

P1. Other Identifier:

*P2. Location: Not for Publication Unrestricted

*a. County: San Diego

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

*b. USGS 7.5' Quad: Point Loma, 7.5 min series Date: 1996 T ; R ; ¼ of ¼ of Sec ; M.D. B.M.

c. Address: 567 Gage Lane City: San Diego Zip: 92106-3260

d. UTM: Zone: 10 ; mE/ mN (G.P.S.)

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate): APN 532-180-13-00; Legal description: "That portion of Lot 149 of the Pueblo Lands of San Diego, in the City of San Diego, County of San Diego, State of California according to map thereof by James Pascoe in 1870."

*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

Introduction:

The 1965 Robert O. Peterson – Russell Forester Residence (Peterson Residence) represents a significant architectural contribution to the Modernist movement that took place in San Diego and Southern California between 1935 and 1970.¹ Evaluated for significance within the historic context of San Diego Modernism, the property demonstrates eligibility for listing on the California Register of Historical Resources under Criterion 3 as the work of a recognized master architect, Russell Forester, FAIA (1920-2002), as well as for possessing high artistic value as a landmark example of the respected master's work. (See Continuation Sheet.)

*P3b. Resource Attributes: (List attributes and codes) HP2 – Single Family Property

*P4. Resources Present: Building Structure Object Site District Element of District Other (Isolates, etc.)

P5a. Photo or Drawing (Photo required for buildings, structures, and objects.)



P5b. Description of Photo: (View, date, accession #) Primary West Elev., Main Entrance and Courtyard; April 2009.

*P6. Date Constructed/Age and Sources: 1965 (Construction Drawings)

Historic Prehistoric Both

*P7. Owner and Address:
Jeffrey and Marcy Krinsk
567 Gage Lane
San Diego, CA 92106-3260

*P8. Recorded by: (Name, affiliation, and address)

Jaye E. Furlonger (Consultant)
4158 Georgia Street
San Diego, CA 92103

*P9. Date Recorded:
October 2008 – July 2009.

*P10. Survey Type: (Describe) Single Property Assessment for California Register Designation

*P11. Report Citation: (Cite survey report and other sources, or enter "none.") None

*Attachments: NONE Location Map Sketch Map Continuation Sheet Building, Structure, and Object Record Archaeological Record District Record Linear Feature Record Milling Station Record Rock Art Record Artifact Record Photograph Record Other (List): Architectural Drawings; Current Photographs; Architectural & Historical Background Material; Report References.

Page 2 of 102 *Resource Name or # (Assigned by recorder) The Robert O. Peterson - Russell Forester Residence
*Recorded by: Jaye E. Furlonger *Date: July 2009 Continuation Update

***P3a. Description (Continued)**

Located at 567 Gage Lane within the City of San Diego, the Peterson Residence is a rare intact example of La Jolla-based Russell Forester's highly-regarded residential design work -- much of which has now been lost or significantly altered. Designed in 1964 and completed in 1965, the elegant, upscale home was commissioned by Robert O. Peterson (1916-1994), wealthy founder of the popular fast food restaurant chain Jack in the Box. In 1977, Peterson married his second wife Maureen O'Connor who became San Diego's first female mayor in 1985 while living at the house.

Of celebrated post-and-beam, Asian-inspired design, the unique Point Loma estate has been featured in magazines such as *San Diego Home/ Garden* (May 2006) and *Town & Country* (May 1992). In addition to the main residence, Forester designed a detached Bedroom & Laundry building, Guard House (functioning as a guest house) and multi-car garage, as well as various site features such as security gates, concrete brick masonry site walls and reflecting pools. Influenced by both the International Style and Organic Geometric architecture, the buildings share attributes that emphasize a harmonious relationship with the site and focus outward attention on the beauty of the natural surroundings. Unparalleled in size, scope and elegance by any other Forester-designed residence, this spectacular, one-of-a-kind manse is reputed to have been the architect's favorite project of his entire career.

Property & Site Description:

The Peterson Residence has changed very little since completion in 1965. This assertion is supported by built evidence and oral testimonies provided by the current owners and the architect's widow, as well as by historical documentation including original architectural drawings, later remodel plans and published articles. Despite due diligence, however, no early historical photographs of the residence have been located at this time. Robert Peterson was a wealthy businessman known for being especially guarded of his privacy. Desiring to keep the details of his new residence private, he would not allow even Russell Forester to take photographs.¹

The sprawling home is located within the predominantly affluent La Playa section of Point Loma, referred to historically as the "Wooded Section." Boasting almost 12,000 square feet of indoor living space, the various buildings associated with the Peterson Residence rest on a sloping 1.69 acre lot with a spectacular over-180 degree eastward view of the Bay of San Diego and beyond. From inside the security gates, the property conveys a strong atmosphere of peace and tranquility. The showplace garden is densely landscaped with a large and impressive collection of exotic trees and plants, and has been featured on several public tours including the 2007 San Diego Koi Pond Tour. Hardscape elements add a significant degree of visual interest to the site. These include a series of original Forester-designed reflecting pools beneath the elevated front entrance to the house, and an impressively large, irregularly shaped koi pond in the northeast portion of the property. The koi pond contains some 200 fish and also serves as a habitat for ducks and other migrant water fowl. In 1967, a Japanese style "island" tea house was constructed over the center of the pond. In the 1980s, Robert Peterson and Maureen O'Connor replaced the original swimming pool located at the front of the house with naturalistic ponds and a cascading stream complimenting the organic feeling of the overall site.

Russell Forester is considered an important pioneer of the International Style in San Diego. He was known for abandoning the excessive ornamentation of traditional building styles in favor of a more rational, clean and uncluttered aesthetic. The radically simplified building forms of commissions such as the Peterson Residence and many others adhered to the important Modernist principle of form following function. His design for the Peterson Residence conveys the guiding philosophies of the Modern International Style through a lack of ornamentation, honest...

¹ Forester, Christine and Johnny McClousky, Individual Telephone Interviews, April 2, 2009.
DPR 523A (1/95)

Page 3 of 102 *Resource Name or # (Assigned by recorder) The Robert O. Peterson - Russell Forester Residence
*Recorded by: Jaye E. Furlonger *Date: July 2009 X Continuation Update

*P3a. Description (Continued)

...expression of structure and materials, and practical configuration of living spaces according to use. In addition to the dominant influence of the typically stark International style, however, the humanistic philosophies of Organic Geometric architecture are also present on the Peterson Residence. A key aspect of Organic Geometric architecture can be found in the harmonious relationship expertly forged between the various buildings, the site and the natural environment. A strong connection to nature is created through the use of natural construction materials such as wood and by the inclusion of abundant outdoor living spaces. The irregular geometric footprint further promotes the philosophy of Organic Geometric architecture by being sensitive to the natural features of the site. The design of the main residence literally embraces nature in actuality, having been partly planned around two towering Lebanon Cedar trees off the deck of the Dining Room. Here and throughout the rest of the house, the irregular floor plan works in tandem with glass walls and glass panels to blur the distinction with the outdoors and surround interior spaces from all angles with lush vegetation and scenic views. Additionally, natural light -- another important element in Organic Geometric design, floods in through the abundant glass walls and into the bathrooms and closets of the Master Suite through skylights hidden behind stainless-steel grids. *For further information on the *International Style, Post-and-Beam Construction* and *Organic Geometric Architecture*, refer to **Part II. BSO, B.10. Significance/ Historic Context**, P.6-11.

The main residence building is constituted by a progression of what are essentially square and rectangular glass cubes. The plan conforms to the natural terrain, with a low, stepped-down "split level" profile descending eastward. It is primarily single-level except for a small basement containing a wine cellar beneath the Kitchen. The irregular footprint consists of four asymmetrical wings connected by a glassed-in central corridor running east-west. The Kitchen & Dining area and the Living Room are located on the north side of the corridor. The Master Bedroom Suite and another Bedroom wing containing bedrooms, offices and an exercise room are located to the south. A glass-enclosed staircase connects the main Entry Foyer to a secondary foyer located between the Living Room and the Master Suite in the sunken eastern portion of the residence. A separate detached Bedroom & Laundry building is located at a close distance off the west side of the Kitchen & Dining wing. The long rectangular building defines the northern perimeter of the front courtyard. Both the residence and the Bedroom & Laundry building rest on raised foundations surrounded by wrap-around redwood catwalks, tiered decks and thick plantings that give the visual impression that the building elements are floating above the land. The access route from the front gate (located along Gage Lane between the Guard House and the Garage) through the front garden to the main entrance is provided by a descending series of long, elevated wood platforms (or "catwalks") constructed of wooden planks and connected by low-rising steps. A covered walkway leading to the front door acts as a bridge over the garden's reflecting pools. Currently, the front double-doors are clear tempered glass and allow for a clear, unobstructed view of the Bay of San Diego to be seen directly through the house.²

The residence is of wood post-and-beam construction. Exposed wood elements are painted. Broad and low-pitched hipped roofs with enclosed overhanging eaves are the most common roof form. Steeply pitched mansard style roofs with overhanging eaves are located over the Dining Room and the Entry Foyer. Original wood shingles on all roofs have been replaced with attractive new fire-proof custom copper shingles. Typical fenestration on the main public areas, Master Suite and corridors consists of massive floor-to-ceiling panels of tempered glass. Full-height glazed wood doors open to exterior wrap-around redwood decks and catwalks. Vertical wood siding is used on some secondary walls and elevations. The primary walls of the Bedroom wing and the detached Bedroom & Laundry...

² Removed in 2007, the original solid wood doors were rotted and the teak veneer was too thin to be refinished. Architect Christine Forester, Russell Forester's widow, was consulted about the door replacement and agreed that the glass doors were an improvement that her late husband would have approved of. The original doors were retained and are being stored on site.

Page 4 of 102 *Resource Name or # (Assigned by recorder) The Robert O. Peterson - Russell Forester Residence
*Recorded by: Jaye E. Furlonger *Date: July 2009 X Continuation Update

***P3a. Description (Continued)**

building (as well as on the newer Pool House), are constructed of banks of fixed vertical glass panels set into heavy wooden frames. Glazed single and double wood doors are designed in a manner consistent with the fixed panels to blend in seamlessly with the dominant fenestration pattern. An unbroken ribbon of transom windows is located beneath the eaves, above the glazed walls and doors on all three structures.

In addition to the main residence, the property at 567 Gage Lane contains a small compound of original auxiliary buildings including the previously noted detached Bedroom & Laundry building, a multi-car Garage, Guard House (also used as a guest house) and “floating” Tea House, plus a gardening shed. The Garage and Guard House are not of typical post-and-beam construction, but built of Modern concrete brick masonry. An additional guest house, commonly referred to as the “Pool House,” was added to the northwest corner of the property in 1986 after Peterson acquired an adjacent parcel of land from a neighbor. The Pool House, designed by architect David Lorimer, was executed in a style compatible with Forester’s original post-and-beam design. A lap pool and a tennis court were also added to the northwest corner in the 1980s. Bordering the street, this area also features a greenhouse, a small orchard and rose beds.

*For supporting materials and documentation, refer to **Part III. Architectural Drawings**, P. 25-39, **Part IV. Current Photographs**, P.40-64, and **Part V. Architectural & Historical Background Material**, P.65-97.

Page 5 of 102 *Resource Name or # (Assigned by recorder) The Robert O. Peterson – Russell Forester Residence
 *Recorded by: Jay E. Furlonger *Date: July 2009 X Continuation Update

- B1. Historic Name: Robert O. Peterson Residence/ “The House That Jack In The Box Built”
 B2. Common Name:
 B3. Original Use: Single Family Residence B4. Present Use: Single Family Residence
 *B5. **Architectural Style:** Modern Asian-inspired International Style with Organic Geometric architectural influences
 *B6. **Construction History:** (Construction date, alterations, and date of alterations) Residence by Russell Forester, FAIA, 1965; Tea House by Donald D. Goertz, AIA (Foodmaker, Inc.), 1967; Interior and exterior renovations by Architects Lorimer Case, 1986; Site renovation by Kenneth K. Hayashi + Group, Landscape Architects, 1986; Roof shingles and front door replacement (due to rot), ca.2003.
- *B7. **Moved?** No *B8. **Related Features:** Main Residence, Bedroom & Laundry Building, Guard House, Garage, Motor Court, Concrete brick masonry perimeter wall with steel gates constructed out of New York City subway station floor grates, other exterior hardscape features, i.e. reflecting pools, site walls, etc. (Forester, 1964-65); Koi Pond and Tea House (Goertz, 1967); Pool House (Lorimer Case, 1986).

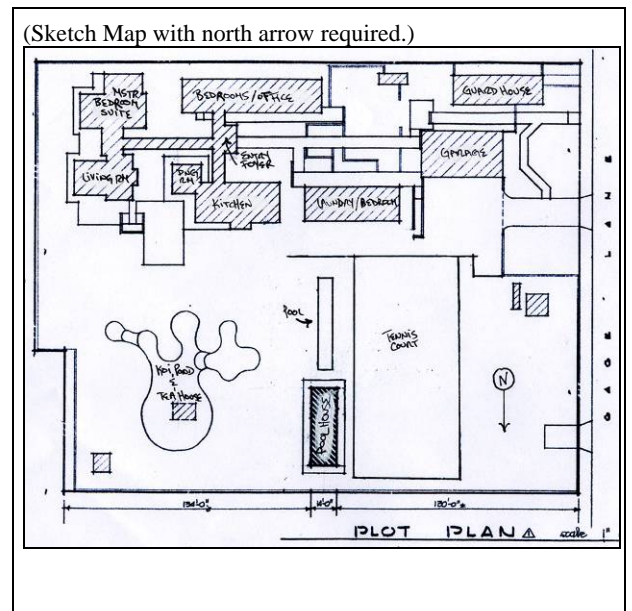
- B9a. Architect: Russell Forester, FAIA b. Builder:
 *B10. **Significance:** Master Architect/ Architecture **Theme:** San Diego Modernism **Area:** San Diego/ Southern California
Period of Significance: 1935-1970 **Property Type:** Single Family Residence **Applicable Criteria:** 3
 (Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

(See Continuation Sheet.)

- B11. Additional Resource Attributes: (List attributes and codes)
 *B12. **References:** See Continuation Sheet.
 B13. Remarks:

- *B14. **Evaluator:** Jay Furlonger
 *Date of Evaluation: October 2008 – July 2009

(This space reserved for official comments.)



Page 6 of 102 *Resource Name or # (Assigned by recorder) The Robert O. Peterson - Russell Forester Residence
*Recorded by: Jaye E. Furlonger *Date: July 2009 X Continuation Update

***B.10. Significance (Continued)**

In order to be eligible for listing on the California Register of Historical Resources, a property must demonstrate significance under one or more of the following criteria when evaluated within its historic context:

Criterion 1 - Associated with events that have made a significant contribution to the broad patterns of local or regional history or the cultural heritage of California or the United States.

Criterion 2 - Associated with the lives of persons important to local, California or national history.

Criterion 3 - Embodies the distinctive characteristics of a type, period, region or method of construction or represents the work of a master or possesses high artistic value.

Criterion 4 - Has yielded, or has the potential to yield, information important to the prehistory or history of the local area, California or the nation.

An outstanding landmark example of a rare surviving and intact Russell Forester design, The Robert O. Peterson - Russell Forester Residence demonstrates a high level of significance within the historic context of San Diego Modernism and appears eligible for listing on the California Register under Criterion 3. Designed by a noted master architect, the upscale home possesses high artistic value as a Modern Asian-inspired post-and-beam structure influenced by the International Style and Organic Geometric architecture.

Historic Context:

A historic context is “a broad pattern of historical development in a community or its region that may be represented by historical resources.”³ It is used to provide a framework for explaining and evaluating the significance and integrity of a potentially historic property.

The Robert O. Peterson – Russell Forester Residence has been evaluated within the historic context of San Diego Modernism in order to determine eligibility for listing on the California Register of Historical Resources. The publication *San Diego Modernism Historic Context Statement* (funded by a grant from the State of California Office of Historic Preservation and produced by the City of San Diego in October 2007) has played a major role in the positive determination of the historic significance of the Peterson Residence. Defining the period of significance as 1935-1970, the *San Diego Modernism Historic Context Statement* provides detailed historical information on the local movement and identifies the home’s architect, Russell Forester, as a pioneering contributor. The majority of historical background information specifically on San Diego Modernism that is contained in this historical register nomination report is derived from the official report.⁴

Completed in 1965, the Peterson Residence lands squarely within the 1935-1970 period of significance that defines San Diego Modernism. According to the *San Diego Modernism Historic Context Statement* report: “Unlike the National Register, a California Register-eligible property need not be 50 years of age to be eligible if it can be demonstrated that sufficient time has passed to understand its historical importance.”⁵ Therefore, even though the Peterson Residence is currently less than 50 years in age (in 2009), it is nevertheless eligible for California Register designation under Criterion 3 for presenting clear architectural significance within its historic context and for...

3 David L. Ames and Linda Flint McClelland, *National Register Bulletin, Historic Residential Suburbs: Guidelines for Evaluation and Documentation for the National Register of Historic Places* (Washington D.C.: National Park Service, Revised 1998), 3.

4 City of San Diego, *San Diego Modernism...*, October 2007.

5 City of San Diego, *San Diego Modernism...*, 6.

Page 7 of 102 *Resource Name or # (Assigned by recorder) The Robert O. Peterson - Russell Forester Residence
*Recorded by: Jaye E. Furlonger *Date: July 2009 X Continuation Update

***B.10. Significance (Continued)**

... having been produced by a master architect. More than just a rare intact example of a Russell Forester residential design however, the Peterson Estate is an unparalleled landmark example of his work, surpassing all his other projects in terms of size, scope and beauty. A true masterpiece, the luxurious home is reputed by several people including Christine Forester, the architect's widow, to have been his favorite commission. Viewed within the context of San Diego Modernism, the property is an impressive representation of the type of groundbreaking architecture that was being created by Forester and other local visionaries during this relatively recent but notable period of cultural development of San Diego and Southern California.

Introduction - San Diego Modernism, 1935–1970

Between the years 1935-1970, Modernism took hold in San Diego as an architectural and cultural movement that was tied to specific events and patterns of physical development. These events and patterns influenced the character of the local built environment. The historic context of San Diego Modernism encompasses the regional and local emergence of Modernist architecture during this era, including the architects, builders and other individuals who were significant to the movement. In addition to the International Style, Modernist sub-styles built in San Diego included Streamline Moderne, Minimal Traditional, Futurist (or Googie), Polynesian (Tiki), Post-and-Beam, Tract Ranch, Custom Ranch, Contemporary, Brutalism, Organic Geometric and Organic Free-Form.⁶

The buildings, sites and structures representing the Modernist era in San Diego are cultural artifacts that contribute to a rich and diverse continuum of local history. The Peterson Residence represents a highly notable work of high-end residential architecture associated with the San Diego Modernist movement. Designed for one of the city's wealthiest men and most successful food retailers, the estate is one of the most – if not *the* most, impressive commissions ever produced by Russell Forester. Forester was at the height of his career designing fashionably unique residences for members of San Diego's elite when he began planning Robert Peterson's new private showcase home in 1964. Already a highly-regarded commercial as well as residential architect by the 1950s, Forester is known among other achievements for having introduced the International Style to adventurous post-WWII consumers with his innovative designs for Peterson's original Jack in the Box drive-thru hamburger stands, the first of which was located in San Diego at 6270 El Cajon Blvd.

The History of San Diego up to 1970

To provide a foundation for understanding modern-era development in San Diego from 1935-1970, and to appreciate the significance of the Peterson Residence within this context, the historical events and associated development that preceded and influenced the local Modernist movement must first be discussed. The *San Diego Modernism Historic Context Statement* identifies several major themes in the development of San Diego from the Pre-History era up to 1970; these patterns of events helped shaped San Diego into what it is today.

Far removed from the Modernist era, the earliest period in San Diego History, the Pre-History/ Native American era ended in 1769 with the start of the Spanish Period and early European settlement. As a remote and dusty outpost on the edge of the Western frontier, San Diego grew slowly during the Spanish Period (1769-1822) and through the Mexican Period (1822-1846). Beginning in 1846, the Early American Period (1846-1914) saw more sporadic population growth as well as periods of decline up to the start of World War I. Once the main commercial and residential center was relocated from Old Town to what is now Downtown, San Diego was finally able to transition into a small city and gradually attract more residents and services. Although the completion of a cross-country rail link spurred the city's growth exponentially in the 1880s, the area soon felt the effects of a national economic depression which halted...

⁶ Ibid., 53-82.
DPR 523L (1/95)

Page 8 of 102 *Resource Name or # (Assigned by recorder) The Robert O. Peterson - Russell Forester Residence
*Recorded by: Jaye E. Furlonger *Date: July 2009 X Continuation Update

***B.10. Significance (Continued)**

...expansion for several more years. With the onset of the first major global war in 1914, however, San Diego emerged as one of the West Coast's most important military ports. Prior to this time, the major historical and cultural trends that had defined the Early American Period in San Diego were the Victorian Period and the Development of New Town in the later half of the 19th century. City Planning and emergence of the Arts & Crafts design movement were major cultural themes that developed at the beginning of the 20th century.

Rational city planning became an important focus in shaping the emerging 20th century metropolis. The Arts & Crafts movement, which originated in the Mid-west and eastern United States, was reaching its height in popularity around this time and leaving a major mark on San Diego's built environment in the post-Victorian era. Architect Irving J. Gill arrived in San Diego from Chicago during this period. Experimenting with groundbreaking, early Modernist design concepts, Gill began to define a new style of architecture suited to the climate, landscape and lifestyle of Southern California. San Diego's "Boom and Bust" Period of 1915-1935 was marked by the 1915 Panama-California Exhibition in Balboa Park. The Exhibition served to attract new residents from outside the region and had a major influence in popularizing Spanish Colonial Revival and other architectural revival styles locally and throughout Southern California. The growing presence of the military created new industries and jobs for those seeking to move to sunny San Diego, and the 1920s boomed with outward suburban expansion characterized by new Spanish Colonial Revival Style residences and commercial construction.

Although the Great Depression was slower to arrive and less severe in Southern California than it was throughout the rest of the United States, the effects of the national economic downturn were felt in San Diego by 1935. The city entered into a period of transition. Until the onset of World War II, the second World's Fair in Balboa Park – the California-Pacific International Exposition of 1935 and 1936 helped temporarily abate the city's financial doldrums. Even prior to the official entrance of America into the global conflict, however, activities abroad were spurring local economic growth via Aerospace engineering and other related industries. Federal New Deal programs and the Federal Housing Administration also helped support the economy while introducing Modernist design on a widespread scale. Another major population boom flooded the region at this time, radically changing the physical and cultural landscape for decades to come. War-time defense housing had a major impact on development, helping spread the philosophy of Modernism to the military as well as to the suburban working class. In the wake of the war, Modernism took center stage in San Diego and throughout America as a way to express optimism in the country's future. Modern Style was used to redefine nearly all building types from homes to shopping centers, commercial strips, industrial parks, schools and other public buildings. It even influenced freeways and other new infrastructure. Continuing to flourish into the 1960s and 1970s, the principles of Modernism were later applied to everything from downtown's massive urban renewal projects to new sports complexes.⁷

Early Modernism & The International Style

The Modernist Era arrived in San Diego in 1935 with a new boom in population and prosperity that initiated a decades-long explosion of new construction. Neighborhoods and other areas that were developed during this period feature Modern style buildings ranging from small single-family homes to large-scale commercial and public buildings. Architectural themes which appear consistently in buildings from this period include the honest expression of structure, the use of new materials and techniques, extensive use of glass walls and large picture windows, functional floor plans and the integration of interior and exterior spaces, plus a variety of low maintenance features.

⁷ City of San Diego, *San Diego Modernism...*, 15-48.
DPR 523L (1/95)

Page 9 of 102 *Resource Name or # (Assigned by recorder) The Robert O. Peterson - Russell Forester Residence
*Recorded by: Jaye E. Furlonger *Date: July 2009 X Continuation Update

***B.10. Significance (Continued)**

In the pre-Depression era, San Diegans like most Americans had been enamored with the charm and character of Period Revival architecture as well as with the highly stylized and exuberant Art Deco style. Meanwhile in Europe, a new aesthetic movement was underway to break with tradition and promote rationality and simplicity in design concepts. Germany's Bauhaus school, founded by Walter Gropius, was the first major school to triumph Modernist design and architecture. Other European pioneers of Modernism included Ludwig Mies van der Rohe, Le Corbusier, H.P. Berlage, Willem Dudok, Otto Wagner, and Henri Labrouste. The new Modernists endeavored to express the nature of building materials and their structural qualities honestly. Advocating for simplified building forms with "rational, clean, uncluttered" design, they rejected what they saw as superfluous ornamentation in popular styles such as Arts & Crafts and Art Deco.

Stripped of nearly all decoration and vernacular associations, early Modernist design was intended to have a universal application and appeal, hence it came to be known as the 'International Style.'" Although the International Style and its underlying philosophies were initially slow to catch on in the United States, the immigration of several prominent European Modernists allowed Modernism to finally take hold in America during the post World War II era. Going on to teach and practiced in the U.S., Walter Gropius and Mies van der Rohe had a profound influence on many young American architects, including Russell Forester who was a student of van der Rohe at the Institute of Design in Chicago in the early 1950s. The West Coast arrival of other European Modernists such as Rudolf Schindler and Richard Neutra also had a major impact on the Style's popularity in Southern California.

Prior to 1935, most formative examples of Modernist architecture in the United States were confined to the eastern and Mid-western regions. Early American Modernism was defined and popularized between 1880-1920 by Chicago-based architects such as Louis Sullivan, Dankmar Adler, D.H. Burnham and Frank Lloyd Wright. These early American Modernists, in contrast with their European counterparts, chose to explore a less rigid form of design over the more pedantic International style. Although still adhering to the notions that form should follow function and that simplicity was key, their Humanist brand of Modernism broke with the strict limitations of the International Style in terms of its severity and rigidity of form. Instead, they emphasized the use of natural materials and motifs as well as more informal open planning. This Humanist expression of Modernism is a notably American contribution to the early history of the movement. Frank Lloyd Wright, with his Prairie Style "experiments" in the Mid-west, inarguably became one of the country's most influential architects of all time.

While Modernist structures were uncommon in the United States prior to the 1930s, it is important to note that the architects Irving Gill and Rudolph Schindler both promoted Modernism in San Diego prior to this date. After 1935, the style became increasingly more common, fueled by a boom in construction precipitated by a rush of people arriving from outside the state. By World War II, Modern design in all its various sub-styles had replaced the Spanish Colonial Revival style as the city's most popular building trend. The Case Study House Program, launched in January 1945 by Los Angeles-based *Art & Architecture Magazine*, was a major influence on the architectural as well as cultural move towards defining the modern Southern California lifestyle. More design based than economically driven, the program's initial objective was to publicize the design and construction of eight houses by nationally recognized architects J.R. Davidson, Sumner Spaulding, Richard Neutra, Eero Saarinen, William Wilson, Charles Eames and Ralph Rapson. Working within specified budgets, the architects were instructed to create "good living conditions" compatible with the region's unique climate and terrain. One of the most influential aspects of the program was the requirement that the design be "contemporary." As a result of the program's popularity, "contemporary" features such as large patios and indoor-outdoor living spaces, free-flowing open floor plans, and the use of simple and economical building materials -- not to mention the abundance of glass, became increasingly more common in newer homes. Some of the popular...

Page 10 of 102 *Resource Name or # (Assigned by recorder) The Robert O. Peterson - Russell Forester Residence
*Recorded by: Jaye E. Furlonger *Date: July 2009 X Continuation Update

***B.10. Significance (Continued)**

...contemporary conveniences promoted by the Case Study Homes included low maintenance features and materials including landscaping. Well-received by the public, the Case Study House Program continued until *Art & Architecture* folded in 1967. Out of thirty-six designs, twenty-three were constructed. Case Study House #8, the Pacific Palisades home of Charles & Ray Eames, is likely one of the most recognizable icons to emerge from the program.

The Post-and-Beam Modernist Sub-style

The *San Diego Modernism Historic Context Statement* regards Post-and-Beam Modernist buildings as representations of a rare sub-style, and worthy of preservation: “Due to the relative rarity of this sub-style and high degree of individualization, any extant examples should be considered for historic designation.”⁸ As a high, landmark example of custom Post-and-Beam Modernist architecture, the Robert O. Peterson represents a rare historic resource within the City of San Diego and the Southern California region. The property is worthy of designation for its artful and unique post-and-beam architecture, as well as for its association with master architect Russell Forester who had a major impact on Southern California with his pioneering of Modernism and the International Style during the Post WWII Era and through to the early 1970s.

Historically, the post-and-beam method of construction used on the Peterson Residence has been employed for centuries in wood-frame and heavy-timber construction. The Case Study House Program influenced the popularity of post-and-beam construction in San Diego between about 1950-1970. Applied to both residential and commercial uses, post-and-beam structures are generally custom designed due to the high degree of individualization. In Modernist era post-and-beam buildings, solid load-bearing walls are replaced with structural framing consisting of load-bearing wood or steel columns. This structural support system allows for the characteristic placement of floor-to-ceiling glass walls along the perimeter. Due to the transparent nature of these structures, contextual relationship and landscape setting are of extreme importance to the overall design. Buildings are typically rectilinear with open, grid-like floor plans based on consistent modules or beam lengths. Other important character-defining features of Modern era post-and-beam structures include horizontal massing, repetitive façade geometry, minimal use of solid load-bearing walls, direct expression of the structural system, strong interior-exterior connections, exterior finish materials consisting of glass, wood and steel, and the absence of applied decoration. Although roofs are generally flat with wide-overhangs, some subtypes feature broad gabled, hipped, and even mansard style roofs as are featured over the Entry Foyer and Kitchen & Dining Room of the Peterson Residence.

Most examples of custom post-and-beam architecture in San Diego tend to be located in previously established affluent neighborhoods such as Mission Hills, La Jolla and Point Loma. Advancements in construction and engineering technology allowed for difficult, previously un-buildable canyon lots in these highly-coveted areas to be developed beginning in the mid-twentieth century. Approached from a Modernists perspective, sloping and irregular parcels challenged architects to develop interesting and innovative building solutions while adding much visual interest to their completed designs. The Design Center on 5th Avenue, designed by Lloyd Ruocco in 1949, is considered to have been the “catalyst” for post-and-beam architecture in San Diego. Ruocco’s 1963 Institute of Geo-Planetary Physics at Scripps Institution of Oceanography in La Jolla represents another local post-and-beam architectural landmark. During the height of the Modernist movement in 1959, the famed Case Study House program came to San Diego to create three post-and-beam houses in a small cul-de-sac development in La Jolla. Designed by the firm Killingsworth, Brady and Smith, the Case Study Triad Houses took advantage of the naturally sloping coastal terrain, providing views and contemporary indoor/outdoor living spaces while managing to still maintain a level of privacy. Russell Forester, who had been working with post-and-beam construction since at least 1951 with his original Jack in the Box designs, also used this method effectively to integrate the sprawling Peterson Residence with the irregular terrain of its...

8 City of San Diego, *San Diego Modernism Historic Context Statement*. October 2007. 68.
DPR 523L (1/95)

Page 11 of 102 *Resource Name or # (Assigned by recorder) The Robert O. Peterson - Russell Forester Residence
*Recorded by: Jaye E. Furlonger *Date: July 2009 X Continuation Update

***B.10. Significance (Continued)**

... spectacular ocean-view lot.

Modernist sub-styles such as Post-and-Beam represent distinct variations on Modernism. However, overlapping sub-styles within a single building are also quite common in San Diego and Southern California. Post-and-beam architecture, for example, is particularly accommodating of simplified aspects of Japanese and Ranch Style design. This cross-pollination of subtypes is illustrated by the Peterson Residence, the design of which blends aspects of the often staid International Style with “lighter” Post-and-Beam construction and other more Humanistic Asian and Organic Geometric architectural influences.

Organic Geometric Architecture

Organic Geometric architecture was a design philosophy popular between ca.1955-1975 that promoted a harmonious relationship between buildings and nature. The movement borrowed its name from Frank Lloyd Wright. Wright first incorporated organic principles into his design for the Graycliff complex of buildings near Buffalo, New York in the 1920s. He coined the phrase “organic architecture” in a 1939 speech titled *An Organic Architecture*. His body of work had a major impact on later emerging San Diego Organic Geometric architects. Exercising a nature-inspired design ideology, Wright integrated his buildings into their surroundings using natural, locally-found construction materials such as wood and stone. His designs focused on creating harmony and balance between buildings and their particular sites, employing key elements to blur the distinction between indoor and outdoor space such as large cantilevered balconies, ribbon windows and transparent glass walls. Triumphed as one of his major achievements, Fallingwater in Pennsylvania is the perfected embodiment of Wright’s typically organic approach to design. Completed in 1934, the residence is positioned over a waterfall, fully integrated into its site and surrounds. The building’s horizontal geometry mimics and blends in with the site’s natural rocks and ledges, while the acoustic effect of falling water can be heard intentionally throughout the interior.

Organic Geometric-minded architects of the 1950s-1970s followed Wright’s philosophy of designing buildings to be integrated with their surroundings. While continuing to make use of natural materials such as wood and stone and being respectful of the site, they also used post-and-beam construction and glass to create strong relationships between interior spaces and the exterior setting. Post-1950 Organic Geometric style buildings can be identified by sharp angular massing, rectilinear geometry, asymmetrical facades, exposed structural framework, complex roof forms, square, diamond and polygon design motifs, and site specificity. Often with large balconies projecting over steep slopes, Organic Geometric Style buildings were usually positioned to take advantage of views and other unique features of the lot. According to the *San Diego Modernism Historic Context*, examples of Organic Geometric architecture are rare in San Diego and should be considered individually significant due to their limited number and likely associations with master architects.⁹

The Robert O. Peterson – Russell Forester Residence should be characterized primarily as Post-and-Beam - International Style due to its functionalism, lack of adornment, and honest expression of its construction methods and materials. However, the residence also demonstrates the clear influence of Frank Lloyd Wright and Organic Geometric architecture, which is apparent in the close relationship between the home and the surrounding Point Loma coastal environment. Partly planned around two massive Lebanon Cedar trees, the post-and-beam construction, rectilinear geometry and varying roof forms allow the home to conform to and blend in with the sloping, uneven terrain, and to capture views of the Bay of San Diego from a variety of locations inside the house. The abundance of glass walls and glazed doors creates a sense of intimacy with the outdoors and nature from within. Moreover, the dramatic approach to the front door and the placement of reflecting pools in the entry courtyard is pure Frank Lloyd Wright, as is the exposed redwood construction, abundant fenestration patterns, and incorporation of outdoor living spaces provided...

⁹ City of San Diego, *San Diego Modernism...*, October 2007. 80-81.
DPR 523L (1/95)

Page 12 of 102 *Resource Name or # (Assigned by recorder) The Robert O. Peterson - Russell Forester Residence
*Recorded by: Jaye E. Furlonger *Date: July 2009 X Continuation Update

***B.10. Significance (Continued)**

...by the redwood decks and catwalks surrounding the buildings. The lush naturalistic landscaping and assorted hardscape features also indicate strong Wrightian and Organic Geometric influences in Forester's design.

Russell Forester, FAIA

An esteemed Modernist architect as well as an artist of national and international recognition, Russell Forester was described by writer Kate Callen as "a man with the physique of a bear and the mind of a cat."¹⁰ So unique was his contribution to architecture that the American Institute of Architects awarded him a prestigious and unique FAIA designation -- not simply for his progressive building designs, but for his broad overall contribution to the aesthetics of art and architecture.

A La Jolla resident since age five, Forester was born in Salmon, Idaho on May 21, 1920. He moved to California in 1925, and graduated from La Jolla High School in 1938. From 1943 to 1946, he served in the Army Corps of Engineers, working as a draftsman under Lloyd Ruocco, another important San Diego architect. In 1948, Forester opened his first architectural design office. He did not begin formal training to become a licensed architect until 1950. At the urging of Ruocco, he attended the Institute of Design in Chicago, studying under famed Modernist architect Mies Van Der Rohe. During this period, he developed an affinity for the new International Style, which he brought back and pioneered in San Diego in the early 1950s. Although Forester did not receive his architectural license until 1960, he completed a number of Modernist structures in the meantime including his own home on Hillside Drive in La Jolla in 1952.¹¹ As an architect, he was known for his unquestionable integrity, passion and vision. After a successful but relatively short, less-than-thirty-year-long career, he retired from his practice Russell Forester / Associates Inc. to become a full-time artist in 1976.

Russell Forester's design principles seemed strange to many of his more conservative and traditionally-minded colleagues. By the end of WWII, San Diego had abandoned its Spanish Colonial Revival architectural heritage, and new residential development was being influenced by the imported tastes of home buyers arriving in droves from outside the region. Newcomers to San Diego wanted their residences to reflect the traditional, more familiar styles found elsewhere throughout the country. Hence, a lack of homogeneity characterized much of the city's new building stock. Forester and his fellow Modernists went against this trend, however, making a philosophical choice to create innovative designs and use materials more appropriately suited to the California climate and lifestyle. This concept of a regionally based architecture was first pioneered in San Diego during the early decades of the 20th century by architects such as Irving J. Gill, Richard Requa, William Templeton Johnson and others. However, as a later, post-WWII architect, Forester was much more strongly influenced by the European Modernist movement than he was by these early San Diego innovators. He rejected traditional vernacular design and looked to the International style to redefine the contemporary Southern Californian home. He based his designs around his clients' practical needs and the dictates of the specific site, relying on the use of organic materials and glass walls to create balanced -- but sometimes juxtaposing, relationships with the outside environment.

Between 1948 and 1976, Russell Forester's architectural designs varied in style and materials, but he remained consistent in his focus on problem solving and intense attention to detail. He considered the whole of a project to be the sum of its parts. Working out of his La Jolla office, he was one of the first architects in San Diego to promote Mies Van Der Rohe's use of steel and glass construction in commercial and residential buildings. In 1951, his first Jack in the Box restaurant introduced stripped-down Miesian Modernism to American popular culture. A major innovation in the world of modern convenience, Forester's "food dispensing machine" is said to have been the country's first...

10 Kate Callen in Wayne Carlson, "Case Study Meets Asia," *San Diego Home/ Garden Lifestyles*, May 2006, 95.

11 Modern San Diego, *Russel Forester, AIA (1920-2002)*, www.modernsandiego.com/Forester.html (Last accessed 03/2009).

Page 13 of 102 *Resource Name or # (Assigned by recorder) The Robert O. Peterson - Russell Forester Residence
*Recorded by: Jaye E. Furlonger *Date: July 2009 X Continuation Update

***B.10. Significance (Continued)**

...drive-thru restaurant to be equipped with an intercom system for ordering.

In addition to Jack in the Box and other commercial design projects, Russell Forester produced many high-end residences for prominent San Diegans such as art patrons Lynn and Danah Fayman. Many of his clients also filled their homes with his own paintings and sculptures. He believed that a client's lifestyle was central to creating a home to fit their specific needs, but he was also known for being uncompromising about aspects of his designs. Nevertheless, he managed to attract loyalty among well-to-do clients such as Bob Peterson, although the men are reputed to have butted heads repeatedly over the Jack in the Box designs as well over Peterson's Gage Lane residence and elegant Family Tree Restaurant.

Spelled out in his *Philosophy of Practice*, Forester's holistic approach to building design followed a philosophy based on problem-solving:

*"We believe that good architecture grows out of a thoughtful, direct and imaginative approach to each owner's individual problem. Our unique systems approach to the total project from the feasibility studies through design and finished construction gives us an economic and functional solution. Our understanding of the complexity of each client's problems and the professional and artful solution to his needs is our concern. In our practice all functions (architecture, feasibility studies, planning, interiors, color or graphics) are based on a systems approach to the total concept. We know the broad scope of thinking and the individual talent that is brought to bear on each commission. It is unsurpassed... We are entering a new age of building. An age in which a new set of ideas is taking hold. These ideas are not solely technological in nature: they are also philosophical. Relating first to larger questions of environmental planning and then concern for the isolated technical details."*¹²

Despite tremendous success designing commercial and top-market residential properties for the wealthy, Forester grew frustrated by the mounting number of regulations being imposed on the field of architecture. In his fifties, he left his practice to become a full-time artist. His second wife, Marie-Christine -- also an architect, encouraged his foray while she continued working. Over the next decades, Forester's art advanced from intricate abstract line drawings in black ink to polychrome paintings and three-dimensional multimedia installations. Beginning with the abstract expressionism he favored when drawing in his spare time in the late 1940s, his focus eventually shifted towards highly conceptualized and politically-charged narratives. He also experimented with an assortment of materials including gauze and lead. In 1981, he discovered and began incorporating LED light technology into his paintings and sculptures. Examples of some of Forester's best work were published in *Russell Forester: Unauthorized Autobiography* by Smart Art Press in 1997.¹³ Still hanging in the Dining area of the Peterson Residence to this day, one of his last paintings was acquired with the purchase of the house along with a large portion of Robert Peterson's collection of Modernist era art by other known artists.

While Forester viewed architecture as a way to problem-solve for his clients, he saw creating abstract art as a vehicle for intuitive self-expression based on "emotional inner necessity." Evidence of his deeply entrenched architectural background, however, remained strongly present in the structural emphasis and draftsman-like precision of his art. The influences of European Masters such as Paul Klee, Mondrian, and the multi-disciplinary Bauhaus school are also evident. Exceedingly formal and rhythmic in the use of varied lines, rectilinear geometric forms and repeating themes, Forester's art nevertheless remained fundamentally organic, atmospheric, and rich in color and texture inspired by...

¹² Modern San Diego, *Russell Forester AIA (1920-2002)*.

¹³ In addition to an in depth essay on the architect-come-artist, *Russell Forester: Unauthorized Autobiography* also features a small handful of photographs of some of Forester's most interesting buildings, including an early Jack In The Box and his and Christine's ultra-modern personal residence in La Jolla which they nicknamed "The Neighborhood Savings & Loan" for its austere, bank-like façade.

Page 14 of 102 *Resource Name or # (Assigned by recorder) The Robert O. Peterson - Russell Forester Residence
*Recorded by: Jaye E. Furlonger *Date: July 2009 X Continuation Update

***B.10. Significance (Continued)**

... the hills, sea, light and fog of La Jolla.¹⁴ In 1962, his art was described simultaneously as “arresting,” “constructivist,” “severe,” “functionalist” and “mainstream” in *San Diego & Point Magazine*.

Russell Forester emerged as a nationally recognized artist over the final three decades of his life. He was featured in a number of one man shows in museums across the country including the Fine Arts Gallery of San Diego, the Rex Evans Gallery of Los Angeles, the La Jolla Museum for Contemporary Art, the Willard Gallery in New York City, the Santa Barbara Museum of Art, the Phoenix Art Museum, the Sheldon Memorial Art Gallery in Lincoln, NB, the Everson Museum of Art in Syracuse, NY, and the Track 16 Gallery in Santa Monica. He also participated in group shows at the La Jolla Museum of Contemporary Art, the Houston Museum of Fine Arts, the Fine Arts Gallery of San Diego, the Southern California Exposition in Del Mar, the San Francisco Museum of Art, the Willard Gallery, the Albright-Knox Gallery in Buffalo, NY, the Schindler Gallery in Bern, Switzerland, the Laguna Beach Museum of Art and elsewhere.¹⁵ In 1983, he contributed a 28 piece lighted installation to the local “Architectonic Series,” filling 10,000 square feet of empty office space in downtown San Diego with architecturally-inspired sculptures, the largest of which was taller than 10 feet. The Museum of Contemporary Art, San Diego organized his mixed media installation *Regent Square* in 1987. Today, while the majority of his highly-prized pieces are in private hands, some of his work can be found in the permanent collections of prestigious, world-renowned museums such as the Guggenheim in New York.

Forester’s output from his dual careers as architect and artist expresses much common ground. His heavy reliance on the reoccurring theme of repetition is evident on buildings such as the Park Prospect Apartments in La Jolla and in his early Jack in the Box designs, and throughout his body of artistic work encompassing everything from early geometric line drawings to later mixed-media pieces featuring linear elements of “dots and lines” formed by stitching (using a sewing machine), puncturing, aligning small round light bulbs into rows, and by various other creative means. Using words that could equally apply to Forester’s drawings, paintings and multi-media works, *San Diego & Point* magazine described the second home he designed for the Lloyd Russell family in 1962 as having a feeling of “discipline without rigidity, elegance without opulence.”

Russell Forester was heralded as an important architect and artist in his own time. However, by the time he passed away in 2002, many of the buildings he designed already had been demolished or drastically altered. Many subsequent owners desired larger and more conventional homes, tearing down their newly-acquired Forester-designed residences for failing to understand the conceptual nuances and groundbreaking historical significance of the pre-existing structures. Alarmingly, even now -- even though Forester is now officially recognized as a master architect by the City of San Diego, his innovative, one-of-a-kind commissions continue to fall to the bulldozer or to be altered to the point of losing sufficient integrity. Only one resource identified with Russell Forester is currently listed on the local City of San Diego Register of Historical Resources: the Dr. Harold C. & Frieda Daum Urey/ Russell Forester House at 7890 Torrey Lane in La Jolla. This glaring lack of historical designations appears to indicate the scarcity of good, intact examples remaining of the architect’s highly-regarded work. Therefore, it is of prime importance that a rare resource such as the Robert O. Peterson – Russell Forester Residence be listed on the California Register of Historical Resources in order to preserve and protect this unique site from future development and for the enjoyment and benefit of future generations. *See P.23-24 for a Partial List of San Diego Projects by Russell Forester.

14 Henry J. Seldis, *Russell Forester* (Art Pamphlet), 1976; *Russell Forester Exhibition of Pen and Ink Drawings – Casein Paintings, 1971-1973* (New York: Willard Gallery, 1973).

15 *Russell Forester Exhibition of Pen and Ink Drawings – Casein Paintings, 1971-1973*.

Page 15 of 102 *Resource Name or # (Assigned by recorder) The Robert O. Peterson - Russell Forester Residence
*Recorded by: Jaye E. Furlonger *Date: July 2009 X Continuation Update

***B.10. Significance (Continued)**

Conclusion to Historic Context Evaluation

Placed within the historic context of San Diego Modernism, The Robert O. Peterson – Russell Forester Residence is a unique and outstanding example of the groundbreaking design work of one of the region’s most important pioneering Modernist architects. Within San Diego, there is no other high-end Modernist era residence – intact or otherwise, that compares to this artful, Asian-inspired embodiment of the principles of both the International Style and Organic Geometric Architecture.

Integrity:

To be historically designated by the State of California, a potential historic resource must retain integrity. According to the National Park Service (NPS), the integrity of a resource is determined by “the ability of a property to convey its significance.”¹⁶ In order to prove integrity, potential resources must be evaluated under the seven aspects of integrity dictated by the NPS - location, design, setting, materials, workmanship, feeling and association. These aspects of integrity are defined as followed:

Location: Location is defined by the NPS as the “place where the historic property was constructed or the place where the historic event occurred.”¹⁷

Design: Design is defined as the “combination of elements that create the form, plan, space, structure, and style of a property.”¹⁸

Setting: Setting is defined as the “physical environment of a historic property.”¹⁹

Materials: Materials are defined as the “physical elements that were combined or deposited during a particular period of time and in a pattern or configuration to form a historic property.”²⁰

Workmanship: Workmanship is defined as the “physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.”²¹

Feeling: Feeling is defined as the “property’s expression of the aesthetic or historic sense of a particular period of time.”²²

Association: Association is defined as the “direct link between an important historic event or person and a historic property.”²³

16 National Park Service (1997), 44.
17 NPS, 44.
18 NPS, 44.
19 NPS, 45.
20 NPS, 45.
21 NPS, 45.
22 NPS, 45.
23 NPS, 45.

Page 16 of 102 *Resource Name or # (Assigned by recorder) The Robert O. Peterson - Russell Forester Residence
*Recorded by: Jaye E. Furlonger *Date: July 2009 X Continuation Update

***B.10. Significance (Continued)**

Analysis of Integrity

The Robert O. Peterson – Russell Forester Residence expresses very high levels of integrity in all seven aspects. Since completion, the exteriors, interiors and overall site have been altered very little, and any modifications and restoration work have been executed with extreme sensitivity to Forester’s original design. Following is an analysis of the residence in terms of each individual aspect of integrity:

- i) Location – The main residence and all other original auxiliary buildings of the Peterson Residence remain in their original locations at 567 Gage Lane in the La Playa section of Point Loma.
- ii) Design – Almost fully intact, the Peterson Residence retains a remarkably high level of design integrity. While many structures from the Modernist era in San Diego have suffered extensive alteration and even demolition, the home remains largely unaltered because of the limited number of owners it has had over the course of its history. From the time of completion in 1965, it went virtually unchanged for twenty years. In the mid-1980s, minor alterations conducted by the original owner Robert Peterson and his second wife Maureen O’Connor were sympathetic to and did not significantly impact Russell Forester’s original design. A kitchen expansion and remodel designed by the firm Lorimer Case Architects created a small bumped-out nook on the north elevation. The addition, less than 55 square feet, is contained beneath the original roof and projects out only as far as the eave line. The work entailed demolishing a 15.5’ section of wall containing uncharacteristically small windows (a center picture window framed by two jalousie windows) and adding three new floor-to-ceiling panels of tempered glass consistent with original glass walls found throughout the rest of the house. Bathrooms were also updated at this time.

A landscape renovation in the mid-1980s, concurrent with the addition of the Pool House and new swimming pool, retained and enhanced many of the site’s pre-existing features including the koi pond, the unique configuration of the front entry access route, and the reflecting pools beneath the front door approach. At the front of the house (in the southeast corner, south of the front entry access path and on the west side of the Bedroom wing), Peterson and O’Connor replaced a small, original swimming pool surrounded by a wood deck with a naturalistic hardscape feature of river rock and concrete forming a series of descending pools fed by a running stream. The new landscape design retained the original trees and majority of other original plants, and this area is now rich with mature foliage and a compliment to the original design of the house. *See “Safe Harbor,” *Town & Country Magazine*, 1992 in **Part V. Architectural & Historical Background Material**, P.96-98 for additional details on Peterson and O’Connor’s ca.1986 landscape improvements.

Since the 1980s, the only other changes to the design have been the replacement of the badly deteriorating original wood shingles on the roof with custom copper shingles and the replacement of the original front double-doors which were also rotten. This work was done during the initial phase of restoration conducted by Jeffrey and Marcy Krinsk, ca.2003. Desiring a more sustainable roof covering, the Krinks chose attractive copper shingles after learning that copper roofs had been used to replace deteriorating wood roofs on several architecturally important buildings designed by Frank Lloyd Wright.²⁴ The work was done in accordance with the Secretary of the Interior’s Standards and in consultation with Christine Forester, Russell Forester’s widow and architect in her own right. The new copper...

24 Several of Frank Lloyd Wright’s original designs actually had copper roofs including the Lindholm Service Station (Cloquet, Minn., 1958) and the Price Tower in Oklahoma. The roof of the 1956 Walker House in California’s Carmel-By-The-Sea was intended to be of copper, but because the house was built during the Korean War, the material was not readily available. Ceramic-coated steel shingles were used instead; however, these shingles deteriorated quickly and were replaced with copper shingles. The Frank Lloyd Wright Foundation continued to use copper roofs on new projects even after the architect’s death. The Buehler Residence (near San Francisco, 1948-49) and the Charles F. Glore Residence (Lake Forest, Il., 1951) are two examples of restored Frank Lloyd Wright homes that had original wooden roof shingles replaced by more durable copper shingles.

Page 17 of 102 *Resource Name or # (Assigned by recorder) The Robert O. Peterson - Russell Forester Residence
*Recorded by: Jaye E. Furlonger *Date: July 2009 X Continuation Update

***B.10. Significance (Continued)**

...shingles were carefully designed to reflect the basic look of the original shingles while providing a heightened level of fire-safety and minimizing upkeep and other maintenance issues. Now developing a natural dark brown patina, the copper shingles possesses an organic quality that is compatible with the aesthetics of the overall design and aligned with the general philosophy of Organic Geometric architecture which emphasizes the honest use of natural materials. The new roof covering does not detract visually from the original design or significantly effect overall integrity.

Like the replacement of the original roof sheathing, the removal of the original solid wood double-doors at the front entrance was also necessary due to rot. Additionally, the thinness of the teak veneer made the doors no longer refinishable. Although unsalvageable, the original doors have been retained and remain in on-site storage. The choice to replace them with new tempered glass doors was also performed in consultation with Christine Forester who believed that her husband would have approved of the improvement. The current replacement doors, clearly differentiated from the originals as dictated by the Secretary of the Interior's Standards, compliment the home's predominant glass-walls while opening up an impressively spectacular view directly through the house to the Bay of San Diego.

Considering that the Peterson Residence contains nearly 12,000 square feet of living space, it is surprising that no major alterations have occurred since 1965, and only 55 square feet have been added to the main residence. Although a few minor changes have been made over the years, they have been executed with extreme sensitivity to Russell Forester's original vision. In instances such as the original wood roof and front door replacements, changes were not elective but based on necessary upkeep. All of the original buildings including the Main Residence, the Bedroom & Laundry Building, Garage and Guard House retain the vast majority if not all of their important character defining features including original fenestration and construction materials. Although no original photographs have been found, the removal of a small swimming pool and the relandscaping of the front courtyard by Peterson and O'Connor in 1986 do not appear to detract from the visual effect of the overall design, nor do the ca. 1986 Pool House and swimming pool which are located at a distance and more-or-less out of view of the main house. With no major structural additions or alterations such as new rooms, additional stories, etc., the design integrity of the entire original property remains remarkably intact.

iii) Setting – The physical environment of the Peterson Residence remains intact. The aspect of setting is particularly important to Russell Forester's site specific design, and site and landscape alterations that occurred under Robert Peterson and Maureen O'Connor during the 1980s were sensitive to both the existing buildings and to the original landscaping. The design of the new Pool House (used as a guest house) by architects Lorimer Case is compatible with the design of Forester's Bedrooms Wing and Bedroom & Laundry Building. Added concurrently were a new lap pool, garden shed and trellis. Although complimenting the design, the newer features are located out of direct view and at a distance from the main residence. Minor landscape renovations were conducted at this time by the firm of Kenneth K. Hayashi + Group who replaced the original small swimming pool located at the front of the house with a naturalistic stream and series of small pools. The project preserved the majority of original features throughout the property including the koi pond, tea house, garden pathways and front entrance reflecting ponds. Almost all of the original trees and bushes were retained, and today the site is lush with mature vegetation.

iv) Materials – The Peterson Residence expresses high integrity in respect to original building materials. During the property's careful restoration, the current owners preserved as much of the original fabric as possible. However, the rotting wood roof shingles were unsalvageable, as were the original solid wood front doors. These features were replaced with new high-quality materials sensitive to the aesthetics of Forester's original design concept. (See "ii) Design" previous for additional information on the replacement copper shingles and on the new front doors). Aside from the roof covering and doors, all other important, key defining design elements and materials have been preserved on the exterior and interior, including the massive teak wall panels and elegantly vaulted redwood ceilings in the...

Page 18 of 102 *Resource Name or # (Assigned by recorder) The Robert O. Peterson - Russell Forester Residence
*Recorded by: Jaye E. Furlonger *Date: July 2009 X Continuation Update

***B.10. Significance (Continued)**

...common areas of the main residence. Other minor alterations that have occurred since the 2001 purchase include new interior wood flooring and a reconfigured kitchen. Many original fixtures as well as furnishings remain throughout the main house and guest houses, and the home still contains many Modern works of art originally collected by Robert Peterson. The Kinks have added to the collection with their own impressive museum-quality art and antique finds, including their own Russell Forester painting (one of the last he painted before his death), a recently acquired 1940s abstract by Australian painter Sir Sidney Nolan, various Asian antiquities and other ethnographic materials, and even ancient fossils. *For additional information on the interior fixtures and furnishings, see “Case Study Meets Asia,” *San Diego Home/ Garden Lifestyles Magazine*, 2006 and “Safe Harbor,” *Town & Country Magazine*, 1992 in **Part V. Architectural & Historical Background Material**, P.70-80 and 96-98.

v) Workmanship – In restoring the residence, the current owners have been careful to preserve not only the original design and materials, but the integrity of the craftsmanship as well. Intact, high-quality workmanship is evident throughout the interior and exterior of the property, particularly in the woodworking and in the use of concrete brick masonry, as well as in the landscaping.

vi) Feeling – All alterations and additions that have occurred since construction have been extremely sensitive to the integral feeling expressed in Russell Forester’s original Asian-inspired design. The intimate relationship between the residence, the site and nature has been preserved and promotes an atmosphere of privacy, understated elegance, peace and comfort that is enhanced by the now fully mature vegetation that surrounds the living spaces.

vii) Association – Currently, the Peterson Residence is being nominated for historic register listing only under Criterion 3 for having an association with a Master Architect and for demonstrating high artistic value. Although it is not being nominated under Criterion 2 at this time, the property also possesses several interesting historical associations worthy of mention. Robert Peterson, the original owner, left a major mark on the cultural landscape of America as the local inventor of the modern fast food drive-thru window. He earned the majority of his wealth as the founder and C.E.O. of Jack in the Box, one of America’s oldest and most popular fast food restaurant chains. Peterson’s widow, Maureen O’Connor is a historically significant person in her own right as the City of San Diego’s first female mayor from 1985 to 1992. Peterson’s second wife, O’Connor moved into the house in 1977. Choosing to live in La Jolla after his death in 1998, she nevertheless retained ownership of the property for many years. She briefly sold it to Hugo Mann, the German retail entrepreneur and principal owner of FedMart who intended to use it as a second home. After recovering it from Mann, she sold it for a second time in late 2001, this time to Jeffrey and Marcy Krinsk.

Robert O. Peterson & the Jack in the Box Restaurant Chain

Often referred to as “The House that Jack in the Box Built,” the upscale residence was commissioned in 1964 by influential restaurant mogul and fast food innovator Robert O. Peterson. Born in San Diego in 1916, Peterson founded the venerable fast food restaurant chain in 1951. He was the original occupant of the house from 1965 until his death in 1994. More than a decade prior to its construction, he had hired Forester to design the first Jack in the Box restaurants. Today, the name “Jack in the Box” is recognized around the world, and the company is one of the oldest, largest and most successful restaurant chains in the United States. As one of San Diego’s wealthiest residents, Peterson made many philanthropic contributions locally such as helping to fund the Scripps Institution for Oceanography. He donated generously to national and international causes ranging from social issues to the arts.

Prior to opening the first Jack in the Box drive-thru, Robert Peterson owned several successful drive-in restaurants serviced by carhops. In the 1940s, he pioneered the concept of the drive-thru take-out window, introducing one of the first, if not *the* first, two-way intercom systems for taking food orders from customers waiting in line inside their cars.

Page 19 of 102 *Resource Name or # (Assigned by recorder) The Robert O. Peterson - Russell Forester Residence
*Recorded by: Jaye E. Furlonger *Date: July 2009 X Continuation Update

***B.10. Significance (Continued)**

(...) This innovation was pivotal in the development of the modern fast food industry and had a major lasting impact on Southern California's emerging automobile culture – a way of life which spread rapidly to the rest of the country during the post-WWII era.

Prior to opening Jack In the Box, Peterson opened Topsy's Drive-In at 63rd and El Cajon Blvd in San Diego in 1941. In addition to standard carhop service, the hamburger stand also offered a drive-thru window that allowed customers to stay inside their cars. Although a tavern in New Jersey is said to have offered a "drive-up" window for horse-mounted customers as early as 1762, Topsy's take-out window is considered by many to have been the first of its kind used by automobilists. Popular for their speedy service, several more Topsy's were opened. The chain was eventually renamed Oscar's after Peterson's middle name. By the end of the 1940s, Oscar's had adopted a circus-themed décor characterized by a starry-eyed clown motif. Peterson later converted most of the Oscar's locations to Jack in the Box restaurants.

With a large, eye-catching jack-in-the-box clown mounted to the roof, the first Jack in the Box was constructed in 1951 on El Cajon Boulevard, San Diego's only major east-west thoroughfare at the time. Conceived of as a modern "food machine," the building was a small simple cube with an intercom and drive-thru window. It contained only a kitchen and enough room for two employees: one to take orders, and one to prepare the food. Hamburgers were sold to passing motorists for 18 cents. For early Jack in the Box customers, this was their first ever fast food drive-thru experience. Surprisingly, Wendy's and McDonald's did not implement drive-thru technology until years later, in 1970 and 1974 respectively.

Peterson opened over two hundred Jack in the Box drive-thru restaurants within twenty years. Although the chain was his greatest success and accounted for the majority of his wealth, he had several other business interests including family style restaurants as well as food-manufacturing facilities, all of which he operated under the umbrella of the San Diego Commissary Company. In 1960, the Commissary Co. changed its name to Foodmaker and pioneered the first Jack in the Box outside of California in Phoenix, Arizona. The company expanded into the Houston and Dallas-Ft. Worth areas in 1963. It was during this period of prosperity that Peterson again commissioned Forester, this time to design a high-end personal residence for him and his first wife Betty in the exclusive La Playa section of Point Loma. Only two years after the home's completion in 1965, Peterson sold his interests in Foodmaker. However, he remained the company's CEO until the end of his life, converting most of his profits into a major investment in the Southern California Bank.

Now more than fifty years old, the Jack in the Box chain continues to be a major competitor in the national fast food restaurant industry. In 1968, the Ralston Purina Co. acquired controlling interest in Foodmaker, and the company grew to include more than 1,000 locations by 1979. Initially, the majority of restaurants were concentrated in the western and southwestern states, with fewer introduced into the eastern and Midwestern markets. Since 1985, Jack in the Box has gone public, returned to operating as a privately owned corporation, and gone public again under investment groups consisting of various members of Foodmaker management. Acknowledging the strength of the brand, the company has divested itself of all other holdings; in 1999 it changed its name to Jack in the Box Inc. and converted its New York Stock Exchange ticker symbol to JBX.

Robert Peterson served as the president of Jack in the Box until passing away of Leukemia in 1994. In 1995, Foodmaker launched an aggressive and highly successful advertising campaign with television commercials and premiums featuring "Jack," the company's new fictitious founder, CEO and spokesperson. Still popular in 2009, the no-longer-so-new corporate mascot with a head resembling an oversized ping pong ball is a reinvention of the beloved clown featured on the drive-thru speaker boxes of the 1970s. Also called "Jack," the speaker box clown was blown up in a television commercial in 1980 to signify a shift towards serving more adult fare. Next to Ronald McDonald,...

Draft

Page 20 of 102 *Resource Name or # (Assigned by recorder) The Robert O. Peterson - Russell Forester Residence
*Recorded by: Jaye E. Furlonger *Date: July 2009 X Continuation Update

***B.10. Significance (Continued)**

...the new “Jack” is one of the most widely circulated and recognizable icons ever used to represent a fast food company, and he has appeared on more than 27 million premiums ranging from antenna toppers to Pez candy dispensers.²⁵

Maureen O’Connor & Bipartisan Politics in San Diego in the 1970s and 1980s

Robert Peterson married his second wife Maureen Frances O’Connor in 1977. A historically significant person in her own right, O’Connor served as San Diego’s first female mayor from 1985 until 1992. The couple met during her first run for City Council in 1971. On a shoe-string budget at age 21, she was the youngest person ever in the city to win a seat on the Council. After Peterson and O’Connor married in Europe in 1977, she moved in to his beloved Point Loma estate. Although O’Connor was a Democrat and Peterson a life-long Republican, he supported and funded her mayoral campaign in the 1980s. Much of the campaign’s business was based out of their home.

The entrance of Maureen O’Connor into high society as the young Liberal wife of a prominent multi-millionaire Republican businessman and her rise to becoming the first female Mayor of San Diego is a remarkable human interest story. One of 13 children, she was born in San Diego in 1946. The O’Connors were a working-class Irish Catholic family, and her father was former local boxer “Kid Jerome.” They were not wealthy, and Maureen and her twin sister Mouvorneen (known as “Mo”) worked after school as chambermaids in the Westgate Hotel. The entire family was athletic, and for a time Jerome managed the girls as the “Swimming O’Connor Sisters” -- an aquatics troupe that toured the U.S. and Canada with a sport show called the “Aqua Spectacular.” Maureen graduated from San Diego State University in 1970 to become a physical education teacher and counselor at Rosary High School. Described as “shy,” she was inspired to enter into an unlikely career in local politics as a result of being treated rudely at City Hall shortly after becoming a teacher. Her term on the City Council lasted from 1971 until 1979, followed by an appointment as Port Commissioner from 1980–1985.

Earning the nickname “Mayor Mo,” the 31st Mayor of the City of San Diego was one of the most popular and colorful chief magistrates in recent local history. Initially, O’Connor was defeated by Roger Hedgecock in 1983, but she went on to win the position in 1985 after political scandal and a conviction of perjury forced Mayor Hedgecock to resign. In one of her most attention-grabbing public relations stunts as mayor, she went undercover for two nights as a homeless person to experience first-hand the living conditions of the city’s most downtrodden residents. Despite her widespread popularity among both Democrats and Republicans, however, she had some outspoken critics. Fellow Council member Bob Filner accused her of avoiding debate and difficult issues by “bullying people one issue at a time,” and by focusing too much on her populist appeal. Susan Golding succeeded the controversial Mayor O’Connor in 1992.

As a young City Council member, society wife, and then mayor, O’Connor developed unique friendships with two of San Diego’s wealthiest and most generous philanthropists, Joan B. Kroc and Helen Copley. Surprisingly, none of these three richest women in town had come from a wealthy background originally. Joan Kroc, who married McDonald’s founder Ray Kroc in 1969, was a music teacher and supper-club organist from Minnesota who moved to San Diego with her husband after his purchase of the Padres baseball team in 1976. After Ray Kroc’s death in 1984, she broke away from his conservative Republicanism and donated to causes such as disarmament and to the Democratic Party. Her personal fortune was estimated at \$950 million. Another “rags to riches” story, Helen Copley was a secretary from Iowa who married her boss. After James Copley’s death in 1973, she reluctantly took over his newspaper empire which included the *San Diego Union Tribune*. Under Mrs. Copley, the newspaper quadrupled its worth to more than...

²⁵ Jack in the Box Corporation Website. <http://www.jackinthebox.com/aboutourco/history.php> (Accessed July 2009.)

Page 21 of 102 *Resource Name or # (Assigned by recorder) The Robert O. Peterson - Russell Forester Residence
*Recorded by: Jaye E. Furlonger *Date: July 2009 X Continuation Update

***B.10. Significance (Continued)**

...\$800 million.

Despite similar backgrounds and close personal and social ties, O'Connor, Copley and Kroc had conflicting political views. However, a shared desire to give back to the community and improve the lives of many transcended their ideological differences. Their close relationships contributed to strong bipartisanship during O'Connor's years in public office. O'Connor and Copley treated their opposing Liberal and Conservative ideologies with lighthearted humor, joking of their inability to convert one another. Copley even gave the support of her conservative-leaning *Union Tribune* to O'Connor and other democrats introduced to her by O'Connor including newly elected State Senator Lucy Killea, notorious for having been banned from Catholic Communion for her pro-choice stance on abortion.

Although Joan Kroc and Helen Copley were not directly involved in politics, they shared a spirited sense of camaraderie with Maureen O'Connor. Kroc and Copley attributed their call to boosterism to growing up with "old fashioned" Midwestern values. O'Connor credited her call to public service to her strict Catholic upbringing. In 1990, the three women were featured in a *Time Magazine* article entitled "Lady Power in the Sunbelt" by Jordan Bonfante. The article highlighted their unique relationships and the roles they played in transforming San Diego from a quiet navy town into a world class city. The author proclaimed: "Together these wealthy women call many of the shots in the West's second largest city. They set the tone of its breezy conservatism. They generate much of its impulse for urban face lifting and instant culture. They influence, and in fact make, many of the city's major civic decisions."²⁶

In the 1970s and 1980s, Maureen O'Connor was at the center of a new era in local bipartisan politics. The *Times Magazine* article noted that, at that time, women occupied four out of nine seats on San Diego's City Council, and also filled the presidencies or chairs of the School Board, Chamber of Commerce, Centre City Development Corporation, and both Republican and Democratic County Committees as well as the Deputy Mayor's post. It posited that San Diego was a place where most people lived to relax, not to assume positions of leadership, and that this situation had created an open playing field for any number of mavericks -- especially women, to take the reigns and promote change. San Diego was where "the new is the norm and woman power is a dominant force in the political game," and where the "smoke-filled rooms" of old politics had been replaced by "flamingo-colored restaurants overlooking the Pacific surf."²⁷

San Diego underwent many significant changes during Maureen O'Connor's political career. In the 1980s, the population grew nearly 30% to 1.1 million people, becoming the West's second largest metropolis next to Los Angeles, and the sixth largest city in the country. No longer relying solely on the military, the region's industry diversified into high-tech research and cross-border manufacturing. At 3.9%, the unemployment rate was well beneath the national average, and many new residents moved in during the boom. However, new urban development and an explosion of inland suburban tracts challenged San Diego's traditional laid-back beach resort character. Along with an increase in congestion came other problems such as crime and overcrowded jails. Lacking the wealthy and powerful, long-established families found in older cities elsewhere throughout the country, "new-moneyed" people such as the Copleys, the Krocs, Robert Peterson and others felt compelled to step forward and become patrons of social and cultural development. Their common goal of improving life in San Diego created an atmosphere in which non-partisan politics could flourish.

In the past, wealthy men had used power and money to boost private business and industry. But in San Diego in the 1980s, wealthy women wielded their newly found influence to improve human services, and the teamwork between...

26 Jordan Bonfante, "Lady Power in the Sunbelt," *Time Magazine*, March 19, 1990.
<http://www.time.com/time/magazine/article/0,9171,969625-1,00.html> (Accessed November 2008).

27 Ibid.

Page 22 of 102 *Resource Name or # (Assigned by recorder) The Robert O. Peterson - Russell Forester Residence
*Recorded by: Jaye E. Furlonger *Date: July 2009 X Continuation __ Update

***B.10. Significance (Continued)**

...Maureen O'Connor, Helen Copley and Joan Kroc often produced impressive results at local and state levels. In one such case, an important legislative bill on hospice sponsored by Assemblywoman Killea at the urging of O'Connor was eventually passed after initially being vetoed by Republican Governor George Deukmejian. The Governor's veto prevented the building of a facility in San Diego for AIDS and other terminally ill patients which was to be funded by an \$18 million donation from Kroc. However, after receiving a pointed letter from fellow Republicans Copley and Herb Klein, the *San Diego Union Tribune* editor-in-chief and former Nixon aide, Deukmejian quickly bowed to the pressure, changing his mind and reversing his initial decision so that the center could be built. On this and a number of other occasions, the behind-the-scenes maneuvering of O'Connor, Kroc and Copley served the city well.

Robert Peterson passed away only a year after Maureen O'Connor left public office. Although she retained ownership of his Gage Lane property, she moved to La Jolla and left the house to sit empty for several years. Still deeply attached to the home, she ended up buying it back shortly after selling to a foreign buyer, Hugo Mann, in the late 1990s. She then sold the house to Jeffrey and Marcy Krinsk at the end of 2001. Still a resident of San Diego, O'Connor is credited for accomplishing many things as mayor, including being an important early proponent of the highly successful MTS trolley system. Although now leading a quiet, private life outside of the political spotlight, she spoke out against utility deregulation in 2000. *See **Part V. Architectural & Historical Background Material**, P.80-97 for supplemental historical information and photographs of Russell Forester, Robert Peterson and Maureen O'Connor.

Jeffrey and Marcy Krinsk, Owners, 2001 – Present

Jeffrey and Marcy Krinsk purchased the Peterson Estate from Maureen O'Connor in late 2001. They are both actively involved in state and national politics, as well as in various environmental, political, animal and human rights organizations.

Originally from Brookline, Massachusetts, Jeffrey Robert Krinsk moved to San Diego in 1979. Considered a pioneer in consumer/ privacy rights class action litigation, he is the founder and managing partner of the law firm Finkelstein & Krinsk, LLP, a firm specializing in class action securities litigation. Prior to Finkelstein & Krinsk, Mr. Krinsk was General Counsel and COO of Hang Ten International, President of Guess Inc. (Los Angeles), and CEO and COB of Fabulous Inns of America, a San Diego-based, publicly-traded corporation. He is a Distinguished Alumni of Boston University Law School and a member of several boards including the Inaugural Finance Committee 2009 (founding member), the Medicare Rights Board, the American Security Project Advisory Board, the African Wildlife Fund (to which he is a major donor) and co-chair of the Patriot Project. Mr. Krinsk is also a member of the Democratic National Committee, the Speaker's Cabinet of the Democratic Congressional Campaign Committee (DCCC), and Democratic Senatorial Campaign Committee (DSCC). He was a National Finance Chair for John Kerry for President in 2004.

Marcy Campbell Krinsk, originally from Dallas, Texas, is a political fundraiser and activist who moved to San Diego in 1991. She attended Southern Methodist University (School of Dance), Louisiana State University (Pre-law) and the University of Tampa (BLS Program), and is a member of the Kappa Kappa Gamma Sorority President's Circle. With over 25 years of professional experience in marketing communications management, Ms. Krinsk has worked as Sports Marketing Director for GTE (Verizon) Florida (Stamford, CT), as International Marketing Communications Director for Stratus Computer (Framingham, MA), and as Marketing Communications Director of First World, Inc. (Denver, CO). She retired in 2002 from SAIC in San Diego, CA. While at SAIC, she served as Assistant Vice President/ Marketing Communications with the Telecommunications Division. In addition to her role as a founding member of the Inaugural Finance Committee 2009 and her involvement with the DCCC (Speaker's Cabinet) and DSCC, Marcy Krinsk is active in a number of other important social and environmental causes. She serves on the boards of the...

Draft

Page 23 of 102 *Resource Name or # (Assigned by recorder) The Robert O. Peterson - Russell Forester Residence
*Recorded by: Jaye E. Furlonger *Date: July 2009 X Continuation Update

***B.10. Significance (Continued)**

...Operation for Hope Foundation, the Foundation for Change and the Heinz Family Philanthropies. Operation for Hope is dedicated to educating communities about family violence and directs victims to resources that can provide hope and healing. The Foundation for Change partners with forward-looking philanthropists to support leaders and organizations working for social justice in the San Diego-Tijuana region. Ms. Krinsk is founding board member of PS2 (Public/ Private Solutions for America's Health Care Future), part of the Heinz Family Philanthropies. She also lends her support to the No Border Wall Coalition, Sierra Club and African Wildlife Fund.

Although the Peterson Residence is the Krinks' own private, primary residence, they routinely open up the property to the public through organized home and garden tours and other fundraising events. Carrying on the tradition set by Maureen O'Connor, they continue to use the site for major political events. Some of the high-profile politicians who have visited the house in recent years include current Speaker of the House Nancy Pelosi, Democratic National Committee Chair Governor Howard Dean, California Lieutenant Governor John Garamendi, and California Attorney General Jerry Brown. Former presidential candidate John Kerry and his wife Teresa Heinz Kerry -- who Jeffrey and Marcy worked with on the campaign trail and spent time with at the Kennedy Compound in Hyannis Port in 2004, have visited the house on many occasions. Most recently, Vice President Joseph Biden attended an event there in May 2009 to help raise funds for Organizing for America, a Democratic National Committee group aimed at capitalizing on the party's recent surge among voters.

Conclusion to State of California Register of Historical Resources Nomination Report for the Robert O. Peterson – Russell Forester Residence:

Based on research and site analysis, the Robert O. Peterson – Russell Forester Residence possesses high integrity in all aspects and is a strong candidate for historical designation under Criterion 3 for having been designed by a recognized master architect and for possessing high artistic value within the historic context of San Diego Modernism. With its large lot, prime Point Loma location and spectacular view, the landmark property is at high risk of future development regardless of the current owners' desire to preserve the site. Compared to older, better understood and more widely appreciated historic Victorian, Craftsman and Spanish Colonial Revival style homes, the uniqueness and relative "newness" of the Peterson Residence places it in greater jeopardy of demolition despite its outstanding high-end Modernist aesthetics and the colorful role it has played in San Diego history. Reputed to have been the architect's favorite commission, there is no other Forester-designed residence still standing that is as beautiful, grand in scope, or is a better representation of his well-developed architectural design philosophies. Therefore, although the Robert O. Peterson – Russell Forester Residence was completed in 1965 and has not yet reached the standard 50 year age threshold, the site should be given special consideration for listing on the State of California Register of Historical Resources in order to protect and preserve the resource for the benefit and enjoyment of future generations.

Page 24 of 102 *Resource Name or # (Assigned by recorder) The Robert O. Peterson - Russell Forester Residence
*Recorded by: Jaye E. Furlonger *Date: July 2009 X Continuation Update

Partial List of San Diego Projects by Russell Forester²⁸

800 Prospect (1964)
Eads & Prospect, La Jolla

Dr. James D. Brown Residence (1967)
633 Ranchito Drive, Escondido

Country Day Fountain (1967)
Award of Merit in 1968 from San Diego AIA

Cromwell Residence (1957)
Inyaha, La Jolla

Driver, Robert (1955)
2938 Coast Blvd, Del Mar, CA

Family Tree Restaraunt (1965)
San Diego AIA Award of Honor (1966)

Fayman, Lyn & Dana Residence (1962)
2545 Ardith Road

Fayman, Lyn & Dana Residence (1969)
7778 Starlight Dr., La Jolla

Forester Residence #1 (1962)
7595 Hillside Drive, La Jolla

Forester Residence #2 (1971)
2025 Soledad Avenue, La Jolla

Frautschy Residence (1954)
2625 Ellentown, La Jolla

Gewalt Residence (1956)

Herman Residence (1961)
1262 Fleetridge, Point Loma

Jack in the Box #1 (1951)
6270 El Cajon Blv

Jack in the Box
5141 Jackson Drive

28 San Diego Modernism, *Russel Forester, AIA (1920-2002)*, www.modernsandiego.com/Forester.html.

Draft

Page 25 of 102 *Resource Name or # (Assigned by recorder) The Robert O. Peterson - Russell Forester Residence
*Recorded by: Jaye E. Furlonger *Date: July 2009 X Continuation Update

Partial List of San Diego Projects by Russell Forester (Continued):

Jefferson Gallery (1965)
7917 Ivanhoe, La Jolla
San Diego AIA Award of Honor (1966)

Robert O. Peterson Residence (1964)
567 Gage Lane, Point Loma
*San Diego Home and Garden published in May 2006

Private Residence
on Rushville, behind school, La Jolla

Private Residence (1963)
5911 Folsom Drive, La Jolla.

Private Residence
2705 Bordeaux, La Jolla

Russell, Lloyd Residence #1 (1948)
348 Vista del Playa, La Jolla

Russell, Lloyd Residence #2 (1962)
7651 Hillside Drive, La Jolla

Russell, L.E. Residence (1962)
7661 Hillside Drive, La Jolla

Schor, George Residence (1954)
2655 Ellentown, La Jolla

Scripps Estates Associates House (1951)
9400 Block of La Jolla Shores Drive

Sunset Engraving (1963)
India & Date Street

Tompkins Residence (1962)
off Pearl Street, La Jolla

Urey Residence (1954)
7890 Torrey Lane, La Jolla