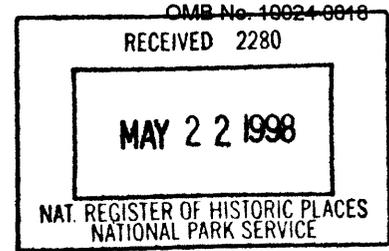


United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form



700

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. 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 entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Fleming, Guy and Margaret House

other names/site number Torrey Pines Reserve Ranger Residence

2. Location

street & number 12279 Torrey Pines Park Road N/A not for publication

city or town San Diego N/A 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 of 1986, 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 nationally statewide locally. (See continuation sheet for additional comments.)

[Handwritten Signature]

May 15, 1998

Signature and title of certifying official/Title

Date

California Office of Historic Preservation
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/title

Date

State or Federal agency and bureau

4. Certification

I hereby certify that the property is:

- entered in the National Register.
 See continuation sheet.
- determined eligible for the National Register.
 See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain:)

[Handwritten Signature: Edson H. Beall]

Signature of the Keeper

Date of Action

6-15-98

5. Classification

Ownership of Property (Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Number of Resources within Property

Contributing	Noncontributing
<u>2</u>	<input type="checkbox"/> buildings
<input type="checkbox"/>	<input type="checkbox"/> sites
<input type="checkbox"/>	<input type="checkbox"/> structures
<input type="checkbox"/>	<input type="checkbox"/> objects
<u>2</u>	<input type="checkbox"/> Total

Category of Property (Check one box)

- building(s)
- district
- structure
- object

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

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat: Domestic
Government
Other

Sub: Single-dwelling/residence
Park Facility
Artist's Studio

Current Functions (Enter Categories from instructions)

Cat: Domestic

Sub: Single-dwelling/residence

7. Description

Architectural Classification (Enter categories from instructions)

Cat: Late 19th and 20th Century Revivals
 Sub: Pueblo Revival

Materials:

Foundation: Concrete
 Roof: Asphalt
 Walls: Stucco
 Other _____

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

❖ See attached Continuation Sheets

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 of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

♦ See attached Continuation Sheets

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used on one or more continuation sheets.)

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
- # _____

Areas of Significance

Architecture

Art

Conservation

Period of Significance

1927-1948

Significant Dates

1927

Completion of Guy L. and Margaret E. Fleming House

Significant Persons

Fleming, Guy L. and Margaret E.

Architect

N/A

Builders

Fleming, John Angel James and Fleming, Guy L.

Cultural Affiliation

N/A

Primary location of additional data:

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

Name of repository:

California Department of Parks and Recreation
San Diego Coast District
9609 Waples Street, Suite 200
San Diego, CA 92121

10. Geographical Data

Acreeage of Property Less than 1 acre

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>11</u>	<u>476160</u>	<u>3642480</u>
	Zone	Easting	Northing
2	<u> </u>	<u> </u>	<u> </u>
	Zone	Easting	Northing

3	<u> </u>	<u> </u>	<u> </u>
	Zone	Easting	Northing
4	<u> </u>	<u> </u>	<u> </u>
	Zone	Easting	Northing

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

❖ See Attached Continuation Sheets.

11. Form Prepared By

name/title Alexander D. Bevil/Historical Consultant

organization For California State DPR/San Diego Coast District date January 5, 1998

street and number 4752 Mt. Longs Drive telephone (619) 569-1486

city or town San Diego state CA zip code 92117

Additional Documentation

(Submit the following items with the completed form.)

Continuation Sheets

❖ See attached Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A sketch map showing the boundaries of the property, footprints and locations of all counted resources, and an indication of important landscape resources. Please make sure to provide a scale and north arrow.

Photographs

Two sets of black and white photographs representative of the property.

❖ See attached Continuation Sheets

Additional items (Check with the SHPO or FPO for any additional items.)

Two copies of the completed National Register form.

One to five color slides picturing the major elevation(s) and significant features of the property.

Names and complete mailing addresses of all fee simple owners of the property.

❖ See attached Continuation Sheets

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 1

Guy L. and Margaret Fleming House
San Diego County, CA

NARRATIVE DESCRIPTION

Currently occupied by the Torrey Pines State Reserve's resident ranger, the Guy L. and Margaret Fleming House is an example of an owner-built house reflecting vernacular Pueblo Revival style influences. The two-story, wood-frame house is situated north of the 320-foot crest of Torrey Pines Park Road. Access to the house is by a gravel-covered service road. Because the road runs along a high ridge between Torrey Pines Park Road and the house, it is obscured from view along the main road. Approaching the house from the service road, the first structure to come into view is the house's detached, two-car garage. Located at the end of the service road, the single-story garage also reflects the same vernacular, hand-built Pueblo Revival imagery as the main house. Rectangular in shape, single-story, wood-frame garage sits on a concrete slab. From a distance, its rough, sand-colored stucco wall cladding and undulating parapet coping suggest adobe wall construction. Adding to the Pueblo Revival imagery are seven rafter ends projecting through and below the south wall's raised parapet. Shaped to resemble projecting log *vigas*, they support the garage's flat, composition asphalt roof. Twin, sliding garage doors provide access to the building's interior. Composed of large plywood sheets, the doors are suspended from galvanized tracks hanging across the upper threshold. A broad fascia plate, extending across the upper door threshold, hides the hardware from view. Because of problems with the hanging hardware, the right door is currently off the track and resting along the garage's eastern exterior wall. Adding to the interior's limited electrical lighting are multi-light, wood-frame windows. Situated on the east, west, and north walls, they provide ample ambient interior lighting. A plain, wood plank door near the northeast corner of the garage serves as an auxiliary service entrance.

Approximately 100 feet east of the garage is the main house. Lower than the road, it sits on a ledge cut out from the hillside. Originally excavated in 1915, material from the site was used to pave Torrey Pines Park Road.¹ Set down from the access road on an excavated ledge, the site overlooks the broad estuary forming the mouth of Soledad Valley, as well as the Del Mar Headlands and Pacific Ocean. Situated amid native chaparral and rare Torrey Pines, the house's vernacular Pueblo Revival style emulates that of the nearby Torrey Pines Lodge building to the south. Rectangular in shape, the house consists of a two-story main block arranged along an east-west axis. Adjacent to the main block's south and east walls are projecting single-story wings. The south wing is divided into a bedroom, bathroom, laundry, and kitchen areas. Fenestration consists of multi-light and twin casement wood-frame windows along the south wall and west walls. Screened wood and glass panel doors provide access to the south wing at the kitchen and laundry rooms. Because of its aluminum, glass, and composite construction, the wing's middle door is not to be considered as part of the house's historic fabric.

The projecting east wing of the lower floor forms part of the house's kitchen and the entire living room. Exposed, corbel bracket-supported ceiling beams add an interesting rustic feeling to the living room's interior. To the west of the living room are additional bedroom and storage spaces. A pair of large, tripartite windows on the living room's east façade, and a single tripartite window on the northeast corner, provides impressive views of the Reserve's spectacular natural beauty. Other fenestration along the north

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National Register of Historic Places Continuation Sheet

Section number 7 Page 2

Guy L. and Margaret Fleming House
San Diego County, CA

Narrative Description (Continued)

and west façades include single-light casement as well as multi-light wood-framed windows. Access into the living room is by means of a solid wood plank door. The house's formal entry, the door features a small, viewing window. Leading away from the door is a line of red concrete footsteps. Splitting off from the main entry, they travel northeast along the living room's east façade to the south patio area, and westward along the north façade to a brick stairway leading up to the garage landing.

At the top of the landing, a close-railed walkway leads to the upper story's west façade. The walkway then turns northward onto an open-rail balcony. This in turn furnishes access to twin multi-light French doors. Because there are no interior stairs, the walkway, balcony, and French doors are the second-story's only means of direct entry and exit. Auxiliary French doors on the second story's south and east facades afford access to the east and south wing's rooftop deck areas. However, there are no other means of reaching the second story. The use of single and dual French windows continues along the second-story's south, east, and north facades. In order to provide privacy, a small, 4-light window faces the west walkway.

Following the concrete footsteps around the rear of the house is an open patio area. Currently used as a dog run by the resident ranger, the patio consists of a flat level area between the house's south façade and the base of the ridge below the upper service road. Separating the patio from the ridge base is a sandstone cobble and rubble retaining wall. At the wall's southeastern end is an L-shaped adobe block and fired brick fireplace. Contemporaneous with the Fleming House, the fireplace is in a state of deterioration. Tree roots have split and cracked its adobe and brick walls in several locations.

Architecturally, the Fleming House, like its detached garage, is a vernacular interpretation of the Pueblo Revival style. Drawing its influence from the nearby Torrey Pines Lodge, it suggests architectural elements reminiscent of Southwestern Native American pueblo and Spanish Colonial adobes. Among the house's Pueblo Revival style characteristics are its multi-level flat roofs hidden behind rounded raised parapets; projecting wooden roof beams (*vigas*) extending through the upper walls; low, stucco-clad chimneys; and rough, tawny-colored stucco exterior surfaces resembling adobe-built wall construction.²

Structurally, the Fleming House has experienced a number of problems since its construction. These range from leaking roofs, to swarms of bees that build their nests in the wall and ceiling voids. Despite these, and previous demolition threats, in 1980 the California Department of Parks and Recreation, with considerable help from funds raised by the volunteer Torrey Pines Association, have managed to maintain the building for the past 40 years.³

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 3

Guy L. and Margaret Fleming House
San Diego County, CA

Narrative Description (Continued)

Endnotes

- ¹ John Fleming, interview with author, 19 November 1997.
- ² Virginia and Lee McAlester, A Field Guide to American Houses (New York: A. Knopf, Inc., 1984), 435.
- ³ Peter Rowe, "The Lone House on Torrey Pines May Soon Be Gone," San Diego Union-Tribune, 5 April 1992, D1; and Carl L. Hubbs, Thomas W. Whitaker and Freda M. H. Reid, Torrey Pines State Reserve: A Scientific Reserve of the Department of Parks and Recreation, State of California (La Jolla: Torrey Pines Association, 3rd Edition, 1991), 20.

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National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 1

Guy L. and Margaret Fleming House
San Diego County, CA

STATEMENT OF SIGNIFICANCE

The Guy L. and Margaret E. Fleming House is closely associated with the development of Torrey Pines Preserve into Torrey Pines State Reserve. As the preserve's Park Administration Office (1927-1932), and later as the first official headquarters building of the California State Park's Southern California District (1933-1948), it is closely associated with the development of local municipal and state park systems. As such, the Fleming House was critical in the preservation, management, maintenance, and study of a historic natural preserve. In its upstairs office, downstairs living room, or out by the patio barbecue, the house's residents would entertain visiting botanists and naturalists from around the world. Many had come to seek information on the rare Torrey Pines and request seeds for growing them in their own countries. The house's first residents were significant figures in state and local history. Naturalist and park custodian Guy L. Fleming is considered the "Father of Torrey Pines Reserve." His wife, Margaret E. Fleming, a noted conservationist in her own right, was a well-known landscape artist, whose work was inspired by the Reserve's surrounding beauty. Hand-built by Guy L. Fleming and his carpenter father John A. J. Fleming, the house embodies the distinct characteristics of a type, period, and method of construction. Its simple wood-frame construction is typical of most carpenter-built homes in San Diego during the mid-1920s. However, its multi-level cubic shape, tawny pastel-colored stucco exterior walls, protruding *vigas*, and rounded parapets, convey the distinctive characteristics of a particular type and period of American architecture—the Pueblo Revival. While synonymous with the traditional regional architecture of Arizona and New Mexico, some of the best examples of Pueblo Revival style homes and buildings were built in California in the years prior to World War II. However, few, even vernacular examples like the Fleming House, have survived up to the present time. Once threatened with demolition, the renovated house is presently used as a residence for a park ranger. In this capacity, the Fleming house continues 71 years of service as a protective presence in the reserve.

HISTORICAL BACKGROUND

Development of Torrey Pines Park

On August 10, 1899, the Common Council of the City of San Diego passed an ordinance setting aside 369 acres of city-owned land as a public park. Located in the extreme northwest corner of the city limits, the land contained "certain rare and valuable trees of the variety known as *Pinus torreyana*." A relic of the ice age, the stands of Torrey Pine are among the rarest pines in the world. Twisted and clinging to the sandstone cliffs in their native, wind-swept habitat, the pines are indigenous to only two small areas in California. One is on the twin headlands overlooking Los Peñasquitos Creek Marsh in Torrey Pines State Reserve and the Reserve's Extension south of the city of Del Mar. The other is on the eastern shores of Santa Rosa Island, one of the Santa Barbara Channel Islands.

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Continuation SheetSection number 8 Page 2Guy L. and Margaret Fleming House
San Diego County, CA

Native tribes had utilized the pine's oily kernels as a food source since prehistoric times. However, Spanish exploring the California coast were the first Europeans to record the tree's existence. The tree-covered headland, *La Punta de los Arboles* (the Point of the Trees) became a familiar navigation point for mariners sailing along the coast. In 1889, the Coast Pilot referred to the point as "Pine Hill . . . a hillock of 346 feet elevation sparsely covered with pines." Because it was the "only pine covered hillock for miles along the coastline," Pine Hill was "an important landmark to vessels that are running close along shore in foggy weather".¹

Known locally as Soledad Pines, the trees were identified as a distinct botanical species in 1850 by Dr. C. C. Parry. A botanist for the U. S./Mexico Boundary Survey, Dr. Parry named the pine species *torreyana* in honor of his Columbia University botany professor, Dr. John Torrey. Dr. Parry recognized the pines as botanical relics that were once prolific along the Southern California coastline. Changes in climate and rainfall reduced their habitat to Pine Hill. In 1888, Professor T. S. Brandegee, a local San Diego botanist, discovered a stand of Torrey Pines growing on Santa Rosa Island about 30 miles southwest of Santa Barbara.²

Three years earlier, Dr. Parry had paid a return visit to San Diego. Speaking before the members of the San Diego Society of Natural History, he presented an historical account of his discovery of *Pinus torreyana*. He concluded his talk with a plea asking the Society's members to initiate the trees' preservation "to the cause of scientific instruction and recreation." On June 5, 1885, the Society appointed a committee to investigate methods to preserve the trees. The following August, the committee reported that the City Trustees and the County Board of Supervisors passed ordinances for their preservation.³ Next year, on July 11, 1886, the San Diego County Board of Supervisors posted a number of notices throughout the grove. The Board would pay a reward of \$100 for the identification and conviction of anyone found guilty of "removing, cutting, or otherwise destroying any of the Torrey Pines." Despite the reward, little else was done to enforce the trees' preservation. Between 1887 and 1888, the newly created California State Board of Forestry assigned botanist and forester J. G. Lemmon to study all of California's native pines. Lemmon devoted considerable time while in San Diego to study the Torrey Pine. He concluded that the pines should "be preserved by the State of California through the efforts of proper legislation." Nevertheless, it would be another 70 years before the State followed Lemmon's recommendation.⁴

The greatest threat to the grove came during the 1890s, when the city of San Diego leased its sparsely populated northern limits for sheep and cattle raising. Not only were the animals eating the young Torrey Pine tree shoots, ranchers were cutting and hauling away trees and woody shrubs of all kind for fuel. An added danger to the grove was wildfires that often swept over the area. Miss Belle Angier, a local assistant of Dr. Charles Sprague Sargent of the Arnold Arboretum, Harvard University, was concerned. She appealed to members of the San Diego Society of Natural History to petition the San Diego City Council to preserve the trees. Urged by George Marston, Daniel Cleveland and other influential members of the Society, the Council passed Ordinance No. 648. The ordinance called for the creation of a public park to preserve the

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Continuation SheetSection number 8 Page 3Guy L. and Margaret Fleming House
San Diego County, CANarrative Statement of Significance (Continued)

trees. On August 10, 1899, the Council set aside 369 acres of land in Pueblo Lots 1332, 1333, 1336, and 1337 as a public park to preserve the rare trees.⁵

Unfortunately, the new Torrey Pines Park did not contain the best stands of Torrey Pines. These, set amid some of the more picturesque carved sandstone bluffs and gorges, lay north of the park in Pueblo Lots 1338 and 1339. The city had previously sold these lands to private interests around 1870. Word got out that the land was to be sold and subdivided for commercial purposes. Concerned, George Marston urged fellow businessman E. W. Scripps to convince his sister, Miss Ellen B. Scripps, to acquire these lands. An ardent conservationist and philanthropist, Miss Scripps was keenly interested in preserving the trees and other plants north of the park. Between 1908 and 1912, she bought Pueblo Lots 1338 and portions of Pueblo Lot 1339. It was her wish that the land be held in trust for public education and recreation. It, along with the parkland to the south, would be used as an outdoor museum of native flora, fauna, and natural geology.⁶

Ellen Browning Scripps

With her purchase of the lots adjacent to the park, Ellen B. Scripps became the patroness of the movement to save the Torrey Pines.⁷ Her personal involvement reflects her life-long commitment to philanthropy in San Diego. For over 40 years, Miss Scripps devoted her life and personal fortune to local philanthropic causes. As co-founder, with her brother Edward W. Scripps, of the Scripps-Howard newspaper chain, she had acquired a large personal fortune. Arriving in San Diego in 1890, she immediately set about using her wealth to better her adopted community. Miss Scripps did not believe in charity, though. Instead of handouts, she directed that her fortune be used to "create an environment in which people could become more worthy participants in the life of the community." Among her concerns were the quest for better education, health, citizenship, and recreation. self-improvement "in which people could help themselves." Of her many gifts are the Bishop's School, Women's Club Building, and library in La Jolla. She also gave generous donations to seed the San Diego Zoo, the Scripps Institution of Oceanography, and Scripps Hospital and Research Clinic.⁸

Miss Scripps' acquisition of the land north of Torrey Pines Park was part of her fondness of outdoor recreation. In 1915 she funded the construction of a community recreation center and children's playground across from her home in La Jolla. Other contributions include an athletic field for La Jolla High School, and a protected children's wading pool along the coast. Her appreciation of the natural world materialized itself in her gift of \$125,000 for the new Natural History Museum building in Balboa Park; huge walk-through bird cages at the San Diego Zoo; and the development of the Scripps Institution of Oceanography.⁹

Ellen B. Scripps gave more to her community than any other local philanthropist in San Diego. During her peak period of magnanimity, 1890 to 1931, she mirrored the attitude held by most white-collar, middle-class Americans philanthropists. Sparked by Andrew Carnegie's 1889 essay "Wealth," many wealthy Americans

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National Register of Historic Places Continuation Sheet

Section number 8 Page 4

Guy L. and Margaret Fleming House
San Diego County, CA

Narrative Statement of Significance (Continued)

believed that they had a moral and religious duty to improve the lot of the “worthy poor.” Tantamount to Carnegie’s “Gospel of Wealth” was the avoidance of handouts. Donations were to go toward establishing charitable institutions that were designed to uplift the community’s health, education, or recreation. By the turn of the century, rich Americans regularly bestowed large private gifts for education, health, churches, and other charitable institutions. Foundations like the San Diego Zoo, Natural History Museum, La Jolla’s Women’s Club and library building, were local reflections of early 20th century mainstream American philanthropy. They continue to enhance San Diego as centers of moral and social enlightenment.¹⁰

Torrey Pines Park and Scripps’ Tracts Consolidated into a Nature Preserve

On behalf of the San Diego Society of Natural History and the San Diego Floral Association, in June 1916, naturalists and horticulturists Guy L. Fleming and Ralph Sumner conducted a two-day botanical survey of the Torrey Pines area. They were alarmed by the extent of damage done to the grove. Part of the problem lay in the site’s accessibility. The previous year saw the completion of the new paved coast road between Del Mar and La Jolla. Bisecting both the park and Miss Scripps’ property, the new road invariably increased the amount of park visitors, many of whom were now arriving by automobile. Fleming and Sumner noticed that they too also used the rare Torrey Pines for firewood and gathered pinecones for their edible nuts. Others would cut green cones still on their branches for souvenirs or decoration. A particularly nasty habit was the cutting of young trees around Christmas time. Of even greater concern was the evidence of scattered fires throughout the grove. Fleming and Sumner reported that, if these practices were not stopped, the entire grove would be gone in a few years. In response, Ellen B. Scripps persuaded the City Park Commission to appoint Fleming as custodian of both the city parkland and her private holdings. To facilitate their stewardship, both sections were designated as part of the *Torrey Pines Preserve*, a name coined by Fleming.¹¹

Guy L. Fleming

As much as John Muir is associated with California’s High Sierras, Guy L. Fleming is regarded as the “Father of Torrey Pines State Reserve.” First as custodian of the earlier Torrey Pines Preserve, and later as the first Director of the California State Park’s Southern California District, Fleming was an ardent supporter of San Diego and Southern California’s natural and historical resources. The Fleming House would play an important part in Fleming’s stewardship of the Preserve and in his capacity as District Superintendent.

Fleming was the son of James A. J. Fleming and Georgia Loud Fleming of Ayr, Nebraska. His father, an itinerant carpenter specializing in building schoolhouses, churches, and cabinetmaking, moved the family to Oregon in 1895, where he had traded his homestead for timberland. For the next 11 years, Guy L. Fleming grew up in the midst of his father’s lumbering business. In January 1909, Fleming left his father’s business and moved to San Diego. Here he worked for a while at a utopian agrarian colony near the Mexican border

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National Register of Historic Places Continuation Sheet

Section number 8 Page 5

Guy L. and Margaret Fleming House
San Diego County, CA

Narrative Statement of Significance (Continued)

at San Ysidro. While there, he met retired County agricultural commissioner, George P. Hall. Hall encouraged Fleming to follow a career in horticulture. In February 1911, he found work in the City of San Diego's plant nursery, which was growing and preparing plants for the upcoming Panama-California Exposition in Balboa Park. By the time of the exposition's opening in 1915, Fleming had been promoted to landscape foreman. During the exposition's two-year run, Fleming, dressed in a Mexican *charro* uniform, was its chief guide. After the exposition, he went into private landscaping work managing a ranch in Lakeside, and later at Rancho Santa Fe, and even found time to serve as a County horticultural inspector. During this time, Fleming became a member of the San Diego Floral Society and the Society of Natural History. One of their most active members, he conducted an extensive study of native Southwestern horticulture in his spare time. This is what eventually led him to becoming involved in preserving the Torrey Pines.¹²

In 1916, Ellen B. Scripps, through her agent James C. Harper, engaged Fleming's services to conduct the tree survey and inventory at both her private tract and the adjacent City-owned Torrey Pines Park. Five years later, Scripps hired him as Park Custodian of the newly combined Torrey Pines Preserve. Fleming built a simple cabin in the Scripps tract adjacent to its southern boundary with the city parkland. Situated near the crest of the Torrey Pines Park Road, the cabin lay in a hollowed out quarry site once used to provide paving material for the nearby road. At the cabin, Fleming continued to learn about the Preserve's natural beauty, eventually becoming one of the foremost authorities on the Torrey Pines. As Park Custodian, Fleming had special police powers granted him by the San Diego Chief of Police to enforce strict conservation efforts throughout the Preserve.¹³

While living at the cabin, Fleming took an active part in supervising the 1922-23 construction of the nearby Torrey Pines Lodge. Built a short distance to the south of the cabin, it was also funded by Ellen Browning Scripps. First on the job, and the last to leave, Fleming saw that the Lodge's construction did not adversely affect the surrounding parkland. After James C. Harper was called away from the project, Fleming became Superintendent of Construction and liaison between Miss Scripps and the City Park Commission. During the construction of the Lodge, Fleming allowed his cabin to be used as living quarters for the Mexican laborers brought in specifically to manufacture and install adobe bricks on-site for the Lodge's construction. Modeled after a Southwestern Pueblo style adobe, the Lodge served as a popular restaurant and gift shop for motorists visiting the Preserve from 1923 until the late 1950s. Taken over with the Preserve's acquisition by the California Department of Parks and Recreation, it is now a Visitor Interpretation Center and Ranger Headquarters building. As Superintendent, Fleming asked his father, who was now living in San Diego, to take part in the construction. An able carpenter, John Angel James Fleming built all of the Lodge's dining tables, as well as a number of outdoor picnic tables and benches. One of the picnic tables and several dining room tables have survived to the present time. One dining room table, set up as it was in 1923, is now a feature of the Lodge's exhibit area¹⁴

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National Register of Historic Places Continuation Sheet

Section number 8 Page 6

Guy L. and Margaret Fleming House
San Diego County, CA

Narrative Statement of Significance (Continued)

After the opening of the Lodge, Fleming continued to focus his attention to the Preserve. In 1924 he was instrumental in getting Los Peñasquitos Marsh, Torrey Pines City Beach, and the cliffs and canyons south of the original Torrey Pines Park added to the Preserve. With the combined total of some 1,600 acres, it was now one of the largest municipally owned natural reserves in the nation. In addition, with a sea frontage of 3 miles, it also boasted one of the longest public bathing beaches in California.¹⁵

Ellen Browning Scripps Funds the Building of the Fleming House

To better allow Fleming to carry out his supervisory duties, in 1926 Miss Scripps funded the building of a larger home for himself and his family at the Preserve. Built adjacent to the cabin, the Fleming House would play a key role in the development of the Preserve and State Parks throughout Southern California. Fleming and his father both worked on the house's design and construction. Completed in 1927, Guy Fleming and his newlywed wife Margaret, and his children from a former marriage moved into the house. Besides serving as their home, the Fleming House became the official Torrey Pine Preserve park headquarters. Separated from the living quarters below, the house's upper story contained Guy Fleming's office along with his collection of rare Indian baskets. To help in his study of the Torrey Pines, he and his father had erected a lath house on the hillside directly behind the house. The original cabin was used as a tool shed [It and the lath house are no longer standing]. Here Fleming propagated Torrey Pine trees and other species. Many of which found their way into the landscape around the Lodge.¹⁶

Design of Fleming House Reflects Southwestern Pueblo Style

Inspired by the nearby Torrey Pine Lodge, the Fleming House is a carpenter-built variation of a Pueblo Revival style house. This is reflected in its multi-tiered flat roof plan, which is hidden behind rounded, raised parapets similar to indigenous Native American and Spanish Colonial adobe homes of the American Southwest. Other details borrowed from the Lodge are projecting wooden roof beams (*vigas*), extending out through the upper walls of the second-floor studio. Although built of wood-frame construction, the house's tawny exterior stucco finish and curving parapets resemble hand-built adobe walls.¹⁷ An interesting feature of the house's interior is its living room ceiling. Fleming salvaged several charred beams from the former Nevada State Building of the 1915 Exposition, which had burnt down in 1925. Transporting the beams to the Preserve, he and his father used adzes to dress the beams before installing them between the first and second floors. Resting on corbeled brackets, the beams add a rustic feeling to the room's interior.¹⁸

Architecturally, the house draws its stylistic influences from Southwestern Native American pueblo and Spanish Colonial adobes. While synonymous with the traditional regional architecture of Arizona and New Mexico, some of the earliest examples of the Pueblo Revival style, however, originated in California. In 1894, San Francisco architect A. C. Schweinfurth designed the Hotel *Montalvo* to look "to the pueblo . . . as its precedent." This was a noted departure from the accepted Mission Revival style so closely associated

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with California architecture at the time. A few years later, Schweinfurth again utilized the Pueblo style for his design of the Hearst Ranch at Pleasanton and a number of other buildings in the style. In 1897, the Newsom brothers designed several buildings in Northern California that invoked such Pueblo-inspired traits as rounded adobe-like stucco walls with raised parapets, and rows of projecting vigas.¹⁹

Between the late 1890s and early 1900s, several "Indian Pueblo style" homes were built in San Francisco and Los Angeles. Their reference to Native American building traditions more or less reflected the then popular American Arts and Crafts Movement's penchant for hand-built rusticity. While most merely paid lip service to Native American building traditions, two dwellings stand out as near archaeologically correct examples of Pueblo homes. In 1913, John H. Fisher, with the help of his brother-in-law, built an adobe house for himself in Redlands, California. A boxy, two-story affair, the house's smaller second story was stepped back like the terraced homes of the Pueblo Indians. An avid collector of Western and Native Southwest Indian art and artifacts, Fisher filled the adobe with rustic hand-built furniture, Navajo rugs, blankets, and pottery.²⁰

Contemporaneous with the Fisher adobe was the *Hopi House* in San Diego. Designed by local architects Frank Mead and Richard S. Requa (who would later co-design the Torrey Pines Lodge with his new partner, Herbert L. Jackson), it served as a guest cottage for Wheeler J. Bailey. Like Fisher, Bailey was an avid collector of Southwestern Native Southwest Indian art and bric-a-brac. Tucked into the hillside overlooking La Jolla Bay, the house's design was a total integration of the Pueblo-Spanish Revival style, complete with exposed dressed log beams projecting through exterior walls and pole ladders to the roof. Although not built of adobe, its tan stuccoed wood-frame walls, resembling hand-smoothed adobe, appeared to grow out of the ground itself. To authenticate the cottage's Southwestern imagery, Mead and Requa hired Hopi Indians to assist in the house's construction, fire pottery, and weave rugs for interior decoration. All of this served to illustrate the ability of the style to produced an intimate relationship between the building and the surrounding landscape.²¹

Prior to the completion of the Hopi House and the Fisher Adobe, on March 26, 1912, D. C. Collier spoke as a guest of the City of Santa Fe's Civic Center and City Planning Board. A prominent San Diego businessman and real estate promoter, Collier maintained that Santa Fe and New Mexico's future lay in nationally promoting its "antiquities and environment—the tangibility of ancient architecture and human history." Collier concluded his speech by stating that "human settlement and city growth in the American West was greatest along lines of tourist travel." Supporting his thesis, he pointed out that, cities like San Antonio, Texas, and Los Angeles, California, had successfully promoted tourism by capitalizing on their Spanish mission heritage. Collier went on to claim that "the state of New Mexico and the ancient city of Santa Fe had more to offer the tourist, the investor and the colonist than any other state in the Union." According to Collier, Santa Fe should promote and advertise those things that would attract tourists to the

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region. For example, he proposed utilizing Pueblo Indians to build a replica of an Indian pueblo in San Diego to promote New Mexico tourism. In Collier's opinion, tourism was more important than real estate promotion "because of the inevitable law that the colonist and investor follow the tourist."²²

New Mexico's "promotional pueblo" actually materialized two years later at San Diego's Panama-California Exposition. As President of the Exposition, Collier had invited Edgar Hewett, Director of Santa Fe's School of American Archaeology, to serve as its Director. Dr. Hewett sought to present the Exposition as the "history of man housed in buildings of Spanish Colonial architecture." Two of the Exposition's buildings, the *Painted Desert* and the New Mexico State Building, emulated New Mexico's Pueblo Indian and Spanish Colonial heritage. The former was a reproduction in chicken wire, concrete, and stucco of "authentic" and "picturesque Indian dwellings" found in Arizona. Supervised by archaeologist and builder Jesse Nusbaum of Santa Fe, New Mexico, the Painted Desert was a "recreation" of Southwestern Indian life. On its 5-acre site, it displayed the dressed stone apartments of the Cliff Dwellers, the multi-level houses of the Pueblo Indians, ceremonial kivas, Navajo *Hogans*, and Apache brush-covered huts." As with Wheeler J. Bailey's Hopi House, Indians from the San Ildefonso Pueblo in New Mexico were brought in to assist in its construction. They made thousands of adobe bricks used for the exhibit on site. During its run, a number of Indian families from various tribes lived at the exhibit, displaying their skills at bread making in beehive ovens, jewelry and pottery making, blanket weaving, and performing traditional dances and ceremonies. One of the most popular attractions at the Exposition, the Painted Desert was sponsored by the Santa Fe Railroad. Following Collier's earlier suggestion, the railroad saw it as a means to encourage rail travel to the actual sites.²³

Complementing the Painted Desert's expression of ancient Southwestern Native American dwellings was the New Mexico State Building's representation of that state's historic Spanish Colonial architecture. Designed by T. H. and W. M. Rapp, of Trinidad, Colorado, the New Mexico Building was a free adaptation of the Franciscan mission church and *convento* at Acoma, New Mexico. The twin bell towers, curving adobe-like rectilinear walls, and protruding vigas, reinforced the building's historical fusion of Spanish and Native American building traditions. Immediately after the Exposition, in 1917, the Rapp Brothers adapted their design of the New Mexico State Building for the Santa Fe Art Museum.²⁴

Architectural historian David Gebhard had argued that San Diego's 1915 Panama-California Exposition "gave its impressive stamp of approval, not only to the then-emerging Spanish Colonial Revival style, but also to the Pueblo Revival."²⁵ American architects soon began to regard Mediterranean, Spanish Colonial, and Southwestern indigenous Pueblo architecture as inspirations for "modern" American architecture. This manifested itself in the use of traditional regional building styles, coupled with such modern building techniques as the use of reinforced concrete and hollow structural clay tiles. By the 1920s the Pueblo Style entrenched itself as "the" architectural style in New Mexico.²⁶ No more so than in tourist-oriented

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architecture like Santa Fe's *La Fonda Hotel* and the *Hotel Franciscan* at Albuquerque. Completed in 1920 and 1923, respectively, the hotels' architecture reflected the style's rise away from historical realism into the realm of abstract Expressionism. The cubist overtones pioneered by Gill and Mead had come full circle, absorbed within the Pueblo and Spanish Colonial Revival styles. Again, quoting Gebhard, the period of the 1920s is regarded as "the heyday of the Southwest adobe tradition as a distinct, recognizable [American] architectural] style. While centered along the Rio Grande valley in New Mexico, according to Gebhard, "many of its most impressive examples were built in California." However, no matter where they were built, they evoked a feeling of primitive rusticity and the American pioneering spirit.²⁷

This feeling of historical regionalism is conveyed whole-heartedly by the Fleming House. While superficially resembling the Torrey Pines Lodge, its stepped-back, two-story roof lines is reminiscent of the earlier Pueblo-Spanish Revival Fisher Adobe and Hopi House. Coincidentally, the Lodge's earlier plans, formulated in 1912, called for a tiered, flat-roofed two-story building, similar to a Hopi Indian pueblo. It wasn't until 1922 that the Lodge's design was modified along the more horizontal Territorial Revival style.²⁸

Fleming House Becomes Center for Park Administration and Art

With its completion in 1927, the Fleming House became the official park administration building for the Torrey Pines Preserve. In its upstairs office, downstairs living room, or out by the patio barbecue, the Flemings would entertain visiting botanists and naturalists from around the world. Many had come to seek information on the rare Torrey Pines and request seeds for growing the them in their own countries. Often joining in these visits were scrub jays, foxes, and skunks. Fleming would reassure his agitated guests that, if they remained calm, there would be no problem, particularly from the skunks. One of the Flemings' most welcome guests was Ellen Browning Scripps. Riding out to the house in her chauffeur-driven Rolls-Royce or Pierce-Arrow, Miss Scripps would discuss business over tea and Mrs. Fleming's home-made nut bread.²⁹

The entire Fleming family became involved in park supervision. If any of his children saw someone picking flowers or pine cones, they would immediately tell their father. Likewise, if they smelled smoke, they would dash up to the high knoll behind their house to scan the preserve for any sign of fire. Often, it was just smoke drifting up from a beach party or from the Lodge's fireplace. If, however, the smoke was coming from a fire in the reserve, the Flemings, and the proprietors of the neighboring Torrey Pines Lodge, was the preserve's first response. Grabbing wet gunny sacks, they would beat back the fire until the fire trucks arrived from either Del Mar or La Jolla. After helping to contain a fire, a chief once honored the Fleming's daughter Margaret by letting her wear his helmet.³⁰

In 1928, the newly formed California State Park Commission and Division of Parks asked Fleming to assist it in its survey of potential State park sites. Acting as a special investigator, Fleming was personally

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responsible for helping to select and acquire at least 20 State parks from Monterey County to the U.S/Mexico border. This led to his appointment in 1932 as Superintendent of the State Park's newly formed Southern California District. During this phase of his life, he became an authority on parks and their administration. The Fleming House was now the first administrative office of the newly formed Southern California Park District. From his upstairs office, Fleming supervised the care, maintenance, and development of a number of new state parks stretching from Moro Bay to San Diego, and eastward to the Colorado River. Among his accomplishments as District Supervisor was the acquisition and development of several key state parks in San Diego County. These included Cuyamaca Rancho, Palomar Mountain, and Anza-Borrego Desert State Parks. During the Depression, he also acted as liaison between the State Parks Department and the Federal government's administration of six Civilian Conservation Camps. The federally funded work program was responsible for improving many parks and restoring several important historic sites, among them the Pio Pico Mansion in Whittier, and La Purisma Mission near Solvang. During his administration, Fleming was an ardent supporter for the active use of State parks as campgrounds, picnicking, trail hiking, historic preservation and interpretation.³¹

Sharing Guy L. Fleming's life and love of the preserve was his wife Margaret Eddy Fleming. She worked alongside him while he was both park custodian and District Superintendent, serving as his personal secretary. An amateur artist of note, Mrs. Fleming drew upon the preserve's natural beauty for inspiration. Before she married Guy in 1926, she had studied art with Norman Rockwell at George Bellow's Art Student's League of New York City. While proficient in all media, she preferred oils, and above all, etching, particularly landscapes. Moving to the Torrey Pines preserve with her husband in 1927, she was often seen carrying her sketchbooks and pencils. At any given moment she would stop and sketch trees or landscape scenes. Sometimes, she would pick up her artist supply box right after breakfast and disappear into the bushes to paint or etch. Often, she would join up with a class of art students led by noted San Diego artist Alfred Mitchell, who, along with his wife, were frequent guests at the Fleming house and studio.³²

A member of the San Diego Art Guild and La Jolla Art Association, Mrs. Fleming produced between 80 and 100 etchings; among these, 30 were of Torrey Pines. One in particular, "The Torrey Pine," is a 6½" x 5" etching of an upright, broadly crowned tree near her home. Copyrighted, it serves as the logo for the Torrey Pines Association. Another of her works, a 6" x 9" drypoint etching in the possession of the San Diego Historical Society, is of two Torrey Pines shading a small adobe. Either by chance or design, the adobe bears a striking resemblance to the Fleming's garage, albeit minus the sliding doors.³³

Mrs. Fleming's etchings have been featured as part of one-woman shows at the La Jolla Museum of Art and the San Diego Museum of Fine Arts. The former held a special showing of her art in celebration of San Diego's 200th anniversary during the week of July 16, 1969. Mrs. Fleming also displayed her art in shows at

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the National Society of Etchers and Printmakers, the Seattle Art Museum, the Crocker Art Museum, and the Art Student's League's "Life Member Show" in New York City.³⁴

After Fleming retired from State Parks in 1948, the Fleming House was no longer used as District Headquarters [It had been relocated to Los Angeles]. During his retirement, Fleming and his wife continued to play an active part in the preserve's development. As the first President of the newly formed Torrey Pines Association, Guy L. Fleming and Margaret E., who served as an association Councilor, hosted meetings in their home. Like J. G. Lemmon before him, Fleming felt that the preserve's interests could best be served under State stewardship. He and other members of the Torrey Pines Association lobbied for a citywide ballot proposition in 1956. Their efforts resulted in the preserve being transferred to California State Parks on May 7, 1959.³⁵

That year also saw the Flemings moving out of the newly named Torrey Pines State Reserve to their new home in La Jolla.³⁶ With his life-long dream behind him, in 1960 Fleming passed away.³⁷ His contributions to the Reserve were memorialized on May 27, 1966 with State Park's dedication of the Guy Fleming Trail. Popular with hikers, the 0.6-mile trail loops along the Guy Fleming Terrace overlooking the Pacific Ocean.³⁸

After her husband's death, Margaret Fleming continued to support the Reserve's expansion. In 1966, she, along with Del Mar resident Robert Bates, Thomas Whitaker, and Dr. John Comstock, then president of the Torrey Pines Association, were able to convince the State Park Commission to recommend the acquisition of approximately 260 acres of private land north of the reserve. Geologically and ecologically, it was a northern extension of bluffs above the Soledad Creek Estuary. The last unprotected grove of Torrey Pines, it was threatened with extinction by soaring land prices and creeping suburbanization. Supporting the effort were many local, state-wide, and national organizations, such as the Sierra Club, the Torrey Pines Wildlife Association, the Daughters of the Revolution, and the Ellen Browning Scripps Foundation. What had started as a local effort, evolved into a nation-wide campaign to help finance the State's acquisition of the tract. Throughout the campaign, Mrs. Fleming, now in her early 80s, had talked to interested groups, and appeared on radio and television talk shows, and at fund raising events. Finally, in 1974, the Torrey Pines Extension, reduced to 168 acres, successfully became part of Torrey Pines Reserve. Like her husband, Mrs. Fleming passed away soon after her most important work was done. However, one year after her death in 1977, the ultimate fulfillment of the Flemings' dreams took place. The Department of the Interior designated Torrey Pines State Reserve as a Natural Landmark.³⁹

Despite threats to have it demolished, the Guy L. and Margaret E. Fleming House continues to serve Torrey Pines Reserve. After the Flemings vacated the house in 1958, it was used by a number of resident park rangers. Left without provisions for its upkeep, the house began to deteriorate. In 1980, members of the

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Torrey Pines Association raised and donated funds to preserve and restore the historic house. Though still in want of much needed repairs, the house is still used as a home by a resident Park Ranger, who, like the Flemings, is on call to watch over and protect the reserve.⁴⁰

National Register Criteria Considerations for the Fleming House

The Guy L. and Margaret E. Fleming House should be considered for inclusion to the National Register of Historic Places under the following criteria.

1. A The house is associated with events that have made a significant contribution to the broad patterns of our history. In particular, it is closely associated with the development of Torrey Pines Preserve into Torrey Pines State Reserve. It is also closely associated with the development of the State of California's Park system, serving as the first headquarters building of State Park's Southern California District (1933-1948). During its use as Park and District Headquarters, the house was critical in the preservation, management, maintenance, and study of a historic natural preserve, as well as a number of state historic and natural parks. Once threatened with demolition, the renovated house is presently used as a residence for a park ranger. In this capacity, the Fleming house continues 71 years of service as a protective presence in the reserve
2. B The house is associated with the lives of persons significant in State and local history. In particular, naturalist Guy L. Fleming, the "Father of Torrey Pines Reserve," and his wife Margaret E. Fleming, a noted local artist and conservationist whose work was inspired by the surrounding beauty.
3. C The house embodies the distinct characteristics of a type, period, and method of construction. Hand-built by its Guy L. Fleming and his father, its simple wood-frame construction is typical of most carpenter-built homes in San Diego during the mid-1920s. However, its multi-level cubic shape, tawny pastel-colored stucco exterior walls, protruding *vigas*, and rounded parapets, convey the distinctive characteristics of a particular type and period of American architecture—the Pueblo Revival. While synonymous with the traditional regional architecture of Arizona and New Mexico, some of the best examples of Pueblo Revival style homes and buildings were built in California in the years prior to World War II. However, few, even vernacular examples like the Fleming House, have survived up to the present time.

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Endnotes

¹ Guy L. Fleming, "Patriarchs of Ancient Forest Are Preserved at Torrey Pines," San Diego Union, 1 January 1924, 3; and Carl L. Hubbs et al, Torrey Pines State Reserve: A Scientific Reserve of the Department of Parks and Recreation, State of California (La Jolla: Torrey Pines Association, 3rd Edition, 1991), 11, 29 and 69).

² Fleming, 3; and Hubbs et al, 11 and 12.

³ "San Diego Society of Natural History," West American Scientist vol. 1 (June 1885): 49, and (July/August 1885): 60.

⁴ Fleming, 3; Hubbs et al, 14; and Bill Everts, "A World Apart," Ranch & Coast (February 1990): 35.

⁵ Hubbs et al, 14-15.

⁶ Fleming, 3; and Hubbs et al, 15.

⁷ Hubbs et al, 15.

⁸ Raymond Starr, "Philanthropy in San Diego, 1900-1929," Southern California Quarterly 71 (Summer/Fall 1989) Special Issue: "A History of Philanthropy in Southern California," 238-239.

⁹ Starr, 230-233.

¹⁰ Ibid.

¹¹ Hubbs et al, 15 and 18; Fleming, 3; "Services Held for Naturalist Guy L. Fleming," San Diego Union, 17 May 1960, A20; and John Fleming.

¹² Carl H. Heilbron, ed., History of San Diego County (San Diego: The San Diego Press Club, 1936), 62-63; George C. Anderson, "Guy Fleming Saw Vision Come True," San Diego Union, 29 May 1960, C2; and John Fleming [son of Guy L. Fleming], interview with author, November-December 1997.

¹³ "The Torrey Pines Lodge is Formally Presented to City," 1 La Jolla Journal, 13 April 1923, 1; and Fleming, interview.

¹⁴ Heilbron, 63; "Torrey Pines Lodge Formally Presented to City," 1; Margaret Fleming Allen, "Growing up among the Pines," in Inside La Jolla, 1887-1987, ed. La Jolla Historical Society (La Jolla: Author, 1986), 76;

¹⁵ Heilbron, 63.

¹⁶ Allen, 76 and 77; and Fleming, interview.

¹⁷ McAlester, 435.

¹⁸ Fleming, interview; and Florence Christman, The Romance of Balboa Park (San Diego: San Diego Historical Society), 76.

¹⁹ Gebhard, 149-150; and Marcus Whiffin, American Architecture Since 1780 (Cambridge, Massachusetts: The M. I. T. Press, 1969), 230.

²⁰ Gebhard, 151-152; and William G. Moore, ed., Fun With Fritz: Adventure in Early Redlands, Big Bear, and Hollywood with John H. "Fritz" Fisher (Redlands: Moore Historical Foundation, 1986), 14.

²¹ Eddy, 233 and 237; Anderson et al, 133; and "Torrey Pines Lodge Nearly Completed," La Jolla Journal, 19 January 1923, 1.

²² Markovich, 198.

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²³ Ibid., 199; Gebhard, 151; Whiffin, 230; and Lynn Adkins, "Jesse L. Nusbaum and the Painted Desert in San Diego," Journal of San Diego History 29 (Spring 1983): 86-89.

²⁴ Gebhard, 150; Whiffin, 230; and Markovich, 199.

²⁵ Gebhard, 150.

²⁶ Gebhard, 154; and Whiffin, 230.

²⁷ Gebhard, 156.

²⁸ "Pretty Pavilion and Rest Room Planned for Torrey Pines," San Diego Union, n.d., n.p., San Diego Historical Society Research Archives.

²⁹ Ibid.; Hubbs et al, 7 and 19; Evarts, 35; Allen, 77 and 80; and Fleming, interview.

³⁰ Allen, 81.

³¹ Heilbron, 63; Hubbs et al, 7 and 19; and "Fleming Retires," The Rancher (February 1948): n.p., San Diego Historical Society Research Archives.

³² Fleming, interview, Allen, 78; and Grace T. Brophy, "Margaret Eddy Fleming," California Garden (March-April 1971):64.

³³ Fleming, Margaret Eddy, "Torrey Pines with Adobe Style House," drypoint etching, SDH 79. 12.4, San Diego Historical Society Curatorial Department; and Bruce Kamerling, "Biographical Notes Associated with SDH 79. 12.4, "Torrey Pines with Adobe Style House," drypoint etching by Margaret Eddy Fleming, San Diego Historical Society Curatorial Department.

³⁴ Brophy, 65; Kamerling, "Biographical Notes Associated with SDH 79. 12.4; and "An Ice-Age Relic of the Southwest," San Diego Union, 1 June 1969, G1.

³⁵ Ibid.; Hubbs, 16; "Services Held for Naturalist Guy L. Fleming," A20; and Everts, 35.

³⁶ Everts, 35.

³⁷ "Services Held for Naturalist Guy L. Fleming," A20.

³⁸ Hubbs et al, 73; and State of California, Department of Parks and Recreation, "Torrey Pines State Reserve & State Beach," [brochure], Sacramento, November 1975.

³⁹ Hubbs et al, 19-24; Brophy, 65 and 66; and "Cremation Planned for Mrs. Fleming," San Diego Union, 6 February 1976, n.p., San Diego Historical Society Research Archives.

⁴⁰ Everts, 35; and Peter Row, "The Lone House on Torrey Pines May Soon Be Gone," San Diego Union-Tribune, 5 April 1992, D1.

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United States Department of the Interior
National Park Service

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Guy L. and Margaret E. Fleming House
San Diego County, CA

BOUNDARY DESCRIPTION

The northern boundary of the Guy L. and Margaret E. Fleming House begins a point 0.67 miles up the grade from Torrey Pines State Reserve's main entrance. At a point on the eastern boundary of Torrey Pines Park Road, it extends some 215 feet along a curving escarpment to a point overlooking a deeply eroded sandstone gorge. From here, the boundary turns along the escarpment and gradually rises along a high ridge paralleling an approximately 480-foot long graded dirt service road. Continuing in a southwesterly direction, the boundary crosses the service road some 80 feet where it meets a point along the eastern boundary of Torrey Pines Grade Road. From this point, the boundary double backs in a northwesterly direction along the road's eastern boundary some 500 feet to the point of origin.

BOUNDARY JUSTIFICATION

The boundary of the Guy L. and Margaret E. Fleming House includes the house, garage, south patio/barbecue area, and the graded dirt service road leading up to the garage. Historic maps and interviews with State Parks personnel have identified the land within these boundaries as having been improved during the 1926-27 construction of the house.

United States Department of the Interior
National Park Service

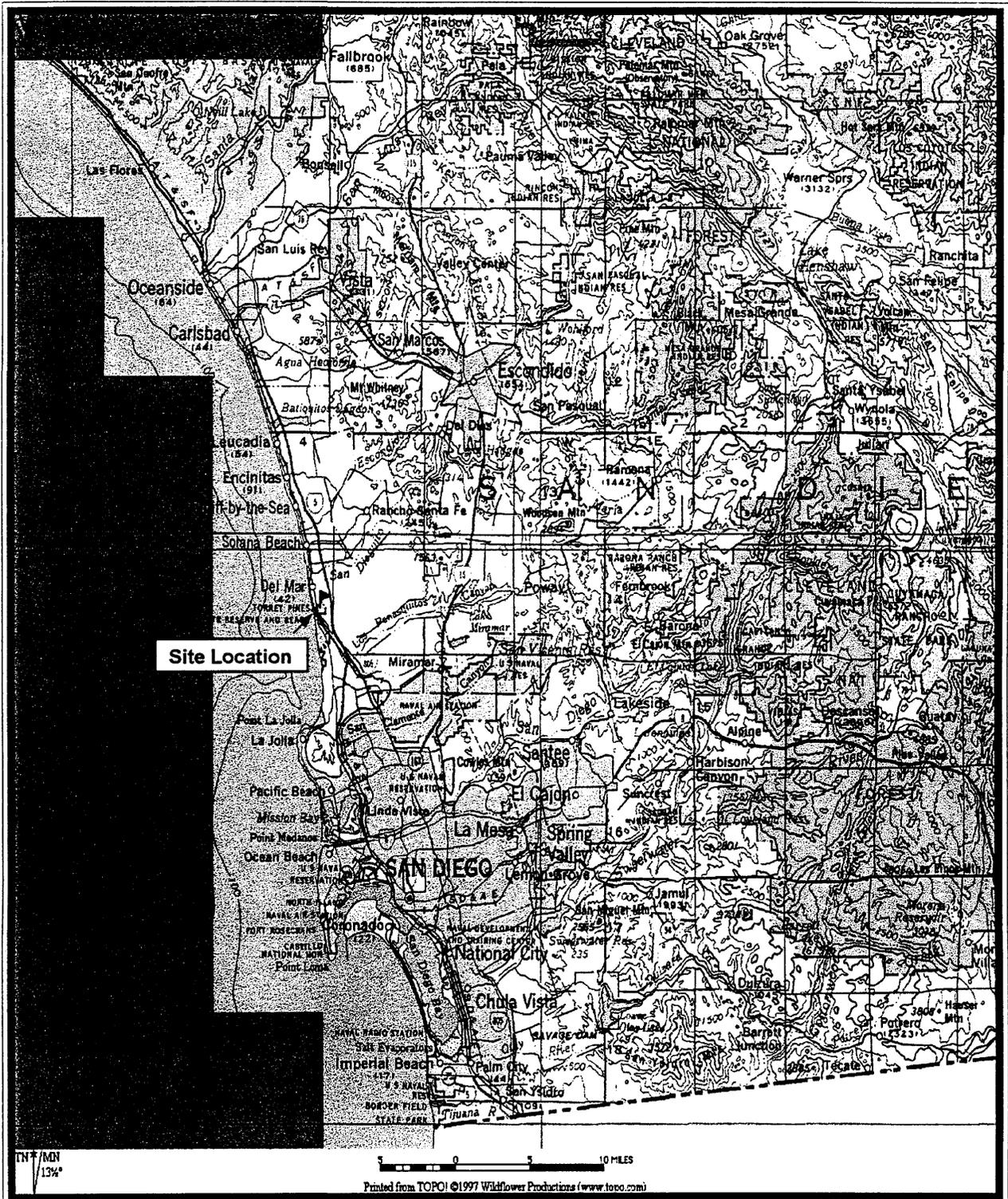
National Register of Historic Places Continuation Sheet

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Guy L. and Margaret E. Fleming House
San Diego County, CA

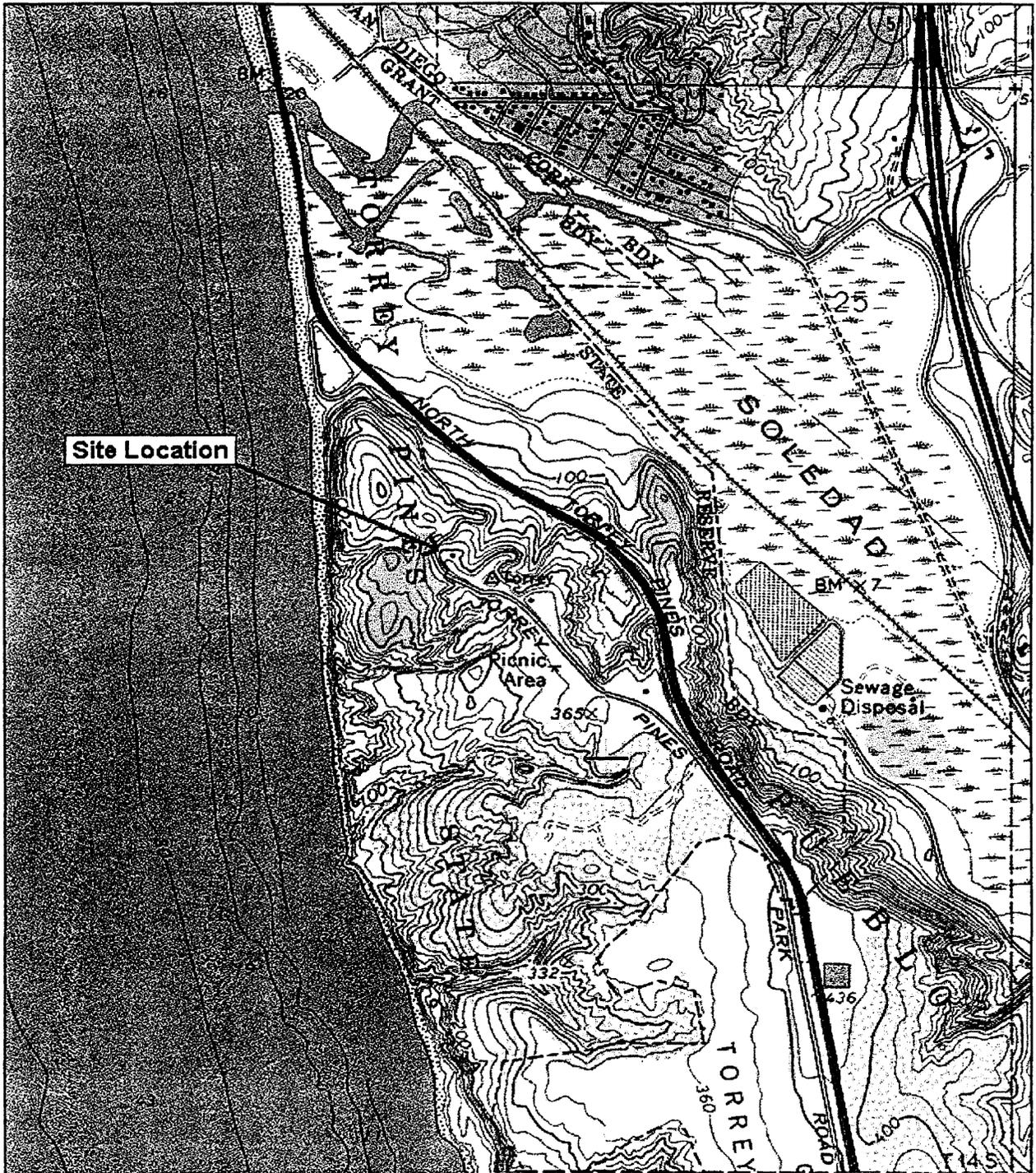
Names and Mailing Address of the Fee Simple Owner of the Property

State of California
Department of Parks and Recreation
P.O. Box 942896
Sacramento, CA 9442896



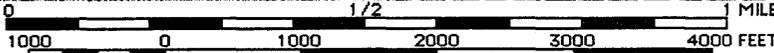
Guy L. and Margaret E. Fleming House

Map 1: Site Location
 California U.S.G.S Topographic Map



Site Location

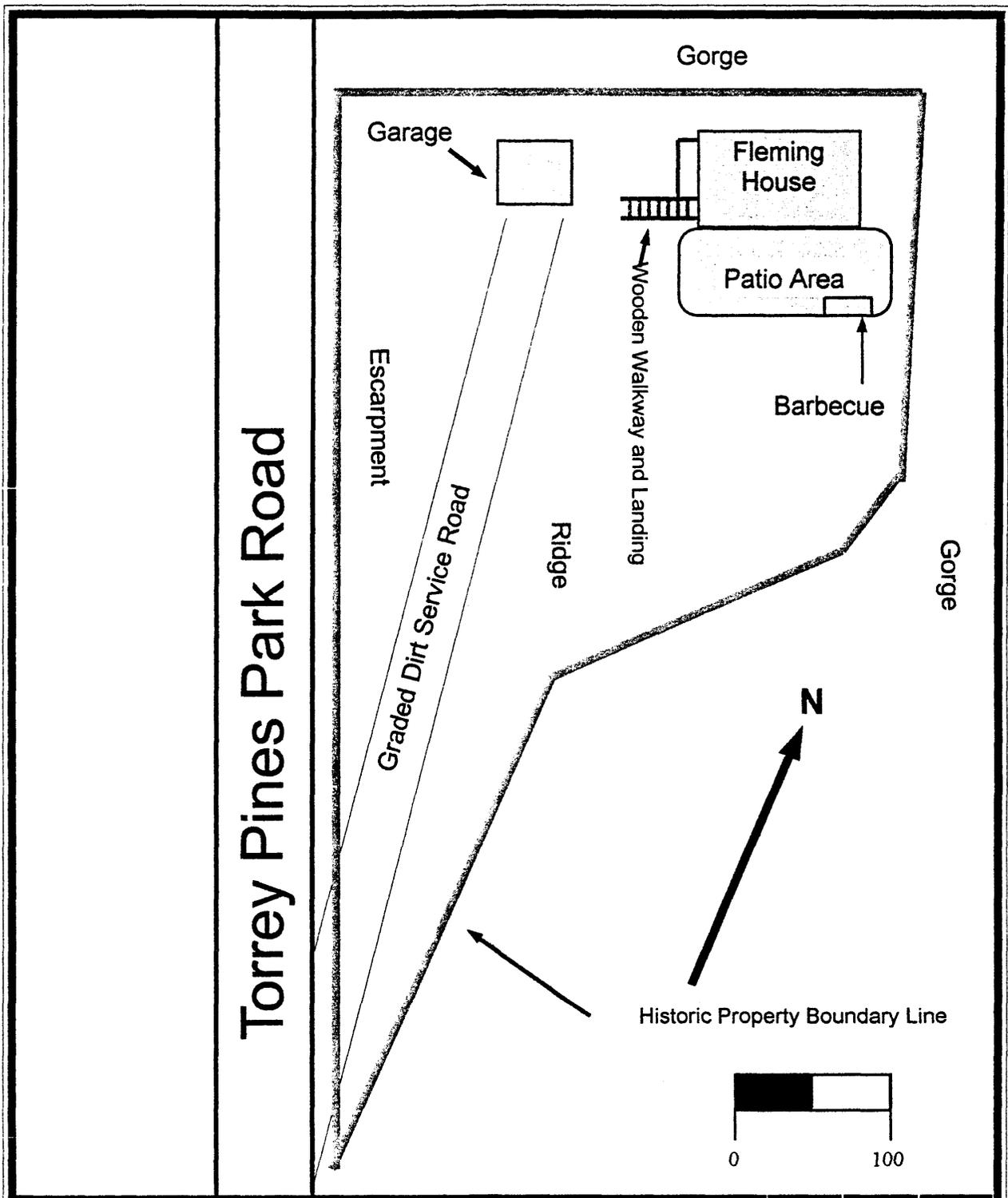
TN* / MN
13 1/2°



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Guy L. and Margaret E. Fleming House

Map 2: Site Location
California U.S.G.S Topographic Map



Guy L. and Margaret E. Fleming House

Figure 4: Sketch Map



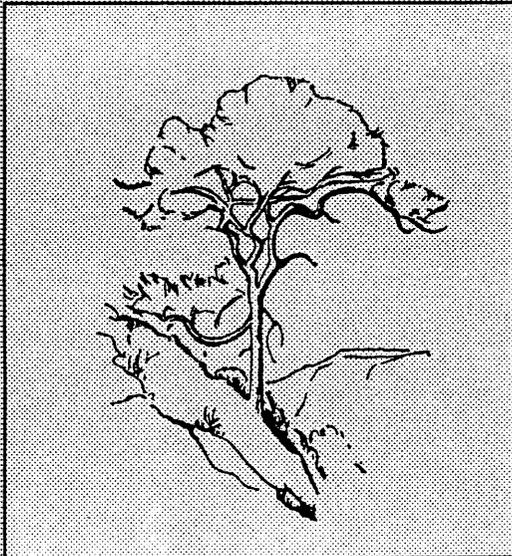
The Torrey Pine: 6" x 3 inches.

Guy L. and Margaret E. Fleming House
"The Torrey Pine"

Photocopy of Dry-point Etching Done
by Margaret E. Fleming

Taken from:

San Diego Union, 1 June 1969, G1

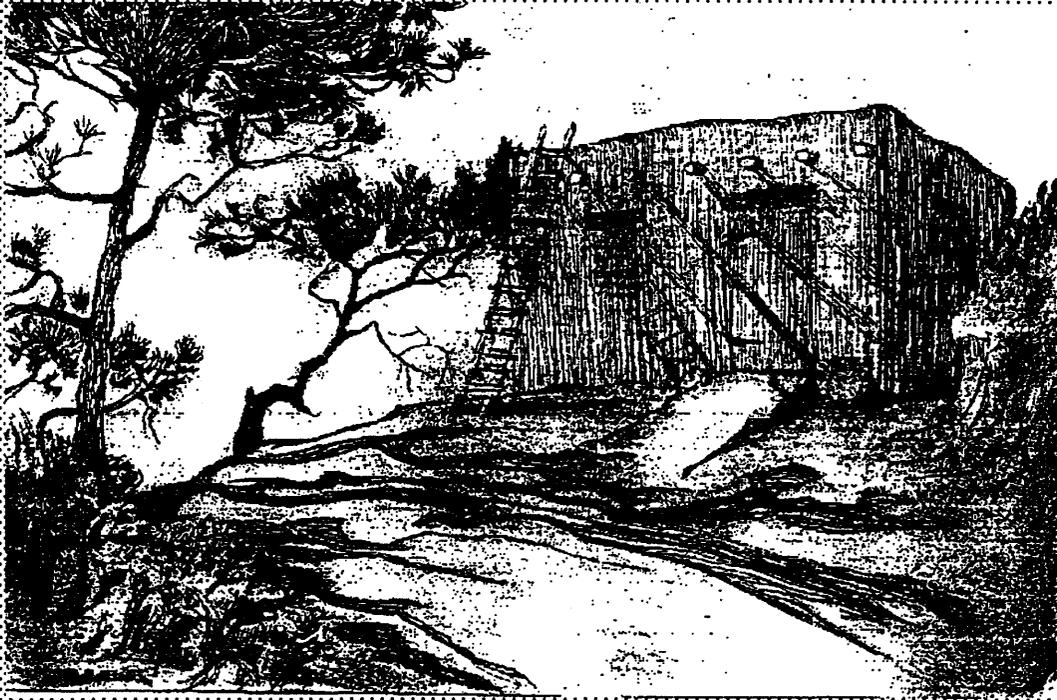


Guy L. and Margaret E. Fleming House
Photocopy of Stylized Drawing of "The
Torrey Pine" used as the Copyrighted
Logo of the Torrey Pines Association

Taken from:

Torrey Pines State Reserve

Carl L. Hubbs et al, 3



Guy L. and Margaret E. Fleming House
"Torrey Pines with Adobe House"
Photocopy of Dry-point Etching Done by Margaret Fleming
n.d.
Source: San Diego Historical Society Curatorial Department