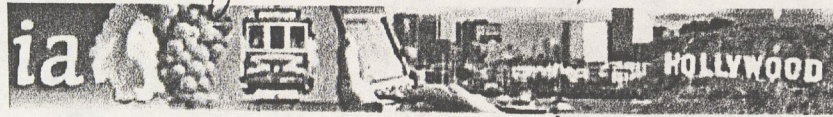


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**Record # 1**

**Title :** [Rancho Santa Fe : photograph album].  
**Call Number :** F869.R197 R36 1926  
**Publisher :** [1924-1926]  
**Description :** 1 album (174 photoprints, 4 negatives) : b&w ; 29 x 39 cm. + 1  
**Subject Heading(s) :** [Rancho Santa Fe \(Calif.\)--Photographs.](#)  
[Osuna family.](#)  
[Adobe houses--California--Rancho Santa Fe--Photographs.](#)  
[Photograph albums.](#)  
[Photographs, Original.](#)

**Notes :** Photographs chronicle the reconstruction of the old Ozuna homestead on the Rancho Santa Fe development, which was owned and developed by A.H. Barlow. Besides reconstruction snapshots, there are two architectural sketches showing proposed reconstruction and 5 large photographs by Padilla which show exterior and interior views of the restored building. Numerous snapshots show family and friends enjoying themselves picnicking, children playing, swimming, horseback riding, etc. They show the area's water supply; one view is labeled the "pump house" for the dam on Douglas Fairbanks' estate, Rancho Santa Fe.  
Title supplied by cataloger.  
Many photographs are dated and some are labeled.  
Accompanying full page newspaper ad promotes Rancho Santa Fe. Includes quotes from John Steven McGroarty's book about the area, and the endless miracle of California. McGroarty was also the author of "The Story of Rancho Santa Fe".

**Other Author :** [Barlow, A. H.](#)  
[Padilla.](#)  
[McGroarty, John Steven, 1862-1944.](#)

**Original Number :** [RLINCCSG01-F36](#)

**DBCN :** [AFD-4118](#)

**Item Holdings :**

Location	Call Number	Volume	Material	Status
Calif. History Room (CS)	F869.R197 R36 1926		Rare Book	Available/NonRequest

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# Rancho Santa Fe

Del Mar, California. Santa Fe Railway, developers. Requa & Jackson, architects. 1922

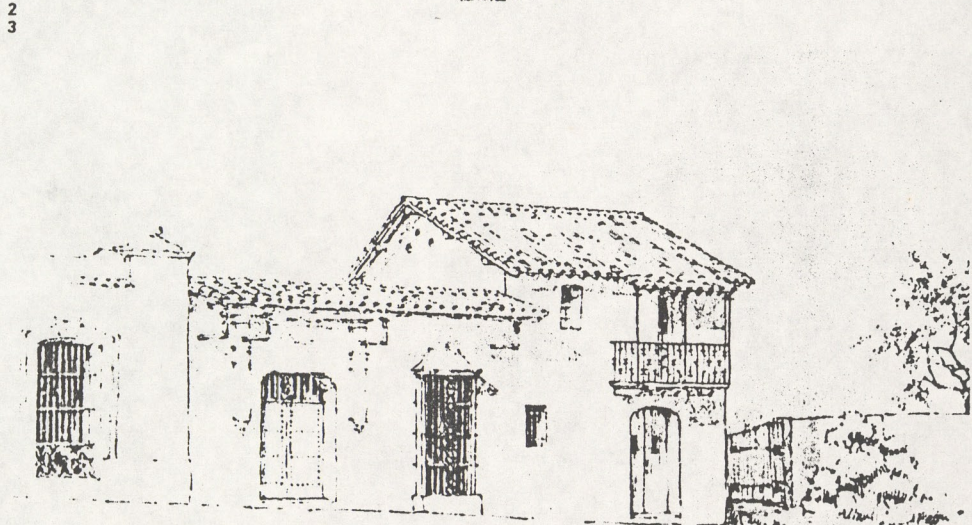
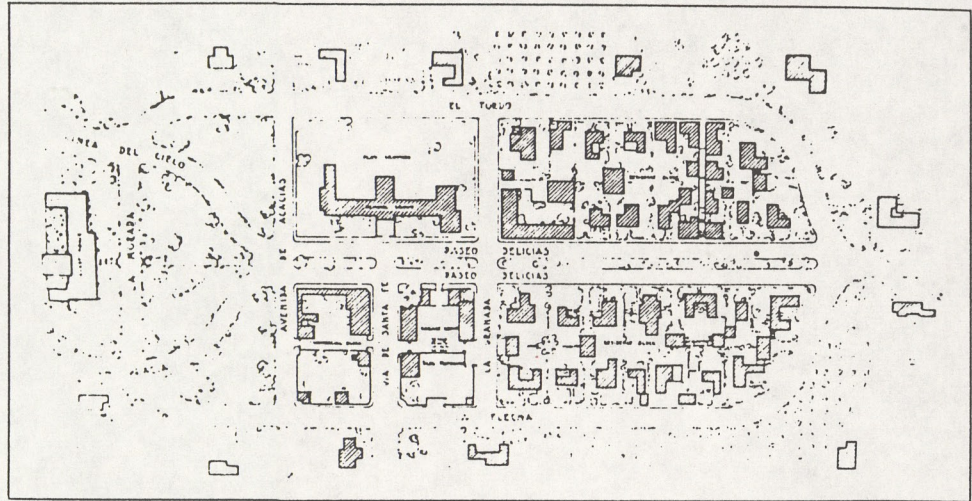
Rancho Santa Fe was developed on the site of a eucalyptus grove the Santa Fe Railway planted for use as railroad ties. The project was an economic failure but an environmental success: when the railroad abandoned its experiment it was left with a plot of land covered by 3 million aromatic trees. Hoping to recoup some of their losses, Santa Fe officials decided in 1922 to divide the land 25 miles north of San Diego into 'gentleman ranchos' for a community to be called Rancho Santa Fe.<sup>1</sup> Forming the Santa Fe Land Improvement Company, the railroad hired Requa & Jackson to develop a plan as 'eminently practical as it was realistic'.<sup>2</sup> The firm of San Diego architects placed Lilian Rice in charge of the project: she moved to Rancho Santa Fe, where she later established her own office.

Rice, designing in the Spanish Colonial style, established a formal city centre in the midst of a loose pattern of curving streets which mirrored the changes of the rolling countryside.<sup>3</sup> The heart of the town plan is the Paseo Delicias, a landscaped boulevard terminated at one end by the La Morada guest house, but the overall effect of the development is controlled by the informal Spanish Colonial vocabulary. Rice designed the guest house, and some of the stores and houses along the Paseo. Other houses were built by Wallace Neff, John Lloyd Wright and Sim Bruce Richards.

In the beginning houses had to be in a Spanish style approved by Rice, and were priced by their distance from the town centre – the houses furthest out cost \$4000, and those nearer were \$8000 to \$15000 – but those practices were later dropped.

## Notes

- 1 Judith Payne, 'Lilian Rice', *Women in Architecture: A Historic and Contemporary Perspective*, edited by Susana Torre, Whitney, New York 1977, pp 108–110.
- 2 L G Sinnard, *Rancho Santa Fe: California Yesterday – Today*, promotional brochure, c1934, p 1. Edith Elmer Wood Collection, Avery Library.
- 3 David Gebhard and Robert Winter, *A Guide to the Architecture of Los Angeles and Southern California*, Peregrine Smith, Santa Barbara 1977, pp 493–494.



1 Lilian Rice, Civic Center, plan, 1922  
 2 Lilian Rice, perspective of two commercial blocks, c 1922  
 3 Lilian Rice, sketch of commercial building, c 1922

*Lilian Rice*

By Judith Paine

Posing as demurely as a Gibson Girl for the University of California's *Blue and Gold Yearbook* of 1910, Lilian Rice is the very model of serious young womanhood fulfilling the promise of education and professional status so long denied her sex. Underneath that exterior, however, was a lively spirit that fully participated in student life with the same enthusiasm and talent she brought to her career in architecture.<sup>4</sup>

When Rice entered Berkeley in 1906, she came at an auspicious moment. A new campus was taking shape under the direction of John Galen Howard, who had left a flourishing architectural practice in 1901 in New York to come to Berkeley both as Supervising Architect and as the head of the School of Architecture established three years later. In those exciting days, Rice could see firsthand the design process from plan through construction as new buildings were completed on campus. She also had the advantage of learning from a cadre of gifted young architects, such as Warren Perry and William Hayes whom Howard recruited for the architecture department and who enthusiastically taught the philosophy of the Beaux-Arts in Paris, where they had received



*Lilian Rice, student yearbook photograph, Berkeley, 1910. Courtesy The Bancroft Library, University of California at Ber-*

their training. When she graduated in 1910, she was among the first of many women who received their architectural degrees from Berkeley, creating a precedent as important to generations of women on the West Coast as the Massachusetts Institute of Technology was to their Eastern sisters.

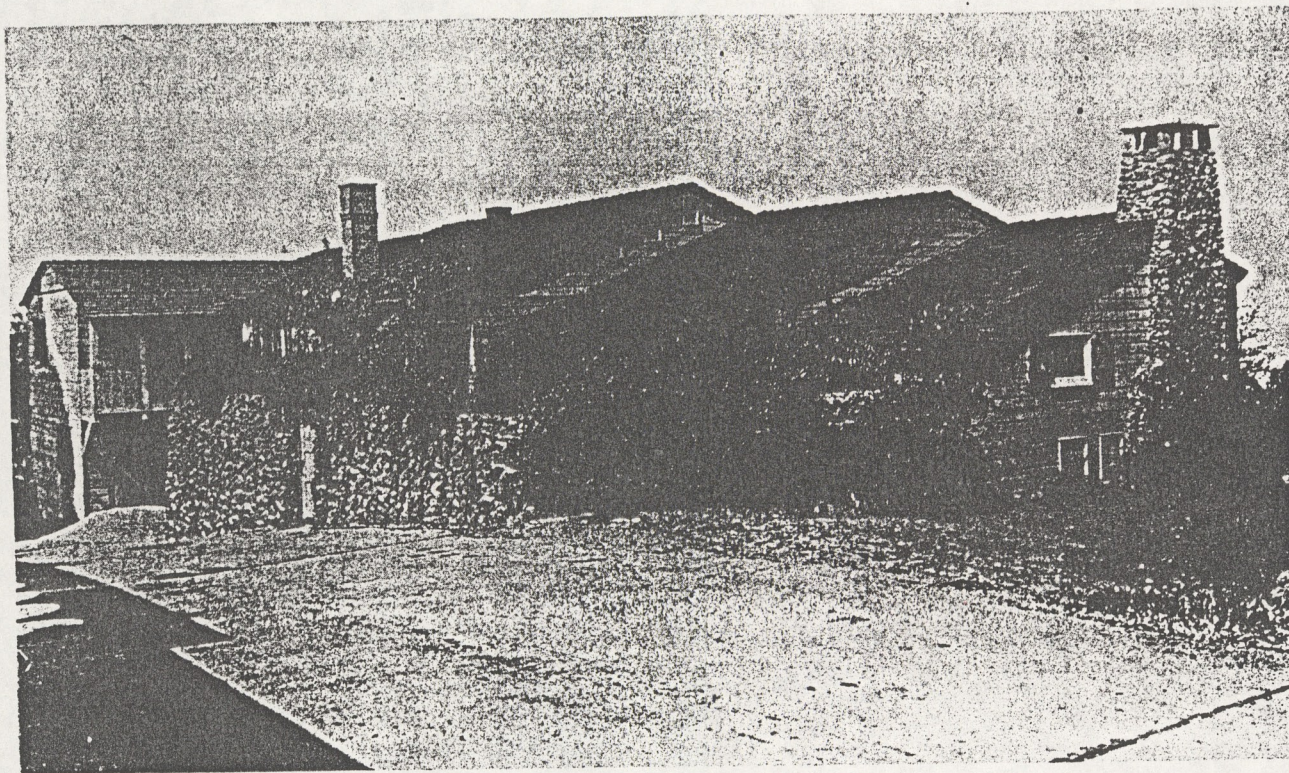
Lilian Rice was born in 1888 in National City, California, a small town on the Mexican border between San Diego and Tijuana, the daughter of Julius Rice, an educator, and his wife, whose artistic talent expressed itself in small oil paintings. After graduating from Berkeley, she returned to Southern California, preferring to develop a professional career in her hometown area where she had friends and family, rather than migrating to a city to join a large or prestigious architectural firm. She was lucky to find a mentor in Hazel Waterman, who had studied art at Berkeley in the 1880s, worked with the noted architect Irving Gill at the turn of the century, and then, at his urging, became an architect in her own right. Rice divided her days between caring for her invalid mother and working in Waterman's office on various architectural projects, such as the Wednesday Club of 1913 in San Diego. An avid student, she learned about the properties of reinforced concrete and became familiar with the geometric forms and plain wall surfaces that Waterman like Gill employed. Thus she added a knowledge of this innovative material as well as some understanding of a modern esthetic to an architectural vocabulary already informed by her Beaux-Arts studies and experience with the Bay Area wooden shingle style.

In 1915, the Panama Pacific Exposition celebrating the opening of the Panama Canal took place in San Diego. It was dominated by the exuberant Spanish baroque designs of Bertram Goodhue of New York. There is no evidence that Rice worked on the grandiose buildings themselves, but she could not have ignored their presence. During World War I, she supplemented her income by teaching architecture and mechanical drawing at local schools, including San Diego State Teachers College,

now California State University at San Diego. Meanwhile, she began working for the firm of Requa & Jackson, whose traditional approach to design was neither as flamboyant as Goodhue's nor as original as Gill's. With that firm, she was given her greatest opportunity: to plan and directly supervise the development of a 14-mile tract of land northeast of San Diego owned by the Santa Fe Railroad.

In 1906 the railroad had bought the land to cultivate eucalyptus trees for use as railroad ties. The experiment failed, but the area became a huge orchard of 3 million aromatic, leafy trees. In 1922, hoping to recoup some of its losses, Santa Fe officials decided to divide the land into "gentleman ranchos" and to plan a garden city-type community named Rancho Santa Fe. Lilian Rice was put in charge of the project and established her own office at Rancho Santa Fe. So successful were her efforts that 5 years later, over 80 percent of the land had been sold. Although the area was in the middle of nowhere, Rice carefully created a sense of urban space by clustering commercial, school, and residential areas along a wide main street with a central strip planted with green grass and flowers. Sidewalks, white-walled townhouses with entrance gates leading to gardens, and arcaded walks created a sophisticated ambience. Besides being responsible for its overall plan, Rice designed many of the buildings in the town. For example, she created the Rancho Santa Fe Inn, the library, a school, and various stores. Using adobe wall construction reinforced with concrete lintels, she recalled the days of the Spanish Missions and created a visual harmony that remains striking today. As an independent architect, she also designed many residences there. The Fairchild House, for example, is a gracious arrangement of rooms surrounding a large patio.

Lilian Rice was able to realize her talent in many ways at Rancho Santa Fe. As she recalled, "Working out the architectural development of Rancho Santa Fe has been a task of tremendous personal interest and satisfaction. With the thought . . . that



*L. Rice, Marguerite M. Robinson Residence, La Jolla, California. Courtesy San Diego Historical Society Library.*

true beauty lies in simplicity rather than ornateness, I found real joy at Rancho Santa Fe. Every environment calls for simplicity and beauty. . . . No one with a sense of fitness . . . could violate these natural factors by creating anything that lacked simplicity in line and form and color."<sup>6</sup>

She also worked in nearby towns. Some consider, for example, the Robinson House of 1929 in La Jolla the highpoint of her career. Built entirely of wood and stone, it perches on the top of a steep slope overlooking the Pacific at the end of a private lane that ensures a maximum of privacy. The flow of multileveled wood-paneled rooms creates a dusky, romantic feeling enhanced by its dramatic view. Inside and outside, intricate wood details catch light and shadow.

Rice also worked in the shingle style of the San Francisco Bay region. In 1932, she designed an exposed wood and beam clubhouse for the women's ZLAC Rowing Club.<sup>7</sup> Membership had grown so large that the headquarters was moved from San Diego to a site on Mission Bay, where Rice planned a simple wooden structure containing both a boathouse and quarters for members that is re-

miniscent of Julia Morgan's St. John's Presbyterian Church of 1917 in Berkeley. Typical of her sense of whimsy, Rice added a gate made of oars as an entrance to the club. (Because she was so active a member, a "Lilian Rice Trophy" was donated in her memory after her death in 1938.) In 1933, the San Diego chapter of the American Institute of Architects cited the clubhouse for an award of merit.

Rice was well known for her personal warmth, humor, and pleasant working relationships with clients. She followed the example of Hazel Waterman and Julia Morgan by employing young women recently graduated from architecture school in her office as well as men. She died at Rancho Santa Fe after a sudden operation. Sam Hamill, who worked as a junior draftsman for her in the twenties, recalls, "What I remember most . . . was the wholesome, sympathetic, and sensitive understanding she brought to student, employee, or client. Her residential designs . . . seemed to reflect the personality and life-style of the client. . . . As a result of this empathy between architect and client, I would venture that the summation of clients paralleled the equal summation of permanent friendships."<sup>7</sup>



a memo from  
**PHYLLIS PAUL**

Fran - Perhaps you  
could & pursue re  
Osuna.

L. Rice article for  
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Terwilliger article:  
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