

# 2020



PHOTO: DON BARTLETTI



ROMANCE OF THE RANCH  
THE 9<sup>TH</sup> ANNUAL SAN DIEGO  
**ADOBE HOME TOUR**

SUNDAY, MARCH 22 :: 10:30 AM - 4 PM

Alexa, thank you for uncovering the Richard family's lost history through your research on Hidden Lake Ranch.



Marque Richard, member, founding family of Hidden Lake Ranch, with Hedda Hopper at the world premiere of *The Prisoner of Zenda*, 1937.  
[www.thehiddenlakeranch.com](http://www.thehiddenlakeranch.com)

ROMANCE OF THE RANCHO



# THE SAN DIEGO ADOBE HOME TOUR

*presented by*

the San Diego Adobe Heritage Association,  
whose mission is to inspire the appreciation and understanding  
of adobe heritage in San Diego County

*and benefitting*

Escondido History Center



*with appreciation to our homeowners and hosts*

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The Rancho Santa Fe Association

*and additional thanks to*

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*in memorium*

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## ROMANCE OF THE RANCHO

*This year's tour explores the span of our region's love affair with the ranch*

**THE ROMANCE OF RANCHO LIVING** has long smitten Southern Californians, especially people across San Diego County who, at the turn of the last century, were also falling in love with the automobile. The abandoned and fallen ruins of the old Mexican hacienda-style adobes



were the destination of thousands of auto-touring visitors.

Sprinkled across rolling hills where cattle still roamed were various remnants of handmade adobe bricks, half-barrel shaped “mission tile” roofing, wooden frame-shuttered windows and massive rough-cut exposed ceiling beams. By the 1920s, photographers combed the Southern California countryside, thirsty to document this fast-fading lifestyle. From their photos and journals came a romantic myth of the “Days of the Don,” and architects were eager to please gentleman-farmer clients seeking to flee the pressures of city living. The

escape was possible in two ways: the purchase of a newly constructed hacienda-style ranch house, or the salvaging of an authentic Mexican California home. This is the legacy of the 2020 San Diego Adobe Home Tour.

This year's tour features renowned San Diego architect Lilian Rice's 1927 restoration and remodel of the 1830s Osuna adobe, situated on the land of the old Mexican land grant, Rancho San Dieguito – today's Rancho Santa Fe. A wealthy business owner seeking to breed Kentucky racehorses commissioned Rice to oversee the project.

Today, the property is home to a private [nonprofit] organization that has opened the gates to the ranch exclusively for this tour.

Seven miles down the road, another layer of ranch romance was evolving in the 1920s as a consulting geologist for Gladding, McBean and Company filed for a 360-acre homestead on a desolate plot of land overlooking Lake Hodges. Carved into the hillside, the house – built in 1926 by Louis M. and Florence Richard – brought together the ideals of rancho con-

*Photos, above and following page: Osuna Adobe post-Lillian Rice renovation. California State Digital Library Collection*

**ADOBÉ HOME TOUR**



struction with the completion of the Richards' "beautiful Spanish home." This romantic, secluded hideaway features an adobe-and-stucco blend of Mexican rancho style and Spanish revival.

Decades later, the longing for the romance of adobe hacienda living was again revived after

World War II. This yearning rode the midcentury wave to the suburbs, where rancho-style patios, rough-cut wooden beams, tile roofs and indoor corridors met modern conveniences such as heating and indoor plumbing, on smaller lots closer to urban jobs. Escondido was one such area ripe for this construction boom, and in 1958, carved into a citrus grove, the Krichman home was built by the Weir Brothers, a company whose name became synonymous with San Diego adobe construction. With the property's commanding views,

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## ADOBE HOME TOUR

this home would be a center for entertaining and fundraising on a grand scale.

Nearing the end of this era of adobe home construction, two houses were built by Escondido dentist William Zingheim. Inspired by the sale of lots in a new development cradled in the last of the area's great citrus ranches, in the late 1970s he designed an adobe for himself and his family. A second home built by Zingheim in the early 1980s and featured on this year's Adobe Home Tour incorporates many classic features

of the hacienda-style rancho.

The four houses featured on the Ninth Annual Adobe Home Tour represent the entire span of San Diego County's adobe home heritage. 



*Prior to renovation*

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## JUAN OSUNA RANCH ADOBE, 1831 & 1927

16332 Via de Santa Fe, Rancho Santa Fe, 92067

**VISITORS TO THE** Juan María Osuna Ranch approach through a gated entry, pass horse pastures and stables, and soon catch a glimpse through an old pepper tree of the Osuna Adobe, one of two historic adobes within the boundaries of the Rancho San Diego Mexican land grant. Originally



a two-room, one-story 1831 ranch house, the structure was redesigned and restored in 1925 by renowned Rancho Santa Fe architect, Lillian Rice. Now seven rooms, the house is a work in progress as a living exhibit.

Alfred H. Barlow, a prominent Los Angeles real estate investor, hired Lillian Rice in 1921 to rehabilitate the Osuna adobe which had fallen into disrepair. As a gentleman farmer, he planted a grove of walnut

trees on the property.

With the design goal of a modified Spanish Colonial style developed by Rice, rehabilitation work began with the making of new adobe bricks on site, and installation of new windows, doors, shutters and hardware. Most of the brick was made in the old way using natural materials such as clay and straw, resulting in what we now call unstabilized adobe brick. However, the kitchen and porch addition on the north side of the house are constructed of clay slump block (a stabilized adobe brick).

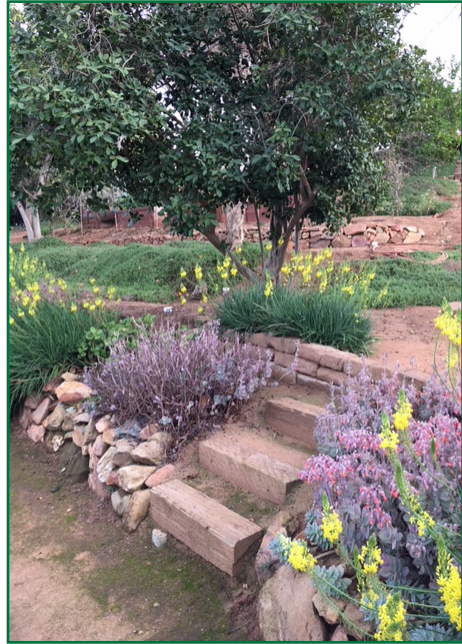
All of the walls, inside and outside, are coated with cement plaster applied over wire lath. The thickness of the unstabilized adobe brick walls varies throughout the building. The work also included replacement of a later-era wood-shingled roof with clay barrel tiles reportedly salvaged from





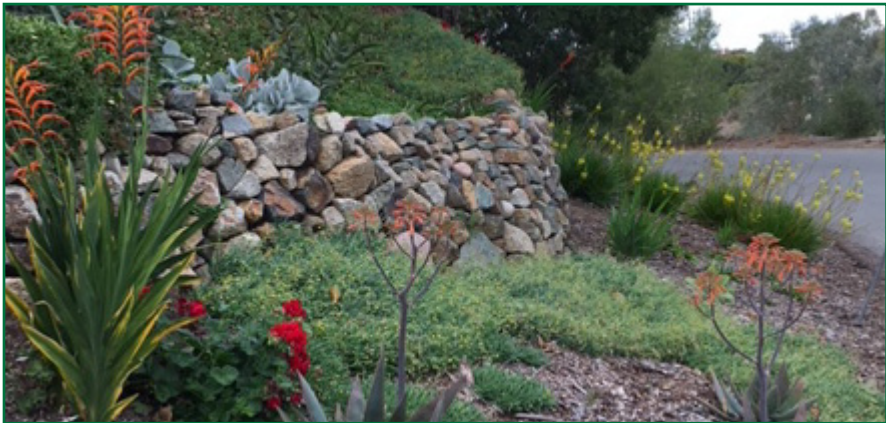


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Owner and Cal Poly alumnus Tom McCoy actively supports and promotes the awareness and preservation of North San Diego County's outstanding legacy of adobe homebuilding.

## ADOBÉ HOME TOUR

the Pala Mission (featured on the 2019 tour).

The Juan María Osuna adobe was again renovated sometime in the 1930s, when the north porch was expanded and enclosed and an internal kitchen added.

Major interior features that contribute to the architectural significance of the building include plastered wall surfaces, exposed roof structure, clay tile flooring set in a random pattern, fireplace, built-in cabinetry, door and window hardware, fireplace, and attic vents. The living room's plaster finish undulates to

reflect the variation of the adobe walls beneath. The cabinetry and hardware are from the Lilian Rice rehabilitation. The most prominent feature of the living room is its massive fireplace. More information is available to visitors in



### LILIAN RICE, ARCHITECT

*A woman who had a major influence on the region's architectural identity*

**LILIAN JEANNETTE RICE** was born on June 12, 1889 in National City. She completed her architecture degree at UC Berkeley in 1910, one of the first female graduates. While there, she encountered the work of Bernard Maybeck, who designed the Palace of Fine Arts in San Francisco, which was part of a movement to build homes that respected the existing landscape. Rice was only the 10th woman in the state to receive a license to practice.

In 1922, while Rice worked for San Diego architects Richard Requa and Herbert Jackson, the firm was commissioned to create a development plan for more than 8,000 acres that once belonged to the Santa Fe Railway Company. Requa called on Rice to take over the job, and gave her complete freedom to supervise the project, which became Rancho Santa Fe. Here she honed her design aesthetic. Rice was only in her early 30s when she planned the civic center of Rancho Santa Fe. Eleven of her buildings are on the National Register of Historic Places. Rice lived and worked in the village she designed, until, at the age of 49, she died of cancer. 🏠

From "Overlooked No More: Lilian Rice, Architect Who Lifted a Style in California," by Susanna Timmons, *New York Times*, Nov. 21, 2018.

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the many interpretive signs exhibited throughout the home.

Throughout the years, the property was sold and subdivided multiple times. In 2006, only 27 acres remained, which were purchased by the current owners, the Rancho Santa Fe Association for use as an equestrian facility. In 2013, the southern portion of the property was sold, leaving the adobe building and remaining acres which are utilized for equine care and shelter.

East of the Osuna adobe is the equestrian complex, and visitors will see the older buildings constructed in 1937 that include the stables,

the barn and the tack room. The stable has board-and-batten exterior siding and a gable roof with a skylight over each stall. West of the adobe is the maintenance yard complex that includes a hay shed, feed shed, and horse pen constructed circa 2002. 🏡



## JUAN MARIA OSUNA, MAYOR

*The first mayor of San Diego, Mexican California*

**IN 1836.** Juan María Osuna, the first *alcalde* (mayor) of the Pueblo of San Diego, obtained ownership of the nearly 9,000-acre Rancho San Dieguito land grant. While many of the historical details associated with the Osuna adobe remain unsettled, it is believed that instead of living in the original adobe, Juan Osuna constructed a second, larger adobe nearby, where he lived when not conducting his official duties in San Diego. In addition to his serving as *alcalde* of the Pueblo of San Diego, Osuna also served as Justice of the Peace and later as chief city administrator.

Osuna divided his time between San Diego and his rancho, where his son Leandro was the caretaker. Leandro Osuna and his family occupied the original two-room adobe and managed the Rancho San Dieguito land grant, where they raised sheep and cattle and cultivated crops. After retiring from public service, Juan Osuna moved permanently into the second adobe where he lived until his death in 1851, one year after California became a state. 🏠

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## GAME-CHANGER FOR ADOBE CONSTRUCTION

*Post-WWII builders had the advantage of stabilized, “waterproof” brick*

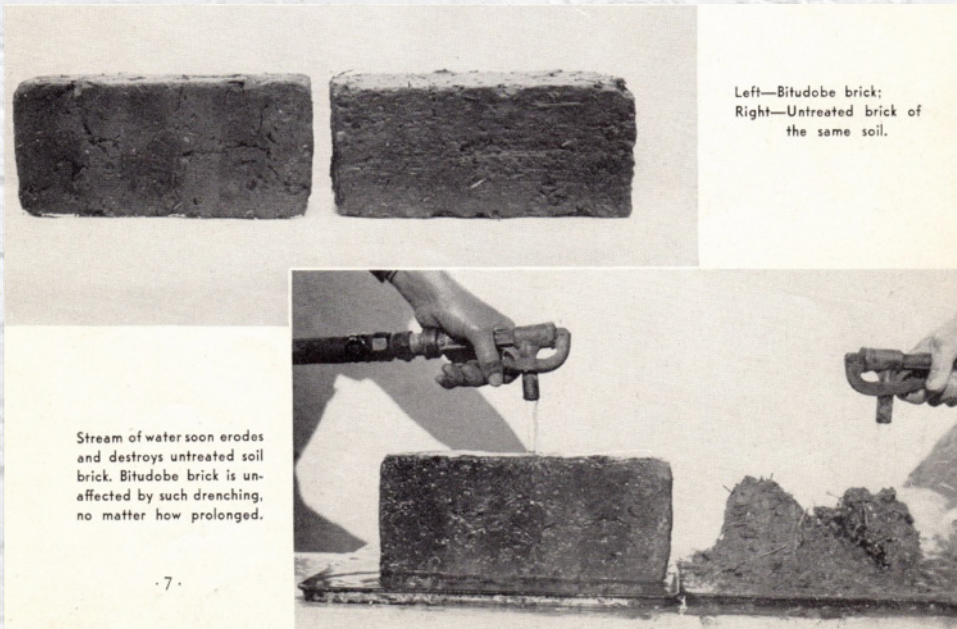
**THIS YEAR’S TOUR** offers the unique opportunity to compare two homes built with traditional adobe bricks consisting of native dirt, clay and straw, with two homes built with modern, stabilized adobe brick.

To act as a barrier against the elements, pre-WWII adobe structures typically were given a protective exterior coating of whitewash paint, lime-based plaster or concrete-based stucco. You’ll see examples of this on the Juan Osuna Adobe Ranch and Hidden Lake Ranch properties. (Most adobes in New Mexico are built this way.)

After WWII, experimentation

was found to act as a sticky binder of the soil granules in the clay, and a waterproofing agent.

A local brick factory was established in south Escondido to make “waterproof” bricks under the Caladobe name. The houses built with these modern bricks may remain bare of exterior coatings that protect against the elements in a typical inland-San Diego environment, provided they are not exposed to sprinkler spray or ground moisture wicking. Examples of modern adobe homes on this tour are the Krichman-Brubeck and the Zingheim adobes. Modern adobe



Left—Bitudobe brick;  
Right—Untreated brick of  
the same soil.

Stream of water soon erodes  
and destroys untreated soil  
brick. Bitudobe brick is un-  
affected by such drenching,  
no matter how prolonged.

· 7 ·

with additives to help resist the elements (mainly water) took off, largely by scientists at the American Bitumuls Company in San Francisco. When added to the wet adobe mix, an asphalt emulsion

homes are more compatible with construction materials such as concrete mortar, paint and concrete-based stucco.

The long-term care of these structures requires expert handling

## ADOBE HOME TOUR

by knowledgeable professionals with specialized experience.

There is a risk involved when mixing traditional and modern materials, such as covering historic adobe bricks with a concrete-based stucco. Adobe structures must be allowed to “breathe,” expand and shrink with the seasons and the environment. Even indoor activities such as cooking and heating should be taken into consideration. Take a look around San Diego for historical adobe structures such as missions, churches and homes in Old Town, and you’ll find a mix of historical adobe bricks, modern

asphalt-stabilized bricks, coatings of lime wash, lime-based plaster, cement stucco and cement-based paint, all used in restorations over the last 150-plus years.

Only time will provide answers to questions of modern adobe bricks’ durability and longevity, but one thing all experts agree on: Keep adobe as dry as possible. 🏠

*Information about Bitudobe from American Bitumuls Company, 1946, is available as a free download at [adobehometour.com/bitudobe-caladobe-stabilized-adobe](http://adobehometour.com/bitudobe-caladobe-stabilized-adobe).*



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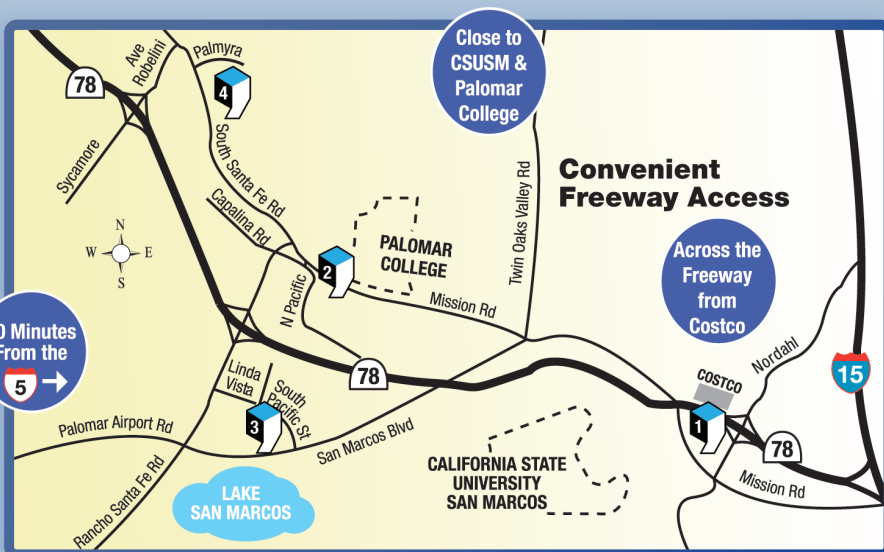
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# HIDDEN LAKE RANCH, 1926

9556 Del Dios Highway, Escondido 92029  
Builder: Unknown

**THERE ARE MANY UNTOLD STORIES** in the nearly 100-year history of Louis M. Richard's original homestead.



dens which greatly contribute to the magical setting. The home is decorated with art and antiques from the old West to underscore the flow of time which the home represents.

The early 20th century bore witness to a dramatic change in this corner of isolated homestead land. In 1922, when Louis Richard filed his 360-acre claim, construction of Lake Hodges Dam had just been completed. Six miles to the west, the new community of

Stepping through the beautiful front door, custom crafted in Neew Mexico, you can imagine logs from the plentiful oak trees ablaze in the fireplaces accented with original Gladding, McBean decorative tile from the 1920s.

Rancho Santa Fe began its rise into the limelight of the region while, at the western water's edge of Lake Hodges, Campo del Dios, a fishing and camping cabin resort, began to take shape in 1925.

Louis Richard, a native of

Considered a "Spanish-style" home, the 1920s hollow tile-stuccoed structure is a rare example of a hybrid construction that includes some adobe walls. The home and property are ringed with stunning botanical gar-



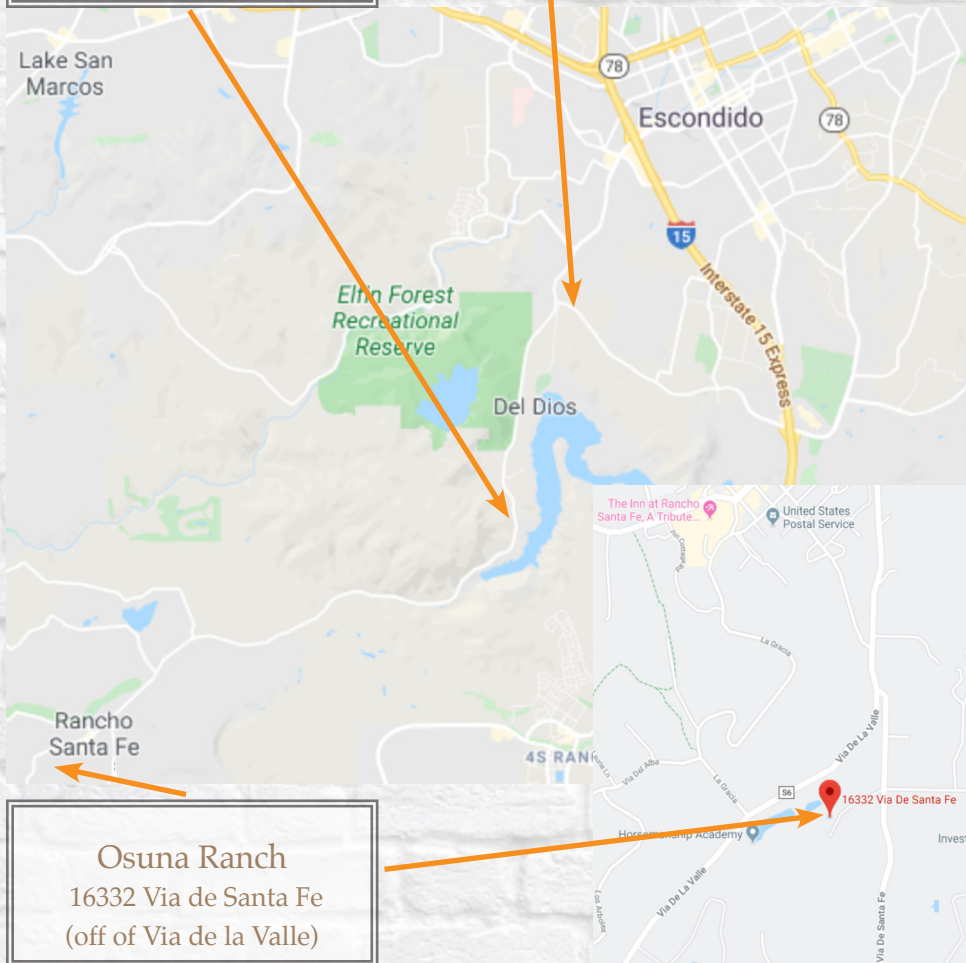
# PLANNING YOUR DAY

*You may visit the sites in any order.*

Note when approaching Hidden Lake Ranch: The driveway is directly off of Del Dios Highway, on the west side of the road. Do not park on Del Dios Highway! There is plenty of parking on the property. **Look for signage and cones, slow down and watch for cyclists!**

Del Dios Highway meets **Via Rancho Parkway**, which becomes **Bear Valley Parkway** east of Interstate 15 and Westfield Shopping Center. The cumulative driving time between homes is approximately 30 minutes.

Hidden Lake Ranch  
9556 Del Dios Highway



Osuna Ranch  
16332 Via de Santa Fe  
(off of Via de la Valle)

## ADOBÉ HOME TOUR

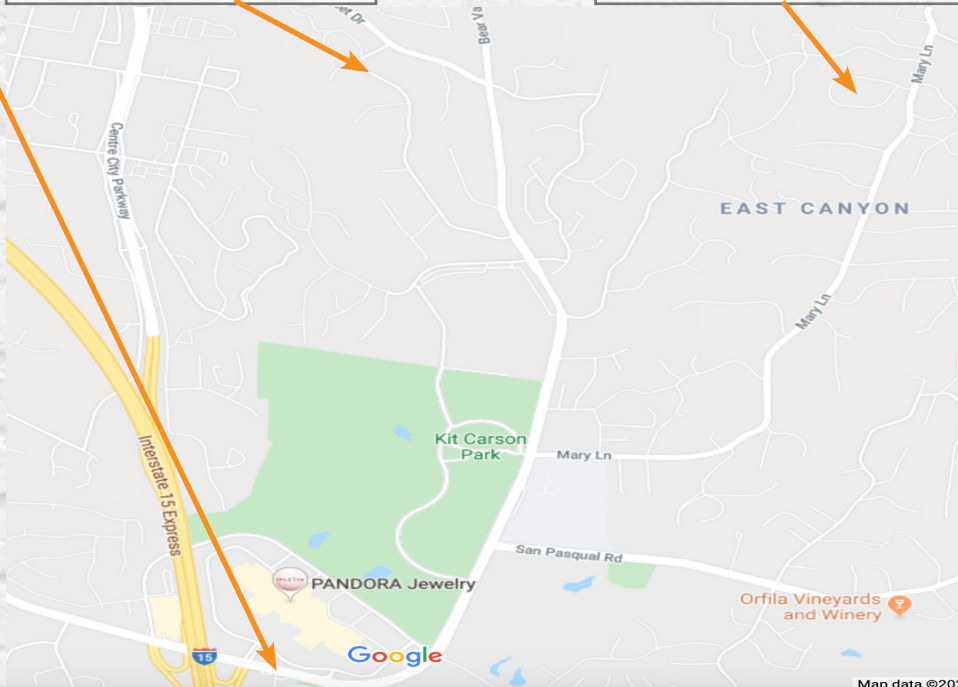
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## ADOBÉ HOME TOUR

Colombia, Missouri, married Florence Kennedy in 1906. He launched his career as a mining engineer teaching at the North Georgia Agricultural College Dahlonega in Georgia. They had one child, Louis M. Richard, Jr., or "Marquette." By 1917, Louis Sr. and his young family had settled in the Los Angeles area where Richard was employed as a consulting mining geologist for Gladding, McBean Company during one of its largest expansions in the early 1920s.

Louis and Florence traveled to Escondido in February of 1922 to scout ranch land. The same year, Louis Richard testified on his homestead claim that he built a "substantial home" of three rooms.



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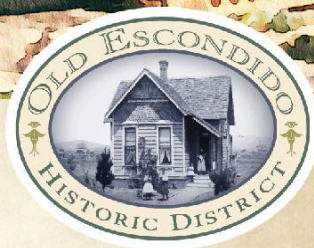
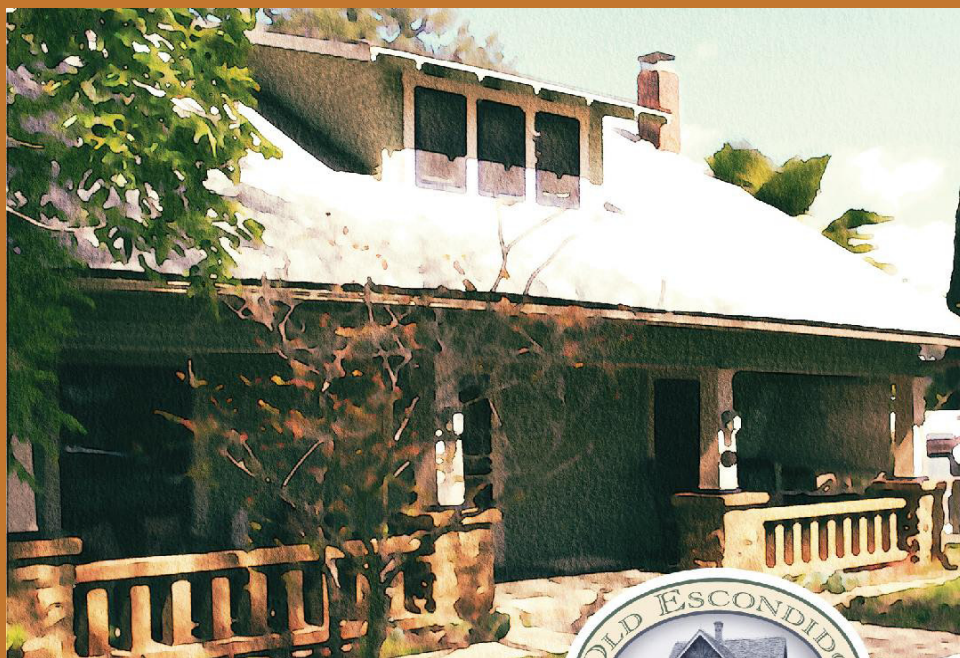
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## ADOBÉ HOME TOUR

At an elevation of 600 to 800 feet above Lake Hodges, the homesite had incredible views. In 1926, the Richards expanded their house, making front-page news on Escondido's *Daily-Times Advocate*, which reported that "[the] house is of the Spanish type... hand-made red tile will roof the building and hand-made red flooring tile will serve as the floor finish. Every Spanish feature will be nicely worked out..."

Although the ranch house was rehabilitated in the 1990s, it retains original decorative tiles. The trim around the fireplace, for example,



Louis did not remain in clay product manufacturing but continued his career as a mining engineer specializing in clay. The Richards made their residence in both Los Angeles and above Lake Hodges for nearly 20 years. After their divorce, in 1941 Florence and Louis sold their ranch to Clara Huntington, the daughter of Huntington Library fame. Miss Huntington gifted the property to her daughter, Jane Perkins Huntington (Wescott) Kuska. The Kuskas bred

show dogs at the ranch. With plans to move to Oregon, Ralph Kuska rented their ranch to Ken Roberts, owner of an Escondido clothing store. The Roberts made the home a social center for many Escondido residents. However, after a major brush fire, they moved closer to Escondido. Kuskas sold the property to Albert and Dorothy Busche in 1944.

Albert C. Jr. and Dorothy C. Busche, San Diego owners of a small craft and yacht sales company, sold the ranch to Web Beebe in 1947 and moved to San Diego



gives the home the indelible mark of having been constructed in the popular "Spanish revival" architecture of the time. The Richards named their property Rancho Vista del Lago.



## ADOBÉ HOME TOUR



to live closer Albert's maritime interests. Web Beebe, an Escondido pharmacist and drug store owner, added an adobe wing. The 1948 addition, on the west side, served as a multi purpose "rumpus room." Also, the adobe walled patio was constructed. In 1957, the Beebes entered into a property exchange agreement with Lillian

and Otto Berk (left, 1961), who raised thoroughbred horses on the ranch. Berk served as a director of the Olivenhaim Water District. The couple owned the property until Otto's passing in 1974. Owners James Dunn and wife Sharon purchased Hidden Lake Ranch in 1983 to raise their young family.

The house was in need of care, and Jim worked diligently with his contractor to rehabilitate the house without losing its architectural integrity. As the young family grew, four carefully crafted rooms were added to the back of the home. They sold the property in 2003. Five acres remain of the original 360-acre homestead. 🏡

## GLADDING, McBEAN & COMPANY

**THE GLADDING, McBEAN** ceramics company of Lincoln, California, is one of California's oldest companies. Charles Gladding, Peter McGill McBean and George Chambers established the clay pipe-manufacturing plant in 1875, and 140 years later, the company remains a leader in clay pipe, terra cotta and tile products. It is considered a pioneer in ceramics technology, and owns some of the world's richest clay deposits.

Gladding, McBean's red roof tiles and architectural terra cotta details helped define California's distinctive Spanish Colonial Revival style, which evolved into "Spanish type" residential architecture. It is this style that Louis Richard incorporated into his home above Lake Hodges, and many Gladding, McBean touches can be found throughout the house and its gardens. 🏡



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## EL JARDIN DEL DIOS: THE GARDENS OF HIDDEN LAKE RANCH

*Design: Steven Anthony, Horticulturist*

“THE SCOPE OF THE ESTATE and its history demand attention to detail,” says Steven Anthony, the horticulturist who spearheaded the property’s most recent design and restoration efforts, which reflect

### *The Home Entry Garden*

This garden is a fusion of unusual xerophytes from the world’s deserts, including the bold statement of Golden Barrels that the owner planted at the entry of the home,



history as well as the modern need for drought tolerance. The result is a fusion of period gardens, native plant sections, Shinto meditation areas, Art Deco and Spanish restoration gardens, and nods to Moroccan and Victorian design. Steve drew inspiration from such renowned Southern California plantscapes as those at the Getty Center, the Huntington Botanical Gardens, and even Disneyland! Following are Steve’s descriptions of the discrete garden spaces...

above. This garden features an endangered species cactus, *Lophocereus schottii monstrose*, from Baja, California. There are two plants from Madagascar in this garden: *Bismarkia nobilis* palm and *Pachypodium geayii*. Another featured plant from Africa is the potted *Testudinaria elephantipes*.

### *Front Entry Dry Streambed*

Adjacent to the entry gardens, this garden features a border of salvia ‘Hot Lips’ and a rocked interior

## ADOBÉ HOME TOUR

with Mexican fountain grass, red penstemon grasses, *Asparagus meyerii*, *Brahea armata v. Clara* and *Calocephalus brownii*.

### Art Deco Garden

The 1920s saw a transition from Victorian-influenced rose gardens into a “Great Gatsby” fusion period of Art Deco and Spanish Restoration plantings. Both elements are represented (below).



This garden features a collection of period porcelain vases, pots, fountain, buffets and a baptismal font, all crafted in the middle 1920s by the Gladding, McBean & Company ceramics manufacturer. The design’s nod to the Spanish Restoration period includes raised circular planters adorned with Spanish tiles, planted with sago palms and King of Balcon geraniums, a French influence. The Art Deco period is also acknowledged here through the use of dwarf Italian cypress and dwarf Thuja. Remnants of the Victorian era are

seen in the vining and Iceberg roses, and annual flowering plants. This is a wonderful place to enjoy a quiet morning coffee.

### Evening Campfire Area

I have primarily used period-piece plants in proximity of the home, as the original developers hailed from the Los Angeles/Hollywood area. It is my assumption that they brought this culture with them

to Del Dios and infused it into agrarian life. I have used dwarf Italian cypress, gardenias and red flowering hibiscus to adorn this area. A calliandra hedge protects the existing adobe wall in this garden. Above the adobe

wall is the Water Cascade Canyon. Adjacent to the Evening Campfire Garden lies the Moonlight Garden.

### Moonlight Garden

Moonlight gardens are planted with white- and powder blue-foliaged plants, which best reflect moonlight. This garden features one of my favorite pendulous trees: Tolleson’s Weeping Juniper blue form. Adorning the surrounding area of the juniper are white-foliaged and flowering plants: *Centaurea gymnocarpa*; *Teucrium fruticans azureum*; *Lavandula Good-*

## ADOBÉ HOME TOUR

*wynn Creek*; Matilija poppy; *Senecio vitatta*; and *Agave americana medio-picta*. Also planted in this garden is the original variegated Ghost medio-pictate agave, *Agave huachuensis medio-picta*.

### **Canyonlands**

There are three canyons on the estate. Two of the canyons, the Desert Nature Canyon and the Water Cascade Canyon, feature constructed bridges which allow the observer to view the plantings from an overview. The California Nature canyon has been kept in a natural state, as it is filled with native oak trees. A yoga and meditation deck sits above this area.

### **Desert Nature Canyon**

Located behind the Moonlight Garden, this garden features white and powder blue cactus and other xerophytes including *Puya alpestris*, a terrestrial bromeliad from Chile. As in nature, they

are planted on the canyon walls. The dry streambed is planted with Desert Museum Palo Verde, *Maireana sedifolia* from Australia, and *Chondropetalum elephantinum*, a bush from Africa.

### **Water Cascade Canyon**

The Water Cascade Canyon originally began as a Brazilian statement, utilizing variegated abutilons. However, the squirrels defoliated the plants. The solution was to install more drought-tolerant plants not on the squirrel's menu. The Water Cascade Garden features *Acacia cognate*; *Pendulous agonis flexuosa var. Nana*, a beautiful weeping tree from Australia; grevilleas; Singapore Orchid Trees, or *Bauhinia galpinii*; *calliandras*, *v. Duranta erecta*; Leucospermums and other drought-tolerant flowering shrubs and trees.

We hope you enjoy and are inspired by these spaces! 🏡



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## **SAN DIEGO ADOBE HOME TOUR**

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## THE KRICHMAN ADOBE, 1958

2362 Royal Crest Drive, Escondido 92025

Builder: Weir Bros. Construction Co.

**THE KRICHMAN ADOBE** sits on a parcel of land carved into a citrus



built to fully leverage the sweeping views through the wall of windows in the main living space, which invites the outside in. Several outdoor seating areas provide additional “rooms” from which to enjoy the vistas. The Weir Brothers were keen

on maintaining privacy even in a home that is open on one side, in this case setting it down from the street, which provides privacy from the front while being open across the back.

grove. The entrance road retains the original curves and the lot still has unobscured beautiful views. Such well-sited homes, rustic by their adobe nature, yet close to an growing urban area, were common, affordable and had great appeal in the late 1950s. This adobe’s heavy ranch-style front door greets visitors with the charm of a country home. But unlike the rustic ranch houses built for some customers, the interior of the Krichman adobe met the taste of those seeking a more sleek interior style popular in mid-20th century. Ceilings are smooth pine with rich, dark stained finishes. The walls have clean lines. The cabinets are beautiful walnut and the large picture windows bring the outdoors into the living spaces. Visitors will appreciate how it was designed and

on maintaining privacy even in a home that is open on one side, in this case setting it down from the street, which provides privacy from the front while being open across the back.

The construction plans, which were preserved and handed down to the current owners, identify an “adobe residence” drawn for Marvin Krichman for construction by Weir Bros. Adobe Construction Company in 1958.

A bit of history of the house was provided by Maria Weir Werth, who recently recalled that when she met with Dean of Humanities Howard Brubeck (the home’s second owner) while attending Palomar College, Brubeck told her how much he loved the adobe home, and that her father,

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Larry Weir, was closely involved with the design, which includes bedroom wings in separate directions off of the main living spaces, a



classic Weir element. Aerial photos reveal the irregular shape of the layout, which resembles a small aircraft. Unusual customization was often the trademark of a Larry Weir adobe.

The various owners of this home all made important marks on the Escondido area and surrounding region as community-minded leaders. The first owner, Marvin Krichman, had earned a law degree from Case Western Reserve, but soon after (during World War II) joined the Army, attaining the rank of captain.

In 1943, Marvin married Rosalie Falk and after a brief stint in a family retail business, the couple moved from Kentucky to Escondido. In 1952, Marvin opened The Mercantile, a popular women's clothing store in downtown Escondido. In the late 1950s and the 1960s Marvin became a champion for the cause of bringing affordable musical performances to San Diego's North County.

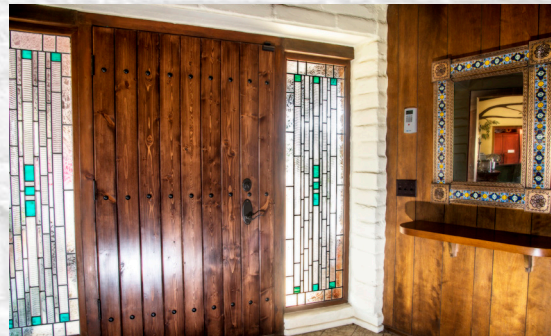
He served for many years on the board of the Philharmonic Artist's Association, along with Howard Brubeck, the brother

of jazz pianist Dave Brubeck, and a musical leader in his own right.

Marvin was active in the Escondido Chamber of Commerce for many years. In 2007, at the age of 92,

Marvin died of natural causes. In his last 20 years, he contributed millions of dollars to the visual and performing arts in San Diego County.

In 1966, Howard and June Brubeck sold their home in La Mesa and purchased the Royal Crest adobe home from the Krichmans. Here, Howard Brubeck continued his work as



composer, music educator and contributor to the music arrangements of younger brother Dave.

In November of 1967, the *San Diego Union* reported details of



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the Brubeck home as it was to be featured in a tour by the Escondido Chapter of American Association of University Women. The adobe was often used as a social center for many activities. Brubeck retired from Palomar College in 1978, where he had served as chair of the music department and, later, the dean of humanities.

The Brubecks sold the house to John (Jack) and Suzanne (Suzy) Hinrichs. After graduating from Escondido High School in 1944, Jack joined the Navy to serve in WWII. In 1948, he married Suzanne and went into the family's Escondido fruit growing business, producing Valencia oranges, avocados and raising cattle. The



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### HOWARD BRUBECK, JAZZ MUSICIAN AND SCHOLAR

*Dave Brubeck's older brother Howard enjoyed local and global renown*

**HOWARD RENGSTORFF BRUBECK** was born July 11, 1916 in Concord, California and died February 16, 1993 in Escondido. He did not follow in the footsteps of his father, a cattle rancher, but rather in his mother's musical profession: She was a teacher of classical piano.

Howard became known through his work as a composer, music educator and as the older brother of jazz pianist Dave Brubeck, with whom he often composed and arranged music, including some of Dave's famous pieces.

Howard's best-known work, *Dialogues for Jazz Combo and Orchestra*, premiered at Carnegie Hall on December 10, 1959 with the Dave Brubeck Quartet, and Leonard Bernstein conducting the New York Philharmonic; it was recorded on *Bernstein Plays Brubeck Plays Bernstein* in 1961. His *California Suite*, also from the 1950s, was performed in San Francisco and in Brussels. Howard wrote liner notes for many of his brother's commercial recordings, and transcribed, edited and arranged much of his brother's music for publication.

Howard Brubeck earned a bachelor of arts degree in music from San Francisco State College in 1938. He earned a master of arts in music from Mills College in 1941, studying with Darius Milhaud and Domenico Brescia. At Mills, he became Milhaud's assistant and wrote incidental music for various French plays produced by Milhaud's wife Madeleine.

In 1950, Brubeck was hired as an associate professor of music at San Diego State College (now San Diego State University). Three years later he was offered the position of chairman of the music department of Palomar Junior College (now Palomar Community College) in North San Diego County, and promoted to dean of humanities in 1966. He retired in 1978. His many contributions to the campus were acknowledged with the naming of The Brubeck Theater at Palomar College in his honor in 1992, just prior to his passing. 🏠

Hinrichs lived on Oak Hill Drive for many years, and in 1978 bought the Royal Crest adobe home from the Brubecks.

Jack was a member of the 20-30 and Rotary clubs of Escondido, and served for 50 years on the board of Rincon del Diablo Water District in every office, including president. In recognition of his faithful service he was honored in 2009, the year of his passing, in a ceremony naming the water reservoir on Mary Lane

after him.

An Escondido native and rancher, Jack understood the nuances of water management issues. "Jack knew everything about water," said Annette Hubbell, former general manager of the water district. "People don't know the legacy he left." Jack also played a role in establishing the Rincon del Diablo Fire Protection District, serving on the board at a time of tremendous growth. 🏠



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## THE ZINGHEIM ADOBE, "ADOBE 1," 1982

1178 Orangewood Drive, Escondido 92025

Designer: Roger J. Duguid; Designer/Builder: William Zingheim, DDS

**AS YOU APPROACH** this house, note the clerestory windows peeking out from under the gable roof in



search of sunlight, a much-needed attribute in an adobe house, which tend to have dark interiors. (Natural clay brick soaks up light and sound.)

Dr. William Zingheim, an Escondido dentist, had a passion for civil engineering and architecture, so he reduced his full-time dental practice to explore his first career choice by taking a try at building custom adobe homes. His son, Karl, says, "My father built the adobe home at 1178

Orangewood in the early 1980s. However, that was not the first home he built in that neighbor-

hood. The house at the bottom of the panhandle driveway at 1124 Orangewood was our family home, started in 1977.

"Although a dentist, he liked to dabble in architecture, and when the loop that is Orangewood Drive was developed in the mid-1970s, he acquired the 'pick of the litter' pad with the panhandle driveway, instead of having the home right on the street. Evidently, my father was enthused enough about the progress on our



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home that he commenced a spec house with the same approach at 1178. We referred to that place as Adobe 1 [the home on this year's tour].

"The design featured the employment of multiple fireplaces like ours, and open-beam ceilings throughout; it had a sunken living room off the grand entryway, double-paned windows, and a pool dug into the back patio area. One of my last memories of that project was my surprise at seeing how the Spanish style half-barrel roof tiles were arranged in shallow S-curves instead of orderly straight rows." Knowing his dad, Karl adds, "I'm sure tradesmen working in lieu of dental bills were employed extensively!"

The home was sold in 1985 to Escondido realtors Norman and Barbara Hortman. Sold in 2018 to the current owners, the home retains many original features.



Tour attendees will notice that some interior adobe brick walls in the kitchen/great room have been drywalled to allow reflected light to illuminate the area. The home's décor reflects the owners' involvement in their church ministry.



### *Postmodern Adobe*

Postmodernism is often described as an architectural style that sought freedom from rules and the concept of one "right" voice. This move away from uniformity enabled local and individual expressions of place-making. Adobe home designs in San Diego County were largely influenced

## ADOBÉ HOME TOUR

by regional trends in hacienda, ranch and modern architecture. However, the few adobes that were built in the early 1980s most often challenged status quo by veering off the expected path. Zingheim's Adobe 1 is an excellent example. The architecture reflects postmodern ideals, yet



the structure retains the flow of a traditional ranch style adobe.

In the spirit of postmodern architecture, this home embraces individualism and experimentation: Karl Zingheim said his father brought together what he liked, merging traditional and classical elements of adobe construction.

Asymmetry is important. No floorplan in a postmodern house is completely "even," which contributes to its personality. The design of Adobe 1 played on ideas of non-traditional lines and shapes, and Dr. Zingheim's delight in expressing his creative side. 🏡





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