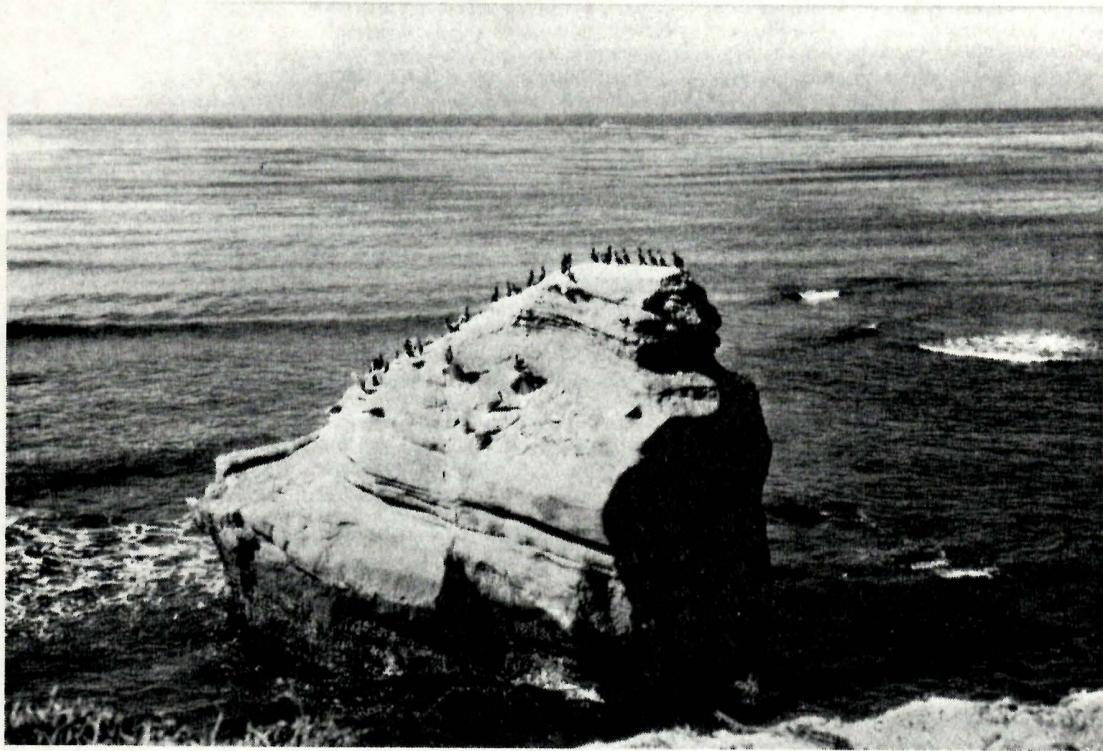


# THE SUNSET CLIFFS



## HOME TOUR

19



89

SAVE OUR HERITAGE ORGANISATION

PRESENTS

THE SUNSET CLIFFS HOME TOUR

- A Study of Spanish Revival Architecture

November 18, 1989

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## THE DEVELOPMENT OF SUNSET CLIFFS

John P. Mills came to San Diego in 1924 with \$6 million. In association with theatre magnate Alexander Pantages and Jesse H. Shreve, he bought 300 acres of Sunset Cliffs property from baseball entrepreneur Albert Goodwill Spaulding, and the John P. Mills Organization, Inc. was formed. It was here that Mills hoped to create a dream residential development that would rival the Mediterranean Rivas. Mills and his wife, Elizabeth, after many trips to the Mediterranean area, felt that the San Diego ocean front was the equal to if not superior to the Mediterranean Riviera. The names given to the parcels of property that were purchased from Mr. Spaulding reflect the envisioned paradise: Riviera Villas; Sunset Cliffs; Azure Vista; Loma Vista and Cornish Heights. And, to continue the theme, Mills required that all homes to be built in this area maintain Spanish / Mediterranean designs with stucco facades and tile roofs.

Advertisements for the John P. Mills Organization, Inc. offered "the most modern conveniences" in his development which included: fine, wide, paved streets; electroliners; sewers; sidewalks; curbs; lights; gas and water lines; and a complete transportation system giving rapid service to the center of San Diego. He promised "proper restrictions to insure the right sort of development being carried on which in turn protects to the uttermost one's investment in these choice properties." In addition, this ambitious man dedicated nearly a mile of ocean front as a public park in which he installed Japanese gardens. It was across one of these gardens that Mills built his own mansion.

To lure investors to his paradise, Mills hired special trains to bring individuals from Los Angeles. For local residents, he offered daily boat excursions from the municipal pier at the foot of Broadway to the cliffs. He put them all up under a big canvas pavilion first up on Santa Barbara and then later on the ocean. He fed them a hot lunch daily and lectured to them about the merits of the subdivision, "the finest residential district on the Pacific Coast."

Investors purchased lots with a 10% down payment with the balance to be paid over a five year period. Mills offered 100% financing on homes to those who bought deeds to the sites. For those individuals who bought on contracts, he offered to deed the property without further payment, taking back a second trust deed, thus enabling them to obtain mortgages to build their homes.

Initially, property sales were brisk. Quite a few prominent individuals erected homes in the Sunset Cliffs area. Unfortunately, Mill's great scheme was short lived. When the Great Depression hit in 1929, his dreams were ruined. Mills had

over-extended himself financially to investors who had not paid up one penny on their contracts. Also, he had expended an enormous amount of money on improvements in the area.

In 1930, Mills was penniless and was forced to put up his home and furnishings for sale. He saw many of his prized possessions auctioned off, to include the \$16,000 18-piece walnut dining room set that fetched only \$450. Mills lamented, "I hope I can get enough out of this sale to finish drilling an oil well in Texas. If that performs the way I expect it to, I will make a fresh start. Yes, I lost a fortune out here in this district. I built streets, put in gas mains, and gave the city many acres for a city park. I'm not crabbing. But I'll say this: If I can get another start in the business world and this house is not sold, we will come back here to live."

Mills never returned to live in his Mediterranean Villa. It was sold in 1935.

In 1943, when Los Angeles builders started to work on 140 privately-owned houses to be used as rentals in Sunset Cliffs, they were stopped so that the City could review the zoning ordinance in the area. Owners who had bought in the subdivision's swankiest days received deeds containing restrictions limiting home values to not less than \$7,000 in some areas and \$10,000 in other areas. They said they hoped such restrictions would apply to the entire area. They learned, though, that the restriction from Mills was written into individual deeds, but that any land not deeded at the time contained no such restrictions. Thus, smaller lot development was allowed.

San Diego Union writer Lew Scarr wrote in February 1966 of John P. Mills' return to San Diego at the age of 75. His wife of fifty years, Elizabeth, had recently died while they were living in a trailer and he had married a much younger woman. Mills had suffered a stroke and was paralyzed on his right side, thus necessitating the use of a cane to walk. He was in San Diego to raise money so that he could permanently return to do another land development. Scarr questioned then, "Will he make it?"

Mills returned to San Diego again, in 1975, as the guest of Mr. and Mrs. Bob Baxley, who had purchased Mills' former Sunset Cliffs home in 1973 and were in the process of restoring. Carol Olten, of the San Diego Union, interviewed Mills in the home. He reminisced about the dining room table which he had hand-carved in Italy with magnificent lion heads because his birth sign was Leo. He was asked then if he would want to start all over again. He responded, "I have done too many fool things in my life, but develop Sunset Cliffs - Yes!"



## HOMES OF INTEREST

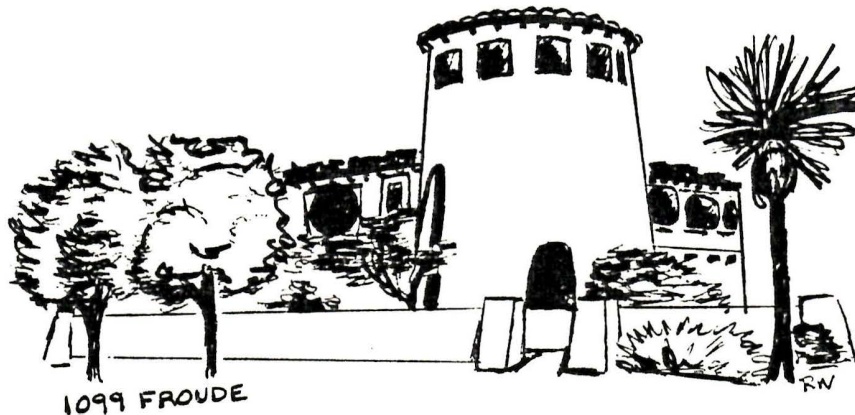
- 1) 966 Cordova - New construction home utilizing many elements of spanish influenced architecture.
- 2) 1020 Cordova - A new construction in which the tower shape and stucco cornice are reminiscent of the Spanish Revivals. Note the arcaded porch in the rear.
- 3) 903 Sunset Cliffs Blvd - O.A.Roedel erected this house in 1928. The 2 story house had 12 rooms and occupied a choice site with 170 ft. of ocean frontage. Roedel apparently never lived here and the house was vacant until purchased by I.I. Ingraham in 1930. The Ingraham family owned the property until 1940. Note the large parabola window in the front.



- 4) 1007 Cordova - This 13 room home, designed and built by Glen Funcheon for \$45,000, originally provided the owner with a view of land and sea from every room. The original furniture was of spanish design and accentuated the architectural scheme. Upon completion of this structure in October 1927, John Steven McGroarty traded the house he had built at 1004 Devonshire Drive for this one so he could have more room for entertaining his many friends as well as provide space for his theatrical troupes. McGroarty scheduled a house warming party on Sunday afternoon, October 16, to which all San Diegans were invited. His theatrical family entertained guests at this special event. The house warming continued throughout the week. This home was featured as a "typical Sunset Cliffs residence", in the January and June 1928 editions of "San Diego Magazine".
- 5) 1071 Sunset Cliffs Blvd - In 1928, Fred C. Hamilton had this home built by the F.E. Young Company so he could enjoy the

beauty of the Pacific and bathe in it without leaving his garden. Hamilton arranged to pump ocean water to a plunge he built in his patio.

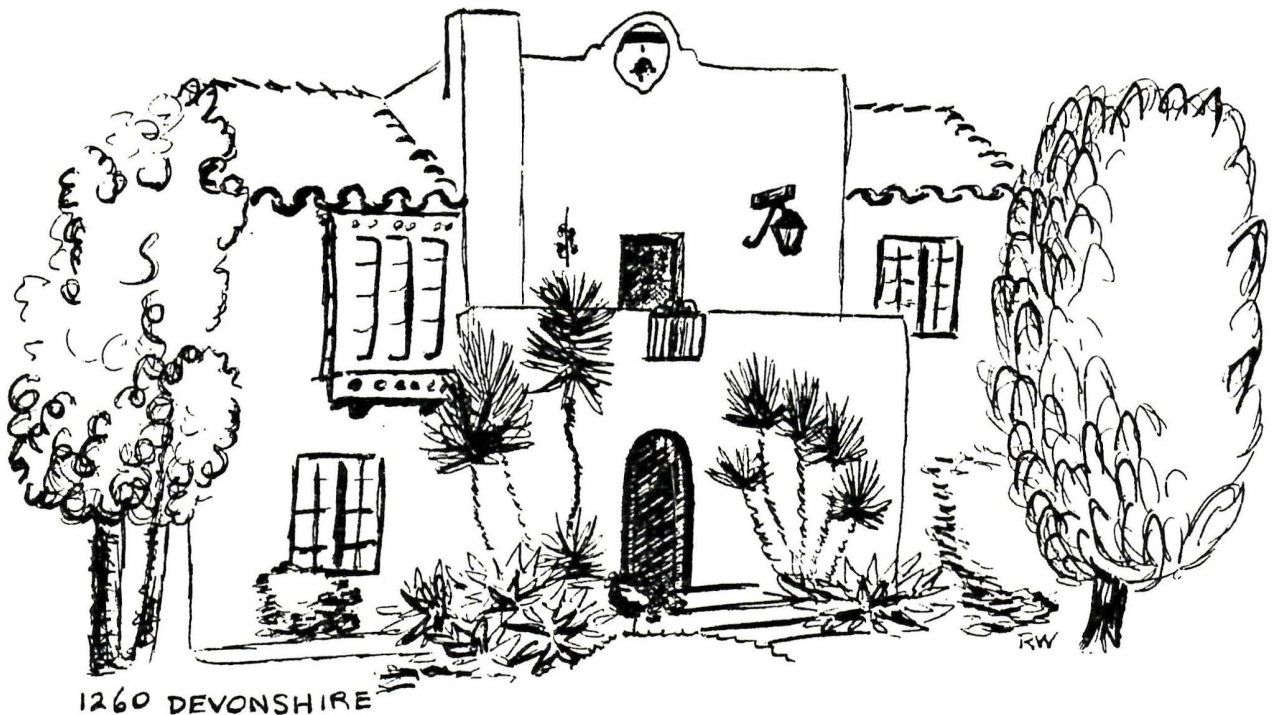
- 6) 1075 Sunset Cliffs Blvd - a new construction, it has a quatrofoil window in the front gable and the prominent arched front window has been interrupted with a bay projection.



- 7) 1099 Froude -The John P. Mills Organization erected its \$15,000 administration building on this site in 1928. Mrs. Mills planned the furnishings and landscaping of the structure. The administration building served as the headquarters for the development of Pt. Loma properties and as a rest station for visitors to Sunset Cliffs. Mills stated at the opening of this structure on April 22, 1928, that this site "was intended primarily for the convenience of purchasers of villa sites who are not prepared to build but wish to resell their holdings. They may list their holdings here for resale and it is our purpose to procure buyers who are ready to build." Considerable thought was given to arrangements here for the comfort and entertainment of visitors. Covered balconies were provided on two wings extending from the central tower which served as lounging places for visitors to enjoy a fine view of the Pacific, Sunset Cliffs, and the shore line to the north.
- 8) 1203 Sunset Cliffs Blvd - John P. Mills built this home in 1925. Patterned after a Mediterranean Villa and designed by Mrs. Mills, the house sat on 1 acre of property, cost \$75,000 to construct and quickly became one of the largest homes built in San Diego City to date. Twelve of the fifteen rooms contained handpainted, gold leaf ceilings. A reception hall covered by an art glass skylight rose two stories. A stairway led from



the floor of the hall to a balcony encircling the walls of the second story, with the balcony serving as an art gallery. There were five baths, and the garage housed four cars. A cement tennis court and a tile swimming pool provided additional luxurious amenities. Financially over-extended, Mills was forced to vacate his mansion in 1930. It remained vacant until 1935 when it was put on the auction block. Bidding started at \$100,000 and dropped to \$25,000 without receiving a single bid. Mills, present at the auction, chirped in, "I don't have to sell it. I recently paid off a \$24,000 mortgage on the property. But the upkeep is \$3000 a year." Furnishings were sold at the auction and the home was eventually purchased in October, 1937, by Dr. May Turner Riach for \$35,000. Dr. Riach resided at this address until 1937.



- 9) 1260 Devonshire - C.S. Harper had this unique 2 story Spanish Colonial Revival residence with its interesting bell tower constructed in 1927 for \$25,000. Apparently never lived in by Harper, the house was purchased in 1928 by Richard L. Cannon, a realtor, and his wife, Florence, who resided here through 1956.

10) 4660 Tivoli - This home represents the intent of John P. Mills to maintain an architectural consistency in his subdivision. Graham S. Rogers, who operated a produce market in Ocean Beach, with his wife, Gladys, had the home built in 1946 for \$10 down on the purchase price of \$13,500. The home exhibits the original interior and is still owned by the Rogers family.

11) 4644 Tivoli - A modest scale house in which a decorative triple arch window dominates the front section of this cross gabled house.

12) 4494 Tivoli - This home was designed by local architect C.H. Salyers under the direction of the owner, William S. Mills, and built by the Dodge Construction Company. Mills, the brother of John P., and sales manager for the John P. Mills Organization Inc., erected this \$18,000 twelve room, three bath home in 1927. The tower, limited in height to the gable of the main part of the house, was a feature in the design. The home included two colonades, a Spanish balcony, and a large patio with a fountain. All of the rooms inside were decorated differently and ceilings were of varied designs. The estate featured a musical fireplace made possible through an innovative system of radio wiring conceived and installed under the personal supervision of Mr. Mills. In fact, the system permitted radio music in all the public rooms, all from one radio and the use of a set of loud speakers. No one had seen such an elaborate plan for radio reception built into a home. Called the "Castle on the Cliffs" in a newspaper article, an open house was provided for the public during the "Better Homes Exposition" in May of 1927.

Mills and his wife, Olga, resided there until 1931, when he, like his brother, left town due to the financial decline of their business.

13) 1269 Santa Barbara - This "model" 9-room home, designed by Elizabeth Mills, wife of John P. Mills, expressed her "idea of the artistic in smaller residences," was built in 1927. It was the first house constructed in the Riviera Villas tract across the boulevard from Sunset Cliffs tract. The structure was opened for public viewing on September 4th & 5th of that year. Having designed her own Villa at 1203 Sunset Cliffs Blvd., Mrs. Mills decided to "try her hand" on a less pretentious home that would be "none the less artistic, but available to persons at one-fourth or so of the cost of the Mills' mansion. Contractor Fred Heald was the builder. Mrs. Mills' plan spread a one-story construction up the slope to avoid "unsightly" foundation heights. The living room occupied the lowest floor level above the street, and a balcony at the rear of it with stairs from the entrance,



led to rooms at the higher floor level. The house featured 3 bedrooms, a maid's room, a breakfast room, and 3 baths. By unique design, all rooms of the house had views of the Pacific. The house was sold in January 1928 to Mr. and Mrs. E.J. Johnson.

- 14) 1250 Santa Barbara - Classic elements in this home include the enclosed garden, pierced arches on the garage and the decorative wrought iron grilles. An interesting feature is the carved ends of the extended rafters and on the beams of the pergola.
- 15) 1224 Santa Barbara - The Thursday Club was constructed in 1927 for \$75,000 on a triangular piece of land donated by Pantages, Mills, Shreve and Company, designed by architect Vernon W. Houghton and built by the Quality Building and Securities Company. The structure was carefully planned so that all sides of the building presented an attractive appearance. Interior arrangements were designed after a study of clubhouses "far and near" to determine the most modern and practical features. An auditorium 38 x 50 feet was a feature of the club. A sun room overlooked the ocean and contained a fireplace capable of using 5 foot logs.



- 16) 4476 Granger - This modest dwelling, erected in 1928 by the F.E.Young Company, builders and contractors, was offered for \$12,500 to buyers with "very easy terms". An open house announcement in local newspapers of February 26, 1928, promised the "the interior is even more attractive than the

exterior - seeing is believing." This home had seven rooms and was considered "strictly modern to the smallest detail!" The building was touted as a Spanish Hacienda type with a beautiful, large living room (16 x 24') and a Padre tile fireplace. The structure also included: a dining room; large, sunny breakfast room; three spacious bed chambers; and a kitchen that was "a real gem". The builder added "all sorts of built-ins and a tile drainboard". A bathroom with an individual shower, iron electric fixtures and a Unit Heating system were selling features. The lawn was in, a sprinkler system was installed and shrubs were growing as well. A double garage with concrete floor and solid concrete driveway was promoted as an asset. In addition, the house had a spectacular view!

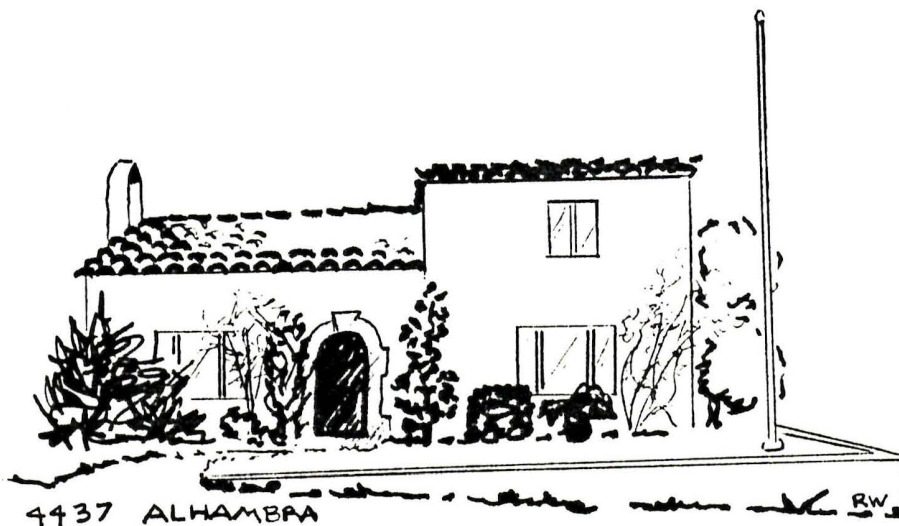
- 17) 4508 Granger - This two-story 1928 home was constructed by E.R.Young, a builder and contractor for many Sunset Cliffs homes during the late 1920's, probably for his residence. The house was sold to W.S.Myers, a salesman, in 1929. Note the masonry window grilles.
- 18) 4584 Granger - Groupings of piered arches form the front porch. The lower scaled sided tower on the right balances the larger two storied cross gabled section of the house. Note the iron balconet.
- 19) 4649 Granger - Unlike other homes in the area, the front entrance to this otherwise rectangular one story house is at an angle. The planked door is flanked by side windows that have the decorative wrought iron grill work. The wrought iron is continued into the gate and other protective grill work. Note the unusual roofing tile that is sometimes referred to as "Roman Tile".
- 20) 4638 Alhambra - The horizontal lines of this house are emphasized by the soft undulating cornice beneath the roof edge. Several windows and the front door are deeply recessed. Note the buttressing of the wall at the west end of the house as well as the crafted porch light.





1135 DEVONSHIRE

- 21) 1135 Devonshire - Truly a Spanish Eclectic design. Moorish influence can be seen in the decorative roof tile along with the Spanish Colonial influenced carved columns decorating the windows and the twin water fountains flanking the front windows. Color is introduced in the tile work backing the fountains. The second floor cantilevered porch with its wood balustrades and carved corbels are elements from the Monterey style. Again, note the unusual roofing tile.
- 22) 4545 Alhambra - Note the decorative arch on the front porch that is repeated in the arches supporting the tower. Also note the tile vent in the front gable.
- 23) 4515 Alhambra - This modest house has some wonderful decorative elements that include the planked front door and matching gate and the stuccoed grille covering one of the front windows, with the others covered with wrought iron grilles.
- 24) 4510 Alhambra - This Spanish / Mediterranean style structure, featuring an interesting corner tower, was constructed in 1928. Note the unusual wrought iron banister on the balcony.



4437 ALHAMBRA

- 25) 4437 Alhambra - A house with minimal decoration. The arched front door is accented by the classically designed masonry. Also, there is a wonderful stuccoed grille on a second floor west window.
- 26) 4435 Osprey - This home is typical of the cross gabled plan in which the arch window dominates the facade.
- 27) 4422 Leon - This home was the third one designed by Elizabeth Mills in this area. Constructed in 1928, this residence contained 10 rooms with 4 bedrooms and 3 baths, "which exhibited beautiful motifs of various colored tile to harmonize with the decoration of the adjoining bedrooms." The structure featured a 20 x 24 ft. living room and "all the latest and most modern" built-ins and equipment in the kitchen. Mrs. Mills had the home completely furnished according to her own ideas as influenced by the Southern California architectural style of the dwelling.
- 28) 1054 Devonshire - The colonial wood columns on the second floor porch are elements of the Monterey Revival style. Note the extended rafters that form the deep eaves and the ornate lighting fixtures.
- 29) 1038 Devonshire - Mission elements in this home include the piers supporting the arcade, the arched windows, round tower, plain parapets on the second floor, and the irregularly laid mission tiles.
- 30) 1025 Devonshire - This interesting house with its Moorish accents was designed by architect Glen Funcheon for Mrs. Genevieve Howard in 1928. Containing 8 big rooms and 3 baths, the \$20,000 home also provided an open patio within the rambling structure. Tile was used for flooring in the dining and breakfast rooms as well as in the kitchen. Alhambra tile was incorporated in the entry. Varied floor levels were planned because of the slope of the building site, and eaves were placed as close to the ground as practical. The structure was finished in white Spanish stucco which emulated adobe and the wall thickness was obtained by using studs of 8" and 12" material. The interior was plastered with heavy hewn beams employed in the living and dining room ceilings. Mission tile, laid in random, was placed on the roof.
- 31) 1004 Devonshire - Architect Eugene Hoffman drew up the plans for famed author, John Steven McGroarty's new house that was



"expected to be something of a show piece". It was the first home erected in the Azure Vista tract and was considered Mediterranean Riviera or Southern Californian in style with a special walled-in garden out front. Never living there, McGroarty traded this dwelling for the larger residence below. Harry R. Collins, manager of Pacific Finance Corporation and his wife, Edna, purchased the structure in 1927 and resided here through 1959, when Dr. Stephen Murphy and his wife bought it. They remain the current owners.

- 32) 4397 Piedmont - A very symmetrically designed front facade, this design is dominated by the cantilevered tower. Second floor arcaded porches also have carved wood railings.



- 33) 1166 Barcelona - An interpretation of the Monterey style with the small second floor cantilevered balcony, the colonial balastrades and the shutters. Note the use of a beam over the front windows.
- 34) 1170 Barcelona - A plainer version of its next door neighbor, the house is void of must surface decoration. There is a second floor porch that has been enclosed.
- 35) 1031 Alexandria - The focal window and portal of this home is accentuated by the classic stone work. The second floor

balcony has been enclosed. Note the use of the arch design in the garage doors and the decorative iron vents at the top of the front gable.

- 36) 1055 Alexandria - This asymmetric two story home is void of most decoration with the exception of the masonry surround of the front door.
- 37) 1085 Moana - An elegant tower balances the attractive and varied window arrangement on this facade. Note the wrought iron balconet on the second floor and the beautiful lighting fixtures.
- 38) 1068 Santa Barbara - This home is absent of the arches, but the decoration is seen in the carved extended rafters, the use of wrought iron in balconies and awning supports. The northwest window is accentuated by graduated stucco work.
- 39) 1096 Santa Barbara - The arcaded porch and circular tower of this house is further enhanced by the whimsical chimney covers, the cantilevered balcony, and the decorative wrought iron window grilles.
- 40) 1195 Santa Barbara - Tile vents are visible in the front gable of this cross gable design home. Typical of the Spanish Eclectic style, the home has a decorative door, wrought iron window grilles, and an interesting wall finish in the back uses beams and flat carved rails to suggest a second floor balcony.



## THE HISTORY OF SPANISH ARCHITECTURE IN SOUTHERN CALIFORNIA

Only Spain ranks with England in the establishment of architectural traditions in the United States, and no where is that influence better witnessed than in Southern California. These traditions first arrived with the Padres, who traveled up from Mexico to Northern California in their quest to civilize the western edge of the New World in the name of their native country, Spain. Some secular building accompanied the missionaries, but it was not until the 1830's, when Mexico secularized mission lands that settlement of this remote region began in earnest. And, by the 1850's, the spanish colonial traditions had been exposed and combined with anglo architectural traditions, introduced by american commerce and settlers.

By the end of the 19th century, California was part of the Union, but much of the spanish colonial heritage remained intact. In fact, the spanish architectural heritage was being romanticized on a national level through the public relations of the Sante Fe Railroad Company and Helen Jackson Hunt's best selling novel, "Romona". This national fascination led to several revivals of spanish influenced architecture that remained strong through the beginning of 20th century. A short lived, but greater impacting resurgence for spanish colonial architecture occurred in 1915 when the buildings of the Panama Exhibition, held in San Diego, broke away from the standard Neoclassical architecture for exhibition buildings and introduced Spanish Colonial Revival to the general public. After World War I, spanish influenced architecture waned on the national level, but became a permanent architectural tradition in the regions originally settled by the Spanish.

### Mission Architecture (ca.1600 - 1820)

The missions of California were a provincial, frontier manifestation of the exuberant Churrigueresque style of the Spanish Counterreformation, especially as it developed in the prosperous colonial centers of Mexico. The high baroque style of twin bell towers, curved gables, sumptuous ornament applied to plain masonry walls, and the dramatic interior lighting was reinterpreted in California by the untrained priests who mixed elements of the neo-classical orders with that of the Churrigueresque style and vernacular architectural traditions of the native homes in Spain. Lack of skilled architectural training, coupled with limited trade skills and limited resources culminated with a more refined structure whose beauty lies in the simple massing of its elements and ornamented by simple arches that were often repeated in long, low arcades.

The missions were built of adobe or stone that was white washed with lime. One or two bell towers flanked the facade that was graced with a curvilinear gable. The roofs of the missions were predominately

constructed of clay tiles that introduced color and texture to the structure. Some of the more sophisticated structures had domes, vaulted ceilings, and carved stonework.

#### Spanish Colonial Architecture (ca. 1600-1840)

Following the missionaries into California were some spanish settlers. The structures they built to live were influenced by the terrain and available building materials. Their homes were long and low one story buildings constructed of thick stone or adobe. Porches, created by the extension of the roof beams and supported by rough hewn posts with decorated brackets, extended along the rear portion of the house. The roofs were either flat, shed or gabled and consisted of tile or wood. It was the low pitch gabled roof that was the more popular option in Southern California.

The homes often started out as one room, and with prosperity, they extended room by room, built side by side to create an "L" or "U" shape. The rooms had no interior connecting doors, so the rear porch (corredor or portale) was an extended part of the home that connected the rooms and served as the primary "public spaces" in which to enjoy the breezes and the views of the country side or cultivated garden. It was only the very prosperous settlers that were able to completely enclose their gardens or patios and create their own retreat. Actual doors and windows in the structures were kept to a minimum, with windows covered by grilles or bars made of wood or wrought iron. Floors were first of adobe, but later graduated to tile and then joisted wood. It was not until the arrival of the anglo settlers did the colonial homes have glass windows.

In the 1830's, the secularization of mission lands under Mexican rule encouraged settlement and the spanish colonial architecture flourished. By the 1850's, Americans were attracted to California and established their own homes and businesses. The Americans brought with them their english building traditions, and soon a fusion of Spanish Colonial with New England Colonial Revival became the preferred style of the more affluent settlers. This building style, called "Monterey", popularized a second story to the adobe structure. The second story was topped with a low pitched, gabled roof of wood shingles, and included a second floor, cantilevered porch or balcony that was covered by the principal roof. Often the elevated porch wrapped around the entire structure. But when it didn't, the anglo tendency of placing the porch in the front of the house prevailed. Other elements introduced by the anglos was the use of wood as a siding material (usually restricted to the second floor), wood balustrades, colonial columns supporting the porches, paired windows with shutters, paneled doors, and other decorative treatments.

#### Mission Revival Architecture (1890 - 1920)

In the 1890's, the romanization of the Mission architecture became a



growing influence in the building booms that occurred in Southern California. The structures became simplistic in form with the round arches, supported by piers, providing the major decorative element to the flat stucco or plastered walls. The roof eaves and exposed rafters extended well beyond the walls, providing protection from the heat of the sun and further revealing the broad, red tile roofs. And, porches again become a dominant feature to the house, supported by arched supports to simulate arcades and were situated by the entrance or occupied the full width of the facade. House plans were either symmetrical or asymmetrical in shape, one or two stories tall, and sometimes included curvilinear gables or tile topped parapets for additional ornamentation. Grander homes or commercial structures included towers, curvilinear gables, and small balconies.

In the Mission Revival Style, additional decorative elements are introduced. The decoration continues to be simplistic in design to compliment the architecture. Plain string surface ornament often outlines arches, gables, balconies, or other dominating features. Some buildings have small visor roofs that are narrow, tiled roof segments cantilevered out from the smooth wall surface, often occurring below parapets or flat roofs, or covering doorways. Quatrefoil windows also provided a decorative break to the plain wall surface as did patterned tiles and cast terracotta surface decorations patterned after Islamic or Sullivanesque designs.

#### Spanish Colonial Revival Architecture (1915 - 1940)

The Spanish Colonial Revival style is by far the most decorative of the Spanish influenced architectural styles. The structures are often rectilinear in shape and usually multilevel. Decoration in the Spanish Colonial Revival becomes more intricate, of finer substance, and used more often. Ornate, low relief carvings highlight arches supported by intricate columns (vice the piers of the Mission Style), window surrounds, cornices and parapets. Portals are highlighted by compounded arches or low relief carvings. Red tile hip roofs and arcaded porches are typical. Windows are straight or arched and are often covered by decorative wrought iron grilles. Balconies are often used as a decorative element and the balustrades are of wrought iron. Unlike the other Spanish styles, the Spanish Colonial Revival style creates a close relation to the outdoors, using French doors to open out onto terraces and pergolas.

Facades of larger buildings are enriched with curvilinear gables or decorated parapets, cornice window heads, and the symbolic bell tower. They again open out to the outdoors and gardens are designed in a formal axial manner.

#### Spanish Eclectic Architecture (1915 -1940)

The Spanish Eclectic style is a true representation of the entire history of Spanish architecture, depicting Moorish, Byzantine, Gothic, or Renaissance inspiration through the unusually rich and varied series of decorative elements. The basic structures are either side gabled or

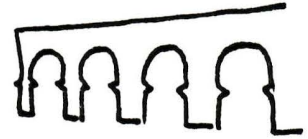
cross gabled in design. The side gabled structures are multi-level with taller, side gabled sections bounded by lower, side gabled wings. The cross gable plan, the most popular design, was "L" shaped with the side gable portion parallel to the street and the front gabled portion projecting out front, often highlighted by a series of arched windows. The Spanish Eclectic style eliminated the extended eave and overhang, thus opening up the visual exposure to the facade. Decorative elements borrowed from the Spanish Colonial Revival style included accentuated portals by detailed decoration or heavy wooden arched doors. Large focal windows punctuated the facade and were triple arched or parabolic in shape. Decorative window grilles of wood or iron also provided relief from the stucco surfaces and the element was also repeated in the balustrades of the cantilevered balconies. Elaborate chimney tops were of tile or terracotta, and brick or tile vents were also used to punctuate the facade. Fountain and arcaded walks also become important elements in the Spanish Eclectic structure.



## GLOSSARY

Adobe - a sun-dried, unburned brick of earth and straw;  
a structure made of such bricks

Arcade - a series of arches supported by columns  
or piers; a building or part of a building  
with a series of arches often forming a  
covered passageway



Baluster - an upright, often vase-shaped,  
support for a rail

Balustrade - a series of balusters with a rail

Chimney pot - a pipe placed on top of a chimney, usually of  
earthenware, that functions as a continuation of the  
flue and improves the draft

Churrigueresque - of or relating to a style of baroque architecture  
of Spain and its Latin-American colonies, characterized by  
elaborate and extravagant decoration

Column - a vertical structural support that is round in shape and is  
often decorated with a capital and a base

Compound Arch - a series of arches, one on top of another, growing  
smaller as they move away from the surface and into the  
interior of the structure. It is a form of decorative  
detailing used for the enhancement of the main portal or  
window.

Coping - the top covering of an exterior masonry wall

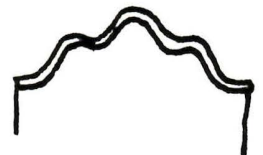
Corbel - a bracket or block projecting from the  
face of a wall that generally supports  
a cornice, beam or arch

Cornice - projecting ornamental molding along the top of a  
building or wall

Gable - the portion of a building enclosed  
by the end or masking the end of a  
pitched roof



Curvilinear Gable - decorative gable treatment



Facade - the front of a building

Fenestration - the arrangement of windows in a wall

Parapet - a low, solid, protective wall or railing along the edge of a roof or balcony

Piers - a support for masonry of rectilinear shape

Portal - the principal entry of a structure or wall of a city

Quatrefoil Window - a window shaped in a leaf pattern composed of four leaflets of the same shape



Symmetric - the correspondence in size, form, and arrangement of parts on opposite sides of a plane. Balance in design and proportion

Asymmetric - an irregular arrangement of parts

Tiles, Roofing - baked earthenware tiles of a curved shape arranged in an interlocking manner to act as the primary roofing material

Mission Tiles - half cylindrical tiles, one variation is the tapered Mission tile



Spanish Tiles - an S-shaped tile





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Robin Webster

Home Owners -  
Dr. & Mrs. Murphy  
Mr. & Mrs. Larkin  
Mr. Doningham  
Mr. Rogers  
Capt. & Mrs. McGuire

Publications -  
Art & Graphic Design - Robin Webster  
Research - Bruce Coons & Kathy Flanigan  
Writers - Kathy Flanigan & Robin Webster

Note: As in any historical research, conflicting information arises. Wherever possible, we try to rely upon primary rather than secondary sources. However, we are not infallible.

\* \* \* \* \*

If you enjoyed today's tour, please consider becoming a member of Save Our Heritage Organisation today. Your membership will enable the organization to produce similar tours and continue its effort to protect the architecturally and culturally significant properties of San Diego County.

SOHO does not receive funds from any government body. It depends upon membership dues, contributions, and fundraising activities.

Membership benefits include:  
\* Invitations to special events  
\* Monthly newsletter  
\* Discounted tours and events  
\* Restoration workshops

Membership categories are:			
Life	\$1,000	Professional	\$50
Benefactor	\$ 500	Single/Family	\$25
Corporate	\$ 250	Student	\$10
Executive	\$ 100		

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City & Zip Code \_\_\_\_\_  
Day Phone \_\_\_\_\_  
Evening Phone \_\_\_\_\_

I would like to help with:

( ) Government Liason	( ) Newsletter
( ) Tours	( ) Workshops
( ) Office	( ) Other _____

ANY DONATION IS TAX DEDUCTIBLE. SOHO is exempt from Federal Income Tax under Section 501(c)(3) of the Internal Revenue Code and has been classified by the I.R.S. as a charitable, educational organization.



