

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Beardsley, John R. and Florence Porterfield, House

other names/site number N / A



2. Location

street & number 3130 Shadowlawn Street

N/A

not for publication

city or town San Diego

N/A

vicinity

state CA code 073 county San Diego code 073 zip code 92110

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local

Signature of certifying official/Title

Date

State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official

Date

Title

State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register

determined eligible for the National Register

determined not eligible for the National Register

removed from the National Register

other (explain:)

Signature of the Keeper

Date of Action

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5. Classification

Ownership of Property
(Check as many boxes as apply.)

Category of Property
(Check only **one** box.)

Number of Resources within Property
(Do not include previously listed resources in the count.)

- private
- public - Local
- public - State
- public - Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1		Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

Number of contributing resources previously listed in the National Register

N/A

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions.)

Current Functions
(Enter categories from instructions.)

DOMESTIC / single dwelling - House

DOMESTIC / single dwelling - House

7. Description

Architectural Classification
(Enter categories from instructions.)

Materials
(Enter categories from instructions.)

LATE 19TH AND 20TH CENTURY REVIVALS

Mission/Spanish Colonial Revival

foundation: Concrete

walls: Stucco and wood frame

roof: Terra cotta tile/cement

other: _____

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The John R. and Florence Porterfield Beardsley House (hereafter Beardsley House) is a one-story, U-shaped, stucco on balloon frame, Spanish Colonial / California "Hacienda" style ranch house built on a concrete slab foundation by Cliff May and the O.U. Miracle Company in 1933. It is the first commissioned work of this master builder and architect. It is an outstanding example exhibiting all of the character defining features of Cliff May's early work. The house is located in Point Loma's Loma Portal community of San Diego, on Lot 3 of Block 2 of the Bayside Country Club Estates tract. It is 1,550 square feet of living area on a 6,460 square foot lot, comprising 0.15 acre. The house is in excellent condition and has excellent integrity of location, design, setting, materials, workmanship, feeling, and association.

Narrative Description

This U-shaped house sits on a Southwest to Northeast axis with a garage wing connecting the Southwest/Northwest corner and a bedroom wing connecting the Northeast/Northwest corners. The interior central courtyard faces the Northwest elevation, which is bounded by a six-foot tall stucco wall that connects and encloses the corners. In keeping with May's Hacienda floor plans, which integrated the indoors with the outdoors, the exterior veranda functioned as a substitute for an interior hallway, as all rooms (with the exception of the bathrooms) had doors leading out to the veranda and courtyard. While interior doors connect each room to the next, this design allowed the veranda to function as the primary passageway between each room of the house, even in inclement weather. In slope, the lot is slightly higher at the rear than the front, and May designed the Hacienda to step gently and gradually upwards in elevation to the rear to accommodate the natural terrain.

The character-defining features in the public view of this Hacienda are the slightly undulating and rounded white stucco walls meant to resemble adobe plaster walls that rise from the ground upward to the exposed ornamental rafter tails of the eaves. The stucco walls are fenestrated by wooden casement windows flanked by decorative wood shutters. Some of the windows exhibit projecting, rusticated wooden grills of horizontal and vertical elements that connect to two small square openings within the grill that historically held and currently hold colorful Bauer flowerpots. There are original double sliding wood doors for the two-car garage with heavy recessed panels. The wooden front door is set three feet back from the face of the front wall and is actually a gate entrance into the courtyard that connects the rooms surrounding the courtyard. The recessed doorway also exhibits a round polychrome floral ceramic tile doorbell to the right of the door. Also to the right of the door is a deeply recessed peep door that allows someone inside to view people at the front door. The exposed eaves reveal rounded rafter tail ends that project slightly under the multiple layer Mission half round tile roof above. The interior courtyard white stucco walls exhibit the same slightly undulating and rounded surface that resembles a handmade 19th century adobe Mexican ranch house. The walls are fenestrated by wood casement windows flanked by decorative wooden shutters. The French doors exhibit the original hardware. The walls also exhibit the original Cliff May-

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designed and manufactured metal light fixtures. One projecting, chamfered, wood grill is attached to the north elevation casement window of the maid's quarters that is attached to the garage. A wooden plank door between the grilled window and another casement window leads into the garage. Under the veranda are French doors with casement windows flanked by decorative wood shutters. The floor beneath the veranda is now concrete trimmed with original thick square terra cotta bricks. The cross-gable and hipped full tile roof tops the entire house and garage and is pierced by two faux chimneys, a Cliff May trademark, and one working chimney in the East elevation that connects to the living room fireplace. The lawn and the courtyard are bounded by potted plants. Two of Cliff May's original wooden benches, which he built as furnishings for the house, are still located on the veranda.

The Southwest elevation is the primary elevation of the public view, and faces Shadowlawn Street. There are excellent historical photographs that show this façade. There are three architecturally distinguishing features in the Southwest elevation of the house. It is comprised of the original doublewide artistic wooden garage door on the Northwest half (left), a solid wood gate front door in the center topped by a wooden lintel, and the kitchen in the Southwest half (right). The white stucco undulates slightly to give a hand-shaped appearance to the walls and rounded corners that wrap into the recessed door entry and window openings create the illusion of massive whitewashed adobe walls that face Shadowlawn Street. The most prominent design feature is the garage door, which is distinguished by handcrafted square narrow boards set in horizontal rows that create a crosshatched pattern of seventy recessed rectangles. This garage door is surrounded by wood jams set into the hand-applied stucco wall finish that extends from the ground to the roof eaves.

At the top of the walls are slightly overhanging brown-painted wood eaves distinguished by massive square roof beams that have been rounded on the ends. The cross-gabled Mission half-barrel roof is terra cotta tile, stacked several layers with cement mortar applied decoratively to enhance the rustic appearance. There are two white stucco faux chimneys on the roof. These are capped with two terra cotta tiles that tip from the bottom to intersect at the top into a triangle, which serves as the design element of the spark arrester, even though these are only ornamental chimneys. One chimney is located above the garage and the other above the room in the Northeast quarter of the house. The third chimney, which is the functioning chimney for the artistic fireplace located on the Southeast elevation, looks similar to the others at the roof, but protrudes the length of the wall on the exterior of that elevation.

The door entrance is at the front of the house and to the right of the garage door and deeply recessed approximately 48 inches into the wall stucco. The original blue and yellow California address tiles are located in the wall to the left of the recessed door portal. To the right of the door and also recessed into the stucco is a small six-inch square portal with a brown-painted wood sliding door. This doorway is the primary front entrance and is characterized by a solid entry gate door to the interior courtyard and roofed *corredor*, or walking area. This entrance door is brown-painted solid wood and exhibits a seamless small square window peep and metal door latch and lock system. Also to the right of the front door is a round polychrome glazed ceramic tile doorbell surround that is a character-defining feature of Cliff May-designed and built houses. To the right of the front gate door is a hand-hewn wood grill over a fixed wood casement window. The wood grill consists of narrow, vertical, squared, and cross boards that have been chamfered and rounded and pierced by two small wood squares. Further to the right is a slightly projecting stucco room characterized by a pair of 3-pane casement

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windows flanked by wood shutters, which are painted dark brown, coating but not obscuring the original flower ornamentation. Extending out from the casement windows are original wrought metal rings designed to support two flowerpots.

The Southeast elevation originally faced a vacant lot and exhibited the tapered stucco chimney flanked by three casement windows to the Southeast and one to the Southwest. Wood shutters flank all the wooden casement windows. The neighbor's vinyl fence completely obscures the public view of the Southeast elevation. There is a historical photograph, which shows a clear view of the early appearance of this elevation before the neighboring house was built.

The Northwest elevation primarily faces the interior courtyard, as well as the obscured side of the garage facing the neighbor's house and the bedroom at the Northeast end. The architecturally defining element to the courtyard is the *corredor* under the tile roof that extends out over brown-painted horizontal square beams set on square vertical posts. Originally decked with thick, square terra cotta tiles, the walking surface is now modern concrete trimmed with standard English bricks. The current owners intend to restore this back to its original appearance. Set in the Northwest elevation stucco wall are two 3-pane casement windows flanked by wood shutters and three doors. As one walks through the Southwest gate entry, a wood framed screen door over a French door provides entry to the kitchen on the right. Beyond the kitchen door is a casement window, then a set of French doors, another casement flanked by shutters, and further East is a wood framed screen door over a French door.

The Northeast elevation of the garage faces the courtyard and exhibits an ornate wood grill over a fixed window that is inset to expose a Southeast-facing door that connects the garage to the interior courtyard. Originally decked in terra cotta pavers, this area is now concrete trimmed with some of the original pavers. The Northeast elevation of the garage exhibits a casement window flanked by wood shutters, just to the right of four hollow clay pipe vents that are above a wood panel box set into the wall. Dense landscaping frames the perimeter of the courtyard along the back wall. At the very rear of the lot, the Northeast elevation also forms the rear of the house. May designed a slight kink in the Northeast wall that causes the house to bend slightly more North. At the bend is an ornate wooden window grill with two small wood squares. To the Southeast of the kink is a small bath window and then a casement flanked by wood shutters. The Southwest elevation of the L-shape of the house exhibits one single door facing the courtyard. Inside the courtyard, grass lawn is sloped gently to the Southwest with the natural grade of the lot. Historical photographs also document the appearance of the interior courtyard.

There are no changes to the building, but changes to the grounds include the front lawn and stepped walkway, addition of a retaining wall, an interior laundry room, conversion of the garage to a family room, and replacement of the veranda tiles with a concrete deck. Subsequent owners changed the front walk from the original brick on four different occasions. A 1940 brick ramp was replaced by offset concrete steps in the 1960s. Concrete and brick steps adjacent to the driveway were added in 2001. Oral history from previous owners indicates that the Scott Family wanted a grand entrance, so added a retaining wall to create a flat lawn and trees with wide normal steps. Those owners reported disliking the original

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steps, as one step and a landing alternating down the slope required the same leg for every step, making walking difficult. The 1940s ramp was probably the best step configuration.

An owner added the retaining wall of concrete block in the 1970s and another owner capped the wall with stuccoed brick in 2001. The new wall was the last owner's attempt to make the wall look more compatible with the house. The current owners prefer the wall, as it makes for a usable front yard and a place to put the historic plaque. They intend to change the steps back to a brick ramp. They presently by-pass the steps and walk up the driveway to reach the front door.

A small twenty-four square foot laundry room addition to the back of the garage in the 1970s faces the courtyard and was modified in 2001. An owner in the 1970s replaced the original kitchen door facing the interior courtyard, which the current owners will replace with a replica of the original (based on historical photographs). A previous owner converted the garage interior to a family room, but the exterior garage door façade remains as originally built facing the public view. In 2001, an owner replaced the veranda tile floor with brick-edged concrete. Former owners replaced the bath tiles in the 1970s and the kitchen tiles in 2001. The decorative painted floral on mustard shutters, window grills, and doors have been painted over numerous times covering the original colors. The present owners plan to use the historical photographs and Cliff May architectural drawings and plans to assess, guide, and restore the original colors and decorations on these features, as well as the landscaping, where possible.

LOCATION - The Beardsley House is in its original location, as verified by the Sanborn Fire Insurance Maps. It has excellent integrity of location. May designed the shape of this house specifically for this odd-shaped lot (Figures 12 and 13). Although the final design drawing apparently no longer exists, a preliminary drawing does exist, and is archived at the Cliff May Repository at the University of California, Santa Barbara. That archive also has copies of a two-page advertisement that shows May's first five houses, with depictions of their elevation profiles. The Beardsley House is identified next to its elevation on this advertisement (Figures 16 and 17).

DESIGN - Cliff May architectural drawings and plans are available at the University of California Santa Barbara Cliff May Archive, and contain drawings and plans that are similar to the Beardsleys' floorplan. As such, the Beardsley House is an excellent example of May's early Hacienda style. The narrow lot dimensions at the rear and wider at the front created a challenge that he solved by adding a v-shape to the rear wall. Publicity photographs and descriptions in magazines and newspapers of the period match many of the character-defining features of the Beardsley House. Although this house was his first commissioned house, rather than a speculation house, May did include it in an early marketing advertisement that ran in the *San Diego Union* newspaper (Figure 16). It is clear from the plans, drawings, and advertising that this house has excellent integrity of design, as it conforms to all of the elements of form, plan, space, structure, and style of his famous early Hacienda style. As much as possible, these early handmade Haciendas capture the design of rural Mexican farmhouses of Old California.

SETTING - Cliff May designed his houses in single-family residential neighborhoods with particular care to orient them within the shape and slope of the lot to take best advantage of the property's characteristics and air circulation. In this

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case, the lot is in the center of the block within a neighborhood of single-family homes. At the time it was constructed, many of the neighboring lots had not yet been built upon, and the house had views of San Diego Bay to the South and Mission Bay to the Northwest. Over time, these empty neighboring lots were eventually built upon and the setting became a neighborhood of single-family dwellings. The house has excellent integrity of setting.

MATERIALS - Cliff May chose a rusticated hand applied stucco that exhibits undulating surfaces, rounded and chamfered edges, massive wooden lintels, and rustic wood casement window and decorative shutters with distinctive wood grills that evoke Old California ranch house themes. These trademark artistic wood embellishments include terra cotta Mission half barrel tiles supported by rounded wooden rafter tails to distinctively embody the hand-made material characteristics he desired. These materials remain intact and the house has excellent integrity in this category. Although not to the building, two material changes exist. The yardscape out front has been changed to remove the brick walkway and replace it with concrete steps and a brick retaining wall to level the lawn. Inside the front door and under the veranda, the original square bricks have been removed and replaced with a concrete deck. Homeowner Coons intends to restore the brick floor under the veranda.

WORKMANSHIP - From the beginning of his career, May provided certificates of excellence in workmanship, which listed each of the subcontractors for the house, with a promise of excellence in materials and workmanship. Few of these certificates survive, but it is said that each house came with this guarantee. Along with the excellent survival of the historic materials over time, it is clear that the house has excellent integrity of workmanship. The plaster has survived in its original state inside and out and the chamfered wood window grills, rustic wood gate, wooden garage door, and rounded rafter tails are all intact examples of high quality workmanship.

FEELING - May's Hacienda style houses were intended to convey the relaxed feeling of the 19th century California ranchos which were part of his family heritage and that he was raised in. He was intimately familiar with the elements of design, which characterized these buildings. He took care to integrate these features into his Hacienda designs. The rusticated stucco, tile roofs, artistic doors, windows, shutters, grills, and ironworking, all added to this feeling. The potted plants, vines, trees, flowers, cactus, and other landscape elements, which remain in concept today, enhanced this ambiance. This property being his first commission is faithful to this Hacienda expression, and has excellent integrity of feeling.

ASSOCIATION - The Beardsley House is directly associated with architect May, who was and is a nationally renowned influential 20th century architect in California and is considered the father of the American Ranch house. This association represents the earliest portion of his productive years and exhibits an important milestone in the evolution of his design development from Hacienda to Rancheria and eventually his Western Ranch style.

Integrity Conclusion. The Beardsley House retains a high degree of integrity in location, design, setting, materials, workmanship, feeling, and association.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

Architecture / Master Architect

Period of Significance

1933

Significant Dates

1933

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

May, Clifford Magee (Cliff May)

Period of Significance (justification)

Building Permit for a stucco dwelling and garage, 3130 Shadowlawn, Lot 3, Block 2 Bayside Country Club Estates, J. R. Beardsley, owner, Miracle Company, builder, \$8,000. *Southwest Builder and Contractor*, September 15, 1933, p. 62. Notice of Completion by John R. Beardsley contracting with Miracle Company with completion of November 27, 1933.

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Criteria Considerations (explanation, if necessary)

N/A

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Beardsley House is significant under National Register Criterion C at the local level, for its architecture, its designer, and its period of construction. Cliff May, who has received international acclaim, designed and supervised construction of the house. The City of San Diego, Historical Resources Board, determined May to be a Master Architect for local designation work. The 1933 Notice of Completion specified a house in the Hacienda style, which has high artistic value and embodies the distinctive characteristics reminiscent of the Mexican era 19th century adobe dwellings that were true to Old California. This early Hacienda style house represents an important stage in May's development of style that led up to the later Rancheria and then Western Ranch style, for which he became so famous across the nation in the next decades and met the needs of modest and low cost housing for millions of families. The ranch house style is a direct outgrowth of the hacienda style. May himself stated that he only built one style of home. As the earliest known and documented of his custom commissions, its significance lies in understanding how May drew from surviving 19th century adobe ranch buildings to create popular residential architecture during the depths of the Great Depression in Southern California.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Master Architect Cliff May

Clifford Magee May, more commonly known as "Cliff May," was a person whose name and career became synonymous with the ranch house design from the moment he began his career in San Diego, California, in 1931. He received nearly immediate local recognition for his house designs, and over the course of his long career this recognition became national, international, and then capped by the title, "Father of the Ranch House." It is remarkable that this designation happened within the mid-point of his lifetime and career, rather than posthumously.

Its significance lies in the fact that the Beardsley House is the first commission, rather than a speculation house, in the earliest part of May's building career. Within the continuum of his own career, the Beardsley House (Notice of Completion November 29, 1933) of Loma Portal holds the unique status in San Diego as May's first documented custom-designed house commission and the fourth house he built in the Hacienda style. It is built in this rustic style, before May introduced his "Rancheria" variation in 1934, which was a simplified version of the Hacienda that became the prototype of the Western Ranch house.

May's career began as a furniture designer and maker in 1931, in the severest part of the Great Depression. The economic effects devastated the real estate market, yet people with money had the means to purchase houses or commission new construction. May's apprenticeship under master carpenter Wilburn F. Hale, association with building

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contractor Orville U. Miracle, and real estate contacts through his future father-in-law, Roy Lichty, positioned him for contracts to furnish houses sold on the market and these associations led to financial backing for his first home.

San Diego suffered the worst of the Great Depression between 1931 and 1934, when no federal relief programs had yet been created to stimulate local recovery. In spite of thousands of house mortgages being foreclosed and property auctioned for a fraction of construction value, May lined up a team of craftsmen to erect speculation houses in his distinctive Hacienda style. As the National Housing Act, National Recovery Act, and National Defense Act began providing work opportunities and financing housing construction, May and his backers sold speculation Hacienda houses that caught the attention of the *San Diego Union* newspaper, *Architectural Digest*, *Sunset Magazine*, and other periodicals that inspired capitalists to provide vacant lots and partnerships that fueled his business.

The Beardsley House in 1933 contributes to understanding May's relationship with O.U. Miracle and the O.U. Miracle Company of Los Angeles and Century Lumber Company of San Diego. In 1936, the *San Diego Union* described May as:

Probably the youngest builder of fine homes in San Diego. With the belief that California's architecture has a historic background more vivid and real than any other part of the country, May, with the cooperation of the Century Lumber Co., has been building homes for permanent San Diego residents in which the early settlers of the Golden state would have been happy (*San Diego Union*, "History Provides Background for New Residences," January 12, 1936).

Considering the severity of the economy in 1931 through 1934, this partnership allowed May to advance his career at a time when his youth, inexperience, and lack of personal funds and creditworthiness would otherwise have prevented another young man from entering the building industry. Miracle's connections, building material, and Lichty's sponsorship, coupled with popular media publications, enhanced his local career. By the end of the decade, May's name became synonymous with the Western Ranch House architectural style.

The origins of that career are strongly represented by the Beardsley House of 1933. May's work during this period had a powerful and pronounced influence on the shape of architecture designed and created by post Depression builders, contractors, architectural designers, and custom architects from individual and tract ranch homes to large subdivisions and later Mid-Century Modern custom estate homes for the wealthy and famous, in communities across America, and even abroad.

When May died in Los Angeles, California, on October 18, 1989, he left behind an architectural legacy based on a career that spanned nearly a half a century. Bruce Coons, the current co-owner of the Beardsley House, recognized as an architectural historian, historical preservationist, and Executive Director of San Diego's Save Our Heritage Organisation (SOHO), states "Cliff May, known as the Father of the American Ranch House, (probably) influenced the style of more buildings in California and across the United States than any other architect to ever hale from San Diego."

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Many books, magazines, newspaper articles, and essays ranging from Master's level dissertations to historical nominations and significance context statements have been written about his life and work. Even the National Register Bulletin *Historic Residential Suburbs* identifies May's importance under the discussion of "The Suburban Ranch House." Critical and popular review contemporary within his lifetime appeared in publications such as *Architectural Digest*, *American Home*, *California Arts and Crafts*, *Sunset Magazine*, *House Beautiful*, *House and Garden*, and *Architectural Forum*. A large *San Diego Union* advertisement on January 12, 1936, promoted "Cliff May, Builder of Haciendas also Early California Rancherias." Guests were invited to "Spend an Hour TODAY Romancing Thru this Picturesque "Rancheria" Home Built in the Typical Cliff May Manner." The promotion also mentioned houses he built in Bonita, Coronado, and La Jolla Hermosa.

Books such as *The American Family Home, 1800-1960*, *The Frontier of Leisure: Southern California and the Shaping of Modern America*, and *Cliff May and the Modern Ranch House* are excellent sources and studies of his career. In his March 2008 book, *Cliff May and the Modern Ranch House*, author Daniel P. Gregory equated May's ranch houses with California living:

Cliff May's modern homes epitomize the indoor-outdoor lifestyle characteristic of the American Dream, fusing the open plan/open living philosophy with the traditional ranch house. Starting in the 1930s, the modern ranch house took the country by storm, migrating from California to Arizona, and Cliff May was the chief proponent of this style. His long, low designs managed to be both modern and traditional, celebrating a casually elegant, indoor-outdoor lifestyle, and drawing inspiration from California's Spanish Mexican ranchos while embracing the latest technological gadgetry. With their low profile, large carports and garages, patios, and expansive horizontality, May's modern ranch houses became synonymous with the nascent California lifestyle and were enthusiastically promoted by the popular *Sunset* magazine [sic] throughout the U.S. He personally designed and built more than 1,000 homes and commercial buildings, and over 18,000 designs are attributed to his office, including the Robert Mondavi Winery and the offices of *Sunset*.

www.rizzoliusa.com/catalog/display.pperl?isbn=9780847830473

May's associations with the Estudillos, one of San Diego's early California families during the Mexican period, relates directly to his concept of material and design of the Hacienda style and Ranch style. His relationship and marriage to Jean Lichty, daughter of San Diego's Talmadge Park developer Roy Cook Lichty, and the story of how the young couple visited furniture stores for ideas for custom furniture that they then built and stocked in model homes is well documented.

There is a direct correlation between the Monterey style furniture that May designed and the wood cabinetry, wood shelves, wood window grills, doors and gates of the Hacienda and Rancheria variations, which led directly to the development of the overall woodwork that became character-defining features of the later Western Ranch style. The

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popularity of the style, in general, can be inferred in a September 7, 1930 *San Diego Union* furniture advertisement by Benbough Furniture Company, which advertised:

“Early Californian” Furniture for Fall. Created for Spanish Type Homes. The designers of this typically “Early Californian” furniture have borrowed the art of Spanish Hacienda days and modernized the designs to meet the present day demands for comfort and decorative charm . . . every room in your Spanish home can be attractively furnished from Benbough selections, and at moderate cost.

Cliff May’s parents, Charles Clifford May and Beatrice A. Magee, were members of San Diego’s pioneer Pedrorena and Estudillo families, with strong ties to San Diego County. Old Town San Diego’s “Ramona’s Marriage Place” was once the Estudillo family home. The best surviving example of a town hacienda in San Diego is the Estudillo House in Old Town. Clifford Magee May was born on August 29, 1908 (Ancestry.com). On October 19, 1932, Cliff and Jean Lichty married. Her obituary states:

Jean met Cliff May when she was eighteen. He was playing the saxophone and running a dance band (which performed at a local radio station, KFSD). He played Friday and Saturday nights at the Del Coronado Hotel in San Diego but he wasn’t making enough to get married. Cliff began making furniture to put into unsold homes and eventually began building homes himself. Cliff and Jean sold their first house in 1932 and they were finally able to get married. They married October 1932 at the Mission de Alcalá in San Diego (Messenger Online: *The Santa Monica Mountains News and Arts Publication*).

To establish the historical significance of the Beardsley House, this report takes a close look at these earliest years in May’s career in San Diego. Using primary information gathered from newspaper accounts of the period and land title and deed transaction records, this study adds new information and historical context and corrects the understanding of significance of this earliest period of May’s career. This is when May developed his trademark styles.

May started with the Hacienda from which evolved the Rancheria and then the Western Ranch House. These are all variations on the same theme of May’s Ranch style. To understand the full body of his work, all variations need to be considered. May continued to build all three of these variations throughout his career. In his own words, “I just had one style.” (Cliff May, 1983, from the interview by Marian L. Laskey).

Every attempt has been made to establish, through primary records, the chronology of May’s work. While it is likely additional houses by May will be recognized in the future, this report has examined the *San Diego Union* newspapers, Grantor/Grantee deed indices for the County of San Diego, title records for May and the Miracle companies, Notices of Completion records, and personal interviews with descendants whose relatives worked with May. The information for the known houses resulted in connections where possible with deed listings. As a further step, primary information from the

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Southwest Builder and Contractor, which lists building permit information, was provided by historian James Newland and integrated into this chronology.

Scholar Robert Winter, author of *Toward a Simpler Way of Life: The Arts & Crafts Architects of California*, wrote of master carpenter Wilbur Hale:

Like other architects, May tried to assemble a network of subcontractors whose work would be of a consistently high quality. His first master carpenter was Wilburn F. Hale, an Arkansas native to whom he gave credit for teaching him numerous practical building skills. Overall, the close working arrangement with Hale and other subcontractors meant that May needed to make only a small number of drawings in order to construct most of his early projects (Robert Winter, page 286).

To better understand the woodwork on the Hacienda style and in particular, the Beardsley House, Legacy 106, Inc. and the owners consulted with the descendants of Hale, his granddaughters, Mary Neal and her sister, Carol Ybarrondo, regarding Cliff May Haciendas. As artisans, these carpenter and builder relatives deserve credit for their contributions to May-designed Hacienda houses. Outside of a few owners of May-designed and built Hacienda houses, few scholars knew of this connection (Carol Ybarrondo, Personal Communication, November 16, 2007). Neal revealed that their mother, Marjorie Hale Neal, worked in May's office on Adams Avenue and was one of the artists of the decorations on the furniture and cabinetry woodwork and that many of her relatives were May's carpenters. "My father worked for my grandfather as well as two of my uncles, my brother-in-law's father, and also his uncles." (Mary Neal, Personal Communication, November 16, 2007.)

Ybarrondo further stated that although May designed Monterey style furniture to furnish his speculation houses, Hale and the other carpenters actually built the pieces, often working late in the front yard of their house on Van Dyke Street in Talmadge Park Unit 1. Family members also painted the trademark antiqued mustard yellow with floral designs. May then had laborers collect the finished furniture to be delivered to the speculation houses for real estate marketing. With research help from Legacy 106, Inc., property owner Bruce Coons has studied the listings of the earliest known houses May built in and around San Diego between 1931 and 1937, after which he and his family moved to Los Angeles. Coons wanted to validate the information about these first May-designed and built houses to confirm their style, construction date, status as a commission or speculation house, and affiliation with or independent from the O.U. Miracle Company, with whom May partnered at the beginning of his career.

In chronological order it is now known these are the first homes of Cliff May:

February	1932	Col. Arthur J. & Francis O'Leary House
February	1933	Lindstrom House
August	1933	Sheldon Hodge House
November	1933	Dr. John R. & Florence Porterfield Beardsley House
May	1934	Langston House

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October	1934	Alexander & Nancy Highland House
November	1934	Dittenhaver House
December	1934	Wood House

Orville Ullman Miracle, also known as O.U. Miracle, was born on August 24, 1871 in Wisconsin. He died in San Diego, on October 9, 1949. The origins of his career have not been thoroughly researched, but he shows up in building trade conferences as early as 1906 (Ancestry.com). The City of San Diego passed an ordinance in 1886 requiring sidewalk pavement contractors to impress their company name and date of sidewalk construction on the ends of their work. The name O.U. Miracle is impressed on sidewalks all through the various Kensington and Talmadge Park subdivisions. The name shows up on other sidewalks around San Diego too. The distinctive "O U Miracle" sidewalk stamp also appears on sidewalks in Oceanside, California and there is a subdivision in that city named, "Miracle Village," where he called his home in the early 1940s (Ancestry.com). This work may have led Miracle to form a loose business association with Roy Lichty, who served as general manager and realtor for the syndicate of Hollywood movie industry financial backers for Talmadge Park. The working relationship with Lichty led to his financial backing and construction work with Cliff May on some of the early Hacienda houses. This connection came about after May married Jean Lichty in 1932 and lasted a number of years, but when May began designing houses in La Jolla Hermosa, they amiably parted ways. Shortly thereafter, May took on commissions in Los Angeles and completely went out on his own.

Developmental history/additional historic context information (if appropriate)

Hacienda Style. Of all the 20th century architecture styles to be built in San Diego, the hacienda had the deepest indigenous roots. Spanish Conquistadores introduced Roman style architecture to Mexico, Central, and South America in the 16th and 17th centuries. The first appearance of tiled roof construction in San Diego appeared in the 1780s, according to Jack Williams (1991 personal communication) during a major reconstruction of the Royal Presidio de San Diego de Alcalá or "The Presidio," (fortified garrison), as it is locally called. As well, the low-fired tiles rarely burned long enough in the kilns to release all the carbon and were subsequently very brittle and broke easily. The Presidio set the precedent for private residential buildings that were later built at remote land grant properties, as well as town houses. The best surviving example of a town hacienda in San Diego is the Estudillo House in Old Town.

By 1934, *Architectural Digest* and the *San Diego Union* began publishing a series of articles on Cliff May's Spanish Hacienda style. Acclaim led to building expensive custom Hacienda style houses in Mount Helix, La Jolla, Mission Hills, and Coronado in the late 1930s, and he soon branched out to Los Angeles. By 1934, he began designing Western Ranch House inspired architecture that assumed more Modernist elements through the 1940s and '50s.

Given May's prominence as a designer and builder in California, the early development of his architectural concepts provides important historic context for the significance of the Beardsley House. Homeowner Coons wanted to determine

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the first appearance of the Rancheria style, independent from the Hacienda style, to determine how the Beardsley house fit into this chronology at the beginning of May's career, before he expanded his building activity into Los Angeles.

By using the listing from the Cliff May Collection at University of California at Santa Barbara (UCSB) and notice of completions and original deeds housed at the San Diego County Recorder's Office, a new list was compiled using the documented information about Cliff May's first works, that list is as follows:

- #1 Spec House #1, Hacienda, 2/1932, 4725 Norma Drive, Talmadge Park Unit 3, (O'Leary)
- #2 Spec House #2, Hacienda, 4/1933, 4669 East Talmadge Drive, Talmadge Park Unit 1, (Lindstrom)
- #3 Spec House #3, Hacienda, 8/1933, 4365 Altamirano Way, Presidio Hills (destroyed)
- #4 1st Commission, Hacienda, 11/1933, 3130 Shadowlawn St, Loma Portal (Beardsley)
(Miracle Co. builder)
- #5 2nd Commission, Rancheria, 6/1934, Sweetwater Women's Club, 3855 Sweetwater Rd, Bonita
- #6 3rd Commission, Hacienda, 6/1934, 2400 Presidio Drive, Presidio Hills, (Highland)
- #7 4th Commission, Rancheria, 9/1934, 3462 Malito Drive, Bonita (Dittenhaver)

Newspaper advertisements for Cliff May in the *San Diego Union* in 1933 only mentioned the Hacienda style and his association with the Miracle Company. The first appearance of "Rancheria" style appeared in 1934. The most obvious difference between the two designs is the shift away from Hacienda style Mission half barrel roofing to wood shingle roofing on Rancheria style houses and the addition of board and batten siding along with the adobe like plaster. The latter also exhibits less massive walls with shallower window and door insets. In essence, the change represents one step away from Mexican style architecture and a transition to what would become the Western Ranch style.

Chain of Residence

- 1933 John R. Beardsley and Florence Porterfield Beardsley, and family
- 1939 Gage G. Wetherill and Helen B. Wetherill, and family
- 1969 Wilburt Robert Adams and Dora P. Adams, and family
- 1971 Mary Heal Scott and Betty Bull Scott
- 2010 Bruce and Alana Coons (current owners)

Florence Mary Porterfield was an accomplished pianist, known for her recitals. She majored in music at San Diego High School and Mills College, then studied music in Paris, France for a year and a half with George MacManus and Benjamin Moore. She and her mother, Lottie B. Porterfield, travelled around the world during that stay abroad. Her father was the late W. H. Porterfield, publisher. When she returned from Europe, she performed as a pianist for three years with the Benner-Baldwin-Beardsley chamber music trio, and made both solo and group performances locally to many organizations (*San Diego Union*, November 16, 1941). She married **Dr. John Richard Beardsley** in August of 1931 at his parents' home at 4411 Hermosa Way in the Mission Hills community of San Diego. Their wedding announcement said that they were to make their home in Los Angeles, where Dr. Beardsley was connected with the county hospital.

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Beardsley was born in Indiana and received his medical training at Loyola University Chicago, where he received a master's degree of medical science in surgery. After graduation, he moved to Los Angeles where he took his graduate training. He was promoted to staff surgeon at Mercy and Sharp Memorial Hospitals and was on the San Diego County Hospital staff. In June 1930, his mother had purchased the Loma Portal lot and in September 1933, she deeded to her son. The Beardsleys contracted with Cliff May/O.U. Miracle Co. for their Hacienda style house and May completed it on November 29, 1933. Florence was a member of the ZLAC Rowing Club and John the Sigma Chi fraternity (*San Diego Union*, August 30, 1931). It is not known how the Beardsleys came to choose May as the designer for their new home, but it is possible their mutual love of music brought them together. The Beardsley family lived there through the decade of the Great Depression, and sold the property, intact with all of the Cliff May furniture and fixtures, and equipment, to Dr. G.G. and Marie Wetherill on July 29, 1939.

As part of this study, Coons made e-mail contact with the Beardsley's daughters, Anne Chisham and Susan Blacksher, and they generously provided family photographs and history for this report:

I do remember seeing them and hearing my parents frequently talk about their fond memories of the house and the fact that Cliff May had been the architect who designed the home. I am not sure how my parents engaged him – whether they knew him through mutual friends or whether it was random. I have a box of my mother's journals and letters and I will review them for any reference to the house. I do know that I was born there (1937) and then I believe my father did an internship at Los Angeles General Hospital and when I was three or four they returned to San Diego and bought the property at 1212 Upas Street. The history of that house is interesting too as it was built for the expedition in Balboa Park as the house of the future and then was raffled off and moved to Upas Street. It had four bedrooms and six bathrooms which was unheard of in those days! My father was born and raised in Elkhart, Indiana which was founded by his great-grandfather. My mother was born in Sacramento and then moved to San Diego where her father, William Porterfield, was part owner and publisher of the newspaper – Scripps Howard I believe – and Mr. Porterfield was one of the movers and shakers along with Ed Fletcher and others in the history of San Diego at the turn of the last century. I don't know if any of this is helpful to you at all but I shall look through the journals and see if I can find anything else. One picture is of my father and me in the yard of the home and the other is my sister and me in the living room. These pictures were taken about 1939 I would guess (Susan Beardsley Blacksher, July 5, 2011).

According to their recollections, the family sold the house to the Wetherills with all of the furnishings intact, which would include any of the Cliff May original furnishings. It is believed that these stayed with the house until the Adams family's ownership, after which only the benches remained.

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Marie Martin Wetherill and Dr. Gloyd Gage Wetherill lived in the house from 1939 until 1942 or 1943, when she disappeared from the records and presumably died. In 1944, Dr. Wetherill married **Helen Bevelyn Schwartz Wetherill**, and they lived in the house until they sold it to Wilbert Robert and Dora P. Adams on October 1, 1969. Dr. Wetherill studied medicine at the University of Cincinnati, where he graduated in 1931, moved to San Diego, and he received his license to practice in 1933. He became the director of health education for the San Diego school system and was awarded honors for his accomplishments in health and sex education. His work in that system to establish family life education earned him a life membership in the American Social Hygiene Association. Both Gage and Helen were active in medical, service, and social organizations. She had a career in nursing with Rees-Stealy Medical Center and assisted in research on pollen and allergies. She served as president of the PTA (Parent Teacher Association) and Women's Auxiliary of the Salvation Army. He was named president of the Museum of Man in 1964. Helen enjoyed entertaining at the house and her obituary noted her pleasure "being a hostess for friends, especially with her signature Mexican dinners."

The Wetherills sold the property to **Wilburt Robert Adams and Dora P. Adams** in 1969, and they in turn sold it to **Mary Neal Burr and Betty Burr Scott**, mother and daughter, on April 23, 1971. Mary died in 1991, and Betty recorded the property as her separate property in 1994. In June of 2000, she sold it to **Robert Andrew Schlesinger**, who then re-recorded it with his wife, **Agnes Tsin Schlesinger**, in 2003. On May 25, 2010, the Schlesingers sold the property to **Bruce D. Coons and Alana J. Coons**.

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

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Historical Nominations

Legacy 106, Inc., Ronald V. May, RPA and Dale Ballou May

2008 *Historical Nomination of the Hugh and Zula Styles House*, for the City of La Mesa, California.

2007 *Historical Nomination of the Edward W. and Gertrude A. Dennstedt House*, 4615 Norma Drive, Talmadge Park Unit 3, for the City of San Diego.

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www.realtor.org/momag.NSF/pages/arch20050228?OpenDocument.

Tracie Rozhon and Kenneth T. Jackson, Interview in the First Measured Century, Host/Essayist Ben Wattenberg, Public Broadcasting System. www.pbs.org/fms/interviews/jackson.htm.

Meanwhile Back at the Ranch, By Scott Jarson, *Desert Living Magazine*, 2002, reprinted by Modern Phoenix, Neighborhood Network. www.modernphoenix.net/backatranch.htm.

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"Cliff May and the California Ranch House," by Laura Gallegos, Paper submitted for Dr. L. Jones, History 184, 28 April 2005, www.ranchostyle.com/images/cliff%20May_5-28-2005.pdf.

www.sdhaciendas.com/Clifford%20May.html, featuring biography of Clifford May.

www.eichlernetnetwork.com/socal_hacienda.html "Cliff May's Hacienda Modern' Hardly a mainstream modernist, Cliff May made rustic-looking homes as modern as they come, in Southern California Modern.

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www.topangamesessenger.com/Articles.asp?SectionID=6&ArticleID=2994. Obituary for Jean Lichty May, by Hillary Jessup (her daughter).

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The Western Historical Quarterly, "Bungalow and Ranch House: The Architectural Backwash of California," by John Mack Faragher. Vol. 32, No. 2, Summer 2001.

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San Diego Union

Periodicals

Sunset Magazine 1950

Personal Communication

July 5, 2011. E-mail from Susan Blacksher and Anne Chisham, daughters of the Beardsleys, to Bruce Coons regarding their family history at Shadowlawn. Susan Beardsley Blacksher, 3401 Pope Ave., Sacramento, CA 95821, sblacksher@sbcglobal.net

Tour Brochure

Save Our Heritage Organisation Presents Cliff May's First Houses 1932-1936, Recreating an Ancient Mexican Hacienda, Home Tour, March 26-27, 2011.

Previous documentation on file (NPS):

preliminary determination of individual listing (36 CFR 67 has been requested)
 previously listed in the National Register
 previously determined eligible by the National Register
 designated a National Historic Landmark
 recorded by Historic American Buildings Survey # _____
 recorded by Historic American Engineering Record # _____
 recorded by Historic American Landscape Survey # _____

Primary location of additional data:

State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University
 Other
Name of repository: UC-Santa Barbara; Legacy 106, Inc. Collections,
P.O. Box 15967, San Diego, CA 92175

Historic Resources Survey Number (if assigned): _____

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10. Geographical Data

Acreage of Property Less than 1 acre
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>11</u> Zone	<u>480 106</u> Easting	<u>3622 928</u> Northing	3	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing
2	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing	4	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing

Verbal Boundary Description (Describe the boundaries of the property.)

This property is Lot 3 in Block 2 of Bayside Country Club Estates Unit 1 Subdivision. The lot is 65 feet wide with a total of 6,560 square feet. The lot faces Shadowlawn Street in the San Diego Community of Loma Portal.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries are the legal lot lines of the property within the designated subdivision.

11. Form Prepared By

name/title Ronald V. May, RPA, President, Dale Ballou May, Vice President
organization Legacy 106, Inc. date July 16, 2011
street & number P.O. Box 15967 telephone (619) 269-3924
city or town San Diego state CA zip code 92175
e-mail Legacy106inc@aol.com

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.
A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Index of Figures**
- **Photograph Log**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Beardsley House
Name of Property

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Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property:

City or Vicinity:

County:

State:

Photographer:

Date Photographed:

Description of Photograph(s) and number:

1 of ____.

Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name Bruce D. and Alana J. Coons
street & number 3130 Shadowlawn Street telephone (619) 889-9933 (cell)
city or town San Diego state CA zip code 92110

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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Index of Figures –Historical Photographs and Maps

Figure 1

Name of Property: Beardsley, John R. and Florence Porterfield, House
City or Vicinity: San Diego
County: San Diego
State: CA
Name of Photographer: Unknown, from the Wetherill Family Collection
Date of Photograph: 1939
Historical photograph, Southwest façade (front elevation)
Camera facing Northeast
Location of Original Digital Files: 3130 Shadowlawn Street, San Diego, CA 92110

Figure 2

Name of Property: Beardsley, John R. and Florence Porterfield, House
City or Vicinity: San Diego
County: San Diego
State: CA
Name of Photographer: Unknown, from the Wetherill Family Collection
Date of Photograph: 1940s
Historical photograph, Southwest façade (front elevation)
Camera facing Northeast
Location of Original Digital Files: 3130 Shadowlawn Street, San Diego, CA 92110

Figure 3

Name of Property: Beardsley, John R. and Florence Porterfield, House
City or Vicinity: San Diego
County: San Diego
State: CA
Name of Photographer: Unknown, from the Wetherill Family Collection
Date of Photograph: 1947
Historical photograph, Southwest façade (front elevation)
Camera facing Northeast
Location of Original Digital Files: 3130 Shadowlawn Street, San Diego, CA 92110

Figure 4

Name of Property: Beardsley, John R. and Florence Porterfield, House
City or Vicinity: San Diego
County: San Diego
State: CA
Name of Photographer: Unknown, from the Wetherill Family Collection
Date of Photograph: unknown
Historical photograph, Southwest façade (front elevation) and Southeast façade (side elevation)
Camera facing North
Location of Original Digital Files: 3130 Shadowlawn Street, San Diego, CA 92110

Figure 5

Beardsley House

Name of Property

San Diego, California

County and State

Name of Property: Beardsley, John R. and Florence Porterfield, House

City or Vicinity: San Diego

County: San Diego

State: CA

Name of Photographer: Unknown, from the Wetherill Family Collection

Date of Photograph: c. 1947

Historical photograph, Southwest façade (front elevation)

Camera facing Northeast

Location of Original Digital Files: 3130 Shadowlawn Street, San Diego, CA 92110

Figure 6

Name of Property: Beardsley, John R. and Florence Porterfield, House

City or Vicinity: San Diego

County: San Diego

State: CA

Name of Photographer: Unknown, from the Bruce Coons Collection

Date of Photograph: Late 1970s

Historical photograph, Southwest façade (front elevation)

Camera facing Northeast

Location of Original Digital Files: 3130 Shadowlawn Street, San Diego, CA 92110

Figure 7

Name of Property: Beardsley, John R. and Florence Porterfield, House

City or Vicinity: San Diego

County: San Diego

State: CA

Name of Photographer: Unknown, from the Bruce Coons Collection

Date of Photograph: 1971

Historical photograph, Southwest façade (front elevation)

Camera facing Northeast

Location of Original Digital Files: 3130 Shadowlawn Street, San Diego, CA 92110

Figure 8

Name of Property: Beardsley, John R. and Florence Porterfield, House

City or Vicinity: San Diego

County: San Diego

State: CA

Name of Photographer: Unknown, from the Wetherill Family Collection

Date of Photograph: 1938

Historical photograph, Southeast façade (side elevation)

Camera facing Northwest

Location of Original Digital Files: 3130 Shadowlawn Street, San Diego, CA 92110

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Figure 9

Name of Property: Beardsley, John R. and Florence Porterfield, House

City or Vicinity: San Diego

County: San Diego

State: CA

Name of Photographer: Marie Huff, Realtor

Date of Photograph: May 2000

Historical photograph, Southwest façade (front elevation)

Camera facing Northeast

Location of Original Digital Files: 3130 Shadowlawn Street, San Diego, CA 92110

Figure 10

Name of Property: Beardsley, John R. and Florence Porterfield, House

City or Vicinity: San Diego

County: San Diego

State: CA

Name of Photographer: Unknown, from the Wetherill Family Collection

Date of Photograph: 1940s

Historical photograph, Interior courtyard and Northeast façade of garage

Camera facing Southwest

Location of Original Digital Files: 3130 Shadowlawn Street, San Diego, CA 92110

Figure 11

Name of Property: Beardsley, John R. and Florence Porterfield, House

City or Vicinity: San Diego

County: San Diego

State: CA

Name of Photographer: Susan Beardsley Blacksher and Anne Beardsley Chisham Collection

Date of Photograph: 1934

Historical photograph, Interior of Beardsley House with Florence Beardsley in living room in front of fireplace

Location of Original Digital Files: 3130 Shadowlawn Street, San Diego, CA 92110

Figure 12 - Sanborn Fire Insurance Map - 1940

Figure 13 - 1940 Sanborn Fire Insurance Map Updated through 1951

Figure 14 - Lot Dimension Blueline, Block 2 Lot 3 Bayside Country Club Estates

Figure 15 - Cliff May Plot Plan and Elevation - Courtesy University of California, Santa Barbara, University Art Museum, Architecture and Design Collection, Cliff May Collection

Figure 16 - Advertisement from July 8, 1934 *San Diego Union* - Courtesy University of California, Santa Barbara, University Art Museum, Architecture and Design Collection, Cliff May Collection

Figure 17 - Enlargement of Beardsley House portion of advertisement from previous page - Courtesy University of California, Santa Barbara, University Art Museum, Architecture and Design Collection, Cliff May Collection

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Figure 18 - Photograph of Dr. Gloyd Gage Wetherill's daughter used in one of the articles that promoted family health education in San Diego. The bed is believed to be another Cliff May piece of furniture. (Photo courtesy Wetherill family)

Figure 19 - View of the interior of the house showing the Wetherill family watching television. The original Cliff May furniture can also be seen in this picture. (Photo courtesy Wetherill family)

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Figure 1 - Southwest Façade



Beardsley House
Name of Property

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Figure 2 - Southwest Façade



Beardsley House
Name of Property

San Diego, California
County and State

Figure 3 - Southwest Façade



Beardsley House
Name of Property

San Diego, California
County and State

Figure 4 - Southwest Façade (front) and Southeast Façade (side)



Beardsley House
Name of Property

San Diego, California
County and State

Figure 5 - Southwest Façade



Beardsley House
Name of Property

San Diego, California
County and State

Figure 6 - Southwest Façade



Beardsley House
Name of Property

San Diego, California
County and State

Figure 7 - Southwest Façade



Beardsley House
Name of Property

San Diego, California
County and State

Figure 8 - Southeast Façade



Beardsley House
Name of Property

San Diego, California
County and State

Figure 9 - Southwest Façade



Beardsley House
Name of Property

San Diego, California
County and State

Figure 10 - Interior Courtyard and Northeast Façade of Garage



Beardsley House
Name of Property

San Diego, California
County and State

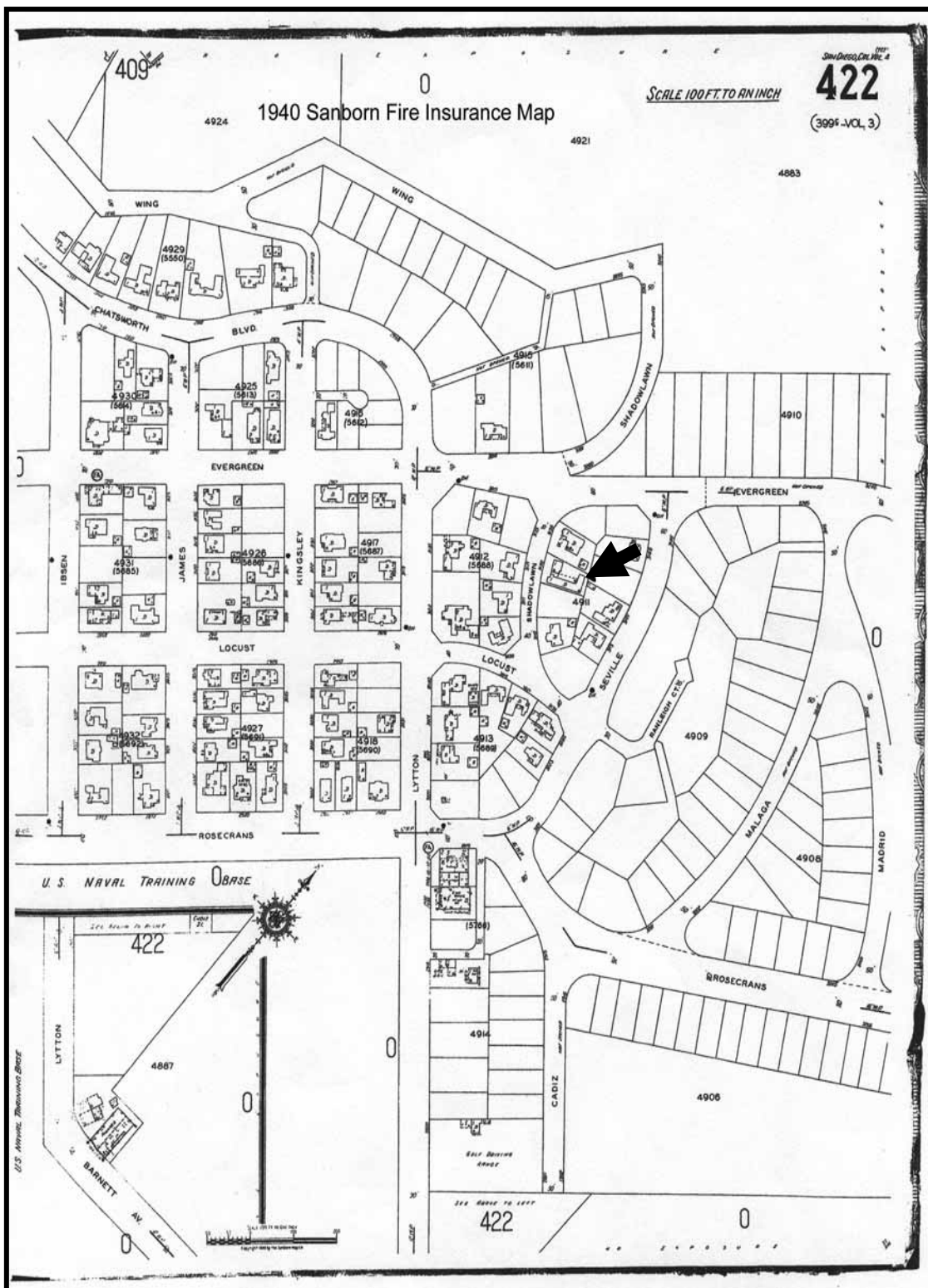
**Figure 11 - Interior of Beardsley House
With Florence Beardsley in Living Room in Front of Fireplace**



Beardsley House
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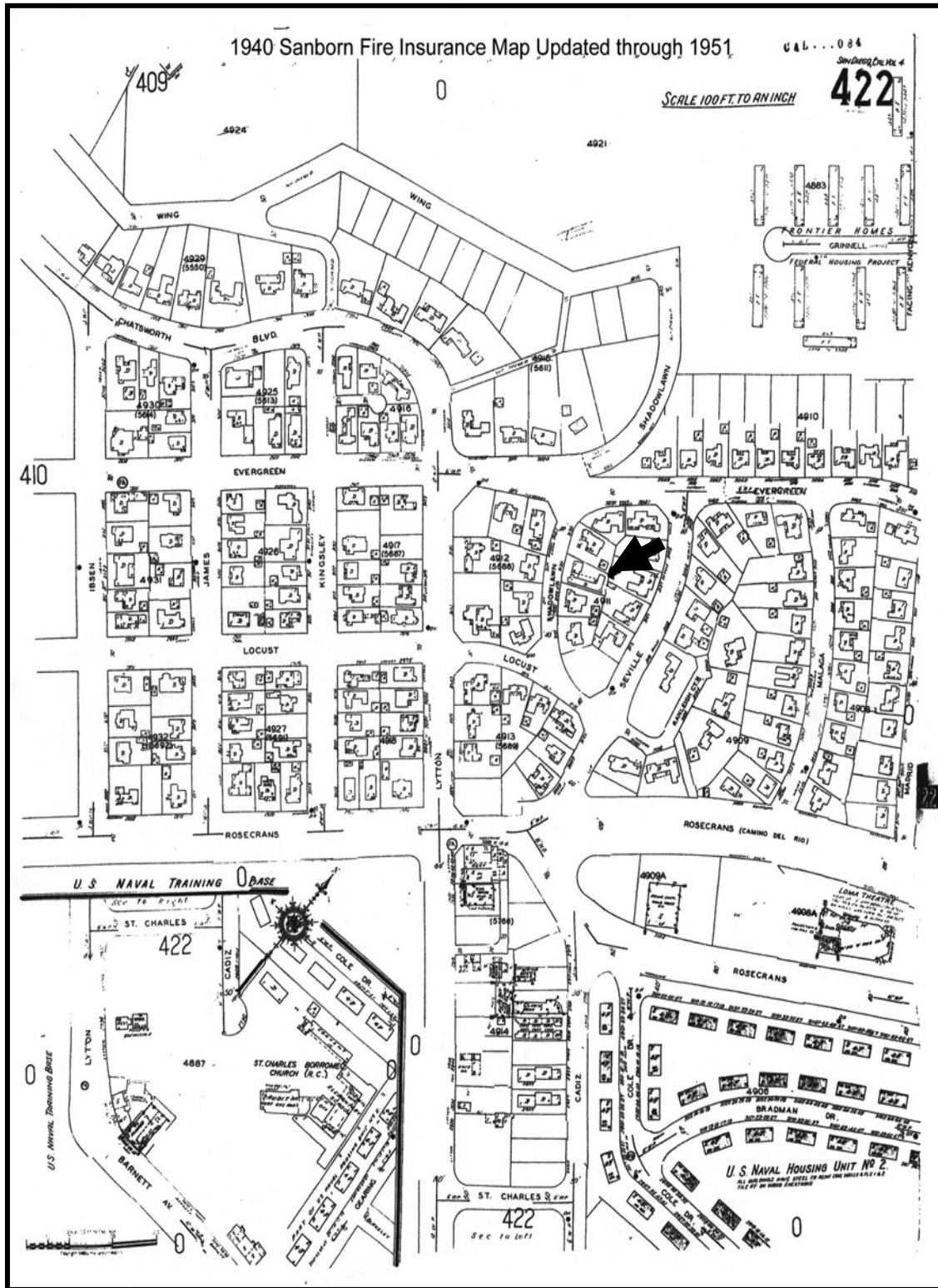
Figure 12 - Sanborn Fire Insurance Map - 1940



Beardsley House
Name of Property

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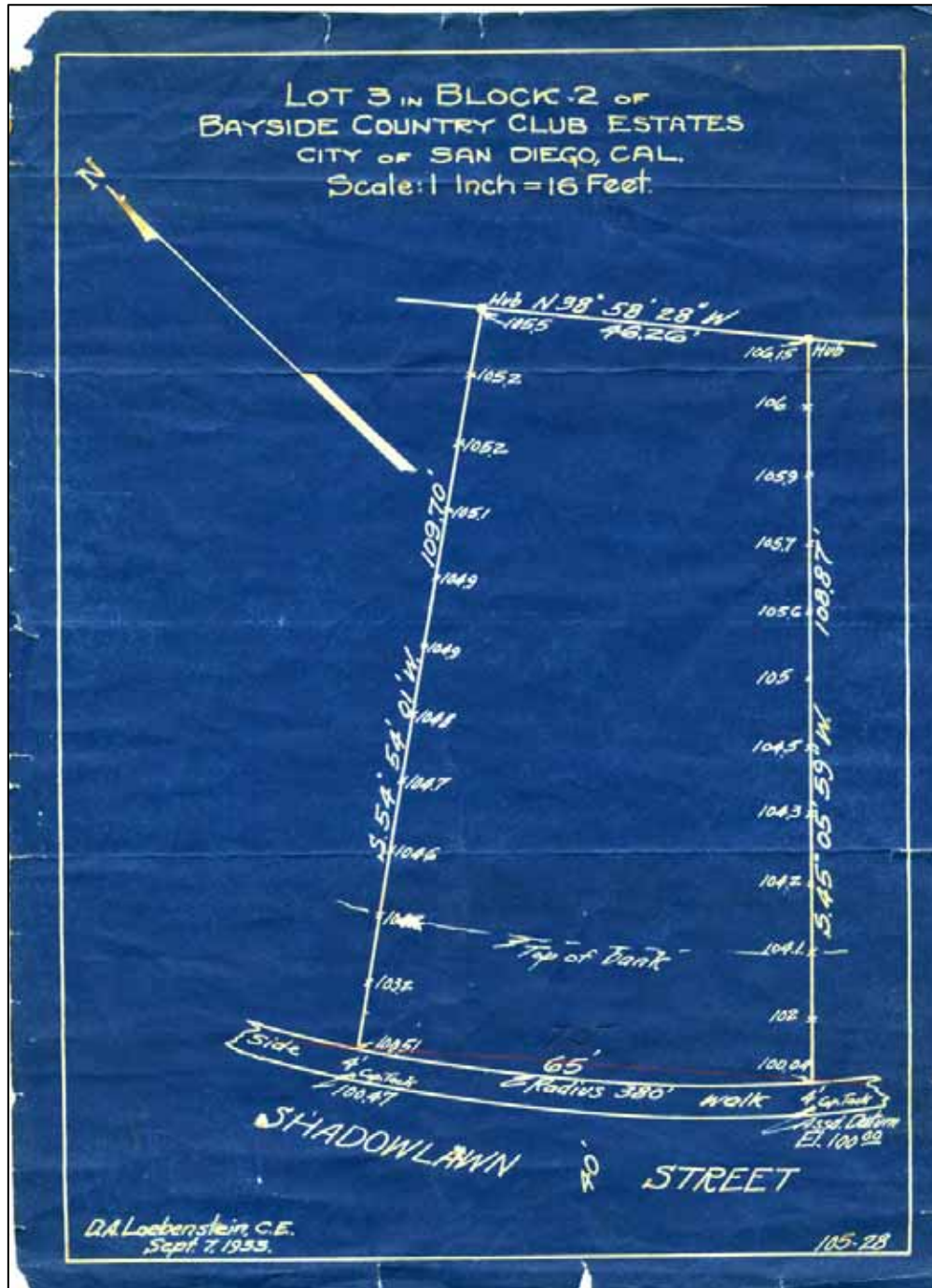
Figure 13 - 1940 Sanborn Fire Insurance Map Updated through 1951



Beardsley House
 Name of Property

San Diego, California
 County and State

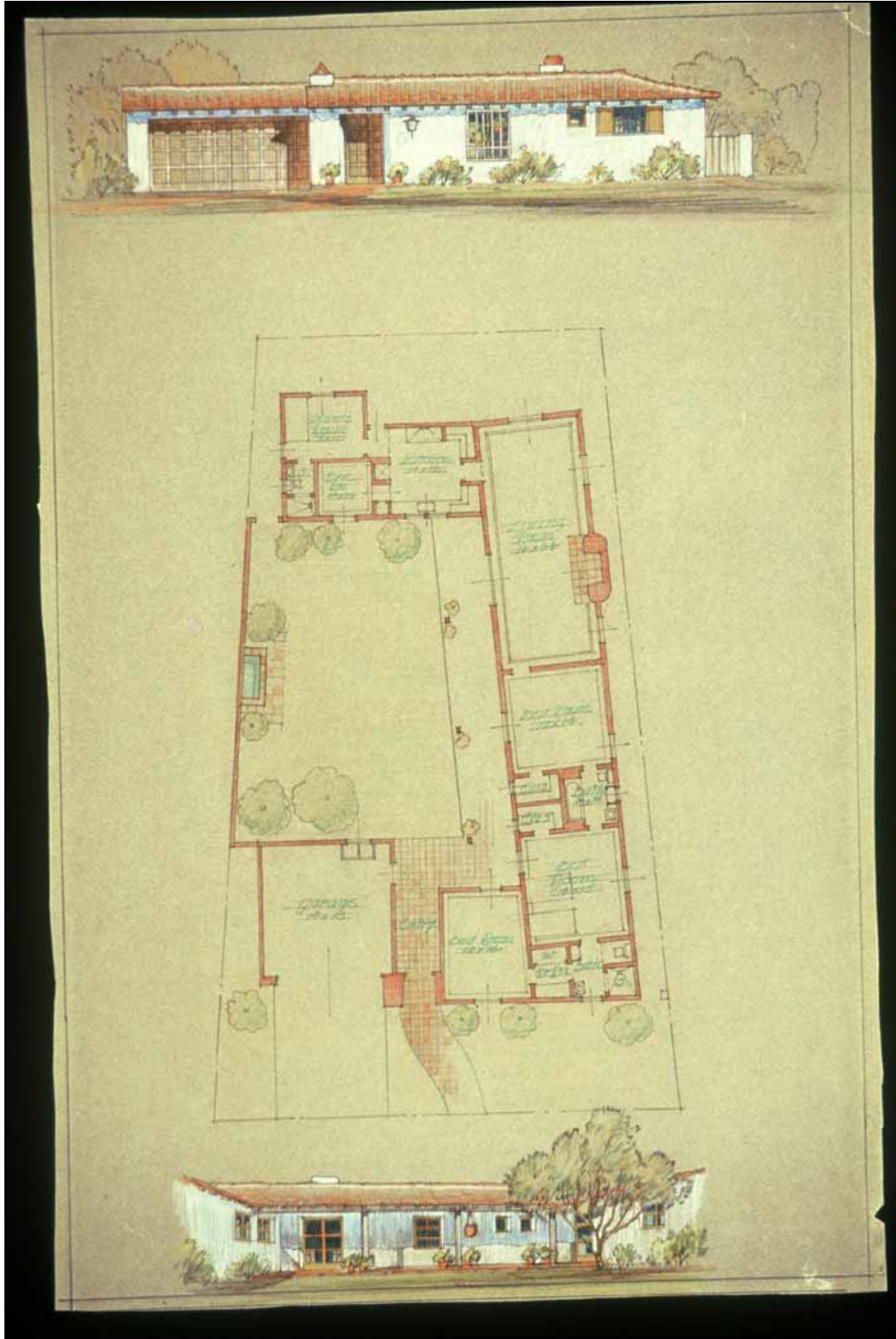
Figure 14 - Lot Dimension Blueline, Block 2 Lot 3 Bayside Country Club Estates



Beardsley House
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Figure 15
**Cliff May Plot Plan and Elevation - Courtesy University of California, Santa Barbara,
University Art Museum, Architecture and Design Collection, Cliff May Collection**



Beardsley House
 Name of Property

San Diego, California
 County and State

Figure 16
Advertisement from July 8, 1934 *San Diego Union*
Courtesy University of California, Santa Barbara, University Art Museum,
Architecture and Design Collection, Cliff May Collection

Cliff May-Miracle Company Haciendas

Restore the Romance and Charm of Early California Design to Modern Living



THE established local popularity of true Early California Hacienda Homes is credited to the inimitable designing by Cliff May and his ability to adapt this picturesque type to various surroundings.

Through a heritage which dates back to the days of the Don, Cliff May, prominent young designer of true Haciendas, has captured for lovers of distinctive homes the primitive simplicity and structural features of the nineteenth century low rambling ranch homes which are so typical of California living—exhaustive study and strict specialization have served to establish Cliff May designed Haciendas as truly portraying to the most minute detail the architectural influence which is lacking in many homes of a somewhat similar nature. A visit to our Model Hacienda at 4365 Altamirano Way, in Presidio Hills, will reveal the “decided difference” in Cliff May-Miracle Company homes.



- This, Left, View of Don Coronado of Cliff May-Miracle Company model home, built for modern living, 2 1/2 to 3 mi. in Presidio Hills.
- Large Kitchen, true Hacienda type, made built in center of Cliff May-Miracle Hacienda home in Presidio Hills.
- Right: Strong Point Interior of Hacienda in California Park, showing naturally air cooled and built, inflexible walls and beams.

Visit Our Model Hacienda at 4365 Altamirano Way in Presidio Hills!



- Above: Rambling Hacienda designed and now under construction for Mr. and Mrs. Wade Langston at beautiful La Jolla Homes.
- Below: Hacienda Ranch House designed for hillside setting in charming Presidio Hills, contains residential section.



Every Hacienda Built and Guaranteed for Permanence by the Miracle Company

ADHERENCE to the glorious Hacienda design here in no way interfered with anybody, in our homes the modern features of convenience and structural perfection which create living comfort and lasting value. Cliff May-Miracle Company homes are guaranteed.



PERPETUATING these homes, intended as the center of a home, in accordance with their original plan are carefully studied to provide a permanence with Cliff May-Miracle Company. N. 3002, N. 2136.

- Left, Mr. and Mrs. John B. Beardsley's lovely Hacienda in San Diego Park, built in 1931. A true Hacienda in every respect and an inspired design.

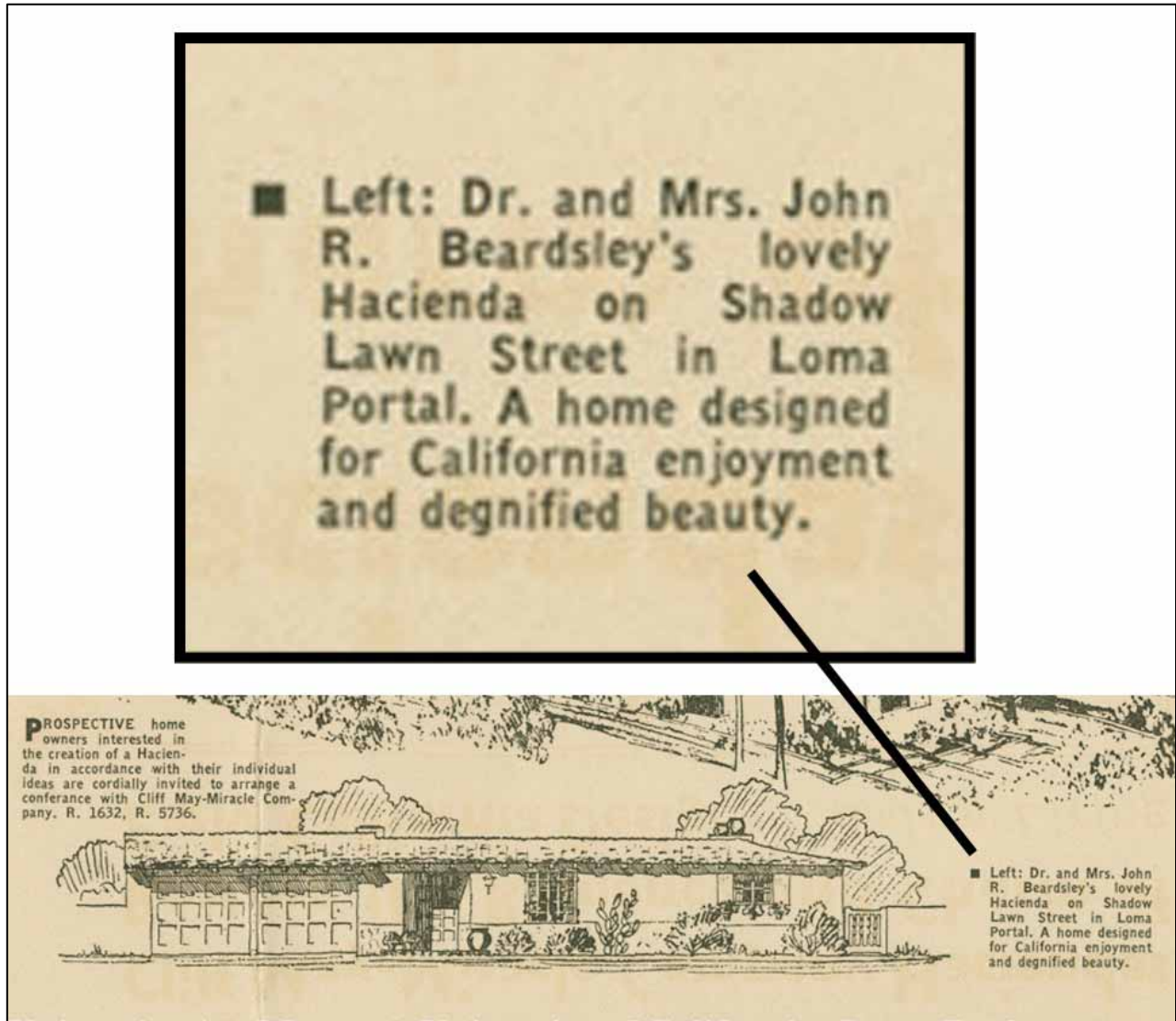
CLIFF MAY
MIRACLE COMPANY
 R-1632 and R-5736
 DESIGNING • BUILDING • FINANCING



Beardsley House
Name of Property

San Diego, California
County and State

Figure 17
Enlargement of Beardsley House portion of advertisement
from previous page
Courtesy University of California, Santa Barbara, University Art Museum,
Architecture and Design Collection, Cliff May Collection



Beardsley House
Name of Property

San Diego, California
County and State

Figure 18
Photograph of Dr. Gloyd Gage Wetherill's daughter used in one of the
articles that promoted family health education in San Diego.
The bed is believed to be another Cliff May piece of furniture.
(Photo courtesy Wetherill family)



Beardsley House
Name of Property

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Figure 19
View of the interior of the house showing the Wetherill family watching television.
The original Cliff May furniture can also be seen in this picture.
(Photo courtesy Wetherill family)



Beardsley House
Name of Property

San Diego, California
County and State

Photo Log – Current Photographs

Name of Property: Beardsley, John R. and Florence Porterfield, House

City or Vicinity: San Diego

County: San Diego

State: CA

Location of Original Digital Files: 3130 Shadowlawn Street, San Diego, CA 92110

Photo # 1 (CA_San Diego County_Beardsley House_0001.tif)

Name of Photographer: Bruce Coons

Date of Photograph: October 9, 2010

Southwest façade (front elevation)

Camera facing Northeast

Photo # 2 (CA_San Diego County_Beardsley House_0002.tif)

Name of Photographer: Ronald V. May

Date of Photograph: August 7, 2010

Southwest façade (front elevation) and Southeast façade (side of house)

Camera facing Northeast

Photo # 3 (CA_San Diego County_Beardsley House_0003.tif)

Name of Photographer: Ronald V. May

Date of Photograph: August 7, 2010

Southwest façade showing Garage (front elevation)

Camera facing North

Photo # 4 (CA_San Diego County_Beardsley House_0004.tif)

Name of Photographer: Ronald V. May

Date of Photograph: August 7, 2010

Southwest façade showing Front Door (front elevation)

Camera facing Northeast

Photo # 5 (CA_San Diego County_Beardsley House_0005.tif)

Name of Photographer: Ronald V. May

Date of Photograph: August 7, 2010

Southwest façade of Kitchen (front elevation)

Camera facing Northeast

Photo # 6 (CA_San Diego County_Beardsley House_0006.tif)

Name of Photographer: Ronald V. May

Date of Photograph: August 7, 2010

Southwest façade (front elevation) Doorbell

Beardsley House

Name of Property

San Diego, California

County and State

Photo # 7 (CA_San Diego County_Beardsley House_0007.tif)

Name of Photographer: Ronald V. May

Date of Photograph: August 7, 2010

Northwest and Northeast façades (interior courtyard)

Camera facing South

Photo # 8 (CA_San Diego County_Beardsley House_0008.tif)

Name of Photographer: Ronald V. May

Date of Photograph: August 7, 2010

Southwest and Northwest façades (interior courtyard)

Camera facing Southwest

Photo # 9 (CA_San Diego County_Beardsley House_0009.tif)

Name of Photographer: Ronald V. May

Date of Photograph: August 7, 2010

Northwest façade (interior courtyard)

Camera facing Southeast

Photo # 10 (CA_San Diego County_Beardsley House_0010.tif)

Name of Photographer: Ronald V. May

Date of Photograph: August 7, 2010

Southwest façade of northeast wing (interior courtyard)

Camera facing Northeast

Photo # 11 (CA_San Diego County_Beardsley House_0011.tif)

Name of Photographer: Ronald V. May

Date of Photograph: August 7, 2010

Southeast façade (side of house)

Camera facing Northeast

Photo # 12 (CA_San Diego County_Beardsley House_0012.tif)

Name of Photographer: Ronald V. May

Date of Photograph: August 7, 2010

Northeast façade (rear of house)

Camera facing Northwest

Photo # 13 (CA_San Diego County_Beardsley House_0013.tif)

Name of Photographer: Ronald V. May

Date of Photograph: August 7, 2010

Northeast façade (rear of house)

Camera facing Southeast

Beardsley House

Name of Property

San Diego, California

County and State

Photo # 14 (CA_San Diego County_Beardsley House_0014.tif)

Name of Photographer: Ronald V. May

Date of Photograph: August 7, 2010

Front Door as viewed from Interior Courtyard

Camera facing Southwest

Photo # 15 (CA_San Diego County_Beardsley House_0015.tif)

Name of Photographer: Ronald V. May

Date of Photograph: August 7, 2010

Northeast elevation of garage

Camera facing Southwest

Photo # 16 (CA_San Diego County_Beardsley House_0016.tif)

Name of Photographer: Bruce Coons

Date of Photograph: October 9, 2010

Living room Fireplace

Photo # 17 (CA_San Diego County_Beardsley House_0017.tif)

Name of Photographer: Bruce Coons

Date of Photograph: October 9, 2010

Living Room, facing Southwest

Photo # 18 (CA_San Diego County_Beardsley House_0018.tif)

Name of Photographer: Bruce Coons

Date of Photograph: October 9, 2010

Living Room, facing Northeast

Photo # 19 (CA_San Diego County_Beardsley House_0019.tif)

Name of Photographer: Bruce Coons

Date of Photograph: October 9, 2010

Doorway dividing Kitchen and Breakfast Nook

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number Additional Documentation Page 1

Beardsley, John R. and Florence Porterfield, House
Name of Property
San Diego, CA
County and State
Name of multiple listing (if applicable)

Sketch Map/Photo Key

