From skyscrapers downtown to small bungalows in University Heights, Spanish colonial architecture continues to define San Diego’s identity as a city dedicated to the preservation of the Spanish past. Early twentieth-century architect Bertram Goodhue described it as the best architecture “to link the spirit of the old seekers of the fabled El Dorado with that of the twentieth century.” Irving Gill thought it “a most expressive medium of retaining tradition, history and romance” while Richard Requa called it “the architecture of Southern California.”¹ In recent years, historians such as Carey McWilliams, Kevin Starr, William Deverell, Phoebe S. Kropp and Matthew Bokovoy have explored what they see as the hidden racism, economic exploitation, and deep class divisions that were served by the romantic Spanish-past mythology that evolved throughout the late nineteenth and early twentieth centuries, including its architectural expression.² Nevertheless, others disagree, and Mission- and Spanish-style architecture remains as popular as ever and continues to be seen as an accurate reflection of San Diego’s heritage.

The San Diego Historical Society holds a large number of photographs, blueprints, and other materials which reveal how the Spanish past was constructed in Southern California. This article examines the work of a number of architects who developed the Spanish colonial style in San Diego during the early years of the twentieth century, including Irving Gill, William Hebbard, Bertram Goodhue, Carleton Winslow, Richard Requa, Hazel Wood Waterman, Lilian Rice and William Templeton Johnson.

Except for the missions, Spanish architecture, as we know it, did not exist in San Diego before the late 19th century. The stark, functional architecture of the structure was typical of adobe homes built during the Mexican period. SDHS 3937

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Diego for most of the nineteenth century. Californios created their own styles of architecture in Old Town and on the ranchos. It usually incorporated adobe construction methods and was extremely austere, designed more for function rather than appearance. It had few similarities with styles that would later be described as Spanish (fig. 1). After statehood, immigrants began to introduce wood balloon frame and stone and brick construction techniques, along with their own distinctly American styles of architecture.

During the first two major development phases of San Diego, during the early 1870s and the late 1880s, styles popularized in the East and Midwest were used in the construction of buildings, from Greek Revival to Italianate and Queen Anne (fig. 2). These styles were not influenced by perceptions of San Diego’s past, but instead were based on imported styles that conveyed a sense of the past of someplace else. Yet by the 1910s, architecture based on the Spanish past was considered the most appropriate for San Diego. In fewer than two decades, it had become a way for architects, clients and the all-important tourists to feel connected with the past of the region, albeit a much reinvented one. Moreover, its association with the region was so strong that by 1909 it was chosen as the style of architecture for San Diego’s most extravagant and important attempt at self promotion up to that time, the Panama California Exposition of 1915. The exposition would in turn significantly influence architectural design for buildings and homes for the next twenty years.

Historians generally agree that an interest in the Southern California’s Spanish past began to emerge during the late 1880s and 1890s. One of the earliest influences was

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Figure 2: This 1889 view of Fifth Street, looking South toward San Diego Bay from E Street, reveals a long line of recently constructed buildings in Italianate, Romanesque and Gothic Revival Styles. The Italianate Luis Bank of Commerce, designed by Stannard and Clements in 1887, is on the far left, followed by the Richardsonian Romanesque Nesmith-Greely Building, designed by Comstock and Trotsche in 1888. The tall Gothic Revival structure in the background is the Bancroft Building. By this time the street had a horse drawn street car line and electric arc lights. SDHS 3776
Helen Hunt Jackson’s 1884 fictional work Ramona. It was intended by Jackson to be a romantic, sympathetic tale of the tragic plight of the Mission Indians under the rule of the white race. The story centered on an Indian woman, Ramona, and her mixed race husband Alessandro. At first many Southern Californians rejected her work and decried it as full of lies. Yet it quickly became extremely popular reading in the rest of the nation. Ironically, readers were drawn more to the romance of Old California than the fate of the Indians. This in turn led to a great amount of national interest in Southern California’s missions and adobes. Tourists from the East began to flock to these sites because they actually believed they were the locations of events described in the novel. In San Diego, Cave Couts Jr.’s Rancho Guajome was considered to be one of these locations, and the Casa de Estudillo in Old Town was thought to be the chapel in which Ramona and Alessandro were wed. Southern Californians did not take long to realize the economic advantages of the connection. By the early 1890s promoters and developers began to embrace the story as a viable way to draw tourists and residents to the region.3

Economic conditions also came into play. The boom of the late 1880s had ended in a relatively sudden bust. By the early 1890s, Southern California’s population was just a shadow of what it was at the height of the boom. Banks had failed, and the economy of the region was in a major collapse. In both Los Angeles and San Diego, boosters and merchants came up with the idea of promoting their newly-discovered Spanish past in grand celebrations, as a way to stimulate their economies, draw visitors and promote their historical identity to the rest of the nation. While the Fiesta de Los Angeles generally incorporated strong doses of all types of reinvented Spanish past in its week of pageants, parades and other events, the 1892 Cabrillo Festival in San Diego
was more directly linked to its beginning with the discovery of San Diego three hundred and fifty years earlier (San Miguel) by Juan Rodríguez Cabrillo in 1542 (fig. 3). The city touted itself as the birthplace of European civilization in California. The festival featured an elaborate reenactment of Cabrillo’s landing, followed by a parade through the city. Both these events served to reinforce and solidify the emerging story line in which civilization and progress had been passed directly from the Spanish settlers to the Anglos.4

Another major influence was Charles Fletcher Lummis, who became fascinated with the culture and past of the Southwest after a cross-country hike in 1884 from Ohio to Los Angeles. In 1894 he became editor of a regional monthly, Land of Sunshine. It was the perfect vehicle for him to diffuse the history of the Southwest to the general public. A year later he organized the California Landmarks Club, an organization dedicated to the restoration of the then dilapidated California’s missions. San Diego merchant, philanthropist and later founder of the San Diego Historical Society, George Marston was an early member, and would later form the San Diego Chapter and serve as President.5

This new interest in the missions and the Spanish past led to the creation of a new style of architecture by the 1890s, the Mission Revival style. This was the first architectural style to represent the past of Southern California. As early as the 1880s architects had begun examining Southwest Mission architecture with admiration, and often described it as similar to the then popular Romanesque style. Many elements of the style came from the Romanesque, such as the use of Roman arches, rough-cut decorative stone and brick work, and the allusion of massiveness. Yet many distinctive characteristics were inspired by the missions, both Californias and those of other areas of

Figure 4: Los Banos Bathhouse was designed by Hebbard and Gill in a very ornate version of the Mission Revival style in 1897. Here it is shown in 1910. SDHS 8721
the Southwest. These included multi-curved parapets, red mission roof tiles, arched colonnades and towers with red tile or ceramic tile covered domes.6

One of the earliest Mission Revival buildings to be constructed in San Diego was the City Baths or Los Banos, designed by the architects William Hebbard and Irving Gill in 1897 (fig. 4). Owner Graham Babcock, son of Elisha Babcock, had the structure built next to the main downtown power plant on the foot of D Street (Broadway) to take advantage of the heated water. He had a contest to decide the name, and the winner was the very non-Hispanic T. J. Dowell. The design was an ornate fantasy-like vision of the mission past, with multi-curved parapets, red mission roof tiles, arched colonnades and multiple towers with red tiled domes. It also prominently featured an aquatic theme that incorporated dolphins with tridents and starfish, and even used sea shells to form brackets in the roof cornice. The price for admission was twenty-five cents, a steep fee for all but the upper and middle classes.7 In the 1897 City Directory that first listed the baths, a brief sketch of the history that informed Los Baños was included. The narrative read:
To Cabrillo belongs the honor of the discovery of San Diego Bay, and to Vizcaino the honor of naming it San Diego. Although the discovery of the bay dates back to 1542, the connected history of the city and of the State begins in 1769, with the planting of California’s first Mission at Old Town by Father Junipero Serra. The city of San Diego is the oldest municipality in California. The Pueblo was organized January 1, 1833. In the early fifties Spanish and American life mingled in trade and commerce at Old Town. The present site of the City was purchased and laid out in 1867 by A.E. Horton. With the advent of the Santa Fe railroad in 1885, thousands came to the city to seek new homes. To-day [sic] San Diego is a progressive city of 20,000 inhabitants enjoying all the modern advantages of a city many times its size.8

Irving Gill was the son of a Quaker farmer from New York. He began his career in architecture at the firm of Adler and Sullivan in Chicago, with the then young Frank Lloyd Wright. When Gill arrived in San Diego in 1893, just a year after the first Cabrillo Festival, interest in the Spanish past was just beginning to influence the region’s historical identity. At first, he designed homes in styles popular during that period in the East, but would later adopt the Spanish style and eventually use it to create a unique modern architectural style. In 1896 he joined Michigan native and Cornell graduate William Hebbard in a collaboration that would last many years.9

Two years after Los Baños, Hebbard and Gill were hired by Charles Lummis’ Landmarks Club of California to study the ruins of Mission San Diego de Alcalá and devise a way to stabilize the deteriorating structure. By the late nineteenth century, the adobe mission was literally crumbling to the ground, and only a few walls were still standing. For nearly fifty years few had been concerned with saving the structure. Yet with the advent of new interest in the Spanish past this attitude quickly changed.10 During his study Gill was impressed by the mission’s simplistic, functional architecture. He also thought it best represented the past of San Diego. Gill wrote in The Craftsman:

California is influenced, and rightly so, by the Spanish Missions… The Missions are a part of the history that should be preserved and in their long, low lines, graceful
arcades, tile roofs, bell towers, arched doorways and walled gardens, we find a most expressive medium for retaining tradition, history and romance.\textsuperscript{11}

Seven years later, Irving Gill would use the inspiration he gained on the project to design another structure in the Mission Revival style, the Episcopal Saint James Chapel, in the subdivision of La Jolla. Instead of an overtly ornate structure, Gill designed one that more directly reflected the original mission architecture. In many respects the church looked similar to the mission and conveyed the same simplistic massiveness (fig. 5). Fifteen years later the Episcopal congregation decided that Gill’s design was not quite Spanish enough. His nephew Louis Gill redesigned the church in a more baroque Spanish Revival style. The SDHS collections contain Louis Gill’s renovations, but not Irving Gill’s original plans for the structure. The plans show changes made by Louis Gill laid over Irving Gill’s original design and serve to contrast the two views of how best the Spanish past should be represented in architecture (fig. 6).\textsuperscript{12}

Interest in the missions was also influencing the Craftsman style and led to a variant popularly known as the Mission style. Just after the turn of the century the Craftsman style of architecture began to gain prominence in America. Influenced by Gustav Stickley and other advocates of the style, Gill welcomed the incorporation of the Spanish past with the Craftsman style and thought it was the perfect reflection of the historical and cultural environment of San Diego.\textsuperscript{13} In 1907 he entered into a short-term partnership with Frank Mead, and the two designed a house for the family of local cement magnate Wheeler J. Bailey on a cliff overlooking the Ocean in La Jolla. The SDHS plans for the Bailey house show the integration of the two styles. In many ways the house was reminiscent of a rustic Spanish hacienda (fig. 7).\textsuperscript{14}

Gill also mentored other architects who achieved substantial fame with projects informed by the Spanish past. Hazel Wood Waterman came to his office in 1903, seeking to study architecture after the death of her husband, Waldo S. Waterman, at age forty-three.\textsuperscript{15} One of her first solo projects was the restoration of the Casa de Estudillo, or Ramona’s marriage place in Old Town. As mentioned earlier, since the 1880s, many thought the old adobe was the chapel in which the fictional characters Ramona and Alessandro were married. The significance of this for promoting tourism was promi-
nent in the mind of owner John D. Spreckels. Moreover, it was the perfect attraction to encourage people to ride to the end of his Old Town Trolley line. Spreckels was one of the most powerful and wealthy men in San Diego by this time. Son of San Francisco and Hawaii sugar magnate Claus Spreckels, he first began investing in the city during the recession of the early 1890s. By the turn of the century, he owned water companies, the trolley system and San Diego’s largest paper, the *San Diego Union*. In 1908 he hired Waterman to restore the dilapidated adobe. Most of the construction took place from 1909 to 1910.

Unlike the tourists, Waterman knew well that the connection with Ramona was pure myth. Her goal was instead “to preserve the type of Spanish residences of the better class of years ago.” The better class was José María Estudillo. Estudillo was the son of the Comandante of the Presidio, José Antonio Estudillo. He rose to prominence during the Mexican War for Independence. During the rule of Mexico, he served as treasurer, tax collector and alcalde for San Diego. The Estudillo House was constructed during the late 1820s and 1830s with Indian labor. It was framed with pine timbers from the local mountains and its four-foot thick adobe walls were constructed on a river stone foundation. Over the course of the nineteenth century it was modified several times, and for many years it served as a chapel and the home of Father Anthony Dominic Ubach.

Waterman developed her ideas on how best to reconstruct the adobe from “old Spanish manuscripts and from reading historic novels and writings of the Spanish period in California history.” She attempted to bring back its original appearance by repli-
cating nineteenth century adobe construction methods. Craftsmen from Mexico and local Indians and Mexicans were hired, whom the Union stated “remembered the home in the palmy days and who took a keen delight in building up a place so dear to their memory as a typical landmark of the Spanish regime.”

Ironically, although she used their knowledge of the past to replicate the construction methods, she was more interested in recapturing the Spanish past than in preserving their memories for the historical record.

The reconstruction, then, was not completely faithful to the original design. It was instead an enhanced version of it aimed at San Diegans and tourists (fig. 8). In an all too common irony, Mexican and Indian workers did the construction work. When completed, the structure was promoted as Ramona's Marriage Place, and also served as a museum for “Spanish Curios.” SDHS has Waterman’s original photographs of the project, along with a complete set of plans and sketches on tracing paper. The photographs show the house before, during and after the construction. They also show the Mexican and Indian workers making and assembling the adobe. In one photograph, the two men assembling a wall are identified simply as Romero and Mendoza (fig. 9).

During the same period, San Diego's promoters and businessmen started planning for a major exposition to be held in San Diego. The style of architecture to be used was an important consideration. Most other expositions up to this time had used Beaux-Arts Classicism, first made popular during the 1893 Columbian Exposition, as the major style of architecture. San Francisco’s Panama Pacific Exposition followed suit. Yet by 1909 the influence of the popularized Spanish past on San Diego’s historical identity could not be denied.

In 1907, William E. Smythe published the first major San Diego history, a history...
that reinforced the emerging popular views of the past. His narrative begins with Cabrillo and Vizcaino, and then jumps to 1769 and the establishment of the mission by Serra. Native Indians are described as ignoble savages who benefited from their indoctrination into civilization. The Californios are presented as carefree, pure-blood Spanish nobility who naturally ruled over the Indians and Mexican mixed race peoples. Most of the work is then dedicated to the American period and the progress that had been brought to the region as a result of the arrival of the enterprising Anglo.20

Conceived as an opportunity to invigorate the slow local economy, the Exposition would celebrate the soon to be completed Panama Canal, while, at the same time, promote San Diego as a key port in the new trade route. It would also serve to define San Diego’s historical identity to the rest of the world. The groundbreaking ceremonies began on July 19, 1911 and consisted of an elaborate four-day celebration. The first day began with a parade through the Arch of Progress and the landing of Cabrillo in a mock Spanish galleon on San Diego Bay, followed by several days of historical pageants, all based around the popular storyline of the Spanish past. Presiding over the ceremonies were King Cabrillo and the fair Queen Ramona, portrayed by Helen Richards.21

D. C. Collier, the President of the Exposition, at first conceived of using Mission Revival and Pueblo as the dominant architectural styles. Irving Gill was proficient in both, and was asked to present the preliminary designs. Yet Gill had not yet achieved the kind of national recognition that the Exposition Committee was looking for in a lead architect. At the time he was also moving away from the embellished Spanish influenced styles, toward a cleaner, more modern style of his own creation. The Committee, however, wanted to push and polish San Diego’s Spanish past as much as possible, and after apparent pressure from Collier and Spreckels, hired the better known Bertram Goodhue from the New York firm of Cram, Goodhue, and Ferguson.22

Goodhue brought his East Coast vision and travels in Mexico to the endeavor. Born in Pomfret, Connecticut, in 1869, he had attained a national reputation for designing churches and other large public buildings in the Gothic Revival and Richardsonian Romanesque styles. He had also designed several Spanish Colonial buildings. In his 1905 design for the La Santísima Trinidad Cathedral in Havana,
Cuba, he used the ornate Spanish Churrigueresque style. In choosing the architectural style for the Panama California Exposition, he looked back to this project for inspiration. Goodhue felt that the style best conveyed the Spanish Colonial history of San Diego. Churrigueresque was based on ornate baroque Spanish architecture from the seventeenth and eighteenth centuries and named after the Spanish architect José Benito de Churriguera.23 Goodhue designed the ground plan and the prominent permanent buildings of the Exposition. The temporary buildings were designed by his onsite assistant Carleton Winslow and the Chief Contractor, Frank P. Allen. Goodhue’s original layout for the grounds was informed by other expositions, going back to the Columbian Exposition, with, as Gail Bederman points out, the major cultural, technological and scientific accomplishments of Americans and Europeans centrally exhibited in the core buildings. Native and non-European cultures, who were considered barbarous or uncivilized, were located on the outskirts.24 In the case of the Panama California Exposition, the Spanish past was prominently displayed in the architecture on the Prado, the main avenue through the Exposition grounds. These structures included the California, Fine Arts, Machinery, Electrical, Foreign Liberal Arts, Agricultural and Domestic Arts Buildings. The Isthmus on the far northeast end of the Exposition grounds, intentionally or not, was relegated to Indian and Mexican structures. On the Isthmus, a Mexican tamale shop, an Indian curio shop, and an Aztec City were included with a Cannibal Village, a Chinese City and the Wilds of the Amazon. The far north section of the grounds was reserved for the Indian nations of America. One section to the north was designated for California Indians, but no area was planned for the local Mission Indians, the Kumeyaay, who, ironically, lived in the very midst of the Exposition grounds.25

The showpiece California Quadrangle complex
was designed as the main entrance to the Exposition. Within the complex was the California Building, the most ornate and prominent of all the structures. It featured a large tiled dome roof, and a tall, intricately decorated tower that could be seen from anywhere on the Exposition grounds (fig. 10). Its detailed frontispiece (fig. 11), sculpted by Furio and Attilo Piccirilli, served, as Winslow states, as “an historical hall of fame for eminent names connected with San Diego.” Prominently at the top was Father Junípero Serra, followed by Kings Charles V and Philip II of Spain. Next in succession came Juan Rodríguez Cabrillo, “first white man to step on the western coast of the United States,” and Sebastián Vizcaíno. In the lower sections were Father Luis Jayme, Father Antonio de la Ascención, the chronicler of Vizcaíno, and the busts of English explorer George Vancouver, the first Englishman to view San Diego Bay, and Gaspar de Portolá, the first Spanish Governor of California. The frontispiece was designed to be a visual lesson on all the important figures in San Diego’s early history. It would inform the thousands of Exposition visitors who passed by it (fig. 12). SDHS has the plan sets for most of the 1915 Exposition buildings, including the California, Fine Arts, Foreign Liberal Arts and Electric Buildings, along with Goodhue’s original ground plan.

Partly as a result of the Exposition, Spanish Colonial architecture continued to be used in other large-scale projects in San Diego throughout the 1920s. The U. S. Navy funded many of these. Prominent members of the Navy, including Undersecretary of the Navy Franklin D. Roosevelt, had attended the Exposition, and a Marine regiment commanded by Major General Joseph Pendleton was stationed on the grounds. During World War I, the Exposition grounds were also used as a Naval Training Center. When the U.S. Navy decided to locate the West Coast Fleet to San Diego, Spanish Colonial architecture seemed the natural choice for the buildings of the bases. These included the Marine Corps Recruit Depot and Naval Air Station, designed by Bertram Goodhue, a Naval Hospital in Balboa Park, designed by Elton E. Loveless, and a Naval Training Center (NTC) at Point Loma, designed by Lincoln Rogers and Frank Stevenson.
Stevenson first came to San Diego from Washington D.C. in 1920 to work on the NTC project. He was born in Rochester, Indiana, in 1892 and studied architecture at the University of Michigan and the Beaux Arts Institute in Indiana. Under lead architect Lincoln Rogers, he played a major role in the design of the base. The style they adopted was heavily informed by Goodhue’s Exposition buildings, yet it was a less ornate, more austere, version, with limited Churrigueresque ornamentation on the gate and some of the core buildings (fig. 13). The Commandant’s House and Officer’s Quarters were designed in the Spanish Revival Style (fig. 14). The base represented the past of San Diego in the same way that the Exposition did, but, instead of tourists from all over the country, new recruits, non-commissioned officers (NCOs) and officers from all parts of the country passed through its gates. SDHS has the presentation drawing for NTC, along with the complete plan sets for the Officer’s Quarters.
After the project was completed, Stevenson continued to design structures in similar styles. In 1924 he and Rogers designed an Army-Navy YMCA for San Diego-based military personnel who were beginning to inhabit the downtown area during their off-duty hours. The reform-minded George Marston had founded the San Diego chapter of the YMCA in 1881. He was also the acting President when Rogers and Stevenson were commissioned for the project. An enthusiastic advocate for promoting San Diego’s Spanish heritage, he played a major role in the decision to use the Spanish Colonial style. The structure, like NTC, borrowed heavily from Goodhue’s Exposition buildings. The design featured a Churrigueresque ornamented front entryway and front façade, combined with Romanesque style brick work on the lower level (fig. 15). SDHS has the complete plan set for the YMCA.31

Not far from the newly-completed YMCA, an addition to San Diego’s skyline was entering the first phases of construction. Prominent San Diego developer Richard T. Robinson had hired Los Angeles architects Albert R. Walker and Percy A. Eisen to design a fourteen-story hotel on the site of the former U.S. Grant Jr. home. It was to be designated the El Cortez Hotel, after the Spanish conquistador Hernando Cortez. Their design for the building also featured the Churrigueresque theme of neighboring Balboa Park (fig. 16). The cast stone entry to the hotel conveyed this influence best and was very similar to the entry ways to many of the 1915 Exposition Buildings. It featured the inscription “Sea Bienvenida,” or “Be Welcome.”32 The elegant, ornately designed ballroom was designated the “Don Room” and, as Kyle Ciani and Cynthia Malinick point out, “those dining and dancing at the hotel represented the elite minority of city residents, consisting of white, upper-class financiers, physicians, lawyers and politi-
cians.” In their exclusive parties and events they could reflect on the narratives of pure-blood Spanish Dons of Old California.

During the 1920s entire planned subdivisions also reflected the Spanish past. In 1926, on a mesa just south of the ruins of Mission San Diego de Alcalá, Harrison R. Baker and his Davis-Baker Company from Pasadena began the subdivision of Kensington Heights. As a sales tool they heavily promoted the theme of the Mission and the Spanish past of San Diego (fig. 17). Richard S. Requa, another early protégé of Irving Gill, was the architect in charge of the project. During the 1910s and 1920s, he became one the foremost advocates for using Spanish architecture in Southern California. He had designed many homes and buildings in the style in Coronado, Point Loma and Mission Hills, mostly with his partners Frank Mead and, later, Herbert L. Jackson. Requa had also traveled extensively in Spain, photographically documenting the architecture of the region. Under his supervision every property was designed in his signature Spanish style (fig. 18). Plans had to go through his office before they could be approved. A promotional article touted, “Mr. Requa, using the pure Spanish architecture of the mission as a keynote, has brought the district into harmony with the Spanish tradition and the historic significance of the spot—for it is here that California began.” Every structure would have “white stucco walls and red tile roofs.” Gardens would feature “native California cactus, Indian pottery and ollas.” All this was designed to create a community “redolent of the atmosphere of early California and the Padres.” In the same article, Davis-Baker was commended for implementing all the best restrictions to keep the development “a high grade residence district.” Besides the style of architecture, these restrictions included no oil drilling and no dumping. Just as important to the Davis-Baker company and their clients, no properties could be “occupied by or leased or rented to any person other than a member of the White or Caucasian race, except in the capacity of domestic servants.”

Requa had also conceived the initial design concept for the planned residential...
community of Rancho Santa Fe. The subdivision was located on the original Juan María Osuna land grant, close to the adobe ruins of his rancho home. In the late nineteenth century the Santa Fe Railroad acquired the property. Like Kensington Heights, the plan featured Spanish-style architecture. In a promotional brochure for the Rancho Santa Fe Corporation, Mission Play author and one of the foremost promoters of the Spanish fantasy past, John Steven McGroarty wrote:

…the way that this great domain came to be a white man’s country was that it was a grant from the King of Spain to Don Juan María Osuna—a principality of almost two square leagues of brown rolling land with a friendly little river winding through it. The gift from the King to his liegeman was known as the San Dieguito Grant. History keeps the record of it on its deathless pages. Those were the brave days in California—brave old days of happiness and contentment, of peace and plenty.
In Rancho Santa Fe, Spanish Colonial architecture was promoted as “the appropriate expression of the history and romantic atmosphere of the region.” Like Kensington, all homes had to first meet with the approval of the office of Requa and Jackson before they could be built. Although they were credited for the designs, their junior partner, Lilian Rice, a San Diego native and graduate of the Architectural School at Berkeley, was really the architect supervising much of the project, from 1923 to 1927. SDHS has many of the sketches and presentation drawings for Rancho Santa Fe. Most were drawn by Rice. In the elevation drawing for the Rancho Santa Fe School (fig. 19) the mission influence is very apparent, while in the individual homes and the hotel (Guesthouse) (fig. 20) the Spanish influence is mixed with the Pueblo style. Rancho Santa Fe required residents to maintain architectural uniformity in order to retain the feel of a small Spanish village. In addition, similar to Kensington Heights, covenants stipulated that only members of the Caucasian race could reside in the community, with the exception of “domestic servants, chauffeurs and gardeners.” Like “Old Don Juan,” residents could live the romance of old California like privileged nobility.

Finally, the well-remembered architect William Templeton Johnson, chose to specialize in a Spanish revival style. Born on Staten Island, New York, in 1877, Johnson attended New York’s Columbia University and lived in Paris while studying at the
Ecole des Beaux-Arts from 1908 to 1911. Because his wife Clara Sturges had enjoyed vacations at the Hotel del Coronado, the couple moved to San Diego in 1912, and Johnson designed the Mission-style buildings of the private Francis W. Parker School, founded by his wife in 1912. He later designed the La Jolla Public Library in a Spanish Revival style in 1921 (fig. 21), and continued with variations of Spanish Renaissance and Mission Revival in the Fine Arts Gallery (San Diego Museum of Art) in 1927, the Junípero Serra Museum in 1929, and the San Diego Natural History Museum in 1932. Johnson also designed a number of Spanish-style residences throughout the city and participated in the master plan designs for San Diego State College.43

Since its early formulation in the 1890s, the Spanish past has had a profound effect on architecture in San Diego. It served the economic needs of developers and businessmen, and allowed residents and tourists to feel connected to a distant Spanish past. The San Diego Historical Society architectural collection provides a rich source for scholars, students and those with a general interest in this subject. The guide that follows will enable all researchers to locate and utilize these materials.44
NOTES


12. Louis J. Gill, Saint James by the Sea, Church and Parish House, August 17, 1929, AD 1020-023, SDHS; *San Diego Union*, December 8, 1907.


21. Panama California Exposition Executive Committee Minutes, vol. I, 1909-1912, Ms. 263, pp. 39, 49, SDHS; San Diego Evening Tribune, July 18-19, 1911; Los Angeles Times, July 18, 1911; San Diego Evening Tribune, July 17, 1911. This all occurred amid the context of a recent I.W.W. free speech fight in downtown followed by a brutal reaction by the police and vigilantes, along with a military takeover of Tijuana by Mexican Socialists supported by the I.W.W. and the subsequent bloody repatriation of the town by the Mexican Federal Army. See Mike Davis, Kelly Mayhew and Jim Miller, Under the Perfect Sun: The San Diego Tourists Never See (New York: New Press, 2003).


25. Bertram G. Goodhue, Panama-California Exposition (1915), Exposition grounds and building layout plan, blueprint, ca. 1912, AD 1017-018, SDHS.


27. Bertram G. Goodhue, Panama-California Exposition (1915), California State Building, AD 1017-006, AD 1017-011, AD 1017-021, SDHS.


30. Lincoln Rogers and Frank W. Stevenson, Naval Training Station, Commandant and Officers’ Quarters, Rosecrans Street, blueprints, pencil on tracing paper, AD 1068-011, SDHS.

31. YMCA Golden Anniversary, 1882-1932, booklet, 1932, YMCA Scrapbook, SB 83, SDHS; Lincoln Rogers and Frank W. Stevenson, YMCA, Young Men’s Christian Association Building, Army and Navy Branch, blueprints, pencil on tracing paper, June 1, 1923 – February 11, 1924, AD 1068, SDHS.


36. Kensington Heights Subdivision Map, with Restrictions, February 1926. Ephemera Collection, SDHS.

37. L. G. Sinnard, “Rancho Santa Fe, California, Yesterday—Today,” (San Diego: Rancho Santa Fe Corp., [1929]). Ephemera Collection, SDHS.

38. John Steven McGroarty, The Endless Miracle of California, (Rancho Santa Fe, California: Rancho Santa Fe Corporation, 1928). Ephemera Collection, SDHS.

39. Lee Shippey, “Rancho Santa Fe—California’s Perfectly Planned Community,” Architect and Engineer 76 (reprint, February 1924), Ephemera Collection, SDHS.


41. Richard S. Requa and Herbert L. Jackson, Rancho Santa Fe School, pencil on tracing paper, January 29, 1924, AD 1007-062; Rancho Santa Fe, commercial building, presentation drawing, AD P 1007-110; Rancho Santa Fe, hotel, presentation drawing, AD P 1007-111; Rancho Santa Fe, garage building, presentation drawing, AD P 1007-112; Residence presentation drawings, AD P 1007-153, AD P 1007-088, AD P 1007-165.

42. Rancho Santa Fe Protective Covenant (Rancho Santa Fe, California: Rancho Santa Fe Association, 1927), Ephemera Collection, SDHS.


44. See also the interactive CD-Rom produced by SDHS entitled “From Blueprints to Buildings: San Diego Architecture.”