

PRIMARY RECORD

Primary # _____
HRI # _____
Trinomial _____
NRHP Status Code 5S2

Other Listings _____
Review Code _____ Reviewer _____ Date _____

Page 1 of 15 Resource Name or #: (Assigned by recorder) Don and Rita Keller/Lloyd Ruocco House

P1. Other Identifier: 1433 Puterbaugh Street

*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 Location: Not for Publication Unrestricted * a. County San Diego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 Date _____ T _____; R _____; $\frac{1}{4}$ of $\frac{1}{4}$ of Sec _____; _____ B.M.

c. Address 1433 Puterbaugh Street City San Diego Zip 92103

d. UTM: (Give more than one for large or linear resources) Zone _____; _____ mE/ _____ mN

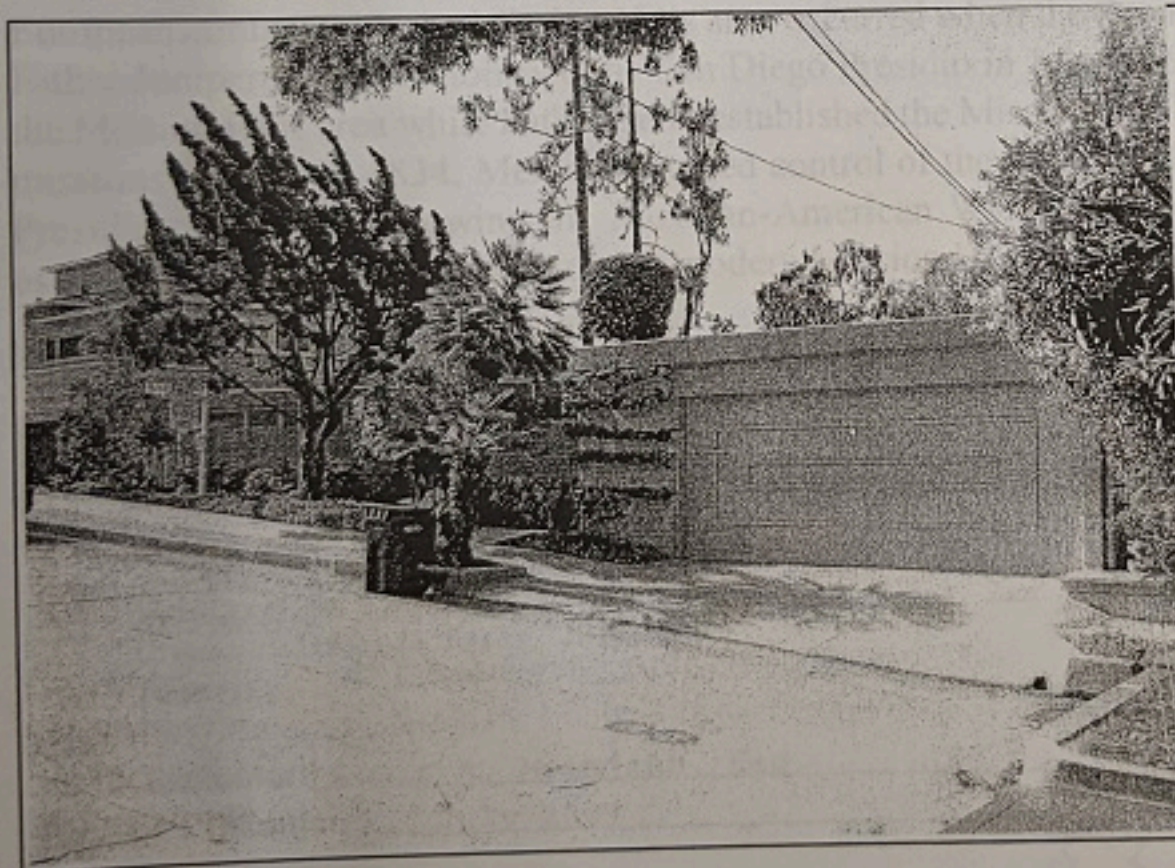
e. Other Locational Data (e.g., parcel #, directions to resource, elevation, etc., as appropriate):

Portion of Lots 4 & 5, Block 6, Marine View, Map 1182, APN 451-244-01

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

The Don and Rita Keller/Lloyd Ruocco House ("Keller Residence") is a two-story with finished basement, Modern Contemporary single-family home. The building was designed in 1947 by master architect Lloyd Ruocco and was constructed in 1948. Irregular in shape, the home features an entrance hall, living room, three bedrooms, three bathrooms, and two kitchens. The first floor area consists of approximately 1,797 square feet of living space, while the original basement area consists of approximately 944 square feet of living space with an additional 421 square feet in this area for a den and bathroom (added in 1961). Overall, the residence features approximately 2,583 total square feet of living space. Along the northwest elevation, the residence features an attached, two-car garage.

*P3b. Resource Attributes: (List attributes and codes) HP2



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

P5b. Description of Photo: (View, date, accession #) _____

*P6. Date Constructed/Age and Sources:

Historic
 Prehistoric Both
1948

Residential Building Record

*P7. Owner and Address:

Roger and Jo Marr
195 Maple Street
San Diego, CA 92103

*P8. Recorded by (Name, affiliation, and address): Scott A. Moomjian,
Esq., 427 C Street, Suite 220,
San Diego, CA 92101

*P9. Date Recorded: July 2007

*P10. Type of Survey: (Describe)
None

P11. Report Citation (Cite survey report and other sources, or enter "none".) Historical Assessment Of
The Don & Rita Keller/Lloyd Ruocco House, 1433 Puterbaugh Street, San Diego, California
92103

Attachments: NONE Location Map Sketch Map Continuation Sheet Building, Structure, and Object Record
 Archaeological Record District Record Linear Resource Record Milling Station Record Rock Art Record Artifact
Record Photograph Record Other (List): _____

*Required Information

BUILDING, STRUCTURE, AND OBJECT RECORD

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*NRHP Status Code 582

*Resource Name or # (Assigned by recorder) Don and Rita Keller/Lloyd Ruocco House

B1. Historic Name: Don and Rita Keller Residence

B2. Common Name: Marr Residence

B3. Original Use: Residential Present Use: Residential

*B5. Architectural Style: Modern Contemporary

*B6. Construction History: (Construction date, alterations, and date of alterations)

Designed in 1947 and constructed in 1948. No substantial modifications or alterations noted.

*B7. Moved? No Yes Unknown Date: _____ Original Location: _____

*B8. Related Features:

B9a. Architect: Lloyd Ruocco b. Builder: Unknown

*B10. Significance: Theme Architecture, Master Architect Area Mission Hills

Period of Significance 1947-1948 Property Type Residential Applicable Criteria C, D

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The Don and Rita Keller/Lloyd Ruocco House is located on a portion of Lots 4 and 5, Block 6 of Marine View, according to Map 1182, within San Diego's Mission Hills community. Mission Hills is a neighborhood which was built on and around the promontory that overlooks both the San Diego Bay and Mission Valley. European contact with the Mission Hills area occurred when the Spanish expedition of Gaspar de Portolá and Father Junipero Serra established the San Diego Presidio in July 1769. Spanish settlers hunted wild game in the Mission Hills area while Father Serra established the Mission San Diego de Alcalá, the first of California's missions below. In 1834, Mexico assumed control of the region and constructed a pueblo at the foot of the Presidio. In 1850, following the Mexican-American War, Old Town was incorporated. New Town was established in 1867, and the history of modern Mission Hills began two years later in 1869.

B11. Additional Resource Attributes: (List attributes and codes) _____

*B12. References: (partial list)

Moomjian, Scott A., *Historical Assessment Of The Don and Rita Keller/Lloyd Ruocco House, 1433 Puterbaugh Street, San Diego, California 92103, July, 2007.*

*B13. Remarks:

*B14. Evaluator: Scott A. Moomjian, Esq.

Date of Evaluation: July 2007

(This space reserved for official comments.)



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*P3a.Description:

The garage features a wooden "lift up" door with two rectangular sets of decorative molding on the door face. The entire property is neatly landscaped with mature trees, flowers, and shrubs with a canyon located down slope and at the rear of the home. The property is fully integrated into the surrounding landscape and canyon environment.

Built of standard wood frame construction, the Keller Residence is set on a concrete foundation with concrete flooring. The roof is flat with composition roofing material and a wide boxed eave overhang with integral rain gutters. Along the southeast elevation, the residence features a concrete masonry chimney with interior fireplaces facing on adjacent wall sides in both the living room and master bedroom. The exterior of the home consists of a mixture of glass windows, doors, wood siding and concrete masonry. Fenestration is varied and largely consists of large, fixed wood windows, metal sash casement windows with screens, and some louver windows (see discussion below).

Along the main (north) elevation, the Keller Residence features a set of ribbon windows inset with textured panes. The main entrance is located underneath a thick, semi-circular stucco projection. The front door is wood, inset with a large textured glass pane, flanked by matching sidelights. Along the rear (south) elevation, the Keller Residence features several large, sliding glass doors on both the first and second floors. At the second floor, there is an overhanging (cantilevered) wood balcony which provides a view of downtown, the harbor, and Point Loma to the west.

Review of the original architectural plans and a site inspection of the property indicate that the Keller Residence is almost completely intact and has been only slightly modified from that of its original appearance. As an initial matter, the front (north), and side (west and east) elevations are thoroughly intact and have not been modified or altered. On the rear (south) elevation, the original balcony siding, which once consisted of shiplap, has been removed so that the balustrade is open. In 1961, a portion of the basement area underneath the house was excavated to develop a study area. As a result, the basement was "finished" and additional usable square footage was obtained. Aside from these improvements at the rear of the home, which are not visible from the public-right-of-way, the Keller Residence retains its original appearance.

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*B10. Significance:

In 1869, the Mission Hills area was a virtual wasteland of weeds, scrub and chaparral, "a hopeless tangle of barren hills and ugly holes." In February 1869, Captain Henry Johnston, the noted skipper of the passenger ship *Orizaba*, became the first Mission Hills property owner when he purchased approximately 65 acres of public land from the City of San Diego, centered around Sunset and Witherby Streets, for \$16.25 or 25 cents an acre. Thirty nine days after his purchase, Johnston sold half of his land to his first mate Ormsby Hite for \$50, realizing a 700% return.

In 1872, Cyrus Arnold, an attorney/real estate developer, and Daniel Choate, a dry goods merchant, purchased and subdivided their tract of Mission Hills property in an area bounded by University Avenue to the south, Randolph Street on the west, Curlew Street to the east, and Arbor Drive on the north. This was known as "Arnold & Choate's Addition." At the time, no homes had been constructed in the area.

Between 1872-1948, 26 subdivisions were created in the Mission Hills area. Lots in Arnold & Choate's subdivision were originally advertised for \$30, although there were no sales during the early years. In 1874, in order to accommodate the growth of San Diego, the City set aside 10 acres of land west of Arnold & Choate's Addition for the Calvary Cemetery. In 1887, the Old San Diego Reservoir was constructed in the "the Bowl," a hollow area bounded by Cosoy Way in Presidio Park. The reservoir, used until 1912, was removed in 1927 in order to make way for Presidio Park and the Presidio Heights subdivision.

The first home in Mission Hills was constructed between 1887-1888. In 1887, Sarah Jean Harrington (Sarah Johnston Miller), the daughter of Captain Johnston, inherited her father's property which extended from Sunset Boulevard to the north, Arguello Street to the east, Witherby Street in the west, plus a few "odd-shaped" blocks in the south. Renaming the area "Johnston Heights," she constructed a sprawling Victorian home at the highest point of her land's southern slope. Called the "Villa Orizaba," the residence stood alone until 1907. Until this year, Mission Hills was composed of a citrus and olive grove, and two or three small dairies and chicken ranches.

In 1903, noted horticulturist Kate Sessions began buying up land in Mission Hills after losing her Balboa Park lease. Sessions acquired a tract of land in distant Mission Hills, north of Lewis and east of Stephens Streets. Eventually, Sessions owned or leased most of the North Florence Heights section, created in 1890, as well as several blocks in Arnold & Choate's subdivision. Sessions

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would remain at this location until 1928, when she was forced to relocate once again.

In 1904, a syndicate, led by the "Big Four" of Charles Gordon, C.H. Swallows, N.M. Goodwin, and Percy Goodwin, purchased 60 acres to the north of Sarah Johnston Cox's property for \$36,000 or \$600 an acre. This new tract, called the "Mission Hills Subdivision," extended roughly from Mission Valley in the north, to Witherby and Stephens Streets before terminating in the hills above Old Town.

The Big Four intended to transform their new real estate purchase into one of San Diego's most prestigious and exclusive residential districts. Subdivision deed restrictions stipulated that only single-family residences costing at least \$3,500 could be erected in the subdivision. The tract would be "whites only," as excluded from residency would be "any person not belonging to the Caucasian race." Within weeks, acres were being sold for \$800.

In 1908, another syndicate composed of George Marston, Tom and C.S. Hamilton, E.S. Babcock, John and James Forward, and John and Charles Kelly, purchased 22 acres from Kate Sessions. The men hired New York architect George Cooke to lay out their tract. "Mission Hills" was officially born on January 20, 1908 when the group filed Subdivision Map #1115. They did so with the belief that development in this area of San Diego would follow the extension of the San Diego Electric Railway Company, owned by John D. Spreckels. Their belief was confirmed when roads in Mission Hills were widened later that year. One year later, in 1909, trolley service was extended from downtown Market Street to Lewis and Stephens Streets. Four years later in 1913, the trolley track was extended from Lewis to the intersection of Fort Stockton and Trias Streets.

Marston and his colleagues were also responsible for naming many streets in the Mission Hills area. In 1910 and 1911, the Mission Hills 2 and 3 Subdivisions were established. As new homes were built, new roads were created for better access. Some streets, such as Dove, Hawk, Eagle, Falcon, and Goldfinch, were named for birds. Others were named for prominent San Diegans.

During the 1910s through the 1930s, Mission Hills became known as an area of wealth and affluence. Majestic two-story mansions in a variety of architectural styles ranging from Tudor, Italianate, and Spanish Colonial were constructed beside smaller, humbler California bungalows. Property values had risen greatly over this period. In 1907, a single 100 foot corner lot cost approximately \$600. By 1933, the same lot may have cost as much as \$50,000. Architects such as Irving Gill, Richard Requa, and William Templeton Johnson contributed to the architecture of

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Mission Hills during this period. Gill popularized the broad-roofed Mission-style home that became ubiquitous throughout Mission Hills in the 1920s. Requa, who practiced with Gill, employed this same style in his own work. Johnson designed an Italianate/Romanesque styled home in the area.

By the 1920s, Mission Hills was overcome by the Spanish Colonial Revival building craze initiated by architects Bertram Goodhue and Carleton Winslow who presented such buildings at the 1915 San Diego Exposition. Architect designed Spanish Colonial homes with white-washed stucco, low-pitched roofs, decorative ironwork, tiled floors and walls, and formal tropical gardens were constructed.

During the late 1920s, a thriving business district grew along Goldfinch and Washington Streets. Like many areas of San Diego in the early 1930s, home construction slowed in the Mission Hills area during the Depression. Smaller homes that were constructed took their place beside their more statuesque neighbors adding to the neighborhood's eclectic character.

During World War II, Mission Hills' position overlooking the San Diego Bay proved useful to American defense strategists. Soldiers set up military emplacements throughout the area and erected observation posts. While there were early fears of attack from air and sea invasion beginning in 1942, they were soon diminished. Rationing, bond and rubber drives became a part of Mission Hills life during the war. Middle-class Craftsman and Spanish Colonial Revival homes in Mission Hills were opened to help house the torrent of newcomers to the San Diego region. After World War II, an era of prosperity settled into Mission Hills. Shops, delicatessens, and restaurants opened in the area. Returning service personnel joined in the quest for housing with those who had come to San Diego during the war.

The property on which the 1433 Puterbaugh Street residence is located, a portion of Lots 4 and 5, Block 6, within the Marine View subdivision, was acquired by Andrew W. Woods and Melba Woods from Mary Delafield Carter in August, 1945. In September, 1947, the property was purchased by James Don Keller and his wife, Rita H. (Hamman) Keller. It is known that James "Don" Keller had known architect Lloyd Ruocco prior to Mr. Keller's marriage and that Ruocco had designed a home for him in National City located at 3039 F Street in 1942. Interestingly, Mr. Keller, who served as the San Diego District Attorney from 1946-1970 and was regarded "for the modern structure of the D.A.'s office" married Rita Keller, who was Ruocco's sister-in-law (Ruocco's wife was Isle Hamman, Rita's sister). Also, of interest is the fact that Ruocco would later go on to design another home for the Kellers at 9405 La Jolla Farms Road in 1963.

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Historical research indicates that the 1433 Puterbaugh Street residence was designed in 1947 by master architect Lloyd Ruocco. A 1947 design date is supported by a review of original architectural plans for the property which indicate that Ruocco served as the architect (See Attachment E). Although these plans are not dated, scholars have dated Ruocco's design to 1947. Although believed designed in 1947, construction of the home did not begin until 1948. The overall design/construction dates are supported by several sources. First, a concrete step on the property is signed by Rita and Don Keller and is dated "1/1/48." This step is poured against the east building wall and is waterproofed, indicating that the house walls were constructed prior to 1948. Second, a City of San Diego Sewer Connection Order and Permit indicates that sewer service was provided to the property for owner J.D. Keller in June, 1948. Finally, the Residential Building Record indicates that a building permit was dated December, 1948 for the construction of a dwelling and garage at a cost of approximately \$16,000. Although the house is believed to have been completed in 1948, a notation on the Residential Building Record states, "House completed in 1950." San Diego City Directories list J.D. Keller as the first occupant in 1950 (although some late 1940 City Directories were not available). A review of a 1921 Sanborn Fire Insurance Map fails to identify the building, as by this date, it had not yet been constructed. Review of 1940 (paste over) and 1956 Sanborn Maps depict the presence of the irregularly-shaped dwelling.

Lloyd Pietrantonio Ruocco

Architect Lloyd Ruocco has been called, after Irving Gill, the most significant Modernist in San Diego architectural history during the 1940s-1960s. Not to be compared with Gill in terms of their design styles which were different, Ruocco like Gill, is today recognized by the City of San Diego as a "master architect" and his Design Center, located at 3601-3635 Fifth Avenue was designated by the City of San Diego, Historical Resources Board as Site #434 on the basis of its Modern Architecture (Criterion C) and as the work of Ruocco as a master architect (Criterion D). A proponent of the Modern International Style, who influenced generations of architects, Ruocco was both talented and radical, one of the most innovative and community-minded architects that San Diego ever produced. He is considered San Diego's "No. 1 designer and thinker" during the 1950s and 1960s.

Lloyd Ruocco was born in 1907 to an Italian father and English mother in Portland, Maine. While Ruocco was still a baby, his parents moved to Canada, and later to Manitoba, Alberta, and Victoria B.C. In 1923, when the family heard that Los Angeles was "experiencing a big boom," they moved to that city. Moving from Victoria to Los Angeles, however, was "quite a shock," so much

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so, that the Ruoccos stayed for only two days before moving south to Long Beach. Unimpressed by that city, the family moved to San Diego soon thereafter.

Once in San Diego, Ruocco enrolled in San Diego High School. Feeling "somewhat of a misfit in his new environment," and "kind of an orphan," Ruocco joined an architectural drawing class, where he made little maps of the school building's floor plans for the freshman's guide book. While in high school, Ruocco entered a public contest run by architect Richard Requa, under the sponsorship of the Union-Tribune, for an original home design which offered two cash prizes. The sketch, which Ruocco submitted, was considered so odd that he was awarded an extra \$25 "special" third prize and got to meet Requa.

After high school graduation, Ruocco enrolled at San Diego State College for one term, but quit after he found "nothing architectural about [State's] pre-architectural courses." Thereafter, Ruocco got a job with the office of Requa and Jackson. In this capacity, he worked as a young draftsman, and was known to have worked with Lillian Rice when she joined the firm and developed designs for the Rancho Santa Fe Land Company. Due to perhaps his father's influence and advice from Rice, Ruocco saved enough money to attend the University of California at Berkeley. While at Berkeley from 1923-1933, Ruocco was exposed to the Beaux Arts tradition, but appears to have largely rejected the whole structure of Beaux Arts in favor of Le Corbusier, Walter Gropius, Mies van der Rohe, and Frank Lloyd Wright. In short, according to those who knew him, Ruocco appears to have decidedly embraced an ideology which manifested itself at Berkeley which began with the elimination of the applique. According to architect C.J. Paderewski, FAIAE (recently deceased), a fellow student at Berkeley, "...we had to study the classics, and the top men in architecture all have had a foundation in the classics. Lloyd thought we wasted too much time on them. He was always trying to do something toward the modern....Lloyd sticks strictly to the modern." Ruocco was said to have considered Wright "the undisputed genius of the architectural world with his poetic and somewhat mystical sense of design," but also believed that for everyday living "the trend of architecture generated by Le Corbusier, with its functional eclecticism, imagination and classical proportion, and the intellectual abstemiousness in the work of Mies Van Derohe, is more practical."

Ruocco graduated with honors from Berkeley in 1933 with a B.A. in Architecture and returned to San Diego. By this time, the depression had cast a considerable cloud over his artistic prospects, so he went into business with his father, bootlegging wine and raising turkeys on a ranch in Santee. In 1934, Ruocco was one of 35 draftsmen who worked on the Civic Center of San Diego building (now called the County Administration Building). When the California Pacific

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International Exposition came to San Diego in 1935, Ruocco returned to work for Richard Requa, who had been selected as the chief architect. In this capacity, Ruocco worked on a model town exhibit for the Exposition and created a number of Spanish reminiscences.

During the Second World War, Ruocco worked under the chief draftsman for the 11th Naval District in the United States Public Works Office where he honed his engineering and theoretical calculation skills. In this capacity, he was instrumental in designing the large, two-story building and pier at the foot of E Street. He also designed a battery at Fort Rosecrans. After the war, he married his wife, Ilse Hamman.

Between 1942-1957, Ruocco designed many Modern-style residences throughout San Diego County. For a partial list of homes and buildings designed by Ruocco during this period see Scott A. Moomjian, *Historical Assessment Of The Design Center* (August 2000) and modernsandiego.com. According to this latter source, in 1942, Ruocco designed the "Keller Residence #1" at 3039 F Street, in addition to the "Keller Residence #3" at 9405 La Jolla Farms Road in 1963. These homes were designed for Don and Rita Keller. Rita Keller was Ruocco's sister-in-law. In 1957, Ruocco designed additions to the Lemon Avenue Elementary school, including classrooms, a multi-purpose hall, administration, and kindergarten rooms. Also beginning in 1957 and in 1961 (with Homer Delawie), Ruocco designed the Children's Zoo and Geodesic Dome at the San Diego Zoo in Balboa Park.

In 1958, Ruocco and architect Homer Delawie formed a partnership which lasted until around 1961. Together the architects, whose work complimented one another, designed residences, apartments, industrial, and commercial buildings. In later years, from 1963-1967, Ruocco designed or oversaw the completed of a variety of other religious, commercial, and institutional buildings. In 1974, Ruocco was elected to the College of Fellows of the American Institute of Architects. During the late 1970s, he developed Alzheimer's Disease, and sadly, died in May, 1981.

Although best remembered for his architecture, over the course of his life, Ruocco was a passionate advocate for social change. In 1961, he founded the Citizen's Coordinate for Century 3, an organization which has played an active role in San Diego planning and environmental issues over the years. Ruocco was also a founding member of the San Diego County Creativity Research Committee and a member of the San Diego City Urban Renewal Commission.

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In terms of his architecture, Ruocco stressed economy, purity of form, and a full understanding of the sensual aspects of being human. He embraced both site and climate in his designs. To Ruocco, "[g]ood architecture should call for the minimum use of materials for the most interesting and functional enclosure of space....I want simplicity, so that the building doesn't impinge on the landscape." Characteristics indicative of Ruocco's architecture include the lavish use of glass to create the visual effect of transparency; simple wood beams; the inclusion of small, private places with lighting, nooks, window seats; floor-to-ceiling cabinetry of fine wood; walls and ceilings made from redwood and masonite floors; intricate landscape relationships; sliding panels; and flat roofs with wide eave overhangs.

Historical research indicates that Don and Rita Keller owned and occupied the 1433 Puterbaugh Street residence until it was sold to Dr. Milo A. Youel and Helene Youel in June, 1958. Dr. Youel was an orthopedic surgeon. The Youels owned and occupied the home until Dr. Youel's death in May, 2006. Thereafter, Mrs. Youel continued to live in the home until her death in September, 2006. The property was acquired by the current owners, Roger and Jo Marr, in June, 2007.

Application Of Historical Resources Board (HRB) Significance Criteria

According to the City of San Diego Land Development Code, *Historical Resources Guidelines* (Adopted September 1999; Amended June 2000; Amended April 30, 2001), a building, structure, sign, interior element and fixture, feature, site, place, district, area or object may be designated as historic by the City of San Diego Historical Resources Board if it meets any of the following criteria:

Criterion A (Community Development)

If it exemplifies or reflects special elements of a City's, a community's or a neighborhood's historical, archaeological, cultural, social, economic, political, aesthetic, engineering, landscaping or architectural development.

No historical evidence was identified which would clearly support the determination that the Keller Residence exemplifies or reflect special elements of San Diego's, Mission Hills', or Puterbaugh Street's historical, archaeological, cultural, social, economic, political, aesthetic, engineering, landscaping, or architectural development.

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Criterion B (Person)

Is identified with persons or events significant in local, state, or national history.

No historical evidence was identified which would support the determination that the Keller Residence was identified or associated with persons (owners, tenants and/or occupants) or events significant in local, state, or national history.

Criterion C (Architecture)

Embodies distinctive characteristics of a style, type, period or method of construction or is a valuable example of the use of indigenous materials or craftsmanship.

The Keller Residence was constructed in 1948 in a Modern Contemporary architectural style. In its current condition, the Keller Residence is considered a very good, representative example of the Modern Contemporary architectural style. In this regard, the building embodies the distinctive characteristics of a style, type, period, or method of Modern Contemporary construction.

According to Dr. David Gebhard and Dr. Robert Winter in their book, *An Architectural Guidebook to Los Angeles*, they state that: "After World War I, fanciful interpretations of the past styles took over both public and domestic architecture. In a way these Period Revivals were extensions of the eclecticism that had been a constant movement in American architecture. But a more immediate source of this phenomenon, particularly the reproduction of Spanish architecture, was the popularity of the Panama-California Exposition in San Diego in 1915...there were California architects who took issue with the superficiality of the Period Revivals. Such a person was Irving J. Gill. He had worked for a short time with Louis Sullivan in Chicago and had taken seriously Sullivan's dictum that, in order to get back to the fundamentals of architecture, ornament should be banished...Gill came to California in the 1890s when the Mission Revival was in full swing...Gill's simplification of the Mission Revival was related to the spirit of reductionism that seemed to be in the air in the teens and twenties...."

Other stylistic trends influenced architecture in the 1920s, including the International Style, "a serious modern architecture coming from Europe, that as with the work of Gill, was less easily understood by the general public because of its intended radical break with history and its concern

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with abstraction and the elimination of ornament, either historic or contemporary....” This movement towards Modernism had great influence in the Southern California area, particularly in Los Angeles. Those ideas filtered into San Diego as architects were designing both domestic and commercial architecture as the city grew and developed in the period from the 1920s-1950s.

Construction of new buildings slowed down considerably during the World War II years, 1941-1945, and then resumed in the postwar years. The designs of the postwar years borrowed heavily from techniques and building materials utilized during the war by the military and many of these design concepts moved into the mainstream market. The pre-war dependence on historical styles waned and designers and architects eagerly explored more modernistic concepts, borrowing from the International, the Contemporary, the Split Level, the Ranch styles and others. The design vocabulary used such features as: contrasting wall materials and textures; one-story structures with flat or low-pitched roofs with broad, low, front-facing gables; broad, rambling facades; lack of decorative detailing; half-story wings and sunken garages; unusual forms; exposed supporting beams and other supporting members; unusual windows shapes and placement; and large chimneys.

The Modern Contemporary architectural style occurred from approximately 1940-1980. More specifically, this style was the favorite for architect-designed houses built from approximately 1950-1970. It occurs in two distinctive subtypes based on roof shapes: flat or gabled. The flat-roofed subtype is a derivation of the earlier International style and houses of this subtype are sometimes referred to as American International. These homes resemble the International in having flat roofs and no decorative detailing, but lack the stark white wall surfaces. Various combinations of wood, stone, or brick comprise the wall surfaces. Landscaping and integration into the landscape are stressed, unlike the International designs which were meant to be seen as sculptures set upon the landscape. Unusual window shapes and placements are also typical features. Many Modern Contemporary single-family residences were constructed throughout San Diego after the Second World War.

The Keller Residence features a number of physical characteristics indicative of the Modern Contemporary architectural style. These elements include its flat roof with boxed, wide eave overhang and brick chimney; its combination block, stucco, and wood exterior siding material; integrated landscape and canyon environment; unusual window shapes and placement (from front ribbon windows with opaque glass to rear large fixed windows); unique entrance with curved roof, wood and glass door with opaque panes and matching sidelights; and cantilevered balcony. With the exception of extremely minor changes to the building over the years (balcony and windows), the

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*Recorded by Scott A. Moomjian, Esq. Date July 2007

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residence is fully intact and is in excellent condition. As such, it qualifies under HRB Criterion C (Architecture).

Criterion D (Work Of A Master)

Is representative of the notable work of a master builder, designer, architect, engineer, landscape architect, interior designer, artist, or craftsman.

The Keller Residence was designed by master architect Lloyd Ruocco in 1947. The building has been acknowledged by Ruocco scholar, Todd Pitman, to be a quality "unusual Ruocco" example with International style influence. Lloyd Ruocco is without question, a master architect who had a profound impact upon San Diego Modern architecture from the 1940s-1960s. Further, Ruocco is acknowledged by the City of San Diego as a "master architect." As a property which represents the notable work of Ruocco as a master builder, the Keller Residence qualifies under HRB Criterion D (Master Architect).

Criterion E (California or National Register Eligible)

Is listed on or has been determined eligible by the National Park Service for listing on the National Register of Historic Places or is listed or has been determined eligible by the State Historical Preservation Office for listing on the State Register of Historical Resources.

The Keller Residence is not listed on the National Register or California Register of Historic Places. Moreover, the building has not been determined to be eligible for listing on either register by the National Park Service or the State Historical Preservation Office.

Criterion F (Historical District)

Is a finite group of resources related to one another in a clearly distinguishable way or is a geographically definable area or neighborhood containing improvements which have a special character, historical interest or aesthetic value or which represent one or more architectural periods or styles in the history and development of the City.

The Keller Residence is not a finite group of resources related together in a clearly distinguishable way, nor is it related together in a geographically definable area or neighborhood

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containing improvements which have a special character, historical interest or aesthetic value.

Integrity

In addition to determining the significance of a property under the National Register criteria, a property must also must possess integrity. Integrity is the ability of a property to convey and maintain its significance. A property must not only be shown to be significant under the National Register criteria, but it also must have integrity. To retain historic integrity, a property will always possess several, and usually most, of the aspects. The seven key aspects of integrity include: location, design, setting, materials, workmanship, feeling, and association.

Location

Location is the place where the historic property was constructed or the place where the historic event occurred.

The Keller Residence has remained in its original location since it was built in 1948. Therefore, the building retains its location element for integrity purposes.

Design

Design is the combination of elements that create the form, plan, space, structure, and style of a property.

The Keller Residence has not undergone substantial modification or alteration since its original construction. The original form, plan, space, structure, and style of the property is thoroughly intact. Therefore, the building retains its design element for integrity purposes.

Setting

Setting is the physical environment of a historic property.

The setting in and around the Keller Residence originally consisted of single-family residential construction. Today, the surrounding area still remains single-family residential. Newer residential construction in the area appears to have been minimal. Therefore, the building retains its setting element for integrity purposes.