



PRESERVATION MATTERS

THE NEWSLETTER OF THE CALIFORNIA OFFICE OF HISTORIC PRESERVATION

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Inside this issue:

News to me: What's Happening at OHP	2
New Listings in the Registers	3-12
Local Government: Surveying Post WWII Housing	13-14
Tax Incentives: Julia Morgan- Architecture for Sustainability	15-17
Registration: Mills & Moreno: Intersection of the National Register and Family History	18-20
Upcoming Events	21

An Informal Introduction

Carol Roland-Nawi, Ph.D.

These first two months as California's new State Historic Preservation Officer have been exciting and challenging. Since I arrived at the Office of Historic Preservation on October 22, I have attended the National Trust for Historic Preservation meetings in Spokane, the Northern California Tribal Historic Preservation Officer (THPO) meetings in Roseville, and my first State Historical Resources Commission meeting in San Diego. This whirlwind of meetings has provided me the chance to renew old friendships and make new ones—something I hope to continue throughout my tenure as SHPO.

My thirty-five years of work in historic preservation have given me a deep appreciation of the importance of the state's past and its tangible manifestations in the current cultural landscape. As the most diverse state (demographically, naturally, and culturally) in an increasingly diverse country, we have not only a rich architectural heritage, but a wide array of buildings and sites that speak to the many strands of our history and the people who make California what it is today. I was delighted by, although I cannot take credit for, our staff's recommendations to list Chicano Park in San Diego and Frank Gehry's Aerospace Museum in Los Angeles in the National and California Registers, pioneering efforts recognizing Chicano culture, the recent past, and California's leadership in architectural Modernism. Nominations like these place California in the forefront of preservation, and I look forward to exploring ways to continue and expand these efforts.

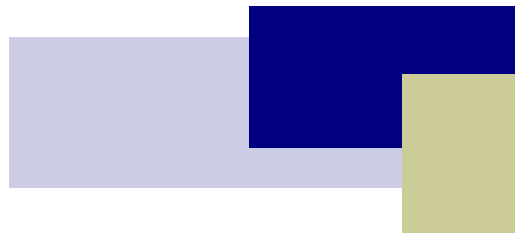
Although I come to my new position with some thoughts on what I would like to see happen in California preservation, I will spend these first few months listening to colleagues and constituents, both within and without the OHP. We will discuss how to continue and enhance current initiatives, explore new fields of endeavor, and



Carol Roland-Nawi is a seasoned historic preservation professional who has worked on the public and private sides of the issues.

reaffirm our core mission. I expect us to promote closer cooperation between the OHP and non-profit preservation organizations, local governments, built environment and archaeological advocates, tribal groups, and state and federal agencies. I am delighted to be working with a knowledgeable and highly skilled staff, the type of team most agency heads only dream about. I look forward to working with and involving all members of the staff in the evolving and innovative outreach efforts of the office.

You will be hearing from the office as our initiatives develop and move forward, but please feel free to speak up. To the extent that we all work together to enhance preservation throughout the state, I feel confident that the next few years will be exciting, challenging and, ultimately, successful!



News to Me: What's Happening at OHP

Dwight Dutschke Retires

To the dismay of OHP staff, Review and Compliance Unit (RACU) Supervisor Susan Stratton, and the statewide historic preservation community, Dwight Dutschke, long considered the primary source of OHP's corporate memory, as well as the in-house expert on the Section 106 process and its history, has retired. Dwight's last working day, which ended his 35-year tenure, was Tuesday, December 18, 2012. Though it clashed with his low-key manner, staff was able to get him to sit still for a little cake and punch and the presentation of a certificate noting his years of faithful service to California State Parks and this office, as well as a Memory Book put together by Susan Stratton and members of the Review and Compliance Unit. The Memory Book included photos of Dwight at work around the state, along with memories and anecdotes offered by those he'd worked with over the years.

Dwight's repeatedly postponed departure was preceded by a number of weeks of extended meetings with RACU staff to talk about issues and challenges he has encountered over his career here, the history of the Section 106 process, and his sense of where we are, where we've been, and where we're heading in the always-challenging business of protecting and preserving California's historic resources. Unsurprisingly, those talks were filled with gems of wisdom, Dwight's special perspective, and first-person accounts of the people who have helped forge the National Register and Section 106 processes over the years. Dwight enjoyed those sessions, as did those lucky enough to be present. In both a human and a professional way, Dwight Dutschke will be missed for his calm, measured, and wise contributions to this office and to the messy, complicated, and often difficult business of safeguarding the remnants of our collective past for present and future generations.

State Plan Update

Deputy SHPO Jenan Saunders reports that the Statewide Historic Preservation Plan for the years 2013 through 2017 was approved by the National Park Service in late November. Members of Jenan's State Plan team, who worked with Jenan in gathering information, sharing ideas, and researching subjects for possible inclusion in the plan, can now breathe a collective sigh of relief as they cross the threshold of approval and look to the task of actually carrying out the plan.

Currently, the Interpretive Publications Section of California State Parks is at work designing an Executive Summary for the plan, which our office will print in large numbers so we can share it with the public and stakeholders. We will then use that Executive Summary as the model for the final formatting and cosmetic touches to the complete plan, including photographs, which will be made available on the OHP website by the end of January, 2013. For now, you can read a text-only version of the approved plan at www.ohp.parks.ca.gov/stateplan.

The next step for the Office of Historic Preservation will be considering how to implement the plan internally. Which of the goals outlined in the plan do we want to take on each year the plan is in effect? How will that impact SHPO and the priorities we set for ourselves? How will we measure progress as we engage in activities suggested in the plan and work towards goals? Who and what will keep us on track?

Knowing that no SHPO is an island, we'll also be looking to our partners for help in using and supporting the plan. We'd like to involve everyone who has a stake in historic preservation in all its ramifications in the process of moving towards the vision put forth in the plan. That means everyone: nonprofits, local governments, federal and state agencies, tribes, and interested members of the public who don't yet identify themselves as historic preservationists. Our outreach needs to broaden to attract and involve non-traditional audiences and help them understand how they can help achieve the vision put forward in the plan.

Although obtaining NPS' approval is a great step forward and is a milestone we're relieved to have reached, the real work lies ahead. The real work of implementing the plan and moving towards the vision it provides still lies ahead. Budgets may ebb and flow, people come and go, but the real and long-term work of the Office of Historic Preservation is what we, with our stakeholders' input, feedback and participation, do to educate, inspire, and lead the State of California in preserving the history, artifacts, and historic resources that connect all of us to the state and the vast tapestry of stories embodied herein. Stay tuned.

2012 Governor's Historic Preservation Awards

On November 29, OHP's new SHPO, Carol Roland-Nawi, Ph.D. was on hand to present the awards to this year's crop of Governor's Historic Preservation Award winners. She was joined by California State Parks' new Director, Major General Anthony Jackson, USMC (Ret.), who, in his first public event since taking over as Director, made it clear that he has a long history of devotion to not only the parks of California, but to its history and historic resources. Awards were bestowed on ten projects and one individual, after which the gathering in the Ballroom of the Leland Stanford Mansion State Historic Park adjourned to the Billiards Room for a reception sponsored by the California Preservation Foundation in honor of the new SHPO.

To the delight of all who know him, the individual honored this year for his long and varied contributions to the field of historic preservation was Caltrans state historian, Robert C. Pavlik. Bob, who is, among other things, a mentor, advisor, published author, poet, lecturer, and long-time member of civic organizations, nonprofits, and advisory committees including the Caltrans Historic Preservation Committee. Universally liked, respected, and ad-

New Listings in the National Register of Historic Places

California Granite Company Rocklin, Placer County Listed July 3, 2012



Operating from 1865 until 2005, **California Granite Company** was the largest granite quarry in Rocklin, known as "Granite City," employed more men than any other quarry, and outlasted Rocklin's other quarries by 65 years. Granite from this quarry was used to create many of the most prominent architectural landmarks in California, and riprap, gravel, and ballast for railroad roadbed was used to create the Central Pacific Railroad.

Shiloh Baptist Church Sacramento, Sacramento County Listed July 3, 2012



This Mid-century Modern church represents the work of master architect James Dodd, Sacramento's first African American architect, and the relocated congregation of the **Shiloh Baptist Church**.

Durgan Bridge (Highway Bridges of California MPS) Downieville, Sierra County Listed July 10, 2012



One of four one-lane bridges that connect the city of Downieville, the **Durgan Bridge** is a 140-foot metal truss bridge constructed by the Judson Pacific Company in 1938.

(Continued on p. 4)

New Listings in the National Register of Historic Places

(Continued from p. 3)

Hansen Bridge (Highway Bridges of California MPS) Downieville, Sierra County Listed July 10, 2012



One of four one-lane bridges that connect the city of Downieville, the **Hansen Bridge** is an 80-foot long low side-panel steel truss bridge constructed by the Lord & Bishop Company in 1935.

Hospital Bridge (Highway Bridges of California MPS) Downieville, Sierra County Listed July 10, 2012



One of four one-lane bridges that connect the city of Downieville, the **Hospital Bridge** is a 100-foot long steel Pratt truss highway bridge constructed by the Western Bridge and Construction Company in 1910.

Jersey Bridge (Highway Bridges of California MPS) Downieville, Sierra County Listed July 10, 2012



One of four one-lane bridges that connect the city of Downieville, the **Jersey Bridge** is a 120-foot polygonal Warren truss bridge constructed by the Judson Pacific Company in 1938.

(Continued on p. 5)

New Listings in the National Register of Historic Places

(Continued from p. 4)

Tishawnik

Address Restricted, Humboldt County
Determined Eligible July 11, 2012



Tishawnik dancegrounds have been used since time immemorial by the federally recognized Karuk Tribe. Tishawnik contains the exact locations where the dances must be performed, determined by views to sacred mountains and by the way shadows from the mountains fall on Tishawnik. The White Deer-skin Dance (pictured, 1904) and other dances at Tishawnik are linear dances.

This section of the Sacramento Northern Railway was constructed as part of an electric interurban railroad between Oakland and Sacramento. The property became a railroad museum dedicated to the history of electric railroading in California in 1960. The district includes right-of-way, buildings, electrical substations, and rolling stock.

Sacramento Northern Railway Historic District
Suisun City vicinity, Solano County
Listed July 11, 2012



Drydock 4 Hunters Point Naval Shipyard
San Francisco, San Francisco County
Listed July 25, 2012



Drydock 4 is significant at the national level because of the critical role it played in the U.S. defense program during World War II. Constructed over ten months in 1942-43, it was the largest facility of its kind on the West Coast, capable of servicing all vessels in the military fleet. Completed at an astonishing pace, the engineering and construction of the enormous facility required massive earthworks, including the leveling of Point Avisedero and the removal of 560,000 cubic yards of solid rock.

(Continued on p. 6)

New Listings in the National Register of Historic Places

(Continued from p. 5)

Lafayette Hotel San Diego, San Diego County Listed July 25, 2012



The **Lafayette Hotel** is associated with community development patterns of El Cajon Boulevard and Old Highway 80, the main corridor spanning east-west in San Diego. The Hotel also embodies the distinctive characteristic of Colonia Revival architecture and represents the work of Master Architect Frank L. Ho.

Auerbacher Home Redlands, San Bernardino County Listed August 1, 2012



Completed in 1952 the **Auerbacher Home** is a notable example of Mid-Century Modern Architecture and the work of Master Architect Richard Neutra.

Half Dome Cables and Trail Yosemite vicinity, Mariposa County Listed August 15, 2012



The **Half Dome Cables and Trail** are one of the signature attractions in Yosemite National Park; the route is widely considered the birthplace of technical rock climbing in America. It is significant as one of the earliest trails to a Yosemite Valley high mountain summit and as one of the most difficult trail building projects in the park. The site has local significance for its association with George Anderson, a Yosemite area carpenter, blacksmith, sailor, and trail worker who was an acclaimed mountaineer, the first person ever to reach the summit of Half Dome.

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New Listings in the National Register of Historic Places

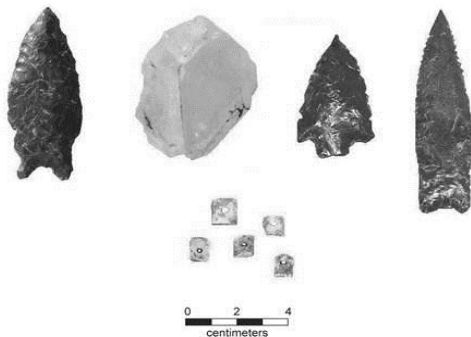
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Fullerton Post Office Fullerton, Orange County Listed August 28, 2012



The first and only federal building in Fullerton, the **Fullerton Post Office**, built in 1939, represents the materials and craftsmanship typical of smaller Treasury Department structures built during the Depression. The interior mural, designed and painted by Paul Julian in 1942, is an integral part of the building and a fine example of the work of an important southern California artist, the last public art work before Julian embarked on a brilliant career as a background artist for animated films.

CA-CCO-548/H Address Restricted, Contra Costa County Listed September 25, 2012



Encompassing two previously recorded archaeological sites (**CA-CCO-18/H and -548**), investigations since the 1940s have revealed a multi-component prehistoric habitation site dating to the Middle to late Holocene epoch (700 to 200 BP). Most significant among the deposits are occupations dating to a time period for which few sites have been identified in the Central Valley and those associated with the Windmill culture.

Boulevard Heights Historic District Los Angeles, Los Angeles County Listed September 25, 2012



An intact residential tract from the early twentieth century in Wilshire Park, a Los Angeles-designated Historic Preservation Overlay Zone. Architectural styles include Arts and Crafts and revivals such as Colonial, Mediterranean, Spanish Colonial, and Tudor.

(Continued on p. 8)

New Listings in the National Register of Historic Places

(Continued from p. 7)

Hunters Point Commercial Drydock Historic District San Francisco, San Francisco County Listed July 25, 2012



Significant for its important association with the development of commercial shipping and ship repair in California and the San Francisco Bay area, the facility was the largest commercial repair facility of its kind in the Bay Area. It is also a significant example of maritime engineering, as the work of master engineer Howard C. Holmes, and a significant example of Neo-classical Revival architecture used for industrial buildings.

Ontario and San Antonio Heights Waiting Station Upland, San Bernardino County Listed September 25, 2012



This streetcar stop indicated the end of the line for Upland's commuter rail system and was built using the region's ubiquitous river rock.

(Continued on p. 9)

New Listings in the National Register of Historic Places

(Continued from p. 8)

First Congregational Church of Long Beach Long Beach, Los Angeles County Listed September 25, 2012



The **First Congregational Church of Long Beach** is a 1914 Romanesque Revival style church in the heart of downtown, significant for its art and architecture, including a 110-foot corner tower, green mission tile roof, patterned tapestry brickwork, and leaded and stained glass windows.

Yamashiro Historic District Los Angeles, Los Angeles County Listed September 25, 2012



Japanese for "Castle on the Hill," **Yamashiro** was the vision of brothers Adolph and Eugene Bernheimer, German-born cotton barons and avid Asian Art collectors. A significant example of American orientalism in architectural design, the property also played a role in the development of Hollywood.

Maydestone Apartments Sacramento, Sacramento County Listed September 25, 2012



A 24-unit efficiency apartment building constructed in 1910, **Maydestone Apartments** is one of Sacramento's finest examples of Mission Revival architecture.

New Listings in the California Register of Historical Resources

Maravilla Handball Court and El Centro Grocery East Los Angeles, Los Angeles County Listed August 3, 2012



The **Maravilla Handball Court and El Centro Grocery** played an important role in the multi-layered ethnic history of Los Angeles. The small complex is also a rare example of a vernacular recreational building.

572 7th Street Warehouse San Francisco, San Francisco County Listed August 15, 2012



The **572 7th Street Warehouse** is associated with the light industrial development south of Market Street that took place between the Great Depression and World War II. Designed by master builder George Wagner, the building is also an excellent example of Art Moderne Architecture.

New California Historical Landmark

#1047 Allensworth Tulare County Listed August 15, 2012



Allensworth was established in 1908, a town financed, founded, and governed by African Americans. The town stands as a testament to its founders' vision of self-determination and full human potential for America's black citizens. It continues to be a source of cultural pride and heritage for California's African Americans and is an excellent example of the pioneering spirit that has characterized all of California's people for centuries.

New National Historic Landmarks in California

**Cesar E. Chavez National Monument at
Nuestra Senora Reina de la Paz
Keene, Kern County
Listed October 17, 2012**



La Paz became headquarters to the United Farm Workers of America in the early 1970s when Chavez and other leaders of the UFW orchestrated unprecedented successes for hundreds of thousands of farm workers, including passage of the first U.S. law that recognized farm workers' collective bargaining rights. On October 8, 2012, President Obama declared the site a national monument.

**U.S. Post Office and Court House
(James R. Browning U.S. Court of Appeals)
San Francisco, San Francisco County
Listed October 17, 2012**



Constructed between 1897 and 1905, the **U.S. Post Office and Court House** is a superlative Beaux-Arts public building exhibiting a complex merger of a number of artistic disciplines: architecture, sculpture, painting, stained-glass, and decorative arts.

**Knight's Ferry Bridge
Knight's Ferry, Stanislaus County
Listed October 17, 2012**



Knight's Ferry Bridge is an exceptionally fine example of nineteenth-century covered bridge construction using the William Howe patented truss, one of the most successful and widely-used American timber bridge truss types.

New National Historic Landmarks in California

Continued from p. 11)

Drakes Bay Historic and Archeological District Point Reyes Station, Marin County Listed October 17, 2012



The site is directly associated with the earliest documented cross-cultural encounter between California Indians and Europeans, leaving the most complete material record on the West Coast. In addition, the site contains the earliest recorded shipwreck on the West Coast of the United States, the Spanish *San Agustin*.

U.S. Post Office and Court House (U.S. District Court for the Central District of California) Los Angeles, Los Angeles County Listed October 17, 2012



Between 1945 and 1946, the U.S. District Court for the Southern District of California became an exceptionally important site in the annals of postwar American school desegregation efforts and the civil rights history of Mexican and Mexican American people in the Southwest. This was the site of the 1946 Mendez v. Westminster School District lawsuit filed by five Latino families whose children were denied admission to public schools in Southern California. The decision by this federal court forbade segregation on the grounds that separate was not equal; it was the first court to declare that the doctrine of "separate but equal" ran counter to the United States Constitution.

Local Government: Surveying Post World War II Housing

Marie Nelson

*Little boxes on the hillside,
Little boxes made of ticky tacky...
There's a green one and a pink one
And a blue one and a yellow one,
And they're all made out of ticky tacky
And they all look just the same.*

When the march of Henry Doegler's Westlake housing tracts across the hillsides of Daly City prompted Malvina Reynolds in 1962 to pen the words that Pete Seeger embedded into America's consciousness, she was responding to the wave of suburbanization that began sweeping the United States in the baby-boomer decades following World War II. In California, approximately 3.5 million single family housing units were constructed between 1945 and 1973. Fifty-some years later, just as the baby-boomers are reaching retirement age, the thousands of urban and suburban tracts and unplanned neighborhoods where they grew up are becoming old enough to potentially be eligible for listing in the National Register and many local registers. (Unlike the National Register which requires resources less than 50 years old to have exceptional importance, resources may be considered for the California Register when "sufficient time" has passed to understand their historical importance.)

Two recently released reports that can help local governments faced with the daunting challenge of identifying, documenting, and evaluating the historical significance of post-WWII housing are the Transportation Research Board's *A Model for Identifying and Evaluating the Historic Significance of Post-World War II Housing*, and the California Department of Transportation (Caltrans)'s *Tract Housing in California, 1945-1973: A Context for National Register Evaluation*. Although both are designed to provide guidance for surveys completed in conjunction with Departments of Transportation (DOT) and the Federal Highway Administration (FHWA) Section 106 reviews, they can also serve as a valuable tool for preservation planners, consultants and local governments for surveying and evaluating their post-WWII housing stock.

The TRB report provides a nationwide historic context statement, a comprehensive bibliography of pertinent literature, a model context outline to assist in the development of project specific local historic contexts, and a model historic context demonstrating how to use the national context themes and model context outline to develop a local context—in this case for Arlington County, Virginia. The national context statement identifies the major themes and combination of social, eco-



nomics, and political factors associated with the development of single family housing in the three decades beginning in 1945. These include:

- Transportation trends resulting from increased automobile ownership and development of the interstate highway system;
- Government housing programs and policies including the National Housing Act of 1934 and Federal Housing Administration (FHA) and Veterans Administration programs which shaped mortgage lending practices and residential development practices;
- Social, economic and cultural trends including demographic shifts, consumerism, and policies and practices related to racial discrimination and as a consequence of the Civil Rights Movement;
- Planning and development policies and patterns including the adoption of zoning laws and ordinances regulating land use and subdivision developments, the standardization of plans, materials, and construction methods, and the professionalization of the home building and marketing industries;
- Changes in building materials and construction techniques and the effects of FHA guidelines on architectural, site, and landscape designs.

Similarly, the Caltrans context provides an overview of historical themes significant in California's postwar housing development, details the characteristics of tract and subdivision developments in California, and identifies important architects and builders working in California.

(Continued on p. 14)

Surveying Post WWII Housing

(Continued from p. 13)

The TRB report also outlines a survey methodology focused on evaluating neighborhoods and tracts as districts and streamlining the recordation and documentation of representative styles and types within the neighborhood or district. Using the context to establish eligibility and integrity thresholds, the selective survey approach of the TRB study is intended to result in efficiency and consistency in identifying and evaluating large groups of properties as well as to establish reasonable significance and integrity thresholds for individual homes not built within a tract or planned neighborhood. It also outlines a streamlined field survey methodology and approach to recordation for tract housing that are applicable to local government surveys.

As both the TRB and the Caltrans studies make clear, the key elements to meeting the challenges of understanding and planning for a community's post-war housing stock are starting with a well-developed historic context statement and clearly defined eligibility criteria and integrity thresholds. The themes addressed in the TRB's national context and the Caltrans context for California provide a solid basis for developing a local context and appropriate and consistent eligibility and integrity thresholds. Planners and consultants will also likely find informative and thought-provoking the discussions in each document about how to apply National Register criteria A and C within each of the themes. Both offer ample evidence that using a district and

neighborhood approach for surveying and documenting large groups of similar, largely undistinguished properties is both an efficient and cost effective approach for preservation planning.

Both the TRB report, [A Model for Identifying and Evaluating the Historic Significance of Post-World War II Housing](#) and [Caltrans's Tract Housing in Californian, 1945-1973: A Context for National Register Evaluation](#) are available online for downloading. Links to these and other contexts are also available on OHP's website in the online [Historic Contexts Library](#).

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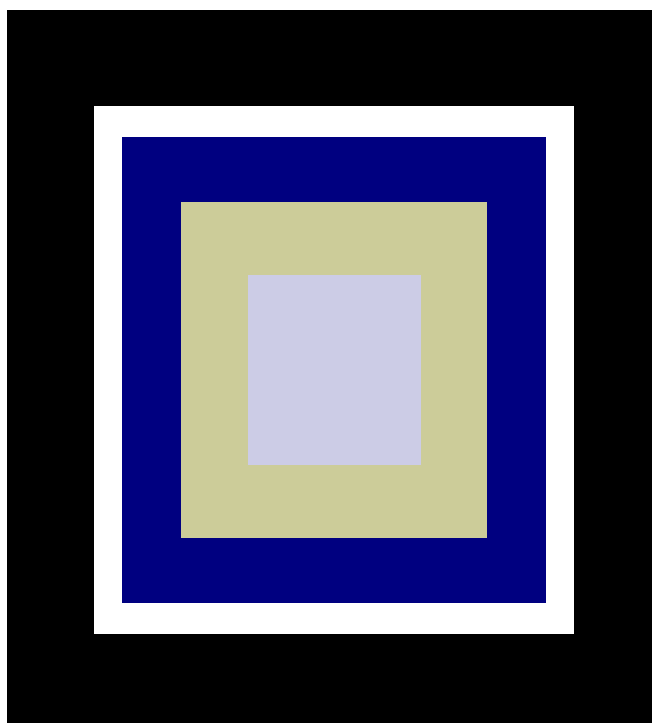
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News to Me: What's Happening at OHP

(Continued from p. 2)

mired, Bob, through his vast literary contributions, ranging from poetry, essays, books, pamphlets, and learned treatises, has added light and understanding to the world of historic preservation. His stewardship of California land is amply demonstrated by his activities on behalf of the Carriazo Plain National Monument over a period of 25 years.

For more information on the recipients of this year's Governor's Awards, please see the OHP website. Thanks to Deputy SHPO Jenan Saunders, who produced and narrated a PowerPoint presentation highlighting the award winners, to CPF for the panache of the reception, and the additional funding provided by the California Historical Society.



Tax Incentives: Julia Morgan-Architecture for Sustainability

Sandhya Sood, AIA

I first heard about fellow UC Berkeley alumna Julia Morgan, the first female graduate of the civil engineering program, when I graduated with a Master's in Architecture from the College of Environmental Design (CED) in 1999, 105 years after Morgan graduated from the same institution in 1894. Word was that she had designed several beautiful buildings in California. That was a rather inadequate description, as I discovered through my research and as a project partner of Julia Morgan 2012—a statewide collaboration to celebrate her amazing life and work.

Julia Morgan (1872-1957)

Education

Morgan's contribution is significant not only to the architectural heritage of California and of America, with many local, state, and national landmarks attributed to her work, but is also a benchmark for the profession of architecture that reluctantly opened its doors to women in the early 20th century. Standing barely five feet tall and weighing only 100 pounds, she had an unflinching resolve to succeed. She was the first woman to be admitted (in 1898 after several failed attempts) to the sought-after architecture certification program at the Ecole des Beaux Arts in Paris. As one of the few women architects in America to establish a private practice (in 1904), her output over four decades was more than 700 buildings, which translates 'on average' to one building every six weeks!

Practice

Her output was all the more prodigious in light of the diversity of projects that she undertook—academic,



Morgan's 1898 passport photo for her trip to Paris to study at the Ecole des Beaux Arts.

commercial, health care, residential, and religious including funerary, humanitarian and one for the U.S. Government. She was an architect for the common man's simple home, an advocate for women's movements, designing exclusive clubs and YWCAs, and even tried her hand at estates. At William Randolph Hearst's estate at San Simeon (1919 to 1947), now a state historical monument and park, she is said to have diverted spring water to fill the sumptuous swimming pools. Morgan was a versatile and talented architect who embraced every project that came her way.

Considered progressive for her time as a woman architect, she employed an interdisciplinary approach to her practice, largely attributed to her knowledge of civil engineering, lighting design, landscape, and interior design. A proficient practitioner, she collaborated with contractors, masons, carpenters, and clients through long letters, telegrams and site visits, often travelling on weekends to ensure the highest quality of construction and professional service. Above all, she brought compassion to every commission, providing simple touches and thoughtful details that made each one special. An astute problem-solver, she reused fixtures and old materials for house alterations, keeping a tight rein on budgets. Leading from an atelier in the heart of San Francisco, her office produced hand-drafted drawings that were accompanied by specifications outlining methods for testing materials as early as 1907. Colored sketches exploring a variety of design options considered client needs and satisfaction, earning her many referrals and a successful business for almost half a century.



Cottage in North Berkeley with rustic qualities of the First Bay Tradition and Simple Home principles, 1915.

Julia Morgan-Architecture for Sustainability

(Continued from page 15)

Environment

The built environment is an expression of our personal and collective needs and aspirations. It is created by humans, with not only local but global effect. A healthy built environment enhances comfort, productivity, and enjoyment with human interventions that are appropriate to natural systems. Building in harmony with nature, Morgan's structures were oriented to take advantage of desirable views without intruding on the existing topography. Such an environmentally sustainable approach to architecture was not pervasive at the time nor considered a mainstream philosophy as it is now. Our recent discourse on the impact of new buildings on the ecosystem is now pushing us to reconsider our carbon footprint, choice of building materials, products, and methods of construction.



Merrill Hall at Asilomar, Pacific Grove set in the natural landscape, uses flagstone and quarried stone with local wood, 1915. Photo: Alan D'Souza

And yet, over a hundred years ago, Morgan, California's first licensed female architect, was part of an activist group led by women who founded the Hillside Club in Berkeley to protect the natural environment of the North Berkeley hills. Charles Keene and Bernard Maybeck became members and in 1904 Keene presented his book *The Simple Home*, which described an organic lifestyle with the home as an abode for the soul built with "unadorned" materials and the microclimate as a guiding principles, at the clubhouse. The idea was inspired, in part, by the ideals of the burgeoning Arts and Crafts movement begun by John Ruskin and William Morris that had emerged as a reaction to the widespread industrialization of England in the late 19th century.

Morgan, who spent her formative years in the East Bay, attending high school in Oakland and later studying at UC Berkeley, was at heart a nature lover. She was influenced by this ideology as she built in a language termed the "First Bay Tradition," seen in her early homes in Berkeley and the Asilomar Conference Grounds at Pacific Grove (1913-1937), a National Historic Landmark. It is this vernacular building



Morgan's hallmark stairway windows illuminate the arts and crafts interior of plaster with redwood trim. Wide sliding doors extend the living room in this quintessential Morgan home in Berkeley, 1907. Photo: Jeff Anderson

approach that contributed to the San Francisco Bay Area's distinctive regional tradition and later influenced the Bay Area Modernist style. Architecture in California in the early 20th century was broadly eclectic and somewhat idiosyncratic, with several influences emerging at the same time. Although client desire and site conditions became Morgan's primary determinants, she also explored the fusion of classical elements owing to her Beaux Arts training.

Materials

Supervising the large scale use of reinforced concrete at the Greek Theatre, UC Berkeley, while working for John Galen Howard in 1902, gave her abundant experience in using poured in place concrete for her own projects such as Mills College, Oakland (1905) and Hearst Gymnasium for Women, UC Berkeley (1925-1926), both on the National Register of Historic Places, as well as the Berkeley



Wood trusses punctuating clerestory lighting at Merrill Hall are exposed rather than concealed, resulting in better indoor air quality. Photo: Alan D'Souza.

(Continued on p. 17)

Julia Morgan-Architecture for Sustainability

(Continued from p. 16)

City Club (1929), a California Historic Landmark. Her palette of low embodied energy materials acquired locally included quarried stone juxtaposed with rustic redwood planks; brick and thick stucco, cedar shingles, and even canvas used to shade sun porches. It is the elegance with which she assembled these handful of materials that expresses their integrity, creatively integrating form with function. In the minimalist interior of St. John's Presbyterian Church (1908-1910), a City of Berkeley Landmark

More relevant today than ever, they facilitate resource conservation and longer building life cycles, thereby lessening the pressures of climate change. A groundbreaking study was released earlier this year by the Preservation Green Lab, a project of the National Trust for Historic Preservation which objectively quantifies the environmental benefits of reusing existing buildings over demolition or even new "green" construction.



(L) Remodeled kitchen in North Berkeley cottage with original 1915 dutch door brings in morning freshness. (R) Stairwell windows oriented northeast bring in cool, diffused light from a higher angle in this Palo Alto house, 1921.

(now the Julia Morgan Center) the bare wood beams and posts define a human-scaled yet spiritually uplifting space.

Sustainability

What is truly remarkable, however, is the sense of well-being felt in her warm and calming enclosures that are earthy and magnificent at the same time. Climate responsive design uses the sun's energy to keep the building comfortable and naturally ventilated. Rooms with shaded windows, clerestory, and skylights are still bursting with daylight. Openings are located at varying heights to capture the changing quality of natural light; from diffused in the morning to golden at sunset. Morgan was also adept at designing for flexibility by placing elements such as movable partitions to permit multiple uses within an allocated space. Courtyards, breezeways, and verandas connect indoors to the outdoors, gracefully allowing the building to breathe. Morgan's robust and durable buildings have seen several changes in use, adapting to contemporary culture and lifestyles over the decades.

Conclusion

Even though we now have established measures rating the "greenness" of new buildings, the passive solar design and "healthy" strategies found in Morgan's buildings established their own standard over a century ago. These sustainable design interventions are simple, affordable, and have no ongoing cost since they are integral to the building design.

Morgan's over 700 buildings (though some have been demolished) tread lightly on this earth, graciously accommodating changes of the 21st century, sustaining their preservation. And that, I believe, is beautiful architecture.



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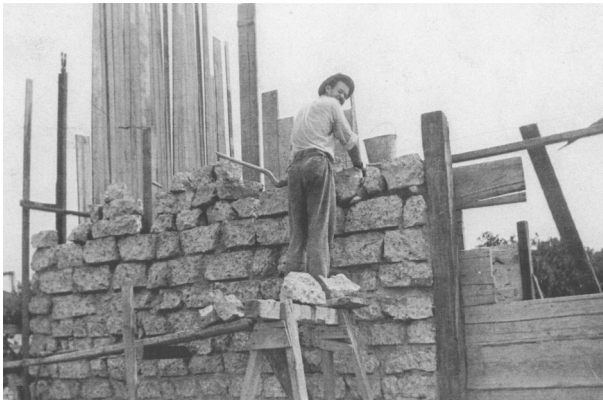
Registration: Mills & Moreno: Intersection of the National Register and Family History

Amy Crain

☞ The Russian Village is a cluster of fifteen residences built from native fieldstone, discarded concrete slab obtained from highway construction projects, and other salvaged building materials. Begun in 1923 by an immigrant construction worker, and given impetus by the onset of the Great Depression, the site on South Mills Avenue became an informal communal enterprise of self-taught artisans and tradesmen who built their own and their neighbors' homes from whatever materials they could utilize. Although none had formal architectural training and few had any experience in construction work, the homes are locally recognized as excellent and attractive examples of rock architecture."

Russian Village District was listed in the National Register of Historic Places December 28, 1978. Descriptions, in most cases provided by the individual homeowner, included general appearance, historical information about the builder and the circumstances of construction, and details of the condition and historic integrity at the time of nomination. One of the homeowners coordinated and edited the nomination, available at <http://pdfhost.focus.nps.gov/docs/NRHP/Text/78000680.pdf>

Polish immigrant and construction worker Konstany Stys purchased property on Mills Avenue in Claremont in 1923 and began construction of a series of rock houses. Claremont residents recognized the distinctiveness of these



Building wall of broken concrete road paving, August 1938. Photo courtesy Blanchard Family.

houses and called the neighborhood the "Russian Village," mistakenly considering Stys a Russian immigrant. Stys had only a grade school education before his on the job training in steelwork and construction. It is unlikely he had any formal training in architecture.

Periodically, we are reminded what National Register designation can mean to someone associated with a listed resource. A family friend knows I work on National Register nominations. On one of our visits, he mentioned that a house of his father's was listed in the Register. The second time he mentioned it, I asked the address, and he told me



Master Craftsman Jerry Blanchard, June 2012. Photo courtesy Blanchard Family.

"the corner of Mills and Moreno" in Claremont. Further research at the Office of Historic Preservation (OHP), with access to OHP's list of California Historical Resources and the National Park Service's NPS Focus database, permitted me to identify the property as a contributor to The Russian Village, and request the original file copy of the nomination from California State Parks' Central Records Office.

Jerry responded to our research success with great enthusiasm and excitement, calling with news of his own. As keeper of the family archives he had his mother's memoirs and construction photographs. He contacted the current homeowner, and made arrangements to receive updated photographs of the interior and exterior. The following information was added to the National Register nomination on file in Washington, DC and Sacramento. Narrative in italics is directly from Thelma Blanchard's manuscript, "Thelma and Burton's Story, July 3, 1979."

370 South Mills Avenue (addendum)

Burton Blanchard built the house at 370 South Mills Avenue with no construction experience, and later went on to become a contractor. Konstany Stys' generosity and sense of community played a formative role in Mr. Blanchard's professional and personal life. Though Burton and Thelma Blanchard owned the house for only a short time, the details of its construction and their time

(Continued on p. 19)

Mills & Moreno: Intersection of the National Register and Family History

(Continued from p. 18)

there stayed with them for a lifetime. In 1979 Thelma Blanchard typed up their story. The following excerpts and photographs were brought to the attention of the California state Office of Historic Preservation in 2012.

Burton and Thelma Blanchard met in 1937, in drama class at Chaffey Junior College in Upland, California. They were engaged in about three weeks, and eloped to Yuma, Arizona on February 1, 1938. Nineteen years old, they intended to keep their marriage a secret until Thelma finished school. Burton's mother Katherine was the only family member who knew about the wedding initially.

[Katherine] moved to an apartment on South Mills Avenue in Claremont owned by Konstany "Steve" Stys. He was a Polish immigrant construction worker who had obtained about a block of land on both sides of South Mills Avenue in 1923 and started building homes out of broken concrete, rock, railroad ties, sandstone or whatever he could find that was a cheap and useable building material. He had a good sense of design. His work inspired others and in about a decade there was a string of stone houses along both sides of the block linked by a low stone wall and iron gates. He planted elm trees along the street and sapling sycamores which he transplanted from the nearby San Antonio wash. Mr. Stys sold some of the lots and homes to friends hard pressed by the Depression. The terms were lenient and no down payment was required.

When Mr. Stys learned Burton was married he asked him if he would like to build a home for himself and his bride on the last lot he had available which was on the corner of Mills and Moreno. Burton said he sure would but he didn't have the \$400 to pay for the lot. Mr. Stys said to just start building and when he had some money, he could pay him. That is the way our first home began – with a handshake and a promise. Mr. Stys said he would help in any way he could with the building material or advice. He believed that if something wasn't being used and someone else had a use for it they should have it. So if Steve had some materials lying around we could use – they were ours and vice versa. A very unusual but practical working arrangement at the time—June 1938.

Right away Burton drove to Los Angeles to get a Uniform Building Code book and an outdated set of Audel's Building Guides with which to plan our house. This took a bit of courage for a young man of 19 who had lost his father when he was 11 and certainly hadn't any building experience.

When Thelma graduated from Jr. College in June she and Burton moved into [a] small room behind the apartment where Katharine lived. It was actually half of a double garage with a double bed, a huge chest for clothes, a

closet, a couch, a table and two chairs, and outside the east window, a window box full of geraniums. It was so convenient to be right across the street from where the new home was being built. Burton's mother shared her kitchen and bathroom facilities with us which was really generous of her.

We took some string and layed [sic] out the floor plan on the sight [sic] the way we thought it should be, then drew up the plan on paper. Our intention was to build a few rooms we could move into then build the rest later. Burton started digging for the foundation in June 1938 and a young pre-med. student who lived a couple of houses up the street came to help.

On the way to work one morning Burton noticed that a road crew was tearing up Holt Avenue in Pomona. He stopped to ask the foreman if he would haul the broken concrete paving up to our lot on So. Mills Ave. He made a deal for 35 loads at \$1.00 a load—210 tons—to be dumped on the front corner of our lot. The big slabs of concrete were from eight to twelve inches thick and very hard concrete. Burton bought a sledge hammer and learned to break up the slabs into building blocks for the house. We bought some oiled flooring from a neighbor which we stood on end to use for form lumber and the house began to take shape.

It became apparent that we needed a little truck of some kind



1920s Model T Ford truck, August 1938. Cocker spaniel Mayday in "sidecar." Photo courtesy Blanchard Family.

to pick up materials and sand. Burton located a Model T flat bed with low sideboards for \$15. It had no gears—a band-drive, magneto-fired 1921 beauty.

A small rock crusher was just about a half mile north and east of our property, so we made a deal and paid \$5.00 for the sand that collected under the hopper where they loaded the trucks. Every evening we would go up in the Model T truck and load up the little pile of sand and bring it back to be mixed with cement for mortar between the concrete blocks. The sand for the whole house cost only the first five dollars. A sack of cement in 1938 was fifty-two cents. Our neighbor, Garrett Bate-

(Continued on p. 20)

Mills & Moreno: The Intersection of the National Register and Family History

(Continued from p. 19)

lan, traded his banjo mandeline for two sacks of cement we had which he needed to finish a building project. We still have that instrument today. Burton learned to play Brahms Lullaby on it for the boys when we tucked them in bed at night.

Our tools were a strange assortment. We first built a light standard – so heavy we could hardly move it and made arrangements with a neighbor to use his electricity via extension cord from his house. We purchased a used, ancient electric cement mixed [sic], a couple of cement trowels, a shovel and hoe, two Diston hand saws, a level and a square and a miter box (in ignorance) intended for use in cutting the rafters. We also purchased a non-ratchet pipe die set for the plumbing and electric conduit. [...]

In order to purchase lumber and steel sash windows and other needed building materials, we borrowed \$2,000 from the bank in Claremont. Burton's mother had to cosign the note because we weren't twenty-one. The lumber was ordered by telephone from Owens Parks Lumber Co. in Los Angeles and was delivered by truck C.O.D. No. 1 structural framing lumber was \$35 a thousand and clear-heart, kiln-dried red-wood paneling was \$80 a thousand. It was a beautiful load of lumber.

We read in the L. A. Times about a school in Montebello that was being demolished because of fire and made a deal with the contractor to let us take the Spanish tile off the roof that we needed for our house. We hauled the tile home in a truck borrowed from a neighboring rancher. The steel sash windows were imported from England by a rancher who intended using them for a house he planned to build before the Depression of 1929. He had them stored in a garage – never used – and we purchased them at a good price. We found a beautiful pair of front doors at the Cleveland Wrecking Yard in Los Angeles. They had come from a radio studio and were 3 inches thick of solid mahogany with three six sided glass panels set in fine molding. They have since disappeared.

The exterior walls were broken concrete, two feet thick at ground level, eighteen inches at floor level and twelve inches at the eight foot ceiling line – formed vertical interior, tapered exterior. The steel sash windows were built in as the wall went up. A reinforced steel bond beam was built at the top of the wall by placing two 2 x 12s on edge spaced 8" apart with ¾" pipe sections running crosswise, and with ½" bolts through the spacers and the 2 x 12s. These 2 x 12s were additionally bolted to a series of welded steel saddles which in turn were welded to 4" pipe columns extending into the foundation and with 12" x 12" x ¼" steel support plates welded to the bottom of the 4" pipes. This system made the exterior walls essentially non-bearing. A special poured concrete shear wall paralleled the roof ridge. Pipe columns again were used to support the roof structure. Empty oil cans (which tended to float upward if we poured too fast) were used to conserve materials for interior walls. Kind of a do-it-yourself "hollow

block" construction. Rigid electrical conduit and boxes were buried in the masonry walls.

The ceiling joists and rafters were standard, but built with very heavy timber because Burton knew nothing of truss or purlin systems. Everything was clear-span from bearing-wall to bearing-wall and from outside wall to ridge for the rafters. [...]

When it came time to do the plumbing, a school chum of Thelma's who was an apprentice plumber came to help. He worked so fast that he had Burton running to keep up. It was a good job and everything worked well. Burton had to dig a seshpool [sic] and line it with rock because we didn't have access to a sewer line. The soil was all sand and rock which drained very well. [...]

By Christmas of that year [1939] we were ready to move into the house. [...] At that time we had a very large kitchen and breakfast room, a large bathroom, a hall and a bedroom -sitting room. There were two other rooms that were roofed but not closed in – the den and master bedroom.

After living elsewhere based on where Burton could find work during most of the following year, the family moved back to the house on Mills and Moreno just before Christmas 1940.

Because Claremont had no industry and driving so far was expensive, we decided we had to sell the house to pay our bills and move. We can't remember who we sold it to, only that they promised to finish it and love it as we did.

Thanks to the generosity of Konstany Stys, Burton Blanchard developed a love of and a skill for building and craftsmanship that led to a career as a contractor. It also clearly influenced his family. His son Jerry, in turn a master craftsman, only lived in the house as a very young child. Jerry's memories of the house, shaped by his parents' story and photographs, may be more powerful for their distillation. Even, or perhaps especially a generation removed, a family house in the National Register of Historic Places is a matter of pride.



Young Jerry Blanchard at 370 South Mills Avenue circa 1940. Photo courtesy Blanchard Family.

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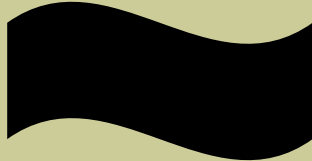
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This publication is available in alternate format upon request.



The mission of the **Office of Historic Preservation** and the **State Historical Resources Commission** is to provide leadership and promote the preservation of California's irreplaceable and diverse cultural heritage.

To fulfill our mission we:

- * Partner with local, state, federal, and tribal agencies, non-profit organizations, and the general public to help ensure cultural resources are appreciated and maintained as a matter of public interest and community pride;
- * Carry out mandated responsibilities and administer programs under federal and state historic preservation laws.
- * Promote a comprehensive preservation planning approach and urge the integration of historic preservation with broader land use planning efforts and decisions;
- * Offer technical assistance and preservation training in order to create a better understanding of the programs OHP administers;
- * Support sustainability and adaptive reuse of historic resources in ways that preserve historic character and provide economic benefits;
- * Maintain the statewide Historical Resources Inventory and make available information about the state's historical and archaeological resources; and,
- * Encourage recognition of the vital legacy of cultural, educational, recreational, aesthetic, economic, social, and environmental benefits of historic preservation for the enrichment of present and future generations.

Upcoming Events in Historic Preservation

A very special exhibition of photographs, **I See Beauty in this Life: A Photographer Looks at 100 years of Rural California** is up at the **California Historical Society** from **October 28, 2012 to March 24, 2013**. The show is a combination of large-scale color prints by photographer Lisa M. Hamilton, combined with photos from the Historical Society's vast photography collections. For more information, see the CHS website at www.californiahistoricalsociety.org/exhibitions/.

Oakland Heritage Alliance will host a special tour of the Howden & Sons Tile Showroom with owner, Dan Fichte, on Saturday, January 12, 2013 from 10:00 a.m. to noon. Brunch will be hosted at Spice Monkey Restaurant. Advance registration is required and limited to 40 participants. Cost is \$30 OHA members, \$35 General Admission. Registration and additional details available at: <http://ohatour-january2013.eventbrite.com/>

San Francisco Architectural Heritage will hold its semi-annual **Membership Meeting on Wednesday, January 16, 2013 at the Haas-Lilienthal House** in San Francisco at 6:00 p.m. In addition to an overview of Heritage activities since June, provided by Executive Director Mike Buhler, Architectural historian Richard Brandt, author of *San Francisco's St. Francis Wood*, will discuss the Olmsted design for the Mason-McDuffie Company residential park, which attracted some of the Bay Area's most talented architects and is one of the country's most successful examples of City Beautiful "garden suburbs." For more details and to register, go to http://www.sfheritage.org/upcoming_events/

If you're in the San Francisco Bay Area, you won't want to miss the **Thursday, January 17, 2013 Neon Works Factory Lecture and Demonstration offered by the Oakland Heritage Alliance**. Watch new signs being built, tour a vintage neon sign collection, and see shop owner Jim Rizzo bend glass. Advance registration is required for this event, which will be limited to 40 participants. Cost is \$20 OHA members, \$25 General Admission. Registration and additional details available at: <http://ohalecture-january2013.eventbrite.com/>

The first regularly-scheduled meeting of the **State Historical Resources Commission is set for Friday, February 8, 2013** in Sacramento at the California Secretary of State Building Auditorium, located at 1500 I 1th Street, Sacramento, 95814. See the OHP website for meeting agenda.

You've already missed the Early Bird deadline to register for this year's **47th Annual Meeting of the Society for California Archaeology**, which will take place **March 7-10, 2013 at the Doubletree Marina in Berkeley**. Of course, you still register by mail (until Monday, February 11) or online, until a week later. For more information and to register, go to: http://www.scahome.org/meetings_events/index.html#2013_AM