century Modern buildings from key Modernist architects. They include Mosher & Drew, Kendrick Bangs Kellogg, Dale Nagle, Albert Frei, Leibhardt & Weston, Lloyd Ruocco, Judith Munk, Frank Hope, Homer Delawie, Louis Kahn, Lloyd Wright, Rudolph Schindler, Richard Neutral, Cliff May, and Killingsworth, Brady & Smith.²² Notable housing tracts were designed by Russell Forester, William Kesling, Dale Nagle, and Palmer & Krisel, William Lumpkins, and many others. The La Jolla Farms area offered an alternative vision to La Jolla's Modern neighborhoods. Developed in 1947 by William Black, it featured adobe houses on estate lots in the semi-rural fringe of La Jolla next door to what was soon to become the University of California's San Diego campus. Mr. Black's tone-setting adobe hacienda was designed by William Lumpkins, architect of the La Jolla Post Office's 1960 addition.

Scripps Institution of Oceanography had continued working through the war years, with some of its scientists giving advice to the US Navy and designing scientific equipment.²³ The Korean War and the US conflict with Communist China in the 1950s, once again made San Diego an important port from which the war in Asia could be staged. By the end of the war, the United States realized the importance of the great new endeavors – marine research and aeronautics – both fields in which San Diego and La Jolla excelled. San Diego had the aeronautics supremacy with the Ryan-Convair Complex,²⁴ while La Jolla had marine expertise, with the Scripps Institution of Oceanography Laboratories. As Director of the Institute of Oceanography, Roger Revelle invited some of the best minds in the world to come to Scripps to study emerging aspects of marine sciences, including hydrography, biology, geology, and climate change. To take advantage of the many new scientific discoveries being made, the US Bureau of Commercial Fisheries was added to the Scripps complex in 1957.²⁵

It was during the early 1950s that the US Postal Service first raised the possibility of moving out of La Jolla to consolidate services in San Diego. Using "reliable sources"²⁶ the information spread and La Jolla residents began their first effort to save the La Jolla Post Office. Although some despaired the institution's fate, others mobilized politically by writing the US Postmaster General and their federal representatives. A standard postcard enabled every citizen to write the following message to the US Postmaster General and Congressman Clinton D. McKinnon:

²¹ Deena Clark. "La Jolla, a Gem of the California Coast," *National Geographic*, c. 1960, La Jolla Historical Society Archives.

²² Three recent studies of the modern movement in San Diego identify significant local modern architectural styles, their major designers and architectural products. La Jolla is well represented in all studies. See: Heritage Architecture & Planning, *San Diego Modernism Historic Context Statement*, Planning Department, City of San Diego, 2007; San Diego Architectural Foundation, *Modernist Architecture in San Diego*, 2010; Keith York, Modern San Diego website: <http://www.modernsandiego.com/>

²³ Walter Munk, "Science & Technology on the Home Front," Lecture at the La Jolla Historical Society, Saturday April 7, 2012.

²⁴ San Diego's port and early aviation industry were economic mainstays before and during World War II. The contribution of the military (Navy and Marines), tuna and aircraft industries are well known and documented in local histories. Richard Pourade's multi-volume work, *The History of San Diego*, provides a comprehensive look at the period. See: *City of the Dream*: "Chapter 2: Water: The real key to a city's survival," and "Chapter 6: Cotton – The promise of ships to come." Accessed on-line at <http://www.sandiegohistory.org/books/pourade/dream/dreamchapter6.htm>. Also, see Anderson, "A Cathedral on a Bluff" and James M. Vaughn, "Introduction," *Journal of San Diego History*, Spring 1993, Vol. 39., Nos. 1 & 2.

²⁵ Anderson, "Experiments and Education;" *For US Bureau of Fisheries see: http://www.nefsc.noaa.gov/history/timeline/1950.html*.

²⁶ *La Jolla Light*, December 13, 1951.

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Please consider this as a personal protest against any and all action to consolidate the La Jolla post office with San Diego, or change in any way the status which it now holds.²⁷

By 1955, the Postal Service reversed its earlier decision. In May of that year, it was officially decided that La Jolla would maintain its Post Office.²⁸ This decision anticipated the official announcement a few months later that the Regents of the University of California had authorized the establishment of the UC San Diego (UCSD) campus in La Jolla.²⁹ As first imagined by Roger Revelle, the campus, located in the coastal mesa north of La Jolla, would start with the Scripps Institution of Oceanography (SIO), complimented by a graduate school of sciences and engineering that would be comparable to the California Institute of Technology (CalTech). Citizens of San Diego supported the idea, approving the transfer of hundreds of acres of Pueblo Land and Federal excess lands to the University of California for the construction of the UCSD campus.³⁰ Approved by the Regents in 1960, the campus began with the construction of the engineering building, a main library, and a humanities building.

The science complex, focused on the UCSD campus, attracted a conglomerate of other bio-medical research and production facilities, such as the Salk Institute, the Burnham Institute, Johns Hopkins Laboratory of General Atomics (already in existence in the late 1950s), the Western Behavioral Sciences Institute, and Scripps Research Institute, among many others.³¹ This new development stretched the traditional boundaries of La Jolla northward, and with it, the post office's ZIP code (Figure 16). The 92307 ZIP code became synonymous with scientific, intellectual, and cultural achievement. This critical mass of scientific and engineering research and development replaced the economic dominance of the war effort. It was instrumental in changing the character of San Diego from a Navy town into the scientific powerhouse it is today. La Jolla was at the center of it. By 1968, Scripps/UCSD hosted six Nobel Prize winners as members of its faculty.³² With this intellectual, scientific, and economic development in and around La Jolla, the community became the focus of residential and business development. To accommodate rising mail volume from the university and new residents, the La Jolla Post Office was enlarged in 1960 with a new addition by Santa Fe artist and architect William Lumpkins (Figure 17).³³ Its floor space was doubled, and work areas rearranged and modernized.

Criterion C, Architecture: The La Jolla Post Office meets the criteria established in the *US Post Offices in California 1900-1941 – Thematic Resources* Multiple Property Submission (MPS) at the local level of significance under the contextual themes of function, style, funding, and design.³⁴ It is a small, single-purpose post office of modified Spanish Colonial Revival design by Louis A. Simon, Supervising Architect. Built to standardized plans in 1935 by the Procurement Division of the Department of the Treasury, it was originally under 10,000 square feet in size. As required by the postal

²⁷ *Ibid.*

²⁸ *La Jolla Light*, May 15, 1955.

²⁹ Anderson, "A Cathedral on a Bluff."

³⁰ *Ibid.*

³¹ *Ibid.*

³² The issue of Noble prize recipients at UCSD is somewhat complicated. The number, currently listed by both UCSD and the Noble Institute as 20, includes those who are graduates (2), researchers or attendees (1), affiliates (5), or faculty members (12).

http://en.wikipedia.org/wiki/List_of_Nobel_laureates_by_university_affiliation

Because winners are listed by their research institution and country of origin at the time of the award, not all prize winners were on the UCSD faculty, nor were they all American citizens, when they were granted their prize. This requires cross-checking several lists compiled by national origin, research field, or research institute to verify data. Several winners associated with UCSD were actually members of the affiliated Salk Research Institute or Scripps Institute of Oceanography, not research faculty on the UCSD main campus. Faculty winners include: Harold Urey (Chemistry, 1934); Linus Pauling Chemistry (1954) & Peace (1962); Maria Goeppert-Mayer (Physics, 1963); Hannes Alfvén, (Physics, 1970); George Palade (Physiology/Medicine, 1974); Harry Markowitz (Economics, 1990); Mario Molina (Chemistry, 1995); Walter Kohn (Chemistry, 1998); Sydney Brenner (Physiology/Medicine, 2002); Robert Engle (Economics, 2003); Clive Granger (Economics, 2003); Roger Tsien (Chemistry, 2008).

UCSB Affiliates include: Francis Crick, Salk Institute (Physiology/Medicine, 1962); Robert W. Holley, Salk Institute (Physiology/Medicine, 1968); Roger Guillemin, Salk Institute (Physiology/Medicine, 1977); Renato Dulbecco, Salk Institute (Physiology/Medicine, 1975); Paul Crutzen Scripps Institute of Oceanography, (Chemistry, 1995), UCSB is ranked 17th in America and around 30th in the world for total Noble prize winners. It is considered one of the "public ivies" for its scientific achievements, a remarkable honor for a short tenure of 50 years.

³³ Refer to the National Register Nomination on the William Black House (revised & amended October 2007) at 9630 La Jolla Farms Road, La Jolla, for biographical information on Mr. Lumpkins and his expertise with the Pueblo Revival Style.

³⁴ US Postal Service Western Regional Office, "US Post Offices in California 1900-1941 – Thematic Resources," Multiple Property Submission, Cover document Continuation sheet. Section 7, 4-7.

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service, it included a single floor with a service lobby, post boxes, and a rear work room (Figure 18). A postmaster's office and vault, toilets, and vestibule to the loading dock rounded out the first floor plan. A small second story mezzanine located along the building's west side provided a separate viewing platform for workroom supervision. A half basement completed the interior spaces.

It was funded under the National Industrial Recovery Act (1933-1939). This connection associates the building with a national program to provide local economic relief, and to signify the Federal Government's role in caring for its citizens. As noted in the *Thematic Resources* MPS, by 1933, Keynesian economic theories were openly used to justify the acceleration and expansion of Federal building efforts:

Not only were the buildings constructed quickly using labor intensive construction methods, the buildings used extraordinary amounts of structural steel; sometimes to the extent of providing a structural steel frame in a building with reinforced concrete walls. In any event, reinforcing rod was typically placed four inches on center in a one-foot concrete wall – a clear effort to help the stricken industry, as well as the construction trades.³⁵

This statement is true of the La Jolla Post Office. It was built in a few months' time of reinforced concrete. Construction photographs testify to the extraordinary wall thickness and plethora of reinforcing rods used in this modest sized building (Figure 19). The thickness of the concrete walls can also be noted in contemporary photographs of the deeply inset windows and doors. The La Jolla Post Office is one of two buildings in La Jolla that participated in this national recovery effort. The other is the original fire station at 7833 Herschel Avenue that was built only a block away in 1933. Both are made of poured-in-place reinforced concrete. Today, the fire station is adaptively re-used by the La Jolla YMCA for community recreational programs. It was locally designated by the San Diego Historical Resources Board in 1982 as Site #164.

As a "modified Spanish" style building, it is an interesting combination of various Mediterranean idioms identified in the *Thematic Resources* MPS, plus Pueblo Revival. The Pueblo Revival idiom was most likely a Federal nod to San Diego regionalism and the WPA-sponsored Panama Pacific International Exposition, whose construction occurred simultaneously with that of La Jolla's Post Office. The La Jolla Post Office also expresses Art Deco, Starved Classical, and Modernist overtones.

Regionalism was spectacularly highlighted by the 1935 California Pacific International Exposition in Balboa Park, another WPA make-work program sponsored by the Federal Government to relieve unemployment and the economic doldrums of the Depression. Richard Requa, San Diego's premiere practitioner of the Spanish Colonial Revival and large scale development, was named architect for the Exposition grounds. At this point, Requa was at the height of his professional career. Having published two well-received books on Spanish Colonial Revival architecture he was the obvious choice to head the architectural office of the Exposition effort. Mr. Requa resigned his position of his firm in order to become an employee of the Exposition, where he headed a draft room of over 100 designers. Their task was to enhance the 1915 plaster and staff buildings that still remained in Balboa Park, as well as to create an entirely new section that showcased modern industry and design. The new Plaza de las Americas was an architect's portfolio of Modernism, tempered with Regionalism and recent archaeological discoveries in Latin and South America. Structures included the Mayan Revival Federal Building and Tower of the Sun, the Streamlined Moderne Ford Pavilion and California State Building, the Art Deco Water Palace, the Pueblo Revival Hollywood Motion Picture Hall of Fame, and the Spanish Colonial Revival "Spanish Village" and House of Pacific Relations.³⁶

The mixture of Old World, New World, and Modern elements at the Exhibition may have influenced the eclectic choice of styles for the La Jolla Post Office, where New World Pueblo Revival massing meets Old World Classicism. Both are joined by a modern sensibility and Federal monumentality to create an eclectic, yet entirely place specific, architectural statement. Since no local architect of record has been located, it is hypothesized that the great majority of trained local practitioners were working on the Balboa Park Exhibition during the La Jolla Post Office's design and construction.

³⁵ *Ibid.*, 9.

³⁶ Marshall. *Loc. Cit.*

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Furthermore, the *Thematic Resources* MPS noted that "After 1933, few buildings under 10,000 square feet... were designed outside the office of the Supervising Architect."³⁷

This implies Mr. Simon and/or a member of his staff was the building's architect of record. The eagle motif shutters in the mezzanine tower most likely originated in Washington, DC. They may have just as easily found their inspiration from youthful wunderkind Cliff May, who at 25 years of age had become a national sensation for his wildly popular residential ranch designs. By 1935, Mr. May had designed and built over 100 homes in San Diego and was on his way to becoming a legend.³⁸ Several of his homes were being built in La Jolla in 1934 when the post office was under construction.³⁹ A characteristic detail that signifies a Cliff May home is green cutwork shutters. This is a simple detail that is easy to add late in the construction process. Were Federal designers inspired by Mr. May's domestic revolution, or were they merely using a Colonial Revival detail employed elsewhere? Since no building elevations were included in the 1935 standard plans from the Treasury Department's Procurement Division, it remains speculation.

Criterion C, Art: Chicago born artist Belle Baranceanu was the daughter of Romanian immigrants Abram Goldschlager and Mary Agnes Baranceanu Goldschlager. She adopted her mother's maiden name, partly in honor of her maternal grandmother, and partly in protest to her father's disapproval of her lover and mentor, the progressive modernist artist Anthony Angarola. She met Angarola while studying at the Minneapolis School of Art and later followed him to the Chicago Art Institute for graduate studies. The couple planned to marry in 1929, but tragedy struck the day of the wedding. Angarola's unexpected death from a brain aneurism left Baranceanu an emotional widow before she could become a bride. She never married, and steeped herself in work as a muralist, first in Chicago and then in Los Angeles. In 1933, she moved with her parents to San Diego where "it was easier to be poor."⁴⁰

Although newly arrived in San Diego, her linear, angular, cubist style was well established, distinctive, and memorable. She immediately found work, painting several murals under Federal patronage from 1933 to 1940. As a testimonial to her talent, her first commission, "San Diego" (1933-1934) is now in the National Museum of American Art in Washington, DC. "Scenic View of the Village" was her second WPA commission. As noted in an 1985 publication, "the idyllic work that appears on the wall of the La Jolla Post Office... a bird's eye view of a languid, uncrowded coast, is surely all that remains of the town Baranceanu knew in 1934."⁴¹ Her love of murals was explained in an early interview, "When you finish an oil you either keep it or sell it. But a mural you share with everyone and still have."⁴² During the WPA years, Baranceanu also did scores of illustrations for Curriculum Project books. Her block prints of animals constitute her most celebrated body of work. They were selected for the permanent collections of the New York Metropolitan Museum of Art, the Library of Congress, the National Academy of Design, and the Bibliotheque Nationale.

From 1946 to 1969, Baranceanu shifted her energies to teaching art, which she loved as much as mural painting. A popular teacher, she taught at Francis Parker School, the San Diego Museum of Art, the San Diego School of Arts and Crafts, the Fine Arts Gallery, and the United States International University. She continued teaching privately until declining health intervened. Her masterpiece, "The Seven Arts Mural" at La Jolla High School, was destroyed in 1975 after the building was deemed seismically unsafe. Her mural at Roosevelt High School, painted on canvas, is now in the collection of the San Diego Historical Society. Of the original seven murals she painted in San Diego, only two remain: one in the Balboa Club in Balboa Park, the other in the La Jolla Post Office.

By the 1980s, Abstract Expressionism, Op Art, and Field Painting had run their course, while re-appraisals of Ms. Baranceanu's representational and figurative work of California subjects in a flattened Cubist style gained new audiences. A 1980 exhibition at the San Diego County Administration Center paralleled curatorial efforts to preserve her works and papers at the San Diego Historical Society. This renewed interest resulted in a second exhibition at the Mandeville Gallery at UC San Diego in 1985 that detailed nearly 25 years of her work.

³⁷ *US Post Offices in California 1900-1941 – Thematic Resources*, Section 7, 7.

³⁸ Mary A. van Balgooy, "Before LA: Cliff May's Beginnings in San Diego," *Journal of San Diego History*, Fall 2011, Vol. 57, No. 4: 255-272. Jim Newland, "Cliff May, Master Builder," paper presented at Mission Hills Heritage Symposium, Francis Parker School, San Diego, CA, January 21, 2012.

³⁹ *Ibid.*

⁴⁰ *Los Angeles Times*, November 25, 1985, Section 6, 1.

⁴¹ *San Diego Magazine*, July 1985.

⁴² *Ibid.*

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Along with her mural work, her output included paintings, drawings, lithographs, woodblock and linoleum block prints, and hammered copper reliefs (Figure 20). UCSD Professor of Literature Bram Dykstra, who authored the exhibition catalogue "Belle Baranceanu – A Retrospective," labeled her artistic approach "Linear Expressionism." Relying on contour rather than color to define her shapes in space, she shared artistic affinities with American modernists like Arthur Dove, Charles Sheeler, Charles Demuth, and Georgia O'Keefe. In turn, their artistic inspiration was found in French Post-Impressionists like Paul Cezanne, Henri Matisse, Paul Gauguin, Vincent van Gogh, and Georges Braque. Never a pure formalist, she evolved over time from an early Cubist to a figurative populist, strongly influenced by Mexican muralist Diego Rivera. Over the arc of her career, she became an artist with an international reputation, with prints in the Library of Congress and murals in Chicago, Minneapolis, Los Angeles, and Lowell, Massachusetts. Listed in *Who's Who International* and *Who's Who in American Art*, she exhibited in national and international shows and most major art galleries.

A third exhibition, held in 1995 at the Museum of San Diego History, featured Baranceanu and two other women painters. Organized by San Diego Historical Society Curator Bruce Kamerling, it provided a fresh look at the San Diego art scene prior to World War II. Kamerling noted that although California's female painters had been largely overlooked, "they were working with the latest modernist idioms while their male counterparts remained steeped in the 19th century landscape tradition."⁴³ When Baranceanu moved to Southern California, few of her artistic cohorts had begun to experiment with the new language of modern art. According to Kamerling, "Belle introduced modernism to the West Coast. When she displayed her work in Los Angeles in the mid-'20s... there was no one in L. A. painting like that."⁴⁴ A retrospective exhibit in 2007, also mounted by the San Diego Historical Society, "made a case for Baranceanu as a noted local hero among early 20th century artists." When Ms. Baranceanu died in 1988 at the age of 86, she was considered a pioneer modernist and "a city treasure."⁴⁵

It is fitting that one of her two remaining publically accessible murals be listed in the National Register of Historic Places as part of the La Jolla Post Office nomination. The mural presented a challenge to Ms. Baranceanu because the wall had a door in the middle. As she recounted:

Well, every time I tried to build the composition around it, it had a tendency to fall apart. I had to work so hard to get all of it organized. Then, too, the La Jollans wanted La Jolla. So I climbed Soledad Mountain, carrying my sketchpad. As I went up, I made sketches of a little bridge, and some houses, and roads that lead over a hill and seem to just drop off into eternity and the cove, and the ocean beyond. It made a lot of good material compositionally.⁴⁶

The La Jolla oil on canvas mural is an excellent example of her early work that is still strongly influenced by her Chicago training and European Cubism (Photos 12 & 13). Expertly restored, it is in good condition and has excellent integrity.

Developmental history/additional historic context information (if appropriate)

The Summer and Vacation Rental Era (1887-1894)⁴⁷ began when La Jolla was largely inaccessible to most people. A fourteen-mile wagon or mule drive over deeply rutted dirt roads from downtown San Diego dictated the area's primary use as a day picnic spot to be enjoyed by a few San Diegans. Once visitors arrived in La Jolla, they were greeted by rolling hills covered by native chaparral, grasslands, and wildflowers, as well as canyons filled with sycamores, cottonwoods, and willows. Although the area was generally dry and dusty due to lack of rainfall in the region, what caught the attention of visitors was the coastline, with its spectacular ocean views, carved sandstone bluffs, mysterious caves, and wide sandy beaches. These contrasted with deep crevices and canyons running up the hillside with greenery and wild flowers.

⁴³ *La Jolla Light*, 11/17/94.

⁴⁴ *Ibid.*

⁴⁵ Robert L. Pincus, " 'Belle Baranceanu' makes the case for a local hero," source and date not indicated, La Jolla Historical Society Archives, Belle Baranceanu file.

⁴⁶ Bram Dykstra and Weaver, Anne, *Belle Baranceanu – A Retrospective*, Exhibition Catalogue, University of California San Diego, 1985: 26.

⁴⁷ Donaldson, 16-17.

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La Jolla Park Subdivision, recorded on March 22, 1887, signaled the area's incipient growth. Streets laid out to follow the natural curves of the coastline, a few parks, street trees, oblong lots, and an intermittent water supply greeted early settlers, who built summer cottages outfitted with the basic essentials. The climate was mild and seasonal residents spent most of their time outdoors. The arrival of the local railroad from San Diego in 1894 prompted the construction of beachside tourist activities, including a dance pavilion, golf course, and stairway, so passengers could visit the tide-pools and gather abalone.⁴⁸

La Jolla's first post office was located in the La Jolla Park Hotel at the foot of Grand (Girard) Avenue (Figure 21). La Jolla's first postmaster, Charles A. Ritchie, served the seasonal community until the hotel burned in 1896. From 1896 to 1898, postal service relocated into the Dearborn House on the west side of Girard between Wall and Silverado streets, and Charles S. Dearborn, a local realtor, became La Jolla's second postmaster. The mail came from Los Angeles by boat and was then delivered once a day by steam train from San Diego to Pacific Beach. The mail was picked up in Pacific Beach and transported in a one-horse stage to Dearborn's "shack" to be distributed.⁴⁹ By 1900, La Jolla's permanent population was around 400.

The Educational and Cultural Development Era (1895-1918)⁵⁰ began when the early residents started to build more substantial quarters and set up peripheral businesses (Figure 22). During this period, the fledgling community attracted well educated and wealthy, yet progressive minded, individuals who appreciated the area's unspoiled natural beauty and solitude. Many were scientists, educators, and artists who bright brought their like-minded families and friends to town for extended sabbaticals. This early society of bohemians, artists, and intellectuals were motivated by Craftsman principals of simplicity, honesty, and functionality. These were beautifully expressed by the designs of rising Chicago newcomer, architect Irving J. Gill, whose own progressive products, financed by philanthropist Ellen B. Scripps, set the tone for village construction for two decades.⁵¹

As the village grew, a more permanent home for La Jolla's Post Office was found at the Chase and Ludington Store.⁵² Between 1899 and 1904, F.W. Ludington took over the responsibility of postmaster. The distribution and collection of mail was done at the rear of his general store. When the store was sold in April 1904, the new owner, M. R. Glover, briefly became the de-facto postmaster and the La Jolla Post Office was given "fourth class" recognition by the US Government. Between 1905 and 1915, storekeeper Conrad Salen and his wife took over the function of local post masters. Due to the larger load of mail, the post office function moved to a separate building and became a third class post office. On February 11, 1915, Nathan Rannells took over as postmaster, beginning a distinctive career as La Jolla's longest serving postmaster. The post office had grown into a lively business with two employees. In 1916, the post office moved to Girard, in what was then known as the Smith Building where it remained until 1932. Additional increases in the quantity of mail came in 1918 due to the war activities and proximity of Camp Kearny, lifting the status of the post office to the ranking that required a professional government staff of civil servants.⁵³

The Village Development Era (1919-1929)⁵⁴ expanded and upgraded utility services, and the core of La Jolla took shape (Figure 23). The road between La Jolla and San Diego was paved in 1920, and the elegant La Valencia Hotel – a testimonial to increased upscale tourism – was built in La Jolla in 1926. La Jolla development began expanding south and east from La Jolla Park Subdivision. New subdivisions included Bird Rock City-by-the-Sea, La Jolla Hermosa, the Barber Tract, and the Muirlands. During this period, mail delivery stabilized at its 1918 location on Girard at Herschel.⁵⁵

⁴⁸ Molly McClain, "The La Jolla of Ellen Browning Scripps," *Journal of San Diego History*, Fall 2011, Vol. 57 No. 4: 273-292. Patricia Schaelchlin, *La Jolla, The Story of a Community, 1887-1987*, Friends of the La Jolla Library, 1988: 46-70.

⁴⁹ Drew E. Jarvis, "History of La Jolla Post Office." La Jolla Historical Society Archives. Post Office file. Moore, Michael J. "How Did La Jolla Get its Own Post Office?" Paper for Political Science 10, San Diego City College, June 5, 1967. La Jolla Historical Society Archives. Post Office file.

⁵⁰ Donaldson, 17-18.

⁵¹ Sarah Schaffer, "A Significant Sentence upon the Earth: Irving J. Gill, Progressive Architect, Pt. II: Creating a Sense of Place," *Journal of San Diego History*, Winter 1998, Vol. 44, No. 1.

⁵² Jarvis; Moore.

⁵³ *La Jolla Light*, September 12, 1935.

⁵⁴ Donaldson, 15.

⁵⁵ Jarvis; Moore.

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In 1924, electric streetcar services began between San Diego and La Jolla, replacing the railroad that had stopped operations. Better accessibility led to increased residential expansion both north and south of the village commercial core. La Jolla Shores, adjacent to the fledgling Scripps Marine Institute and the new La Jolla Beach and Yacht Club, signaled the first expansion attempt northward along the coast. Upper Hermosa, south of the village, provided carefully contoured roads on the lower slopes of Mt. Soledad that enabled easy driving and accessibility. When the La Jolla Golf Course outgrew its original location at the cove, it was relocated to the western slope of Mount Soledad on land leased from the City of San Diego. Incorporated as the La Jolla Country Club in 1927, it featured a clubhouse with panoramic views that complimented the William P. Bell-designed golf course. Sites in the 1928 Muirlands subdivision, located on the western slopes of Mt. Soledad, featured generous estate lots with marine views and rolling topography. Mt. Soledad was obviously being prepared to welcome those with elevated incomes.⁵⁶

During the 1920s, La Jolla continued its development pattern as an upscale beach colony with a tourist based economy. An increase in regional population and related development trends spurred additional street paving. The most important transportation link from this period was the coastal highway between Los Angeles and San Diego (State Route 101), which traveled through La Jolla's commercial core. This made the village easily accessible to those outside the local area and added to La Jolla's reputation as a weekend retreat. The San Diego land crash of 1927 was followed by the national stock market crash of 1929, and signaled an end to this period of growth.

La Jolla Post Office After 1960. The post office functioned effectively until 1965, when another attempt to close it occurred. This time, the effort was to consolidate coastal San Diego mail in Pacific Beach, which was considered a more central location than La Jolla. This led to another set of mass petitions to the US Postmaster General, while some civic groups requested a "cost survey of the operation of the La Jolla Post Office."⁵⁷ At that time, La Jollans Inc., the planning group for La Jolla, estimated that, when compared to a consolidation, an independent La Jolla Post Office saved the region from \$75,000 to \$100,000 per year. The *La Jolla Light* stated:

"We at *La Jolla Light/Journal* feel that a service which has operated so efficiently for so long should not be placed in jeopardy at the whim of two individuals who acted in the name of a community group without proper authority."⁵⁸

Finally by 1967 this issue was resolved and La Jolla retained its post office. Once again, operations were expanded. In 1975, an annex was leased at an another Village location that had greater larger parking facilities for mail carrier vehicles and that accommodated bulk mail arriving in semi-truck trailers.⁵⁹ Between 1955 and 1975, La Jolla's population mushroomed. In 1980, the San Diego County Board of Supervisors issued a commendation to the La Jolla Post Office for exceptional efficiency and service to the community in its delivery of 926 pieces of mail per hour and 6 million pieces of mail per month to 19,300 homes and businesses.⁶⁰ The WPA-era post office had been built when La Jolla's population numbered around 5,400. By the time of the 1960 expansion, the population had more than tripled to over 17,600 residents. By the time the annex was added in 1975, La Jolla's population was over 25,000, more than five times that of the 1935 community the original post office was intended to serve.

⁵⁶ Schaelchlin, "The Little Town of Heart's Delight," 1920-1945: 141-163; 179-186.

⁵⁷ *La Jolla Light*, August 26, 1965.

⁵⁸ *Ibid.*

⁵⁹ "Postal annex building proposed for La Jolla," August 22, 1974, source unknown, La Jolla Historical Society Archives.

⁶⁰ *La Jolla Light*, November 27, 1980, A-3.

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<http://www.cr.nps.gov/nr/publications/bulletins/nrb15/>

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67 has been requested)
 previously listed in the National Register
 previously determined eligible by the National Register
 designated a National Historic Landmark
 recorded by Historic American Buildings Survey # _____
 recorded by Historic American Engineering Record # _____
 recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University
 Other

Name of repository: La Jolla Historical Society

Historic Resources Survey Number (if assigned):

N/A

La Jolla Post Office
Name of Property

San Diego, CA
County and State

10. Geographical Data

Acreage of Property Less than one acre
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>11</u>	<u>474 590</u>	<u>3634 200</u>	3	<u> </u>	<u> </u>	<u> </u>
	Zone	Easting	Northing		Zone	Easting	Northing
2	<u> </u>	<u> </u>	<u> </u>	4	<u> </u>	<u> </u>	<u> </u>
	Zone	Easting	Northing		Zone	Easting	Northing

Verbal Boundary Description

Lots 18-21, Block 53 of the La Jolla Park Subdivision, Map #352, filed March 22, 1887, San Diego County Recorder.

Boundary Justification

The boundaries are contiguous with the legal lot description of the property purchased by the US Government in 1935, as described in Warranty Deed between Pearl B. Bonisteel and the United States of America and recorded in San Diego County Deed Book 324, Page 97 on August 25, 1934.

11. Form Prepared By

name/title Diane Kane, Ph.D., Architectural Historian; Angeles Leira, Board Member, La Jolla Historical Society
organization La Jolla Historical Society date August 2, 2012
street & number 7711 Lookout Drive telephone 858-459-9490
city or town La Jolla state CA zip code 92037
e-mail Dkane002@san.rr.com; aliera@san.rr.com;

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.
A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets Continuation Sheets (Photo log, Figures 1-22)**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

La Jolla Post Office
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Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: La Jolla Post Office

City or Vicinity: Community of La Jolla, City of San Diego

County: San Diego State: California

Photographer: Diane Kane

Date Photographed: 2009; 2012

Description of Photograph(s) and number: 13 of 13

- 1 of 13 Front façade, facing NW, 2009
- 2 of 13 Front door, facing NE, 2009
- 3 of 13 Board formwork imprint, first floor stairwell, 2012
- 4 of 13 Ivanhoe Street entrance to lobby, facing W, 2009
- 5 of 13 Detail of mezzanine tower, facing NE, 2009
- 6 of 13 Front façade; ¾ view facing NW, 2009
- 7 of 13 New 1960 loading dock, facing NE; 2009
- 8 of 13 Mail box lobby, expanded in 1960, 2009
- 9 of 13 Lobby floor tile, detail of 1935 windscreen ghost marks, 2009
- 10 of 13 Lobby, facing E, 2009
- 11 of 13 Lumpkins Addition along Ivanhoe Street, 2009
- 12 of 13 Lobby mural of "Scenic La Jolla Landscape," facing NW; 2009
- 13 of 13 Lobby mural of "Scenic La Jolla Landscape," detail, facing NW; 2009

Property Owner:

name United States Postal Service
Dallan C. Wordekemper, Federal Preservation Officer, Real Estate Specialist

street & number 475 l'Enfant Plaza, SW, Suite 6670 telephone _____

city or town Washington state DC zip code 20260-1862

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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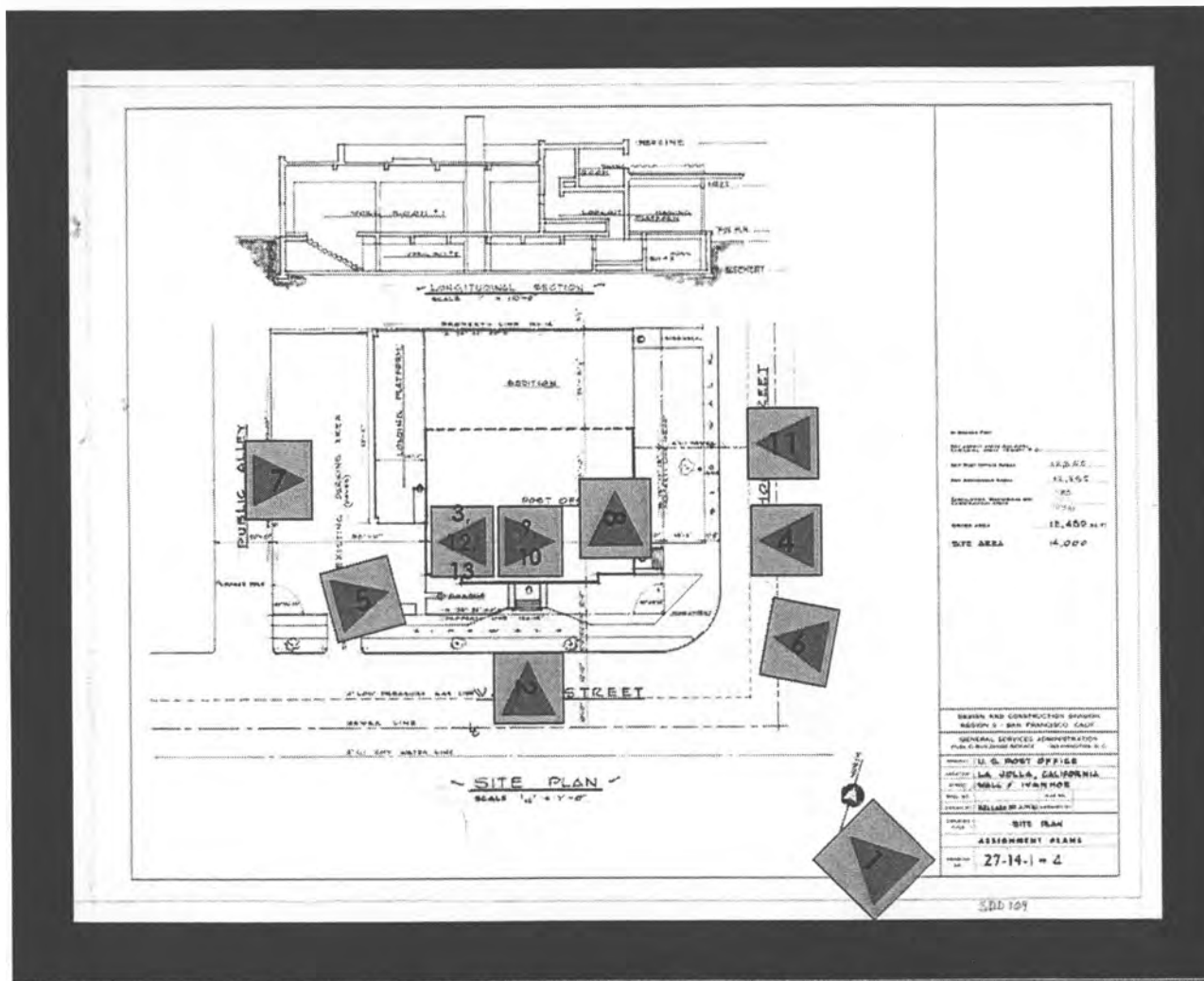


Figure 1. La Jolla Post Office Site Plan & Photo Key.

Plan Source: United States Postal Service Mira Mesa Service Center, San Diego, CA.

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Figure 2. La Jolla Post office under construction, 1935.
Corner of Wall St. & Ivanhoe St., looking NW.

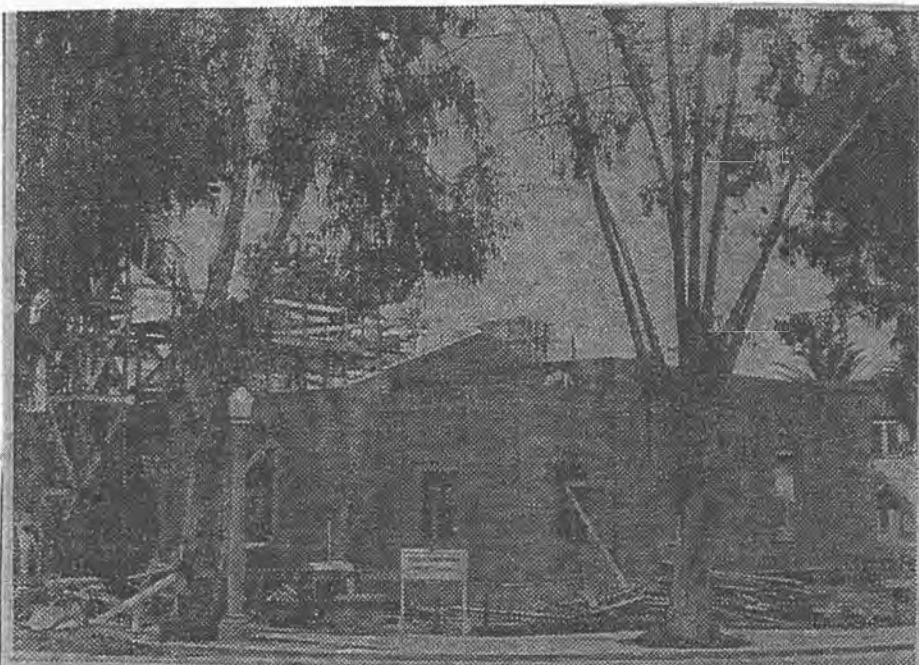
Source: La Jolla Historical Society Archives: Post Office Files.

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Ex-Postmaster "Nate" Rannells, who supervised the construction of the La Jolla Post Office building shown here building in the spring of 1935, remembers that most of the then patrons complained of the waste of "our" money in the overbuilding for a post office of ten employees and \$34,000 yearly receipts. Head post office officials announced at the dedication that they had "built for the years" as an answer to the criticism. Rannells recalls that at the time of construction this was the only new building being built in La Jolla.

Figure 3. La Jolla Post Office; 1935 Site Conditions.
Note mature eucalyptus trees, sidewalk and street light.

Photo: La Jolla Historical Society Archives.

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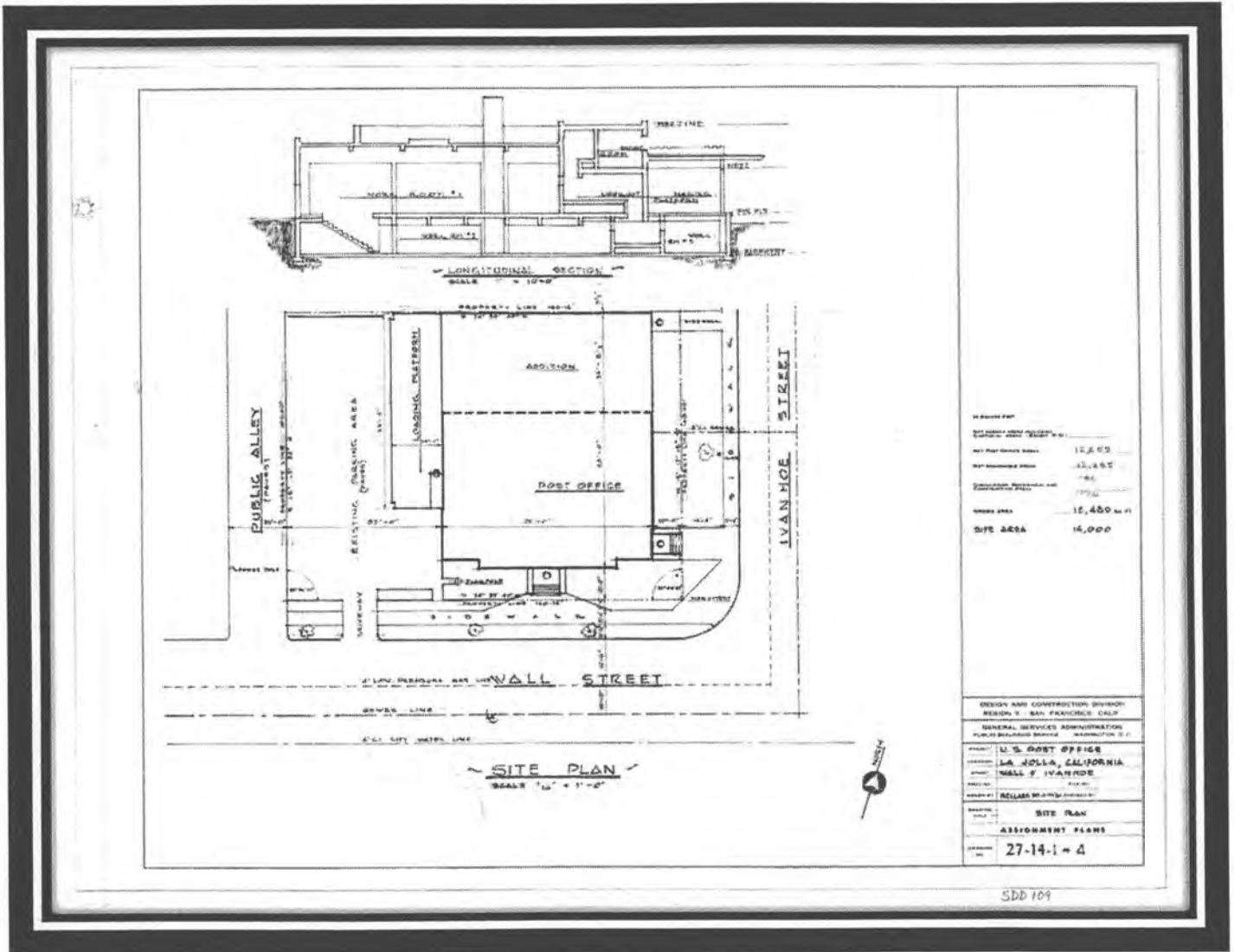


Figure 4. 1960 Site Plan and Longitudinal Cross-Section.
William Lumpkins, Architect.

Plan source: United States Postal Service, Mira Mesa Service Center, San Diego, CA.

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Figure 5. 1935 door and transom prior to remodel.
Photo taken November 15, 1959.

Newspaper clipping source: La Jolla Historical Society Archives, Post Office Scrapbook.

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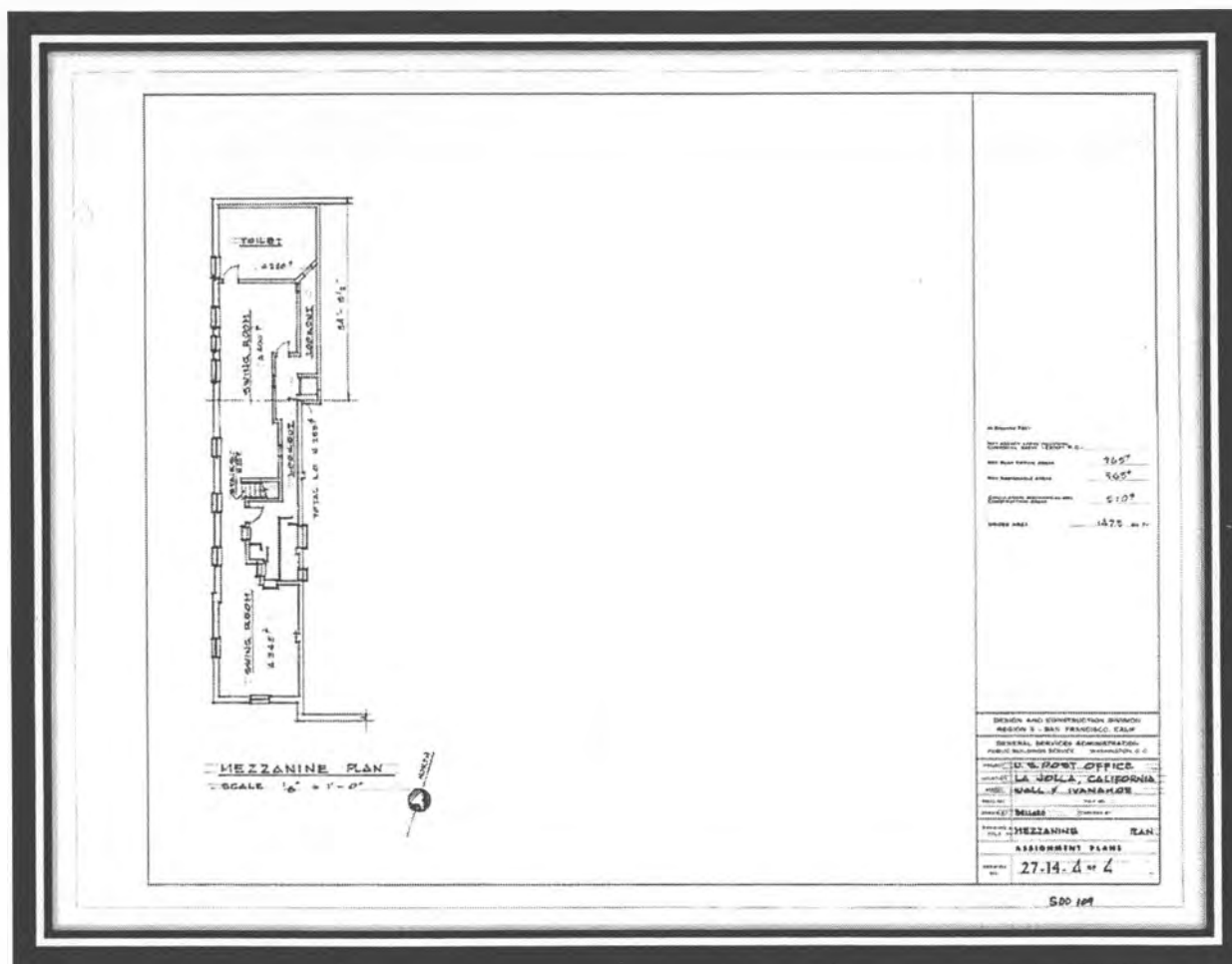


Figure 6. 1960 Mezzanine Plan.
William Lumpkins, Architect.

Plan source: United States Postal Service, Mira Mesa Service Center, Archives, San Diego, CA.

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Figure 7. La Jolla Post Office, c. 1946.

Source: La Jolla Historical Society Archives, Post Office Files.

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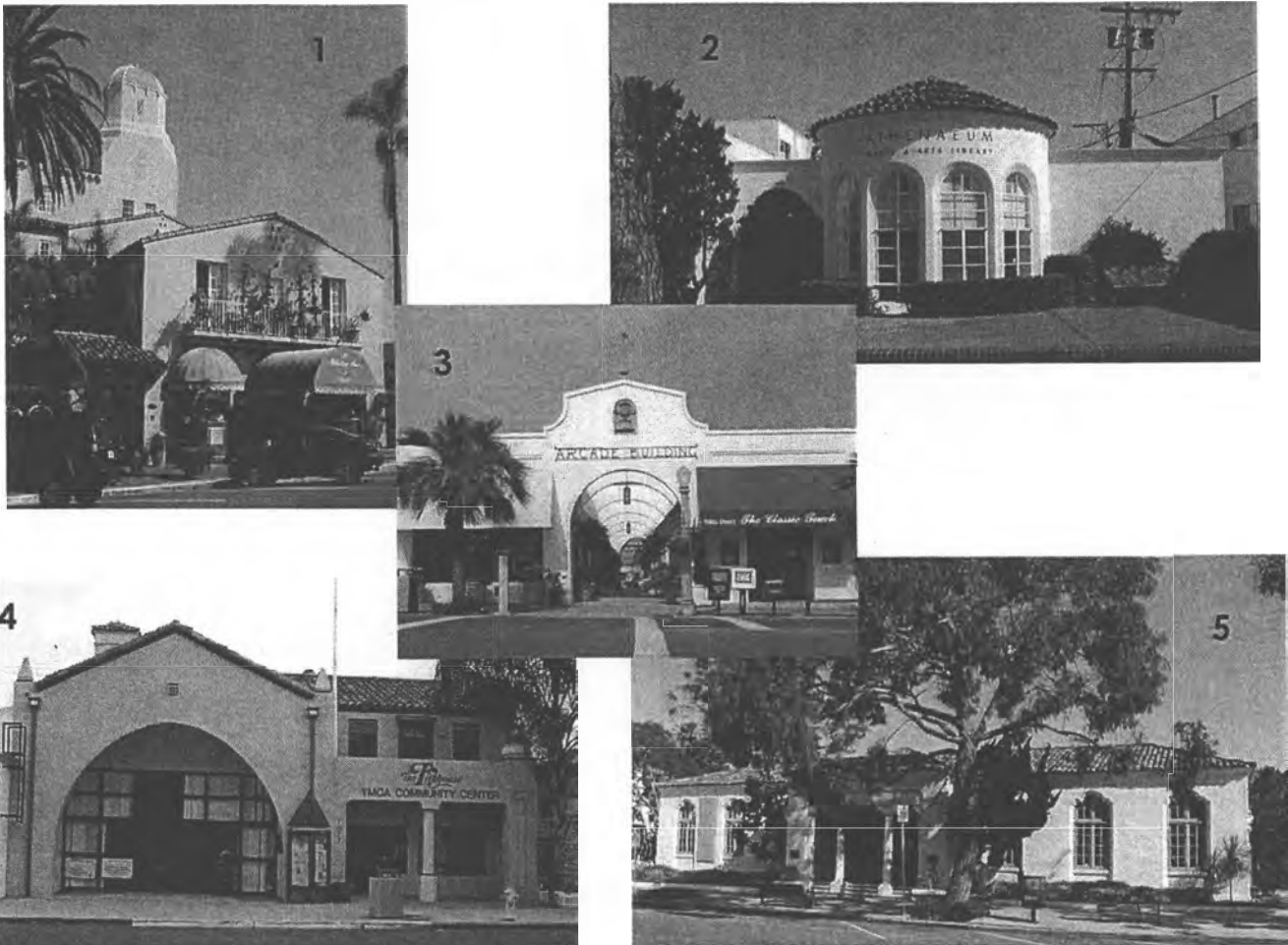


Figure 8. 1920s Spanish Colonial Revival Buildings in Downtown La Jolla:

1. La Valencia Hotel
2. Athenaeum
3. Arcade Building
4. Fire Station #13
5. Library.

Source: Diane Kane.

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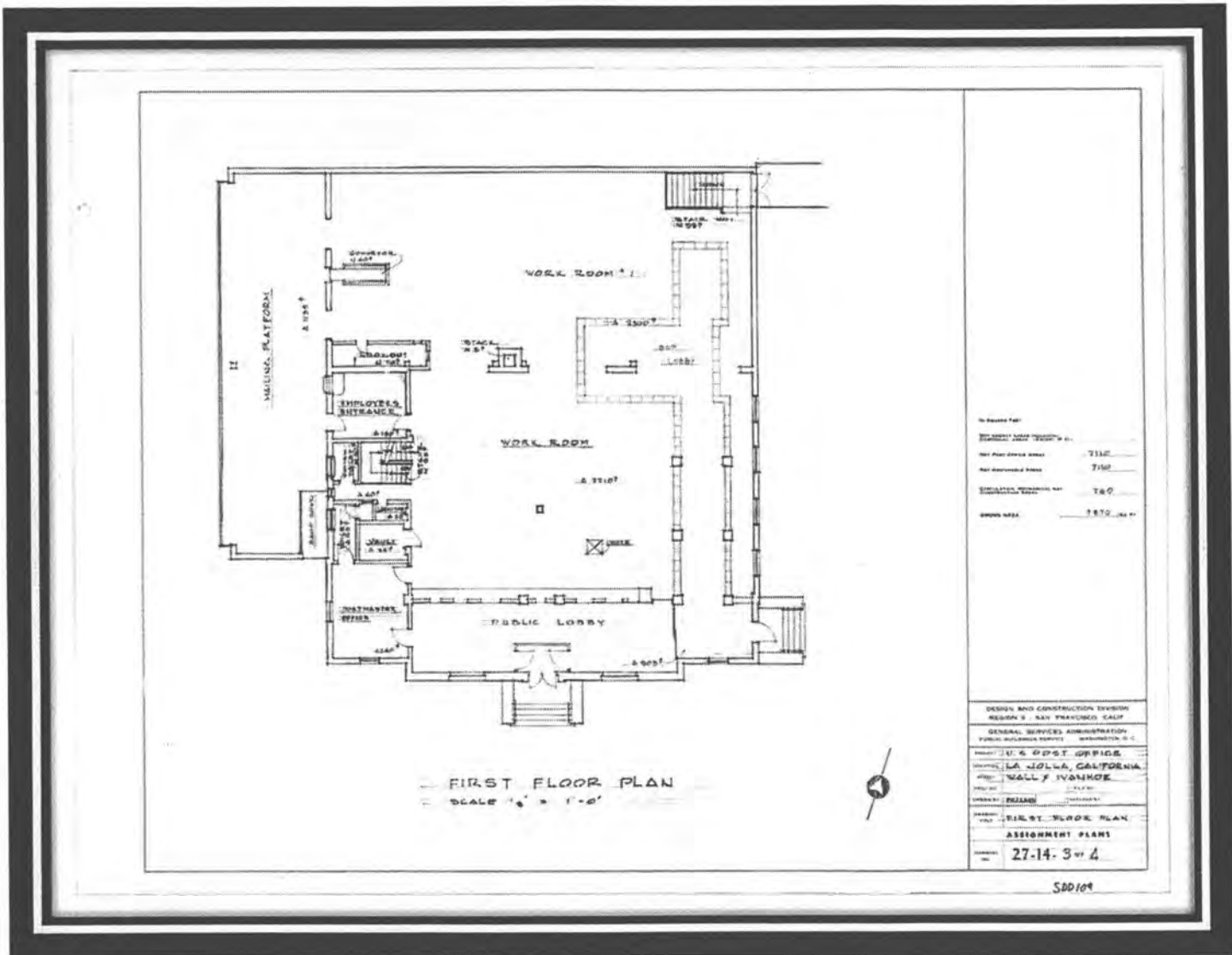


Figure 9. La Jolla Post Office first floor plan, 1960.
William Lumpkins, Architect.

Plan Source: United States Postal Service, Mira Mesa Service Center, Archives, San Diego, CA.

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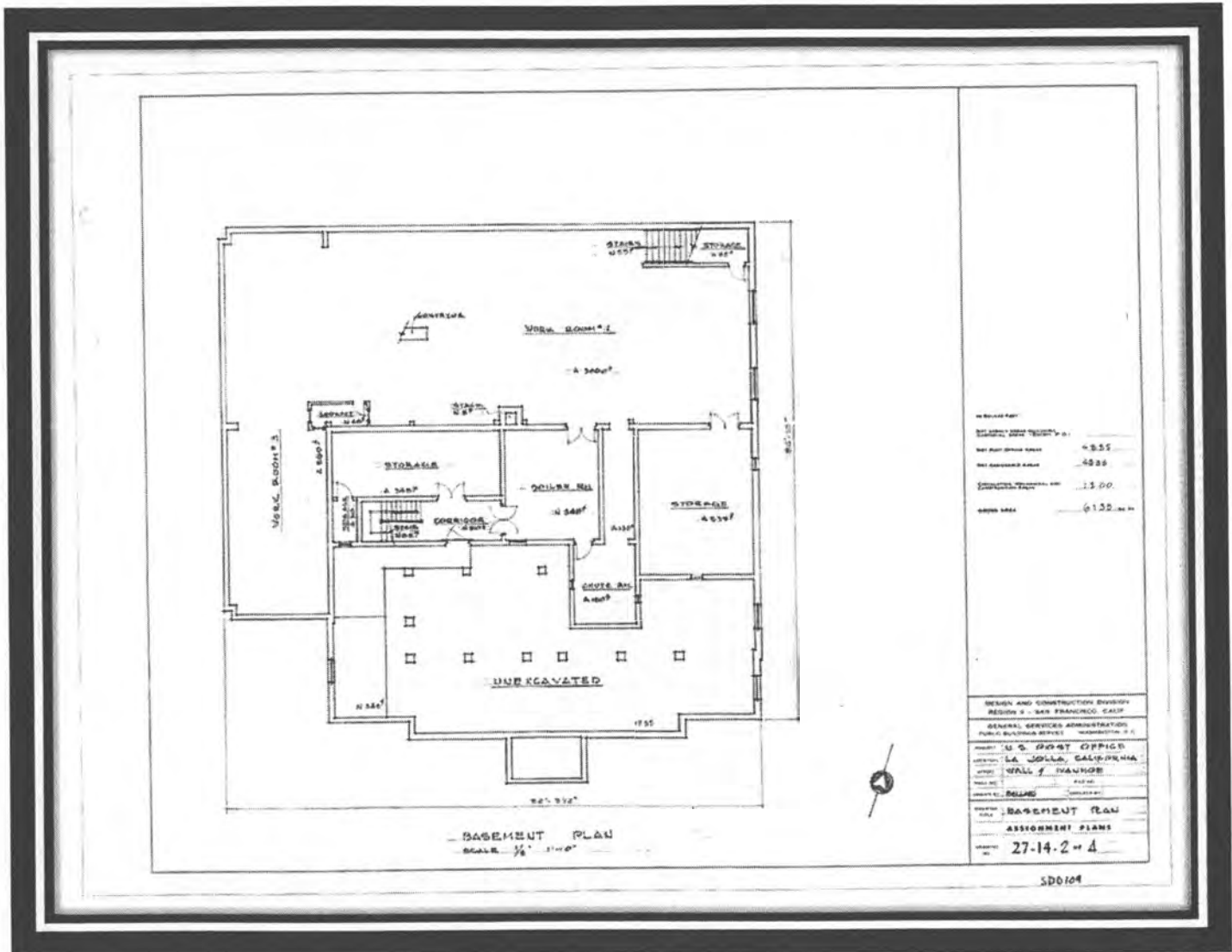


Figure 10. La Jolla Post Office, Basement Plan, 1960.
William Lumpkins, Architect.

Plan Source: United States Postal Service, Mira Mesa Service Center, Archives, San Diego, CA.

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Figure 11. Post Office lobby, 1950s.

Source: La Jolla Historical Society, Archives, Post Office Scrapbook.

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Figure 12. Wall Street looking east at Girard Street, Downtown La Jolla, 1941. Post Office is on left, behind tall eucalyptus trees at the end of street. Note Spanish Colonial Revival Library (left foreground) and Iller's Department Store (right foreground).

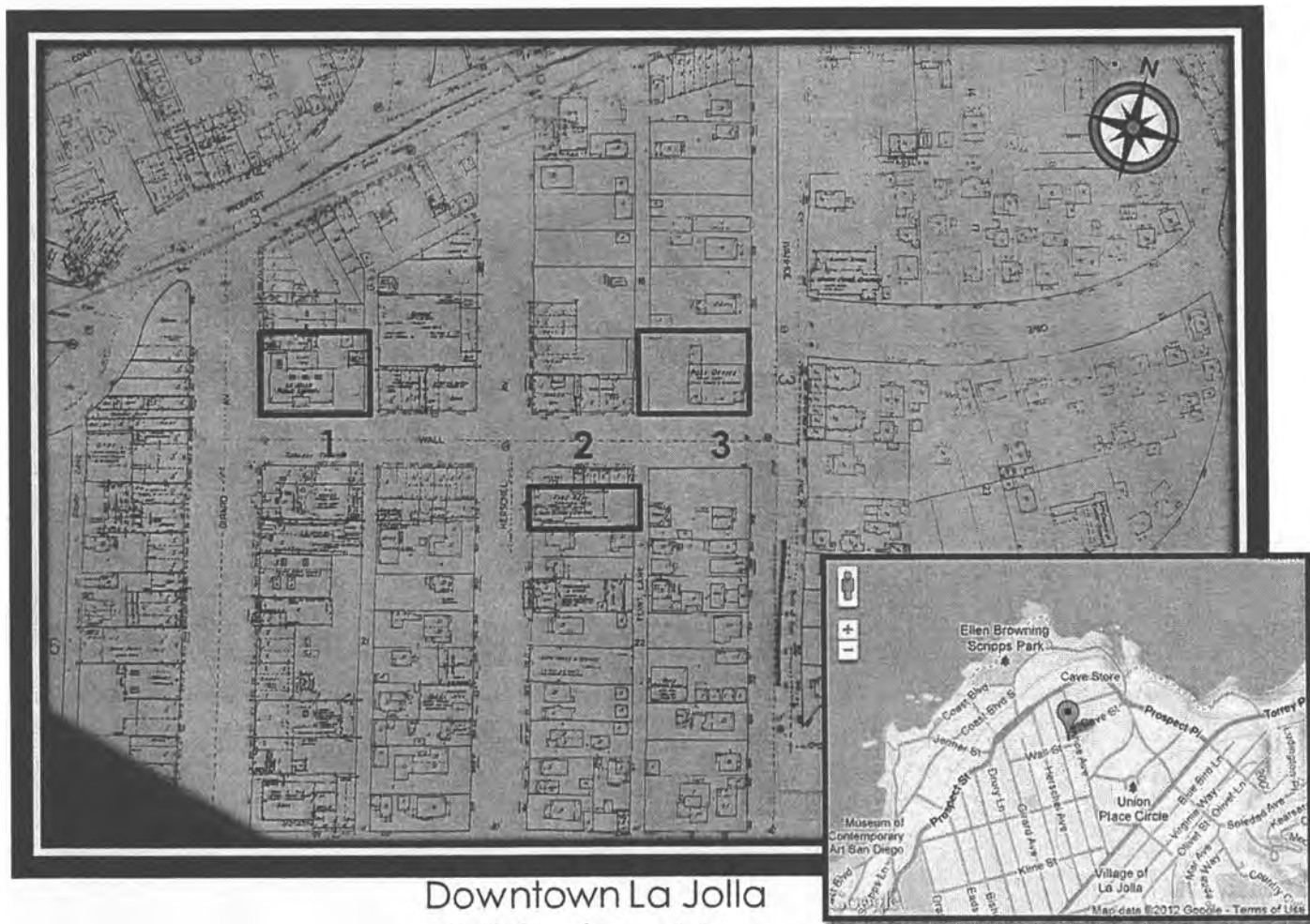
Source: La Jolla Historical Society Archives, Downtown La Jolla Files.

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Downtown La Jolla
1940 Sanborn Map

Figure 13. Location Map, La Jolla Post Office.
1. Library 2. Fire Department 3. Post Office.

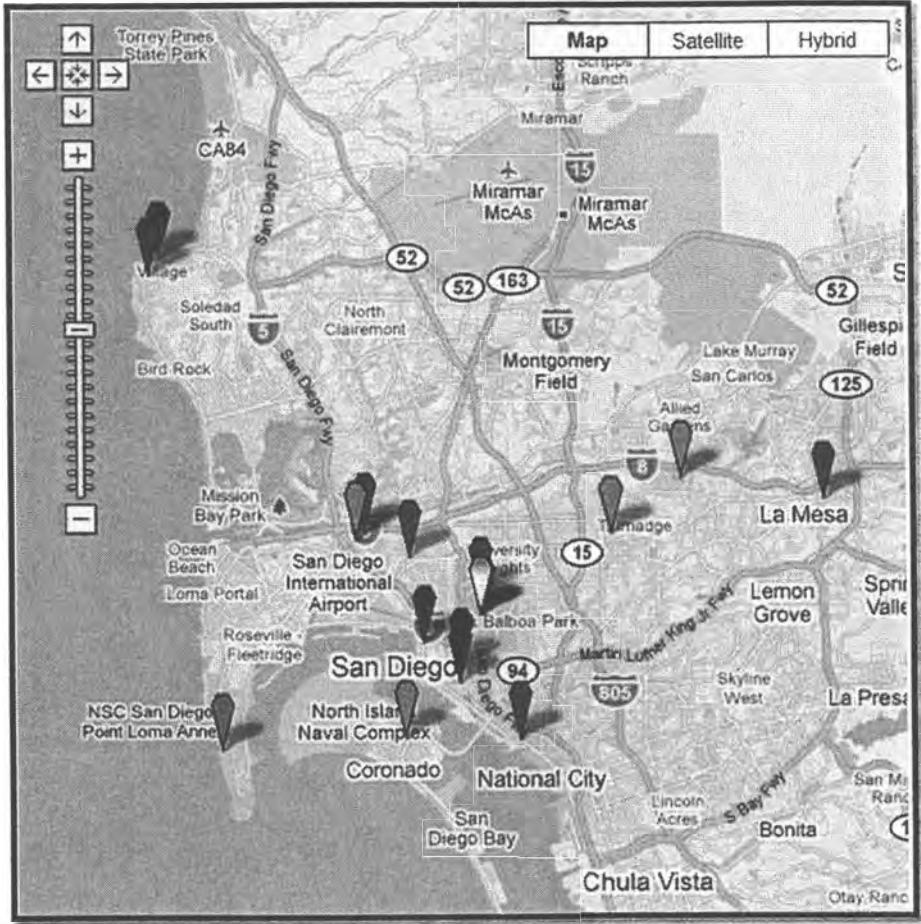
Source: Sanborn Map: La Jolla Historical Society Archives; Location Map: Google Earth.

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- LJ Post Office
- SD Post Office

- LJ Fire Station
- SD Fire Station #4

- Presidio Park
- Calvary Cemetery
- SD Zoo
- Balboa Park
- 28th St. Park, Harbor Drive

- SD Historical Society
- SD Natural History Museum
- SD Adobe Chapel

- SD Country Administration Building

- Herbert Hoover HS
- SDSU, Talmage
- Coronado HS
- La Mesa Adult Enrichment Center

- SD Sewage Disposal Plant, Pt. Loma

Figure 14. New Deal Projects in San Diego, 1933-1939.

Source: Website: The Living New Deal, UC Berkeley. Gray Brechin. <http://livingnewdeal.berkeley.edu/>.

United States Department of the Interior
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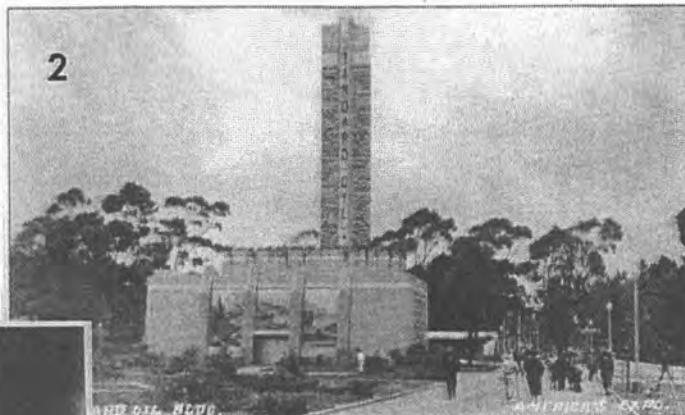
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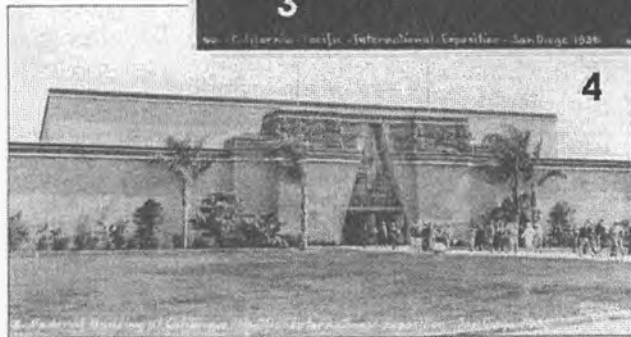


2



3

1935 Exposition
Balboa Park



4



5

Figure 15. Architectural Styles in Theme Buildings.

1. Ford Building (Streamlined Modern)
2. Tower of the Sun (Mayan & Aztec)
3. Palace of Travel, Transportation & Water (Art Deco)
4. Federal Building (Mayan)
5. Spanish Village (Spanish Colonial Revival).

Source: David Marshall, *San Diego's Balboa Park*, Arcadia Publishing, 2007.

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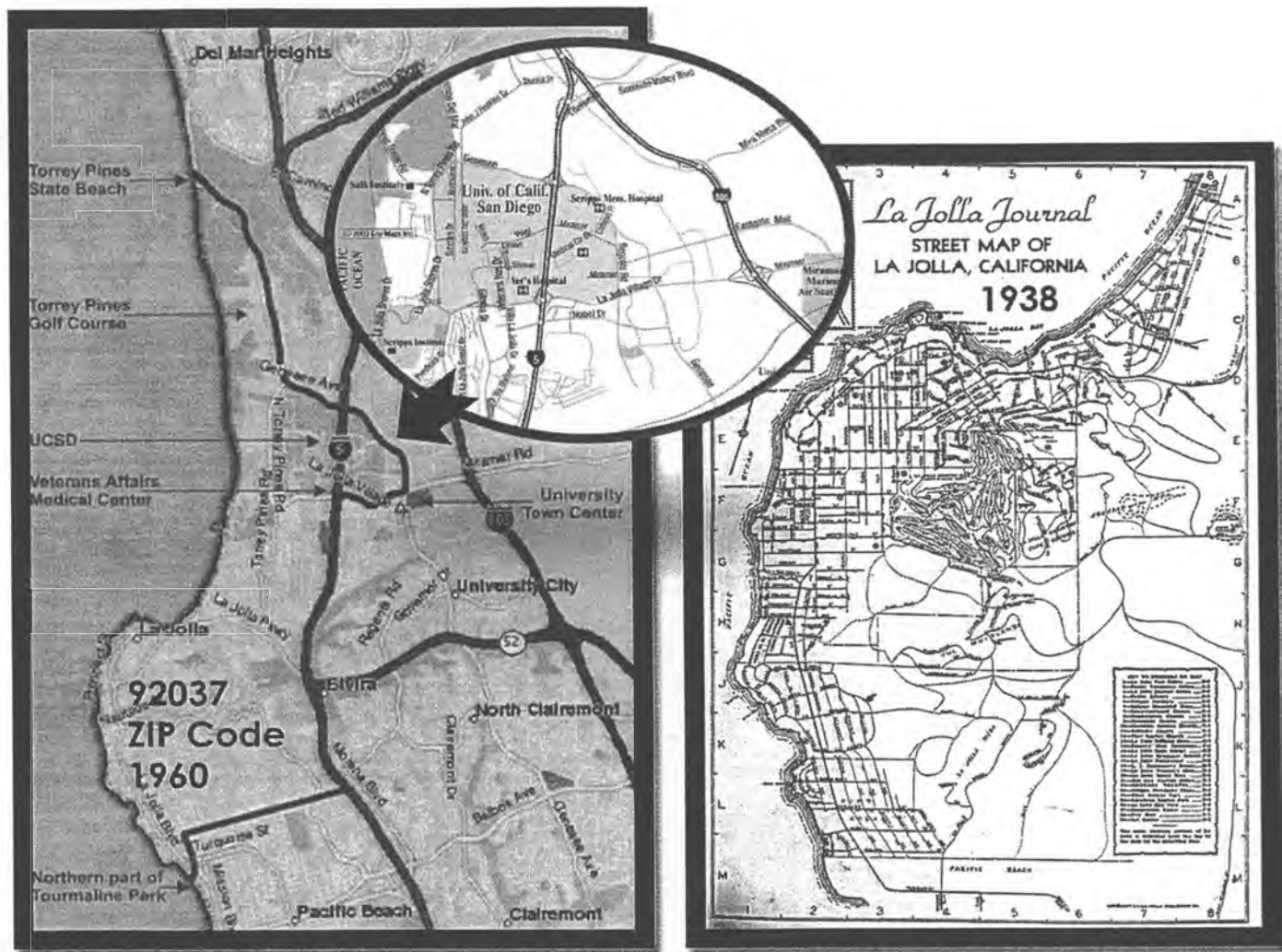


Figure 16. La Jolla Postal boundaries in 1938 (right) and 1960 (left). Note incorporation of UCSD & science mesa into community.

Source: Internet: Proposed boundaries of Independent La Jolla & UCSD Location Map; La Jolla Journal, 1938, La Jolla Historical Society Archives.

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Figure 17. William Lumpkins, 1908-2000.

Source: Internet: Google Images, William Lumpkins.

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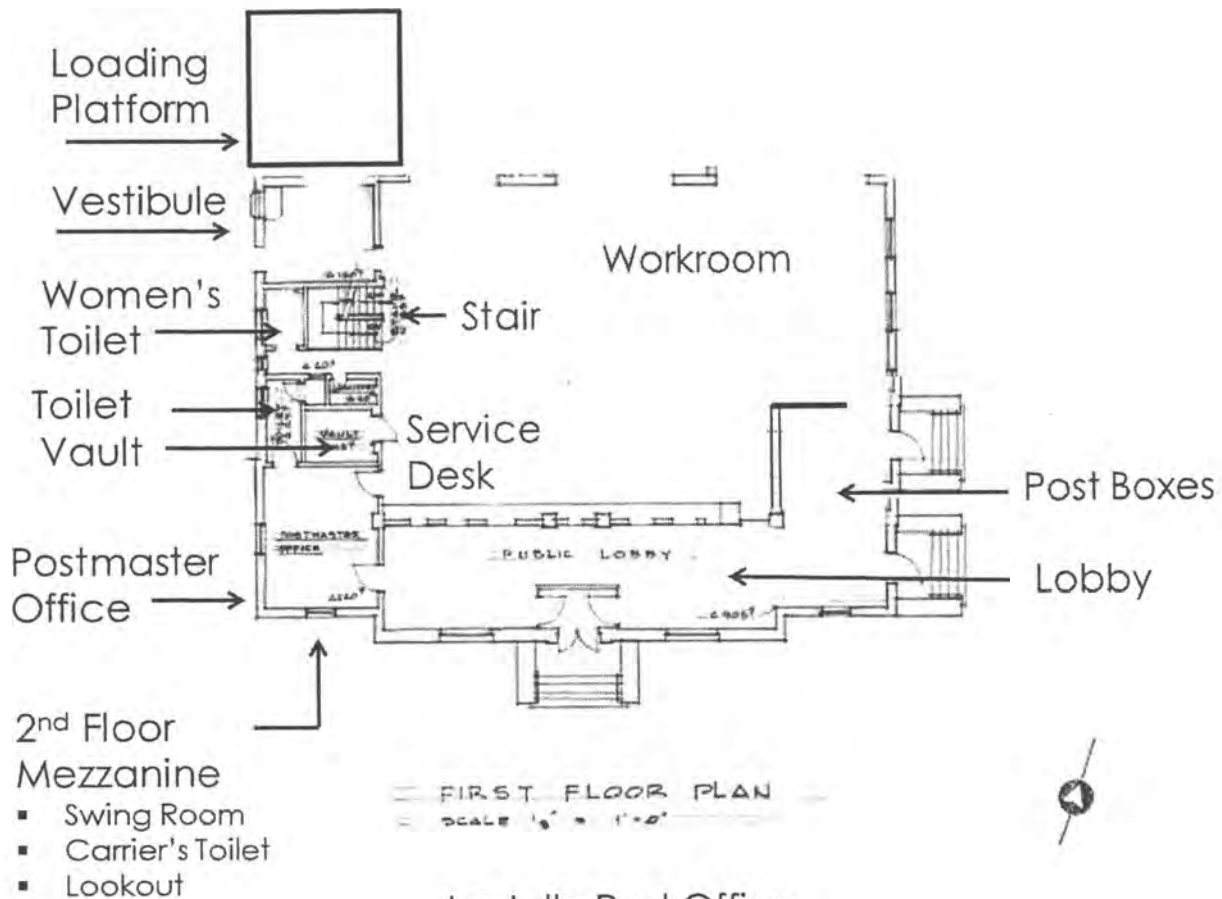


Figure 18. 1935 Floor Plan Reconstructed from 1960 First Floor Plan. Original blueprints illegible when printed.

Source: Diane Kane.

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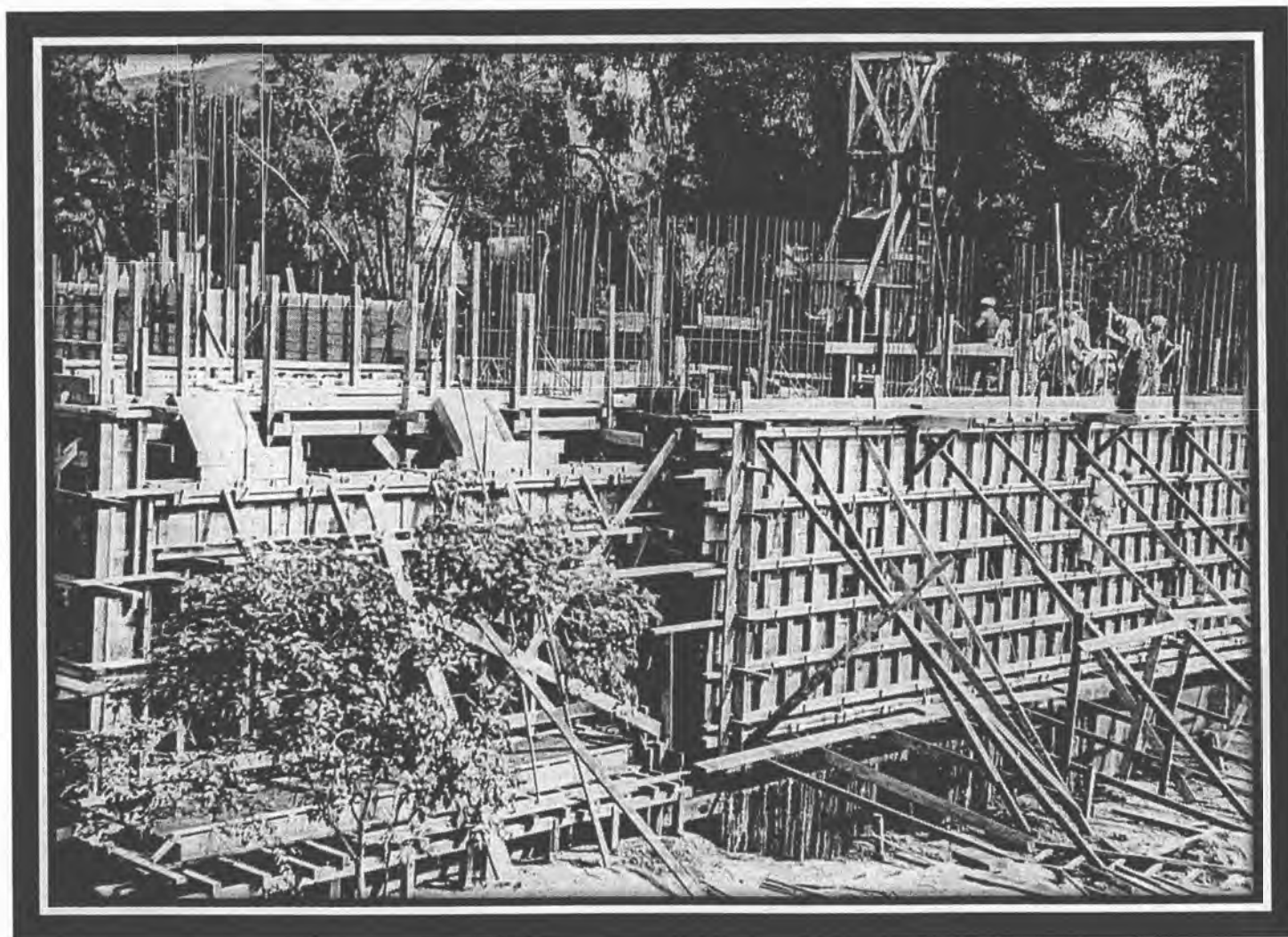


Figure 19. La Jolla Post Office under construction, 1935.
Note wooden formwork for concrete & steel reinforcing rods.

Source: La Jolla Historical Society Archives, Post Office files.

United States Department of the Interior
National Park Service

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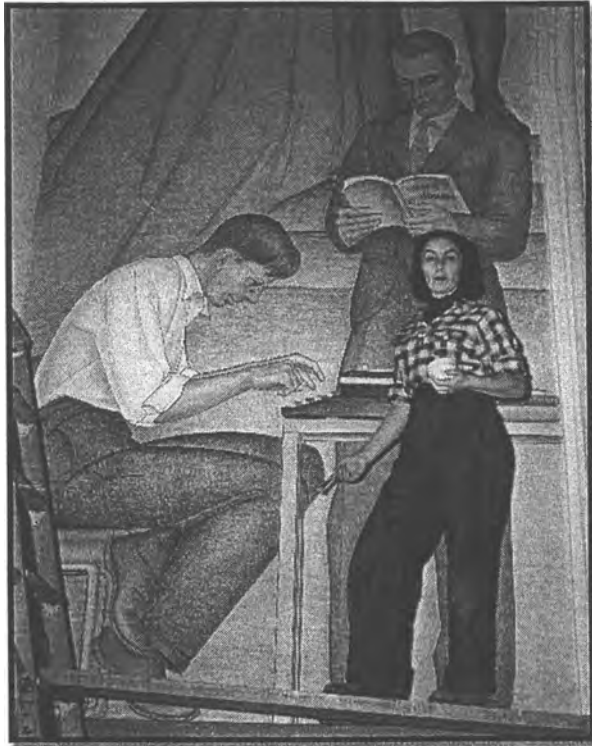


Figure 20. Belle Baranceanu, 1902-1988.

Source: Internet: Google Images, Belle Baranceanu.

United States Department of the Interior
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Early La Jolla Post Offices & Locations 1896-1935

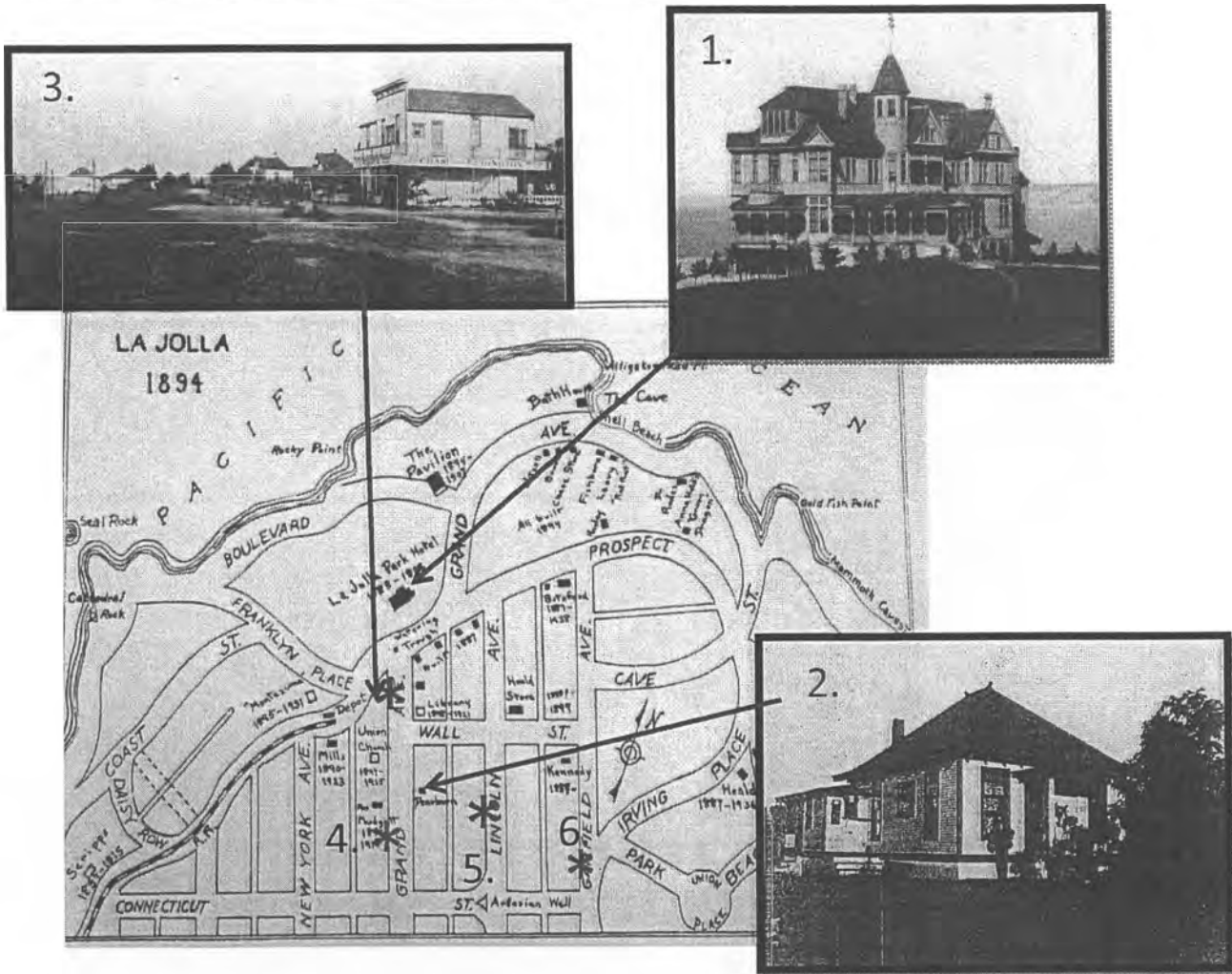


Figure 21. Early La Jolla Post Offices, 1894-1935.

- 1. La Jolla Park Hotel, 1894-96
- 2. Dearborn House, 1896-98
- 3. Chase & Luddington Store, 1899-1914
- 4. 7824 Girard, 1914-1931
- 5. 7907-09 Herschel, 1931-1934
- 6. 1040 Wall Street, 1935.

Source: Map & photos: La Jolla Historical Society Archives, Post Office files; Image Format: Diane Kane.

United States Department of the Interior
National Park Service

National Register of Historic Places
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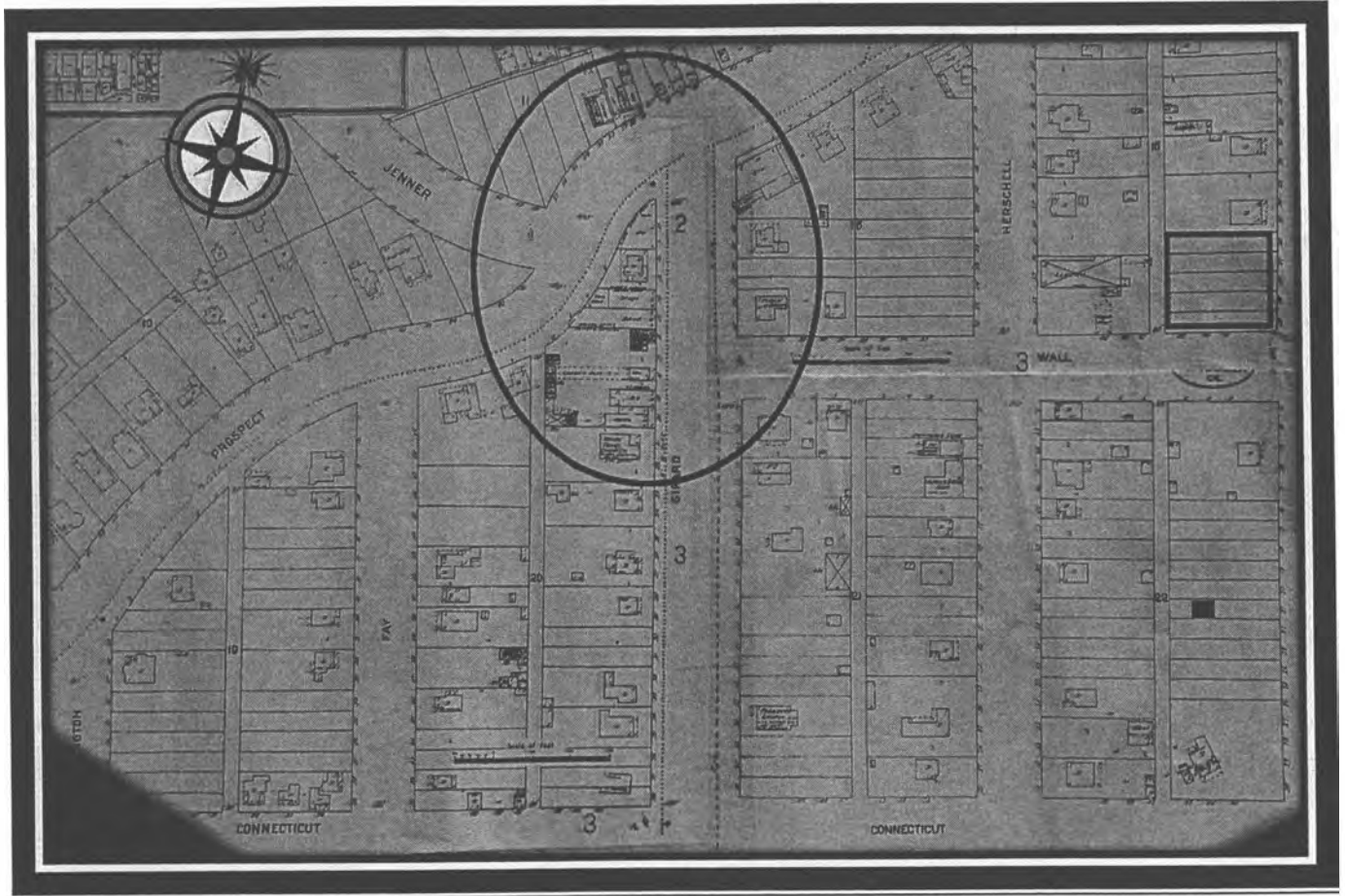


Figure 22. Downtown La Jolla, 1909.
Commercial Core at left. Future post office site at right.

Source: Sanborn Map, 1909; La Jolla Historical Society Archives.

United States Department of the Interior
National Park Service

National Register of Historic Places
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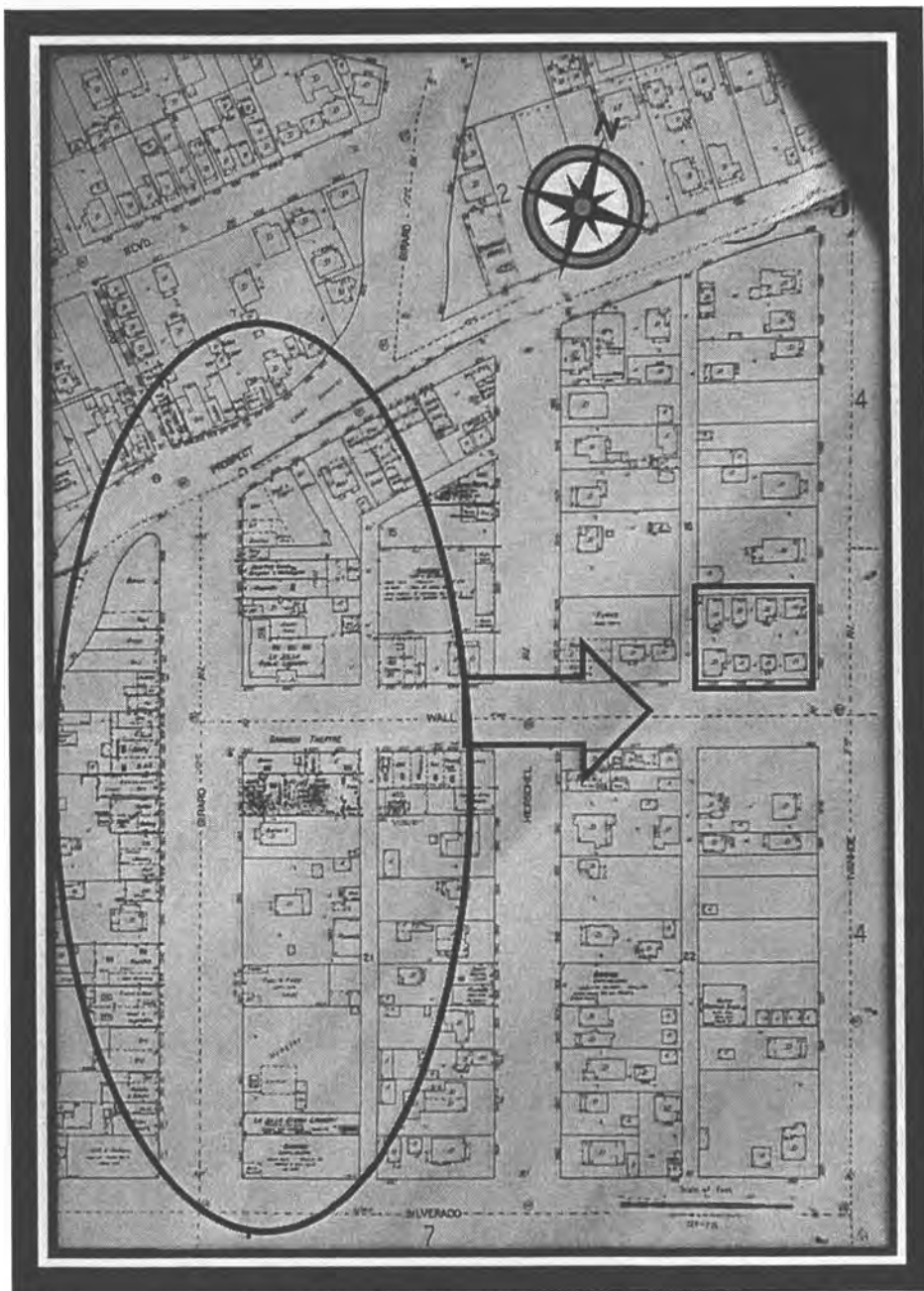


Figure 23. Downtown La Jolla, 1926.
Commercial center at left. Future Post Office site outlined at right.

Source: Sanborn Map, 1926, La Jolla Historical Society Archives.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: La Jolla Post Office

MULTIPLE NAME: US Post Office in California 1900-1941 TR

STATE & COUNTY: CALIFORNIA, San Diego

DATE RECEIVED: 11/16/12 DATE OF PENDING LIST: 12/14/12
DATE OF 16TH DAY: 12/31/12 DATE OF 45TH DAY: 1/02/13
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 12001109

REASONS FOR REVIEW:

APPEAL: ~~N~~ DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 1.2.13 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in
The National Register
of
Historic Places

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.

Real Estate and Assets
FACILITIES HEADQUARTERS

12001109



February 21, 2013

National Register of Historic Places
National Park Service
Attn: Keeper
1201 Eye St NW, 8th Floor
Washington, DC 20005-0001

Re: La Jolla Post Office, San Diego County, California

Dear Keeper of the National Register of Historic Places:

It has been brought to my attention that the address of the La Jolla Post Office in La Jolla, San Diego County, CA 92037 identified on the National Register of Historic Places Registration Form was incorrectly noted as 1040 Wall Street. The correct address for this Post Office is 1140 Wall Street, La Jolla, San Diego County, CA 92037. Please make the necessary correction to the information in the National Register.

Thank you.

Sincerely,



Dallan C. Wordekemper, OCIM

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name La Jolla Post Office
other names/site number US Post Office, La Jolla, California; La Jolla Main Post Office

2. Location

street & number 1040 Wall Street not for publication
city or town Community of La Jolla, City of San Diego vicinity
state California code CA county San Diego code 073 zip code 92037

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local

[Signature]
Signature of certifying official/Title

10/30/12
Date

US Postal Service
State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

[Signature]
Milford Wayne Donaldson FAIA

17 AUG 2012
Date

State Historic Preservation Officer
Title

California State Office of Historic Preservation
State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:)

Signature of the Keeper

Date of Action

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section _____ Page _____

=====

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 12001109

Date Listed: 01/02/2013

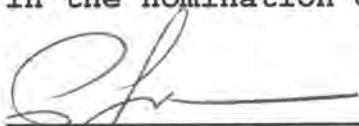
La Jolla Post Office
Property Name

San Diego
County

CA
State

N/A
Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.



Signature of the Keeper

2/27/13

Date of Action

Amended Items in Nomination:

Location:
The Street Address of the property is revised to read: 1140 Wall Street, La Jolla, San Diego, California.
[The corrected information was provided by the USPS federal preservation officer.]

DISTRIBUTION:
National Register property file
Nominating Authority (without nomination attachment)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: ADDITIONAL DOCUMENTATION

PROPERTY NAME: La Jolla Post Office

MULTIPLE NAME: US Post Office in California 1900-1941 TR

STATE & COUNTY: CALIFORNIA, San Diego

DATE RECEIVED: 11/16/12 DATE OF PENDING LIST:
DATE OF 16TH DAY: DATE OF 45TH DAY: 1/02/13
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 12001109

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 4.5.13 DATE

ABSTRACT/SUMMARY COMMENTS:

RECOM./CRITERIA



REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



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CA-SAN DIEGO - LA JOLLA POST OFFICE, LA JOLLA_0001

UNITED STATES POST OFFICE
LA JOLLA CALIF 92037

1140

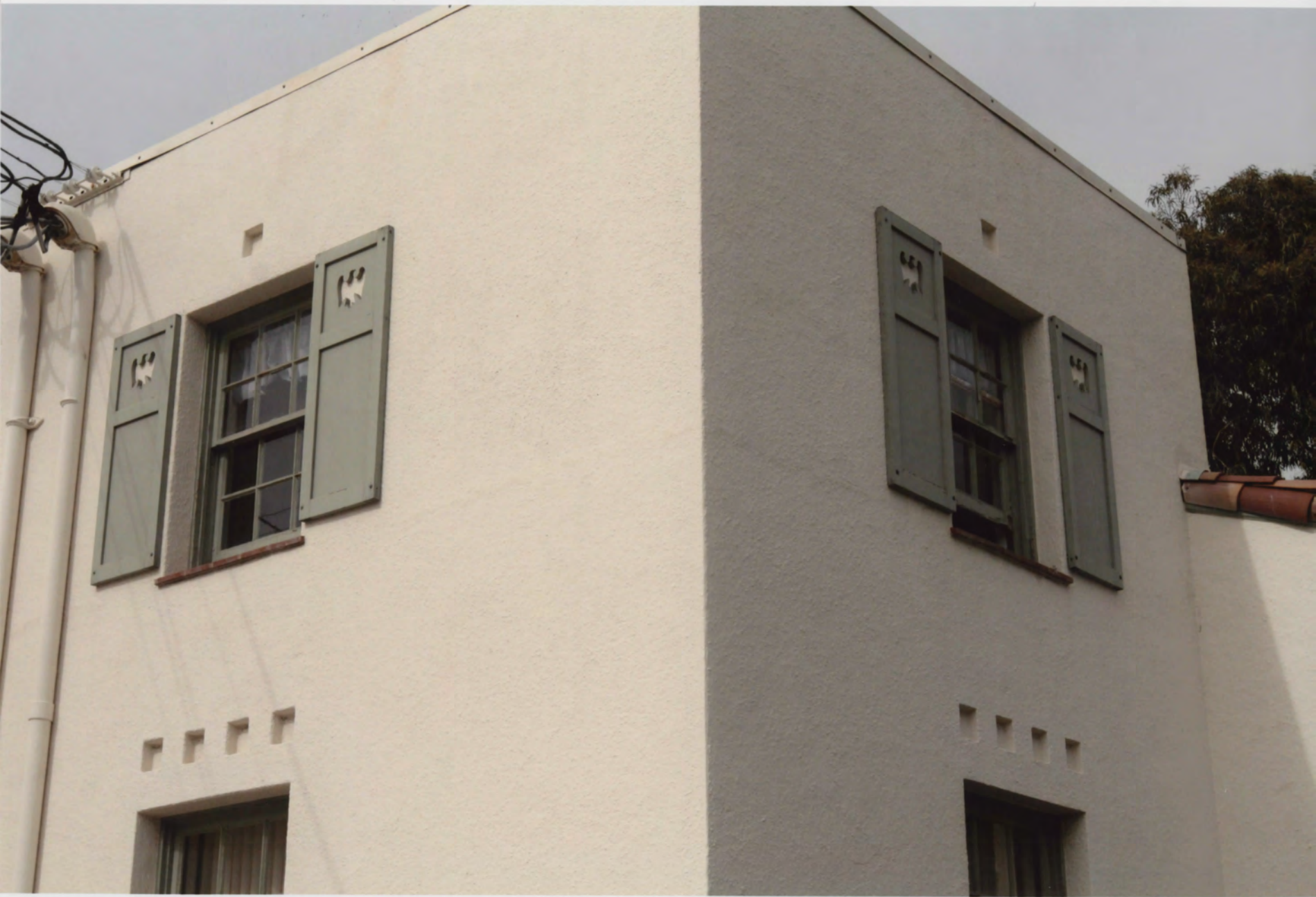


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30F 13 CA-SAN DIEGO - LA JOLLA POST OFFICE, LA JOLLA - 0003



40F13 CA-SAN DIEGO - LA JOLLA POST OFFICE, LA JOLLA 0004



5 OF 13 CA - SAN DIEGO - LA JOLLA POST OFFICE, LA JOLLA - 0005



6 OF 13 CA_SANDIEGO - LA JOLLA POST OFFICE, LA JOLLA 0006



7 OF 13 CA, SAN DIEGO - LA JOLLA POST OFFICE, LA JOLLA - 0007



8 OF 13 CA - SAN DIEGO - LA JOLLA POST OFFICE, LA JOLLA - 0008



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10 OF 13 CA_SAN DIEGO - LA JOLLA POST OFFICE, LA JOLLA - 0010



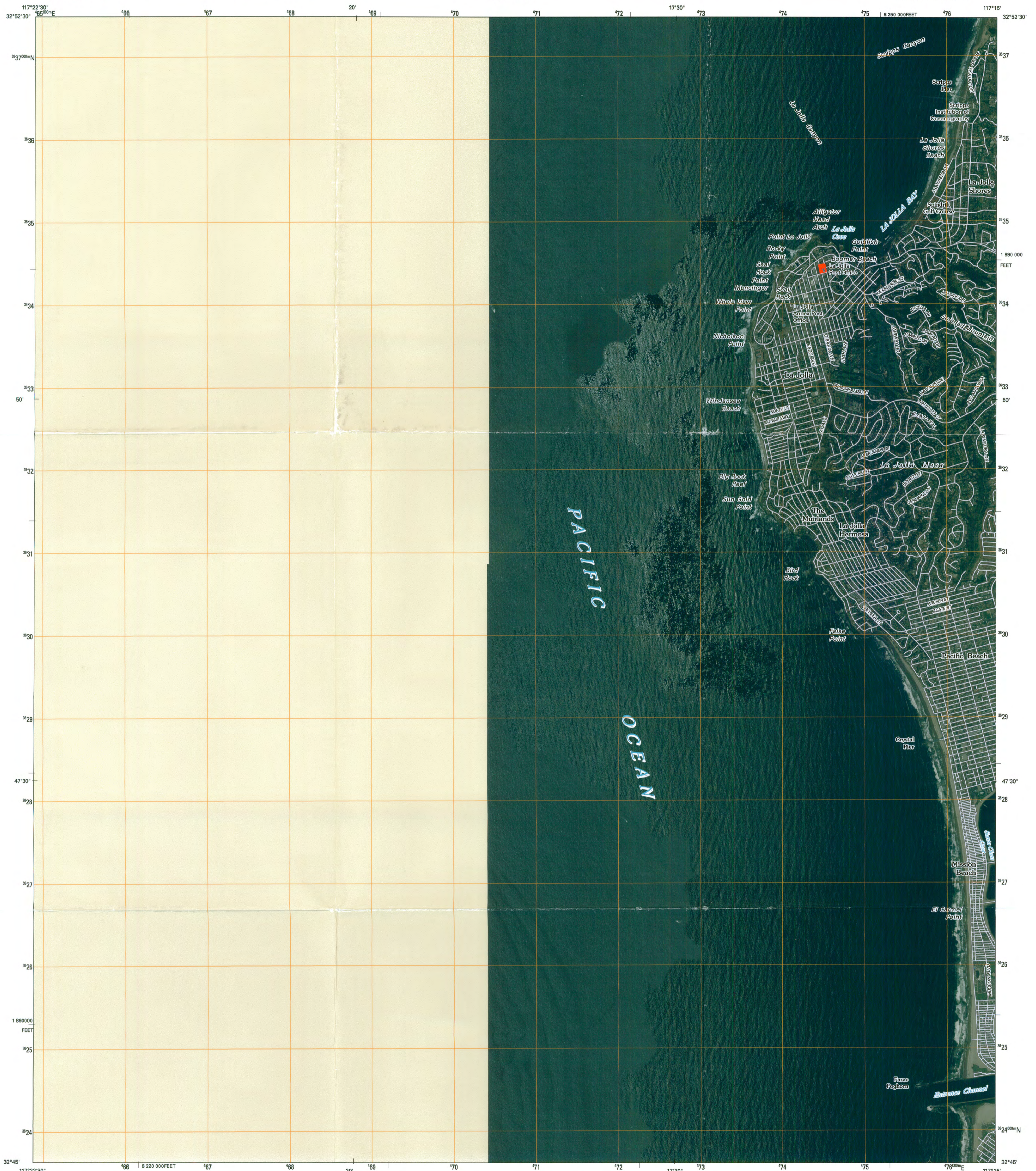
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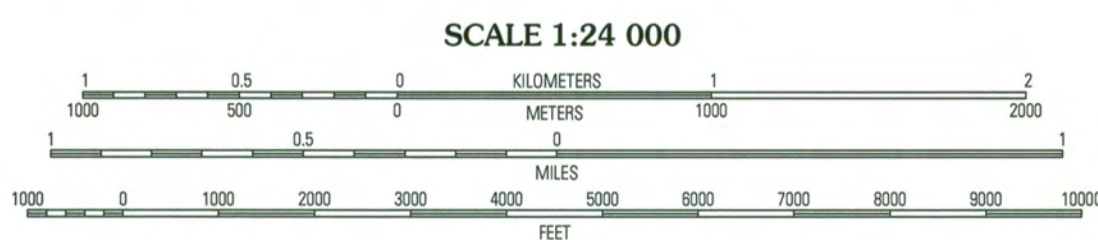
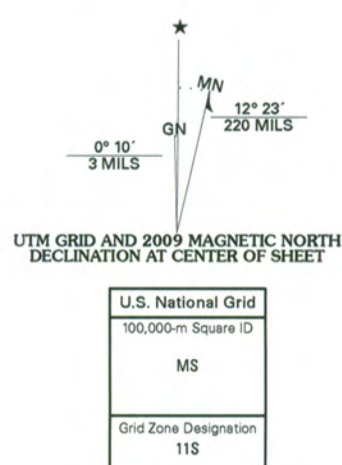


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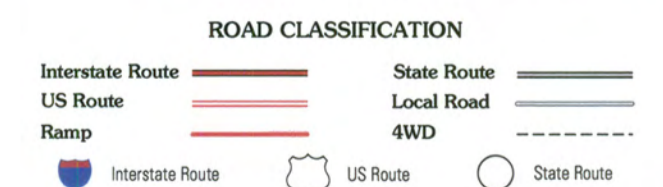


Produced by the United States Geological Survey
North American Datum of 1983 (NAD83)
World Geodetic System of 1984 (WGS84). Projection and
1 000-meter grid; Universal Transverse Mercator, Zone 11S
10 000-foot ticks; California Coordinate System of 1983
(zone 6)

Imagery.....NAIP, June 2005
Roads.....National Transportation Dataset, 2004
Names.....GNIS, 2008



This map was produced to conform with version 0.0.25 of the
draft USGS Standards for 7.5-Minute Quadrangle Maps.
A metadata file associated with this product is also draft version 0.0.25



LA JOLLA OE W, CA
2009

Real Estate and Assets
FACILITIES HEADQUARTERS



November 7, 2012

National Register of Historic Places
National Park Service
Attn: Keeper
1201 Eye St NW, 8th Floor
Washington, DC 20005-0001

Re: La Jolla Post Office, San Diego County, California

Dear Keeper of the National Register of Historic Places;

Enclosed are the official papers of the Certifying Official for the United States Postal Service (Postal Service). The Postal Service has no objections to this nomination. In addition, we would recommend this building be considered to be listed on the local register.

Please call me at 202-268-5039 if you have any questions in this matter. Thank you.

Sincerely,

A handwritten signature in black ink, appearing to read "Dallan C. Wordekemper".

Dallan C. Wordekemper, CCIM
Federal Preservation Officer

Enclosures

cc: USPS – Legal