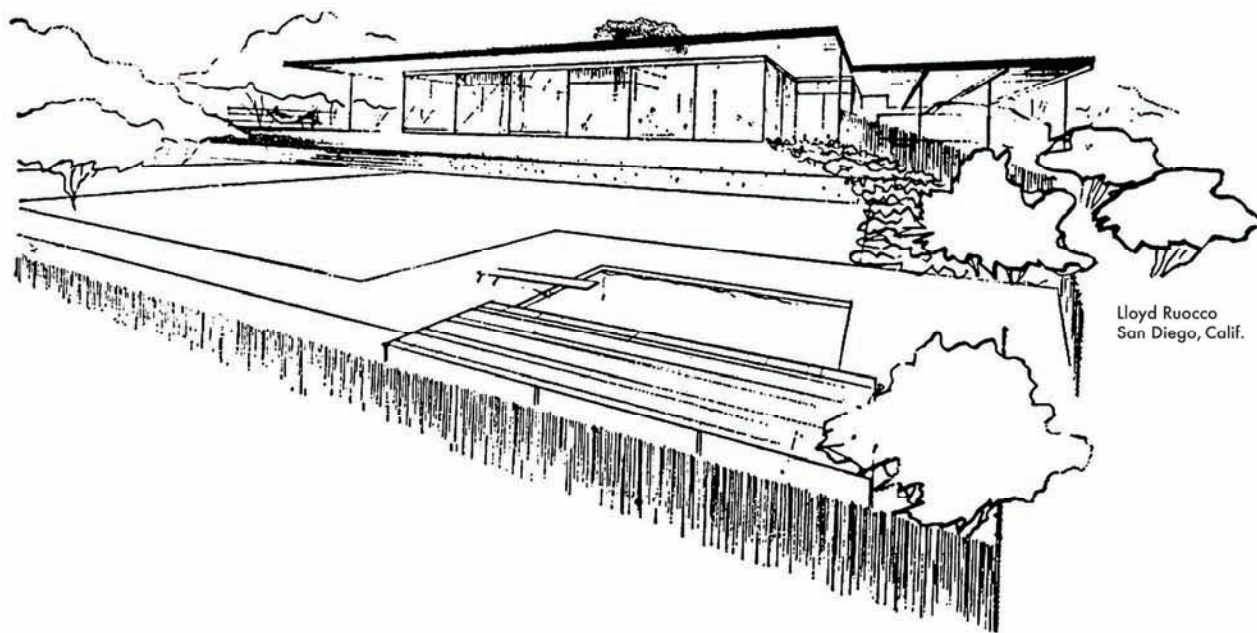


SAVE OUR HERITAGE ORGANISATION PRESENTS



Lloyd Ruocco
San Diego, Calif.

Lectures

Historic Home Tour

Art Exhibition

Cocktail Party

SOHO's
SAN DIEGO
modernism
WEEKEND
September 17-18
2005

THANK YOU!

Thanks to all of the SOHO volunteers, house docents, registration, audio/visual, transportation, lecture and trolley monitors, and runners. All of you make it happen.

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Carmen Pauli & Todd Pitman
Lynn Schwartz & Neil Greenstein
Edie Smith
Jeff Kleve & Vincent Ursillo

Lecture Participants

Loch Crane
Dave Hampton
Richard Allen Morris
Joe Nyiri
Todd Pitman
Leonard Veitzer FAIA
Eugene Weston III
Keith York

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SAVE OUR HERITAGE ORGANISATION WELCOMES YOU

We are so pleased to have you participate in SOHO's San Diego Modernism Weekend. The public's interest in all things Modern has steadily grown as people have come to appreciate the genre.

It is important we all work together to preserve homes, art, furniture, textiles and more from the Modernism era. You can help the preservation movement by attending events such as this weekend's, by joining SOHO, and by keeping your eyes open for resources from this period.

Your attendance this weekend will be fun and educational for you, but it will also help SOHO raise funds to be used in furthering our preservation mission. The Modernism Weekend is one of our top income sources.

Joining SOHO has many benefits for you – one being great discounts on merchandise, lectures, and home tour tickets during the Modernism Weekend. It also helps us to have a strong member base. Nothing gets the attention of a developer or politician faster than our ability to refer to our large membership base.

Lastly, you can serve as our eyes, watching out for important Modernist resources. Calls from the public are invaluable in letting us know when a known resource is being threatened. Also, you may be able to tell us about a home or other structure we didn't know existed.

So enjoy your weekend, learn a lot, join SOHO, and keep us informed!

Beth Montes, SOHO's President

On behalf of Save Our Heritage Organisation's (SOHO) Modernism Committee, welcome to SOHO's San Diego Modernism Weekend. This 2005 edition is our third showcase for San Diego's Mid-Century modern architecture.

This year we expand our presentation with the addition of local mid-century arts and crafts. We believe you will find this weekend of art exhibition, lectures, conversation with the Modern Masters, Evening Reception and Mid-Century Home Tour not only educational and enlightening, but also lots of fun.

We also hope that you will take away from this program the desire to preserve and protect our mid-century architecture. Much of the work from this period is rapidly disappearing. The pressures of redevelopment and desires to "improve" are taking their toll on buildings that in many cases are less than a half-century old. If we continue to destroy the architecture of this period we will have no tangible connection to our culture and past.

We need your help. First, join SOHO; your membership helps support our preservation mission. Second, let us know about the homes and other buildings in your neighborhood that you consider special. Finally, talk to your friends and neighbors and help us spread the word about the importance of preserving our past for our future.

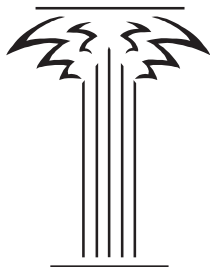
Bill Lawrence, Modernism Committee Chairman

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**VIBRANT CULTURE
VIBRANT CITY**



ABBAY RENTS BUILDING, 1961

Tucker Sadler & Bennett



2110 El Cajon Boulevard

The headquarters for this weekend's event is in the former Abbey Rents building constructed in 1961 and designed by the architecture firm of Tucker Sadler & Bennett. According to Hal Sadler, the client, Abbey Rents, was open to ideas and had few design demands. The basic layout divides the building into a "functional service" area off the alley with a "showroom" area in front. Expansive plate glass with a cantilevered pre-cast stone façade helps create a strong shadow for southern exposure during the day and an illuminated showroom in the evening. This form is easy to read for automobiles passing by on the Boulevard. Interrupting the smooth parallel movement of the façade are vertical fin elements. This visual device is typical of "Googie" type architecture. The remaining front elevation form is articulated with concrete masonry in a staggered pattern. If the visual impact of the building failed to catch your attention, a large sign supported by twin steel columns reading "Abbey Rents" graphically reinforced the location of the building.

Simple building form employing visual dynamics with large graphic reinforcement were the building blocks of architecture for the newly emerging mid-century automotive landscape. The Abbey Rents building is a fine example of this modern style suitable for site.

SCHEDULE OF EVENTS

Modernism Weekend Headquarters: 2110 El Cajon Boulevard, University Heights
Doors open Saturday & Sunday at 8:30am

SATURDAY

10–11:30am Modern Art Forum
Richard Allen Morris & Joe Nyiri
Dave Hampton Moderator

11:30am–5pm The Hampton Collection: Modernism in San Diego Post-War Art
Art Exhibition

11:30am–1pm Lunch break

1–2pm Lloyd Ruocco: Architecture, Garden Villas & Supercities
Todd Pitman Lecturer

2–2:30pm Break

2:30–4:30pm Modern Masters Forum
Loch Crane, Leonard Veitzer & Eugene Weston III
Keith York Moderator

7–10pm Evening Cocktail Party
Bobertz Residence, 1955
Craig Ellwood

SUNDAY

10am–5pm The Hampton Collection: Modernism in San Diego Post-War Art
Art Exhibition

11am–4:30pm Historic Home Tour

We open the weekend with a discussion of San Diego's dynamic art scene during the 1950s and 1960s. Special guest artists for the Forum are Richard Allen Morris and Joe Nyiri, who will be on hand to describe a remarkable period in local history. San Diego modern architecture often incorporated the work of area artists, and the strong link between art and architecture will be explored in this event.

Moderating the Forum is Dave Hampton, a native San Diegan, who has been collecting mid-century design for eight years.

Richard Allen Morris

Wholly dedicated to his art, Richard Morris is a painter of great importance in the San Diego art scene. Since his discharge from the Navy in 1956, Morris has lived in San Diego and been under-appreciated for most of his career. He was, however, a vigorous force in the local art community and in a short time received major awards in exhibitions at the Art Center in La Jolla, the San Diego Fine Arts Gallery, the Los Angeles County Museum and the Palace of the Legion of Honor in San Francisco. Other progressive artists like Guy Williams, Fred Holle, John Baldessari, Sarah Roberts and Karen Kozlow would become his close friends and supporters. During the 60's he lived in his studio in the Spanish Village and "stood out like a kiwi bird in a community of sunshine and happy landscape painters," according to Don Brewer, then director of the La Jolla Museum of Art.

Morris is obsessively productive, and willing to utilize almost any medium or material that becomes available, even recycling his own canvases by painting over, or slicing up, unsatisfactory paintings in search of a better composition. He often works in a series, filling up sketchbooks or exhausting a supply of paper with related ink drawings, pastels, or at times, cartoons. The paintings, collages and constructions of this deeply serious and committed artist frequently reveal that he is also a very funny man. Humor and delight in both image and language are apparent in his work throughout the years. Self-taught, Richard Morris is a towering figure in the vanguard group of artists that challenged San Diego's conventional art community during the mid twentieth century.

Recently, Morris' work has finally received the attention it deserves on an international level. Following a solo show in New York City, a major retrospective exhibition of his work has traveled from the Museum Haus Lange in Krefeld, Germany, to the Museum of Contemporary Art, San Diego.

For the last three years, he has been researching San Diego artists through primary source materials, and conducting interviews with living artists who were active in San Diego following World War II. Dave has met with artists, gallery owners, and collectors linked to the San Diego art community in their homes and studios all over Southern California, the Bay Area and Arizona. He is also a principal in objectsusa.com, a new web portal focusing on the work of California artists and craftsmen from the 1950s through the 1970s.

Joe Nyiri

Joe Nyiri arrived in San Diego in 1962 with degrees in art and art education from the University of Wisconsin, where he studied sculpture with Leo Steppat, Earl Krentzin, and Arthur Vierthaler. Having sculpted seriously since 1959, Joe had already begun to create unique and powerful forms of welded and brazed steel. Once here, his style would continue to develop, incorporating automobile bumpers (ideally from a Hudson), pipes, farming equipment and tractor parts. The resulting compositions, which combine wrought and forged construction techniques with found objects, would rapidly earn Nyiri a reputation as one of the area's top sculptors.

The San Diego art community was quick to recognize Joe's talent and he had several one-man exhibitions shortly after his arrival including: San Diego State College, 1962; Art Center in La Jolla, 1963; Grossmont College, 1964; and Orr's Gallery, '64, '65, '67 and '69. Many of these shows presented his drawings, and sometimes prints, together with sculpture. Although busy with his family and position as art supervisor, teacher-consultant in art and art education for the San Diego Unified School District, Joe was, and continues to be, prolific as a sculptor, painter, and printmaker. An Art Guild member, Joe exhibited regularly at the Fine Arts Gallery in the 60's and 70's. But it is his relationship with the Allied Craftsmen that remains his most enduring membership. In 1963, when Nyiri joined, the rigorous standards of that organization meant that only the finest local craftspeople and artists qualified for selection. To this day Nyiri exhibits with the Allied Craftsmen, showing his sculpture with them for over 40 years.

Nyiri creates singular and stimulating objects of many kinds, and is a living link to our recent past, having helped to define a fascinating and dynamic period in San Diego history.

11:30am-5pm

The Hampton Collection: Modernism in San Diego Post-War Art Art Exhibition

This year, we are excited to include an exhibition of visual art as part of the Modernism Weekend program. The art featured in the Hampton Collection comes from the same cultural milieu as the architecture of many local progressive architects during the 1950s and 1960s.

These architects often commissioned artists or craftsmen to provide doors, windows, and various exterior decorations for their projects. Some of San Diego's premiere art galleries were designed by modernist architects: Orrs Gallery by Homer Delawie, Jefferson

Gallery by Russell Forester, and UCSD's campus art gallery by Robert Mosher.

The type of client who commissioned a house by Ruocco, Richards, or Forester frequently owned a painting by Ethel Greene, a room divider by James Hubbell, or a sculpture by John Dirks. Several of the homes on our tour display local vintage work.

The Hampton Collection brings together examples of work by San Diego's modern artists and craftspeople and provides a compelling look at our rich history of local arts and architecture.

Exhibition Catalogue

1. Untitled, cast bronze
2. Landscape, steel, brass & enamel
3. Branch Pot, stoneware
4. Giraffe, welded steel
5. Untitled, welded steel
6. Large Bowl, stoneware
7. Small Bowl, stoneware
8. Bowl, cocobolo
9. Bottle Vase, stoneware
10. Bottle Vase, stoneware
11. Bottle Vase, stoneware
12. Hanging Forms, stoneware
13. The Story Teller, welded brass & enamel
14. Dark Valley, oil on canvas
15. Second Hand Ed, collage
16. Diego, collage
17. Black Triptych, construction
18. Forms in Space, walnut, teak, oak
(Collection of C.Pauli/T. Pitman)
19. Reflection, teak
20. Coffee Pot, stoneware
21. Bowl, stoneware
22. Plate, stoneware
23. Dark Edge, watercolor/collage
24. Untitled, pastel/ink
25. Untitled, ink
26. Untitled, pastel/ink
27. Green Wanderings, collage
28. The Secret of Mme. X, oil on canvas
29. Butterfly, oil on canvas
30. Stride, oil on canvas
31. Oz, oil on board
32. Untitled, welded steel
33. Bowl, segmented woods
34. Untitled, ink
35. Echo of Ucello, constructage

Russell Baldwin	early 60's
Russell Baldwin	1963
Jean Balmer	early 60's
Jack Boyd	1966
Jack Boyd	early 60's
Walter Chapman	1967
Walter Chapman	1961
Walter Chapman	late 50's
Wayne Chapman	mid 60's
Wayne Chapman	mid 60's
Wayne Chapman	mid 60's
Wayne Chapman	early 70's
Wenetta Childs	1964
Althea Cochrane (Brimm)	1964
Althea Cochrane (Brimm)	1966
Althea Cochrane (Brimm)	1966
Dennis Davis	late 60's
John Dirks	1967
John Dirks	1962
Amy Donaldson	N/A
Amy Donaldson	N/A
Amy Donaldson	N/A
Ethel Greene	1962
Harold Gregor	1962
Harold Gregor	1963
Harold Gregor	1962
Eve Hester	late 60's
Fred Hocks	1965
Fred Holle	1963
Fred Holle	1961
Fred Holle	1958
James Hubbell	1969
Larry Hunter	early 60's
Marij Hyde	1952
Sheldon Kirby	1960

(Continued on next page)

(Continued from previous page)

36. Untitled, watercolor	Sheldon Kirby	1963
37. Untitled, watercolor on board	Sheldon Kirby	early 60's
38. Untitled, oil on canvas	Karen Kozlow	early 60's
39. The Search, intaglio print	Paul Lingren	ca. 1961
40. Plate, stoneware	Martha Longenecker	N/A
41. Tile, stoneware	Rhoda Lopez	1963
42. Bowl, stoneware	Marg Loring	N/A
43. Lidded Jar, stoneware	Marg Loring	N/A
44. Lidded Jar, stoneware	Marg Loring	N/A
45. Centurion, welded steel & walnut	Charles Luedtke	1962
46. Untitled, welded steel	Charles Luedtke	late 50's
47. Endless Column, pine	Charles Luedtke	early 60's
48. Untitled, avocado wood	Charles Luedtke	early 60's
49. Bowl, stoneware	Mac McClain	late 50's
50. Untitled, ink	Mac McClain	1958
51. Still Life and ..., watercolor on board	Norma McGee	1961
52. Untitled, oil on collage	Richard Morris	1959
53. Untitled, poster paint	Richard Morris	1965
54. Untitled, ink diptych	Richard Morris	1968
55. Bottle, stoneware	Betty Newkirk	early 60's
56. Tea Pot, stoneware	Betty Newkirk	late 50's
57. Space Device, welded steel relief	Joe Nyiri	1964
58. Odin, welded steel	Joe Nyiri	1963
59. Hanging sculpture, mixed (Collection of Steve Aldana)	Joe Nyiri	1966
60. Faces, enamel on copper	James Parker	late 60's
61. Abstract, enamel on copper	James Parker	late 60's
62. Vase, stoneware	Margaret Price	early 50's
63. Plaque, enamel on copper	Margaret Price	mid 60's
64. Plate, enamel on copper	Margaret Price	mid 60's
65. Printed Fabric Hanging (Collection of K.York/J. Hanson)	Barney Reid	early 50's
66. Untitled, brass	Barney Reid	N/D
67. Bowl, stoneware	Barney Reid	early 50's
68. Mobile, brass & enamel	Barney Reid	1959
69. Mobile, brass & enamel	Barney Reid	early 60's
70. Bowl, enamel on copper	Barney Reid	N/D
71. Napkin, printed fabric	Barney Reid	early 50's
72. Vase, stoneware	Don Schaumburg	1967
73. Bowl, walnut	Unknown	mid 60's
74. Vase, stoneware	David Stewart	late 60's
75. Tea Pot & Cups, stoneware	David Stewart	early 60's
76. Untitled, watercolor	Helen Stockes	1956
77. Footed Urn, stoneware	Joan Thorburn	mid 60's
78. Box, enamel on copper	Phyllis Wallen	mid 60's
79. Plate, enamel on copper	Phyllis Wallen	mid 60's
80. Oriental Chat, enamel on copper	Kay Whitcomb	1961
81. Untitled, serigraph	Guy Williams	1960
82. Untitled, serigraph/mixed	Guy Williams	1961
83. Plaque, enamel on copper (Collection of the Kerner Institute)	Ellamarie Woolley	early 60's
84. Plate, enamel on copper	Jackson & Ellamarie Woolley	mid 60's
85. Plate, enamel on copper	Jackson & Ellamarie Woolley	early 50's
86. Plate, enamel on copper	Jackson & Ellamarie Woolley	late 50's
87. The Black Folio, woodcuts	Various	1961

(A portfolio of 7 prints by Don Dudley, Fred Holle, Sheldon Kirby, William Lumpkins, Mac McClain, Richard Allen Morris, & Guy Williams)

1 - 2 pm

Lloyd Ruocco: Architecture, Garden Villas & Supercities Todd Pitman

In the early 1940s San Diego was a fairly conservative city whose populace still preferred its architecture in the romantic revival styles of the early twentieth century, to which Lloyd Ruocco boldly brought a sensitive modern aesthetic. His simple homes of redwood and glass embraced San Diego's mild climate and terrain. His progressive architecture was only a part of his greater vision. Todd Pitman presents a comprehensive lecture on philosopher architect Lloyd Pietrantonio Ruocco.

Todd Pitman has conducted over five years of independent research on the work of Lloyd Ruocco. Through this work, he has documented nearly one hundred built projects by the architect

and has interviewed original owners, friends and colleagues of Lloyd and Ilse Ruocco. Todd currently serves on SOHO's Modernism Committee.

In 2002 Todd and his wife Carmen Pauli purchased and began restoration on the 1958 Lillie Residence. The home, designed by Ruocco in 1956, is one of only five known 'Garden Villa' designs built and is the only such design to receive historic designation by the County of San Diego.

Carmen and Todd's home will also be opened to the public as part of SOHO's Sunday Historic Home Tour.

2:30-4:30 pm

Modern Masters Forum Loch Crane, Leonard Veitzer FAIA, Eugene Weston III Keith York

Join us in an engaging conversation and slide show with three of the architects responsible for the rich legacy of Modernism created in San Diego during the mid-twentieth century. The diverse panel will have an opportunity to share their experiences and personal stories of the early days of development and incorporation of Modernism into the fabric of post-war San Diego. For the third year in a row we celebrate our local modernist heritage with the pioneers themselves. Explore the work, the recollections, and insight into San Diego's modernist architectural heritage first-hand.

Moderator Keith York brings his unique perspective on San Diego's rich mid-century modernist heritage. As a member of SOHO's Modernism Committee, he maintains SOHO's database of mid-century architecture, which is available to the public at his web portal www.modernsandiego.com. Keith is currently working on a documentary on Kendrick Bangs Kellogg and several publications about local mid-century architects, including the reprint of a long-forgotten text on John Lloyd Wright. Join SOHO this evening for a cocktail party at Keith's Craig Ellwood designed home.

Loch Crane

After seeing Frank Lloyd Wright featured on the cover of Time Magazine as "the greatest American architect of all time," Loch Crane headed to Taliesin West, headquarters of the Frank Lloyd Wright Foundation in Scottsdale, Arizona. Following his service in World War II, Crane returned to Point Loma, one of only a few local architects to have worked and studied alongside Mr. Wright.

Crane graduated from USC under the direction of Cal Straub. With only short stints in the offices of Templeton Johnson and Richard Requa, Crane's career as a solo designer blossomed well outside of the profession's restrictions and conventions.

Crane's unique design sensibility was the result of blending USC's progressive contemporary ideology with that of Taliesin teachings. He built the first of his "expandable houses" for his own family, and by the time he designed his third home he had pushed the limits of Wright's own hexagonal modules. Throughout Crane's career

his home in La Jolla would test both concepts – an 8' hexagonal module, and ever changing and expanding space to suit the residents' living needs.

Crane, the creator of hundreds of buildings across the United States, accomplished one of his most noteworthy projects in San Diego as early as 1963. Published by *House Beautiful*, the early spec house was reminiscent of *Arts & Architecture's* Case Study House Program. The widely visited structure made an impact on local designers, young homemakers and those yearning for progressive housing design. The model house was designed in conjunction with Jane Chapman's Adult Education Program of the San Diego City Schools, earning it the nickname "The House Designed by 75 Women." It became a phenomenon for local female designing talent and ended up being replicated and built across the U.S.

Leonard Veitzer FAIA

Following a brief apprenticeship with Frederick Liebhardt and a degree in architecture from UC Berkeley, Leonard Veitzer began traveling. Working as a draftsman on his sojourn, Veitzer drafted in New Orleans, Sarasota (where he met Paul Rudolph), and New York. Between 1957-58, Mr. Veitzer worked as assistant designer for Harrison & Abramovitz on the Metropolitan Opera House at Lincoln Center.

In 1958, Leonard Veitzer returned to San Diego and began his local drafting and design work in Dale Naegle's office (1958-1960). Leonard affixed his own shingle to a small 2nd-story office on 5th Avenue in 1960.

Like other Cal graduates such as Richard Lareau, returning back to San Diego meant experiencing Lloyd Ruocco and The Design Center. Seeing modern architecture as a form of religion, Veitzer

and others grew to appreciate and respect the influential couple Lloyd and Ilse Ruocco. The Design Center became a hub of good design in San Diego, and Veitzer later would relocate his practice to the Ruocco designed site.

In 1963 Leonard closed his office to work in the larger firm of Robert Mosher and Roy Drew. Before leaving the firm in 1965, Veitzer proved his worth to two of San Diego's leading modernists with his design work on San Diego State College's Aztec Center and a startling high-rise apartment building designed for 1200 Prospect Street in La Jolla that was never built.

The office of architect Leonard Veitzer reopened, again on 5th Avenue, but this time at The Design Center, remaining there until 1985. For the past two decades Mr Veitzer has continued to practice from his home office.

Eugene Weston III

Known throughout San Diego for design work on the San Diego Yacht Club, Sea Lodge Hotel, San Diego Wild Animal Park and the Old Globe Theatre, Eugene (Gene) Weston III is one of San Diego's early pioneers of modernist architecture. Born in Hollywood, the son of a Los Angeles architect who had worked for Bertram Goodhue, Gene studied at the Art Center in hopes of becoming an industrial designer. Eugene worked for his father's architectural firm and later for Alvin Lustig. Between 1946-47, Gene worked alongside Douglas Byles for Whitney Smith.

After leaving Smith & Williams, Gene & Douglas partnered as Byles & Weston and built a number of houses in and around the Pasadena and La Canada area. During this period of time Weston produced a line of indoor/outdoor furniture for Modern Color

who's stable of designers included Paul Tuttle and Dorothy Schindele among others.

In 1956 Gene & family moved to La Jolla, and proceeded to design/build, again for both clients and speculation. Later when the San Diego real estate market slowed down, he approached Fred Liebhardt for a job, having met Fred years earlier while visiting a friend at Taliesin West. In 1960 they joined as partners Liebhardt & Weston. The firm continued through 1991, just after Mr. Weston retired in 1990.

Through the decades, Liebhardt & Weston produced some of the most inspiring architectural designs around San Diego County. Thankfully many of these inspired sites are still intact.

7-10pm



Photo/Sandé Lollis

Evening Cocktail Party Bobertz Residence, 1955 • Craig Ellwood 5503 Dorothy Drive

Enjoy cocktails and hors d'oeuvres in this stunning example of mid-century living. The commissioning clients Charles and Gerry Bobertz drove to L.A. to see the Case Study House Program where they met Craig Ellwood and commissioned the house. This cousin to Case Study House #16 is the only built project by Craig Ellwood & Associates in San Diego county. A rare example of Ellwood's early Douglas fir & redwood post and beam projects that preceded his famed steel houses.

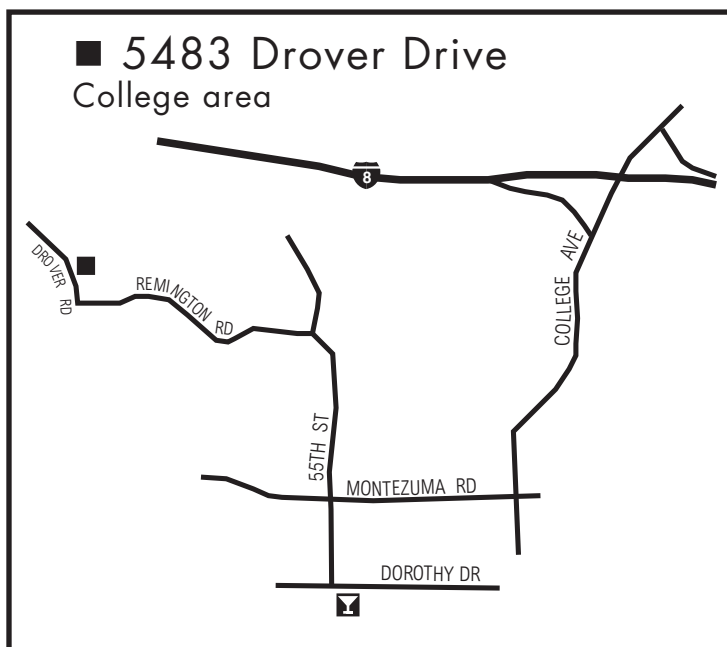
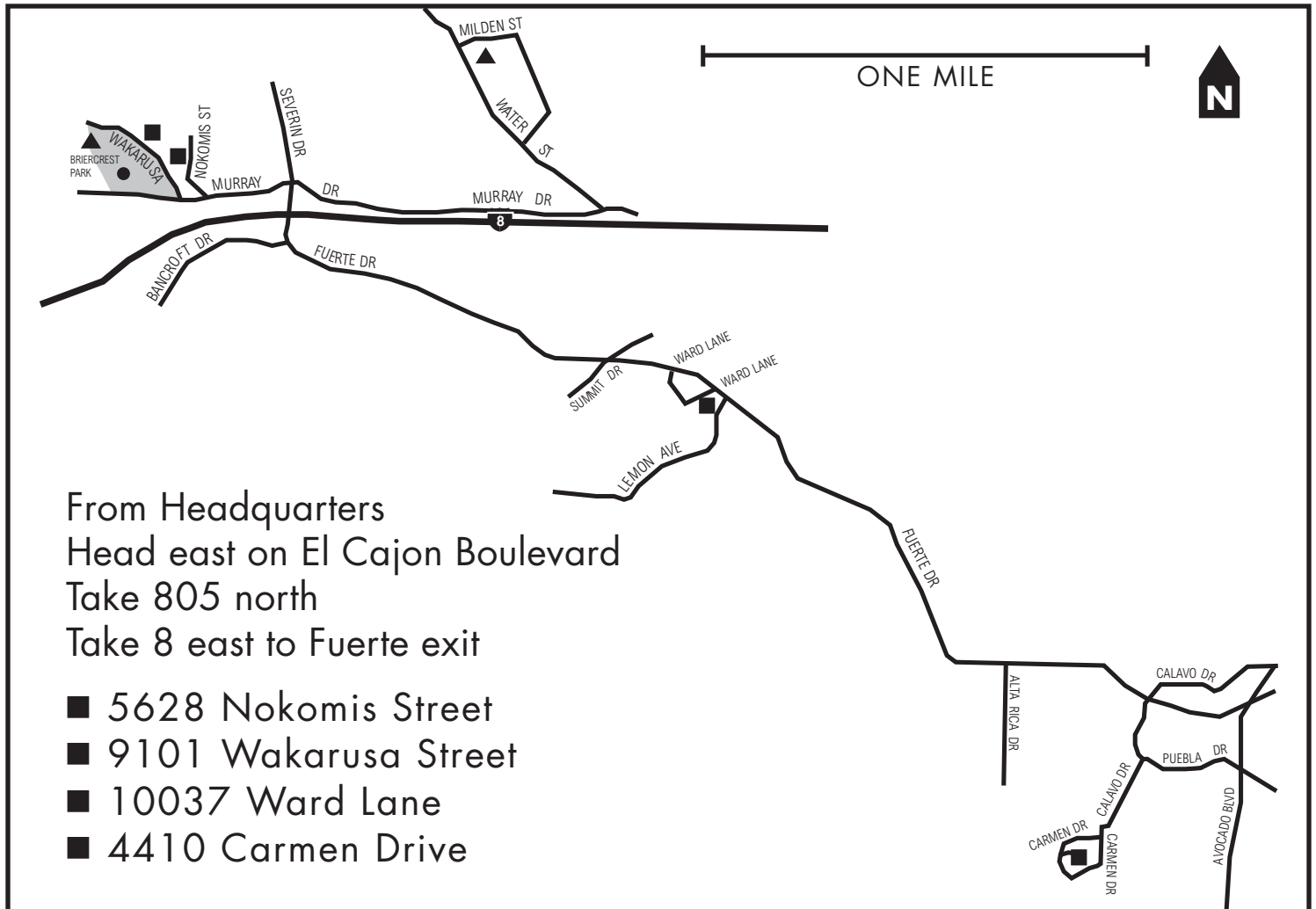
Tucked in a neighborhood of ranch style homes near the San Diego State Campus, the Craig Ellwood home stands out as distinctly as its owner, Keith York, had described the home upon first seeing it. With its stark windowless walls facing the street, the home contrasts sharply with the more common tract homes surrounding it.

Keith has spent years researching and restoring this home to its original design, reconfiguring rooms and reconstructing the kitchen. With interior doors that stretch upward to the 9-foot Douglas fir clad ceilings, the compactly designed rooms have an expansive feel. Open for all to explore and enjoy, the back patio and side courtyard offer an easy transition to the outdoors to enjoy the stars and a view that spreads out above the canyons.

SUNDAY

11am-4:30pm

Historic Home Tour Mount Helix/La Mesa



Courtesy roving trolley service provided by Old Town Trolley is available from the parking lots to each of the houses on the tour. **No driving to houses is permitted. The houses may be viewed in any order.**

Parking

- ▲ Grossmont High School Junior parking lot at corner of Water Street & Mildren Street
- ▲ Herrick Library; north side of Briercrest Park in the 9000 block of Wakarusa Street
- Hubbell-designed public restrooms at Briercrest Park
- ☑ Evening Cocktail Party • 5503 Dorothy Drive

COLE RESIDENCE, 1952

Lloyd Ruocco FAIA



5628 Nokomis Street

In the early forties Lloyd and Ilse Ruocco owned several acres in the Brier tract just northwest of Mount Helix. It is here that Lloyd would design and build some of his earlier homes including his own residence. Unfortunately, this and several other Ruocco designed homes in this area have been lost due to the expansion of the 125 and 8 freeways. One of the last designs completed within the Brier tract, the Cole Residence remains as a reminder of what was a great concentration of Ruocco's work. Unique to his early designs, horizontal redwood is used at the entry to the house giving the structure a more grounded feel. A large brick fireplace anchors the living room and frames views west through Mission Valley. Large expanses of glass and extensive use of simple hardwood cabinetry hint to features that would become far more prevalent in his later work. Following several years of deferred maintenance and neglect, current owners Vincent Ursillo and Jeffrey Kleeve purchased the home in 2004 and have begun the restoration of this important design.

SMITH RESIDENCE, 1956

Ronald K. Davis AIA



9101 Wakarusa Street

Following his graduation from Cal Poly San Luis Obispo in the early 1950s, Ronald K. Davis returned to San Diego to begin his architectural career. After brief stops in other offices he found himself under the employ of local icons Fred Leibhardt and Henry Hester eventually becoming a partner. The firm of Hester & Davis has since been recognized for creating some of San Diego's better known modernist works. The Smith residence is a wonderful intact example of one of Davis's earliest designs. Maintained beautifully by the original owner, a lifelong friend of the architect, the home sits deep within mature trees that frame views north and east. Interior walls of wood provide warmth while large glass windows create openness in a modest space. Over the years Edie Smith has adorned the walls and courtyard of the home with fantastic works by local artists including Wayne Chapman and Charles Faust. The house is entered through a custom door of redwood, brass and tile by renowned artist James Hubbell.

HOLMGREN RESIDENCE, 1948

Lloyd Ruocco FAIA



10037 Ward Lane

While under the employ of other notable San Diego architecture firms Lloyd Ruocco experimented with Streamline modern, International and even Spanish Revival styles on a number of projects. Through this experience Ruocco had begun to refine his own aesthetic by the late 1930s. In the early 1940s, Ruocco established himself by creating progressive housing designs that secured his position in San Diego history as one of our premier modernist architects. In the Holmgren Residence the architect made use of rough sawn exposed redwood as well as a broad low pitched gabled roof. Once inside, indirect lighting via interior soffits balance ambient light from outdoor vistas. Based loosely on a "U" shape plan, nearly all rooms contain a direct relationship to the beautifully maintained gardens. The enormous granite boulder the house surrounds serves as both an anchor, as well as a tool to blur indoor and outdoor space.

LILLIE RESIDENCE, 1958

Lloyd Ruocco FAIA



4410 Carmen Drive

In 1953 visitors of the San Diego Home Show in Balboa Park witnessed publicly Lloyd Ruocco's concept for low cost housing of the future. Constructed of readily available materials such as plywood and lumber in precut standard dimensions these homes offered flexibility in design and low-cost through standardization. Ruocco's provision for ample built-in storage maximized space and limited furniture expenditures. Ruocco called these affordable architect-designed homes 'Garden Villas'. One of only a handful of these designs realized, the Lillie Residence exhibits many of the signature features associated with the Garden Villa concept. Large banks of built-in storage save space and define the living areas. Large expanses of floor to ceiling glass frame incredible views towards the mountains in the east. Situated several feet below street level and invisible to approaching visitors, the home provides exceptional privacy, despite its predominately glass exterior.

SCHWARTZ RESIDENCE, 1959

Henry Hester



5483 Drovers Drive

Your visit to this stunning home begins at the curb where the low-profile post and beam residence stands out among a more traditional tract of homes. A long entry path guides you to the front door, reminiscent of many Frank Lloyd Wright designs.

In 1958, homeowner Lynne Schwartz was attending San Diego State college majoring in art, taking classes with Allied Craftsmen John Dirks, Martha Longenecker, Jean Swiggett and Ilse Ruocco. At this time Lynn built a model of a home she intended to build for herself. She worked closely with project architect Henry Hester and his draftsman Ronald K. Davis to realize her vision.

With many of the original fixtures and furnishings intact the impeccably maintained wood, furnishings, artwork and floor coverings all work in harmony. Walls of glass face west and north and open the interior to the patio and landscape. In addition to her own paintings, sculpture and ceramic work found throughout the house and garden are local works by Harold Gregor, Barbara Chapman and others.

