

Monday - 6<sup>th</sup> 8:30

July 29, 1990

To: Members, Rancho Santa Fe Association Committee on  
Lillian Rice Historical Buildings.

From: Ray Brandes, Ph.D.

Attached you will find the following:

1. Instructions received last Monday from SHPO which represent a draft of the "new" instructions for completion of the National Register of Historic Places: The Multiple Property Documentation Form.
2. My preparation of the draft which "I think" goes with those guidelines as part of the process. I do not have the footnotes which I must yet add. All of this must be put on the National Park Service Forms.
3. I have not begun the second phase, the Nomination forms for the individual buildings, but will do those after we look at them and photographs and make architectural descriptions on Monday and Tuesday this week.

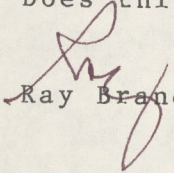
I would like to suggest the following:

- a. Members read the draft of what I have put together: Please feel free to make any comments, changes, or observations whatsoever. I will mail a copy to Cynthia Howze at SHPO also for her comments.  
This is an extremely difficult process to follow using the National Park Service guidelines.  
Assuming then that I might have any suggestions you wish, as soon as possible, and I hear from Ms. Howze, I would complete the Multiple Property Listing.
- b. Meanwhile, between Monday the 30th of July and Friday August 3rd, I will finish the National Register nominations and get a set to each of the Committee Members, for review asking for comments as soon as possible, perhaps no later than September 8th.  
*aug.*
- c. By then, dependent upon whatever you may desire to change on the Multiple Property Listing, I could make those corrections, have all the photographs back, appropriately label and prepare them, and deal with the maps necessary to go with the report.
- d. I would then ask you to set a date on which we could meet for final approval on mailing to SHPO, perhaps by the 13th of August.

Since Ms. Howze and the RSFe Assn Committee would have gone over the report, I would feel comfortable mailing it to her, and would take my annual one week vacation to a sanitarium during the 20th to 26th of August.

On my return on the 27th, I would then contact her to be sure everything meets the guidelines by the September 1st deadline on which she and I had agree.

Does this sound alright?

  
Ray Brandes

What follows would be placed on the National Park Service Forms

This data lacks the footnotes for each section

A. Historic and Architectural Resources of Rancho Santa Fe, California.

B. Buildings Designed by Architect Lillian Rice, 1923-1938

C. Form Prepared By:

Ray Brandes, Ph.D., Historian, and Historical Committee,  
Rancho Santa Fe, California Association.

P.O. Box A, Rancho Santa Fe, California 92067

Phone: (619) 756-1174 July 28, 1990

D. [Leave Blank]

E. Statement of Historic Context  
Buildings Designed by Lillian Rice, 1923-1938

The "Multiple Property" structures designed by Lillian Jeannette Rice for Rancho Santa Fe, California consist of a single historic context and several property types: Spanish-Colonial Revival small and larger urban residences, rowhouses, and commercial buildings which sometimes had second story apartments, constructed during the period 1923-1938.

Not all potential eligible properties related to the Lillian Rice theme are included, since some Rice designed residences and commercial structures lack the architectural integrity for registration, and a few structures have been moved. Other property owners chose not to participate in the process at this time. ~~Still other Rancho Santa Fe owners utilize their residence in the Covenant as a second home.~~

Amendment to the present nomination will introduce other Lillian Rice structures, if appropriate, and may include other historic contexts being explored in the ongoing study of Rancho Santa Fe, California.

The Historic Context:

Lillian Jeannette Rice, a graduate of the School of Architecture, University of California at Berkeley, studied with Julia Morgan and John Galen Howard, head of the School of Architecture. She returned to southern California from the University in 1912, with a sense that the 20th century had inherited the rich architectural heritage from the Hispanics. She held a belief that the Spanish-Colonial architecture, expressed in the Missions and ranches with their deep reveals, soft-red-tiled roofs, and lovely walled-in gardens were built and would "always remain a powerful influence upon the architecture from that used in the rest of the United States."

Rice understood the Mediterranean architecture as a valid form along the coastal regions of southern California. She insisted that buildings always conform to the setting of nature; that true beauty lay in simplicity rather than ornamentation. "Every environment called for simplicity and beauty--the gorgeous natural landscapes, the gently broken topography, the nearby mountains."

Lillian Rice recognized that the planned community would require open space, "and rebelled against the sordid mediocrity of the old order, and acceptance of the new idea of city planning and protective resolution." She felt strongly that through experience people had finally come to learn that art had a place in commercialism. She wanted to prove that conceptions which were once considered to have only an aesthetic value at last were recognized as being the most practical of the practical.

Whereas in other cities in California, structures were varied in height, style and type, and often under confusing building zones, Rice saw vividly the Spanish Colonial Revival as a unifying force for a community that would reflect the Hispanic heritage of the region. The Multiple Property Listing represents structures of an historic theme--those selected for nomination are among the superior examples of each style and the work of the master craftswoman, who not only had the intellectual vision, but the architectural skills to carry out the idea.

During the period 1923 to the time when she met a tragic death in 1938, Lillian Rice, masterplanned, designed the architecture and oversaw the development of this early planned community in Rancho Santa Fe, California, utilizing female draftswomen to assist her in seeing the plan through its formative years. The lasting influence of her work is recognized in the superior design and craftsmanship in the buildings nominated with this Multiple Property Listing.

## F. Associated Property Types

- I. Name of property Type: Residences  
Rowhouses  
Commercial Buildings

## II. Description

## I. Description.

Urban and rural residential buildings in Rancho Santa Fe, may be said to be of two types: the bungalow or cottage, always one story, in the Covenant setting with open space, designed by Lilian Rice, in the Spanish Colonial Revival style. These were built between 1923 and 1938, located on parcels of land where open space and view were important factors. Some of the structures were of adobe construction, meant to retain the warmth in semi-cool winters and to keep the homes cool in the summer months. Others are of frame and plaster construction, with patios, low-pitched roofs, red tile roof coverings and symmetrical facades. Arches usually appear principally above windows and sometimes above doors. This style borrowed from the history of Spanish architecture which incorporated many decorative elements, arcaded walkways, fountains and elaborate grillwork, wooden or iron around windows.

A number of Ms. Rice's original renderings of the homes in this Multiple Listing and the nominations described in this Multiple Listing reveal the preciseness of craftsmanship in the detail of her work. Floor plans or building records indicate these were usually one or two bedroom residences, perhaps because many of the owners were retired or semi-retired; some utilized these much like a winter home.

The second style of structure represented as residential is the larger, more eclectic Spanish Colonial Revival. These, often placed on the crown of a hill with view in all directions, were reached by winding roads. Generally they were surrounded by walls, two to three stories in height with red-tiled roofs. These "estates" often had round or square towers, arcaded wing walls, balustrades or balconies, open or roofed with wood or iron railings, and sometimes elaborate wooden or wrought iron railings, decorative tiles inside or around gardens and pathways.

These "estates" often had one and two-story covered porches, usually on the rear facade, and varying roof styles, usually always multi-level. Exterior stairs sometimes led into the living room. There were always partially enclosed patios and gardens, often tucked away for quiet and privacy. Fountains, lower level gardens, swimming pools, and tennis courts were usually considered a part of the needs of the owners. Prominent individuals owned the majority of the Rancho Santa Fe Covenant. These included members of the Hollywood scene such as Bing Crosby, Douglas Fairbanks, Mary Pickford and the noted director King Vidor. *John Redman, George Brent, Gallia Curci*

There are four Rowhouses [or Townhouses] designed and completed under the watchful eye of Lilian Rice. These four are a part of the commercial area of Rancho Santa Fe. While all

owners have provided permission for their properties to be placed on a local register of historic buildings, only one has committed to nomination to the Multiple Property Listing to date.

The four townhouses were built in 1926 along Paseo Delicias in Rancho Santa Fe. These constituted an imaginative concept for residential design in an urban environment. Based on the traditional Spanish method of enclosing family activity behind protective walls, a necessity in crowded cities and villages of Spain, Rice developed a plan whereby each home's exterior facade extended to the sidewalk, avoiding the use of either porches or yard. Located at the rear of the residence, or within the heart of the home were secluded gardens and patios which maintained a private and quiet retreat for the occupants.

She eliminated the possibility of repetition of design by varying the extent to which each townhouse met the street. The means of entrance to the home varied also, as well as the roofline and size and use of window treatment. Wood or wrought-iron grills added both a decorative and protective effect for windows which directly faced the street, while strategically placed shrubs, light fixtures, and textured walls created visual interest and variety. Lilian's thoughtful interpretation of traditional Spanish design offered a thoroughly offered a thoroughly modern approach to the solution of how to include residential construction in an urban setting and maintain the privacy of the home in the presence of commercial activity.

The original plot plan for the Civic Center called for a rectangular layout of commercial and residential structures along a two-way avenue with landscaped divide. Called Paseo Delicias, this main street began at the south end of town in front of the Guest House, also known as La Morada, and continued north through the village and out to open country.

The civic center included construction with the use of natural adobe-colored walls, tiled roofs, and shuttered windows, combined with the general residential appearance of an area called the garage group, offering little to suggest the nature of the activities which took place behind the facade. Any unpleasant views one would normally see in a commercial district were block by a quadrangle. The commercial block with its arched, arcaded walk, and interior patios provided a cool respite for passers-by from the warm, mid-day sun and long, vertical French windows opened to admit breezes for those inside. Decorative ironwork around windows and roofline accents, enhanced the Spanish atmosphere, yet kept the simplicity of design so characteristic of Lilian's work. One of original pristine buildings, originally utilized as the Santa Fe Land Improvement Company offices from 1932 to 1945 is included herein. When compared with other structures in the civic center, it holds to its original integrity. Constructed of adobe block and stuccoed, this corner structure typifies a portion of the original commercial area. *It* She remains one of a half dozen which at some time ~~should be~~ *is being* considered for nomination to the Multiple Listing.

## III. Significance.

The Spanish Colonial Revival bungalow or cottage and the larger residence were probably the two styles which had become most attractive and created much interest after World War I in California. Some sources attribute the interest to the Panama-California Exposition, held in San Diego in 1915-1916, as an imitation of more elaborate Spanish prototypes. In the setting, reminiscent of areas in Spain, with rolling hills, Lillian Rice "fitted" each of the smaller homes to an environment with open space, sometimes occupied by orange, lemon or avocado groves. These were first two styles of residential development in the Rancho Santa Fe Covenant, and widely patterned elsewhere. They were simple in design, but classic and stylish. Lillian Rice was well aware of these particular kinds of homes; she had come from the place of that first exposition, and had known well the climate, and other attributes of southern California which lent themselves to a "shiek" style of living. Her craftsmanship and design styles were the foundation for recognition by the Santa Fe Land Improvement Company that Rancho Santa Fe should become one of California's first planned communities. In the mid-1930s and following World War II, this type of residence was copied by many architects as fitting and appropriate throughout southern California in both rural and urban areas.

The rowhouses designed by Rice, on the main street of a commercial district were rare, if not unknown in southern California. The idea of living in a residence in the heart of a business area with near total privacy with separate gardens, a walled area enclosing each structure provided a most unique way-of-life.

The single commercial structure, the original Santa Fe Land Improvement Company office was built in 1924, and is now the site of Rancho Santa Fe Properties, but in private ownership.

#### IV. Registration Requirements.

The properties submitted for nomination with this Multiple Property Listing are among those which have architectural integrity. These properties have minimal changes, primarily because maintenance has been superb. No major exterior or interior alterations have been made.

From the standpoint of surroundings, the structures have remained essentially in a rural atmosphere. With subdividing in the Covenant, however, there have been reductions in fruit growing and other forms of agriculture which diminished living space. On the other hand, horse farms and stock growing reduced the amount of space once given over to vacant ground thus tending to preserve much of the rural atmosphere.

The style of the Rice designs fit the scale of the landscape, with low rolling hills and valleys, cool breezes from the Pacific Ocean which could be seen from many of the homesites. The contours of both small dwellings and large estates in this Spanish Colonial Revival style corresponded to their respective building sites. Preservation of natural features such as rocks and trees created the impression that a structure was but a detail in the landscape.

Lillian Rice, one of the earliest, and certainly one of the most gifted architects to study under John Galen Howard and Julia Morgan focused primarily on the Spanish-Colonial Revival theme. The location in the heart of a Mexican Land Grant owned by the Santa Fe Railroad, the Hispanic heritage of the region, the style of the residences provided the feeling and association which tied together the culture of the Iberian peninsula and of Mexico to California. Lillian Rice knew precisely how to adapt the houses to the landscape and the styles which would be most befitting that Hispanic heritage. The craftsmanship has been retained in the structures nominated.

Although Lillian Rice designed other structures, four in La Jolla, California much like French farmhouses, the elementary school house in Encinitas, a rowing clubhouse on Mission Bay, most of her structures centered around the theme of Spanish-Colonial America.

The Rancho Santa Fe Covenant is a unique living environment where the richness of the way-of-life can be attributed to the style of architecture upon which Lillian Rice focused her talents. Even within the homes and walls there was open space for privacy and uninterrupted quiet.

## V. Materials, Workmanship, Design.

The village of Rancho Santa Fe has a feeling of integrity through its uniformity in following the Rice architectural styles she formulated in the period 1923 to 1938. The Art Jury maintains that Spanish-Colonial Revival ambience of a quiet residential region, steeped in its heritage. Once a village primarily of retired people it has become, by its very nature, a place where both families and retired couples reside, filled in with newer housing constructed under the Architectural Design Guidelines for both the commercial district and the more rural sites.

All of the Rice considerations in design and construction are built into these guidelines: site design principles, grading and architectural type. The three types which are set forth are the California Ranch type, Monterey Type and the Hispanic Mediterranean type. The word "type" is used in the architectural guidelines rather than "style" because attempts to reproduce period styles are discouraged according to the Covenant. Such types not appropriate are regarded as French Country, English Country, Victorian, Post Modern, Extreme Modern, Normandy and Mediterranean Classical.

Simplicity of design characterized all of her architecture: commercial or residential, and her vision of a planned community envisioned "a strangely palpable sense of place--of the land and the individuals identity with it. Then she drew plans to fit a given piece of landscape in her masterplan, considering every ridge, every boulder and every stand of trees to create the community of Rancho Santa Fe.

Natural adobe-covered walls, tiled roofs, and shuttered windows were stressed as natural to the construction. Decorative ironwork around windows and roofline accents enhanced the Spanish atmosphere.

Rowhouses constituted an imaginative concept for residential design in an urban environment. She drew on the traditional Spanish method of enclosing family activity behind protective walls. The plan provided that each home's exterior facade extended to the sidewalk, avoiding the use of either porches or yard. Located at the rear of the residence or within the heart of the home were secluded gardens and patios which maintained a private and quiet retreat for residents. Repetition of design was eliminated by varying the extent to which each rowhouse met the street.

Means of entrance to homes varied also, as well as roofline and size and use of window treatment. Wood or wrought-iron grills added both a decorative and protective effect for windows which directly faced the street, while strategically placed shrubs, light fixtures, and textured walls created visual interest and variety.

White or natural-colored adobe walls complemented red-tiled roofs, while intimate patios and courtyards were filled with lush semi-tropical foliage. Stately palms were mixed with colorful

bougainvillas, banana and pepper trees. Rice insisted that the appearance of buildings always conform to the setting of nature. Rice wrote,

With the thought early implanted in my mind that true beauty lies in simplicity rather than ornateness, I found real joy at Rancho Santa Fe. Every environment there calls for simplicity and beauty--the gorgeous natural landscapes, the gently broken topography, the nearby mountains. No one with a sense of fitness, it seems to me, could violate these natural factors by creating anything that lacked simplicity in line, form, and color.

That simplicity of design characterized all her domestic architecture. The contours of both large estates and small cottages corresponded to their respective building sites. Preservation of natural features such as rocks and trees created the impression that the structure was but a detail in the landscape. Open-beam ceilings, tiled surfaces and varied floor levels added interest without detracting from the visual harmony and smooth flow that united interior floor plan with the outdoor environment.

Smaller residences were sometimes situated on sharply sloping hillsides, offering good examples of attractive site plans accomplished on grounds which lay below the road level. From the road one entered on a lovely enclosed patio with fountain and pool decorated with tiles depicting the story of Don Quixote. Another used a gracefully arched arcaded walkway and bell tower recalling former mission days. Yet another larger residence with a roof garden and balconies stood solidly and serenely on a landscaped knoll overlooking a small, beautifully designed artificial lake and the San Dieguito Valley. A wide brick driveway led directly to the arched entrance of one home through which one entered, steps ascending to an intimate tiled patio, at the center of which could be found a colorful tiled fountain.

In the design of residences, Rice often commented on how well their houses reflected the sensitivity and care of a woman as opposed to a man. She believed that,

Every woman has a natural instinct in this respect [as to the practical side of home planning]...The woman who is to live in a house usually has most to say about exposures, arrangement of rooms, size of rooms etc., and I find that being a woman is a genuine help to me in working out these details.

The large number of closets, utility areas, electrical outlets, not to mention sensible arrangement and flow of rooms, attested to the fact that a woman, and not a man, had designed their homes. Kitchens received special attention and many of these

were fully electric; unusual in the 1920s. Dishwashers, cold storage closets, floor to ceiling built-in lazy-susans, built-in refrigerators, and electric incinerators all made food handling, preparation and upkeep easier and more efficient for the housewife and her staff. Special ventilating fans were located in the kitchen as well as bathrooms.

Larger homes sometimes utilized a central switchboard to regulate the electrical usage in the house. One home had an early fire prevention system. Water-proofed basements, ample water-heating facilities and electrically controlled heating systems were typical utilitarian features. Service yards and garages included storage for wood, garden tools and supplies.

It is significant that as the sum of work grew, Lillian Rice employed Olive Chadeayne and Elinor Frazier as draftswomen to work in her offices in Rancho Santa Fe.

In all three building types, sound construction always characterized the design of her residences. But one always remarked first that she drew upon the Hispanic concepts of plan design in the commercial district, then called a "civic center". Clusters of residential and commercial structures along a wide landscaped street "created a sense of urban space," while "white-walled rowhouses with entrance gates leading to gardens and arcaded walks created a sophisticated ambiance. But the sound construction supported each structure. She worked specifically with several resident contractors with whom she could closely collaborate as each building arose.

As an example one residence constructed in 1928 was structured in this fashion,

Cement foundations steel-reinforced, with two-foot footings seated in sandstone two to six feet under ground. Floor joists are 2 x 12s, twelve inches apart. Besides customary stucco and plaster, walls have insulation on the inside. Subfloors are of tongue and groove lumber instead of ordinary sheathing. Floors themselves are of solid oak, underlaid with insulation between and four layers of composition with asphaltum between, and with tile overhead. Particular attention has been paid to vents in foundations and roof to afford ample ventilation.

Residential and Commercial Building Records provided by the Office of the San Diego County Assessor support the building material descriptions, along with the special features provided each home. Those structures included with this nomination are in fine to excellent condition, maintained by property owners over the years with minor upgrading or alterations without destruction of the original fabric. No floor plan was used more than once. Each residence provided the uniqueness demanded by the owners who sought her as their architect. Prominent business people, some retired, some still heading major companies and notables from the Hollywood Colony wanted their Rancho Santa Fe home to be in an

area with controlled growth, with open space, and desired the homes nearby them to be equally well-designed.

### G. Geographical Data

Rancho Santa Fe, is located in San Diego County, California, in the southwestern part of the state, located between Highways I-g and 15, about thirty miles of the City of San Diego, and 10 miles inland from the coastal communities of Solana Beach and Encinitas. The Lillian Rice context exists within the boundaries of the Rancho Santa Fe Covenant.

The Covenant was formally printed on February 3, 1928, although for some five years earlier the Covenant area had been under architectural guidelines issued by the Santa Fe Land Improvement Company. It is this area with which the Multiple Property Listing is concerned. USGS Topographical Survey map for Rancho Santa Fe, California, photorevised in 1983, 7.5 minutes includes the Covenant area. Also available is the Rancho Santa Fe Covenant Map to scale of January 1929. Other available and more definitive maps are the Assessor's Parcel Maps for each Block in the Covenant, as well as the Rancho Santa Fe Association Maps, particularly of special areas such as the Commercial District.

### H. Summary of Identification and Evaluation Methods

The Rancho Santa Fe Association appointed an eight person committee, with Ms. Patricia Cologne as Chairperson, to oversee the survey and to take an active part in the preparation of the Multiple Property Listing and National Register Nominations. The Committee met between May and August 1990, no less than every two weeks to review progress. In between members undertook additional research tasks. The committee included the Building Commissioner, an AIA architect; the Rancho Santa Fe Senior Planner; the President of the Rancho Santa Fe Association; an historian; and residents of the community who had a deep interest and knowledge of Rancho Santa Fe, as members of the team.

The commercial area was surveyed on foot on at least three occasions. The same review occurred in the total area of the Huntington Hotel or the Rancho Santa Fe Inn. The outlying areas of the Covenant were examined as the property owners could be contacted and their properties entered. To determine which properties could potentially be eligible for consideration, prior research was accomplished through the following methods:

1. Record searches were made for deeds, mortgages, liens for building contracts, building contracts, and notices of completion for the period 1923-1941, at the Offices of the San Diego County Recorder and the San Diego County Assessor.
2. The minutes of the Art Jury Committee of Rancho Santa Fe were read from 1923 until 1945, which provided substantive data as to what construction projects, or alterations would have been approved within the Covenant.
3. The records of the Santa Fe Association meetings were also read for additional assistance.
4. As it was determined which homes were Lillian Rice residences, permission was sought from the current owners to seek nomination through the Multiple Property Listing system, and to give the historian, Dr. Ray Brandes, permission to obtain commercial and residential records from the Office of the San Diego County Assessor located at Carlsbad, California. Those documents provided a complete documentation of the history of a building from its construction to the present day, reflecting all materials utilized, any alterations or changes and specific data on building materials utilized. A scaled plan view also appears on this record.
5. An inventory was then undertaken of three sections of files at the office of the Rancho Santa Fe Association of all building blueprints and plans filed. A large number of these were of the proper vintage and of invaluable assistance in the determination of which structures

Lillian Rice designed.

6. A complete reading of the first two newspapers printed in Rancho Santa Fe was made, since these in essence were local and contained excellent and contained information about home owners, purchasers of property, contractors, where people had come from, their occupations and other "first-hand" newsy information useful to pin down background.
7. The San Diego Union was read day-by-day for the entire period under consideration, and many useful articles chronicled what was occurring as to acquisitions of property, changes in property ownership, with many helpful photographs.
8. Records and archives of the San Diego Historical Society, and the California Room of the San Diego Public Library were searched for data on Miss Rice, or information about the Covenant area.
9. The Rancho Santa Fe Historical Society has its archives in the same building as the Public Library. A thorough search was made, box-by-box for further information. That included early photographs, correspondence, maps, and other ephemeral material.
10. Interviews were held with several of the "oldtimers" still residing in Rancho Santa Fe, who provided useful information. Earlier, members of the Rancho Santa Fe Historical Society had interviewed some residents who resided in the older Rancho homes. This was a team effort which produced particularly data about Rice homes designed and information about alterations etc.
11. County Directories were searched year-by-year for the period 1921-1941, to seek out names and addresses of property owners. Unfortunately, during that period of time, only names appear without provenience.

The preliminary survey of Rancho Santa Fe Covenant includes some 150 structures which, from thorough record searches, indicated these buildings are 50 years or older. This inventory is being pursued currently so as to winnow out the more significant structures. The impairment to the study of all of the structures is the inability to obtain permission to enter some properties, some absentee landowners whose property is in the care of trustees or caretakers, and the knowledge of committee members that the structures are altered or otherwise not eligible for nomination.

As each structure which Lillian Rice designed, or had a hand in making changes, these were plotted on a series of some 50 San Diego County Assessor's Maps, enabling the team to see precisely the patterns of her work.

Utilization of the commercial and residential building records, and a visual sighting of each dwelling by members of the team enabled a determination as to whether there was a belief that the structure would meet National Register qualities and fit the historic context. Some commercial and some residential structures were eliminated by the use of the building records and original plans reflecting major alterations; a few had been moved from their original location.

Photographs were taken of a number of structures including some which were eventually excluded. Of inestimable value were a series of renderings drawn by Lillian Rice of structures she designed at Rancho Santa Fe. These were in the collections of the San Diego Historical Society in Balboa Park, San Diego. That institution also supplied a number of photographs. A second resource, with the help of Dr. David Gebhard, of the University of California at Santa Barbara, provided another dozen sketches of structures designed by Lillian Rice in the commercial district from the collections at that institution.

Through various sources, including a Master's thesis accomplished at the University of San Diego by Lucinda Eddy, which is essentially a biography of Lillian Rice, a listing was made of the various known buildings designed by Miss Rice, outside Rancho Santa Fe. Miss Eddy had interviewed three draftspersons who had worked under the direction of Lillian Rice, and who provided further site locations. Dr. Brandes visited each of those which still exist in order to compare and contrast those structures with those in Rancho Santa Fe. Every site visited in La Jolla; Mission Hills, and Mission Bay such as the ZLAC Rowing Club building, in San Diego; National City and Encinitas were of a different style of architecture. Ms. Eddy recorded in her work that those persons interviewed said Lillian Rice far preferred the Spanish Colonial Revival type which she felt extremely comfortable with, but designed the other types according to the property owners wishes. Several of the other styles were French farmhouse; some board and batten.

Those Rancho Santa Fe types selected for this initial Multiple Property Listing are regarded by the Rancho Santa Fe Committee as exceptional examples of the important types designed by Lillian Rice. Because of the difficulty in contacting all of the desired property owners in Rancho Santa Fe the nominated properties were limited to a small selection. It is the desire of the Association to submit additional nominations at a later date as individual owners so agree.

I. Major Bibliographical References

Archival material including biographical data at the San Diego Historical Society, Balboa Park, San Diego, California.

Archival material including biographical data at the Rancho Santa Fe Historical Society, located in the Rancho Santa Fe Public Library. This included maps and photographs and some building plans.

Archival material including biographical data at the California Room, San Diego, California Public Library, Main Branch.

Clotfelter, Constance C. Echoes of Rancho Santa Fe. CONREG, n.p., 1985, 1990.

Eddy, Lucinda Liggett. "Lillian Jeannette Rice, The Lady As Architect," Master's Thesis in History, University of San Diego, 1985.

Eddy, Lucinda Liggett, "Lillian Jeanette Rice: The Search for a Regional Ideal, The Development of Rancho Santa Fe, " Journal of San Diego History, Fall 1983, Vol. XXIX, No. 4, pp. 262-285.

Gebhard, David, Lauren Weiss Bricker and David Bricker, "A Catalogue of The Architectural Drawing Collection, The University Art Museum, University of California Santa Barbara, California, 1983, Vol. 2. (Renderings by Rice)

Hamill, Samuel Wood, AIA (deceased 1989) Information provided by Mr. Hamill with additions from Olive Chadeayne, architect, and Elinor Frazier who worked as draftspersons with Lillian Rice.

Harrison, Henry S. Houses: the Illustrated Guide to Construction Design and Systems. Realtors, national marketing Institute of the National Association of Realtors, Chicago, Illinois, 1973.

Interview with Reginald Clotfelter by Lucinda Liggett Eddy at Rancho Santa Fe on July 28, 1990.

Interviews on file, Rancho Santa Fe Historical Society, conducted by Society Members, with owners of significant properties in Rancho Santa Fe, 1980-1990.

Map, Rancho Santa Fe Covenant, January 1929.

MCalester, Virginia and Lee. A Field Guide to American Houses. Alfred A. Knopf Inc., 1984.

Official Records at the Office of the San Diego County Recorder, San Diego, California. This included deeds, mortgages, building contracts, notices of completion, lien records and other public documents.

Official Records at the Office of the San Diego County Assessor, Carlsbad, California. These included Commercial and Residential Building Records, Assessor's Maps, and information related to ownerships of parcels of land.

Photographs of structures designed by Lillian Rice in the Ticor Collection, San Diego Historical Society photographic archives.

Rancho Santa Fe Association. Rancho Santa Fe Protective Covenant, Rancho Santa Fe, California, Adopted February 3, 1928, with several amended booklets. The Association was incorporated August 1, 1927. Published at Rancho Santa Fe, California.

Rancho Santa Fe Association. Rancho Santa Fe Association ByLaws, Adopted August 1927; Association Seal was Incorporated on July 14, 1927. Published at Rancho Santa Fe, California.

Rancho Santa Fe Architectural Design Guidelines. Rancho Santa Fe Association, 1986.

Rancho Santa Fe "Art Jury Minutes," 1928-1943, on file at Rancho Santa Fe Association Business Offices.

Rancho Santa Fe Progress (Newspaper), Rancho Santa Fe, California August 1927 to August 1929.

Renderings of structures designed by Lillian Rice located in the University Art Museum, University of California at Santa Barbara.

Rice, Lillian, "Architecture--A Community Asset," Architect and Engineer, July 1928.

Rice, Lillian, "What Our Homes Should Mean to Us," Rancho Santa Fe News, April 1937.

Rice, Lillian. Portfolio of architectural drawings, sketches, plans, and awards, San Diego Historical Society.

Rice, Lillian [sic] "More Building in 1928 Than Ever Before," Rancho Santa Fe Progress, January 1928, Vol. 1, no. 7.

The Endless Miracle (Newspaper), Rancho Santa Fe, California (1927)

San Diego City and County Directories, 1928-1941, various publishers and places.

San Diego Union, 1921-1941. The newspaper which is partially indexed was read day-by-day for articles related to construction and activities by Lillian Rice.

Santa Fe Magazine, April 1924.

USGS Department of the Interior Map--Rancho Santa Fe Quadrangle, San Diego, California 7.5 minute series.

University of San Diego. Biographical files and related architectural data on San Diego regional architects.

University of San Diego. Biographical Directory of San Diego Architects, 1868-1939, Department of History, Public History Seminar, 1984.

Village Commercial District Architectural Design Guidelines Rancho Santa Fe, Rancho Santa Fe Association, February 1, 1990.

Whitten, Marcus. American Architecture Since 1780: a Guide to the Styles. M.I.T. Press, Cambridge, Massachusetts, 1969.