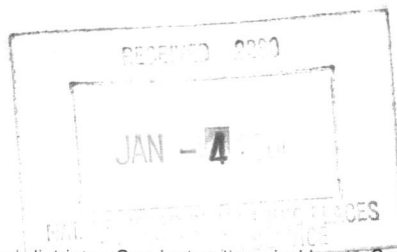


United States Department of the Interior  
National Park Service

National Register Of Historic Places  
Registration Form



This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 15A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Lindstrom House

other names/site number \_\_\_\_\_

2. Location

street & number 4669 E. Talmadge Drive

NA  not for publication

city or town San Diego

NA  vicinity

state California code CA county San Diego code 073 zip code 92116

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property  meets  does not meet the National Register Criteria. I recommend that this property be considered significant  nationally  statewide  locally. (  See continuation sheet for additional comments.)  
Samuel Abeyta DSHPO 12/20/00  
Signature of certifying official/Title Date  
California Office of Historic Preservation  
State or Federal agency and bureau

In my opinion, the property  meets  does not meet the National Register criteria. (  See continuation sheet for additional comments.)  
\_\_\_\_\_  
Signature of commenting or other official Date  
\_\_\_\_\_  
State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register  See continuation sheet.
- determined eligible for the National Register  See continuation sheet.
- determined not eligible for the National Register
- removed from the National Register
- other (explain) \_\_\_\_\_

Signature of the Keeper  
Paul R. Ferguson

Date of Action

2/13/2001

**5. Classification**

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

- private
- public-local
- public-State
- public-Federal

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

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

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

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1		Total

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

N/A

**Number of contributing resources previously listed in the National Register**

0

**6. Function or Use**

**Historic Functions**  
(Enter categories from instructions)

Domestic/single dwelling  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Current Functions**  
(Enter categories from instructions)

Domestic/single dwelling  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**7. Description**

**Architectural Classification**  
(Enter categories from instructions)

Other: California Ranch House  
\_\_\_\_\_  
\_\_\_\_\_

**Materials**  
(Enter categories from instructions)

foundation concrete  
roof tile  
walls stucco  
\_\_\_\_\_  
other wood  
\_\_\_\_\_

**Narrative Description**

(Describe the historic and current condition of the property on one or more continuation sheets.)

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7. DESCRIPTION

The Lindstrom House is a single-story, ranch house. It is built in a "U" shape around a central courtyard. There are 3 bedrooms and 2 bathrooms in 2300 square feet. The tiled roof is multi-leveled. The construction is plastered over batten and board with redwood framing and exposed overhanging beamtails. The recessed entry leads directly into the house at ground level. There are four stucco chimneys serving five fireplaces. The northern chimney has a clay pot on top. The casement window on the street is covered with a decorative wooden grille. An attached double garage on the NE corner of the lot has heavy wooden doors which slide open horizontally. The matching front door has a square peep hole behind a wrought iron grille. The west side of the house sits four feet back from the boundary line, and the east side has an eight foot courtyard wall on the boundary line. The house is in Kensington, an upper-middle-class neighborhood of San Diego. The palm-lined street follows along the edge of a canyon. The house fronts north onto E. Talmadge Drive and is on the canyon side of the street. Directly in front of the house is a parkway, a sidewalk, a narrow strip of lawn and a low planter with tropical plants. Behind the house in the canyon there are eleven terraces with supporting rock walls. A verandah stretches across the back of the house. In the interior of the house, all the floors are tiled except for the 3 bedrooms which have wide-planked, pegged, wood floors. Walls are rough plaster, the ceiling open-beamed, heavy redwood. The home has been carefully maintained in its original condition but has had some additions. Alterations to the property include the verandah, enclosing of the corridor, and adding two furnaces. All changes to the home contributed to its comfort and preservation. These changes retain the integrity of the California ranch style.

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The house is constructed on a concrete slab which conforms to the natural contour of the land. It has the original stucco exterior which is lumpy-looking as if the house were made of adobe by unskilled workmen. Redwood beamtails, exposed under the eaves, add to the rustic appearance. The red-clay roof tiles lack uniformity in shape and are laid in wavy irregular lines to give a primitive appearance. The recessed front door is made of heavy wood planks, and on the wall to the right of the door is a decorative, round, ceramic doorbell which became a trademark of early Cliff May houses. There are crude, roughly hewn shutters on the windows in the courtyard and on the grille opening in the small service courtyard on the SE corner of the property.

The front of the house is landscaped with azaleas, a giant bird of paradise, and bougainvillea which arches over the doorway. A queen palm stands at the western end of the parkway. In the center of the courtyard is a young olive tree replacing the one that May had originally planted 67 years ago. In landscaping his early homes, May liked to include an olive tree. The courtyard has a grassy area bordered by low planterboxes of formed concrete and a tiled patio in the SE corner. Two king palms stand in the NE corner and there are succulents, and vines of various kinds. Two sago palms flank the garage door. Originally, the courtyard had several bricked areas with lawn in the center. There was a multi-trunked olive tree, a eucalyptus tree and vines along the roof of the corridor. The open corridor had a floor of 8 inch square brick laid in sand. The south wall of the garage has a painted door and a casement window. When the house was new, there was only a shuttered window.

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The canyon behind the house has eleven terraces constructed of large granite rocks and round rocks native to the area. There is a sprinkler system watering the plantings. A list of plants in the terraced areas include 3 huge Phoenix palms, 2 queen palms, an avocado tree, coral tree, palo verde tree, giant bird of paradise and various small plants like lantanas and geraniums. At the time of construction, the canyon was left in its natural state i.e. chaparral. Only a small level lawn and a narrow concrete walk bordered the back of the house. A verandah (46 X 11 feet) across the south side of the house was added in 1995. It has tiled floors, a beamed ceiling, and five massive arches with plastered seats and wooden railings. At that same time, a three tiered fountain was installed on the third terrace and a tiled patio with a grape arbor was added below the fountain level.

From the outside, you come into the front entryhall at ground level. This ground entry feature was very important to Mr. May. Then there are two steps down into the corridor. Because the foundation follows the natural contour of the land, there are steps up and down throughout the house. Two steps lead up into the master bedroom, and one step leads down into the living room. The bedrooms have planked, pegged wood floors, and the rest of the house is red, square tile from Mexico. Interior walls are lath and plaster, made lumpy in order to look like hand-made, plaster-covered adobe. The corners of the walls are rounded. Thick, arched doorways cleverly conceal closets and a media center (originally a telephone booth). Heavy, ceiling beams are rough-sawn redwood and the roof planks are visible between the beams. On either end of the main support beams are painted floral designs. These same designs can be seen on cabinet and door fronts throughout the house. The bathroom walls are covered halfway up with rectangular-red tile. A bathtub is framed by a

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thick, arched enclosure that has high storage. In the second bathroom is a tiled shower and a Pullman with a painted sink from Mexico and an off-white, tiled countertop. In an interview with Marilyn Lasky on June 9, 1982, May described the Pullman Lavatory. Instead of the usual bathroom lavatory with exposed pipes or the free-standing pedestal sink, May enclosed a small, kitchen-type sink with a cabinet, thus inventing the Pullman.

The corridor, running from the entryway to the living room, is two steps down from the entryhall and is enclosed with French doors and 2 sets of casement windows. Dr. Chesney Moe, a resident of the house for 40 years said that prior to 1950, the corridor had a roof and a slanted brick floor but was open to the elements on the east side. To provide an additional year-round living area and to solve water drainage problems, 2 steps were cut into the floor, the ground leveled and the corridor enclosed. There are two furnaces, one in the master bedroom closet and one in a dining room closet. Before the installation of the furnace in the master bedroom, there was a hallway between the bedroom and the room that was designed as a study. When the closet was added, the study then became the third bedroom.

Throughout the house are casement windows with wrought iron latches. The window frames and the cross-pieces that form the lights have been distressed so that there are no square edges. Doors and cabinets have real wrought iron hardware but also have wooden imitation hinges that have been distressed to look like wrought iron.

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Kitchen cabinets are original except where a dishwasher has been installed.

Backsplashes and the area behind the stove are tiled with colorful Mexican tiles, the countertop is red tile. Before those tiles were installed in 1995, there was red tile on the countertops and backsplash. A unique quality of the house is the five, corner, beehive fireplaces, each with a different elevation and hearth treatment. Two of the fireplaces have cranes with iron cooking pots.

From the beginning May worked side-by-side with his workmen. Much pride was taken in craftsmanship and in the use of durable, quality materials. Unique to this Cliff May home is a calligraphied Certificate of Authenticity signed by May's mentor and master carpenter Wilburn F. Hale and men from six other trades, all who guaranteed that the work and materials in the house were first quality. The certificate has been passed down through all previous owners and now hangs in the guest bedroom of the house. In 1999, the Lindstrom House was designated an historical site. The plaque mounted on the front wall of the house reads: "Historical Site No. 387, The Lindstrom House, City of San Diego"

David Bricker, Architectural Historian and foremost authority on Cliff May wrote, "Both externally and internally, the Lindstrom residence retains much of its integrity, particularly the important aspects of design, materials, and workmanship. Some minor alterations to the residence were made; however, they were handled in a manner sympathetic to the original design and they do not diminish the characteristics that contribute to the building's significance."

**8. Statement of Significance**

**Applicable National Register Criteria**

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

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

**Criteria Considerations**

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

Property is:

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

**Narrative Statement of Significance**

(Explain the significance of the property on one or more continuation sheets.)

**9. Major Bibliographical References**

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

**Previous documentation on file (NPS):**

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

**Areas of Significance**

(Enter categories from instructions)

**Architecture**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

**1933**

\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

**NA**

\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**

(Complete if Criterion B is marked above)

**NA**

\_\_\_\_\_

**Cultural Affiliation**

**NA**

\_\_\_\_\_

**Architect/Builder**

**May, Clifford Magee**

\_\_\_\_\_

**Primary Location of Additional Data**

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

\_\_\_\_\_

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**SUMMARY**

The Lindstrom House is significant at the state level of significance under Criterion C in the area of architecture as an excellent example of Cliff May's early romantic ranch houses, or "haciendas," as they were called in promotional material. May began his design career in San Diego where during the years 1931 to 1937 he designed and built about 50 speculative and custom ranch houses, before moving to the bigger market of Los Angeles. According to Gebhard and Winter, "Cliff May can be considered the author" of the informal, suburban California ranch house. May never became a licensed architect, but he designed over a thousand informal, rambling California ranch houses into the mid-1980s. His work was published in national shelter magazines and his influence on American domestic architecture was immense. The Lindstrom House, built in 1933, was May's second architectural design and is significant for the formative ideas it illustrates.

Harold Kirker writes:

The stupendous productivity mobilized in California during the period of World War II did not end with the cessation of hostilities. It continued in the aftermath of warfare as the basis for unprecedented industry and trade and constituted the magnet that attracted to the state a vast population.

The immediate building problem was how to create an architectural vernacular that could provide the millions who were streaming into the state with single-family houses on private lots in conformity to the still prevailing American Dream house. The solution was the "tract house," and among those who most

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successfully met this design challenge was Cliff May. By linking elements from the turn-of-the-century bungalow and discrete modernisms, May connected his own synthesis of Anglo-Hispanic architecture with [William] Wurster's more refined one to form the California Ranch House that played a dominant role in the development of tract suburbia throughout the United States during the postwar years.

Cliff May had no formal architectural training, and before entering the housing market, he was a musician, designer, and builder of furniture. But like Wurster... May grew up in California ranching country, spending a part of his boyhood on the Rancho Santa Margarita y Las Flores in San Diego County. On this property, now the United States Marine Corps' Camp Pendleton, was a large Monterey Style adobe with double veranda and patio built after 1864 by Marcos Forster as his home and ranch headquarters. Such early influences are conjectural but could have contributed to May's subsequent career as the nation's leading designer of low cost "western ranch houses." The first of these was the G.I. Ranch House designed for *Good Housekeeping* in 1946, which proved so popular that 70,000 sketch plans were sold within the next decade. *House Beautiful* followed a year later with May's Pace-Setter house for "all pocketbooks, all climates." Also at this time, an important collaboration began with *Sunset* magazine that resulted, among other things, in a number of editions of *Sunset Western Ranch Houses*. This publication introduced May's larger and more expensive designs... Finally in 1950, *Better Homes and Gardens* selected May's "Ranch House for a City Lot" as one of its Five Star Home plans and, after it was constructed at the Chicago World's Fair of that year, it became a national favorite. 1

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David Gebhard and Robert Winter write in *A Guide to Architecture in Los Angeles & Southern California*:

The California Ranch House developed out of the turn-of-the-century Craftsman bungalow and the Period style bungalows of the 20s. The ranch house is a single floor dwelling, low in profile and closely related to terraces and gardens. Its specific historic images were both the 19<sup>th</sup> century California adobe house and the 19<sup>th</sup> century California single-wall board and batten rural farm building. The characteristic ranch house did and still does employ a variety of historic images, but the classic design mingles modern imagery with the Colonial. Los Angeles designer Cliff May can be considered the author of this informal style of suburban residential design. 2

Sunset Magazine played a major role in popularizing the ranch house and the particular work of Cliff May. In 1946 the magazine published the *Sunset Western Ranch Houses*, which was written by the magazine's editorial staff in collaboration with May. In 1958 Sunset published a second version, *Western Ranch Houses by Cliff May*, also in collaboration with May. Both were best sellers. (Incidentally, the 1958 edition was republished in 1997 by Hennessey & Ingalls.) Sunset wrote in the 1958 publication:

Cliff May in the early 1930s was building small homes in San Diego and Los Angeles – and he was building for the Southern California climate and for people who thought living would be different there. Twenty years ahead of its time, one of his homes was featured in a 1936 issue of the *San Diego Union* under the heading: "Home with a garden in every room."

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He was a builder and promoter as well as a designer, and he sold a style – the early California ranch house. But he thought beyond style. In an interview in 1936, he explained: “The early Californians had the right idea. They built for the seclusion and comfort of their families, for the enjoyment of relaxation in their homes. We want to perpetuate these ideas of home building.”

What made Cliff May exciting to anyone interested in home building in those early days was this drive to perpetuate ideas in livability rather than form and façade. His passion was not so much architecture as the way people wanted to live. He watched families use his houses – watched them give parties, prepare meals, use the patio for outdoor entertaining. Each idea that gave delight was picked up, worked over, improved in the next house he built. He “lived” in every house he designed – and always with a wonderful enthusiasm for what a house could bring to living every day in every way.

No new idea in planning, no new material could escape his attention. Large expanses of glass, sliding glass doors came into his designing the month they were available. A family room was a natural part of some of his 1939 houses because the owners wanted to live that way. The open plan became a part of his thinking as building costs rose and living space was forced to do double duty. Increasing attention to the need for a house to make full use of its surroundings resulted in his teamwork with the West’s leading landscape architects. His use of daylight as a design tool brought about a completely experimental house. 3

Sunset wrote the ranch house idea stretched

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back a century and a half to the homes built by a handful of Spanish colonizers in what is now Southern California. Half a world away from their mother country, these people built their adobe houses from the alien soil, following remembered images of dwellings they knew in Mexico or Spain, or copying in simplified forms the mission buildings in the settlements nearby.

Not everything these people built was comfortable to live in. Some of their houses were cramped, gloomy, and flea-infested. Many of them have long ago been returned to the earth by the action of rain and earthquake. Yet, among the scores of houses erected during the first half of the 19<sup>th</sup> century, there were many that were commodious and livable homes, wonderfully adapted to the climate and the countryside and to a free-and-easy way of living. These homes were the lineal ancestors of the ranch house of today, and the qualities that made them so livable in their day are the same ones that make today's ranch house such a satisfying experience in living.

Wrote Henry H. Saylor, editor of the *American Architect* in 1925: "The California ranch house...just grew, naturally, inevitably, a logical result of meeting definite needs in the most direct, workmanlike manner possible with the materials at hand. It borrowed none of the finery of other architectural styles; it sounded no blatant note of self-advertisement; it never, so far as I know, laid claim even to a name, and yet there it stands, a vernacular that is as unmistakably a part of its California foothills as the stone houses of eastern Pennsylvania betoken that great treasure store of mica schist."

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In its present-day form, the ranch house carries forward the essential traits of its prototypes, eliminates the less desirable features, and enriches the whole with new concepts of lighting and circulation. 4

Sunset identified these essential prototypical traits of the ranch house, which had been carried forward in the modern ranch house:

1. Fitted to the site
2. Blank façade to the public
3. Built of natural materials
4. Patio
5. Corridor

Sunset expanded on these character-defining features as follows:

The **ground-hugging** silhouette of the Western ranch house has long been considered one of its identifying marks...The modern [1958] silhouette is nearly indistinguishable from the 19<sup>th</sup> century profile...Although the structural limitations no longer exist, there are still several good reasons for building low. A gently pitched roof and a low overhang make a house look as though it grew in its setting and give it an air of sheltering warmth. The low-visored eave still protects a vulnerable wall: now the wall of glass that must be shaded from the heat and glare of the sun. A ground-level floor permits complete unifying of outdoor and indoor space...Finally, the newer ranch houses follow the venerable custom of presenting a **blank façade** to the public...confining traditional decorative emphasis to windows and entryways.

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Indigenous building materials are as much a part of the ranch house as the low roof line, and have been from the beginning... [Cliff May's] modern ranch houses... likewise make abundant use of native materials: adobe bricks, stone, quarry tile, rough-sawn lumber, and hand-split shakes and battens.

Unlike the original builders who had nothing else to work with, today's designer uses them by choice. Critics may object that these materials have been outgrown and that their use today is unjustifiable sentimentality. However, much of the enduring appeal of the ranch house may be attributed to the feeling of warmth and reassurance that comes from the restrained use of simple, indigenous materials. The dweller is daily brought into subtle contact with stone, forest, and field in the materials that enclose him. Everywhere, too, is the presence of the human hand that has shaped the uneven textures, so refreshingly different from the machine-slick surfaces met in the office, store, and factory.

The **patio** is the key feature of the Western ranch house. It is here that the pleasures of indoor-outdoor living have been enjoyed for more than a century... Today's patio and its enclosing wings perform much the same function as they did originally, but with even freer communication between them. The patio has become more directly linked with the indoors because of the liberating development of the window wall and wide-sliding doors. The idea of the patio has now been extended to cover a plurality of outdoor rooms.

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The house wings, which traditionally have met each other at right angles, now follow the option of being splayed to permit a view of more than the patio and the opposite wing. Although the old homes wandered all over the lot, they rarely had more than two wings, and these were usually fixed into a U. The modern ranch house, on the other hand, may have a half dozen wings, each one fulfilling separate living functions.

The **corridor** was the original outdoor living room, a beguiling compromise between the bright and open patio and the dark, cave-like rooms. In today's ranch house, the corridor is used in many ways. It may serve as a connecting covered walk between buildings, as an entrance into a motor court, or as a covered patio connecting the wings of a house. 5

David Bricker, writing more recently about Cliff May, states:

The use of historic ranch houses as source materials for new design was already well established when May started his architectural career. The modern ranch house drew upon the sculptural mass of nineteenth-century adobes and the volumetric character of wood-framed-and-sheathed ranch buildings. The rural quality of such buildings had provided architects with appealing regional inspiration since the late 1880s, when literary works such as Helen Hunt Jackson's *Ramona* inspired the design of simple houses that reflected casual California living. 6

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According to Bricker, the 1920s and 1930s ranch houses of William W. Wurster in northern California and of Roland E. Coate in the south continued an uninterrupted tradition, as did May in the latter decade.

[During] the mid 1930s, one notices [May's] own adept handling of borrowed forms and detailing from the previous century. Many of May's designs in San Diego from this period are to a degree, self-consciously "crude" in appearance. The William Lindstrom residence (1933), located in Talmadge Park Estates, San Diego, illustrates May's attempt to eliminate the noticeable hand of the designer. Located on a city lot, the house is internally oriented toward the enclosed courtyard.

Near the end of the 1930s, May had established himself as a successful designer/builder. Following the advice of a former client – the oil industrialist and banker, John A. Smith – May and his family moved to Los Angeles. 7

Following the move, May began a prolific career that continued into the 1980s.

May's work received national attention from contemporary shelter magazines, most especially *Sunset Magazine*, and a May design was included in the exhibition on the Avenue of American Homes at the Chicago Fair of 1950. May's influence on American domestic architecture was immense.

By the end of the 1940s and during the early 1950s, the ranch house began to typify suburban living. While continuing the picturesque tradition of American suburbia, the rambling ranch house became a dominant image along suburban

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streets... As a style, the California Ranch House still had some "Colonial" vestiges although it was viewed as an evolution from the tradition of the Colonial Revival. The flexibility of its design consistently reflected certain rural values that one could associate with American domesticity, while adapting to modern principles of design as well. In essence, the ranch house was viewed as both a traditional and modern design.

By the middle of the 1950s, the favored design for the typical tract house in California as well as across the country was the California Ranch House... With little doubt, Cliff May remained as one of the major if not leading figures responsible for the ever-broadening popularity of the ranch house. 8

The Lindstrom House, constructed in 1933, before May's move to Los Angeles, illustrates May's formative ideas about home design. The design relies heavily on California's early adobe tradition. The house sits low to the ground. The front elevation is basically blank consisting of two garage doors, the front door, and a grilled window. The corridor, originally open to the interior patio, is now enclosed but still intact. Many of the design elements have a hand-made, craftsman quality; what David Bricker calls "self-consciously crude." The exterior stucco is lumpy. Redwood beamtails are exposed under the irregular, red clay tile roofs. Windows have distressed window frames and hinges with crude, roughly hewn shutters. On the interior floors are red Mexican tile or wide plank pegged wood. Ceilings have heavy rough sawn redwood beams. Interior walls are lumpy plaster with rounded corners.

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**ENDNOTES**

1. Harold Kirker, Old Forms On a New Land: California Architecture In Perspective, Roberts Rinehart Publishers, Colorado, 1991, pp. 93-94.
2. David Gebhard and Robert Winter, A Guide to Architecture in Los Angeles & Southern California, Perigrine Smith, Inc., Santa Barbara and Salt Lake City, 1977, p. 704.
3. Paul C. Johnson, Western Ranch Houses by Cliff May, Hennessey & Engalls, Santa Monica, 1997, p.7.
4. Ibid., pp. 8-23.
5. Ibid., pp. 14-23.
6. David Bricker, "Cliff May," in Robert Winter (ed.), Toward A Simpler Way of Life: The Arts & Crafts Architects of California, University of California Press, Berkeley, Los Angeles, London, 1997, p 283.
7. David Bricker, "Built for Sale; Cliff May and the Low Cost California Ranch House," Thesis, University of California, Santa Barbara, 1983, pp. 11-12.
8. Ibid., pp. 69-70, 81.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Lindstrom House  
San Diego County, CA

Section number 9 Page 1

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United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Lindstrom House  
San Diego County, CA

Section number 9 Page 2

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- Woodward, James M. "The Legacy of Cliff May." San Diego Tribune 3 July 87 F5

**Lindstrom House**  
Name of Property

**San Diego County, CA**  
County and State

**10. Geographical Data**

Acreage of Property < one acre

**UTM References**

(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Zone	Easting	Northing
1	11	490780	3624960	3	_____	_____
2	_____	_____	_____	4	_____	_____

See continuation sheet.

**Verbal Boundary Description**

(Describe the boundaries of the property on a continuation sheet.)

**Boundary Justification**

(Explain why the boundaries were selected on a continuation sheet.)

**11. Form Prepared By**

name/title **D. Lee Roper and Barbara Roper/Revised by the Office of Historic Preservation**

organization \_\_\_\_\_ date **August 14, 2000**

street & number **4669 E. Talmadge Drive** telephone **619-584-6445**

city or town **San Diego** state **CA** zip code **92116**

**Additional Documentation**

Submit the following items with the completed form:

**Continuation Sheets**

**Maps**

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

**Photographs**

Representative **black and white photographs** of the property.

**Additional items**

(Check with the SHPO or FPO for any additional items)

**Property Owner**

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

name **Donald L. Roper and Barbara L. Roper TTEEs of the Roper Family Trust**

street & number **4669 E. Talmadge Drive** telephone **619-584-6445**

city or town **San Diego** state **CA** zip code **92116**

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Lindstrom House  
San Diego County, CA

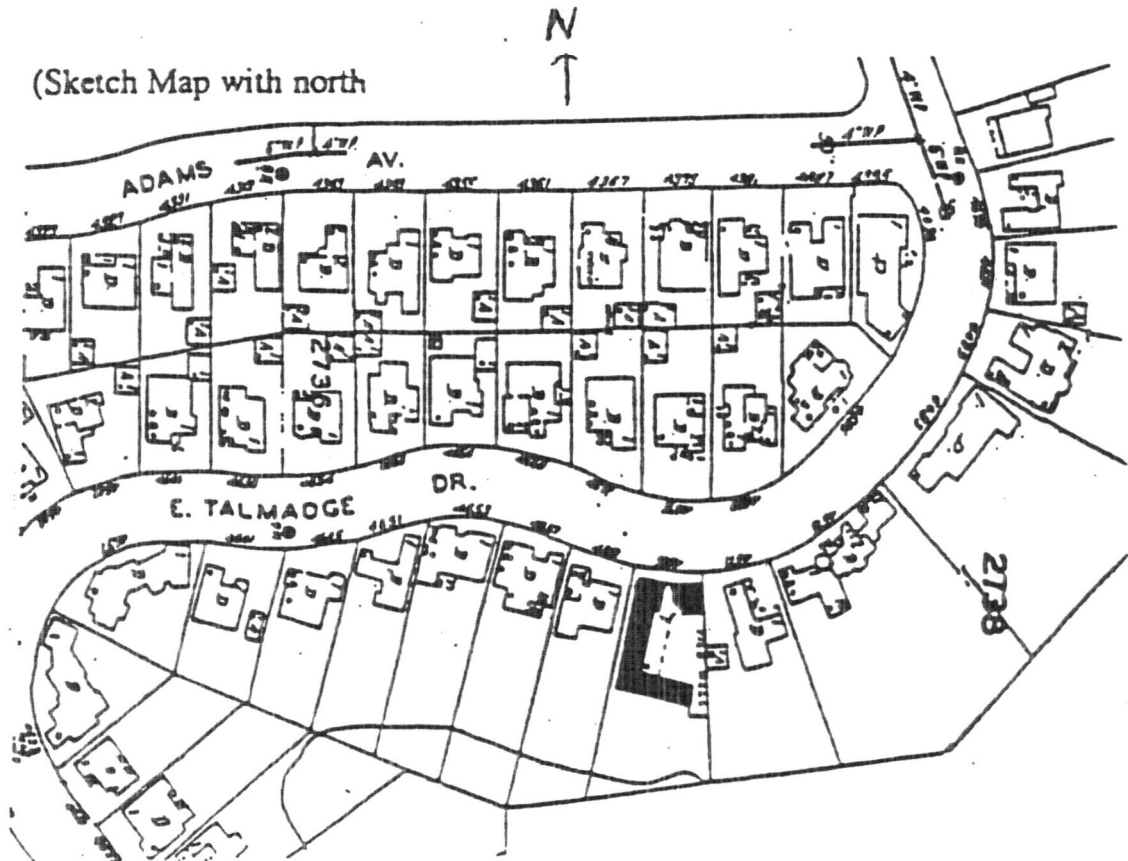
Section number 10 Page 1

10. Geographical Data

Verbal Boundary Description

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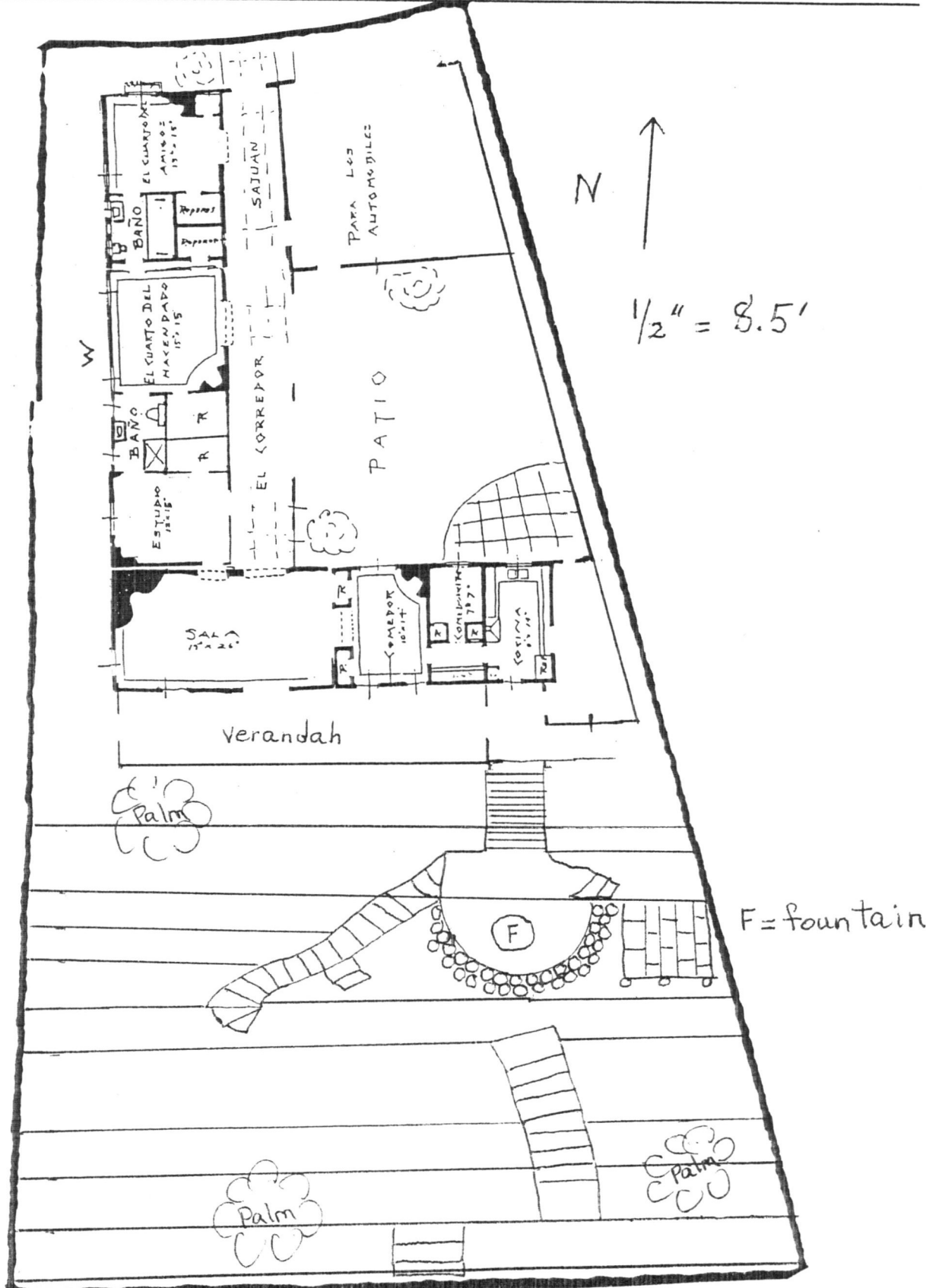
The boundaries are today what they were historically.



United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 10 Page \_\_\_\_\_



United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Lindstrom House  
San Diego County, CA

Section number 11 Page \_\_\_\_\_

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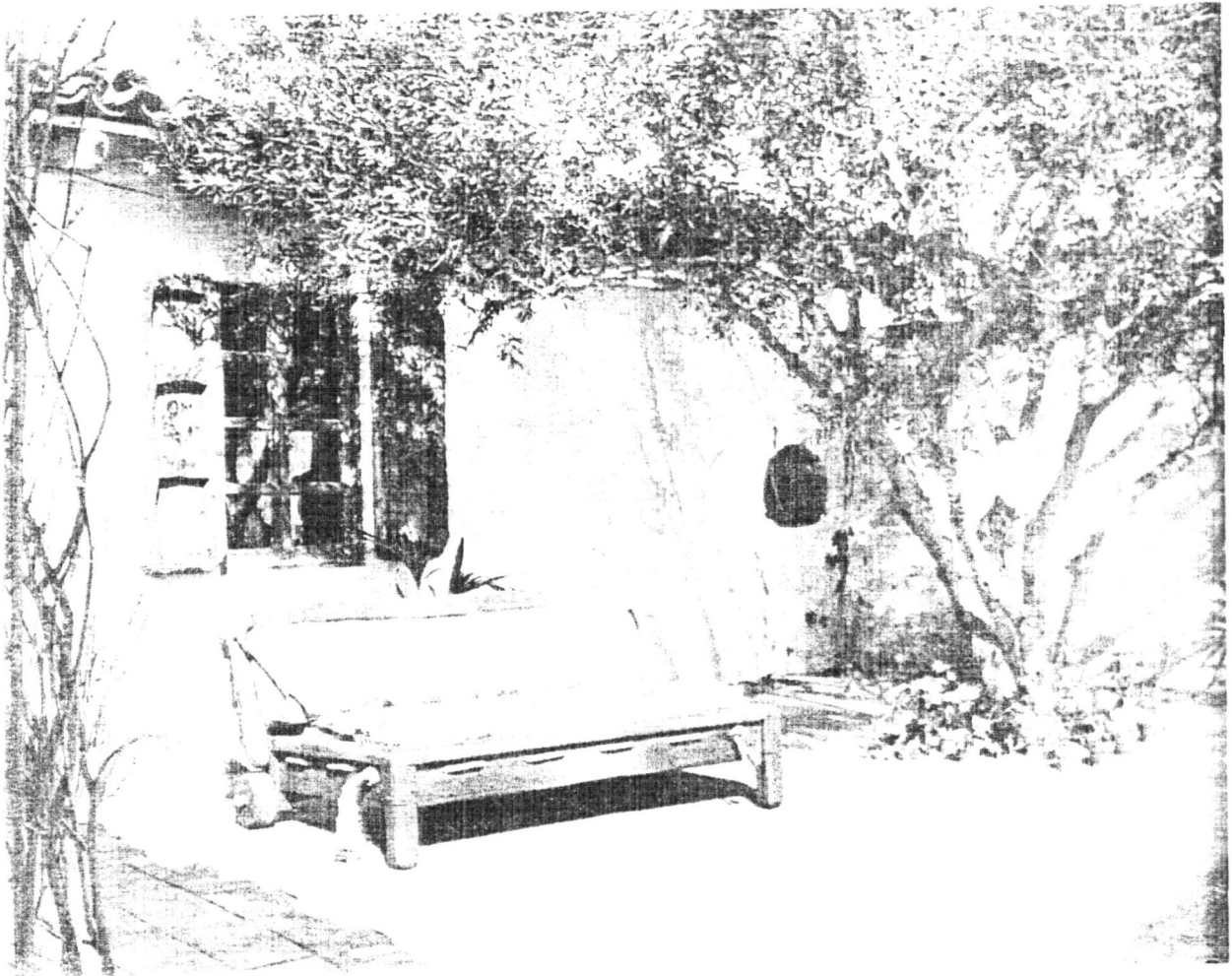
**Photographer: Glenda Richter**

Date of Photographs: May 2000

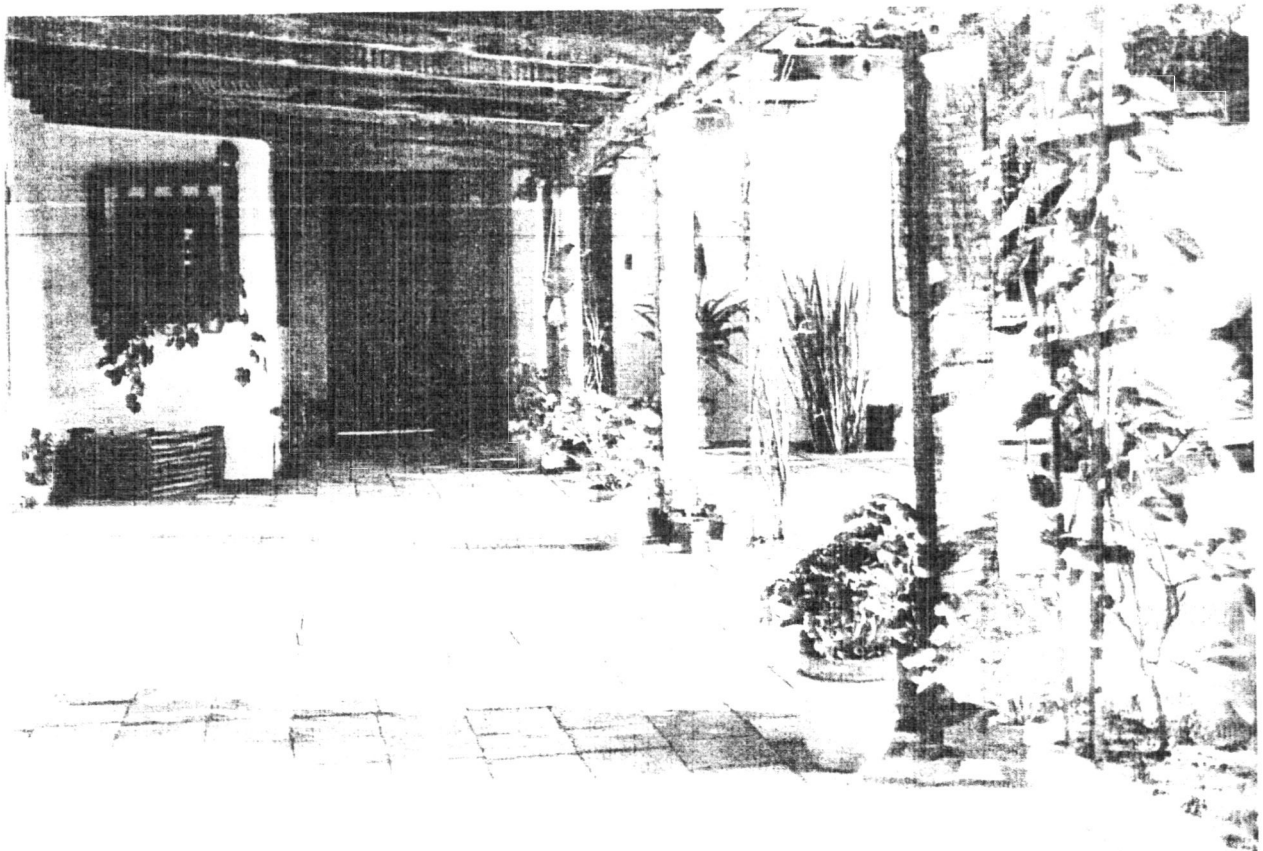
Negatives at Lindstrom House, 4669 E. Talmadge Drive, San Diego CA 92116

The above information applies to all photograph

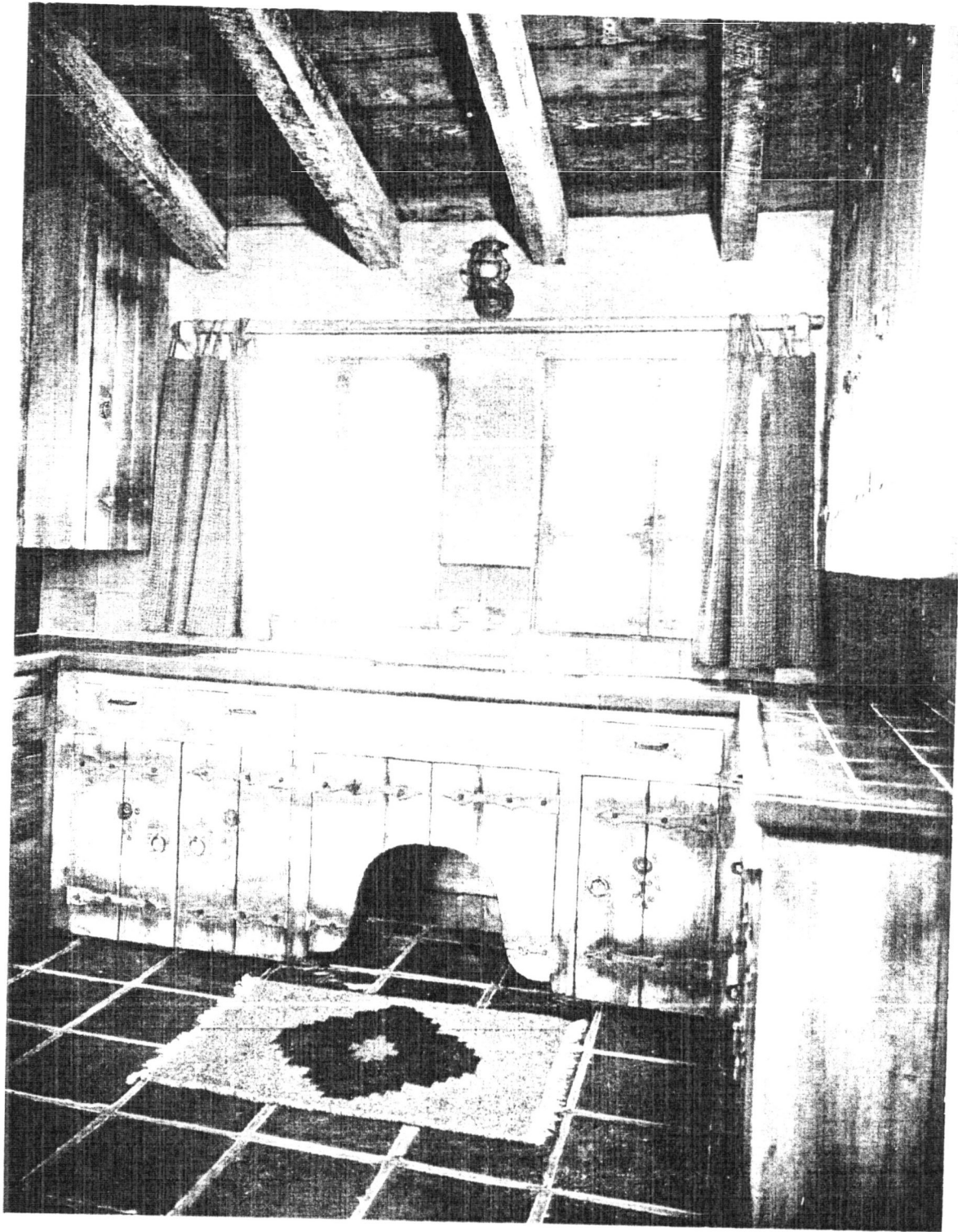
1. Lindstrom House exterior, camera looking south
2. Pottery doorbell at front door
3. Front door with peep hole behind grill
4. Corridor from entry hall looking south
5. Entry hall with interior of front door
6. Corridor looking north showing addition of French doors
7. Living room looking west
8. Fireplace in SW corner of study/bedroom
9. Bathroom between north bedroom and middle bedroom
10. Dining room closet with floral painting and hardware
11. Veranda across the south side of house
12. Verandah looking west
13. South facade from 3rd terrace in canyon
14. Fountain and arbor looking SE from verandah
15. East facade and garage doors looking west
16. West facade and plaque on the north facade
17. Interior courtyard and 2 windows of corridor facade, looking SE
18. Interior courtyard, patio and gate into small courtyard, looking S
19. Enclosed corridor looking W
20. Small courtyard off kitchen, looking into canyon



*Patio*



Lindstrom House  
San Diego Co., CA



*La Cocina* Photograph, Wayne Albee  
*Residence of Mr. and Mrs. William Lindstrom, San Diego—Hacienda by Cliff May, Miracle Company*

Lindstrom House  
San Diego Co., CA



*La Sala*

Photograph, Wayne Albee

*Residence of Mr. and Mrs. William Lindstrom, San Diego—Hacienda by Cliff May, Miracle Company*

Lindstrom House  
San Diego Co., CA



# Guarantee

This is to certify that this "HACIENDA" at 4669 Talmadge Drive, San Diego is designed and built to meet a definite standard of quality and that it carries with it an unqualified guarantee by the following contractors that all materials and labor used by them in their respective trades are strictly first grade and are installed in compliance with the best practice of each trade employed.

Cement

Carpenter

*Masonry*

Roofing

Plastering

Electrical

Plumbing

*Coast Plumbing Co. By P. H. ...*

Painting

## "Hacienda" by Clift May

Lindstrom House  
San Diego Co., CA

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Lindstrom House  
NAME:

MULTIPLE  
NAME:

STATE & COUNTY: CALIFORNIA, San Diego

DATE RECEIVED: 1/02/01 DATE OF PENDING LIST: 1/17/01  
DATE OF 16TH DAY: 2/02/01 DATE OF 45TH DAY: 2/17/01  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 01000027

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N  
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N  
REQUEST: N SAMPLE: N SLR DRAFT: Y NATIONAL: N

COMMENT WAIVER: N

\_\_\_ACCEPT \_\_\_RETURN \_\_\_REJECT \_\_\_\_\_DATE

ABSTRACT/SUMMARY COMMENTS:

The Lindstrom House is significant under National Register Criterion C (Architecture), as a fine example of early twentieth century California Ranch House design by noted regional designer Clifford May. Completed in 1933, the house illustrates the prototypical modern California Ranch House as it evolved in the early twentieth century--a single floor dwelling, low in profile with an open plan closely related to outdoor terraces, patios, and gardens and featuring natural (indigenous) materials. The Lindstrom House displays a high degree of period craftsmanship and represents a significant aspect in the formative career of the designer Cliff May, who is widely credited with popularization of the romantic, informal California ranch house.

RECOM./CRITERIA Accept Criterion C

REVIEWER Paul R. Lusignan DISCIPLINE HISTORIAN

TELEPHONE \_\_\_\_\_ DATE 2/13/2001

DOCUMENTATION see attached comments Y/N see attached SLR Y/N



Lindstrom House San Diego County CA #1



Lindstrom House San Diego County CA #2



Lindstrom House San Diego County CA #3



Lindstrom House San Diego County CA #4



Lindstrom House San Diego County CA # 5



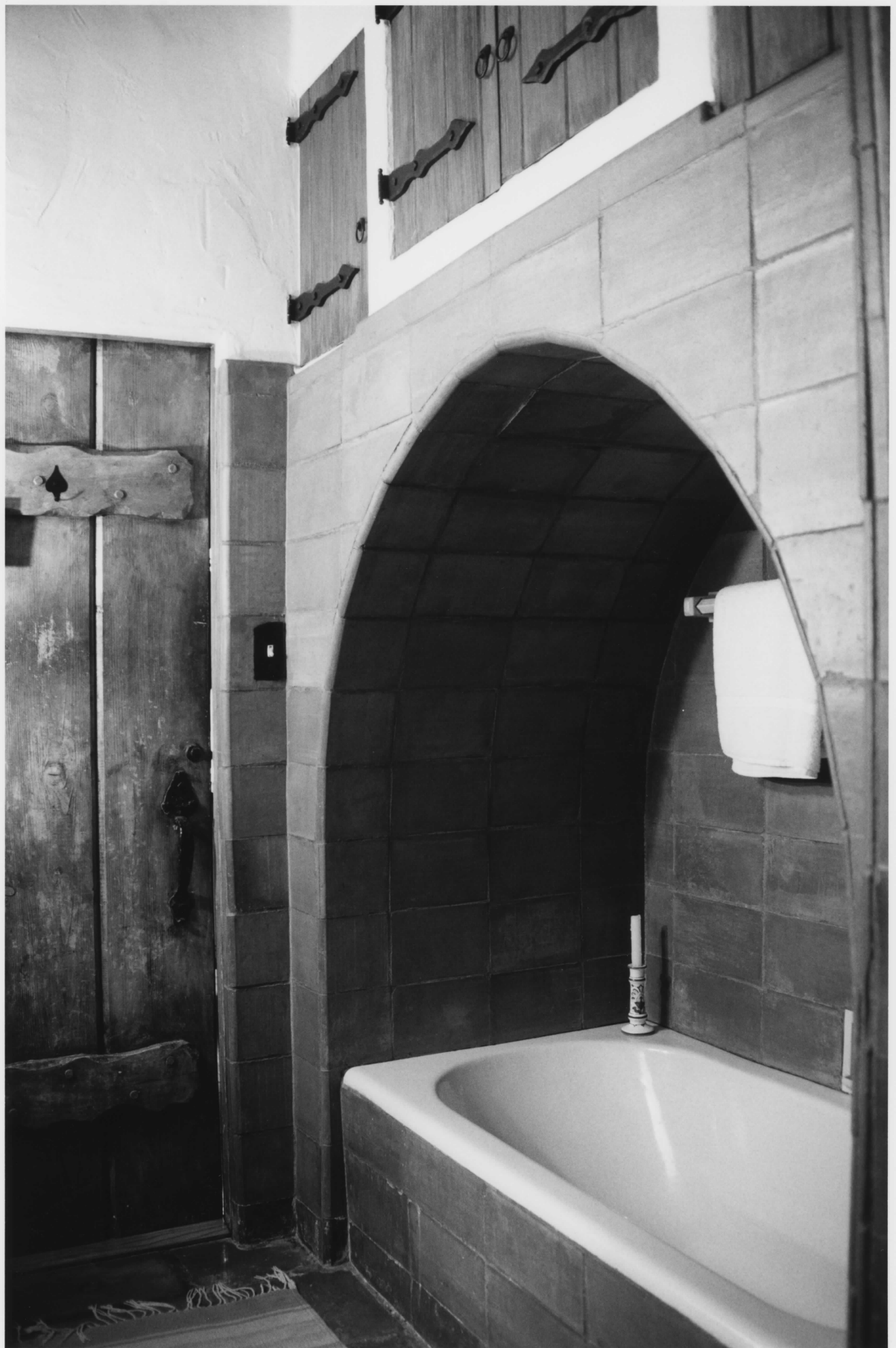
Lindstrom House San Diego County CA # 6



Lindstrom House San Diego County CA #7



Lindstrom House San Diego County CA # 8



Lindstrom House San Diego County CA # 9



Lindstrom House San Diego County CA #10



Lindstrom House San Diego County CA # 11



Lindstrom House San Diego CA. # 12



Lindstrom House San Diego CA # 13



Lindstrom House San Diego CA. # 14



Lindstrom House San Diego CA. # 15



Lindstrom House San Diego CA. # 16



Lindstrom House San Diego CA # 17



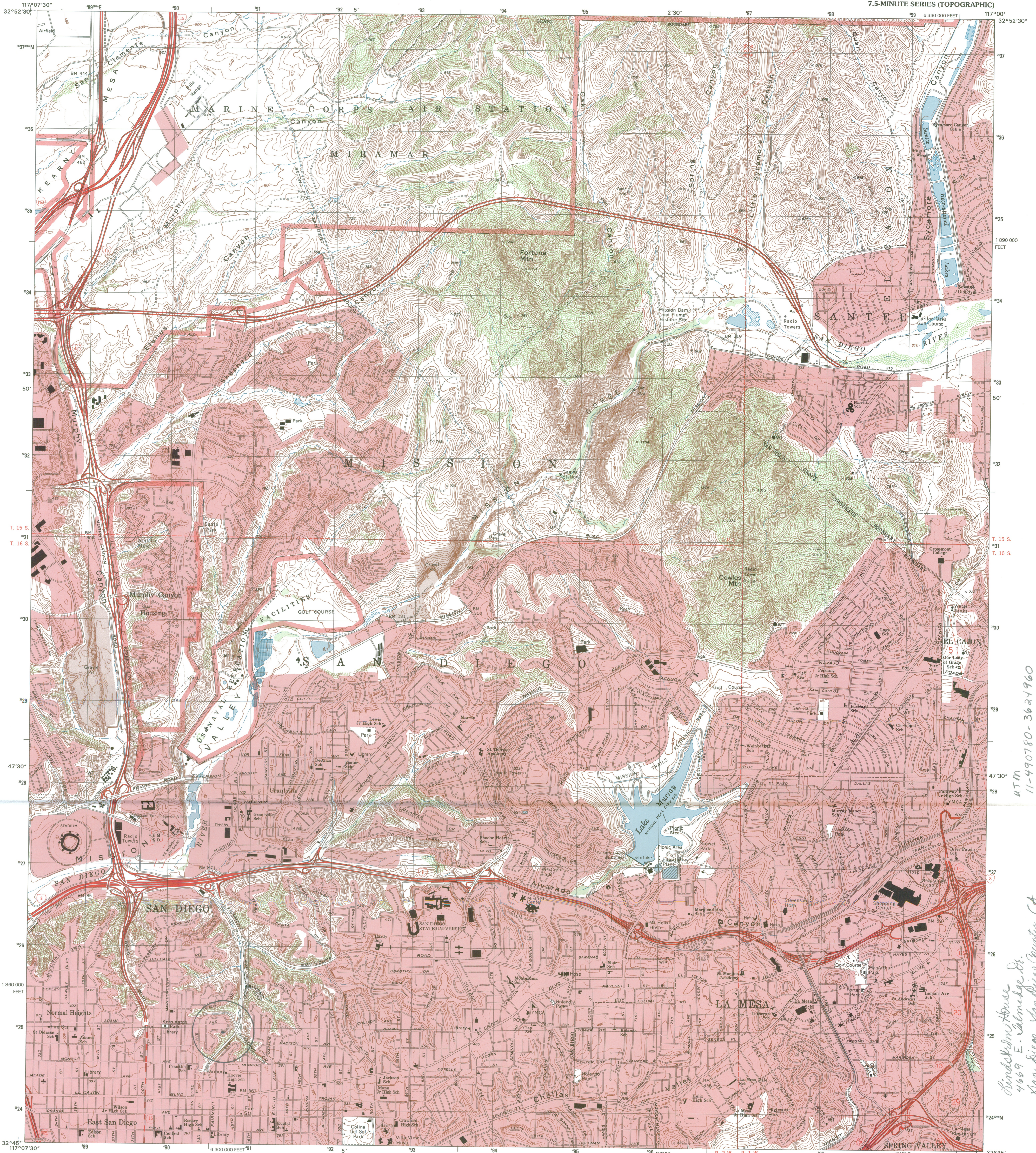
Lindstrom House San Diego CA # 18



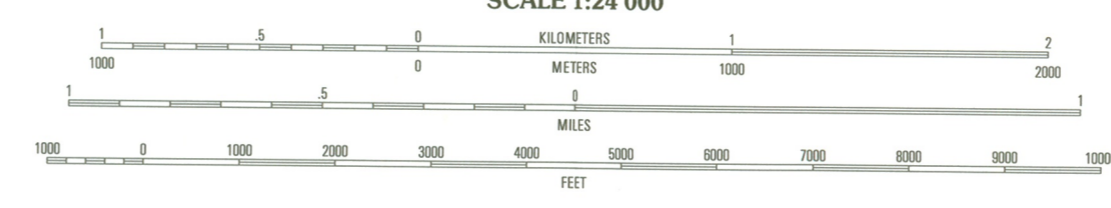
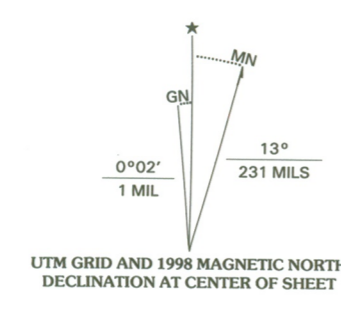
Lindstrom House San Diego CA #19



Lindstrom House San Diego CA #. 20



Produced by the United States Geological Survey  
Topography compiled 1966. Planimetry derived from imagery taken 1994. Public Land Survey System and Survey control current as of 1967.  
North American Datum of 1983 (NAD 83). Projection and 1000-meter grid: Universal Transverse Mercator, zone 11 10 000-foot ticks: California Coordinate System of 1983 (zone 6)  
North American Datum of 1927 (NAD 27) is shown by dashed corner ticks. The values of the shift between NAD 83 and NAD 27 for 7.5-minute intersections are obtainable from National Geodetic Survey NADCON software.  
There may be private inholdings within the boundaries of the National of State reservations shown on this map.  
Landmark buildings verified 1967



SCALE 1:24 000  
CONTOUR INTERVAL 20 FEET  
SUPPLEMENTAL CONTOUR INTERVAL 10 FEET  
NATIONAL GEODETIC VERTICAL DATUM OF 1929  
TO CONVERT FROM FEET TO METERS, MULTIPLY BY 0.3048

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS  
FOR SALE BY U.S. GEOLOGICAL SURVEY, P. O. BOX 25286, DENVER, COLORADO 80225  
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

ROAD CLASSIFICATION

Primary highway hard surface	Light-duty road, hard or improved surface
Secondary highway hard surface	Unimproved road
Interstate Route	U.S. Route
	State Route

QUADRANGLE LOCATION

1	2	3	1 Del Mar
			2 Poway
			3 San Vicente Reservoir
4	5	6	4 La Jolla
			5 El Cajon
			6 Point Loma
			7 National City
6	7	8	8 Javal Mountains

LA MESA, CA  
1994

NIMA 2549 I SE-SERIES V895

*Handwritten note:*  
Pundstons House  
4669 E. Alameda St.  
San Diego, San Diego County, CA





THE CITY OF SAN DIEGO

RECEIVED

# Historical Resources Board

OCT 03 2000

OHP

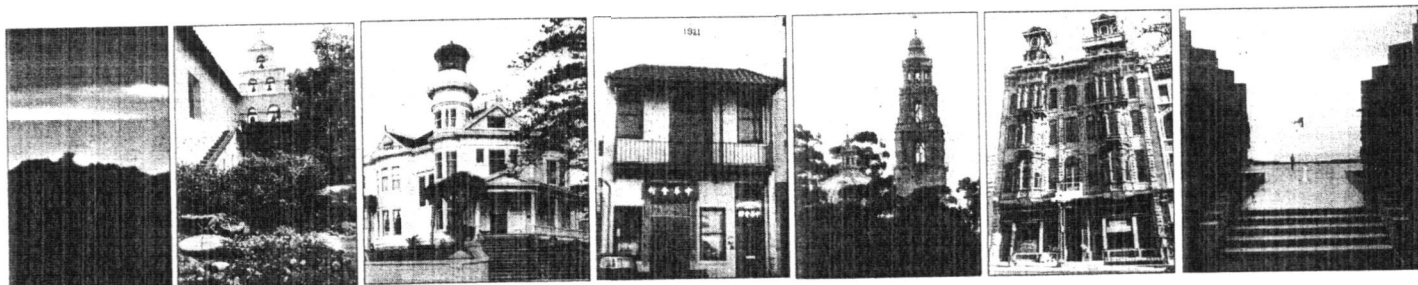
September 25, 2000

Mr Daniel Abeyta  
State Historic Preservation Officer  
CA Office of Historic Preservation  
Department of Parks and Recreation  
PO BOX 942896  
Sacramento, CA 94296-0001

Dear Mr Abeyta:

Subject: National Register of Historic Places Application for the Lindstrom House  
4669 E. Talmadge Drive, San Diego, CA 92116

This is in response to your letter of September 1, 2000, regarding the above site. This property had been reviewed by the City of San Diego Historical Resources Board on August 26, 1999. At that time, the Board designated the site for inclusion in San Diego's register of historical landmarks. The City believes that the site is also eligible to the National Register based on Criterion C (Architecture and Master Architect), in fact the house is an excellent example of Master Architect Cliff May's work, and of his California Ranch Style. The site and house is in excellent condition with all original historical fabric maintained. Based on these facts we would support the site's nomination to the National Register.



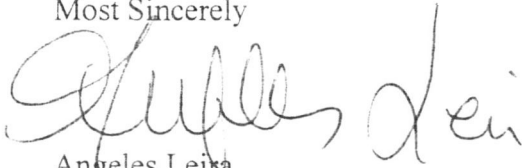
**Planning and Development Review**

202 C Street, MS 4A • San Diego, CA 92101-3864

Tel (619) 235-5224 Fax (619) 533-5951

If you have any further questions, or wish any further information, please contact me at 619-235-5213.

Most Sincerely

A handwritten signature in cursive script that reads "Angeles Leira". The signature is written in black ink and is positioned above the printed name.

Angeles Leira  
Principal Planner

AL/bh

cc: Mr. and Mrs. Roper  
Historical Resources Board

**OFFICE OF HISTORIC PRESERVATION  
DEPARTMENT OF PARKS AND RECREATION**

P. O. BOX 942896  
SACRAMENTO, CA 94296-0001  
(916) 653-6624 Fax: (916) 653-9824  
calshpo@ohp.parks.ca.gov



December 20, 2000

Ms. Carol D. Shull, Keeper  
National Register of Historic Places  
National Park Service  
US Department of the Interior  
PO Box 37127  
Washington, DC 20013-7127

Subject: **Lindstrom House**  
San Diego, San Diego County, California  
National Register of Historic Places

Dear Ms. Shull:

Enclosed please find the **Lindstrom House** nomination to the National Register of Historic Places. This property is located in San Diego, San Diego County, California.

If you have any questions regarding this nomination, please contact Cynthia Howse, of my staff, at (916) 653-9054.

Sincerely,

A handwritten signature in black ink that reads "Daniel Abeyta".

Daniel Abeyta,  
Deputy State Historic Preservation Officer