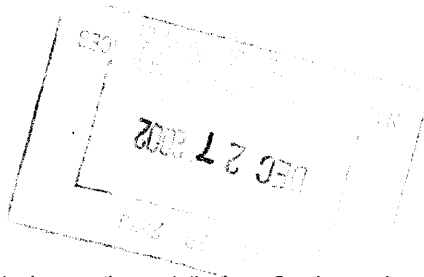


**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Registration Form**



1747

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 Canfield-Wright House

other names/site number Wrightland

2. Location

street & number 420 Avenida Primavera not for publication

city or town Del Mar vicinity

state California code CA county San Diego code 073 zip code 92014

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.)

[Signature]

12/18/02

Signature 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 commenting or other official

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this 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): _____

Signature of the Keeper

Date of Action

[Signature]

5/14/04

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 | |
|--------------|-----------------|------------|
| 2 | 1 | buildings |
| 1 | | sites |
| | | structures |
| | | objects |
| 3 | 1 | Total |

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

N/A

Number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions
(Enter categories from instructions)

Domestic/Single Dwelling

Current Functions
(Enter categories from instructions)

Domestic/Single Dwelling

7. Description

Architectural Classification
(Enter categories from instructions)

Mission/Spanish Colonial Revival

Materials
(Enter categories from instructions)

foundation concrete

roof terra cotta

walls stucco

other

Narrative Description

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

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form 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

(Enter categories from instructions)

Commerce _____

Community Planning and Development _____

Architecture _____

Period of Significance

1910-1913 _____

Significant Dates

1910 _____

Significant Person

(Complete if Criterion B is marked above)

Canfield, Charles A. _____

Cultural Affiliation

Architect/Builder

Austin, John C. _____

Primary Location of Additional Data

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

Name of repository:

Los Angeles City Library _____

10. Geographical Data

Acreage of Property 0.9

UTM References

(Place additional UTM references on a continuation sheet)

| | Zone | Easting | Northing | Zone | Easting | Northing |
|---|-------|---------|----------|------|---------|----------|
| 1 | 11 | 475420 | 3647150 | 3 | _____ | _____ |
| 2 | _____ | _____ | _____ | 4 | _____ | _____ |

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.)

11. Form Prepared By

name/title Vonn Marie May, Cultural Resource Planner

organization Committee to Save Canfield-Wright House date July 29, 2002

street & number 2670 Worden Street, #20 telephone (619) 223-4420

city or town San Diego state CA zip code 92110

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

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.

Photographs

Representative **black and white photographs** of the property.

Additional items

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

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name William Davidson

street & number 420 Avenida Primavera telephone _____

city or town Del Mar state CA zip code 92014

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. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the 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 Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reduction Project (1024-0018), Washington, DC 20503.

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Summary Paragraph

The .94 acre property (as shown on the County Recorder Map enclosed) includes a two-story single family residence consisting of; an entrance loggia, three master bedrooms, guest bedroom, four 1/2 baths, kitchen, dining room, butler's pantry, two servants quarters, sitting room, and bath. Also on site is a detached three car garage and extensive garden hardscape elements, ie; retaining walls, balconies, walks, and seating nodes. The residence is sited on the highest point of a sloping lot, facing west, maximizing views of the ocean. The footprint follows a rectilinear symmetrical modified 'H' layout, also oriented west-facing, and is essentially intact with the exception of a screened-in rear courtyard area (garden room). The residence was built on a concrete foundation with a full basement, utilizing wood framing, metal mesh and cement plaster (stucco) finish.

Expanded Description

The Canfield house built in 1910, embodies the cues of the Mission Revival style with Mediterranean influences. The residence has a low pitched side-gabled roof, clay barrel mission-style roof tiles, exposed rafter tails, and a textured stucco finish. The front façade (west) is composed of three large elliptical arches on square piers, creating an arcaded entry porch. The façade is flanked by forward extending end rooms with pediment-style parapets. At the base of the end rooms is a battered wall detail unusual to the style, seemingly an expression of Spanish Eclectic.

Above the first floor is a second story open veranda that runs the length of the west façade, also articulated by a parapet, a centered window box detail, and three symmetrical cantilevered tile roofs over the arches below. The front fenestration includes a series of double-hung windows of six over one, and four over one sashes. Access from out onto the veranda is provided by French doors. The lower level windows at the gable-end rooms are large picture windows flanked by double-hung one over one windows.

The east façade mirrors the west in a repeat of the gable-end extended rooms that enclose a courtyard, later converted in the 1950's into a large interior garden room. The north façade is marked by the servants quarters protruding at the northeast corner. The south façade provides a secondary access to the service/utility rooms and is served by a porte cochere and wood pergola off Avenida Primavera. A unique detail, shown in attached photos, is a separate stepped entry from an elevated vehicle.

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Section 7 Page 2 Canfield-Wright House San Diego County, CA

The garden and site elements consist of Italian classical inspired staircases, overlooks, remnants of formal gardens, a sunken garden, and a small family orchard. At the western end of the lot there are very tall (25'+) cast-in-place concrete retaining walls that are compatible in style and contemporaneous with the original architecture. The walls are accented by hexagonal capped piers, which are repeated in design elements within the site at staircases and attendant cheek walls. At the east end of the property is the garage that is within the Canfield period of significance but has been irreversibly altered and has lost its integrity.

A later retaining wall was added when the lower Serpentine Drive was improved, departing somewhat from the original. Originally there were ancillary structures; a tool shed, greenhouse and lathhouse, needed for the upkeep of the grounds but were removed over the years. One storage building from the Canfield period is still extant on the northwest side of the house. This structure was designed in the same architectural style. It is approximately a 12 x 12' with no windows and one door facing south.

There is extant mature vegetation from the period of significance; Eucalyptus, Monterey Cypress, Brahea Palms, Carob, Eugenia and bougainvillea vines, still extant, that speak to the plant palette of the era. The interior site garden walls, staircases and balustraded overlooks depart from the Mission Revival style toward a more Mediterranean classical display of garden ornamentation.

The site has been vacant since its most recent purchase in early 2001. The current owners are pursuing complete demolition. It is not possible to access the property to provide a more comprehensive existing condition architectural description. General maintenance and site irrigation has been suspended since then, in anticipation of demolition. The building is essentially in very good condition with no exterior alterations other than the rear courtyard conversion into a garden room during the Wright era. During the 1960's the house was painted a pinkish color, resulting in its local reference name, 'the Pink Lady'. The red clay roof tiles were painted as well and over the years has partially peeled off.

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Summary Paragraph

The Canfield-Wright House, built in 1910-1911, is an excellent example of the southern California Mission Revival architecture as expressed in a single family domestic setting. Although the home was a 'second' residence for Charles A. Canfield, and the only one in Del Mar, CA, it reflected his commitment to the establishment of a new resort community in Del Mar, CA, apart from his many significant endeavors in Los Angeles, CA. Master architect John C. Austin, regarded as the 'Dean' of architects in southern California, and one of the most significant during the first quarter of the 20th century, designed the home for Canfield. Austin was a master interpreter of several architectural styles and selected Mission Revival/Mediterranean as a perfect fit for the time and the coastal site. Gilbert Solomon Wright, the home's second owner, knew Canfield and Austin. Wright contributed greatly to Los Angeles during its early 20th century growth. With his partner Callender, their base of operations, the Wright & Callender building in downtown Los Angeles, was also designed by architect, John C. Austin, who maintained his architectural firm in the building as well.

Statement of Significance-Criterion B

The Canfield-Wright House is eligible for placement on the National Register of Historic Places because it is historically significant under **Criterion B**; due to its association with the lives of persons significant in our past. Charles A. Canfield, Oil Magnate, Developer, Philanthropist was significant for his contributions to the development of Del Mar, CA, Beverly Hills, CA, and for the discovery, refinement, and distribution of oil on the West Coast and in Mexico. *"He probably contributed as much to the growth and development of southern California as any single individual"*, National Cyclopaedia of American Biography, Vol XVI, 1937. Canfield's commitment to Del Mar was his last great project. He built his home, retired and unfortunately died unexpectedly, although his work lived on through his daughters, as his vision of Del Mar matured.

Charles A. Canfield, (1848-1913) Oil Magnate, Businessman, Philanthropist

Charles A. Canfield was born in Springville, New York in 1848. He began a mining career in Colorado in 1869 and led a grueling life in Nevada and New Mexico for the next seventeen years, suffering long absences from his wife, Chloe, and children in Grand Island, Nebraska. He succeeded in the Comstock silver mine in Kingston, New Mexico. Accompanied by a \$112,000 fortune, he moved his family to Los Angeles in 1887. Los Angeles was in the midst of a real estate boom that soon collapsed leaving Canfield broke by 1890. He returned to mining in Southern California and encountered an old New Mexico colleague, Edward L. Doheny, who at the time was unemployed and destitute.

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California Oil Development

In 1892, Doheny convinced Canfield to invest \$400 to lease a three-lot parcel of land at Second Street and Glendale Blvd., near downtown Los Angeles. Despite the absence of any experience in oil exploration, they used pick and shovel, followed by drill, to produce the first oil well in Los Angeles, initiating an oil boom that sunk more than 2300 wells within the city. Eventually more than 75 million barrels would be pumped from Los Angeles (Starr).

In 1896, Canfield and Joseph A. Chanslor formed the Coalinga Oil Company. By 1899, the Coalinga wells in the San Joaquin Valley were the most prolific oil producers in all of California. Coalinga was California's first great oil producer and 'put California on the world's oil map' (Whitney). In this period, Canfield rejoined Doheny in successful ventures in the Kern River-Bakersfield area of the San Joaquin Valley.

To expand the market for their oil, Canfield and Doheny convinced the Atchison, Topeka and Santa Fe Railroad to convert from dirty, wasteful, bulky, and expensive coal to oil, beginning the era of petroleum-fueled rail transportation and the rise of the automobile.

The impact of California oil was dramatic. By 1910, California's oil production reached 73 million barrels, more than that of any foreign nation, and twenty two percent of the total world production.

Mexican Oil Development

The Mexican Central Railway, led by a former executive of the Atchison, Topeka, and Santa Fe, required a reliable source of petroleum. In 1900, the Railway invited Canfield and Doheny to explore for oil in the Tampico region of Mexico. Kevin Starr, in *Material Dreams*, describes the events:

Near Tampico, they (Canfield and Doheny) left their car and roughed it inland into the jungle to investigate reports of brea, oily tar seeping from the ground, the same reports they had so successfully pursued on Glendale Blvd., in 1892. Sure enough, they discovered a large crater filled with tar and hissing with escaping gas. Returning to civilization, Canfield and Doheny bought up the surrounding 400,000 acres, a jungle kingdom unto itself. They then spent millions in setting up drilling rigs and building a pipeline into Tampico.

Their company was named the Mexican Petroleum Company, later the Pan American Petroleum and Transport Company; it was the precursor of the modern Pemex Oil of Mexico. Not only did Canfield and Doheny drill the first commercially successful oil well in Mexico, they refined, marketed, and transported oil around the world. The *Charles A. Canfield* was one of the transport ships acquired in the fleet of oil tankers. By 1909, the Mexican Petroleum Company produced 80 million barrels of oil.

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Canfield was extremely active in Mexico from 1900 until 1906 when a disgruntled former employee murdered his beloved wife, Chloe, on the porch of their Los Angeles home. Upon hearing the news in Mexico, Canfield collapsed into Doheny's arms. Devastated by his wife's murder, Canfield did not return to Mexico until 1910, although he remained an active executive of the Mexican Petroleum Company. He also directed his attention to local ventures in Southern California, including land development and philanthropy.

In early 1910, Canfield returned to Mexico after a four-year absence, still possessing his keen instinct and zest for the oil business (Davis). Within months, two of the greatest oil wells in history were drilled, the Casiano No. 6 and Casiano No. 7. Within a few years, Mexico became the world's second largest producer of oil. Mexico quickly became a major force in the international oil market, and, in 1913, Mexican oil was even being used on Russian railroads. In the turmoil of the Mexican Revolution that began in 1911, much of US diplomatic strategy centered on access to oil as World War I loomed.

California Land Development

Canfield, Burton Green, and Max Whittier had acquired the Rancho Rodeo de las Aguas, west of Los Angeles, for petroleum exploration. In 1906, after thirty wells failed to yield appreciable oil, they formed the Rodeo Land and Water Company to convert the ranch into a real estate development. One-half acre plots would sell for up to \$2,000. Canfield remained president of the company until his death.

1906, Canfield joined three prominent Los Angeles business men and a young San Diegan to form the South Coast Land Company to acquire and develop coastal property south of Los Angeles. Del mar, the first project, was created with a vision of becoming the 'Newport of the Pacific.' Del Mar had come into existence in the land boom of the 1880's but had since languished. South Coast plotted residential lots along the beach and up the hillside known as Arden Heights. The hillside was carefully designed to have large lots with ocean views and roads that followed the contour of the land. One-eighth acre beach lots sold for up to \$1,100 and one-half acre hillside lots sold for up to \$2,000.

On the Del Mar hillside, four of the five directors of South Coast chose to build homes: Charles A. Canfield 420 Avenida Primavera, (Canfield-Wright House) William G. Kerckhoff, 1660 Luneta Drive, Henry W. Keller, 410 15th Street, (Rock Haus), and Colonel Ed Fletcher, 1571 Luneta Drive, (Mary Fletcher Cottage). The fifth director, Henry E. Huntington, devoted his attention to the Huntington Library, Museum, and Gardens in San Marino, the world's greatest collection of British art and literature outside of the United Kingdom. Each of the five directors had extensive interests and ownership in land development throughout California, yet it is noteworthy that the four chose to build homes in Del Mar, all of which are now Del Mar landmarks.

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Canfield's land companies developed Beverly Hills and Del Mar at the same time using a similar strategy, a centerpiece hotel designed by an important architect. The Spanish-style Beverly Hills Hotel, on Sunset Blvd., was designed by noted architect, Elmer Grey. In Del Mar, the hotel was the English Tudor-style Stratford Inn, designed by architect John C. Austin (who also designed Canfield's Del Mar home). Both hotels were attractions for celebrities who could promote land sales.

Canfield Philanthropy

Among several philanthropic gestures, one was of particular interest to Charles Canfield; the McKinley Home for Boys in Los Angeles. Canfield became president of the Board of Trustees in 1910 and, in 1911, created a \$100,000 endowment for the school. The facility has recently been renamed the McKinley Children's Center, and is now located in San Dimas, CA. Since 1900, it has served more than fifteen thousand children in distress and is one of southern California's oldest and most important resources for troubled children.

Canfield's interests also translated to educational projects. Between 1955-1972, the Canfield Foundation funded 670 scholarships to fifteen California schools including 152 scholarships to Stanford University. In 1973, the foundation was dissolved and the proceeds were divided among Stanford University, Pepperdine University, and Mills College, where Canfield Memorial scholarships still exist.

Gilbert Solomon Wright, (1869-1968) Businessman, Developer

Gilbert Solomon Wright spent the last eighteen years of his near century long life retired and living in Del Mar at 420 Avenida Primavera, the old Canfield home. The connections between Canfield and Wright were indirect since Canfield died some fifty years before Wright, yet, the two men had similar interests and imprints on the city of Los Angeles. There is no evidence to show any contractual or business history between the two men, but an admiration of the younger toward the elder must have been apparent.

Wright was heralded at his death for being a major real estate developer in Los Angeles as well as serving on the Los Angeles Realty Board. He was responsible for the subdivision and development of many important residence and industrial properties. His early notable credits were the opening and widening of Beverly Blvd., and Wilshire Blvd., both pre-freeway vehicular arterials that went from 'city to the sea', back when all the real estate was dusty open land.

Wright and his long time partner, Harry R. Callender opened a small rental office in the early 1900's that grew into a large real estate firm. They built the Wright & Callender building at the corner of Fourth and Hill Streets in downtown Los Angeles, subsequently occupied by the Los Angeles Water & Power Department. Architect John C. Austin, was the designer of the Wright

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& Callender building and for several years maintained his architectural firm there. Coincidentally, Austin designed the Canfield House while at this address as well.

Wright was also interested in civic improvement, joining with others in promoting a city ordinance that created the Los Angeles Planning Commission in 1920. He served on the Commission for its first year then resigned. Wright was also an active director in the Los Angeles Chamber of Commerce, sponsoring receptions for Andrew Carnegie and Sir Thomas Lipton. Wright worked with William Mulholland of Los Angeles, and Philip D. Swing of San Diego, to bring water to southern California from the Owens Valley and the Colorado River. When the first water from Owens Valley reached southern California he was present in San Fernando to help celebrate and never forgot the event's joy and excitement.

Statement of Significance-Criterion C

The residence is also significant under **Criterion C**; as the property embodies the distinctive characteristics of a type, period, or method of construction. The architecture is an excellent example of early 20th century Mission Revival style with Mediterranean influences, in a single family setting. The home was built for Charles A. Canfield as a second home and one that would serve his needs in the development of Del Mar. It is the only Charles A. Canfield house extant in the state of California since the demolition of his Los Angeles home on Alvarado St. Canfield's daughter Daisy's house, 'Crestmont' by architect Robert Farqhar, still stands in the Silverlake area of Los Angeles and is on the National Register. The Canfield-Wright House also represents the work of a master architect, John C. Austin, and is one of the many noted buildings in his body of work. Austin was known as the 'Dean' of architects in southern California and one of the most significant for the first quarter of the 20th century. There are currently six Austin National Register sites to date. A sampling of his more important pieces are; the Los Angeles City Hall, the Griffith Observatory and Planetarium, the Shrine Auditorium, the city of Los Angeles Memorial Branch Library, the Stratford Inn in Del Mar, and several other major works. He also gave his personal time for civic work at national, state and local levels.

Mission Revival Architecture

In the Forward to Karen Weitze's book, *California's Mission Revival*, Harold Kirker wrote, "*California architecture came of age with the Mission Revival. After more than a century during which successive immigrant groups imposed inherited building forms upon a land whose physical diversity encouraged cultural colonialism, the Californians discovered in the Franciscan missions a source for a distinctive regional style*". The late 19th century and early 20th century Mission Revival architectural style is based on forms of the Spanish Catholic Missions of Mexico and the southwest United States. The style features arcades, simple arches, sturdy piers, parapet façades, plain stucco walls and bold forms. Mediterranean Revival, however, is a 20th century hybrid-style combining forms of Spanish, Italian, Roman and Greek.

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The Mission Revival architectural style was presented in full at the Midwinter Fair of January-June 1894, held in San Francisco's Golden Gate Park. It emphasized its ties to the region by responding to climate, geography and the Spanish tradition. The style was popularized extensively by the Southern Pacific Railroad Company through brochures, pamphlets, books and numerous articles. A 'fiesta' celebration was held at the Fair headed up by author, Charles Fletcher Lummis. Lummis, a tireless promoter of California mission architecture and its preservation, was referred to, by historian Franklin Walker, as '*the impresario of the southern California tourist renaissance*'. The presentations evoked "*the dreamy halcyon days of the missions, the drowsy pueblos and the peaceful quiet life of the Ranchos*". Thereafter railroad stations were designed in the Mission Revival style to further exploit the romanticism of the pre-American period in Alta California.

John C. Austin, Architect (1870-1963)

John Corneby Wilson Austin was born in Oxfordshire, England. He came to the United States in 1890 and to Los Angeles in 1895. He is known as one of the most important architects practicing in the Los Angeles and Southern California region during the first quarter of the 20th century. A consummate professional and interpreter of several architectural styles, Austin pledged no allegiance to any particular one. Several of his notable works were products of partnerships he forged over his career. A sampling of his work illustrates his range of styles:

| | |
|--|-------------------------------|
| Stratford Inn, Del Mar, CA 1910 | Tudor Revival |
| Charles A. Canfield Residence, 1910 | Mission/Mediterranean Revival |
| Shrine Auditorium (Al Malaikah Temple) w/ A.M.Edelman,G.Albert Landsburgh | Moorish Revival |
| Los Angeles City Hall, 1926-28 w/John Parkinson & Albert C. Martin | Romanesque Revival |
| Griffith Park Observatory&Planetarium, 1935 w/Frederick M. Ashley | Streamline Moderne |

Austin's career included significant civic contributions at the national, state and local levels. He was a member of President Roosevelt's Labor Mediation Board and the State Legislative Advisory Committee on Defense and Employment. Austin had also been a trustee of the LA County Art Institute, president of the Chamber of Commerce, president of the Historical Society of Southern California, and maintained memberships in several organizations including the Al Malaikah Temple (Shrine Auditorium) of which he was also its lead architect.

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One memorable local civic involvement was his appointment in 1903, along with then partner John Parkinson, by the Los Angeles City Council to amend the city's architectural height limit ordinance. The changes were driven by safety concerns and produced a set of classifications that addressed safe limits for certain construction materials and methods. At the top of the list was the Class 'A', maximum height limit of 130'.

The height limit ordinance remained in effect from 1905 through 1957 with one outstanding exception; the 1926-28 Los Angeles City Hall, topping out at 452', designed by John C. Austin, John Parkinson, and Albert C. Martin. Austin wrote in 1928 that, "*the stepped back tower and flanking wings were to be regarded as American Moderne beyond Beaux Arts*". It remained the tallest building in LA until 1957.

From a 4 September 1963 memorial editorial in the Los Angeles Times:

"The dean and among the most distinguished of California architects... "Distinguished works included many of Southland's famous landmark buildings"... "In July, 1963, Mayor Sam Yorty presented him a commendation scroll 'for serving in an outstanding manner as a distinguished architect.' "

John C. Austin Works prior to 1910

Potter Hotel, completed in 1903, was one of the most influential early buildings in Santa Barbara. Kevin Starr describes it as "*a rambling five-story, 600 room Mission Revival caravansary capable of accommodating a thousand guests in world-class comfort.*" Milo M. Potter wanted to "*build at Santa Barbara a resort hotel comparable to the Coronado in San Diego and Del Monte in Monterey.*" "*The major effect of the Potter...was to accelerate the transformation of Santa Barbara into a colony for the rich, a Newport of the Pacific. The Potter attracted the great names of American capitalism-Rockefeller, Vanderbilt, Astor, Carnegie, DuPont, Studebaker, Harriman, Swift, Armour, Cudahy, Spreckels, and this in turn focused the attention of the wealthy on what Santa Barbara had to offer as a place for long-term residence"*

Anaheim Public Library Carnegie Building, completed in 1908.

Now the building is the Anaheim Museum. This building is the oldest John C. Austin design on the National Register of Historic Places.

Hancock Mansion, corner of Vermont Avenue and Wilshire Boulevard, completed in 1909. The building was demolished in 1939 and four rooms were removed to the USC campus to comprise the Hancock Memorial Museum.

Wright & Callender Building, Hill and Fourth Street, Los Angeles, completed before 1910. Austin's architectural practice occupied office 1014. In 1923, Gilbert Solomon Wright became the second owner of Del Mar house designed by Austin for Charles A. Canfield.

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- Leighton Hotel, Los Angeles
- Alvarado Hotel, Los Angeles
- Fremont Hotel, Los Angeles
- First Methodist Episcopal Church, Los Angeles
- First Methodist Episcopal Church, Pasadena
- California Hospital, Los Angeles
- Angeles Hospital, Los Angeles
- Southern California College of Medicine
- Harvard Military Academy

Del Mar Architecture by John C. Austin

By his thirties John C. Austin was an accomplished architect when he was chosen to be lead architect for the South Coast Land Company. His charge was to assist in the development of Del Mar as a 'Newport' of the Pacific. His first project was the Stratford Inn, the corporate base for the South Coast Land Co., and the new centerpiece of Del Mar, rising from the remnants of a land boom in the 1880's. *The San Diego Union* on 14 March 1909 described the completed hotel as "one of the best hotels of its kind on the Pacific coast." It was of "an old English design" and "the hotel grounds have been beautified by a rare collection of shrubs and trees under the direction of Miss Kate Sessions of this city."

Soon after the hotel was completed, Austin designed a home for the South Coast Land Company director William G. Kerckhoff at 1660 Luneta Drive and the Saint James Catholic Church (now the Del Mar Library), sponsored by another South Coast director, Henry Keller. Both buildings are in the craftsman style.

The most commanding Austin-designed Del Mar home, however, was built in 1910-11 by Charles A. Canfield at 420 Avenida Primavera. Canfield's mansion was the most expensive of the four South Coast director's homes. The Del Mar homes of each of the other three directors cost between \$10-12,000. The *Southwest Contractor* on 18 September 1910 reported a projected initial cost of \$15,000 for the Canfield home, although, *the San Diego Union* on 9 July 1911 reported the total cost at an extraordinary amount of \$50,000 which may have included the high end interiors, including Tiffany lamps and extensive finished woodwork.

The architecture is also significant as an excellent example of domestic single family architecture in its regional expression of Mission Revival with Mediterranean influences. By 1910 Austin had synthesized the Mission Revival design from his experiences on the Potter Hotel in Santa Barbara, a triumph of the style, and the Virginia Hotel in Long Beach. Canfield and Austin, as collaborators, must have agreed that the Mission Revival style better interpreted coastal southern California and saw it as a perfect fit. The exterior was not austentatious, but refined and sophisticated, blending a Mediterranean Villa feel with the bones of Mission Revival.

The home received almost immediate notoriety. *The San Diego Union* reported the recent completion of the Canfield "Italian villa" in Del Mar that "has been pronounced by architects as one

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of the most artistic of its kind in Southern California." The accompanying photograph of the home was later reproduced in a postcard. The South Coast Land Company used the house extensively in its advertising literature.

In the 1920's and 1930's, Austin collaborated with other notable architects to design three significant buildings that today are considered icons of Los Angeles architecture and are recognized internationally:

Shrine Auditorium; designed with G. Albert Lansburgh and A.M. Adelman

Completed in 1926, it was the largest theater building in the United States. Since 1947, ten Academy Award ceremonies have been held at the Shrine Auditorium, in addition to Grammy Award and American Music Award presentations. Austin concentrated on the exterior, which was in the Spanish Colonial Revival style with overstated Moorish influences. The main façade contains domed cupolas at both ends, an arcade spanning the front, and spired cupolas in the rear. It has undergone minimal alteration since completion.

Griffith Observatory & Planetarium; designed with Frederic M. Ashley

Having prevailed in a competition that eliminated Richard Neutra and John and Donald Parkinson. The 'planetarium' had only been invented in 1926 and the Griffith Observatory was the third to be completed in the United States in 1935. The Art Deco Society of Los Angeles has deemed it "*one of the world's premier examples of art deco architecture*" and a '*Los Angeles' internationally recognizable icon.*'"

Los Angeles City Hall; in collaboration with John Parkinson and Albert C. Martin

Completed in 1928. Its design combines a Romanesque classical temple as a base and the symbol of a skyscraper as a tower. A few recent examples of the praise for this building include:

- "*The consortium of architects gave City Hall a neoclassical base and a corporate office tower and capped it uncannily with the icon of Mesoamerica, the stepped pyramid [that] perfectly symbolize the Mexican-American pluralities of the metropolis.*" *The American Historical Review*, December, 2000.
- "*Its broad and solid base is typical of the City's firm foundation at the strategic point of the great Southwest; the flanking wings rising from the base typify to its marvelous growth from the original pueblo; while the soaring lines of the tower symbolize the indomitable spirit of its citizens that made it possible.*" *Iconic L A*, 2000
- "*The exuberant spirit of Los Angeles in the 1920's is captured in its symbol of civic pride, City Hall. A consortium of local architects produced this eclectic but memorable design—an Italian-style arched entry and courtyards at the street, a jazzy stepped-back*

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tower 28 stories tall, and a pyramid topping the roof." The Architecture Traveler. A Guide to 250 Key 20th Century Buildings, 2000

•*"If there has come to us a single image of L.A., it is doubtless the tower of City Hall." "Since its completion, City Hall has been the enthusiastically received symbol of the city." Los Angeles, the City Observed, 1984*

National Register of Historic Places listings by J. C. Austin

- Carnegie Library (now Anaheim Museum) listed 1979
241 South Anaheim Boulevard, Anaheim
- Guaranty Building listed 1979
6331 Hollywood Boulevard, Hollywood
- Hollywood Masonic Temple listed 1985
6840 Hollywood Boulevard, Hollywood
- Los Angeles Branch Library System, Memorial Branch listed 1987
4645 West Olympic Boulevard, Los Angeles
- Al Malaikah Temple (Shrine Auditorium) listed 1987
655 West Jefferson Boulevard, Los Angeles
- University Heights Junior High School listed 1993
2060 University Avenue, Riverside

Los Angeles County local historic listings by John C. Austin

- Los Angeles Branch Library System, Memorial Branch
4645 West Olympic Boulevard, Los Angeles
(Los Angeles Historic-Cultural Monument 81)
- Hollywood Masonic Temple
6840 Hollywood Boulevard, Hollywood
(Los Angeles Historic-Cultural Monument 277)
- Shrine Auditorium (Al Malaikah Temple)
655 West Jefferson Boulevard, Los Angeles
(Los Angeles Historic-Cultural Monument 139)
- Los Angeles City Hall
200 North Spring Street, Los Angeles
(Los Angeles Historic-Cultural Monument 150)
- Griffith Observatory & Planetarium
2800 East Observatory Road, Griffith Park, Los Angeles
(Los Angeles Historic-Cultural Monument 168)
- Hancock Memorial Museum (formerly Hancock Mansion)
University Avenue at Childs Way, Los Angeles
(Los Angeles Historic-Cultural Monument 128)
- Guaranty Building
6331 Hollywood Boulevard, Hollywood
(Hollywood Historic Site 16)

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UCLA Achitecture by John C. Austin

Doolittle Theater*- 1926

Dodd Hall -1948

Campbell Hall - 1954

Rolfe Hall - 1956

Faculty Center - 1959

*Formerly Huntington Hartford Theater

John C. Austin

John C. Austin

Austin, Field, and Fry

Austin, Field, and Fry

Austin, Field, and Fry

Other Significant Buildings by John C. Austin

St. Paul's Catholic Church

St. Vincent's Hospital

The original Los Angeles Chamber of Commerce

The first State Building in the Civic Center

Expansion of the Cathedral of St. Vibiana

Glendale Union High School

Ventura Hospital



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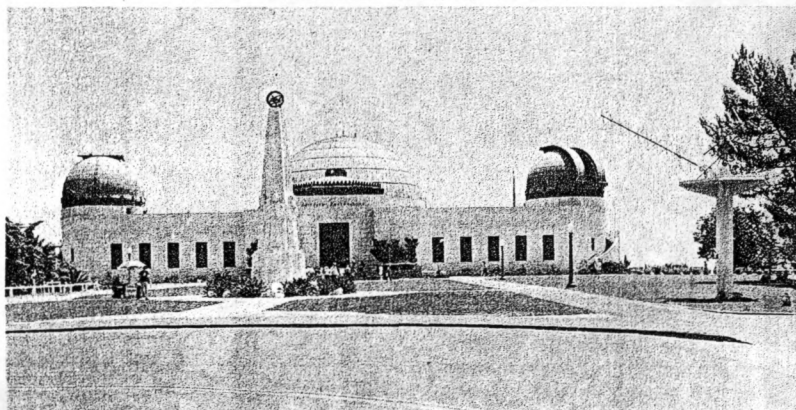
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Canfield-Wright House San Diego County, CA



I 5 · Los Angeles City Hall



X 2 · Griffith Observatory and Planetarium

JOHN CORNEBY WILSON AUSTIN, LOS ANGELES

Born Bodicote, near Banbury, Oxfordshire, Eng., Feb. 13, 1870, son of Richard W. and Jane E. Austin. Educated English private schools; architect's apprentice under William Sampson Barwick. Came to U. S. 1890, first locating at Philadelphia; 1892-5 in San Francisco, and since latter year in Los Angeles. In prac. in U. S. since 1890. Architect of the following buildings in California: Potter Hotel, Santa Barbara; Leighton, Alvarado and Fremont hotels, Los Angeles; Wright & Callender building; First M. E. church, Los Angeles; First M. E. church, Pasadena; California Hospital, Angeles Hospital, So. Cal. College of Medicine, College of Physicians and Surgeons, Univ. So. Cal. (rebuilt), Harvard Military Academy and Madam Ida Hancock residence. Scottish Rite Mason and Shriner; associate mem. American Institute Architects; Pres. Los Angeles Humane Society; mem. Chamber of Commerce and Jonathan Club. Married and has five children.

John Corneby Wilson Austin, Architect Los Angeles, CA

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Canfield Era- Circa 1911-1915

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Canfield Era - Circa 1910-11

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Canfield Era - Circa 1911 - Charles A. Canfield w/ son-in-law Jake Danziger

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Canfield-Wright House San Diego County, CA



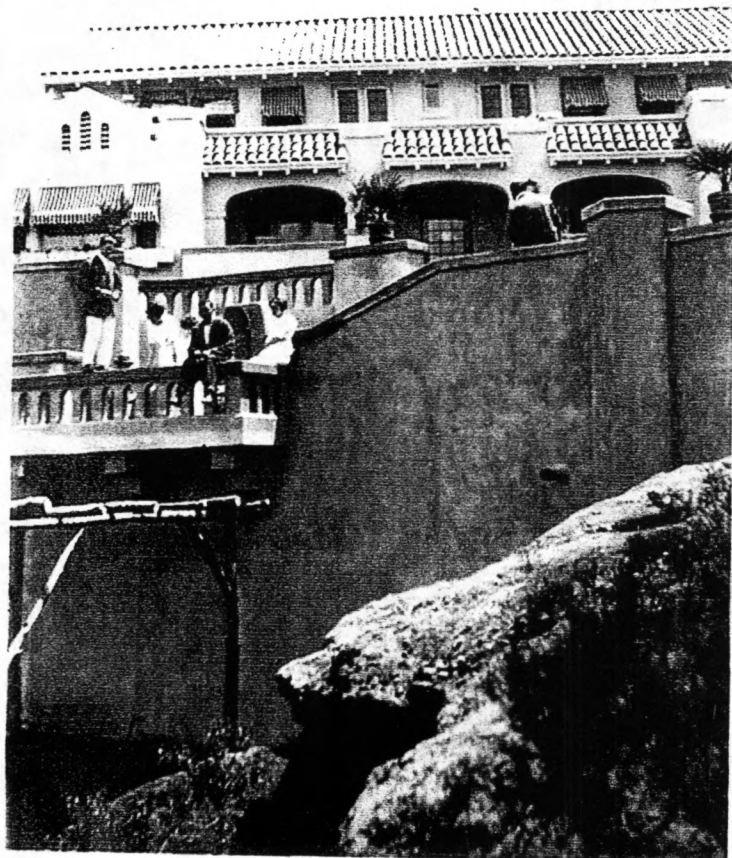
Canfield Era - Circa 1915 - Daughter Dorothy Canfield w/ Raymond Cheseldine

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Canfield-Wright House San Diego County, CA



1st Annual Party

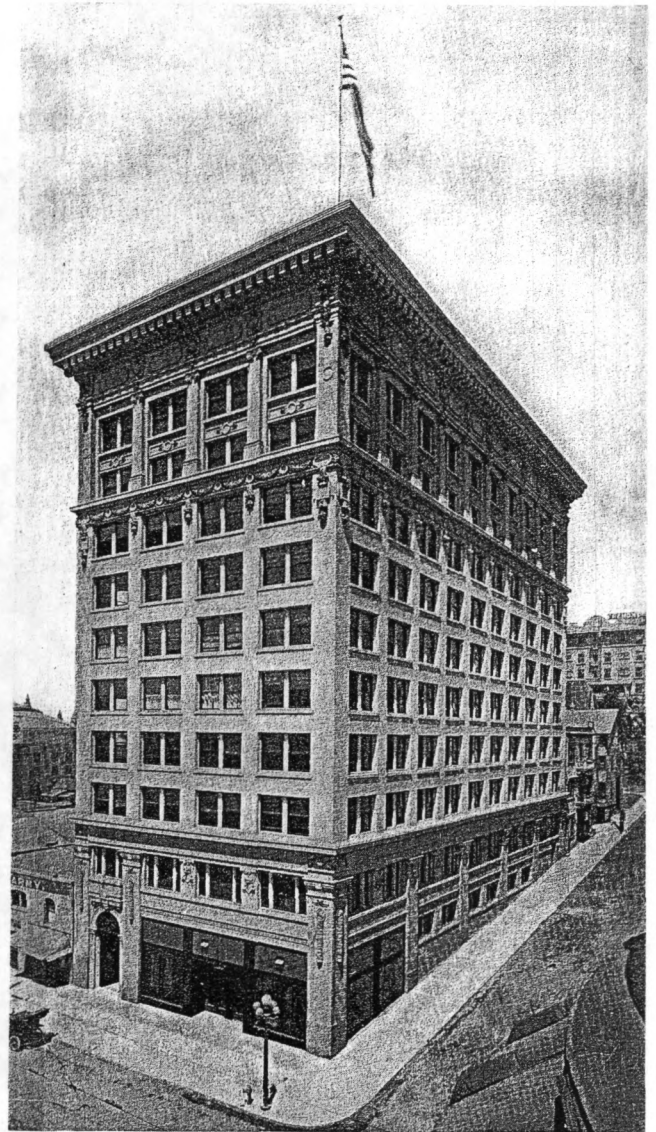
Canfield Era - Circa 1911 - Canfield Family House Party

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Canfield-Wright House San Diego County, CA



WRIGHT & CALLENDER BUILDING.
JOHN C. W. AUSTIN, ARCHITECT.

Wright Era - Circa late 1940's - Gilbert Solomon Wright

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Canfield-Wright House San Diego County, CA



Wright Era - 1959 - Gilbert Solomon Wright's 90th Birthday w/Family

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Canfield-Wright House San Diego County, CA



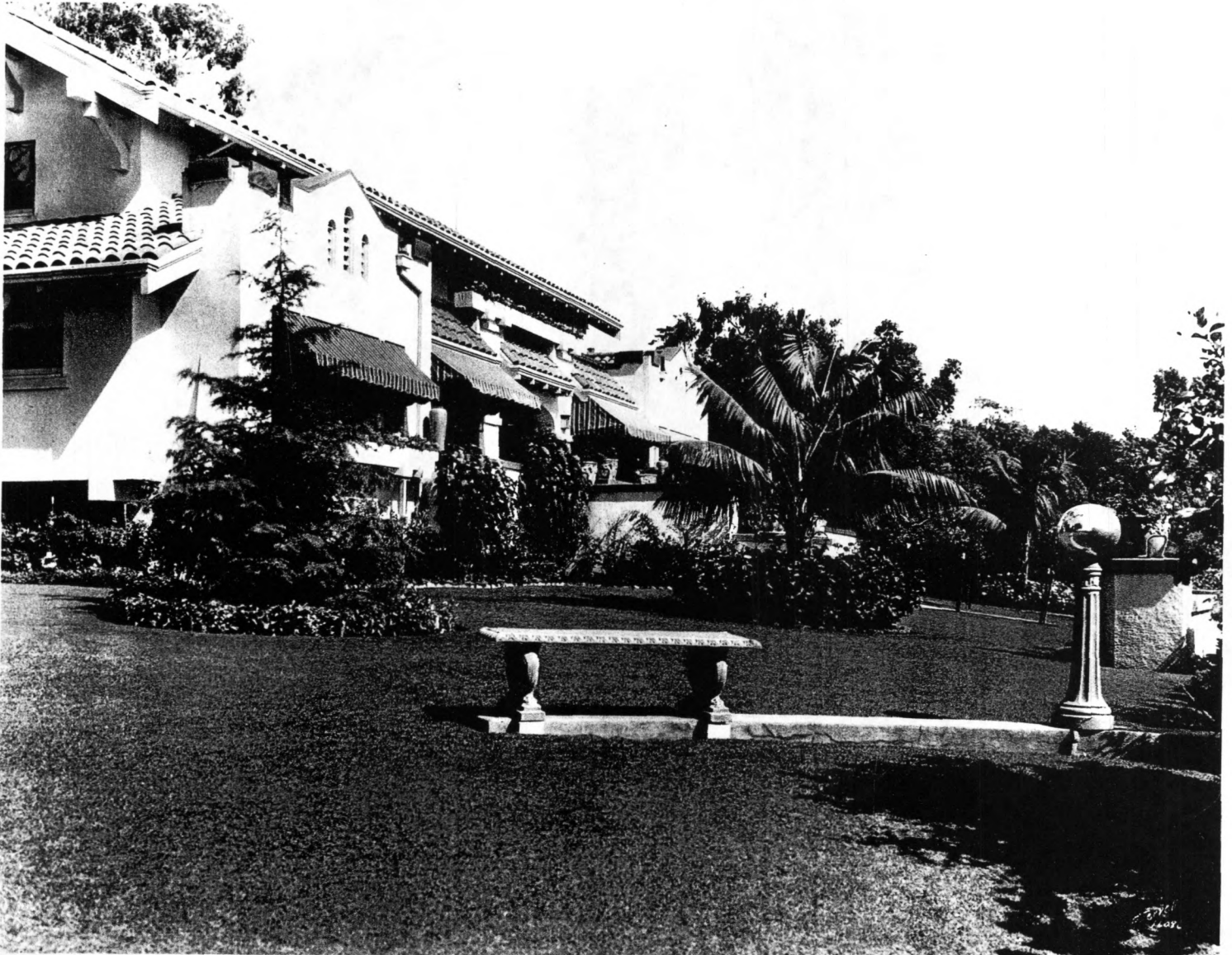
Wright Era - Circa 1925

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Wright Era - Circa 1925

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Canfield-Wright House San Diego County, CA



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Post Wright Era – Circa early 1960's – Realty Brochure on Canfield-Wright House

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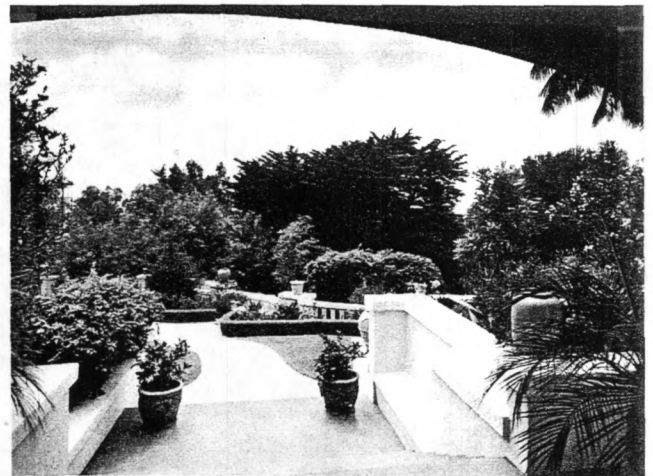
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Canfield-Wright House San Diego County, CA



Entrance Side of Residence



Formal Garden from Loggia



Garden Room



Living Room

Post Wright Era – Circa early 1960's – Realty Brochure on Canfield-Wright House

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Section 9 Page 1 Canfield-Wright House San Diego County, CA

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Los Angeles Times

1 January 1910; *The Noble Architecture of Modern Los Angeles*

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4 September 1963; *John C. Austin, Dean of Architects, Dies*

Los Angeles Tribune

16 August 1913; *C.A. Canfield Passes, End Comes Suddenly, Gave Much to Charity*

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8 July 1911; *75 Real Estate Brokers See Picturesque Del Mar*

9 July 1911; *\$50,000 Home at Del Mar Erected for Oil Magnate*

1 January 1912; *Del Mar*

5 September 1968; *Gilbert Wright Services Set for Saturday*

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Ownership History/Boundary Description and Justification

The nomination request is for both Lots H & I in Block 10 (see attached County Recorder map), part of the original holdings of Charles A. Canfield, and Gilbert Solomon Wright, that will be inclusive of the house, site features and setting. The lower retaining walls delineate the west property line (see photo #3), the walls, circular drive and pergola on the south side of the property delineate the south property line (see photo #2 and 6). Photos #13 and 14 show the north staircases that are close to the north property line.

Title to the Canfield property came from the holdings of the South Coast Land Co., in September of 1910, finally conveying to Canfield by August of 1911. However, the residence was under construction in late 1910. Several of the partners in the South Coast Land Co., built their homes within yards of each other in the Arden Heights Subdivision. Canfield purchased Lots H & I in Block 10, that provided the most premium view of the ocean and was well off the main road through Del Mar known then as Grand Avenue (Historic Highway #101). Canfield died suddenly of a heart attack in August of 1913, but the property remained in the hands of his daughters Dorothy Canfield Cheseldine and Florence Canfield Whitney until it was sold to Gilbert Solomon Wright in October of 1923. The Wrights lived in the home until March of 1964. From 1964 to 2001 the property was in Trust to Gladys W. Taylor and Norman J. Simmons conveying to Alan and Caryn Viterbi in March of 2001.

420 Avenida Primavera legal description is described as: That portion of Lots H and I in Block 10 of Arden Heights No. 3, in the City of Del Mar, County of San Diego State of California, according to Map thereof No. 1285, filed in the Office of the County Recorder of San Diego County, September 12, 1910. Lying southerly of the location and prolongation of the line described as follows:

Beginning at the southerly terminus of the northerly 74.45 feet of the easterly line of said Lot H, said easterly lot line having a bearing of North 17°04'57" West (record equals North 17°01'00" West); Thence South 71°11'03" West 38 feet; Thence South 34°13'20" West 76.39 feet; Thence North 86°23'10" West 85.20 feet; Thence South 61°59'39" West 32.53 feet to the westerly line of said Lot 1.

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Canfield-Wright House San Diego County, CA

Canfield-Wright House, San Diego County, CA.

All photographs taken by Vonn Marie May in June of 2002. The negatives are in the possession of the photographer as well.

1. West (front) primary façade
2. Entry from Avenida Primavera (south side)
3. Retaining Walls along Serpentine Drive, west edge of property
4. View from Serpentine Drive at internal retaining walls and north façade
5. South façade w/ pergola as seen from Avenida Primavera
6. Pergola on south side with porte cochere drive off Avenida Primavera
7. South façade w/ pergola
8. South side entry w/ elevated access detail
9. North façade
10. Arcaded front entry, looking southwest
11. Storage structure on north side
12. Garden balcony, westside
13. Staircases w/ attendant garden walls, north west side
14. Staircase west side
15. Garden wall west side

MAP OF DEL MAR

San Diego County,
CALIFORNIA

DEL MAR is owned by the South Coast Land Co., composed of H. E. Huntington, Wm. G. Kerckhoff, H. W. Keller, C. A. Cantfield and Ed Fletcher. This property, destined to be the Newport of the Pacific, is noted for its magnificent beach, ocean and mountain vistas, 15 miles of winding contour roads, erosions and cliffs of different colors, its forests of eucalyptus, cypress and Torrey pines, as well as its hotel accommodations at Stratford Inn. The South Coast Land Co. has spent \$600,000 on its hotel, power house, water, electric light and sewer systems, bath house, garage, golf links and other improvements. An ocean pier equal to any in Southern California will soon be constructed, and Del Mar furnishes excellent fishing and boating. All building lots include graded streets, water, sewer and electric light connections without additional charge.

DEL MAR
SAN DIEGO COUNTY
CALIFORNIA



LOCATION

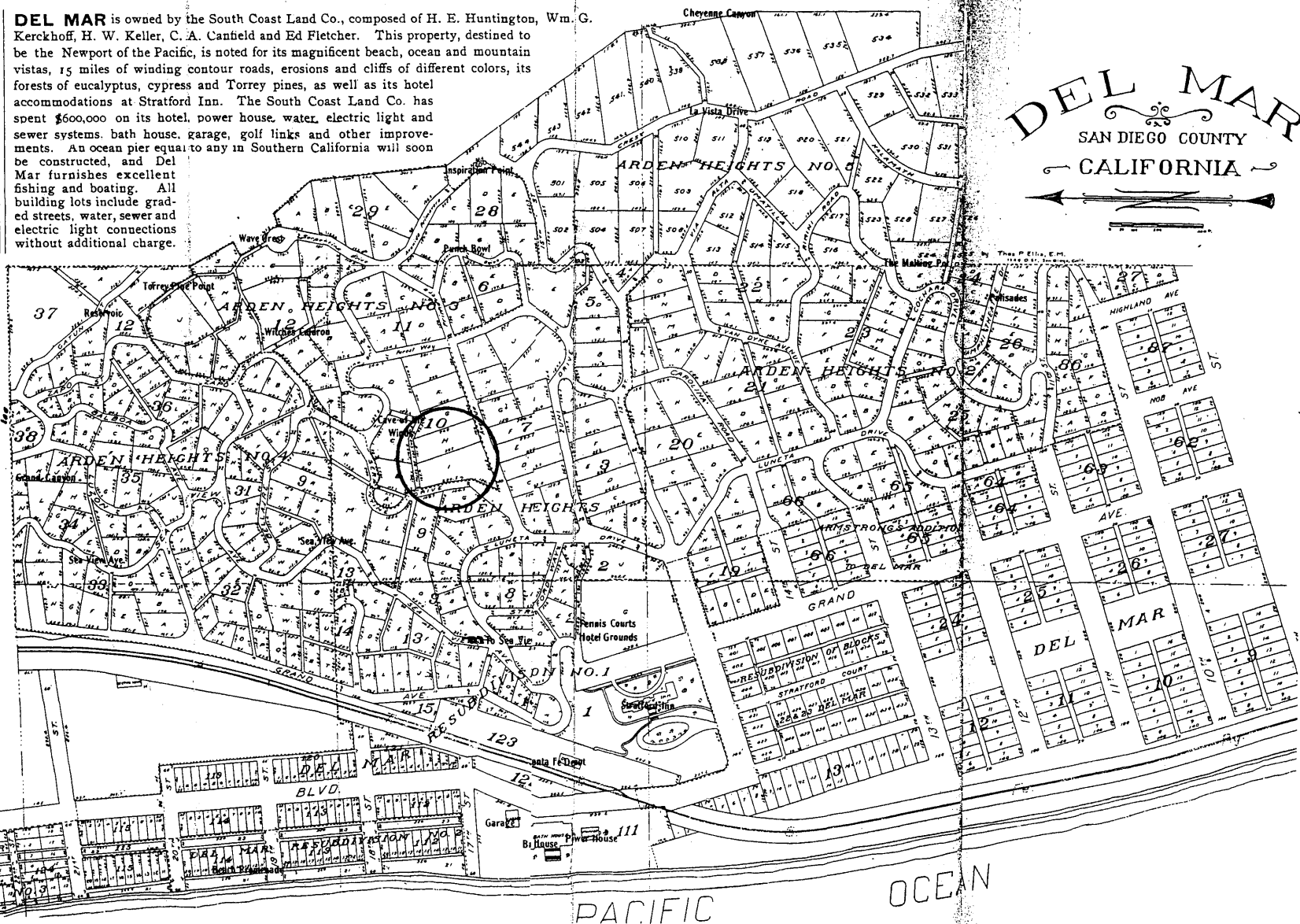
DEL MAR is on the main line of the Santa Fe Railway from Los Angeles to San Diego, and 20 miles north of the latter city.

It is easily reached by auto over the famous coast road now being constructed, also by the inland automobile route from Riverside, via Oceanside.

For further particulars relative to beach and residence property at Del Mar, write—

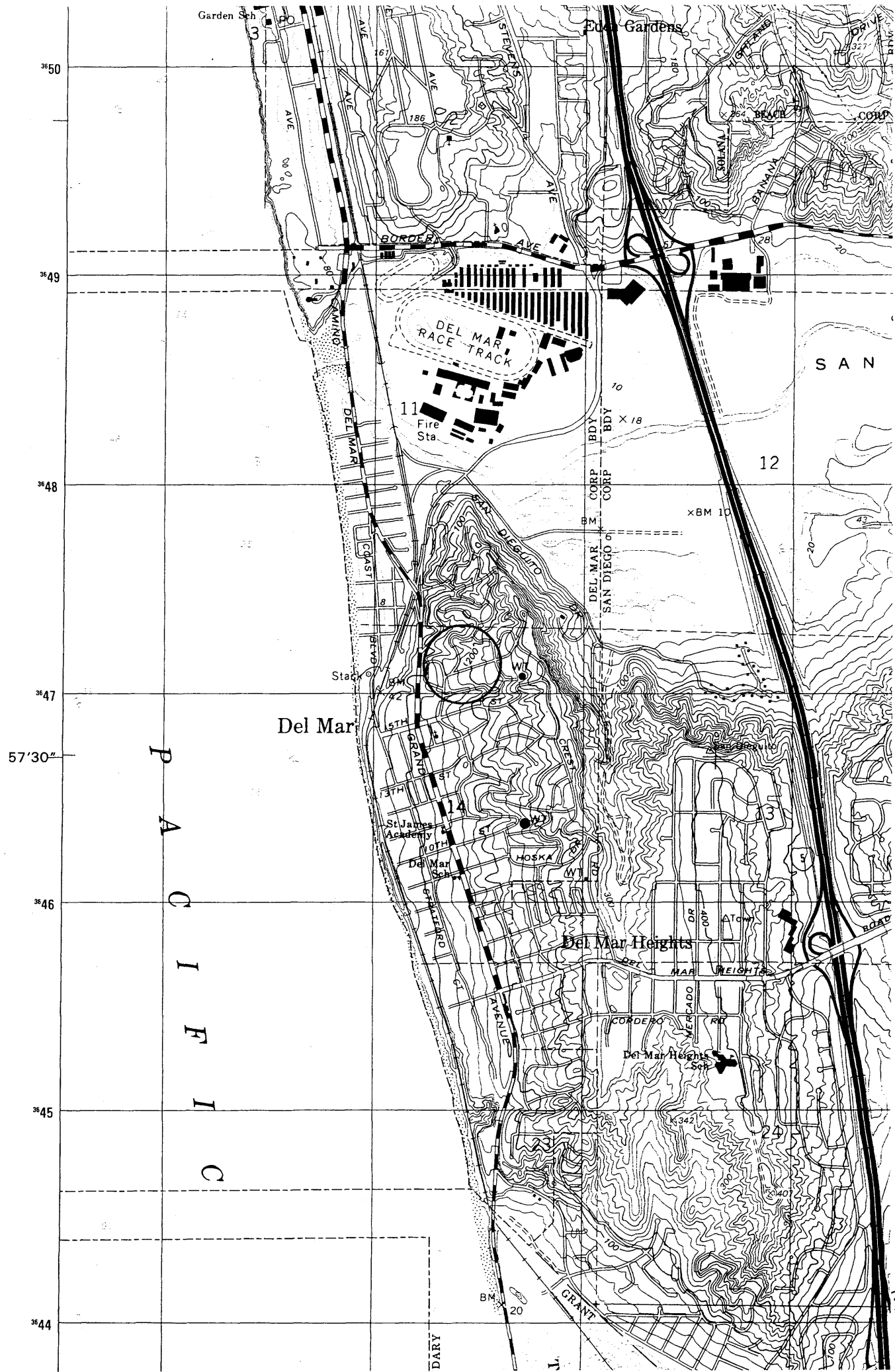
Ed Fletcher Co.

San Diego, Cal., or
Stratford Inn, Del Mar



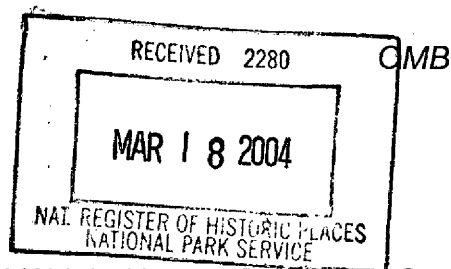
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1910 Subdivision Map filed by the South Coast Land Company of Del Mar, CA



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NPS Form 10-900-a
Approval No. 1024-0018
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Continuation Sheet
Photo Addenda



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Canfield-Wright House, San Diego County, CA

All photographs taken by Bruno Correia in September of 2003. The negatives are in the possession of the photographer.

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6. Pergola on south side with porte cochere drive off Avenida Primavera
7. West façade
8. South side entry w/ elevated access detail
9. Structure, North-West side
10. Arcaded front entry, looking southwest
11. Storage structure on north side
12. Garden balcony, west side
13. West façade
14. Staircase west side
15. Entrance sign, Av. Primavera side