NPS form 10-900
(Oct. 1990)

OMB No. 10024-0018

699

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in 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 **Torrey Pines Lodge**

other names/site number **Torrey Pines State Reserve Visitor Center**

2. Location

street & number **12201 Torrey Pines Park Road** N\A not for publication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 X 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 XX meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant ___ nationally X statewide ___ locally. (___ See continuation sheet for additional comments.)

Signature and title of certifying official/Title — Date: May 15, 1998

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:) _____

Signature of the Keeper: Edson H. Beall — Date of Action: 6.18.98

5. Classification

Ownership of Property (Check as many boxes as apply)
- ___ private
- ___ public-local
- X public-State
- ___ public-Federal

Category of Property (Check one box)
- X building(s)
- ___ district
- ___ structure
- ___ object

Number of Resources within Property

Contributing	Noncontributing
1	___ buildings
___	___ sites
___	___ structures
___	___ objects
1	___ Total

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

Number of contributing rescues previously listed in the National Register 0

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat:	Sub:
Commerce/Trade	Restaurant/Specialty Store
Recreation and Culture	Outdoor Recreation
Landscape	Parking Lot

Current Functions (Enter Categories from instructions)

Cat:	Sub:
Recreation/Culture	Park Facility
Landscape	Parking Lot

7. Description

Architectural Classification (Enter categories from instructions)
- Cat: **Late 19th and 20th Century Revivals**
- Sub: **Pueblo Revival**

Materials:
- Foundation: **Reinforced Concrete**
- Roof: **Asphalt**
- Walls: **Adobe**, **Concrete Mortar**, **Stucco**
- Other: **Dressed Log Beam Posts and Lintels**, **Wood Framed Windows and Doors**, **Terra Cotta Chimney Pot**, **Terra Cotta Floor Tiles**, **Glass Windows and Door Panels**

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.)

- [X] **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.
- [X] **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.

Area of Significance
Architecture

Conservation

Period of Significance
1923-1933

Significant Dates
1923 — Completion of Torrey Pines Lodge
1933 — Rerouting of Torrey Pines Road Away from Torrey Pines Lodge

Significant Persons
N/A

Architects
Requa, Richard
Jackson, Herbert L.

Builders
Beyers, John
Nicholson, James H.
Stimson, Frank L.
Fleming, Guy L.
Fleming, John A. J.

Cultural Affiliation
N/A

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 # _____

Primary location of additional data:

- [ ] State Historic Preservation Office
- [X] 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

Acreage of Property Less than one acre

UTM References
(Place additional UTM references on a continuation sheet.)

Zone	Easting	Northing
11	476540	3642340

☐ See continuation sheet

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

❖ See Attached Continuation Sheets.

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

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

❖ See attached Continuation Sheets

Torrey Pines Lodge Building
San Diego County, CA

NARRATIVE DESCRIPTION

Currently housing the headquarters and visitor center for the Torrey Pines State Reserve, the Torrey Pines Lodge is an exemplary example of an early 1920s Pueblo Revival style adobe building. A low, horizontal single-story mass, the building is strategically located at the 320-foot crest of Torrey Pines Park Road.[1] Overlooking a deep, fluted sandstone gorge, it has a commanding view to the north of the low marshland at the confluence of the Carmel and Soledad valleys below. The Lodge's Pueblo Revival style, set amid native chaparral and rare Torrey Pine trees, evokes a tableau of the American Southwest. Instead of the Painted Desert of Arizona, however, the site lies along the southwest shores of the Pacific Ocean. Access to the Lodge's south parking lot is by a short blacktop access lane that curves eastward off the reserve's main public access road. Built during the time of the Lodge's 1923 opening, the asphalt-covered parking lot extends some 500 feet south of the Lodge. A long narrow landscaped island separates the parking lot from the roadway to the west. It divides the parking lot's southwestern entry and exit driveways. Native landscape borders the parking lot's eastern and southern boundaries. Between the parking lot's north boundary and the Lodge's south entrance is a wide landscaped area. Used as an interpretive garden, it contains plants native to the reserve, however it is not historic, having been planted some 20 years ago. Two decomposed granite pathways lead through the garden from the parking lot to the Lodge. The garden's mature trees and shrubs act as a screen, partially obscuring the Lodge from the parking lot.

Likewise, chaparral and tall Torrey Pine trees screen the Lodge's north and northwest elevations from the road. Running along the northeast side of Torrey Pines Grade Road, a tall, stucco-covered reinforced concrete retaining wall serves to level the ground on which the Lodge sits. Its upper parapets also serve as perimeter walls for the Lodge's northwest and north patio areas. A badly eroded sandstone and wooden stairway leads up from the roadway to the patio's northwestern patio. The retaining wall continues along the north patio area. Filling in several defiles, it also serves to level the site and wall off the adjacent gorge. Continuing along the Lodge's northeastern boundary, the retaining wall acts as a solid bridge over a deep defile, and provides support for a handicap ramp. The ramp, a wooden plank and handrail affair, is of recent origin. Immediately to the northeast of the ramp is an open area. Once used for picnics, it featured rustic wood plank picnic tables and a Pueblo Revival-style barbecue unit.[2] The tree-shaded grove is now used for open-air lectures. In the southwest corner of the lecture area, close to the Lodge's southeast corner, is a domed trash incinerator. Made of cement and brick, the stucco-covered incinerator resembles a traditional Southwest *horno* or outdoor oven.

Architecturally, the Torrey Pines Lodge is a variant of the Pueblo Revival style referred to by architectural historians as the Territorial Revival style. First introduced in New Mexico during the 1920s, adherents of the style were influenced by historic Anglo/Hispanic *haciendas* or *casas rancheras* built during the state's Territorial period. A fusion of Native American, Spanish Colonial, and Anglo-American construction techniques and details, the Lodge evokes a picturesque scene out of the American Southwest. Its low, rambling, stepped-back plan and buff-colored stucco-clad adobe walls emulate the organic, hand-finished

Narrative Description (Continued)

style of its 19th century progenitors. Strongly rounded wall and parapet edges, along with the use of rough-hewn vigas and pole roof supports, strengthen the Lodge's hand-built theme. Continuing the Anglo-Hispanic Southwestern Territorial ancestry, the Lodge features long, arcing concrete rainwater spouts (*gargoyles*) and terra-cotta wall vents (*canales*).[3]

Roughly C-shape in plan, the building consists of a large, linear central mass, with smaller rectangular units added at right angles at either end. A raised parapet shields the Lodge's flat roof, which is more suited for a dry desert climate than that by the cool damp seacoast. A large main hall occupies the central mass. On either side are two, rectangular units. The two units to the west were originally used as sleeping quarters for the Lodge's former live-in proprietors and seasonal waitresses working the dining room. Those to the east were used as the Lodge's kitchen, laundry, and automobile garage.[4] Park personnel now use the side rooms for administrative, research, and interpretive purposes.

Once used for alfresco dining, a long, narrow porch along the south elevation features many Anglo-Hispanic Territorial style details. Early Hispanic homes featured long, narrow porches (*corredors* or *portales*) that opened out onto enclosed rear patios. With the arrival of Anglo-American settlers, front porches soon became fashionable.[5] Following traditional Anglo-Hispanic building techniques, the Lodge's front porch consists of a single dressed-log lintel beam extending between the projecting side wings. Their inner side walls support the log's ends. The beam is the front support for 21 narrow log vigas. Set perpendicular to the beam, the vigas support the porch's ceiling. Midway from the side walls, four thick, dressed log posts help support the beam. Set vertically, they extend up through the porch's front adobe banister walls to the log beam. Saw-cut corbel-ended cushions cap the two inner posts that straddle a central stairway leading up to the main entry. Directly above the steps, hanging from the beam, is a wooden sign reading "LODGE," with California DPR emblems.

The south elevation's windows and doors facing the porch also exhibit the Territorial Revival style's hybridization of Anglo-Hispanic building traditions. At the junction between the porch and the east side wing is a wood panel Dutch door. It was once used by the Lodge's cook to hand meals to waitresses serving patrons dining on the porch and lower front terrace. It now provides access into the rangers' office.[6] Its use, plus the installation of large multi-light French doors and straight-headed wood-frame casement windows, represents their introduction into the American Southwest by Anglo-American settlers. However, the window's placement in the Lodge's thick adobe walls, topped by continuous overhead wood beam lintels, follows an older, more traditional Southwestern Hispanic method of adobe construction.[7]

In front of the porch, a low, buttressed adobe wall, separated by terra-cotta tile-covered steps, encloses the porch's right and left wings. Continuing down from the porch, the steps lead to a lower walled terrace. The low, round-edged adobe wall is practically identical to those fronting the porch. Both walls' surfaces are

Narrative Description (Continued)

splayed and cracked. Imbedded in the lower terrace's tile-scored concrete floor are metal eyebolts. These are reminders of the time when the terrace was also used for alfresco dining.[8] They were probably used as tie downs for an overhead canvas awning.[9] Directly in front of the lower terrace's walls is a broad, concrete walkway. Scored to resemble flagstone, it provides a transitional space between the Lodge and the interpretive nature garden north of the adjacent parking lot.

The allegorical Anglo-Hispanic Territorial Revival style continues along the Lodge's north perimeter. Thick stucco-covered brick piers support each corner of the Lodge's main block. Between them, dual, multi-light French doors pierce the north wall. Bisecting the north wall is a large bulbous mass extending out toward the rear patio. This forms the outer wall of the Lodge's central fireplace or *fogón de padercita*, which is used on chilly mornings to warm the inside of the Lodge's main hall. Following traditional Native American Pueblo Indian building practices, the fireplace's exterior chimney cap consists of a simulated inverted terra-cotta pot.[10] As a concession to fire prevention, a metal mesh grill caps the chimney pot.

The Torrey Pines Lodge Building is a rare example of a Pueblo Revival style building built in San Diego. Its all-adobe wall construction makes it particularly unique. Consulting architect John Beyers oversaw his crew of itinerant Hispanic laborers make and install the adobe blocks on-site.[11] However, a large rectangular cutout, or adobe "window," on the main hall's southeast facade reveals that they used cement instead of the traditional adobe mud as mortar. Regardless, the Torrey Pines Lodge is still one of the largest modern adobe structures built in San Diego.

Despite threats toward its demolition in 1971, the California Department of Parks and Recreation has managed to preserve the Lodge building. During the late-1980's, it sponsored a major rehabilitation project to stabilize the adobe walls.[12] The historic use of cement instead of adobe mud mortar by the original builders had seriously compromised the wall's integrity. Differences in the two materials' shrinkage rates were creating voids in the wall. In addition, the lime and sand stucco finish was detaching itself from the wall's surface. During the rehabilitation process, workers filled the voids with adobe, and removed and reapplied the stucco finish. They also had to remove the ends of the 21 vigas protruding through the parapet above the front porch. Over the years, moisture, insect damage, and neglect had caused them to rot and decay beyond repair. Other alterations along the porch include an interpretive "window" exposing a section of the adobe wall to visitors, the installation of a modern public telephone near the northwest wall junction, and the laying of the scored concrete pavement in front of the south entrance. While the parking lot's original surface was graded dirt, it is not known when the asphalt blacktop was first installed.[13] Despite these alterations, the Lodge still reflects the style, scale, and character of an early 1920s Territorial Revival variant of the Pueblo Revival style.

Narrative Description (Continued)

Endnotes

[1] "Torrey Pines Lodge," [Promotional Brochure] (San Diego: Odd Shop Press, c.1924, 2, La Jolla Historical Society Research Archives.

[2] John Haskell, Photograph of Torrey Pines Lodge Picnic Area, c.1925, La Jolla Historical Society Research Archives—Photograph Collection.

[3] Virginia and Lee McAlester, A Field Guide to American Houses (New York: A. Knopf, Inc., 1984), 435.

[4] Richard Requa and Herbert L. Jackson, "Torrey Pines Lodge at Torrey Pines Park," 18 August 1922, sheets 2 and 4 of 4, document No. 144489, City of San Diego, Office of the City Clerk.

[5] McAlester, 130.

[6] John Fleming, interview with author, 19 November 1997.

[7] Ibid.; and John G. Blumenson, Identifying American Architecture: A Pictorial Guide to Styles and Terms, 1600-1945 (American Association for State and Local History Architecture, Nashville, Tennessee, 1987), 7.

[8] "Torrey Pines Lodge," [Promotional Brochure], 2.

[9] Margaret Fleming, Transcript of Taped Interview, La Jolla, 25 January 1972, 5-6, La Jolla Historical Society Research Archives.

[10] Rachel, Carey, The Visual Dictionary of American Domestic Architecture (New York: Henry Holt and Company, 1994), 25.

[11] "The Torrey Pines Lodge Is Formerly Presented to City," La Jolla Journal, 13 April 1923, 1.

[12] 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), 20.

[13] Fleming, interview with author; and Ranger Bob Whol, interview with author, June 1997.

Torrey Pines Lodge Building
San Diego County, CA

STATEMENT OF SIGNIFICANCE

In continuous operation for 75 years, the Torrey Pines Lodge building is closely related to the practical art of designing buildings in harmony with the land for the public's use and enjoyment. Rehabilitated in 1987, the Lodge is a noteworthy and rare local example of the Pueblo Revival style adapted for use as a public building. Its low, earth hugging profile, thick adobe-brick walls [hand-made on-site], and use of open dressed log beam construction, embody the distinctive characteristics of a late variant of the Pueblo Revival style—the Territorial Revival style. Introduced in New Mexico during the early 1920s, it is a hybridization of late 19th century Southwestern Native American, Spanish Colonial, and Anglo-American construction techniques and architectural details. Although never widely accepted in California, several noted examples were built in San Diego. Set overlooking deeply rutted sandstone gorges, amid native chaparral and rare Torrey Pines, the Lodge's Pueblo Revival style is a near perfect match of architecture and environment. One of the largest all-adobe buildings in San Diego built during modern times, the Lodge represents the collaborative work of several master architects, horticulturists, and builders. Among these were noted San Diego architects Richard S. Requa and Herbert L. Jackson. Consulting them was master builder John Byers, a expert in adobe construction from Santa Monica. Supervising the Lodge's construction was Park Custodian Guy L. Fleming, who in consultation with Los Angeles landscape architects and horticulturists Ralph D. Cornell and Theodore Payne, was instrumental in the Lodge's placement and the harmonious transition of the surrounding landscape with the natural environment.

Located in the world famous Torrey Pines Preserve, the Lodge's building and operation was closely tied to the symbiotic relationship between early road development and tourism in San Diego. Strategically situated at the "Gateway to San Diego," from 1923 to 1933, the Lodge was a popular stopping place for tourists travelling between Los Angeles and San Diego along the adjacent Torrey Pines Park Road.

The Lodge also reflects a period of local patronage highlighted by the work of San Diego philanthropist Miss Ellen B. Scripps. Through her agent James C. Harper, she donated funds for the Lodge's construction. Her help in financing the Lodge's construction mirrored the attitude held by most of the nation's wealthy philanthropists at the time. Believers in the "Gospel of Wealth," their munificence was designed to uplift their communities' health, education, and recreation. Her own munificence toward the Lodge represents her life-long commitment to philanthropy in San Diego. Without it, the Torrey Pines Lodge might never have been built.

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.

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 ones 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, 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 had gradually 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 California's pines. Lemmon devoted considerable time while in San Diego to study the Torrey Pine. His conclusion was that the pines "be preserved by the State of California through the efforts of proper legislation." It would be another seventy years before the State followed Lemmon's recommendation.[4]

The greatest threat to the grove came during the 1890s. The City of San Diego had leased its sparsely populated northern limits for sheep and cattle raising. Also, trees and woody shrubs of all kinds were being

Narrative Statement of Significance (Continued)

cut and hauled away for fuel. An added danger 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 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.[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

Torrey Pines Lodge Building
San Diego County, CA

Narrative Statement of Significance (Continued)

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 philanthrops. Sparked by Andrew Carnegie's 1889 essay "Wealth," many wealthy Americans 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.

James C. Harper

Acting on behalf of Miss Scripps' interests was James C. Harper. A well-respected attorney, Harper had been associated with Miss Scripps for over 29 years. As her and her brother E. W. Scripps' attorney, he had successfully defended them in a libel suit against their newspaper, the *Cincinnati Post*. The Scripps then hired Harper as their general counsel. In 1909, Ellen B. Scripps retained Harper as her personal agent. Through him, she was able to oversee her philanthropic work and community involvement. Harper, too, played an active role in community improvement projects. As board member of the La Jolla library, he had coordinated Miss Scripps' donation of over $30,000 toward its 1921 completion. President of the Scripps Memorial Hospital, La Jolla, Harper had played an important part since its founding in 1923. A trustee of Pomona College, from 1924 to 1929, he had helped to organize the new Ellen B. Scripps College. In honor of his work for the college and the community at large, the regents awarded him an honorary Doctor of Law in 1929. Among his many other civic and educational activities was trustee of the Bishop School, La Jolla, organizer and officer of the San Diego Museum of Archaeology and the Museum of Natural History, and as a member of the advisory board of the Scripps Institution of Oceanography, La Jolla. For his involvement with the development of Torrey Pines Lodge, San Diego Mayor John L. Bacon said that Harper, "carried forward Miss Scripps' plans in an able and inspired manner."[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. Part of it, Torrey Pines Grade Road, bisected both the park and Miss Scripps'

Narrative Statement of Significance (Continued)

property. The new gateway into San Diego, the road increased the amount of visitors, many of whom were now arriving by automobile. Fleming and Sumner noticed that picnickers and campers used the rare Torrey Pines for firewood. These careless visitors also gathered sacks full of mature pinecones for their edible nuts. Others cut the green cones from branches for souvenirs or decoration. A particularly nasty habit was the cutting of young trees around Christmas. Of even greater concern was the evidence of scattered fires throughout the grove. Fleming and Sumner reported that, if these practices weren't stopped, the grove would be gone in a few years. In response, Ellen B. Scripps influenced the City Park Commission to appoint Fleming as Custodian of both the city parkland and her holdings. To facilitate their stewardship, both sections were designated as the Torrey Pines Reserve.[11]

Guy L. Fleming

Guy L. Fleming's personal involvement in the conservation of the Torrey Pines would have a direct influence in the building of the Torrey Pines Lodge. An ardent naturalist and conservationist, Fleming was to Torrey Pines Reserve what John Muir was to the High Sierras. Fleming dedicated his life to the preservation and development of Southern California's natural and historical resources. The son of an Ayr, Nebraska building contractor, Fleming migrated with his family to Oregon. In January 1909, the 25 year old Fleming moved to San Diego. Attracted to the utopian agrarian colony at San Ysidro, near the U. S.-Mexico border, he worked there until 1911. While there, he met former County agricultural commissioner George P. Hall, who encouraged Fleming to follow a career in horticulture. In February 1911, Fleming found work in the nursery of the upcoming Panama-California Exposition in Balboa Park. By the time of the exposition's opening in 1915, Fleming had been promoted to landscaping foreman. During this time, he carried on an extensive study of native Southwest horticulture. Fleming also became an active member of the San Diego Society of Natural History, an organization that would later honor him with a Fellowship. It was his involvement in the Society that led him to inspect the Torrey Pines. After the Exposition, Fleming divided himself between private and public work.[12]

Although busily engaged in private landscape work, Fleming found time to serve as a County horticultural inspector. His involvement with the Torrey Pines in 1916 attracted the attention of Ellen B. Scripps, who engaged his services as Custodian of the newly combined Torrey Pines Preserve. Fleming built a small tent cabin near a point halfway between Miss Scripps' Tract and the City's parkland. Here he carried on his botanical and horticultural research, eventually becoming one of the foremost authorities on these subjects. As Park Custodian, Fleming was given special police powers to enforce strict conservation methods throughout the preserve. During the Lodge's construction (1922-23), Fleming took an active supervisory role. Collaborating with consulting landscape architect Ralph D. Cornell on the Lodge's location, his immediate concern was to ensure that the Lodge's construction had the least detrimental effect on its immediate surroundings. First on the job, and last to leave, his tireless vigilance contributed to the harmonious transition between introduced and natural plants.[13] After Miss Scripps' agent James C. Harper

Narrative Statement of Significance (Continued)

was suddenly called away from the project, Fleming took over Harper's duties as Superintendent of Construction and liaison between Miss Scripps and the City Park Commission. Incidentally, the Fleming cabin served as living quarters for the Mexican laborers brought in specifically to manufacture and install adobe bricks on-site for the Lodge's construction. 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 and cowhide-upholstered chairs, as well as a number of picnic tables and benches. A surviving table and chair setting is now a feature of the Lodge's exhibit area[14]

After the Lodge's completion in 1923, Fleming continued to focus his attention to the Preserve. In 1924 he was instrumental in getting the Los Peñasquitos Marsh, Torrey Pines City Beach, as well as the cliffs and canyons south of the original Torrey Pines Park added to the preserve. At 1,600 acres, it was one of the largest municipally owned natural reserves in the nation. With a sea frontage of 3 miles, it also boasted one of the longest public bathing beaches in California.[15]

To better allow Fleming to supervise the preserve, in 1926 Miss Scripps funded the construction of a house for Fleming and his family. Built on the site of the Fleming cabin, it was completed the following year. Styled after the Lodge's Pueblo Revival style of architecture, it was designed and built by Fleming and his father John. The Fleming House would play a key role in the development of the preserve, and other State parks throughout Southern California. Besides serving as the Fleming home, it was the Torrey Pine Preserve's park headquarters, and later the first District Headquarters of the newly formed Southern District of California State Parks. Whether in the house's upstairs' office, downstairs' living room, or outdoor patio, the Flemings entertained visiting botanists, naturalists, and State Park officials.[16]

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 responsible for helping to select and acquire at least twenty 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. 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 was the acquisition and development of several key State parks in San Diego County. These include Cuyamaca Rancho, Palomar Mountain, and Anza-Borrego Desert State Parks. During the Depression, Fleming also acted as liaison between the California Department of 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. He also oversaw the administration of six Civilian Conservation Camps. Under his supervision, the federally funded work program was responsible for improving many parks and restoring

Narrative Statement of Significance (Continued)

several important historic sites, among these were the Pio Pico Mansion and La Purisma Mission. During his administration, Fleming was an ardent supporter for the active use of State parks as campgrounds, picnicking, trail hiking, historic preservation and interpretation.[17] Retiring from State Park service in 1948, Fleming continued to live at the preserve, where he led many nature walks. During his retirement, Fleming continued to play an active part in the Preserve's development. Like J. G. Lemmon before him, he felt that the Preserve should come under the stewardship of the State. As president of the newly formed Torrey Pines Association, Fleming and others lobbied for a citywide ballot proposition in 1956. Their efforts resulted in the preserve's transfer to the State Parks Department on May 7, 1959.[18]

That year also saw the Flemings moving out of the newly named Torrey Pines State Reserve to their new home in La Jolla. Occupied by a number of resident park rangers, in 1980 the former Fleming House was renovated by the California Department of State Parks with funds donated by the Torrey Pines Association.[19] With his life-long dream behind him, in 1960 Fleming passed away.[20] His contributions to the reserve were memorialized on May 27, 1967 by the dedication of the Guy Fleming Trail. Popular with hikers, the 0.6-mile trail loops along the Guy Fleming Terrace overlooking the Pacific Ocean.[21]

Refectory Planned for Torrey Pines Park

Attempts to have a permanent presence in Torrey Pines Preserve predate the building and occupation of the Fleming House. With the completion of the new coast road in 1915, through traffic from Los Angeles and San Diego was redirected through the Torrey Pine grove. By now the private automobile was slowly evolving from a temperamental rich man's toy into a relatively reliable means of personal transportation for the middle-class.[22] San Diegans, like others across the nation, realized that good roads were essential to progress. As early as 1901, the San Diego Chamber of Commerce was looking to promote a road that would be the "gateway to San Diego." The completion of a direct route from Los Angeles to San Diego would no-doubt siphon off some of the 45,000 seasonal tourists flocking to Southern California each winter. Many of whom, hopefully, would stay to live and invest in the community.[23]

No one understood the value of a coast route more than Ed Fletcher and E. W. Scripps. Around 1906, Fletcher, an agent for a real estate company developing Del Mar, had invited Scripps to share the costs in building the road. A future member of the County Road Commission, Edward Willis Scripps had committed himself to local road improvement. It was no coincidence, though, that most of the roads benefited his own real estate holdings. The new coast road would connect with Miramar Road, which, running along Linda Vista mesa east of Torrey Pines Park, ended at E. W. Scripps' Miramar Ranch estate. In addition, his sister Ellen, and their half-brother Frederick T. Scripps, would also benefit from the road. Together they owned a considerable amount of property in La Jolla and Pacific Beach to the south.[24] These facts make Miss Scripps' purchase of the land north of Torrey Pines Park look more like a shrewd real estate

Narrative Statement of Significance (Continued)

investment as much as an act of altruism. By "saving" the Torrey Pines, she increased the value of her and her brother's real estate holdings.

Likewise, the building of a refectory at Torrey Pines Park would attract more tourists to San Diego. Around 1912, during the time of the coast road's construction, Ellen B. Scripps donated money toward the building's construction. She hired the San Diego architectural firm of Frank Mead and Richard S. Requa to design a building that complemented the area's natural beauty. Playing off the area's resemblance to a Southwestern mesa top, their preliminary sketches pictured the refectory as a simulated Hopi Indian village compound. However, because the building's site was on city parkland, the city, not Miss Scripps, had to choose a contractor. Before the building contract could be finalized, though, the city's fiscal year ended, and the City reverted all of Miss Scripps' donation into its general fund. Preparations for the upcoming Panama-California Exposition in Balboa Park soon diverted the city's interest in building a refectory at Torrey Pines Park. America's entry into World War I in 1917 further delayed the refectory's building until after the war.[25]

As a result of the war, San Diego had been transformed from a sleepy border town into a major military base as well as a regional trade and service center. The post-war period also saw an increase in automobile-oriented tourism from Los Angeles. Many, attracted to Southern California beachfront communities like Del Mar and La Jolla, traveled south along the coast road. So much so that, during the 1920s, it became part of the state highway system.[26] Overall, the mobility offered to automobile tourists reflected a larger nation-wide trend. Mass production techniques had made the automobile more affordable to the American middle class. By 1923, one out of four families in the U. S. owned a car, which was on its way to becoming an integral part of everyday life.[27] Automobile touring, particularly on Sundays, became a favorite family pastime, with beaches, parks, and historic sites among the favorite destinations.[28]

The increase in traffic along Torrey Pines Park Road renewed interest in building a visitor center in the park. Again, Ellen B. Scripps played a major role. In 1922, she persuaded the City Park Commission to match her $5,000 donation toward building the new refectory building. Requa, along with his new partner Herbert L. Jackson, was again retained to design it. Miss Scripps also consulted Los Angeles landscape architect Ralph D. Cornell to suggest the most suitable site for the refectory and an adjacent parking lot.[29] Cornell was no stranger to the preserve. The previous year, supported by a stipend from Miss Scripps, he had prepared a comprehensive master plan for maintaining the newly formed preserve.[30] He particularly stressed that the watchword to guide the area's development should be "RESTRAINT." According to Cornell, the preserve "should not be made into a botanical garden or plant museum which would leave no semblance to the original landscape."[31]

Narrative Statement of Significance (Continued)

Ralph D. Cornell

The "Dean of American landscape architects," Ralph D. Cornell came to California in 1908 from his native Nebraska. Enrolling at Pomona College, he came under the tutelage of biology professor Charles F. Baker. Cornell's 1911 senior paper, "Plans and Plants for Small Places," was the first of some 150 such papers. Graduating summa cum laude from Pomona College in 1914, he graduated three years later with a master's degree in landscape architecture from Harvard University. After serving in the U. S. Army during World War I, he returned to California, where he became the first professional landscape architect in Los Angeles. His first job was as supervising landscape architect for his alma mater, Pomona College. In July 1919, he formed a partnership with horticulturist and native plant expert Theodore Payne of Los Angeles. For the next five years, they collaborated on a number of projects throughout Southern California, including Torrey Pines Preserve.[32]

After consulting with Fleming, Cornell and Payne agreed that the new refectory building must not compromise the preserve's aesthetic value just for the sake of public convenience. Its design, placement, and construction should have a minimal effect on the surrounding environment. All three agreed that care should be given to save and incorporate as much of the native plant material on site as possible.[33] Cornell suggested that the refectory be located on a terrace overlook adjacent to the crest of Torrey Pines Grade. The building would be a welcome sight for motorists driving up the winding road.[34]

After his work at Torrey Pines, Cornell went on to have an illustrious career. In 1924 he ended his partnership with Payne and joined the firm of *Cook, Hall & Cornell.* Nine years later he again pursued a solo career. Besides landscape design, Cornell's complete body of work includes city planning, subdivision design, housing and industrial landscape improvements. However, it was in the field of park and institutional landscape design that he excelled. His work at Pomona College led to a 35-year association with UCLA in 1937. As supervising landscape architect, Cornell transformed the barren campus into a nationally recognized award-winning university settings. Among his other accomplishments, Cornell became president and director of the Southern California Chapter of the A.S.L.A., director of the California Garden Clubs, Inc., and Trustee of the American Society of Landscape Architects. After his death in 1972, UCLA posthumously awarded him an honorary doctorate in Fine Arts.[35]

Cornell's association with the Torrey Pines Preserve reflects his life-long commitment to both the natural and man-made environment. Perhaps his greatest influence on the preserve was his agreement with Fleming and others that it would be better served as a state park.[36]

Theodore Payne

Cornell's partner and friend for over 50 years, horticulturist Theodore Payne was an avid promoter in the ornamental use of California native plants. A native of Brampton, England, Payne had been an apprentice

Torrey Pines Lodge Building
San Diego County, CA

Narrative Statement of Significance (Continued)

at a nursery and seed business before immigrated to the United States in 1893. The *Germain Seed Company* of Los Angeles employed him for seven years before going into business for himself. Through his nursery and seed supply business, he introduced many ornamental plant species to the world. During the Eucalyptus tree boom of the early 1900s, he shipped thousands of pounds of Eucalyptus seed throughout the United States, Latin America, and Europe. For San Diego's 1915 Panama-California Exposition, Payne shipped three train carloads of ornamental trees and shrubs.[37]

Payne's greatest contribution to local landscape horticulture was his pioneer work in native plant propagation. Alarmed by the rapid disappearance of California's wonderful and unique native flora, he devoted himself to awaken the public's interest in native flora. Specializing in growing native plants for their seeds, in 1907 he began to sell them through a wildflower seed catalog. His experimental native plant displays also helped to promote an interest in the use of native plants in gardens and landscaping. During his long career, Payne pioneered the combined use of native and imported ornamental plants in Southern California's landscape.[38]

In 1919, he and Ralph D. Cornell entered into a partnership. Working under the name *Ralph D. Cornell and Theodore Payne, Landscape Architects*, they collaborated on a number of large landscape projects, including, the Mason estate in Pasadena, Occidental College, the C. C. Teague residence in Santa Paula, and Torrey Pines Preserve. The City of Pasadena's Park Department also retained them on an advisory capacity. Their partnership ended by mutual agreement when Cornell joined *Cook, Hall & Cornell.* Continuing his nursery business, Payne also worked as a landscape consultant. In 1926 he helped choose the original site of the Rancho Santa Ana Botanical Gardens, and served on its advisory council for 20 years. Thirty-two years later, Payne was instrumental in developing a native plant garden at the Descanso Gardens in La Canada.[39]

Payne's Los Angeles nursery was the only one of its kind specializing in native California plants. Among the more than 400 species of wild flowers and native plants it introduced into general use throughout the world were: *Fremontia, Ceanothus, Rhus*, as well as native Alder and Sycamore species. Of these, two came from San Diego: the *Fremontia californica* and the San Diego lilac. The author of numerous tomes on native plant culture, Payne was a well-sought out lecturer and consultant. During his later years, he received numerous awards from nursery and horticultural associations for his "crusading and disseminating knowledge and appreciation of native plants." In 1960, the Los Angeles County Board of Supervisors dedicated the Theodore Payne Wildlife Sanctuary in Antelope Valley in his honor. His final accolade came in 1963 when the California Garden Clubs, Inc. posthumously selected him their "Man of the Year."[40]

Like his one-time partner and long-time friend Ralph D. Cornell, Payne was committed to preserving California's natural environment. This commitment was reflected in their collaboration on preparing a

Narrative Statement of Significance (Continued)

master plan for Torrey Pines Preserve. It was also expressed in the site selection for the proposed refectory building. By underlying the preserve's unique natural botanical and geological attributes, they guided the new building's design, placement, and construction.

Design of Torrey Pines Lodge Reflects Southwestern Pueblo Style

Following Fleming, Cornell and Payne's recommendations, architects Requa and Jackson designed a building that was both unique in character and in harmony with its surroundings. Know known as the *Torrey Pines Lodge*, its original plan followed Requa and Mead's original 1912 plan. It called for a tiered, flat-roofed two-story building. Its T-shape form would be aligned with a raised terrace overlooking the north ridge. The top of the "T," which faced the south parking lot, would feature a living room, three bedrooms, a bathroom, and a garage in a linear arrangement. The caretaker's family, employees, and guests would use these. Above the garage, a kitchen would provide meals for serving in the Lodge's large 2nd-story refectory hall. In addition to meals, the refectory would feature an L-shaped sales counter. Located in the room's northwest corner, here visitors could purchase souvenirs, supplies, picnic or camping gear. Off the refectory hall was a large, covered terrace that offered a spectacular view of the gorge, valley, and beach to the north.[41] Architecturally, the Lodge's design reflected Requa and Jackson's ability to develop the site in accordance to Fleming, Cornell, and Payne's careful recommendations. In its final form, the Torrey Pines Lodge would attain such an intimate relationship with its surroundings that there would be little distinction between it and its native surroundings.

Richard S. Requa

A highly respected architect, Richard S. Requa's incorporation of Southwestern Pueblo Revival design characteristics reflected his intimate understanding of the universality of vernacular desert architecture. The son of a Rock Island, Illinois merchant, Requa had studied electrical engineering at Norfolk College, Nebraska. Coming to San Diego with his family in 1900, he worked for a while as an electrical contractor. In 1907, he joined the noted San Diego architectural firm of Irving J. Gill and Frank Mead as a construction supervisor. Through this capacity, Requa was introduced to their unique stripped-down style and innovative use of building materials.[42]

Of particular note was Requa's involvement with Gill and Mead's design of the Wheeler J. Bailey house in La Jolla. An avid collector of Southwestern Indian and Mexican art, Bailey's home had several design characteristics that would later influence Requa's design of the Torrey Pines Lodge. These included its unique site location: situated on a high promontory, its deeply eroded fluted sandstone cliffs also overlooked the Pacific Ocean. The house's design incorporated a sympathetic fusion of Gill's modernism with Mead's penchant for historic Southwestern romanticism. Southwestern Pueblo-influenced stepped parapets and arching Mission-style window openings accentuated its 2-story cubist shape. Of particular interest is the

Narrative Statement of Significance (Continued)

house's front entrance: a projecting open-beam pergola lead straight into the main dining room—an arrangement used by Requa on his preliminary design for the Lodge.[43]
Three years after the Wheeler Bailey house's completion, Requa left Gill's office to establish an architectural business of his own. In 1912, Requa and Frank Mead, who also left Gill's office shortly after the Bailey house's completion, became partners. During their eight-year association, Mead's enthusiasm for primitive native architecture would have a profound influence on his younger partner's art. A practicing Philadelphia architect, Mead had joined Gill's firm in 1903. Prior to this, however, a national magazine had commissioned Mead to photograph Saharan Desert Bedouin villages. Intrigued by the Bedouin's vernacular stone and adobe architecture, Mead developed a great enthusiasm for its simple, honest primitive expression. This led to his study of the vernacular architecture of the entire Mediterranean region. His search for primitive architectural forms also led him to a comparative study of Southwestern Native American Pueblo Indian architecture. As it had in the Wheeler J. Bailey house, Mead's enthusiasm for indigenous hand-built earth forms also manifested itself through his work with Requa.[44]

This was uniquely manifested in their collaborative 1914 design of the *Hopi House* in La Jolla. A guest cottage for Mead's former client Wheeler J. Bailey, it exploited both Bailey and Mead's fascination with Southwestern native Pueblo art and architecture. Tucked into the hillside, just 30 feet from the ocean bluff, it was a total integration of the Pueblo style, complete with exposed dressed log beams projecting through exterior walls and pole ladders to the roof. A section of its stepped wall parapet also served as an exterior stairway to the stepped-back second-story roof deck. Tan-stuccoed wood-frame walls, resembling hand-smoothed adobe, appeared to grow out of the ground itself. All of this serves to illustrate their ability to develop a site that produced an intimate relationship between the building and the surrounding landscape. To authenticate the cottage's Southwest imagery, the architect's hired Hopi Indians to assist in the construction, as well as fire pottery and weave rugs for its interior decoration. Inverted clay bowls were even used as overhead light shades. Mission style redwood furniture, also designed by the architects, was arranged casually in front of the massive stuccoed fireplace. Flush with the wall, it, along with the other features, would later be incorporated in decorating the Torrey Pines Lodge's interior.[45]

Inspired by Mead, Requa also sought to expand his own knowledge of indigenous architecture by going to its sources. In 1914 he began the first of several tours to North Africa, Southern Europe, Central and South America. His study of multi-level adobe brick Islamic villages, terraced Spanish hillside towns, and Latin American churches and governmental palaces would develop into his own interpretation of Southern California architecture. Known invariably as Spanish Colonial Revival, Mediterranean Revival, or the Southern California Style [a term coined by Requa in 1926], the style was an attempt by Requa and his contemporaries to design homes uniquely suited to Southern California's unique environment.[46]

Torrey Pines Lodge Building
San Diego County, CA

Narrative Statement of Significance (Continued)

The 1915 Panama-California Exposition in San Diego bolstered Requa's growing interest in Spanish/Mediterranean-inspired architecture. Held in Balboa Park to celebrate the opening of the Panama Canal, the Exposition buildings were clothed in Neoclassical, Baroque, and Churrigueresque Spanish, Italian, and Colonial Spanish American trimmings. Their romantic Hispano-Moresque exuberance would greatly influence the direction of American architecture for the next 25 years[47]

One of these influences was the desire to redesign and unify townscapes. In 1915, the Ventura County town of Ojai commissioned Mead and Requa to redesign its fire-damaged downtown business center. Mead gave the then 34-year-old Requa carte blanche in the remodeling. Requa shielded the row of late 19th century false-front stores behind an arcaded walk. Across the street, he added another walk, tied to a post office building masquerading as a dome-towered Andalusian church. Completed in 1917, the town's new cohesiveness transformed it into a quaintly romantic resort community. Reportedly the first of its kind ever undertaken in this country, the unified Spanish/Mediterranean design concept created a nation-wide trend. Towns from Santa Barbara, California, to Coral Gables, Florida, sought to unify their communities by incorporating a Spanish/Mediterranean-style downtown village atmosphere.[48]

Based on the success of the Ojai project, Requa became a well sought after expert in the interoperation of the Spanish Colonial/Mediterranean Revival style. In 1917 he collaborated County Hospital as "the most perfect example of that type of construction in the West." *House Beautiful* with Detroit architect Albert Kahn on the construction the Spanish-style buildings for the U. S. Army's Rockwell Field aviation station at North Island, San Diego. Critics regarded Requa's design of the Nurses' Home at the San Diego *Magazine* singled out one of his Los Angeles house designs as, "one of the three best homes in Southern California." The American Institute of Architects added that it was, "one of the most perfect examples of architecture in the Los Angeles district." In addition, Requa sought to design buildings that successfully combined stylistic Old World romanticism with modern-day construction techniques. Incorporated into his designs was the use of his improved version of structural hollow clay tile. Patented by Requa in 1918, it was used widely throughout the United States and Europe.[49]

Herbert L. Jackson

By 1920, Requa's star continued to shine, while Mead's slowly began to wane. As a result, in 1920, the two parted ways.[50] The following year, Requa asked associate architect Herbert L. Jackson to become a full partner. A junior member of the firm, Jackson had previously studied architecture and engineering at Milwaukee, Wisconsin. Coming to San Diego in 1909, he worked on his own before joining *Mead & Requa* in 1915. Like Requa, Jackson appreciated the romantic imagery of the emerging Spanish Colonial Revival movement. During their 15-year partnership, they, along with junior architects Lilian Rice and Samuel W. Hamill, designed some of the most notable interpretations of Requa's "Southern California Style" in San Diego.[51]

Narrative Statement of Significance (Continued)

Plans for Torrey Pines Lodge Altered to Reflect Southwestern Territorial Revival Style

Sometime before construction began on the Torrey Pines Lodge, Requa and Jackson's original plan was modified completely. Instead of resembling a multi-level Pueblo Indian village similar to the Hopi House, plans now called for a low, sprawling, single-story Southwestern Territorial style ranch house.[52] A variant of the Pueblo Revival style [1910-present], the Territorial Revival style had just been introduced in New Mexico. A fusion of Southwestern Native American rammed-earth pueblo, Spanish Colonial adobe, and Anglo-American wood construction techniques, the style was influenced by ranch houses built in New Mexico during the American Territorial period (1848-1912).[53] However, such houses could be found throughout the American Southwest, from Western Texas to Arizona. Historically, the original Territorial style house featured a single-story plan, stucco-clad adobe walls, and covered by a flat roof, whose raised parapets were usually capped with a protective coping of fired brick. Using building techniques borrowed from the indigenous Pueblo Indians, the houses also featured strongly rounded wall and parapet edges, along with the traditional use of rough-hewn *vigas* and pole roof supports. Hispanic settlers introduced the use of sun-baked adobe block rather than rammed-earth wall construction. Later, Anglo-American settlers incorporated the use of milled door and window elements. The ever-increasing incursion of railroads into the territory after the Civil War enhanced the availability of these products. In fact, it was the railroads that led to the style's demise. They brought large quantities of milled lumber and the means to manufacture common brick. By the turn-of-the-century, the rustic adobe Territorial style had given way to imported Eastern-style wood-frame and brick construction techniques. Over time, many of the adobe buildings slowly dissolved back into the soil from which they came.[54]

Renewed interest in the preservation and adaptation of the Territorial Revival style was part of the larger Pueblo Revival Movement. Sparked by the impending entry of the New Mexico Territory into the Union in 1912, it was a sincere effort to preserve, adapt, and promote the state through its indigenous architectural heritage. Centered around Santa Fe, civic leaders sought to create a regional style based on Hispanic and Anglo-American adaptations of native Pueblo Indian adobe building traditions. Eventually spreading across the American Southwest from Western Texas to Arizona, the Pueblo Revival style became a metaphor for the region. One of the earliest attempts to revive and adapt regional Southwestern architectural traditions in the region was Charles F. Whittlesey's design for a sanatorium at Alamagordo, New Mexico. Completed in 1903, it was reportedly the first to evoke the image of a multi-storied Pueblo Indian village. Two years later, Mary Colter's *Hopi House* greeted visitors to the south rim of the Grand Canyon, Arizona. Completed in 1909, Louis Curtis' *El Ortiz* Hotel at Lamy, New Mexico, housed tourists visiting the pueblos of Santa Fe and the upper Rio Grande river valley.[55] One of the most important and influential adaptations of the Pueblo Revival style was the remodeling and expansion of the University of New Mexico at Albuquerque. Started in 1905, the new campus buildings were modeled in "general form and characteristics after the old pueblos." However, while evoking the spirit of a Pueblo Indian village, the new campus buildings were

Narrative Statement of Significance (Continued)

"modified to meet the requirements of modern comfort and convenience." Resembling a multi-terraced Hopi village, the University featured adobe-wall dormitories and a fraternity house built like a ceremonial *kiva*. By the time of the University's completion in 1911, the Pueblo Revival style had become a distinct regional architectural style.[56]

While the majority of Pueblo Revival style buildings were concentrated in the American Southwest, the earliest examples of the style actually originated in Northern 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 with California architecture at the time. A few years later, Schweinfurth again utilized Pueblo design elements for his design of the Hearst Ranch at Pleasanton and a number of other buildings. 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.[57]

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 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 and blankets, and pottery. Although not built of adobe, the Hopi House of Wheeler J. Bailey, also featured a step-back terraced arrangement and Native Southwest Indian art and bric-a-brac.[58]

Back in Santa Fe, New Mexico, on March 26, 1912, D. C. Collier spoke as a guest of the city'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 Angles, 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 region. For example, he proposed utilizing Pueblo Indians to build a pueblo in San Diego to promote New Mexico tourism. In Collier's

Narrative Statement of Significance (Continued)

opinion, tourism was more important than real estate promotion "because of the inevitable law that the colonist and investor follow the tourist."[59]

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 Pained 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.[60]

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.[61]

Architectural historian David Gebhard has 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."[62] 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 Revival Style had entrenched itself as "the" architectural style in New Mexico.[63] No more so than in tourist-oriented architecture like Santa Fe's *La Fonda Hotel* and the *Hotel Franciscan* at Albuquerque. Completed

Narrative Statement of Significance (Continued)

in 1920 and 1923, respectively, they began to reflect a rise above historical realism into an attempt at Expressionism. The abstract 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."[64]

This feeling of historical regionalism was conveyed whole-heartedly by Requa and Jackson's interpretation of the Territorial Revival style in their design of the Torrey Pines Lodge. A careful study of the building's design elements can serve as a discourse on the history of the American Southwest. Based on earlier Spanish Colonial adobe traditions, the Territorial Revival style utilized simple, rectilinear shapes. However, because the Territorial period (1848-1912) was not plagued by the constant threat of Indian attack, the style was less fortress-like and more open in plan. In addition, regional stability brought more manufactured materials, such as milled lumber and wrought iron hardware. More affluent ranchers now had the time and money to indulge themselves in these goods. Due to the relative abundance of cheap, local labor, and the expense of imported lumber, Territorial Revival style homes were still built primarily of adobe. However, the Anglo-Americans introduced lime and sand plaster, and brick copings along the parapets to better protect the ever-vulnerable adobe walls from moisture erosion. They also introduced the installation of flat-roofed portals, and wood window shutters. All of which became distinct characteristics of the Territorial Revival style.[65]

The traditional use of adobe building methods, augmented by "modern" Anglo-American innovations, can be seen in Requa and Jackson's design of the Torrey Pines Lodge. Their specifications called for the Lodge's exterior, interior, and several retaining walls to be built of over 20,000 large adobe bricks. The clay for which had to be "excavated [and mixed] near the building site." The clay also had to be "made [into bricks] and laid by Mexicans."[66] This specific request for "Mexicans" continued the pattern of white, Anglo-Saxon architects and builders seeking to "authenticate" their work by the use of "expert" native craftsmen. The use of Mexican adobe makers as building consultants and laborers in San Diego was not new. Even before statehood, American settlers had utilized local Mexican labor to erect their own ranch and town homes. The most celebrated use of "authentic Mexican labor" in modern times occurred in 1910. That year San Diego architect Hazel W. Waterman had hired Abram Mendoza, a "native workman," to supervise the construction of adobe bricks and fired clay roof tiles "in the old way." Made on site by Mexican day laborers, the adobes and roof tiles went into Waterman's reconstruction of the 81-year-old *Casa de Estudillo* at Old Town San Diego.[67] The use of the word "Mexican" is misleading, however. To most early 20th century white, Anglo-Saxon Americans, anyone of Mexican ancestry, whether or not they

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were born in the United States, would be considered "Mexican." A practice, unfortunately, that continues up to the present day.

John Byers

In the case of the Torrey Pines Lodge, James C. Harper, acting for Ellen B. Scripps, contacted John W. Byers to "Send Mexicans here as soon as practicable."[68] The founder of the *John Byers Mexican Handmade Tile Company*, Byers employed "native Mexicans" for hand-making the adobe mud bricks, roof and floor tiles. Through the *John Byers Organization for Design and Building of Latin Houses*, he utilized their services to construct and adapt traditional adobe building methods to modern home construction. While only in business since 1919, Byers was already recognized as a master builder. He may have come to the attention of Harper in 1920. That year Byers, in collaboration with architect Edla Muir, had completed a guesthouse in Del Mar for John Arthur. Most architectural historians have ignored Byers' contributions to the building of the Torrey Pines Lodge. As one of his earliest projects, the Lodge was an important stepping stone in establishing Byer's career as an expert adobe builder. Since its completion in 1923, Byers' experienced his most active years as a designer and homebuilder. After receiving his architect's license in 1926, he went on to design a number of impressive homes. Many of these, done in collaboration with Edla Muir, reflected a wide palate of architectural styles, from Spanish Colonial to the New England Georgian revivals. Although most were built in Santa Monica and West Los Angeles, a select number can be found scattered among Southern California's foothills and desert.[69] This was particularly true during the years immediately after World War II. A shortage in lumber, and high building costs precipitated a resurgent interest in adobe construction. Although he had retired from home building in 1941, Byers' mastery of adobe construction brought him back into the limelight. In an article written in the October 1946 issue of Architect and Engineer, Byers still advocated the use of "Mexican labor" if a person wanted to recreate the "simple picturesque feeling of the early California adobes." [70]

Construction of Torrey Pines Lodge

Under the overall supervision of James C. Harper, and later Guy L. Fleming, John Byers worked closely with building contractors James H. Nicholson and Frank L. Stimson on the construction of the Torrey Pines Lodge.[71] After Nicholson and Stimson had excavated the foundation trenches, and the concrete foundation walls had set, Byers' crew went to work. To save labor and material costs, the 50-pound adobe blocks were made as close to the building site as possible. First, workers dug a pit in what is now the northeast corner of the Lodge's south parking lot. Using the soil excavated from the pit and the foundation trenches as their base material, they screened out any large stones and pebbles. Piling the fine dirt in the pit, they mixed it with straw and manure as binders. After adding water, several men stepped barefoot into the mixture, working it into a viscous mass. As the mixture coalesced into a workable mud, others piled about 50 pounds of adobe mud into *adoberos*. Crude frames consisting of sheet metal-lined compartments, they were used to

Narrative Statement of Significance (Continued)

form the adobe bricks.[72] The blocks came in two sizes: 14 x 20 x 4 inches for exterior walls; and 10 x 20 x 4 inches for interior wall partitions. Even smaller adobe blocks were molded to back the 6-inch thick hollow clay tiles that lined the Lodge's lavatory walls.[73]

After the adobe clay set, the *adoberos* were turned over and the adobe block plopped out onto the ground. Laid on their sides, the adobes were arranged in long rows to dry in the sun. As many as 100 to 200 blocks per worker could be made this way. Normally, Byers would have a prearranged agreement between himself and his workers. Known as "*hecho y puesto*" the workers would be paid for each brick made and placed in the wall. This made it the concern of each worker to see that very few bricks went to waste. After several days of drying, the adobe bricks were carried the short distance to the building site. Using traditional masonry techniques, they laid the bricks in regular courses along the concrete foundation. Once completed, a pinkish sand and lime-base stucco coat was applied liberally to the wall exteriors.[74]

Curiously, instead of using the traditional mixture of wet adobe mortar between the bricks, Requa and Jackson specified a lime and sand mortar, liberally mixed with Portland cement.[75] Speculation as to why Requa and Jackson specified using a cement-lime mortar at Torrey Pines may lie in his association with the *Monolith Portland Cement Company*. In 1928, the company sponsored Richard Requa's study and subsequent publication of a picture portfolio of western Mediterranean vernacular architecture.[76] Whether or not his association with the cement company dates back to the time of the Torrey Pines Lodge's design and construction is open to conjecture. While some builders since Requa continue to recommend a cement-lime mortar, most adobe experts consider the use of this mixture anathema to traditional adobe building. There is no reason to apply anything but adobe mud mortar to the brick joints.[77] On the contrary, the use of cement-lime mortar has been a continual source of consternation for the California Department of Parks and Recreation. Because they are of two completely different materials, the adobe bricks and cement-lime mortar have different shrinkage rates. Also, the mortar does not allow the adobe bricks to "breathe," which adds to a build-up of damaging moisture in the walls.[78]

Another departure from traditional Territorial adobe construction was the use of poured concrete capped parapets. As mentioned earlier, parapet tops traditionally featured fired brick copings to protect the walls from rain damage.[79] For whatever reason, Requa and Jackson stipulated that the copings be covered with 14-inch-wide concrete course. In a concession to authenticity, the 4 to 6-inch layer was to be trowled in a "wavy, irregular motion," and "humped up at the corners" to resemble adobe mortar.[80] Again, Requa's association with the Monolith Portland Cement Company might have had something to do with it.

Completed in early 1923, the Lodge's construction costs had gone well beyond the city's building fund of $10,000. Once again, Ellen B. Scripps came to the rescue. She generously donation an additional $20,000 to keep the project afloat.[81] Anxious to be ready for the Lodge's official April 7, 1923 dedication ceremony,

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workers hurried to finish laying the square terra cotta quarry tile flooring in the main room and on the front porch. "Mission" style tables [built by Guy L. Fleming's father John], with cow hide-backed chairs, were then arranged throughout the dining room, as well as along the front porch, terrace, and rear patio areas. Adding to the Lodge's Southwestern ambience were hanging "prayer beads" of braided garlic, and the ubiquitous bundles of red chili peppers and onions. Brightly colored Indian rugs; blankets, baskets, and pottery were arranged along the dining room's rustic upper wall shelf.[82] Once opened, the Lodge would offer three sit-down meals to guests: Lunch, between 11:30 a.m.-2:30 p.m., Afternoon Tea, between 3:30-5:00 p.m., and Dinner, from 5:30-8:00 p.m. A particularly popular offering would be its 11:30 a.m. to 8 p.m. Sunday Dinner. Except for the Afternoon Tea, which cost $.50, meals cost $1.00 each. Diners could choose between steak, chicken, or lobster [when in season] dishes. If visitors chose to "rough it," they could have picnic meals out on the rear patio area adjacent picnic terrace. Located east of the Lodge, the large picnic area featured rustic picnic benches and "Hopi Indian" style barbecue gills. Before they left, visitors could purchase Indian curios, such as blankets and pottery, and hand-made Torrey Pine needle baskets from the Lodge's gift counter.[83]

Operating under the administration of the City Park Commissioners, John C. Burkholder and his wife Frances, the Lodge's first live-in proprietors would operate the Lodge's restaurant and gift shop. John C. Burkholder had a background in park management and concessions. As the first director of the La Jolla Playground, the then-19 year old Burkholder gave swimming, tennis, and dancing lessons. It may have been Ellen Scripps' sister Virginia who, after taking dance lessons from Burkholder at the playground, recommended him to manage the Lodge.[84]

Other improvements rushed to completion before the official dedication ceremony included the final grading of the visitor parking lot and the planting of native shrubs and flowers in the beds and parkways surrounding the Lodge. Under Guy L. Fleming's supervision, workers also improved several trails leading from the Lodge to the most attractive parts of the Preserve, and set up comfort stations and other visitor conveniences.[85]

Torrey Pines Lodge Formally Dedicated

Two months after its completion, on Saturday, April 7, 1923, James C. Harper, acting for the reticent Miss Ellen B. Scripps [who was recuperating from a broken hip], formally presented the Torrey Pines Lodge to the citizens of San Diego. Speaking from the front porch to an assemblage of dignitaries from San Diego, La Jolla, and Los Angeles, Harper introduced them to the history of the Preserve, and the events leading up to the Lodge's completion. Throughout his narrative, he emphasized the unselfish dedication of his client and friend, Ellen B. Scripps. Harper went on to commend the cooperative spirit between the architects, builders, and the city park commission and parks department toward the building's completion. He also

Narrative Statement of Significance (Continued)

praised the contributions made by Cornell and Fleming, who contributed to the Lodge's placement and "to harmonizing and blending of new plantings with their natural surroundings.[86]

Speaking for the City of San Diego, Mayor John L. Bacon said that the Lodge was the work of "forward, public-spirited citizens," and that Harper should be recognized for the "work, care and attention he had personally given to the erection of the Lodge and the care of the grounds." Harper concluded, "What has been done has not marred the natural beauty of the scene and that we now have a gateway to our city of unusual attractiveness."[87]

After a selection of Spanish and early California music played by a "Spanish" orchestra in the dining room, Mayor Bacon introduced John McGroarty. The noted author of the *Mission Play*, and numerous articles romanticizing California's mission and rancho periods, McGroarty was beside himself in hyperbole. "I had rather be a janitor in San Diego," he gushed, "than mayor of Los Angeles." "In the face of great obstacles," he continued, "the citizens of San Diego have stood faithful and made sacrifices for their city. . . . Miss Scripps is making it possible for her city and future generations to enjoy all this beauty and grandeur. I do not know of a woman who has done such a wonderful thing as this."[88]

From the time of its formal dedication to the present day, the Torrey Pines Lodge building has been the center of public leisure and outdoor recreation. The Lodge allowed the motoring public a place to stop and enjoy one of the most breathtaking views in San Diego County. The front parking lot was often full of parked cars and motor coaches.[89] However, almost as many came just to enjoy the delicious meals served by the Burkholders. Noted for its delicious pastries and deserts, the Lodge was a regular stop on the *Grey, Tanner, and La Jolla Stage* bus lines running between San Diego and Los Angeles. Mrs. Burkholder would greet and sit guests in either the interior dining room or out on the porches. Waiting on the tables were four co-eds from San Diego State College. During the busy summer months, they would live in one of the Lodge's guestrooms.[90] The Lodge was also closely associated in protecting and conserving the Torrey Pines Preserve. Through the Burkholders, and frequent visitor Guy L. Fleming, visitors were introduced to the preserve's natural beauty. Both Fleming and John C. Burkholder led nature walks from the Lodge building into the surrounding area. In case of fire, the Burkholders and the staff at the Lodge were often the preserve's first response. Grabbing wet gunny sacks, they would beat back a fire until fire trucks arrived from either Del Mar or La Jolla.[91]

The Burkholders continued to operate the Lodge's restaurant and concessions stand until approximately 1933, when a new improved road was opened through the preserve. Part of the new Highway 101 from downtown San Diego to Del Mar, Torrey Pines Road would reroute increasingly heavy traffic away from Torrey Pines Park Road, diverting it away from La Jolla's downtown business and residential districts. Laid a few hundred yards east of the old road, the new road's more direct and less steep route down Torrey Pines

Torrey Pines Lodge Building
San Diego County, CA

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Mesa also helped prevent runaways. The hairpin curves of the old road were notorious for burning out truck brakes. Many a driver would bail out of his runaway truck as it careened down the steep grade into the marshes below. Unfortunately, the new Torrey Pines Road completely bypassed the Lodge. This, plus the effects of the Great Depression, further reduced the number of visitors to the Lodge. In hindsight, though, this probably helped to protect the preserve from extraneous traffic and the problems inherent with it. [92]

Despite the reduction of visitors, and the chronic difficulty of attracting live-in proprietors [the Burkholders left sometime after the opening of the new road], the Lodge managed to stay open continuously until May 7, 1959. On that day, the City of San Diego transferred title of the preserve over to the State of California. Efforts to transfer stewardship from city to state jurisdiction had begun as early as 1950. Led by its first president, Guy L. Fleming, the newly formed Torrey Pines Association had lobbied for a citywide ballot proposition to place the preserve under State control. Their successful efforts resulted in a special city election on June 5, 1956. Passed by a two-thirds majority vote, the city would relinquish portions of the preserve, "not to exceed 1,000 acres, to the State of California for park purposes." After the transference, the area where the majority of the Torrey Pines were located was referred to as a "Scientific Reserve." In 1978 the U. S. Department of the Interior recognized the renamed Torrey Pines State Reserve for its importance by designating it a Natural Landmark.[93]

No longer interested in operating the former Lodge as a restaurant, California Department of Park and Recreation readapted the building to serve as the reserve's visitor center and ranger headquarters. Volunteers introduced visitors to several displays: among these were oil paintings by Guy L. Fleming's wife Margaret, a small natural history exhibit, and interpretive displays. On some occasions, volunteers presented slide shows on various subjects related to the Reserve. Also available were publications on wildflowers, natural history, and trail maps. The Lodge was also used for painting and handicraft shows arranged to raise money toward the Torrey Pines conservation.[94]

Torrey Pines Lodge Rehabilitated

In 1971, the California Department of State Parks considered replacing the 48 year old Lodge building with a brand new interpretive center at the southern end of the Reserve. Opposing the planned demolition, among others, was Mrs. Jessie D. LaGrange of Del Mar. In a letter to then Park Director William Penn Mott, Mrs. LaGrange argued for the Lodge's preservation so that it "should be used, preserved, and maintained in the spirit originally planned by Ellen B. Scripps, Ralph D. Cornell, and others." She concluded by writing that in its plans for the Reserve, "A valuable and useful historical landmark [such as the Torrey Pines Lodge] should not be eliminated . . . ."[95]

Mrs. LaGrange and others were able to convince the California Department of State Parks to preserve and maintain the Lodge. In 1987, the building experienced some much-needed rehabilitation to help stabilize

Narrative Statement of Significance (Continued)

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[80] Requa and Jackson, Architects, "Mason Work," 10.
[81] "Torrey Pines Lodge Is Formerly Presented to City," 1.
[82] "Torrey Pines Lodge Nearly Completed," La Jolla Journal, 19 January 1923, 1; "Back Porch: Looking Toward Del Mar from Inside the Lodge, Torrey Pines, San Diego, OP# 12979-1, c. 1922, La Jolla Historical Society Research Archives—photograph collection; "Front Porch, The Lodge, Torrey Pines, San Diego," OP# 12979-2, c. 1922, La Jolla Historical Society Research Archives—photograph collection.

[83] Allen, 77; Schaelchlin, 23, "Gateway to City Beautified by Indian Lodge," 3; John Fleming, interview; "John Haskell Photograph of Torrey Pines Lodge Picnic Area," c.1925, La Jolla Historical Society Research Archives—photograph collection;

[84] Allen, 77-78; Schaelchlin, 23, John Fleming, interview; and "Torrey Pines Lodge J. C. Burkholder, Prop., La Jolla, California," business card, San Diego Historical Society Research Archives.

[85] "Gateway to City Beautified by Indian Lodge," 3; and John Fleming, interview.

[86] "The Torrey Pine Lodge Is Formally Presented to City," 1.

[87] Ibid., 1."

[88] Ibid., 2.

[89] "Torrey Pines Lodge," c. 1923, Margaret Fleming Allen Collection, La Jolla Historical Society Research Archives—Photograph Collection.

[90] Allen, 77; and John Fleming, interview.

[91] Allen, 81; and John Fleming, interview.

[92] John Fleming, interview; and Margaret Fleming, Transcript of Taped Interview, La Jolla, 25 January 1972, 5-6, La Jolla Historical Society Research Archives.

[93] Hubbs et al, 16 and 19.

[94] "Torrey Pines Group Seeks Volunteers to Staff Lodge," The San Dieguito Citizen, 15 January 1970, A6; and "Torrey Pines Adobe in Use for 46 Years," San Diego Union, 9 March 1969, n.p., La Jolla Historical Society Research Archives.

[95] "Woman Objects to Lodge Removal," [Publication Unknown], 4 February, 1971, n.p., San Diego Historical Society Research Archives.

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San Diego County, CA

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"John Haskell Photograph of Torrey Pines Lodge Picnic Area," c.1925. La Jolla Historical Society Research Archives—Photograph Collection.

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Narrative Statement of Significance (Continued)

the deteriorating adobe walls. During the work, however, the original projecting wood pole *vigas* above the front patio had to be removed. Insect, water damage, and neglect had rotted out their interiors. Other than that, efforts to rehabilitate and restore the Lodge have followed Requa and Jackson's original design. With the work completed in 1988, the newly restored Lodge continues to serve as the Reserve's visitor interpretive center and rangers' headquarters. As such, it is a successful adaptation of a historic building for modern use.

National Register Criteria Considerations for the Torrey Pines Lodge

The Torrey Pines Lodge should be considered for inclusion to the National Register of Historic Places under the following criteria.

1. **A** The Lodge is associated with events that have made a significant contribution to the broad patterns of our history. In continuous operation for 75 years, its use is closely related to the practical art of designing buildings in harmony with the land for the public's use and enjoyment. Located in the world famous Torrey Pines Preserve, the Lodge's building and operation was closely tied to the symbiotic relationship between early road development and tourism in San Diego. Strategically situated at the "Gateway to San Diego," from 1923 to 1933, the Lodge was a popular stopping place for tourists travelling between Los Angeles and San Diego along the adjacent Torrey Pines Park Road. The Lodge also reflects a period of local patronage highlighted by the work of San Diego philanthropist Miss Ellen B. Scripps. Her help in financing the Lodge's construction mirrored the attitude held by most of the nation's wealthy philanthropists at the time. Believers in the "Gospel of Wealth," their munificence was designed to uplift their communities' health, education, and recreation. Miss Scripps' own munificence toward the Lodge represents her life-long commitment to philanthropy in San Diego. Without it, the Torrey Pines Lodge might never have been built
2. **C** The Lodge's low, earth hugging profile, thick adobe walls [hand-made on-site], and use of open dressed log beam construction, embody the distinctive characteristics of the Pueblo Revival style of American architecture. A variant known as Territorial Revival style, it represents a hybridization of 19th century Southwestern Native American, Spanish Colonial, and Anglo-American construction techniques and architectural details. Introduced in New Mexico during the early 1920s, it is a hybridization of late 19th century Southwestern Native American, Spanish Colonial, and Anglo-American construction techniques and architectural details. Although never widely accepted in California, several noted, and rather rare, examples were built in San Diego. Set overlooking deeply rutted sandstone gorges, amid native chaparral and rare Torrey Pines, the Torrey Pines Lodge is a near perfect match of architecture and environment. One of the largest all-adobe buildings in San Diego built during modern times, the Lodge represents the collaborative work of several master architects, landscapers, and builders. Among these were noted San Diego architects Richard S. Requa and Herbert L. Jackson. Consulting them was master builder John Byers, a expert in adobe construction from Santa Monica. Supervising the Lodge's construction,

Narrative Statement of Significance (Continued)

was Park Custodian Guy L. Fleming, who, in consultation with Los Angeles landscape architects and horticulturists Ralph D. Cornell and Theodore Payne, was instrumental in the Lodge's placement and the harmonious transition of the surrounding landscape with the natural environment. Rehabilitated in 1987, the Torrey Pines Lodge is a noteworthy local example of the Pueblo Revival style adapted for use as a public building.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 10 Page 1

Torrey Pines Lodge
San Diego County, CA

BOUNDARY DESCRIPTION

The northern boundary of the Torrey Pines Lodge begins a point 0.87 miles up the grade from Torrey Pines State Reserve's main entrance. At a point along the eastern boundary of Torrey Pines Park Road, it extends some 40 feet up a stairway cut out of a sandstone ridge to the northwest corner of a raised terrace. Continuing easterly some 215 feet along the southern ridge of the Painted Gorge. A stucco-clad adobe wall along the precipitous ridgeline accentuates the northern boundary. At a point overlooking the junction of Los Peñasquitos Marsh Natural Preserve and the northwestern end of Soledad Valley, the boundary turns southerly to a small domed stucco-covered brick trash incinerator. From here the boundary travels approximately 500 feet in a southeasterly direction along the eastern boundary of a large asphalt-covered parking lot. The boundary then makes a 90^0 turn some 260 feet due west across the parking lot southern border where it meets the eastern boundary of Torrey Pines Park Road. From here, the boundary turns 90^0 in a northwesterly direction and continues some 500 feet along the eastern edge of Torrey Pines Park Road to the point of origin.

BOUNDARY JUSTIFICATION

The boundary of the Torrey Pines Lodge includes the Torrey Pines Lodge building, its raised west terrace, north terrace, the concrete retaining wall along the north rim of the east lecture area, and the entire south parking lot, including the interpretive garden area. Historic photographs have identified the land within these boundaries as having been improved during the 1922-1923 construction of the Torrey Pines Lodge building and the grading of the south parking lot.

United States Department of the Interior
National Park Service

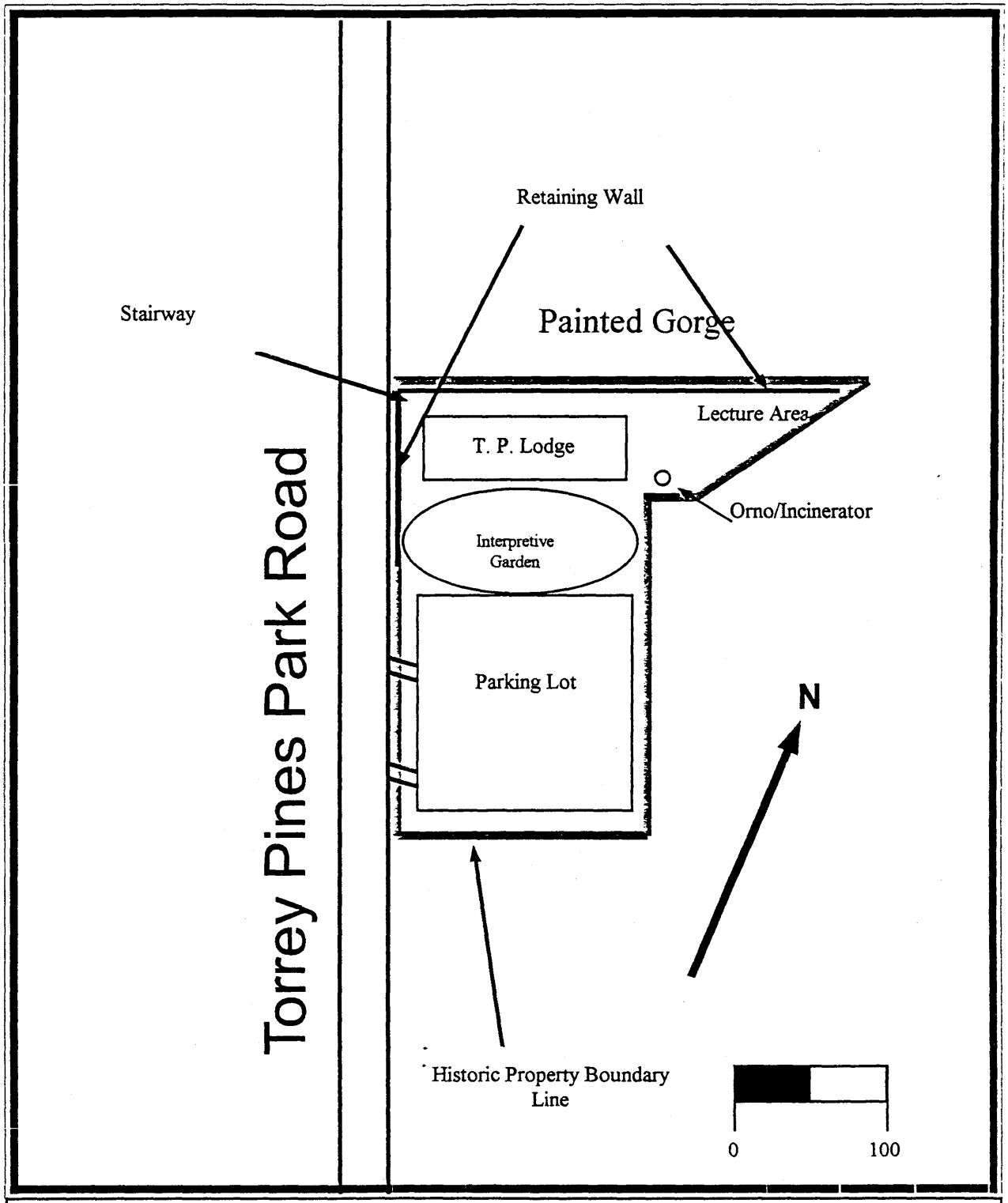
National Register of Historic Places Continuation Sheet

Section number 10 Page 2

Torrey Pines Lodge
San Diego County, CA

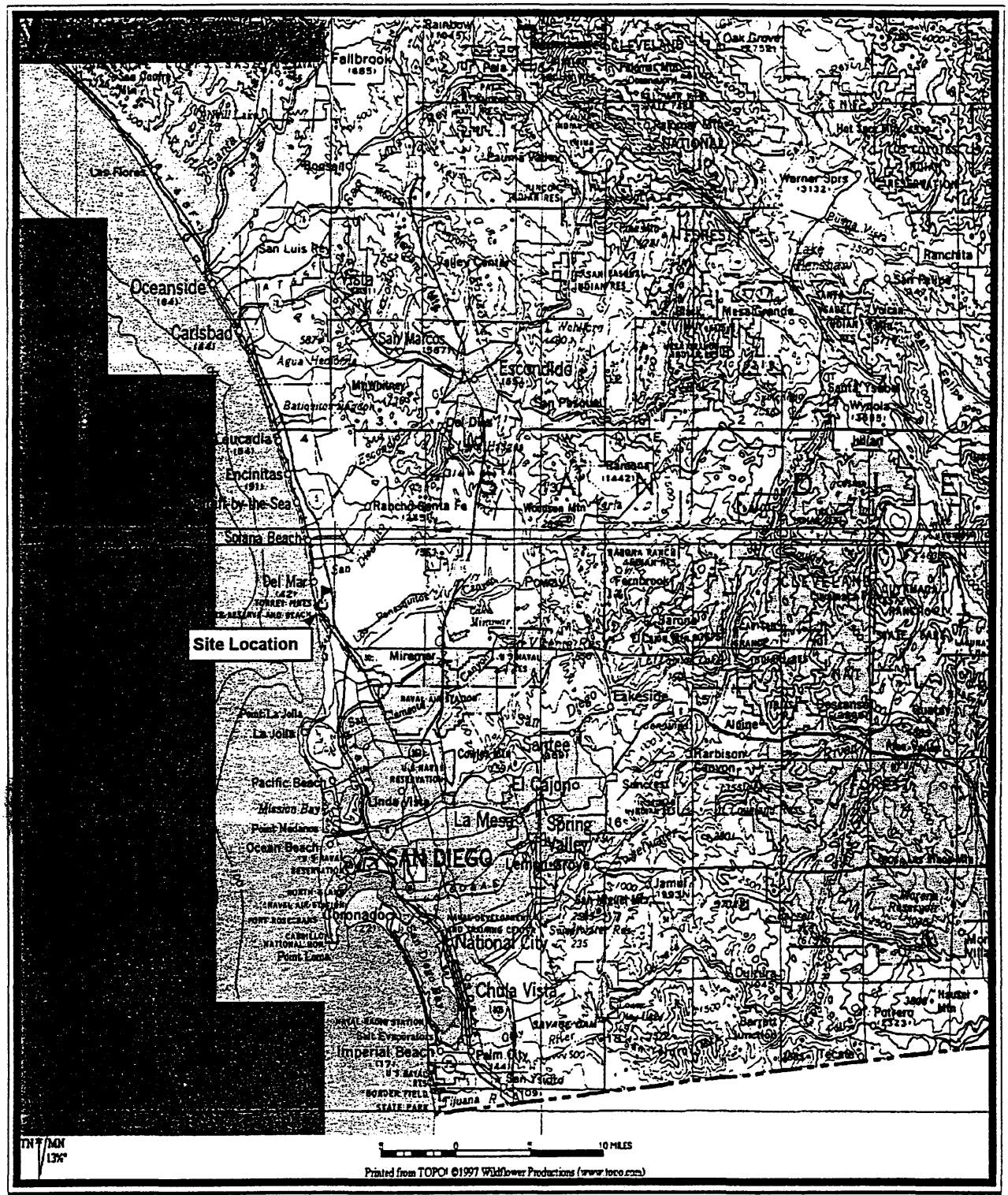
Names and Mailing Address of the Fee Simple Owner of the Property
State of California
Department of Parks and Recreation
P.O. Box 942896
Sacramento, CA 9442896

ATTACHMENT 1
(Maps)



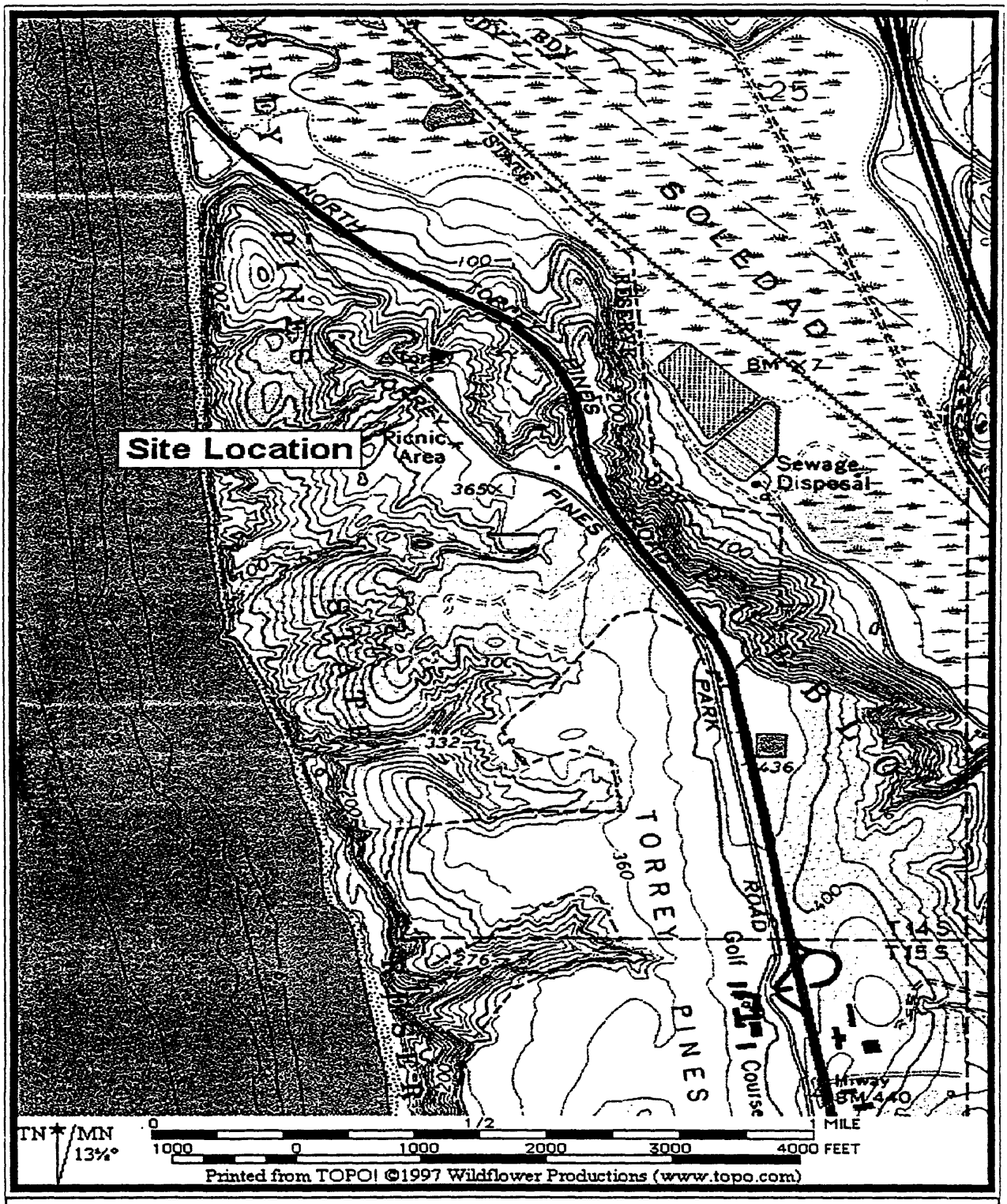
Torrey Pines Lodge

Figure 3: Sketch Map



Torrey Pines Lodge

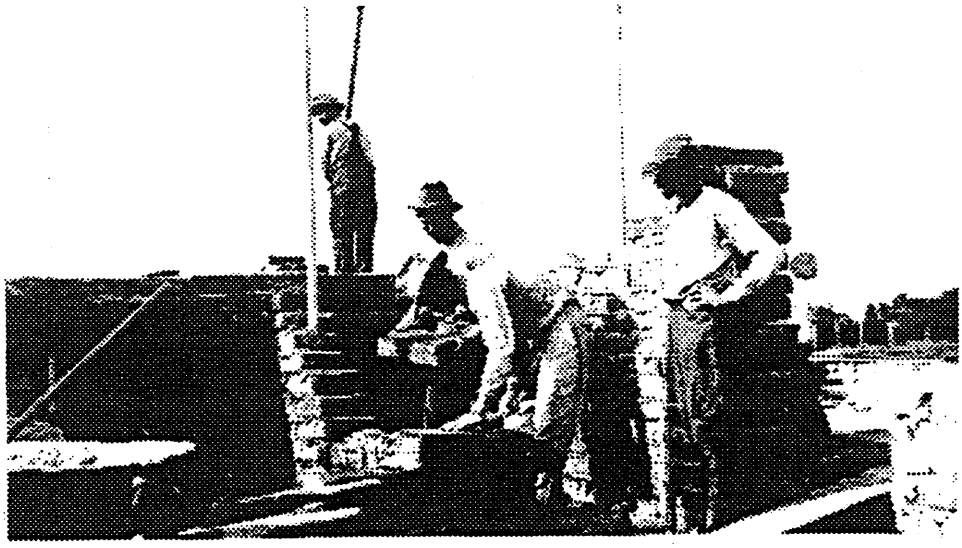
Figure 1: Site Location
California U.S.G.S Topographic Map



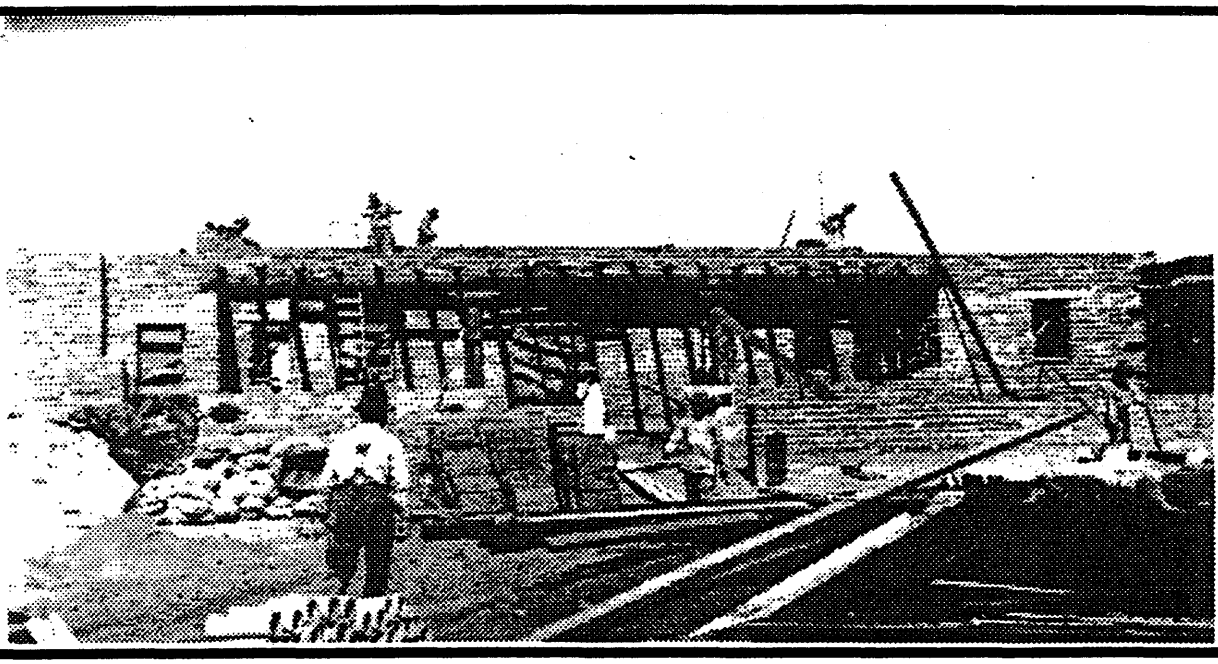
Torrey Pines Lodge

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

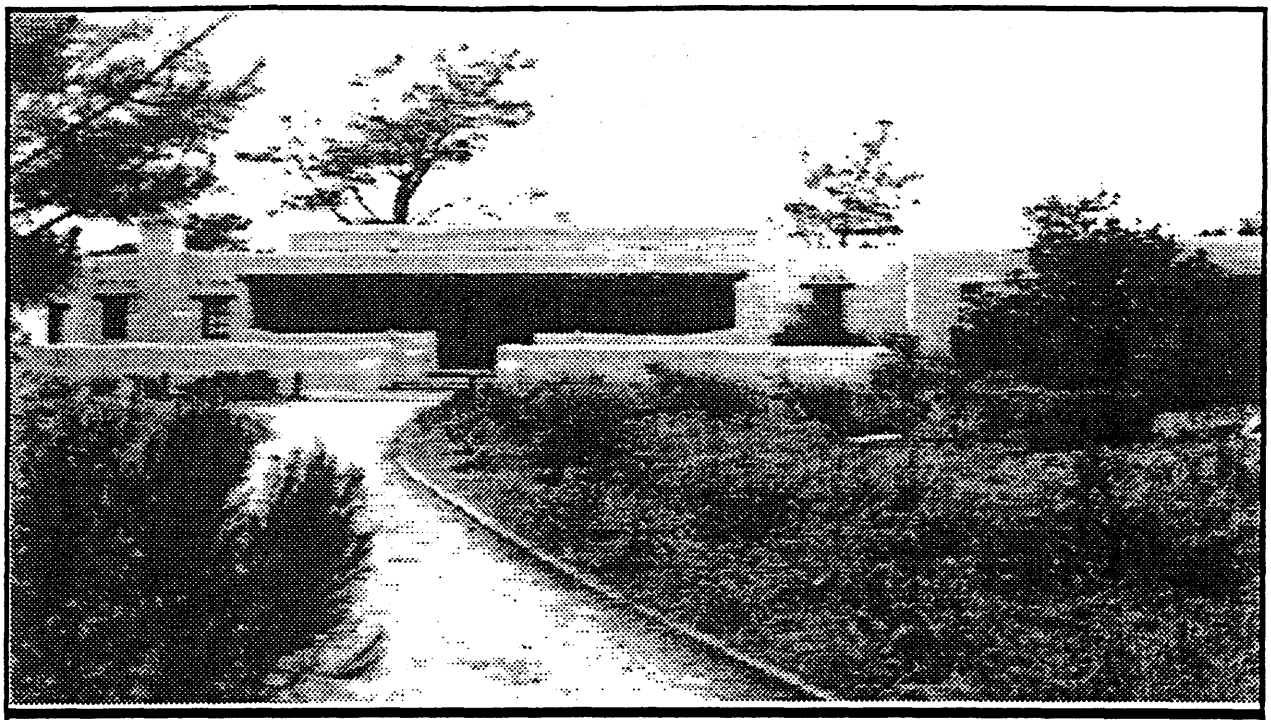
ATTACHMENT 2
(Photographs)



Torrey Pines Lodge Date of Photograph: c. 1922
View: Workers Erecting Adobe Wall
Photograph Courtesy of : California Department of Parks and Recreation
San Diego Coast District

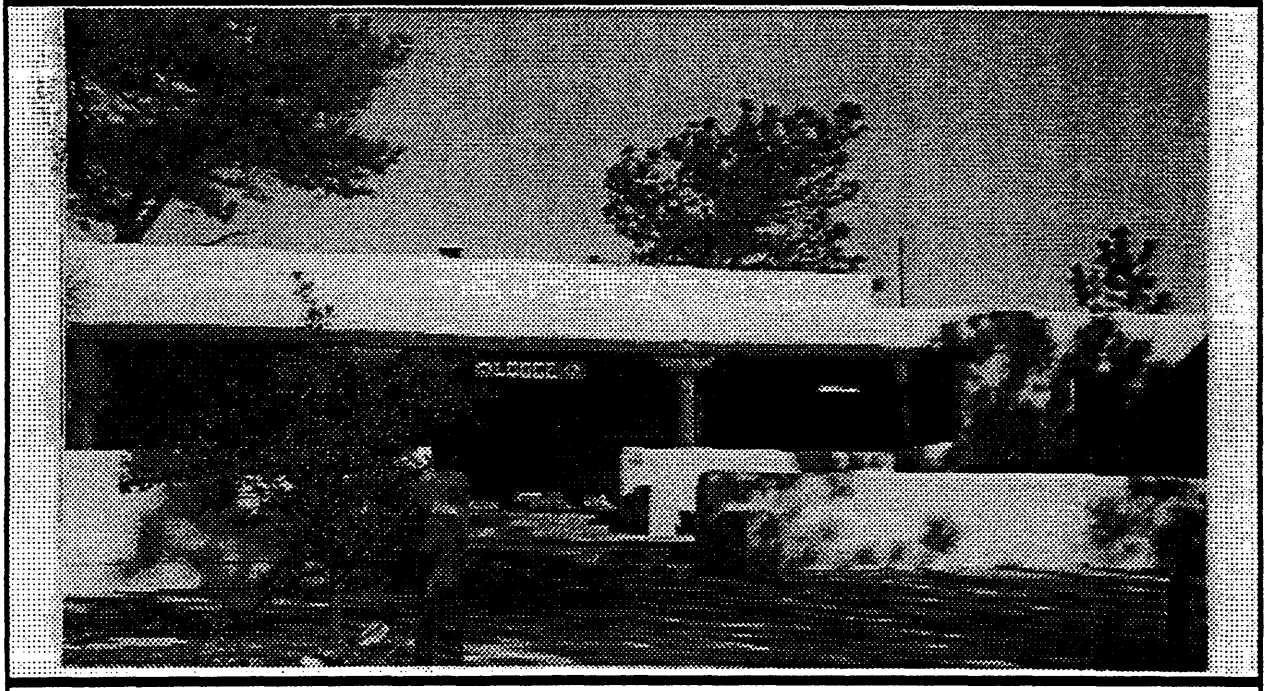


Torrey Pines Lodge Date of Photograph: c. 1922
View: South Elevation Looking Northwest from Construction Area
Photograph Courtesy of: California Department of Parks and RecreationSan
Diego Coast District



Torrey Pines Lodge
View: South Elevation
Photograph Taken by:

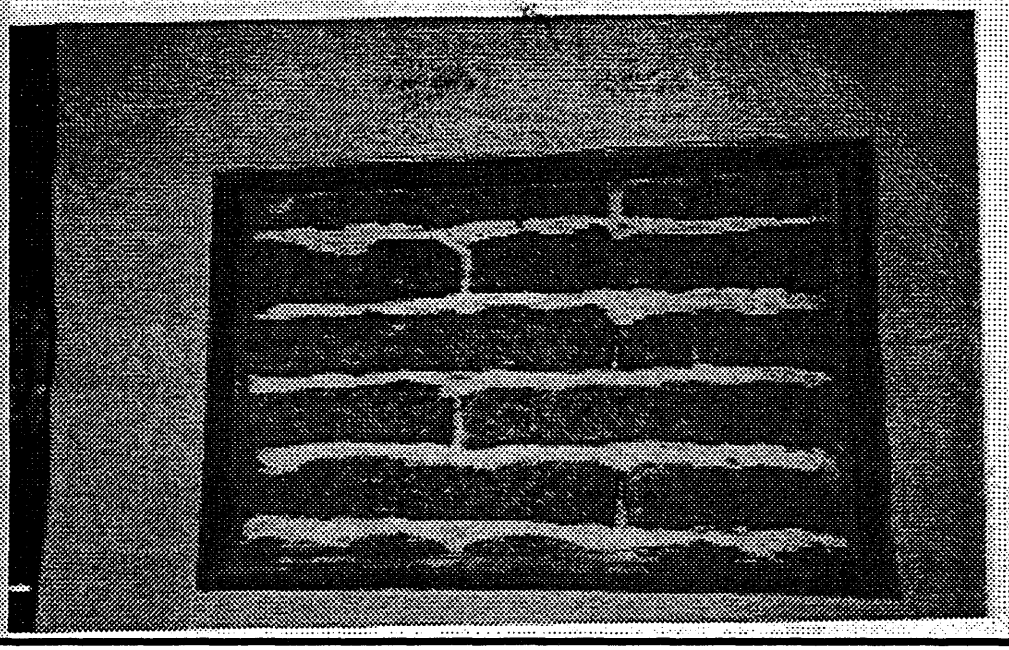
Date of Photograph: 1988
Looking Northwest from Interpretive Garden
California Department of Parks and Recreation
San Diego Coast District



Torrey Pines Lodge
View: South Elevation
Photograph Taken by:

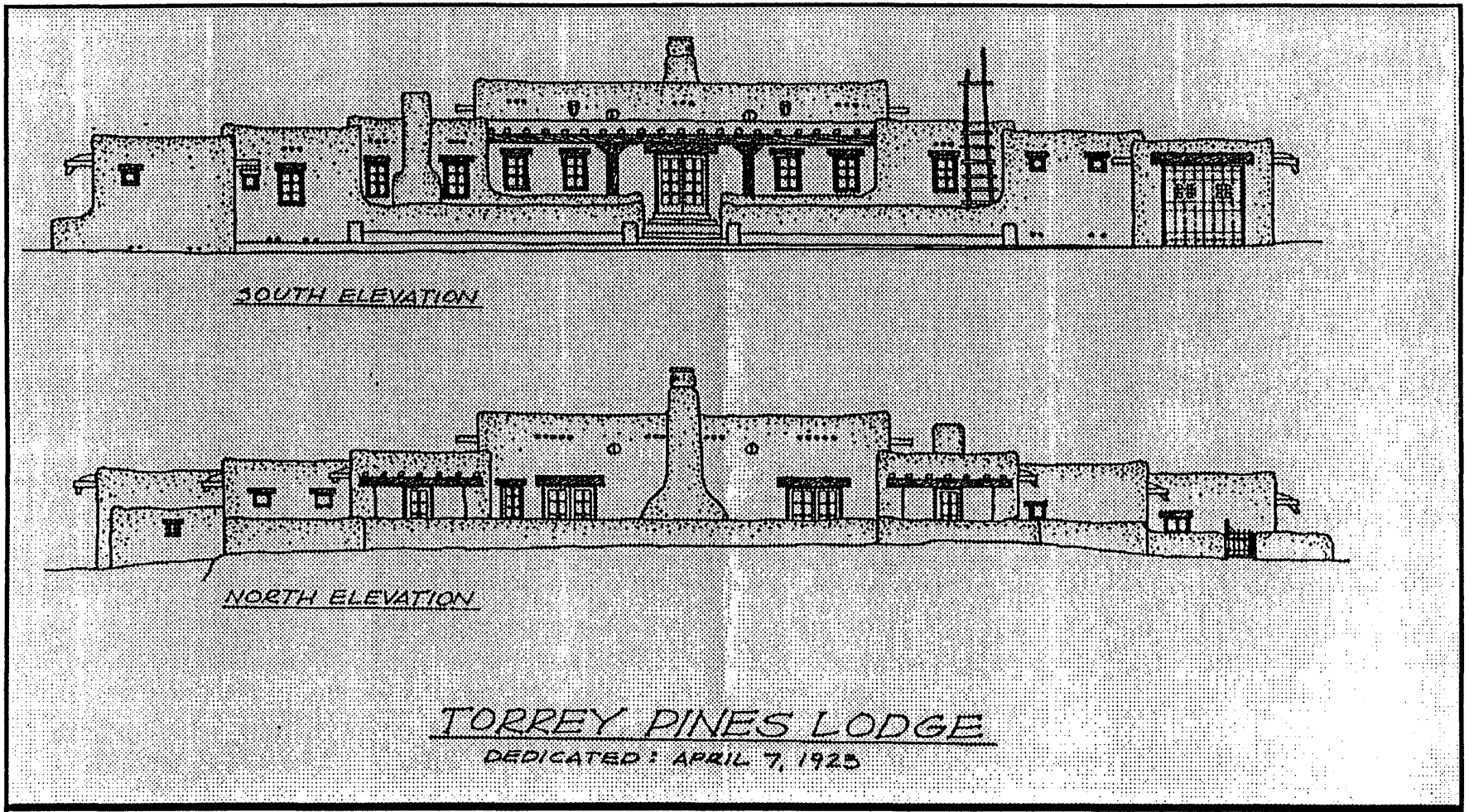
Date of Photograph: 1988
Looking Northeast
California Department of Parks and Recreation
San Diego Coast District

ATTACHMENT 3
(Miscellaneous)



Torrey Pines Lodge **Date of Photograph: 1997**
View: Close-up of Adobe Wall "Window" at Southeast Corner of Exterior South Wall Showing Adobe and Concrete Mortar Construction
Photograph Taken by: Alexander D. Bevil

Torrey Pines Lodge **c. 1923**
Daily Menu
Courtesy: La Jolla Historical Society



Torrey Pines Lodge **c. 1922**
Elevations
Drawn from Original Requa & Jackson Renderings by: **Jim E. McGlynn**
1996