

Newsletter

Fall 2008



Hangar One at Moffett Field, Mountain View

CPF Celebrates 25th Annual Preservation Design Awards

CPF hosted its **25th Annual Preservation Design Awards on Saturday, October 18, 2008** on the legendary Queen Mary with a glamorous event attended by over 275 guests. The evening featured an elegant dinner banquet, live entertainment, and awards presentations in a historical setting rich with Hollywood lore. The celebration kicked off with a Sunset Reception on Friday, October 17 at the newly renovated Villa Riviera, a 1929 Long Beach City historic landmark that is listed on the National Register of Historic Places, and one of the projects honored this year with a prestigious PDA.

The PDA program celebrates exemplary preservation work from around the state. Awards are given in nine categories: Preservation, Rehabilitation—Small and Large, Restoration, Reconstruction, Contextual Infill, Sustainability, Cultural Resource Studies/Reports, Craftsmanship/Preservation Technology, and Archaeology and Interpretive Exhibits. To be eligible, projects must be located in California, deal with a California subject and be completed within the last six years.

Led by Jury Chair John Fidler, RIBA, Assoc. AIA, the team has selected nineteen award winning projects to be honored this year.

This year's jurors were:

John Fidler, RIBA, Assoc. AIA (Jury Chair)
John Fidler is the Staff Consultant for Preservation Technology with Simpson Gumpertz and Heger consulting engineers in Los Angeles. He was formerly the Conservation Director of English Heritage with more than 30 years of experience in historic preservation. Mr. Fidler has lectured and published widely on preservation technology and his educational achievements include Master's degrees in

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CPF and the National Trust Join Forces to Save Hangar One

The Advisory Council for Historic Preservation Hosts a Public Meeting on Hangar One

The National Trust for Historic Preservation (NTHP) and the California Preservation Foundation joined forces to advocate for the preservation of Hangar One at Moffett Field (Mountain View), listed on the Trust's 11 Most Endangered Places (2008).

After initially proposing in 2006 to demolish Hangar One to remediate the environmental hazard, public outcry led the Navy to prepare a revised Engineering Evaluation and Cost Analysis (EE/CA) report to assess other viable remediation and preservation solutions. The recommendations in the revised EE/CA propose the removal of the skin of the hangar and to essentially "mothball" the supporting framework after coating it with materials designed to retard deterioration.

A three-member ACHP panel hosted a rare public meeting on September 17, 2008 in Mountain View. The purpose of the meeting was to gather public input on the Navy's preferred removal action alternative and its effect on the historic integrity of Hangar One and solicit ideas for measures or conditions on this action that would avoid, minimize, or mitigate the potential adverse effects to the hangar. Hangar One is individually eligible for listing on the National Register of Historic Places and is a contributing element of the National Register listed U.S. Naval Air Station Sunnyvale, California, Historic District.

Local testimony included comments from the SHPO, the NTHP, CPF, Representative Anna Eshoo's staff and over 30 members of the public. Following this public hearing, the Advisory Council on Historic Preservation

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The CPF Board of Trustees held its annual organizational meeting at the historic Los Angeles Central Library (built in 1926).



Bougainvillea Room at the Tennis Club

2009 CPF Conference *The Culture of Leisure: Rethinking the California Dream*

To be held in Palm Springs
April 16–19, 2009

By Lydia Kremer

The California Preservation Foundation Conference will once again bring together a dynamic gathering of historic and architectural preservationists, cultural resource specialists, municipal representatives and environmental conservationists from across the state of California for the 2009 annual conference April 16–19 in Palm Springs.

The theme of the 34th Annual CPF Conference is “The Culture of Leisure: Rethinking the California Dream” and where better to hold such a confab than Palm Springs, that glamorous hip oasis of casual elegance?!

The conference will feature numerous events in Palm Springs’ most notable historic sites, tours of hip mid-century modern architecture, fun mobile workshops, as well as dozens of sessions covering a variety of engaging topics such as modernism, sustainability, politics of preservation and community identity.

Palm Springs, with its decades-long history of being Southern California’s playground, is the quintessential embodiment of the culture of leisure. For more than 70 years, Palm Springs has been the poster child for the California dream. But how do we define the California dream in the 21st Century?

Join the fun as we ponder such questions while leisurely lounging poolside in Palm Springs with a martini in hand. Watch our website for more updates in the coming months on the conference workshops and events.

Note From The President

By Paige J. Swartley, Esq.

Major CPF milestones keep coming! This year, we celebrated the 25th Annual Preservation Design Awards aboard the classic Queen Mary in Long Beach. Both the Friday, October 17th sunset reception at the Villa Riviera, a 2008 award-winner, and the Saturday, October 18th awards dinner on the historic ship were spectacular. Highlights included welcoming remarks from Long Beach Mayor Bob Foster at the awards ceremony, the presentation of Mayor Foster’s proclamation to CPF at the Villa Riviera reception, an entertaining retrospective of a quarter-century of our Preservation Design Award winners by California State Historic Preservation Officer Milford Wayne Donaldson, FAIA, and a brilliant showcase of this year’s award-winning projects by the Awards Committee Chair Cathy Garrett, ASLA, LEED AP and Jury Chair John Fidler, RIBA, Assoc. AIA.

In July, the Board of Trustees held its annual organizational meeting at the historic Los Angeles Central Library. Designed by Bertram Goodhue and built in 1926, the library won a CPF Preservation Design Award in 1994 for an extensive rehabilitation and it was the venue for the 1998 Preservation Design Awards event. CPF trustee emeritus Carolyn Wagner, Executive Director of the Library Foundation of Los Angeles, graciously arranged for us to use the wonderful space. At the meeting, we welcomed five new trustees: Ray Adamyk (Pomona); Charles Chase, AIA (San Francisco); John Fidler, RIBA, Assoc. AIA (Los Angeles); Leslie Masunaga (San Jose); and Deborah Vick (San Francisco). During the two-day meeting, they all contributed great ideas and lots of enthusiasm for the work to be done in the

next year. We are very excited to have them on the Board, and we hope you take the time to introduce yourselves to them and ask for their assistance in your community.

As a hard-working Board with many projects on our plate, we are seeking an infusion of new voices, diverse viewpoints and backgrounds, and enthusiastic and dedicated volunteers to serve on CPF’s committees. In particular, we want to expand and reinvigorate our Advocacy Committee and our Education Committee, but we need new people on all of our other committees, too. Please don’t wait to be asked to join a committee – volunteer! We want everyone to feel welcome to join and be involved with CPF and its many activities. In fact, CPF not only wants but also needs everyone’s assistance to help us meet our mission. Plus, a good way to recruit new, hard-working trustees is to have them serve on a committee first. So please check the list of committees at the end of this newsletter, and let us know which one you want to join. We really could use your help!

Planning for the 34th Annual California Preservation Conference proceeds full steam ahead. Focusing on “**The Culture of Leisure—Rethinking the California Dream,**” the Palm Springs conference takes place Thursday to Sunday, April 16–19, 2009. Make your room reservations now!

As always, please contact me if you have any questions or comments: Paige J. Swartley, Esq., Principal, PAST Consultants, LLC, P.O. Box 283, Petaluma CA 94953, <http://www.pastconsultants.com>, paige@pastconsultants.com, (415) 515-6227.

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architecture and conservation. He currently serves on the CPF Board of Trustees.

Will Cannell

Will Cannell directs all of the marketing efforts for Swinerton Builders. He is a U.S. Green Building Council LEED accredited professional with many years of experience in construction. Prior to joining Swinerton, Mr. Cannell was a marketing consultant for Bechtel Corp. and for Skidmore Owings & Merrill (SOM). He holds a B.A. in English from Denison University.

Milford Wayne Donaldson, FAIA

Mr. Donaldson is the California State Historic Preservation Officer. Prior to his appointment in 2004, he had a successful 26-year practice as a preservation architect and contractor in California, Arizona and Nevada. He is a member of the California State Historic Capitol Commission, a former Chair of the State Historical Building Safety Board, a past member of the State Historical Resources Commission and past-president of the California Preservation Foundation. He received his Bachelor of Architecture from California Polytechnic University, Postgraduate Degree from University of Uppsala, Sweden, Master of Science from the University of Strathclyde, Scotland and has received his Master's in Public History and Teaching from the University of San Diego.

John King

Mr. King is the San Francisco *Chronicle's* Urban Design Writer, writing the weekly column "Place" as well as reviews, trend stories and related news. He joined the paper in 1992 and has been in his current post since 2001. In 2005, he received a President's Award from the California Preservation Foundation. He also is the recipient of the first Gene Burd Award for Urban Journalism, presented in 2006 by the Urban Communication Foundation.

Brenda Levin, FAIA

Born in the New York metropolitan area and educated in graphic design at Carnegie Mellon and New York Universities and in architecture at the Harvard Graduate School of Design, Ms. Levin established her architecture and urban planning firm in downtown Los Angeles in the 1980s. She then gained worldwide attention for her historic preservation and adaptive reuse work on some of the city's most beloved icons, including the Bradbury and Oviatt buildings, Grand Central Market, Wiltern Theater, City Hall, and Griffith Observatory.

Janice Lyle, Ph.D.

Janice Lyle was the caretaker of Frey House II, Palm Springs, from 2004 to 2007. She served on the Historic Site Preservation Board, City of Palm Springs from 1984-1989 (chair, 1989) and on the founding board of the Historic Site Preservation Foundation from 1997-1999. Dr. Lyle was the executive director of the Palm Springs Art Museum from 1994-2007. She holds a Ph.D. in art history from the University of California, Santa Barbara and is currently the Center Director for the Annenberg Foundation Trust at Sunland.

Robert Sabbatini, AICP, ASLA

Mr. Sabbatini is a planner, landscape architect, and urban designer. As a sole proprietor with over 30 years of experience, he applies his skills as a prime consultant and in association with



2008 PDA Winner—Cavallo Point, The Lodge at Golden Gate, Sausalito



Marsha Maytum, FAIA, Leddy Maytum Stacy Architects and Simin Naaseh, SE, Forell Elssor Engineers



Mel Green, SE, Melvyn Green & Associates; Linda Dishman, Executive Director, Los Angeles Conservancy; David Charlebois, California Waterproofing & Restoration



2008 PDA Winner—Stanford Arizona Garden, Stanford

colleagues in the planning and design professions. His work has positively affected the lives of students, faculty, and staff of 24 institutions of higher education, encompassing over 50 projects that range from master planning to design.

CPF is proud to announce this year's slate of winning projects and applicants:

Rehabilitation—Large Projects

Antlers Hotel, Lemoore
Cavallo Point—The Lodge at Golden Gate, Sausalito
The Olympic Club—City Clubhouse, San Francisco

Rehabilitation—Small Projects

San Timoteo Canyon Schoolhouse, Calimesa

Restoration

Balboa Theatre, San Diego
Ennis House, Los Angeles
Huntington Art Gallery, San Marino
MacGowan Residence, Los Angeles
Villa Riviera, Long Beach

Reconstruction

Stanford Arizona Garden, Palo Alto

Contextual Infill

Grand Theatre Center for the Arts, Tracy



2008 PDA Winner—The Olympic Club



An Interview with Julius Shulman

By Steade Craigo and Cindy Heitzman

Julius Shulman was born October 10, 1910 in Brooklyn, NY, the third of four children of Yetta and Max Shulman, Russian-born Jewish immigrants. In 1912, the Shulman family moved to a farm in Connecticut, which provided Julius with a childhood experience in the rural, natural countryside of the state, rather than the urban part of NY. Eight years later the family moved to Los Angeles to establish the New York Dry Goods store in Boyle Heights on present-day Cesar Chavez Avenue, then known as Brooklyn Avenue. On the fringe of the growing city and near citrus orchards, the area was diverse with Asians, African-Americans, and also Europeans from all parts of the continent. Encouraged by a high school class, Julius became interested in photography and had a dark-room in his bedroom. He attended both UCLA and UC Berkeley, taking a number of diverse courses.

In 1936, Julius returned to LA without a degree and without plans for the future. A new friend, who worked with an architectural firm, invited Julius to see a recently completed house by an architect that he did not know. He took his camera and tripod and photographed the house, although he was not experienced with architectural photography. Julius gave his friend the photographs to share with the architect, who was pleased and requested more. This serendipitous 1936 visit to the Kun Residence and contact with the architect Richard Neutra were the beginning of Julius's architectural photography career and exposure to Modernist architecture. (Above from digital encyclopedia of Los Angeles/Shulman).

Julius Shulman's highly honored body of photographic work has recorded with stellar images the contemporary work of master Modernist architects and the changing urban environment, expanding worldwide the influence of the Modernist style, and now in the unique position of influencing the design of new buildings and communities and the preservation of historic buildings, such as Richard Neutra's 1946 Kaufmann Residence in Palm Springs. Julius photographed the house in 1947. (Julius's house and studio [1950] in the Hollywood Hills was designed by Raphael Soriano and is now a Los Angeles Cultural Landmark.)

Julius has also been a strong friend of historic preservation and of the California Preservation Foundation. In 2005, the California Preservation Foundation honored Julius with a President's Award for his long and distinguished career as a photographer, documenting mid-century Modernist architecture.

1. In what ways do you think that your early childhood experiences on the family Connecticut farm influenced your interest in the environment, both natural and built?

When we moved to our Connecticut farm in 1913, I was three years old. While my brothers and sisters were at school, I used to wander around the farm, which was surrounded by dense forests. One day my mother had to search for me and finally found me at the pond,

sitting on a rock and talking to a water snake. There were many wild animals—foxes, deer, skunks. My mother was constantly cooking on the wood stove; there was no plumbing or electricity. The five of us children were bathed in a laundry tub, one at a time, with boiled water. My father plowed the land with Nellie the horse. He grew corn and potatoes. My mother milked the cows and siphoned off the cream for baking. We also had chickens. It was a slow-paced life for me, with continuous exposure to nature.

In 1920 we came to California, and I joined the Boy Scouts. My outdoor life continued with hiking, backpacking, and camping, which extended well into recent times.

This life had no influence on my interest in photography whatsoever. My brothers and sisters worked in the family store and were business-oriented. My mother, however, was very sympathetic toward my love for the outdoors

2. During your career, you knew most, if not all, of the famous master Modernist architects, such as R.M. Schindler, Oscar Niemayer, Mies van der Rohe, Frank Lloyd Wright, Ray and Charles Eames, Eero Saarinen, Richard Neutra, Gregory Ain and also others possibly now less known, who shaped the Modernist movement, such as John Entenza.

John Entenza, with the help of core Modernists, such as yourself, reshaped a basically regional journal, transforming it into national influence for Modernist art and design, called *Arts & Architecture*.

Do you think that a journal, such as *Arts & Architecture*, given the social and artistic context of the time, could only have begun in California and only in Los Angeles?

John Entenza knew all of these architects—almost all were living in Southern California, which had become a remarkably creative region.

3. Why do you think that the influence of the journal's images of Modernist artwork and architecture in black and white and in the new color technology had such a pervasive and powerful effect on the general public?

Arts & Architecture was a singular voice, and it spread the innovative and fertile spirit of design among the professional designers and architects and then filtered to clients and the public. Home Magazine (The Los Angeles Times) was the most important vehicle for educating and exciting the general public in the realm of Modernism. Every Sunday, thanks to the expert journalism of Jim Toland and Dan MacMasters, beautiful architecture accessible to regular people was published. My photographs appeared weekly. Now, Benedikt Taschen is reprinting the series of Arts & Architecture, offering it to a new generation.

4. Case Study House Program (1945–1962): This was a unique social experiment begun by John Entenza that had a large impact on residential design, which still continues, largely due to the dissemination of your powerful images of the houses. Unfortunately, the significance and purpose of the Case Study House Program is now less known except to historians and designers.

Interest in the Case Study Houses and Modernism has peaked again among a new generation of architects and clients, after a flirtation with experimentation with Post-Modernism. We have never been so busy with requests for information and photography of Modernist buildings. Taschen's bestseller Case Study Houses opus has excited a new cycle of enthusiasts.

5. What do you think the Case Study House Program can teach today's architects and designers about housing, interior planning, materials, and siting?

The architects chosen for this program were excellent. They produced design which remains innovative today. It is clean, livable, ecological, intrinsically related to the surrounding landscape, and very honest.

6. Your large body of photographic images of the architecture of the 1950s and 1960s strongly promoted Modernism in popular magazines and journals throughout the country. In 1962 you also published a book on how to photograph architecture

and interiors. This impact and influence was recognized by the American Institute of Architects (AIA) in 1969 with the presentation of the Gold Medal for architectural photography, and in 1980 you were inducted into the AIA as an honorary member. Since then you have published other books on your photographic works, architects, and Modernism. These have had a significant impact on the recent revival of Modernism.

What do you think makes a master photographer, such as yourself? Is it good light, good design, good architecture, skill, patience, or ___?

Perception. My camera is never set up first. I walk inside and out, searching for the impact a building's design makes on me. I feel that I am blessed with the ability to create design compositions, seeing perhaps what even the architect has not seen.

7. The 2009 Annual California Preservation Conference will be in Palm Springs next spring. You were an early visitor camping with Native Americans in the beautiful natural area near Palm Springs in the 1920s. You have been credited as one of the creators of the "Palm Springs Image", as well as the "Southern California Lifestyle" with your poignant, iconic photographs of both natural sites and buildings, which capture the sense of time, place, and spirit. Why do you think that Palm Springs became a 'Mecca' for early Modernists, architects, designers, naturalists, photographers and artists?

Streams, mountains, canyons. The spirit of living in a modern house in the middle of a desert facing dramatic mountains is magnificent. The extraordinary beauty and climate of the region is echoed in the architecture. It was, more or less, a blank slate for experimental architects.

8. You have been highly recognized for your photography and the broad influence that you have had on art, design, architecture, and environment, including the AIA Gold Medal and also the 1990 Smithsonian Archives of American Art Interview.

In 2006, The Getty, in honor of your 95th birthday, had a spectacular exhibit of your work and life, Julius Shulman, Modernity and the Metropolis, divided into four components: "Framing the California Lifestyle", "Promoting the Power of Modern Architecture", "The Tools of the Innovator", and "The Development of a Metropolis".

What would you like to have visitors to the exhibit experience and come away with after viewing the photographs? *A sense of history, admiration for remarkable architecture.*

9. I would like to switch the subject and talk about your interest in teaching children and teens about the art of photography. Though you are best known for your architectural photography, you have taken a delightful series of photos of animals and shared this with children. What is your message to the younger generation about the power and impact of photography?

In the course of these talks with students, I learned that there is such a large percentage who don't finish school. Whether this is because of a sense of futility or disinterest with subjects which do not relate to their lives, it is frightening. I have developed nineteen lectures based on my color slides, which have become known as "The Power of Photography." Not just architecture—I also include food, fashion, nature, animals—a broad range of subjects which are familiar to the students. Often this results in turning many students back toward the classroom and not dropping out. I try to illustrate the opportunities open to students.

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Sustainability

*Cavallo Point—The Lodge at Golden Gate, Sausalito
Pasadena City Hall, Pasadena
Washington Township Veterans Memorial Building, Fremont*

Cultural Resource Studies, Reports

*Architecture, Ethnicity and Historic
Landscapes of California's San Joaquin Valley
City of Pasadena Historic Context Report:
Cultural Resources of the Recent Past
Historic Resources Study for Muir Woods National
Monument, Marin County
Sacramento Historic City Cemetery Master Plan
Space Shuttle Program Assessment, Mountain View*

Craftsmanship/Preservation Technology

Ennis House, Los Angeles

Interpretive Exhibits

SurveyLA: Preserving Los Angeles Video, Los Angeles

The PDA event would not be possible without the support of sponsors. CPF would like to thank the following sponsoring companies and organizations for their generosity: Auerbach Pollock & Friedlander, Bank of America, Charles M. Salter Associates, Dynamic Imaging International, Forell/Elsesser Engineers, Inc., Heritage Architecture & Planning, KC Restoration, Malibu Ceramic Works, Morley Builders, MS Telecom, Page & Turnbull, Inc., PDG Flagship, PGAdesign, Inc., Plant Construction Company LP, Simpson, Gumpertz & Heger, and Spectra Company.

Hangar, continued from page 1

recommended in its final comments that the Department of the Navy and the National Aeronautics and Space Administration (NASA) work together to rehabilitate historic Hangar One at Moffett Field and find a suitable contemporary use for the structure.

The ACHP's formal response to the Navy's plan notes that "without a specific commitment to re-skin the hangar, the remaining exposed frame will no longer be considered a building. Exposed to the elements, this frame will surely begin to deteriorate and eventually become unsuitable for reuse. With the passage of time, we fear that demolition will be the likely outcome."

The ACHP's formal findings and recommendations came in letters addressed to Michael D. Griffin, NASA administrator, and David C. Winter, secretary of the Navy. The letters were conveyed by John L. Nau, III, ACHP chairman. The complete text of those letters can be found at www.achp.gov/moffettfieldnavy and www.achp.gov/moffettfieldnasa.

While the Navy and NASA will make the ultimate decisions regarding the hangar's fate, Nau's comments remarked upon the unique historic importance and architectural significance of Hangar One.

"Hangar One is an important historic resource due to its use and association with a significant episode in the development of naval aviation prior to World War II, and its architectural design as an example of early twentieth century military planning, engineering and construction in the Streamline Moderne style," Nau said. The official comments also noted that many residents of the area consider Hangar One to be an iconic structure.

Preservation Planning Tools

By Marie Nelson

“Don’t it always seem to go
That you don’t know what you’ve got
‘Till it’s gone
They paved paradise
And put up a parking lot”
Joni Mitchell—“Big Yellow Taxi”



Bodega Farm

Preservation happens best at the local level when there is widespread recognition that historic resources represent valuable, irreplaceable community assets and purposeful planning for their protection and appropriate use. The goal of preservation planning is to identify, evaluate, register, and

treat the full range of properties representing the important aspects of a community’s historical development so that the goals and priorities for historic preservation can be balanced with those of other land use planning concerns, such as open space, conservation, housing, circulation, noise, and safety. Just as a wise steward respects the value of the assets he or she is responsible for and plans carefully how to best prolong the life, effectively use, and derive multiple benefits from those assets entrusted to his or her care, so is it important for a community to understand the value of its historic resources and develop policies and programs that will prolong their lives and promote effective uses in ways that bring multiple benefits to the community at large as well as to the owners or stewards both now and in the future.

Although a historic preservation element is optional in California, it is an important component of a community’s general plan. The element establishes goals, priorities, and objectives for land use policies and activities and provides a basis for making informed decisions about how the community will grow and meet the needs of its residents. A historic preservation element represents a commitment to integrating planning for historic resources into other planning processes and demonstrates recognition of the economic, aesthetic, and social values represented by the community’s historic assets. When historic preservation is given consideration at the policy level, it is more likely that historic resources will be valued for their utility in meeting other community needs and planning goals such as those related to providing affordable housing, sustainability, heritage tourism, downtown revitalization, incubating locally owned small businesses, fostering a sense of community and place, and creating a desirable quality of life. When historic resources are properly considered, as in a preservation element, historic preservation is more readily recognized as being an important part of the community development process, not an obstruction to it.

An historic preservation ordinance is the vehicle for implementing the preservation policy goals and objectives of the community. Even when there is no stand-alone preservation element, the process of drafting or revising a preservation ordinance provides an opportunity to recognize the community’s historic assets and articulate the ways in which those assets will be protected for the good of the community today and into tomorrow. The provisions of the preservation ordinance, including the specific responsibilities and powers of the preservation commission, the criteria and procedures for identifying, evaluating and designating historic resources, the criteria, procedures, and guidelines for reviewing rehabilitation and infill projects in older neighborhoods and historic districts, the preservation incentives offered owners and developers of historic properties, and the methods for enforcement, should all be driven by a good understanding of the significance of historic

resources the community has and the cultural, economic, aesthetic, education, and social reasons for protecting those resources. A good ordinance is one which makes it easy for property owners and developers to do the “right” things and difficult to do “wrong.”

Most preservationists recognize that surveys and historic contexts are important tools for preventing the loss of cultural and historical resources. All too often, however, historic resource surveys are viewed as an end to themselves, as if somehow being identified or listed on a local, state or national register will ensure that a resource will be protected from demolition or other adverse impacts. The point that is often overlooked is that contexts and surveys are first and foremost a planning tool and as such, are key elements for integrating historic preservation activities, priorities, and strategies with other local planning and development processes. Public involvement and support for historic preservation activities are critical. Contexts and surveys provide the basis for educating decision makers and members of a community about the shared past and the importance of extant resources which represent that past. Contexts and surveys are the foundation upon which all preservation planning activities are built.

For more information about preservation planning processes and principles and the part played by historic contexts and surveys, see *Archeology and Historic Preservation: Secretary of the Interior’s Standards and Guidelines (amended and annotated)*.

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Enid Thompson Sales, Tireless Preservation Advocate, Passes Away



Enid Thompson Sales had a very remarkable career and was a highly dedicated, energetic, vigorous advocate for historic preservation for more than four decades.

Enid was California’s first woman licensed general contractor, working on Victorians in San Francisco; she was also Chief of Rehabilitation for the San Francisco Redevelopment Agency. Later, she moved to Carmel where she continued her vigorous grass-roots efforts to preserve the town’s historic resources, including the Sunset Center and the Carmel cottages.

Enid was often recognized for her many efforts on behalf of preservation, garnering awards from the San Francisco Redevelopment Agency, including two Biennial HUD awards for Design Excellence and also a Project Award for Rehabilitation of Victorian Structures; Healdsburg’s Grand Award of Merit for Historic Preservation; Carmel Residents Association’s “Citizen of the Year”; a “Lifetime Achievement in Preservation” Award from the Alliance of Monterey Area Preservationists; and the 2006 “Preservationist of the Year” Award from the California Preservation Foundation.

Enid also posthumously received a Resolution of Commendation from the California Office of Historic Preservation in recognition of her many outstanding accomplishments and solid dedication to historic preservation.

Enid died Wednesday, September 17, 2008. She will be deeply missed by her family, friends, and all who met her over the years.

Events Around the State

Please send notices of upcoming events to the California Preservation Foundation at: membership@californiapreservation.org or fax to (415) 495-0265.

"L.A. NOIR-chitecture" Explores L.A.'s Dark Side

A hard-boiled tour through the historic city
Date: Sunday, November 9, 2008
From 10 am – 4pm; various locations
Contact: Los Angeles Conservancy, (213) 623-2489 or www.laconservancy.org

Veterans Day Commemoration

Date: November 11, 2008
Location: Fairfield, CA
Concert at 10am, Ceremony of Remembrance 11am,
Parade at 12:30pm
Contact: Fairfield Downtown Association, (707) 442-0103, emlow@ci.fairfield.ca.us, or www.fairfielddowntown.com

Elegant Holiday Evening Downtown

Date: November 11, 2008
Location: Paso Robles, CA
From 5–8pm
Contact: Paso Robles Main Street Association, (805) 238-4103 or www.pasoroblesdowntown.org

41st Annual Cornish Christmas

Date: November 28, December 5, 12 & 19th, 2008
Location: Grass Valley, CA
Contact: Grass Valley Downtown Association (530) 272-8315 or www.historicgrassvalley.com

Holiday Night of Lights

Date: December 5, 2008
Location: Fairfield, CA
From 7–9pm
Contact: Fairfield Downtown Association, (707) 442-0103, emlow@ci.fairfield.ca.us, or www.fairfielddowntown.com

Christmas Light Parade

Date: December 6, 2008
Location: Paso Robles, CA
Theme: "Fairy Tale Christmas"
Contact: Paso Robles Main Street Association, (805) 238-4103 or www.pasoroblesdowntown.org

Christmas at the Courthouse

Date: December 7, 2008
Location: Merced, CA
On this Sunday, an annual open house created for and by the community will exhibit nearly 50 Christmas trees. Join us for trees, music, treats and traditional Courthouse Eggnog..

Contact: Merced County Historical Society and Courthouse Museum, (209) 723-2401 or www.pasoroblesdowntown.org

Vine Street Victorian Showcase

Date: December 13, 2008
Location: Paso Robles, CA
From 6–9pm
Contact: Paso Robles Main Street Association, (805) 238-4103 or www.pasoroblesdowntown.org

Victorian Teddy Bear Tea

Date: December 20, 2008
Location: Paso Robles, CA
From 2–4pm
Contact: Paso Robles Main Street Association, (805) 238-4103 or www.pasoroblesdowntown.org

8th Annual Foothills Celebration

Date: Saturday, March 7, 2009
Location: Grass Valley, CA
Contact: Grass Valley Downtown Association (530) 272-8315 or www.historicgrassvalley.com

24th Annual Grass Valley Car Show

Date: Saturday, April 25, 2009
Location: Grass Valley, CA
Contact: Grass Valley Downtown Association, (530) 272-8315 or www.historicgrassvalley.com

Summer Workshops Attended by Over 300 from Around the State

By Carolyn Eisen

CPF hosted five full-day, educational workshops in four California cities over the summer with an astounding number of attendees. A range of topics were covered and encompassed many issues relevant to preservationists, architects, historians, city and county staff, consultants, attorneys, property owners, and more. In addition, 35 experts and preservation leaders, including M. Wayne Donaldson, FAIA, SHPO, Susan Brandt-Hawley, Esq., and Christy McAvoy, participated as speakers. Each audience was pleased and grateful for the wealth of knowledge and resources made available to them. One attendee commented that "The level of the speakers was phenomenal—the brain trust was incredible!" Another proclaimed, "All speakers have very useful information and field experiences to show—all were very good presentations of the highest quality."

The series kicked-off in San Clemente with "The Mills Act Program Revealed" on June 23rd and was followed by "Case Studies on Cultural Landscapes" at Rancho Los Alamitos in Long Beach on July 18th. A two-day event was held in Ventura on August 14th and 15th with the first day on "Identifying Historical Integrity" and the second day covering "The Secretary of

the Interior's Standards for the Treatment of Historic Properties." Finally, the summer ended with "The Use and Application of the California Historical Building Code" in Sacramento on September 19th.

CPF would like to thank the regional organizations that co-sponsored the workshops: City of San Clemente; City of Sacramento; Rancho Los Alamitos Foundation; City of Ventura; and the San Buenaventura Conservancy. Without the support and generosity of these groups the events would never have been possible! A huge thank you also to Workshop Chairs—Jennifer Gates, AICP (Mills Act); Diane Kane, Ph.D. and Vonn Marie May (Cultural Landscapes); Stephen Schafer and Richard Sucre (Historical Integrity and the Standards); and Roberta Deering (California Historical Building Code).

Up next: "Identifying Historical Integrity" and "The Secretary of the Interior's Standards for the Treatment of Historic Properties" for the Northern California crowd! These topics were so popular that these workshops are being held again in San Francisco on November 6th and 7th. Contact Carolyn Eisen, CPF's Programs Director, at ceisen@californiapreservation.org or (415) 495-0349 x202 for more information on these workshops and other upcoming events.

Caltrans Saves and donates Historical Cold War Era Artifact

A 1951 Air Raid Siren is moved from an on-going Caltrans project to the Fort MacArthur Museum in San Pedro

By Noah M. Stewart, Associate Environmental Planner (Architectural History)

For many, the 1950s are remembered as easier times, except for serious concerns brought about by early Cold War era national security.

Fast-forward 57 years, to 2008, when Caltrans District 7 has taken responsibility as a good steward and preservationist of an artifact from the Cold War era.

Earlier this year, on February 21, while working on the widening of State Route 1 (Lincoln Boulevard) in the Westchester area of Los Angeles, Caltrans engineers Eloy Castillo, Construction; Anthony Ng, Design D; and Gabe Hamidi, Project Management; found themselves in a trying situation. There was an old air raid siren within the project area that needed removal and the team was concerned it might have historic value.

As there was no guidance for the siren's treatment, Castillo, Ng, and Hamidi contacted District 7 cultural resources staff in the Division of Environmental Planning (DEP) for help, who immediately visited the site and discovered that indeed the siren was of historic vintage.

After preliminary research, cultural resources staff developed a creative plan to approach the State Historic Preservation Office (SHPO), the state regulatory agency with the responsibility for historic resources. In addition to writing a historical document about the air raid siren, Caltrans DEP proposed to donate the object to a local museum, preferably one that focused on the region's military heritage. SHPO agreed and the siren was offered to, and subsequently accepted by, the Fort MacArthur Museum located in San Pedro's Angels Gate Park (www.ftmac.org). This museum is dedicated to the preservation and interpretation of the history of Fort MacArthur, a U.S. Army post that guarded the Los Angeles harbor from 1914 to 1974. The museum has plans to restore the siren to a working condition.

The siren was one of an approximately 200-strong system when installed, and long-time Angelenos will remember the two-minute wailing that started at 10 AM on the last Friday of every month. The siren itself is a fairly mundane object – appearing to be no more than a large yellow speaker at the top of a telephone pole. However, its historical value speaks volumes.

The system was installed in early 1951 as part of the City of Los Angeles' fledgling Civil Defense program. This was part of a national effort to prepare civilians for a potential Soviet attack on the United States following the Soviet Union's first successful atomic bomb test in the fall of 1949. The system ultimately grew to approximately 400 sirens throughout Los Angeles County until they were abandoned in 1985 due to a lack of funding for their removal. Most were left in place.

On March 26, the siren was successfully relocated to the Fort MacArthur Museum. And while it may be some time before the siren can be publicly displayed, many remain throughout the City of Los Angeles; two are within walking distance from the Caltrans District office in downtown Los Angeles: one near City Hall, on the corner of Temple and Spring Streets, and the other is on Olive Street, between First and Second Streets.

Castillo, Ng, and Hamidi, and District cultural resources staff, were recognized by Greg King, Chief of Cultural and Community Studies Office, Headquarters Division of Environmental Analysis, for their outstanding work to put into action the four core values of our organization: Integrity, Commitment, Teamwork, Innovation.

In a letter from King to those involved, he stated: "The attitude you exhibited towards doing the right thing, that is having a stewardship philosophy towards resources, buys a lot of credibility with our partnering agencies, and reflects very well on our Department as a whole."



District 7 three architectural historians (from left): Noah Stewart, Kelly Ewing-Toledo and Claudia Harbert, work to identify and preserve California's historic resources, just one aspect of the Department's goal of stewardship.



Before delivery to the Fort MacArthur Museum, the siren was stored at the Caltrans Field Office. Through its Caltrans Mission of Stewardship, preserving this historical Air Raid Siren demonstrates how Caltrans preserves and enhances California's resources and assets. Caltrans Division of Environmental Planning works to ensure that its commitment to stewardship is met.

The Stanford Arizona Garden Restoration Grassroots Preservation Effort at the Farm Wins a 2008 Preservation Design Award

By Julie Cain

The Stanford Arizona Garden was designed by noted landscape gardener, Rudolph Ulrich, for Jane and Leland Stanford's Palo Alto Stock Farm in 1882. Intending to build a grand new estate on the property, the Stanfords hired Ulrich after viewing the Arizona Garden he had created for a resort hotel they co-owned, the Hotel del Monte in Monterey. Ulrich's design placed desert plants in a formal setting, encompassing fifty-eight beds and 17,750 square feet. This approach answered two challenges: creating an exotic garden filled with texture and color and responding to California's dry Mediterranean climate. The plans for the new home were abandoned when the Stanfords decided to build the university on the site in 1884; the recently completed Arizona Garden became a major public attraction at the new university.

Time and development took their toll on the gardens. By 1997 the garden was disappearing and increasingly vulnerable to destruction by campus expansion plans. Maintenance of the garden had been suspended during the Great Depression and it was gradually being overrun by the surrounding oak woodland. The surviving plants were overshadowed by mature oaks, choked by invasive grass and shrubs, and the rocks used to outline the beds were largely buried beneath a foot of soil. Compared to the nearby and newly restored Stanford family mausoleum and the Angel of Grief, the historic garden looked particularly neglected and unkempt. The Campus Archaeologist initiated a survey and investigation to determine the state of the rustic rock bed edging in 1995 and recommended a program to restore it before the outline of the garden was completely lost.

The university faced a tough dilemma—how to rehabilitate the garden with relatively little funds. The Stanford Arizona

Garden Project was conceived from the start in 1998 as a volunteer project. While university resources made available one half-time position to coordinate said volunteers, the remainder of what was needed to restore the historic garden on the Stanford campus (be it plants or work done) was outside the Grounds Department's budget. Fortunately, members of San Francisco's Succulent and Cactus Society stepped up to the plate; nine years later, they still provide stalwart support for every aspect of the project. Because of them, great strides have been made between 1998 and today.

The Arizona Garden also relies on local community members, as well as employees of the university. Our volunteers range from those who come by on a bike and put in an easy hour, to those who drive from as far away as two hours and put in a full day's hard work. Many of our volunteers have been with the project for several years, and all have shed blood on the various spines, thorns, glochids and barbs that bristle on the desert plants. Tasks include weeding, digging up/picking up and delivering donated plants, transplanting, pruning, and rock work. The A-Z Tree Movers, based in Mountain View, have moved several large tree specimens gratis over the years.

Many of our volunteers come to us initially because they are specifically interested in succulents or cacti. Their specialized knowledge is a great help in a garden that has very specific plant requirements. Others are drawn by the history of the garden, or simply like the camaraderie of working together. All of the volunteers feel an emotional connection to the garden; much of that connection comes from that attitude of the volunteer coordinator. The Arizona Garden has benefitted greatly from the passion and dedication brought to the project by everyone involved, paid or otherwise.

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