

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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. 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.

**1. Name of Property**

**DRAFT**

Historic name: Munk, Walter and Judith, House

Other names/site number: Seiche

Name of related multiple property listing: N/A

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

**2. Location**

Street & number: 9530 La Jolla Shores Drive

City or town: San Diego State: California County: San Diego

Not For Publication:  Vicinity:

**3. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act, 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 at the following level(s) of significance:

\_\_\_national \_\_\_statewide \_\_\_local

Applicable National Register Criteria:

\_\_\_A \_\_\_B \_\_\_C \_\_\_D

<b>Signature of certifying official/Title:</b>	<b>Date</b>
<b>State or Federal agency/bureau or Tribal Government</b>	

In my opinion, the property ___ meets ___ does not meet the National Register criteria.	
<b>Signature of commenting official:</b>	<b>Date</b>
<b>Title :</b>	<b>State or Federal agency/bureau or Tribal Government</b>

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#### 4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) \_\_\_\_\_

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Signature of the Keeper

Date of Action

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#### 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



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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT: Organic

OTHER: Post-and-Beam

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**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: Foundation: Concrete; Walls: Wood, Glass, Concrete Block; Roofs: Asphalt; Landscape: Concrete, Marble, Iron, Wood

### Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

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### Summary Paragraph

The Walter and Judith Munk House, named “Seiche” [*seych*] by the family, is located in the Scripps Estates Associates (SEA) residential neighborhood, north of the Scripps Institution of Oceanography (Scripps) and southwest of the University of California San Diego (UCSD) campus in La Jolla, a hilly, seaside community within the city of San Diego. The 0.61-acre property borders Sumner Canyon with a commanding view of the Pacific Ocean. The single-family home completed in 1954—with additions in 1961, 1971, and 1985—was designed by Judith Munk in the Modern architectural style. The house is of utility brick/concrete block construction with a concrete foundation, and has an elongated, irregular footprint and asymmetrical massing. Due to the westerly sloping lot, the house varies between one and two stories. The house has mostly a flat roof with an upper story addition utilizing a shed roof. The main entry is at the bottom of a double curved marble staircase, with 8.5-foot, Italian pine carved front doors inset into a wooden pergola structure built around juniper shrubs. Additional contributing resources include a guest house, the landscape, a swimming pool, and eight sculptures created by Judith Munk. Five noncontributing resources—an outdoor theater known

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as The Folly and four of Judith's sculptures—postdate the period of significance. Despite alterations, the property retains all aspects of integrity sufficient to convey its significance.

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## Narrative Description

### Architectural Style

Post-and-Beam is a locally recognized style, identified as a modern sub-type influential between 1950 and 1970 by the City of San Diego's Modernism Context Statement. Post-and-Beam is a method of construction in which the structural framing consists of load bearing beams supported by columns rather than solid bearing walls. In Modern design, Post-and-Beam construction was used as a means of limiting the need for solid load-bearing walls, which allowed for expansive use of glass along the perimeter of the building where one would normally find an opaque wall. Post-and-Beam Modern houses are characteristically rectilinear with open floor plans, grid-like in layout, and based on a consistent beam length. The roofs are generally flat, and frequently include wide overhangs. Extensive use of glass is a primary characteristic of the style. Simplified aspects of Japanese or Ranch design are frequently seen.

### Setting

Scripps Estates Associates (SEA) is a resident-planned neighborhood, made up of single-family homes originally intended for Scripps faculty and staff. The properties are situated around Sumner Canyon on a coastal mesa overlooking the Pacific Ocean. The subdivision consists of forty-two numbered lots, four additional quarter-acre lots known as "the Orris lots,"<sup>1</sup> and a natural canyon that extends from the mesa down to Black's Beach, comprising overall about forty acres. Individual lots generally range from one-quarter to one-half acre.

Seiche is a French term that translates to "a standing wave oscillating in a body of water."<sup>2</sup> The property abuts a private frontage drive that runs parallel to La Jolla Shores Drive. The trapezoidal shaped lot slopes down to the west and is largely obscured from public view. A flat parking area along the frontage drive with a wood-framed overhead trellis connects the 1953 guest house on the southeastern corner of the lot with the main entrance to the property. The main house is set back, and downhill from the public right-of-way, near the center of the lot. A brick walkway leads from the parking area to the curved marble steps at the main entry. The guest house, a one-bedroom concrete block building with a flat wood-framed roof, served as the Munks' primary residence until the main house was completed the following year.

The landscape features plantings designed by Judith Munk, a terraced area for parking, a double curved marble entry staircase that descends to the east garden and main house entrance, and a west garden lawn terrace. A swimming pool is located north of the east garden terrace. The Folly is located in the west garden. A walking trail originating from a trailhead behind The Folly

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<sup>1</sup> The Orris lots are four subdivided lots created from a one-acre parcel donated to Percy Barnhart by E.W. Scripps in the early 1910s. William Orris bought the property in 1972 and sought to divide the land. SEA agreed to the subdivision if the four lots became subject to the SEA bylaws and land use restrictions.

<sup>2</sup> National Oceanic and Atmospheric Administration, US Department of Commerce, "What Is a Seiche?" <https://oceanservice.noaa.gov/facts/seiche.html> (accessed July 9, 2020).

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makes a loop through the mature, natural chaparral of upper Sumner Canyon down to a wooden bench affectionately inscribed as “Judith’s Martini Point.” Beyond the property boundary, the Munk Trail descends downslope further west to connect with other canyon trails—Inman Trail, Fleming Trail, and Revelle Trail—named for SEA residents, with the Raitt and Sumner Trails joining and ultimately concluding at Black’s Beach along the Pacific Ocean. Twelve works of art crafted by Judith Munk are displayed in the gardens.

## CONTRIBUTING RESOURCES

### **Main House**

### **One Contributing Building**

The primary volume of the house was constructed between 1953 and 1954. It was built near the center of the lot, northwest of the 1953 residence repurposed as a guest house. The home was oriented towards the tip of Sumner Canyon, maximizing the breeze and views of the Pacific. It was built on Lot 6 (later renamed Parcel 2) of the SEA Subdivision, part of Pueblo Lot 1312 purchased by SEA in 1951.

The house has concrete block and wood-framed wall construction, sits on a concrete foundation, and varies between one and two stories in height due to the slope of the lot. The residence features an elongated, irregular footprint and asymmetrical massing. Most of the building is capped by a flat wood-framed roof aside from a large 6- by 8-foot skylight protruding upward approximately six feet, located between the entry and Dr. Munk’s office area. An upper-story projection near the south end of the house features a shed roof. The otherwise flat volumes of the roof are accentuated by wide eaves and exposed wood beams, portions of which project far from the face of the building and form trellises. Exterior walls are either clad with wood board-and-batten siding or are composed of unadorned concrete block. A north-south oriented semi-enclosed garage with a small cellar visually links the main house and guest house.

A characteristic feature of the house is its abundant fenestration. Fenestration is primarily composed of glazed wood doors, fixed wood windows, and sliding wood doors and windows, which are arranged in groups and effectively blur the distinction between indoor and outdoor spaces. This configuration is particularly evident on the west (rear) façade of the house, which overlooks the ocean.

Seiche was constructed in stages between 1953 and 1985 to accommodate the needs of the growing family, to provide a home office for Walter as an extension of Scripps, and to facilitate the social, cultural, and educational uses of the property. As a result, the exterior footprint of the house is somewhat irregular, reflecting the different stages of construction, with use of a wide variety of exterior materials and finishes. The additions were all designed by the home’s architect, Judith Munk.

The first phase of construction began in 1953 with the completion of the one-bedroom house on the southeast corner of the property. Walter and Judith Munk resided in this building during the completion of their primary residence. The main house was built between 1953 and 1954, and is set down slope, to the northwest of the original building that became the guest house. In 1959,

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Judith Munk applied for and received a building permit for a residential addition. Between 1959 and 1961, the south wing of the main house was expanded—using the same building materials as the rest of the house—to add a library, two bedrooms, and a lower level with an office and storage area. The addition utilized the slope of the lot to add in a cellar without affecting the height of the building.

The expansion added much needed living space to the home for the growing family. Because of the natural topography of the lot, extending south allowed the height of the addition to match the single story of the existing building, while also adding in a walk-out basement level. According to interviews with the family, the basement was also supposed to serve as a storage room and larger office space for Walter. By this time, he was working consistently at home, with neighbors across the canyon reporting seeing lights on in his office in the “wee hours of the morning.” Munk refused the new office, preferring to be “in the middle of the action.”<sup>3</sup> The space became a guest room instead. The addition was designed to continue the horizontal massing, flat roof, and exposed wooden structural system of the main house, and was finished to match.

In 1971, Judith Munk applied for and received a building permit for a second residential addition, a game room to be constructed above the garage. A concrete imprint near the base of an exterior spiral staircase lists 1971 as the year of construction. This addition with wood-framed walls is the only portion of the house that does not have a flat roof. It was constructed with a shed roof clad with composite roofing materials. The addition contains a large living area, bathroom, kitchen, and a small laundry room. This addition showcases Munk’s skill in site orientation and design placement, adding space while retaining privacy. Oriented with large windows toward the west, taking advantage of the sea breeze and view, the addition provides a visual link between the main house and the guest house. Due to the topography of the lot, the second-story main house addition is on equal ground with the guest house.

In 1985, the main house was modestly expanded by moving the west wall of the original entry area out to add additional space for Dr. Munk’s office. Built in bookshelves that matched the design in the living room were used to infill the new wall space. The original exterior wall became an interior wall, still covered with a living vine. Completion of the north porch and addition of the salvaged, wrought iron spiral staircase<sup>4</sup> also took place in 1985.

### Primary (East) Elevation

The primary façade is asymmetrically composed into four bays. Spanning the elevation is an elongated patio with trellises showcasing wisteria from Judith’s grandparents’ house, the Hollister-Kendall home. Brick planters and brick pavers are set in a basket-weave configuration. The primary entrance is accessed from a salvaged, curved marble double staircase<sup>5</sup> that descends to a bricked patio from a wooden trellis entrance structure.

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<sup>3</sup> Deborah Day, unpublished personal impressions transcript, June 24, 2020.

<sup>4</sup> The wrought iron spiral staircase leading from the east garden terrace to the addition above the garage was given to Walter Munk following a wager with a friend. Its origins are unknown.

<sup>5</sup> The marble staircase was relocated from Judith’s grandparents’ estate in Pacific Beach, San Diego when the land was donated to make the Kendall-Frost Marsh Reserve.

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The southernmost bay consists of the east elevation of the 1961 south wing addition as it abuts the garage in a “L” formation. The façade is wood and brick, with a small jalousie window. The semi-enclosed garage is open to the south, with a wood slat façade on the north. The kitchen wall to the north of the garage features six panels surrounded by brick. Each end panel contains a salvaged, carved wooden door, providing ingress to the kitchen portion of the interior, with upper wooden panels that open for air circulation and daylight.<sup>6</sup> The four middle panels are vertical sets of three wooden, double pane, horizontal sliding windows.

The east garden patio leads to the house’s front entrance, which is recessed and partially shaded by a trellis and juniper trees. This entrance consists of two eight-foot-tall, Italian pine carved wooden doors that feature metal hardware. The doors are flanked by floor to ceiling windows with obscure glass. The bay to the north of the main entrance features two sets of sliding, floor to ceiling windows, one with obscured glass, that look out to the raised pool deck, along with a single, full-story obscured glass window.

#### South Elevation

A small, semi-enclosed garage is located at the south end of the house and is approached by a narrow, sloping driveway. Slatted, hinged wood doors grant access to the garage from the north. The upper-story, wood-framed addition is similar in appearance to the primary volume of the residence and features a shed roof, wood board-and-batten siding, and a fenestration pattern composed of sliding doors and wall to wall picture windows. The open floor plan contains a large living room, bathroom, and kitchen. The addition is accessed from the exterior by an east-facing door. An upper-story deck abuts the addition’s south facade, and a small balcony with a wrought iron balustrade flanks its north façade. The spiral staircase descends from the north-facing balcony to the east patio.

#### Rear (West) Elevation

The west façade features floor to ceiling windows across the entire elevation. The windows are wood framed, with fixed and operable sashes. The north end has a wood framed door with glass opening from the master bedroom. Tucked partially beneath the house, and visible only from the west façade, is a cellar with exposed concrete blocks, arched door, and window openings.

#### North Elevation

The north elevation is devoid of fenestration and openings. An earthen retaining wall runs the length of the elevation.

#### Interior

The house includes three bedrooms, three bathrooms, a large living room and dining room, kitchen, library, and offices. The main entry area, which bisects the house and separates the master suite from the main living area, was utilized as Dr. Walter Munk’s personal office from 1954 to 2019. An oversized, twelve-foot-long table salvaged from a shipwrecked boat belonging

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<sup>6</sup> No documentation was found as to the source of the kitchen doors. Family lore states that an uncle in the movie industry in Los Angeles would frequently arrive with found items.

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to author Zane Grey, along with five captain's chairs that belonged to John von Neumann, foremost mathematician of his time who worked on the Manhattan Project, provide the main focal point of the room. Two wood sculptures carved by Donal Hord hang adjacent to Walter's workspace. The east wall has tall, paneled wood double doors leading to the west courtyard. The doors have full-height wood-framed sidelights and transom windows with obscure glass. The north and south walls are painted concrete block. The west wall floor to ceiling windows provide views over the west terrace down Sumner Canyon to Black's Beach and the Pacific Ocean.

The entry area was expanded in 1985, moving the west wall further to the west to add space to Dr. Munk's office. The original exterior-turned-interior wall remains covered with the original living *Ficus repens* vine, adding texture. The ceiling features tongue and groove sheathing and exposed wooden beams. The floor is brick that carries through from the east to the west patio. A small room to the north of the entryway/Walter's office was Judith's office. This room features a faux arched window achieved through a wooden cutout framing a floor to ceiling window.

The living room is located directly to the south of the main entrance hall. It has a large concrete block fireplace on the east wall with a cantilevered concrete hearth. The large room includes a dining area on the south end with a built-in buffet on the east wall. The entire west wall features floor to ceiling windows, providing expansive views over the terrace to Sumner Canyon and the Pacific Ocean. The ceiling features tongue and groove sheathing and exposed wooden beams. The original wood and brick floors and painted concrete block walls have not been altered.

### **Guest House**

### **One Contributing Building**

The small, one-story building was completed in 1953, the initial construction on the lot. This building features simple massing, a flat roof with wide eaves, and exposed concrete block construction periodically accented by sections of wood board-and-batten siding. The building has a large open living room with a small kitchen area, a separate bedroom, and a bathroom. The main room features antique carved wood panels on the east wall. Carved with the date 1637, the panels were a gift to Judith from her father who collected antique salvage from Europe. The building is accessed from the west by a single, paneled wood entrance door with partial glazing. Fenestration on the guest house consists of paired, wood casement windows with divided lights, a small, salvaged window on the east side, and a skylight in the bedroom. A sliding aluminum door is located on the south elevation and opens onto a south-facing patio, effectively enlarging the small volume of the residential space. Three mature Aleppo pines, *Pinus halepensis*, appear contemporaneous with the guest house. They were planted on the south and east sides of the house and have reached full maturity. The guest house has had only minor alterations since its construction in 1953.

### **Landscape**

### **One Contributing Site**

The property was extensively landscaped by Judith Munk. Flowering plants, shrubs, and various other types of mature foliage are planted on the hillside to the east of the main house, in front of the primary entrance. The house is approached by several marble steps with the top half of the flight circling to the right and left around a central planted area with the bottom half joining together to provide a dramatic entrance to the patio. Creeping vines are planted at various points

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along the house's façade and are woven throughout the overhead trellises. Where the far east end of the property abuts La Jolla Shores Drive, an arched wood gate with carved metal details contains the word "SEICHE," the name bestowed on the residence by Judith's mother upon its completion. To the west (rear) of the house is a brick patio that spans most of the length of the house. The rear patio is delineated by a low concrete block wall and a balustrade composed of metal pipe railing. The landscape further west consists of native coast scrub and earthen footpaths. Service access was designed to run along the south lot line coming off the private drive. It allows for trash pick-up and access to utilities, storage, and the backstage area.

Plant Palette

While any landscape is generally ephemeral in nature, especially the horticultural element,<sup>7</sup> the plant palette remains represented. Judith Munk's landscape design elements and functional spaces are still very much intact, with the general character of the historic period evident.

<u>Botanical Name</u>	<u>Common Name</u>	<u>Origin<sup>8</sup></u>
<i>Ornamental Exotic Plants</i>		
Bougainvillea	Bougainvillea	South America
Brugmansia candida	Angel's Trumpet	South America
Ficus repens	Creeping Fig	India/Asia
Juniperus chinensis	Juniper	China
Juniperus scopulorum	Green Weeping Juniper	North America
Melaleuca nesophila	Paperbark	Australia
Mesembryanthemum crystallinum	Ice Plant	South Africa
Nerium oleander	Oleander	Mediterranean
Pinus halepensis	Aleppo Pine	Mediterranean
Pinus nigra	Black Pine	Austria
Strelitzia reginae	Bird of Paradise	South Africa
Tecomaria capensis	Cape Honeysuckle	South Africa
Washingtonia robusta	Mexican Fan Palm	Baja California
Wisteria japonica	Wisteria Purple	Japan
<i>Native Plants</i>		
Salvia Clevelandii	Blue Sage	Southern California
Calystegia macrostegia	California Morning Glory	Southern California
Baccharis pilularis	Coyote Brush	Southern California
Heteromeles arbutifolia	Toyon	Southern California
Rhus integrifolia	Lemonade Berry	Southern California
Romneya coulterii	Matilija Poppy	Southern California
Salix lasolepis	Arroyo Willow	Southern California

<sup>7</sup> Robert R. Page, Cathy A. Gilbert and Susan Dolan, *A Guide to Cultural Landscape Reports: Contents, Process and Techniques* (Washington DC: US Department of the Interior National Park Service, 1998), 101.

<sup>8</sup> Liberty Hyde Bailey and Ethel Zoe Bailey, *Hortus Third: A Concise Dictionary of Plants Cultivated in the United States and Canada* (New York: MacMillan Publishing Company, 1976); *Sunset Western Garden Book*, Kathleen Norris Brenzel, ed. (Menlo Park, CA: Sunset Publishing Co., 2001).

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### East Garden

Judith's landscape design begins on the east side of the residence at the main entry. Her first critical decision was to avoid siting the architecture in proximity to La Jolla Shores Drive, the road known historically as Biological Grade that passes by Scripps Institute of Oceanography (Scripps), and the one that would eventually connect La Jolla to the University of California San Diego (UCSD). The connectivity between Scripps, SEA, and later UCSD was deliberate and well planned. As part of the University of California (UC) since 1912, Scripps was referred to as the "lower campus."<sup>9</sup>

The natural downward sloping topography of the lot allowed Judith to set the house back from the street to lower its profile, effectively cloistering the home. In the documentary video *Gift of Seiche*, marking the conveyance of this storied property to the UC Regents for the benefit of Scripps, Walter recalled Judith's initial design intent,

It was Judy's idea that we should not build up... you know when we came in the obvious thing was to build up right next to La Jolla Shores Drive, there wasn't a single house here, and Judy said, "let's go down and have a little more privacy." It was a great idea.<sup>10</sup>

From the public sidewalk, an open, carved wooden gate presents a bohemian design with SEICHE incorporated into metal. A short sinuous trail amid vegetation descends onto a private residential drive that serves SEA houses also in proximity to La Jolla Shores Drive, a direct result of Judith's decision. A small parking area on the property is available to Seiche. The visitor passes through a tall ornamental iron gate and fence to a pair of curved marble stairs, clearly inspired by Italian Renaissance gardens, one of Judith's influences, and a gift of salvage provided by her parents.<sup>11</sup>

An intimate sunken patio the length of the house at floor level made it easier for Judith to navigate the space in her wheelchair. A raised swimming pool and raised garden planter beds border the patio with an overhead wood trellis holding flowering vines. The swimming pool was built after the children were able to learn how to swim.<sup>12</sup>

Myriad garden ornaments are emplaced throughout the garden, many crafted by Judith and others collected by the Munks. Her terra-cotta garden sculptures represent small children, often her own, or women. A large ornamental bronze plaque resting amid plantings near the main house entryway, is an homage to Walter's mentor Roger Revelle, in which he is holding his son. The inscription reads,

From 1955 to 1961, I experienced the fierce joys of helping found a new university. As

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<sup>9</sup> Christine Clark, '06, *Pioneers*, September 2014, 38 <https://www.alumni.ucsd.edu/s/1170/emag/emag-interior-2-col.aspx?sid=1170&gid=1&pgid=5661> (accessed February 12, 2020).

<sup>10</sup> Rick Elkus, *Gift of Seiche*, La Jolla, California, 2014 <https://www.youtube.com/watch?v=RHW-6DcjSTk&feature=youtu.be> (accessed February 12, 2020).

<sup>11</sup> Carolyn Revelle Hufbauer, "Judith Munk Garden Theater," undated, unpublished manuscript, 1.

<sup>12</sup> *Ibid.*, addenda.

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with most things one does for the first time, making love, getting a PhD, becoming a father, this task was done with more enthusiasm than knowledge. Roger Randall Revelle 1909-1991.

The east garden was primarily the family garden, a retreat of sorts, despite the welcome stream of visitors passing through the home's entryway to the main house. It adjoined the kitchen and was also used for informal luncheons for small groups in a home-like setting where visitors bussed their own table. The west garden became the more open and public area—the locus for Scripps and SEA friends and family, and as the years went on, UCSD staff and students, along with large community gatherings and events.

### West Garden

In considering her more public landscape opportunity in the west garden, Judith carefully and with pre-determined objectives designed and built a series of specific functional areas. Her inner narrative always began with deference to the ultimate user of each space. A second overhead wood trellis along the west elevation was originally festooned with colorful bougainvillea. A low wall at the edge of the deck caps a foundational concrete retaining wall below.

Coming into the west garden from the home's entryway is a protruding wood pergola sheltering a garden table set, and completely blanketed by a *Ficus* vine, *Ficus repens*, without a hint of a wood structure beneath it. When the office extension was completed in 1985, Judith left the existing vine that covered the exterior wall, showcasing her use of living texture. Judith's use of this vine appears throughout the garden in different iterations. Its growth characteristic is that of an adhering vine, it clings to anything it is introduced upon; it resembles a deep green, textured fabric in its juvenile form. The genus *Ficus*, originally from the subcontinent of India, shares DNA with the Banyan Tree and Buddha's sacred Bodhi Tree.

Fine grading was necessary to smooth out the terrain to less than a ten percent drop.<sup>13</sup> Two lawn terraces were sculpted close to the home and opposite the pergola with a subtle low red brick capped garden wall separating an elevational change between the terraces. Oversized red brick basket weave paving is used on all walkable surfaces. The west garden was used primarily for smaller gatherings on the deck. Larger, catered gatherings and fundraisers spread out onto the lawn terraces.

### **Swimming Pool**

### **One Contributing Structure**

A rectangular in-ground swimming pool, designed by Judith Munk and built in 1965, is located to the north of the front patio. The pool is 10' x 30,' composed of gunite material. Including the raised pool deck of brick pavers in an interlocking pattern, the structure measures 23' x 38'. A large retaining wall on the east side is covered with a living vine.

<sup>13</sup> Hufbauer, "Judith Munk Garden Theater," 11.

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### Artwork

### Eight Contributing Objects

Sculptures designed by Judith Munk are located throughout the property. Judith, an artist as well as architectural designer, was trained by sculptor Donal Hord. Judith's studio was added as part of the southern addition to the main house in 1961. A small outdoor sink was placed outside the southwest corner of the addition, and the room featured wooden sliding doors to allow Judith access to both interior and exterior space to work. The sculptures have been displayed on the property since their creation. Within their geographic groupings, sculptures are listed in chronological order with creation date indicated in parentheses; measurements in inches are identified as height x width x depth.

#### East Garden

- Kneeling Child in Garden (1960-1965), an unpainted terra-cotta sculpture of small child, approximately 24 x 13 x 16
- Woman and Child (1970-1971), a painted terra-cotta sculpture hung on garden wall in the east garden pool area, approximately 42 x 25 x 5
- Medallion (1971), an unpainted terra-cotta medallion sculpture engraved with a figure of a woman, located on north porch of 1971 addition, approximately 17 x 17 x 2

#### West Garden

- Child with Fish (1960-1965), a terra-cotta sculpture of a standing child holding a fish, crafted to house mechanisms for a water feature, approximately 34 x 15 x 15
- Mermaid (1960s), a painted terra-cotta sculpture, originally hung on the chimney and relocated to the west garden patio, approximately 20 x 46 x 9
- Child with Open Mouth (circa 1970), a terra-cotta sculpture of a child with head tilted back, approximately 14 x 14 x 10; vines have grown through the mouth
- Seated Woman (circa 1970), a terra-cotta sculpture on the garden terrace, approximately 35 x 25 x 21
- Medallion-2 (1971), a painted terra-cotta medallion sculpture engraved with a figure of a woman, located on northeast end of block wall in northwest garden area, approximately 16 x 16 x 2

### NONCONTRIBUTING RESOURCES

#### The Folly

#### One Noncontributing Structure

On the west side of the main house, a brick terrace overlooks an outdoor theater constructed in 1985. The bowl shape of the theater, known as The Folly, was cut into the naturally sloped topography of the site using salvaged tires to support the terraced grass seating area. At the base of the theater is a stage with a wood-framed Juliet balcony and a backdrop featuring tall, steel drum art doors from Bricton Galleries in Jacmel, Haiti, designed by Jean Pierre Bernard and delivered August 13, 1985. According to a letter from Bob Bricton to Judith and Walter, "The three themes vary, but merge sea, fantasy & litoral/shore scenes—appropriate for the La Jolla Shores—."<sup>14</sup>

<sup>14</sup> Judith Munk, Personal Diary. August 13, 1985.

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### **Artwork**

### **Four Noncontributing Objects**

- Woman and Child (1982), a terra-cotta sculpture of a woman holding a child, located in the East Garden, approximately 46 x 24 x 20
- A wooden door with metal SEICHE panel along La Jolla Shores Drive to provide better wheelchair and safe pedestrian access to the property, approved by the City of San Diego in 1984, approximately 40 x 80 x 2
- Bronze Bust of Ed Frieman (likely during or after his post-1986 tenure as Scripps Director), located on the north wall of The Folly seating area, approximately 26 x 23 x 12
- Revelle Memorial Plaque (2005-2006), a bronze relief sculpture of Dr. Roger Revelle holding his grandchild, located in the East Garden, approximately 38 x 35

Judith Munk continued to design, sculpt, and make minor alterations to the property beyond the period of significance. The resources that postdate the period of significance all retain integrity and may be evaluated as potential contributors in the future.

### **Integrity**

Although the property has evolved over time, the Walter and Judith Munk House retains its essential physical features and general character that enable it to convey its historic significance.

The property retains integrity of location. No resource has been moved since construction. The relationship between the property and its location is important to the overall understanding of the Scripps Estates Associates subdivision, and the body of work of both Walter and Judith Munk.

The property retains integrity of setting. The surrounding SEA subdivision remains an intact residential setting. Sumner Canyon remains undeveloped, and the viewshed to the Pacific Ocean remains undiminished. Judith and Walter Munk's choice of lot and site planning reflect the designer's concept of nature and aesthetic preferences. Designed pathways and outdoor spaces remain intact. While certain vegetation choices may have changed due to necessity and maintenance, the designed landscape and the overall plan concept have not been altered in any other way.

The property retains integrity of design. The buildings contain elements distinctive to the Organic-Geometric sub-style of Modern architecture with the variant use of Post-and-Beam. Character-defining features such as flat roofs, exposed structural systems, floor to ceiling windows, and strong interior/exterior connections remain. Additions to the main house were made during the period of significance, without severely altering the existing fabric, and were designed by the property's original designer, Judith Munk. The swimming pool was added during the period of significance. Erosion necessitated the addition of a small block retaining wall in the north garden post-period of significance. Other small changes have been made in order to replace plantings; no changes to the overall landscape design have been made.

The choice and combination of materials reveals the preferences of those who created the property and indicates the availability of particular types of materials and technologies. The

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property retains sufficient integrity of materials to convey its significance. The vast majority of the fabric appears original throughout the property. The property retains its original wood windows, its original front and other carved wood doors, and exterior siding. An original aluminum sliding door on the south (rear) elevation, was replaced in 2015 with wooden glass sliding doors that are differentiated and complement the existing wood picture windows. Material alterations complement the original with in-kind or compatible materials. In the landscape, while plant material has been replaced over time, the plant palette has remained intact. Character-defining planting types such as ficus, jade, and wisteria remain in place.

The house retains integrity of workmanship, as demonstrated in the good standard of construction. Original construction design, fabrication, and finishing details, such as the doors and windows, support integrity of workmanship. The use of salvaged material as finishes and elements is physical evidence of the type of design and workmanship Judith Munk supported.

The property retains integrity of feeling. The main house still reflects its original Modern design influences, and Judith Munk's design aesthetic is clearly conveyed. No major changes were made to the landscape's historic design, boundary, topography, artistic features, or circulation.

The property retains integrity of association as an original house in the SEA subdivision, as the home of Walter and Judith Munk, as the longest continual workspace for the scientific contributions of Dr. Walter Munk, and as a gathering place for global leaders, scientific minds, non-partisan political events, creation of UCSD, Revelle College graduations, artists and performers, and the La Jolla and broader San Diego community.

### **Conclusion**

Designed and built by its owners, the main house was constructed on an incremental basis. Volumes were added as time and budget permitted, and as needs changed with a growing family. The design also addressed accessibility as necessary. Only minor alterations have been made to the property, by the original owners to suit their evolving needs over time. All changes were modifications carried out by the property's original designer, Judith Munk. Essential physical features remain visible and convey their significance. The property retains all aspects of integrity, conveying the identity and character for which it is significant.

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## 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.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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**Areas of Significance**

(Enter categories from instructions.)

- ARCHITECTURE
- COMMUNITY PLANNING AND DEVELOPMENT
- LANDSCAPE ARCHITECTURE
- SCIENCE
- EDUCATION
- ART
- SOCIAL HISTORY

**Period of Significance**

1953-1971  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

1953  
1954  
1961  
1971

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A  
\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**

N/A  
\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

Munk, Judith Horton  
\_\_\_\_\_  
\_\_\_\_\_

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**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Walter and Judith Munk House is eligible for the National Register of Historic Places at the local level of significance under Criterion A in the area of Community Planning and Development for its association with residential development related to the Scripps Estates Associates subdivision, and in the areas of Science, Education, and Social History for its association with scientific and academic advancements, including the work of Dr. Walter H. Munk, and development of and contribution to the social history of Scripps, UCSD, and the La Jolla community. The property is eligible under Criterion C at the local level of significance in the areas of Architecture, Landscape Architecture, and Art. As an excellent example of the Modern Movement, the buildings exhibit distinctive characteristics associated with the Organic-Geometric and Post-and-Beam subsets of the Modern style. The property is the work of regionally prominent artist and architectural designer Judith Munk, who designed the buildings, landscape, theater, and associated works of art. The 1953 to 1971 period of significance encompasses design and construction of the two houses, two additions to the main house, landscape, and sculptures, all designed by Judith Munk.

**Narrative Statement of Significance** (Provide at least **one** paragraph for each area of significance.)

Scripps Estates Associates (SEA) reversed long standing restrictive covenants, which when later exposed, broke the trend of illegal housing discrimination based on racism and antisemitism in land ownership in La Jolla and the greater San Diego area.<sup>15</sup> The establishment of the SEA community facilitated housing for Scripps Institution of Oceanography (Scripps) faculty that could not have otherwise been housed in La Jolla, and was a catalyst to the founding of the University of California San Diego (UCSD), later world renowned for its research, science, engineering, and arts programs.

The main house served as Dr. Munk's off campus office from construction in 1954 until his death in 2019. Dr. Munk wrote the majority of his academic papers at his home office, along with hosting numerous scientific gatherings and social events that were pivotal to the growth and success of Scripps, UCSD, and the fields of Geophysics and Oceanography. Dr. Munk's groundbreaking scientific contributions have been recognized by the scientific, military, and academic communities. Seiche was also used as a recruiting tool for Scripps faculty, and Dr. Munk hosted luncheons and gatherings that served as a generator for scientific expeditions and discoveries. Judith Munk's creative design and development of the property served as a springboard for numerous other contributions to the Scripps and UCSD campus.

<sup>15</sup> Will Carless, "A Spector from our Past: Longtime residents will always remember the stain left on the Jewel by an era of housing discrimination, UCSD's beginning marks the End," *La Jolla Light*, April 7, 2005.

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## Criterion A: Community Planning and Development and Social History

### *Scripps Estates Associates (SEA)*

Walter Munk participated in the purchase of the land for the development of SEA from La Jolla landowner John H. Poole, all planning stages of the SEA subdivision, and the ultimate lottery drawing for lots. Walter and Judith Munk were among the first to purchase land and begin building their home in the tight knit community of scientists associated with the renowned Scripps Institution of Oceanography (Scripps). SEA was predicated on reversing long standing restrictive covenants, which when later exposed, broke the trend of illegal housing discrimination based on racism and antisemitism in land ownership in La Jolla and the greater San Diego area.<sup>16</sup> In its maturity, SEA also continues to hold a collection of extraordinary Mid-Century Modern residential architecture by notable San Diego architects of the period. The remainder of the original acreage of the subdivision tract includes 18.7 acres of Sumner Canyon held in perpetuity as a nature reserve of native, undisturbed coastal bluffs, and maritime coastal chaparral.

The SEA tract was purchased in 1951 by a consortium of science-based associates as a not-for-profit corporation led by Scripps Director Dr. Roger Revelle (1909-1991).<sup>17</sup> Consisting of over 38 acres of pristine coastal bluffs overlooking the Pacific Ocean, the SEA tract is north of, and contiguous to, Scripps, one of the oldest, largest, and most revered centers for ocean and earth sciences research and exploration in the world.

Under the patronage of the University of California, and at a pivotal time in the growth of Scripps, a nascent UC campus in San Diego was simultaneously in early planning stages by 1955.<sup>18</sup> Dr. Revelle envisioned the name University of California La Jolla, and UC Regents prevailed with UC San Diego. Driven by the need to provide housing for Scripps scholars, as well as future professors for the new university, Dr. Revelle responded with vigor as several of the scientists and their families were living in small cottages at Scripps and others had been unable to acquire or rent homes in the area because of their Jewish ancestry.

SEA was the initiative of Scripps Director Dr. Revelle, who reinvented the original scientific community concept of Scripps founder E. W. Scripps (1854-1926), some thirty years on. In one of his many declarative essays, or “disquisitions,” Scripps had envisioned a supportive scientific community, a biological colony of sorts, exclusive to the fledgling institution.

Now, there is being established in the city of San Diego a new sort of subdivision, on which building restrictions are to operate. However, instead of lot owners being required to build a costly house, they are required to build the cheapest and most modest house at all consistent with purely material comforts.<sup>19</sup>

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<sup>16</sup> Ibid.

<sup>17</sup> Patricia M Masters, ed., *Scripps Estates Associates: Our First Fifty Years 1951-2001* (SEA, 2001), 1.

<sup>18</sup> “Campus Timeline” <https://ucsd.edu/timeline/> (accessed July 28, 2020).

<sup>19</sup> Oliver Knight, ed., *I Protest: The Selected Disquisitions of E. W. Scripps* (Madison: University of Wisconsin Press, 1966).

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As times changed, so did the mission for an ideal scientific community. Scripps meant to suppress any perceived economic privilege by imposing monetary restrictions, whereas Dr. Revelle was confronted by a much deeper challenge to eliminate racial and ethnic housing discrimination. He sought to remove the accepted discriminatory practice in property ownership in La Jolla.

In a 1985 oral interview, Dr. Revelle lamented the long-standing practice, “The Real Estate Brokers Association, REBA, had an antisemitic covenant. They wouldn’t show a house or property to a Jew even for rental, let alone for sale.”<sup>20</sup> When Dr. Revelle and his associates bucked the trend of institutional discrimination, SEA set a necessary societal precedent beyond their goal of collective housing into general domestic property ownership in La Jolla thereafter.

I felt what we had to do was to get our staff members to be real property owners and taxpayers and involved citizens of the community. So, I felt strongly that we had to have them build their own houses. They had tried to two or three times before this to buy some land and not succeeded.<sup>21</sup>

The U.S. Supreme Court had overturned discriminatory practices in 1948. La Jolla continued its gentleman’s agreement, nevertheless. It was not until the Fair Housing Act of 1968 when the discrimination was finally ended in practice.<sup>22</sup> The SEA tract was unencumbered by fallacious restrictive covenants.<sup>23</sup> Revelle finally brought to fruition what E.W. Scripps had envisioned.

The year 1952 was a consequential year for the formation and planning of SEA. Bylaws were approved, a lot selection lottery was instituted, an architectural guidelines committee was formed, and the first Annual Meeting was held on December 12, 1952. Walter Munk, a peer and close friend of his mentor Dr. Revelle, was on several planning committees to ensure SEA would have the highest standards in land planning. Dr. Munk effectively accomplished the onsite detail work of Dr. Revelle’s vision. After a rocky start with local land surveyors, Revelle sought professional planning assistance from the Dean of the UC Berkeley Environmental College, Professor William Wurster, best known for his prowess in “honest solutions” for residential design and layout.<sup>24</sup>

With the full understanding that this subdivision needed to be responsive to the modest financial resources of the prospective owners, Wurster provided guidance for what later would inform SEA’s architectural guidelines.

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<sup>20</sup> Sarah L. Sharp, Interviewer, *Roger Randall Dougan Revelle: Director of Scripps Institution of Oceanography 1951-1964, Oral Interview, Section III: Scripps Estates Associates* (Berkeley: University of California Regional Oral History Office, 1985).

<sup>21</sup> Ibid.

<sup>22</sup> Motoko Rich, “Restrictive Covenants Stubbornly Stay on the Books,” *New York Times*, April 21, 2005.

<sup>23</sup> Masters, *Scripps Estates Associates*, 1.

<sup>24</sup> Daniel Gregory, “William W. Wurster” in *Toward a Simpler Way of Life: The Arts & Crafts Architects of California*, Robert Winter, ed. (Berkeley: University of California Press, 1997), 245.

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Always do a thing from the positive side—never do a so-called modern merely to be against what has been—to have sloping roofs if it comes naturally... to have decks where it seems desirable. To make the outside garden easily accessible—to have appropriate materials—keeping the tempo sympathetic with the life and the size—and expenditure.<sup>25</sup>

The relatively diminutive tract became a collection of forty-two lots with one main street, Ellentown Road. SEA was named for the La Jolla Scripps family legacy, specifically beloved philanthropist Ellen Browning Scripps (1836-1932) the great aunt of Dr. Revelle's wife, Ellen, as well as E. W. Scripps' half-sister. The layout took advantage of the flattest terrain accessed by the curvilinear Biological Grade—later La Jolla Shores Drive—and the small connector road, Horizon Way, the name of the Scripps expedition ship at the time.

Infrastructure, water, sewer, and power lines were laid in. It was decided during the design process that the tract did not need formal sidewalks, instead, each lot could landscape to the curb. The deliberate informality made the setting appear semi-rural instead of urban, more of a country feeling. The City of San Diego had passed a postwar law requiring sidewalks, curbs, and gutters in all new subdivisions, and it is not known how SEA was granted special dispensation to forego them. The controversy garnered an amusing article in the *San Diego Union*, "Subdivision Group Shuns Sidewalks."<sup>26</sup>

SEA consists of an eclectic variation of Modern Ranch-style homes, many of which were designed by architect/artist Russell Forester. The design values of the time reflected Southern California's embrace of a mix of Mid-Century Modernism and the California rambling ranch house amid natural settings. Strict restrictions were placed on all home construction in SEA's "Declaration of Condition and Restrictions,"

... filed with the City (San Diego) in 1953 limited homes to single family dwellings of at least 1000 square feet and no more than one story in height except on some bordering La Jolla Shores Drive (lots 4,5,6,7,35,36,37 and 38).<sup>27</sup>

Sumner Canyon was designated a private property nature reserve and is defined by natural maritime coastal chaparral and sinuous canyon topography that was from the beginning considered "non-subdividable" and a "community project."<sup>28</sup>

By 1955, canyon bridges and trails were installed providing exclusive access to the beach and ocean below from the SEA tract. Two trail access points came from Lots 6-7 and 13-14. Later, the Munk Trail connected to the loop system. Legendary July 4<sup>th</sup> beach parties and general gatherings were significant social and cultural events for SEA members and their families.

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<sup>25</sup> Ibid.

<sup>26</sup> "Subdivision Group Shuns Sidewalk," *San Diego Union*, September 11, 1952.

<sup>27</sup> Masters, *Scripps Estates Associates*, 6.

<sup>28</sup> Ibid., 8.

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The lots were finish-graded and ready for construction. Concerned that some of the lots would be perceived as more attractive, with better views, or potentially more costly than others, the associates thought it only fair to have a democratic lottery for the first nineteen members of SEA who had ventured into the plan. A drawing was held at the home of Roger and Ellen Revelle in the village of La Jolla on the evening of September 7, 1952 with a potluck dinner.

With the lottery draw of #7, Judith Horton chose Lot 6, the location of the nominated property. With the lottery draw of #19, Walter Munk—still married to his first wife Martha Chapin—chose Lot 8, and he later also purchased Lot 7. Walter and Martha divorced in early 1953 and Walter gave Martha Lot 8. Walter and Judith were married June 20, 1953. Property ownership activity continued through mid-1953. The last of the forty-two lots was sold in July 1953. Several lot transfers or additional purchases were allowed thereafter. Walter and Judith were issued a formal deed to Lot 7 in 1954, and Judith designed and completed a four-bedroom, three-bath house with a pool in 1959 (extant). Upon completion, the home sold to Tracelene Prima, the first sale of a completed house within the subdivision.<sup>29</sup>

A reflection penned by a SEA member, Doug Inman, gave credit to specific organizers of the SEA housing collective.

In retrospect, early SEA profited immensely from the efforts of one strong man and two strong women. Roger Revelle was a visionary, had political clout, and was motivated by the housing needs of a growing faculty. Helen Raitt, deeply involved in Scripps and La Jolla affairs, was the wife of a senior professor and a community mover. Through her social and civic contacts, Helen learned of the possibility of purchasing the Poole property [previous owner] and was a delegate to make the offer to Poole. Peggy Fleming was a naturalist, an artist, and the wife of the former District Superintendent of State Parks [Guy Fleming] .... Peggy served on the Architectural Committee that formulated the SEA character of low-profile homes, natural materials and muted colors, conforming to the topography. Helen and Peggy were active participants in our early endeavors and had a profound impact on what SEA was to become.<sup>30</sup>

Bonded by their service and personal commitment to ocean science, the first SEA property owners who participated in the lottery became some of the most revered oceanographers in American history. Several of these notables were on the first Scripps expeditions, some lasting up to nine months at sea, collecting data which yielded critical scientific information for the first time. Several from the core group published groundbreaking academic journal articles. The camaraderie of the participants, along with restrictive land covenants, bolstered the need for collective housing adjacent to Scripps. A few of the early expeditions that involved SEA members, both before and after the formation of SEA, include a 1939 California expedition with Dr. Roger Revelle and a 1939 Gulf of California expedition, the first hydrographic survey in the Gulf of California. Other expeditions included a 1950 Mid-Pac Expedition, which discovered the Mid-Pac Mountain Range on the floor of the Pacific. Oceanography in the mid-twentieth

<sup>29</sup> Roger Revelle and Robert A Calvert, "Oral History Department, Texas A&M University," n.d., 125.

<sup>30</sup> Masters, *Scripps Estates Associates*, 14.

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century, per Dr. Revelle, was “one of the greatest periods of exploration of the earth.... Every time you went to sea, you made unexpected discoveries. It was revolutionary. Nothing that we expected was true. Everything we didn’t expect was true.”<sup>31</sup>

In 1952, the Capricorn Expedition was the first Scripps expedition to use scuba divers. Munk and Revelle mapped the 35,400-foot-deep Tonga Trench. These expeditions, although outside the period of significance, are relevant because they laid the necessary, cohesive, foundation for increasing the Scripps faculty—many of whom were Jewish and living on limited campus housing due to restrictive covenants on home ownership—and forging strong relationships that ultimately led to the creation of SEA and subsequent collective land purchase.<sup>32</sup> Walter and Judith Munk participated in each consequential moment of growth and development of SEA. As Walter recalled in 2014, an afternoon or evening of entertainment at Seiche would become a recruiting magnet of Dr. Revelle’s for potential Scripps, and later UCSD, staff.

In June 2004, the City of San Diego and its consultants Milford Wayne Donaldson, Architect FAIA; KTU&A, Landscape Architects; and the La Jolla Historical Society completed a comprehensive reconnaissance level survey of La Jolla. Several potential historical districts were identified in the survey. The survey identified the boundaries of SEA as Pueblo Lot 1312 to the north, La Jolla Bluffs to the west, La Jolla Cliffs to the east, and Pueblo Lot 1218 and the University of California at San Diego to the south. Identified features of the district include irregular lot sizes with custom Modern Ranch-style homes that integrate indoor and outdoor spaces in an irregular form and plan. Typically, building materials identified with this subdivision include wood, roman brick, large amounts of glazing, and steel frame windows. Properties located off La Jolla Shores Drive are set back 25’ for an internal alley. Easements ranging between 6’ to 18’ are also indicative of this subdivision. Mature trees and vegetation line the curvilinear street pattern, which provide multiple view sheds toward the Pacific Ocean. SEA has been identified as a potential local historic district.<sup>33</sup>

Walter and Judith Munk were among the first to begin building their home in the tight knit SEA community in the early 1950s. SEA, predicated on reversing long standing restrictive covenants, broke the trend of illegal housing discrimination, specifically antisemitism in land ownership in La Jolla and the greater San Diego area, which resulted in establishing housing for a diverse community of scientists and for prospective faculty for the growing Scripps and nascent UCSD.

### **Criterion A: Science and Education**

Dr. Walter Munk was a physical oceanographer whose studies of ocean currents and wave propagation laid the foundation for twenty-first century oceanography. Internationally renowned as both a physical oceanographer and geophysicist, Dr. Munk’s extraordinary career at Scripps

<sup>31</sup> “When Oceanographers Explored The Bottom Of The Sea In The 1950s, They Were Blown Away,” <https://www.businessinsider.com/oceanography-breakthroughs-after-world-war-ii-2014-5> (accessed April 26, 2020).

<sup>32</sup> “Capricorn Expedition, 1952” <https://ceo.ucsd.edu/expeditions/1952-capricorn.html> (accessed April 7, 2020).

<sup>33</sup> City of San Diego, *La Jolla Historical Survey*. 2004.

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Institution of Oceanography in La Jolla spanned eight decades.<sup>34</sup> He made seminal contributions to numerous scientific fields and was referred to as the “Godfather of Oceanography”<sup>35</sup> and the “Einstein of the Oceans.”<sup>36</sup> Dr. Munk’s work on predicting ocean waves was used throughout World War II to facilitate the first successful Allied offensive in Oran, northwest Africa; in the Pacific theater; and ultimately for the landing of Allied forces at Normandy, which had a global impact on the outcome of the war. His innumerable achievements in the field of oceanography and geophysics, along with more than seventy-five years of work with the U.S. Navy proved to be of long-term strategic value to the United States, national defense, and understanding of the field of ocean science. Dr. Walter Munk revolutionized understanding the ocean and Earth’s rotation, synthesizing observations, theory, and empirical rules to solve problems both fundamental and practical. Munk published over 275 scientific papers during his career, which continue to be cited regularly, and received more than forty-five major awards.

In San Diego, Munk was a leader in the development of Scripps and the Institute of Geophysics and Planetary Physics (IGPP), participated as a founding father of UCSD, and had a social, educational, and artistic impact on the San Diego community. Seiche served as the consistent, off campus working office for Dr. Munk. During his association with the property, Munk was pivotal in the development of Scripps, IGPP, UCSD, and SEA, and made many significant contributions to the fields of oceanography and geophysics, the Office of Naval Research, and the broader San Diego community. As Munk used the home as office space between 1953 and 2019, the property retains a longer association with his work than any individual, varied, on-campus office spaces at Scripps.<sup>37</sup> It is also the only location that retains its association with Munk across all the significant aspects of his life, as a researcher at Scripps, IGPP, and globally; an original SEA member; an important driver of UCSD; and a contributing community member.

### Walter Heinrich Munk (1917-2019)

Walter Munk was born October 19, 1917, in Vienna, Austria, to a cosmopolitan banking family.<sup>38</sup> In 1932, Dr. Munk’s family sent him to New York at age 14 for boarding school with

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<sup>34</sup> Dr. Munk is listed in the Encyclopedia Britannica as “oceanographer whose pioneering studies of ocean currents and wave propagation laid the foundations for contemporary oceanography.”

<sup>35</sup> Referred to by Rear Admiral Nevin Carr, Chief of Naval Research. Rob Anastasio, “Media Release: Godfather of Oceanography Wins Prestigious Award - Office of Naval Research,” Office of Naval Research, May 20, 2010, <https://www.onr.navy.mil/en/Media-Center/Press-Releases/2010/Walter-Munk-Crafoord-Oceanography-ONR> (accessed May 1, 2020).

<sup>36</sup> Kate Galbraith, “Walter Munk, the ‘Einstein of the Oceans,’” *The New York Times*, August 24, 2015, sec. Science, <https://www.nytimes.com/2015/08/25/science/walter-munk-einstein-of-the-oceans-at-97.html> (accessed April 26, 2020).

<sup>37</sup> From 1953 to 1962, Munk had a third-floor office at Ritter Hall. After the formation of IGPP, Munk relocated his office to the Institute’s Judith and Walter Munk Laboratory. He moved to the mezzanine level in 1982 after he retired from the directorship. Munk continued to keep an on-campus office throughout his life, eventually moving to the IGPP Ellen and Roger Revelle Laboratory in 2000.

<sup>38</sup> “Obituary Notice: Walter Munk, World-Renowned Oceanographer, Revered Scientist,” Scripps Institution of Oceanography, February 8, 2019, <https://scripps.ucsd.edu/news/obituary-notice-walter-munk-world-renowned-oceanographer-revered-scientist> (accessed June 12, 2020).

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the expectation he would begin a career in banking.<sup>39</sup> Although Munk spent a few years working for Casals Bank in New York City, he decided to pivot careers and enrolled at the California Institute of Technology in Pasadena, California.<sup>40</sup> There he received a bachelor's degree in physics in 1939 and a master's degree in geophysics in 1940. In pursuit of a romantic interest who vacationed in La Jolla, Munk applied for a summer job at Scripps Institution of Oceanography in 1939 and Dr. Harald Sverdrup gave him a job as an intern. Munk returned to Scripps and was admitted as a PhD candidate the next year. Dr. Harald Sverdrup became a lifelong friend and mentor to Munk, along with fellow Scripps scientist, Roger Revelle, a research oceanographer. For many years, Munk was the only student at Scripps,<sup>41</sup> time that laid the foundation for his participation in the future development of SEA and UCSD.

Munk became an American citizen in 1939 and when war with Germany seemed imminent, he joined the U.S. Army, serving in the 146<sup>th</sup> Field Artillery, 41<sup>st</sup> Division at Fort Lewis, Washington. Dr. Sverdrup requested his recall in 1941 and Munk returned to Scripps to begin work at the new U.S. Navy Radio and Sound Laboratory in the San Diego neighborhood of Point Loma. A few weeks after his release, Pearl Harbor was attacked. Shortly thereafter, Munk was sent to the Pentagon as a meteorologist where he observed amphibious landing exercises off the coast of North Carolina in preparation for the first Allied initiative of WWII in Oran, northwest Africa. Exercises were routinely cancelled when waves exceeded five feet due to the danger of breaching landing crafts. Using this information, he and Sverdrup developed a method to predict waves in order to land troops safely on shore during amphibious invasions. Following the success of the landings in North Africa, Munk and Sverdrup were authorized to open a school for meteorological officers from the Army Air Corps and Navy back at Scripps and their principles were applied to landings in the Pacific and Atlantic theaters of war. The meteorologists they trained correctly predicted that the waves troops would face taking the beach in Normandy would be high but manageable.<sup>42</sup> According to Blair Kinsman, "There are some thousands of World War II veterans alive today who would have been dead in the surf had Sverdrup and Munk not done the best with what they had."<sup>43</sup> Although outside of the period of significance, this work laid the foundation for Walter Munk's future at Scripps and all that followed.

Munk received a PhD from Scripps in oceanography in 1947. In the 1950s, Munk explored topics such as the wobble of Earth and wind-driven ocean gyres<sup>44</sup> as oceanography transitioned from a wartime emphasis on defense to a focus on basic science questions supported by entities such as the National Science Foundation. He took part in seagoing expeditions including the

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<sup>39</sup> Munk personally referred to this as an "exile" in numerous interviews and in family memories, including conversations with his third wife, Mary Coakley Munk.

<sup>40</sup> Munk chose Pasadena, California because he "fell in love with the Spanish street names" according to recorded oral interviews.

<sup>41</sup> Hans von Storch and Klaus Hasselmann, *Seventy Years of Exploration in Oceanography: A Prolonged Weekend Discussion with Walter Munk* (Berlin, Heidelberg: Springer Berlin Heidelberg, 2010), <https://doi.org/10.1007/978-3-642-12087-9>, 27 (accessed July 1, 2020).

<sup>42</sup> Ibid.

<sup>43</sup> Blair Kinsman, *Wind Waves: Their Generation and Propagation on the Ocean Surface* (Englewood Cliffs, NJ: Prentice-Hall, 1965), 321.

<sup>44</sup> Ocean gyres is a widely used term coined by Dr. Walter Munk during his research.

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Capricorn Expedition in 1952 and 1953. In 1952, Munk observed the hydrogen bomb test, Ivy Mike, at Eniwetok Atoll, recording bottom pressure for a possible tsunami.<sup>45</sup> For the 1953 expedition, Munk was dispatched to the Marshall Islands in the Pacific Ocean in the prelude to the testing of a nuclear bomb at Bikini Atoll. Munk's concern that the detonation would trigger a tsunami led to his development of early warning methods incorporated into modern warning networks. During Capricorn, Munk was also among scientists who participated in a first, using scuba diving equipment to conduct underwater research.<sup>46</sup>

Munk's desire to create an equally exciting rival project to the space race was the genesis of Project MOHOLE, a quest to drill to the earth's mantle. The project's initial test run of a drilling vessel in 1961 yielded the important finding that acoustic signals from the seafloor could be used to guide dynamic positioning of platforms floating at the surface, chronicled in *LIFE Magazine* by author John Steinbeck who was on board the oil drill ship *CUSS I* to report the story.<sup>47</sup> Although the project's main objective was unsuccessful, it did succeed in creating a permanent international collaboration to drill for ocean sediments at locations around the world. The International Ocean Discovery Program continues as a legacy of MOHOLE.<sup>48</sup>

Starting in the late 1950s, Munk focused on the study of ocean waves, pioneering the use of wave spectra in describing wave behavior. This work culminated with an experiment called Waves Across the Pacific that he led in 1963 to observe waves generated by winter storms in the Southern Indian Ocean that travel thousands of miles throughout the Pacific Ocean along the great circle from New Zealand to Alaska. This work, together with the wartime work on wave forecasting, led to the science of surf forecasting, one of Munk's best-known accomplishments. Munk's pioneering research into surf forecasting was acknowledged in 2007 with an award from the Groundswell Society, a surfing advocacy organization.<sup>49</sup>

### *Military Involvement*

Munk's involvement with the United States military spanned almost eight decades. He had an affinity for solving practical problems by combining his deep knowledge of the ocean with a concern for people who had to work in it.<sup>50</sup> Dr. Munk was one of the earliest academics funded by the new US Office of Naval Research (ONR) following WW II. Munk worked with ONR for seventy-five years analyzing long-range acoustics, acoustic propagation, and wave studies. In 1993, ONR founded the Walter Munk Award, given annually to a scientist or researcher in the oceanography field. The first recipient was Walter Munk himself. Walter's last three-year ONR contract, on the subject of surface-wave work, was signed when he was 97 years old. His top-secret clearance was renewed at age 99. Dr. Munk held a Secretary of the Navy/Chief of Naval

<sup>45</sup> Von Storch and Hasselmann, *Seventy Years of Exploration in Oceanography*, 28.

<sup>46</sup> Carl Wunsch, "Walter Munk (1917-2019)," *Nature* 567, no. 7747 (March 2019): 176.

<sup>47</sup> The ship's name was an acronym from the consortium of oil companies that had developed it in 1956, Continental, Union, Superior and Shell Oil.

<sup>48</sup> "Project Mohole (1958-1966)," National Academy of Sciences <http://www.nasonline.org/about-nas/history/archives/milestones-in-NAS-history/project-mohole.html> (accessed July 29, 2020).

<sup>49</sup> Von Storch and Hasselmann, *Seventy Years of Exploration in Oceanography*, 27.

<sup>50</sup> Deborah Day, "Walter Munk Chronology of Wartime Security Clearance," 2001, 5.

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Operations Chair of Oceanographic Sciences from 1984 until his death in 2019.<sup>51</sup> Only twelve ocean scientists have held this position since inception of the program in 1984.

From 1961 until his death, Walter Munk was also a member of JASON, an independent group of elite scientists who advise the United States government on matters of science and technology, mostly of a sensitive nature.<sup>52</sup> Seiche was used on an annual basis to host JASON members and JASON events. Throughout the 1980s, Munk continued to serve as an advisor to the government, particularly the Navy. Notably, he was the Chair of the Ocean Studies Board of the National Academy of Sciences, and a member of the Naval Research Advisory Committee (NRAC).

#### *Relationship with Scripps Institution of Oceanography and UC San Diego*

Scripps was founded in 1903 as the Marine Biological Association of San Diego, an independent biological research laboratory. It was proposed and incorporated by a committee of the San Diego Chamber of Commerce, led by local activist and amateur malacologist Fred Baker, together with two colleagues.<sup>53</sup> He recruited University of California Zoology professor William Emerson Ritter to head up the proposed marine biology institution and obtained financial support from local philanthropists E.W. Scripps and his sister Ellen Browning Scripps. They fully funded the institution for its first decade. Scripps began institutional life in the boathouse of the Hotel del Coronado located on San Diego Bay, relocated in 1905 to the La Jolla area on the head above La Jolla Cove; and finally, in 1907, moved to its location south of Torrey Pines in La Jolla.<sup>54</sup>

In 1912, Scripps became part of the University of California Los Angeles (UCLA) and was renamed the Scripps Institution for Biological Research. The name was changed to Scripps Institution of Oceanography in October 1925. In 1937, Robert P. Scripps gave the institution its first ship, the schooner *E.W. Scripps*, and since 1948, Scripps has maintained the largest oceanographic fleet of any research institution.

Munk's relationship with Scripps began as a summer intern in 1939. Upon earning his doctorate in 1947, Munk became an assistant professor at Scripps, and in 1954 he was promoted to full professor. He was founder and first director of the Scripps Institute of Geophysics and Planetary Physics (1962-1982) renamed the Judith and Walter Munk Laboratory for Geophysics in 1993 and founded the Scripps Center for Marine Archaeology at UCSD in 2015. Munk contributed greatly to the intellectual development of Scripps throughout his entire career and remained an active Emeritus Professor until his death in 2019 at 101 years old.

Munk was pivotal in the creation and served as the first director of IGPP's La Jolla campus, a process set in motion when he began considering leaving Scripps in 1959. To counter the overtures being made to Munk by other research centers around the country, Dr. Revelle, by this time the director of Scripps, persuaded Munk to establish a geophysics research group. Revelle's enticements helped Munk raise money for the new center, which completed its first buildings

<sup>51</sup> Walter H Munk, "The Luck of Walter Munk," n.d., 15.

<sup>52</sup> The Mitre Corporation, "JASON Members," November 1986, 54.

<sup>53</sup> Helen Raitt and Beatrice Moulton, "Scripps Institution of Oceanography, First Fifty Years," 1967, 256.

<sup>54</sup> Ibid.

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that same year. At the same time, Revelle was lobbying the University of California to build a new campus in San Diego and Munk joined in the effort, which encountered considerable opposition from UCLA. Munk later described the experience as “an interesting experiment, watching a bunch of sailors invent a university.”<sup>55</sup> Seiche became an incubator of ideas for the new campus, with Revelle and Munk using the property as gathering and meeting spaces to discuss ideas with others.

Munk chaired the faculty senate at UCSD through the tumultuous Vietnam War era. In that role, he conferred with counterculture icons including Black Panther Eldridge Cleaver and Angela Davis, with elected political leaders, even hosting a special University of California Regents meeting at Seiche with California Governor Ronald Reagan.<sup>56</sup> Munk served on the search committee for UCSD’s chancellor in 1964 and chaired the committees that produced the hiring of William Nierenberg and Ed Friedman as directors of Scripps in 1965 and 1986, respectively.<sup>57</sup> Many meetings and social events related to this dynamic period occurred at Seiche.

After Munk’s death, Scripps Oceanography Director Margaret Leinen said,

He has been a guiding force, a stimulating force, a provocative force in science for 80 years. While one of the most distinguished and honored scientists in the world, Walter never rested on his accomplishments. He was always interested in sparking a discussion about what’s coming next. Ideas were important to him, and the future of geoscience and oceanography was so important to him that he pushed all of us to be audacious, to take action, and to focus on the big ideas that could transform our world.<sup>58</sup>

UC San Diego Chancellor Pradeep K. Khosla noted, “Walter was the most brilliant scientist I have ever known... he was a great inspiration to many generations of students at UC San Diego and to every chancellor the campus has seen. I stand in awe at the impact Walter Munk had on UC San Diego.”<sup>59</sup>

### *Scientific Recognition*

Walter Munk’s career spanned eight decades during which he made numerous groundbreaking discoveries in a wide range of oceanographic areas and published over 275 papers. As an oceanographer and geophysicist at Scripps, Munk made groundbreaking observations of waves, ocean temperature, tidal energy in the deep ocean, ocean acoustics, and the rotation of the earth. As an advocate of science and broader scholarship, Munk served as an advisor to Presidents and the Pentagon and conferred with international public figures including Queen Elizabeth, the

<sup>55</sup> Edward Dickson, “Preparing the Soil for UC San Diego: Land, Thoroughfares, and Local Expectations.”

<sup>56</sup> This information was provided in an oral interview with Walter’s third wife, Mary Coakley Munk, and confirmed by Scripps archivist Deborah Day. *The Year of the Monkey: Revolt on Campus 1968-1969* by William J. McGill provides further context of the events surrounding this turbulent time period at UCSD.

<sup>57</sup> Richard Atkinson, *Recollections of UC San Diego: The Early Years with Walter Munk*, Interview (La Jolla, 2015), <https://www.youtube.com/watch?v=NJ4sGrSoxCs> (accessed August 1, 2020); Friedman was influential to the Munk family, and Judith Munk sculpted a bust of him located in the Folly Theater.

<sup>58</sup> Obituary Notice: Walter Munk.

<sup>59</sup> Kate Galbraith, “Walter Munk, the ‘Einstein of the Oceans.’”

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Dalai Lama, and Pope Francis.<sup>60</sup> Munk has two species of marine animals named after him, including the *Mobiula Munkiana*, a pygmy devil ray.

Dr. Munk was elected to the National Academy of Sciences (1956), the American Academy of Arts and Sciences (1957), the American Philosophical Society (1965), the Royal Society of London (1976), and the European Geophysical Society (2000). He was a three-time Guggenheim Fellow studying wind and ocean circulation at the University of Oslo at Blindern, Norway in 1948, and in Cambridge in 1955 and 1962. Munk was a Fulbright Fellow in 1981-82. In 1969, he was named California Scientist of the Year by the California Museum of Science and Industry. Among many other honors and awards, Dr. Munk received the President's National Medal of Science from President Reagan (1985), the Kyoto Prize in Basic Sciences from the Inamori Foundation in Japan (1999)—the first time the prize was awarded to an oceanographer—and the Crafoord Prize of the Royal Swedish Academy of Sciences (2010) “for his pioneering and fundamental contributions to our understanding of ocean circulation, tides and waves, and their role in the Earth's dynamics”.<sup>61</sup> In 2018, Munk received the French Legion of Honor with the rank of Chevalier (Knight) in Paris for his exceptional contributions in oceanography. In 2019, Munk was also awarded the Grand Decoration of Honor in Silver for Services to the Public of Austria, the country of his birth.

The Walter Munk Endowed Chair in Ocean Exploration at Scripps was established in 2017 to honor his global impact and revolutionary vision for the future of oceanography and to ensure the continuation of his legacy of scientific excellence.

Judith often said that Walter, “lived above the store” and he often did research and writing at home. According to Scripps Archivist Deborah Day,

He worked at home all the time, often scheduling meetings there. All of his social events were working social events. Throughout the years I knew him, he always wrote his scientific papers at home, escaping the office telephones. Once he had a laptop the habit was reinforced, I remember one occasion when I dropped by some library references to Seiche at lunchtime. Walter and Judith were both there and Munk was seated on the couch in the living room with the coffee table covered in technical specs and a telephone in his hand. He apologized and said he was looking for “the source”—that is, the sound device he needed for the Heard Island Experiment.<sup>62</sup>

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<sup>60</sup> Lonnie Hewitt, “Walter Munk - Part 2: At Home; His House Is His Hand-Built Castle,” *La Jolla Light*, October 27, 2017 <https://www.lajollalight.com/lifestyle/cm-ljl-munk-story-part-two-20171027-story.html> (accessed April 26, 2020); “UC SAN DIEGO'S CONNECTIONS WITH THE DALAI LAMA RUN DEEP,” *States News Service*, June 8, 2017, Gale In Context: Biography [http://link.gale.com/apps/doc/A494959116/BIC?u=usocal\\_main&sid=zotero&xid=09d37fdb](http://link.gale.com/apps/doc/A494959116/BIC?u=usocal_main&sid=zotero&xid=09d37fdb) (accessed April 26, 2020).

<sup>61</sup> “Austrian-Born American Walter Munk Wins 2010 Crafoord Prize in Geosciences,” *The Canadian Press*, January 2010 [http://search.proquest.com/docview/346074211?accountid=14749&rfr\\_id=info%3Axri%2Fsid%3Aprimo](http://search.proquest.com/docview/346074211?accountid=14749&rfr_id=info%3Axri%2Fsid%3Aprimo) (accessed April 26, 2020).

<sup>62</sup> Deborah Day, unpublished email transcript, October, 2020.

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Munk's desk was located in the entrance hall, amidst everyone coming and going. He enjoyed working there, he liked to say, "as long as no one whispers."<sup>63</sup> The house, which opens up to views of Sumner Canyon and the Pacific Ocean, was used in the recruitment of faculty at Scripps. Roger Revelle made the house the last stop on a faculty tour so potential recruits could see what a "typical" faculty member's home and life looked like and enjoy relaxed yet intellectually stimulating entertainment there.

Faculty, students, and other Scripps affiliates were frequently invited to the house to collaborate and participate in research-oriented endeavors. Research carried out at Seiche has culminated in many notable contributions related to oceanography and geophysics that have advanced both fields. Beyond research, Seiche was used by Munk as a way to socialize with and further his understanding of friends, colleagues, and students at Scripps and UCSD. The Munks hosted numerous events at the house, from the first two UCSD Revelle College graduations, to annual 4<sup>th</sup> of July JASON celebrations, Office of Naval Research meetings and events, Citizens Coordinate for Century 3 advocacy events, and annual Scripps prospective student evenings, as well as theater productions, plays, concerts, operatic recitals, and musicals. The King of Tonga, the Prince of Lichtenstein, John Steinbeck, admirals, mayors and other political dignitaries, and other notables visited Seiche to meet with Munk.

As described by Deborah Day,

Seiche is not the trophy mansion of a successful industrialist, nor is it a pure restoration of a historically significant house from the distant past. This is a house built for a particular purpose in the modernist style, and that purpose is the support of important scientific endeavors and the integration of an academic community with a larger community of artists, international scientists, technicians, musicians, capitalists, military leaders and politicians. It is meant to be a hub of conversation as well as a haven for research. It is by its design inclusive rather than exclusive, incorporating a number and variety of meeting places. It is the opposite of an ivory tower and as such represents the collaborative style of research embraced by Walter Munk, it creates and presents an ideal milieu of a research community built in the mid-20<sup>th</sup> century... in short, Seiche was energy central for Scripps.

Although Walter Munk was 83 at the turn of the century in 2000, his scientific career did not stop. He continued to work on research related to ocean acoustics and climate change, provided guidance at Scripps, led and participated in expeditions globally, and was guest speaker at numerous events throughout the United States, Europe, and Asia. He participated in JASON, MEDEA, and continued to work closely with the Navy. Seiche continued to host scientific gatherings and meetings.

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<sup>63</sup> Carl Wunsch, "Walter Munk (1917-2019)," *Nature* 567, no. 7747 (March 2019): 176.

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Judith Horton Munk (1925-2006)

Judith Munk was an artist, sculptor, architectural designer, and landscape designer who used her skillsets in art and advocacy to better the Scripps, UCSD, and San Diego communities. Judith made numerous contributions to architecture, UCSD campus planning, and the renovation and reuse of historic buildings, leaving a legacy of masterful urban design and artistry. She worked in a high state of collaboration with many of the great artists, architects, philanthropists, and visionaries in the San Diego region. Judith Munk also hosted hundreds of fundraisers, guests, research groups, and artists at her self-designed home that were formative to UCSD and inspirational to the broader San Diego community. This influence spanned from the late 1940s and continued until her death in 2006. At the time of her death, she had contributions in progress for several important projects on the UCSD campus. Although she contracted polio at 21 and used a wheelchair for much of her adult life, Judith Munk viewed her physical condition as a challenge and not a handicap. Her personal experiences helped influence her design choices and made her a significant influence within the San Diego region.<sup>64</sup>

Judith Kendall Horton was born April 10, 1925, in San Gabriel, California to Edith and Winter Horton. Her mother, Edith Kendall Horton, was of the influential Kendall family who originally settled in San Diego in the 1870s.<sup>65</sup> Judith was raised in Los Angeles before attending Bennington College in Vermont, where she studied under master modernist architect Richard Neutra, and received a bachelor's degree in arts and architecture.

In 1946, at age 21, Judith began graduate work at the Harvard University Graduate School of Design before contracting polio. After partially recovering in a hospital in Massachusetts, she relocated to San Diego to the home of her maternal grandmother Lena Kendall in Pacific Beach to continue her recovery. Judith's grandparents, Dr. Oscar and Lena Kendall, lived a philanthropic life. Their home, the 1913 Kendall-Hollister House (demolished) in the Venice Park subdivision of Pacific Beach, was used from 1927 to 1931 as the headquarters of Talent Workers, a charitable organization Mrs. Kendall co-founded in 1910 that aimed to bring quality, free medical health care to all.<sup>66</sup> Their house was also used for bridge parties and other events to benefit organizations such as the Pacific Beach Woman's Club. Judith's experience in this home served as an inspiration for what she would later achieve with her own home. The Kendalls donated the land around their home for the University of California Kendall-Frost Mission Bay Marsh Reserve.<sup>67</sup>

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<sup>64</sup> Judith Morgan, Ellen Reville Eckis: Oral History Transcript, 1999, 172  
<http://scilib.ucsd.edu/sio/oral/Reville%20Ellen.pdf> (accessed May 17, 2020).

<sup>65</sup> "Beautiful Church Ceremony to Unite Edith Kendall and Winter Horton Today," *San Diego Evening Tribune*, December 1, 1923.

<sup>66</sup> "Pacific Beach, 1918 | Another Side of History" <http://thewebsters.us/2018/01/19/pacific-beach-1918/> (accessed April 22, 2020); *Southern California Practitioner*, 1911, 465.

<sup>67</sup> "Kendall Frost Reserve" <https://nrs.ucsd.edu/reserves/kendall.html> (accessed April 22, 2020).

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*Scripps Institution of Oceanography and University of California San Diego*

Judith Munk was an active member of the Scripps and UCSD communities, where she made numerous contributions to architecture, campus planning, and the renovation and reuse of historical buildings. This influence continued until the time of her death, with contributions in progress for the design of the Scripps Seaside Forum.

Walter Munk described Judith as one of the few bridges between the “old San Diego, Scripps Institution and the University.”<sup>68</sup> In the early days of UCSD, Roger Revelle recruited world-class scientists to the faculty by inviting them to the Munk residence. Walter and Judith Munk used their La Jolla home as a salon at which students, visiting intellectuals, artists, and scientists would gather to discuss ideas. With Judith’s architecture background, she became a full partner in creating the distinctive look of many of Scripps’ research buildings, including the design of the complex that houses the Institute of Geophysics and Planetary Physics.

*Design of the Institute of Geophysics and Planetary Physics, 1962*

Judith played a key role in the design of the old and new laboratories of the Cecil H. and Ida M. Green Institute of Geophysics and Planetary Physics (IGPP) at Scripps. The building, later named the Judith and Walter Munk Laboratory, is a redwood and glass building that dramatically overhangs the cliffs above the Pacific Ocean. Upon the building’s conception, Judith chose its site amid complaints that it was too far from the center of Scripps activity. Her foresight was proven correct, and IGPP became the heart of the Scripps campus as the campus expanded.<sup>69</sup>

Judith approached master architect Lloyd Ruocco to design the building. Ruocco, universally respected as one of San Diego’s fathers of the post war modern architectural movement, was known for utilizing redwood and glass in his designs. Although Ruocco typically constructed residential properties, the buildings were always sited to maximize views. Like Judith, Lloyd was equally devoted to the arts community and community planning. Both Judith and Lloyd worked to promote and encourage art, architecture, and design. When Ruocco was instrumental in the creation of Citizens Coordinate for Century 3 in 1961, a not-for-profit advocating for high standards in urban design, community planning, and access to public open space, Judith was a founding member.<sup>70</sup> Judith Munk and Lloyd Ruocco shared philosophies about design and community, and Judith was confident in his ability to think creatively to save budget expenses for the risky project.<sup>71</sup>

The building came close to establishing a unifying design concept for Scripps, a campus which before the 1960s tended to build buildings with “dispatch rather than style.”<sup>72</sup> Judith chose the iconic redwood building material for the laboratory. An important design choice, to have

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<sup>68</sup> UCSD Press Release, “Obituary Notice: Judith Munk, Friend and Artistic Influence Scripps Institution of Oceanography, UCSD” <https://ucsdnews.ucsd.edu/archive/newsrel/general/jmunkobit.asp> (accessed March 31, 2020).

<sup>69</sup> Von Storch and Hasselmann, *Seventy Years of Exploration in Oceanography*, 84.

<sup>70</sup> Todd Pitman, “Lloyd Pietrantonio Ruocco,” *Modern San Diego* <https://www.modernsandiego.com/people/lloyd-ruocco> (accessed June 4, 2020).

<sup>71</sup> Von Storch and Hasselmann, *Seventy Years of Exploration in Oceanography*, 84.

<sup>72</sup> Deborah Day, “Walter Heinrich Munk Biography,” n.d., 9-10.

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individual lab spaces face inward toward an exterior courtyard, allowed for innovation in the utilization of portable laboratories. Scripps scientists could test equipment in portable labs in the courtyard and have them transported to ocean-faring vessels to conduct experiments.<sup>73</sup>

Eventually, the single IGPP lab building was too small for the expanding Scripps staff and laboratory needs. Beginning in 1981, Judith Munk was a fundamental contributor in the design of IGPP II—the Ellen and Roger Revelle Building—designed by architect and La Jolla resident Fred Liebhardt, who had trained with Frank Lloyd Wright.

### *Involvement in UCSD*

Judith was heavily invested in the community that made up Scripps and the broader UCSD campus. She served on a number of influential UCSD university committees, including the University Town Center Task Force and the Committee on University Community Planning. As a couple, Walter and Judith were instrumental in securing housing for international visitors to UCSD, and Judith became an early supporter and eventual co-founder of the UCSD International Center. The center still serves its mission of advancing global education and engagement efforts, while enriching the academic, research, and intercultural experiences of international guests and students.<sup>74</sup>

Charles F. Kennel, Distinguished Professor, Vice-Chancellor, and Director emeritus of Scripps, emphasized that “Judith Munk's clarity of thought, artistic good sense and sheer drive were behind several elegant buildings built on the Scripps campus.”<sup>75</sup> Upon her death in 2006, UCSD released a press release calling her an “artistic influence” on the campus. Kennel further elaborated: “An evening in her living room was renowned as the quintessential Scripps experience for students, scientists and legions of friends from around the world. Judith Munk enlivened all she touched. She made all lives better.”<sup>76</sup>

As well-known an international scientist as Walter Munk was, Judith was known nearly as well by the community.<sup>77</sup>

### *Community Advocacy*

Judith was an important link within the San Diego region. She was an original member of Citizens Coordinate for Century 3 and active in the Junior League, the La Jolla Town Council, the University Town Center Task Force, and the Committee on University Community Planning. She was often referred to as a watchdog for organizations, willing to show up and advocate for causes she believed in. These included the arts, education, environmental causes, and historic preservation. In the 1970s, Judith helped Martha Longenecker establish the Mingei International

<sup>73</sup> Von Storch and Hasselmann, *Seventy Years of Exploration in Oceanography*, 85.

<sup>74</sup> “Learn About ISPO,” International Students and Programs Office <https://ispo.ucsd.edu/about/index.html> (accessed April 24, 2020).

<sup>75</sup> UCSD Press Release, “Obituary Notice: Judith Munk, Friend and Artistic Influence Scripps Institution of Oceanography, UCSD” <https://ucsdnews.ucsd.edu/archive/newsrel/general/jmunkobit.asp> (accessed March 31, 2020); Helen Raitt et al., “History of the Oceanids: 1952-1982,” 1982, 9-11.

<sup>75</sup> “Learn About ISPO.”

<sup>76</sup> Ibid.

<sup>77</sup> Von Storch and Hasselmann, *Seventy Years of Exploration in Oceanography*, 9.

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Museum from the Mingei Foundation when developer Ernest Hahn was looking for a museum to fill space for the newly built University Towne Center mall.<sup>78</sup> Established in 1978, Mingei International Museum collects, conserves, and exhibits arts of daily use—by anonymous craftsmen of ancient times, from traditional cultures of past and present and by historical and contemporary designers. The museum is located within Balboa Park, the premiere historic and museum district in San Diego.<sup>79</sup>

### *Designing for Community Venues*

A common theme in Judith's work was how to benefit the greater community. From her early architectural designs with Dan Dixon at Villa Surf which provided gathering spaces, to her own home, which she used as a forum for community good, Judith left her mark on the community of La Jolla. Utilizing mid-century modernist principles, Judith embraced the natural beauty of Southern California, harnessed with the creative potential of the people within her community. Her associations with Lloyd Ruocco, Donal Hord, and SEA members Roger Revelle and Helen Raitt allowed her to collaborate with many of the great visionaries in the San Diego region. Her hundreds of fundraisers, guests, research groups, and artist associations created a legacy of community-centered art and projects in the La Jolla area that was formative to Scripps and UCSD, and inspirational to the broader San Diego community.

As envisioned by Judith Munk, Seiche was a popular and well-regarded venue for many types of gatherings, theater and musical performances, lectures, and even weddings. Daughters Edie and Kendall were married on the property. The Folly hosted productions of the San Diego Gilbert and Sullivan Company and the San Diego Public Theater, readings of Walt Whitman, benefit jazz concerts, dance performances and Shakespearean performances by UCSD drama students.<sup>80</sup>

Further, Seiche and its gardens hosted close friends and family events, anniversaries, gatherings of community planning groups, annual meetings, political causes, and political candidates. Judith's theatrical, musical, and literary interests were her personal operating design principles. The overall design of Seiche's cultural landscape continually evolved, driven by Judith's near obsession with making the venue even better each year. The garden was featured twice in the La Jolla Historical Society's Secret Garden tour, in 2003 and at the Platinum Level in 2015. The tour brochure noted,

There is an old-fashioned saying that man never improves upon nature or the natural settings around us. The homeowners, Walter and Judith Munk (Walter is an internationally known oceanographer and Judith shares renown as an artist) have improved on nature but also pay homage to the awesome natural ocean canyon that leads to the sea in front of their home....<sup>81</sup>

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<sup>78</sup> La Jolla Historical Society, "Legends of La Jolla: Martha Longenecker Shaping the Cultural Landscape," *Timekeeper*, Fall 2010.

<sup>79</sup> "Mingei's History" <https://mingei.org/about/history-of-mingei> (accessed April 28, 2020).

<sup>80</sup> Hufbauer, "Judith Munk Garden Theater," 12.

<sup>81</sup> La Jolla Historical Society, *Secret Garden Tour Brochure*, 2015.

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The Munk home frequently served as a salon at which students, visiting intellectuals, artists, and scientists would gather to discuss ideas, projects, and possibilities. Judith positioned Seiche to be seen and widely used as a space by the community. In the *Gift of Seiche* video, Walter spoke of the importance of the gatherings, “in this room,” and concluded that Seiche was “a recruiting center, a culture center, and a peace center.” In the letter read during the commemorative event marking the future donation of the property to Scripps, Walter states, “The old Italian entrance doors, a wedding gift from Judith’s family, could not, and have not, been locked for sixty years. Our family’s open-door policy has greatly enriched our lives and has made Seiche a unique gathering place for our global Scripps community.”<sup>82</sup>

### Criterion C: Architecture, Art, Landscape Architecture

#### Mid-Century Modern Architecture

Mid-Century Modern adapted early Modernism to local climates and topography, and in residential design to the post World War II recovery need for efficiently built, moderately priced homes.<sup>83</sup> Often characterized by a clear expression of structure and materials, large expanses of glass, and open interior plans, Mid-Century Modernism was a conscious reaction against the rigid architectural language of the International Style, which was minimalist in concept, stressed functionalism, and was devoid of regional characteristics and nonessential decorative elements.<sup>84</sup>

Because Mid-Century Modernism is a broad term that is often used to classify a wide variety of diverging schools of Modernism that emerged in the postwar era, there are various sub-movements of the style that embody different physical characteristics while sharing the same roots. One of these sub-movements is Post-and-Beam, which originated as a method of construction used in wood and heavy-timber framing, where structural load is supported by columns and beams rather than by solid walls. It exhibits many of the essential characteristics of Mid-Century Modernism including modular construction, geometric forms, open and flexible floor plans, blurred lines between interior and exterior spaces, low-maintenance landscaping, and the use of industrial materials. This method of construction allows for large expanses of glass and roofs with dramatic cantilevers and overhangs. Another sub-type, Organic-Geometric, promotes a harmonious relationship between buildings and nature through thoughtful site planning and materials. Both of these sub-movements are reflected in the resources at Seiche.

#### *Mid-Century Modern Architecture in San Diego*

In San Diego, Modernism did not fully emerge until the post-war burst of prosperity and the resulting construction boom. Some Modernist examples consistently appeared in the mid-1930s, especially through the work of Irving Gill. In the years following WWII, Mid-Century Modern architecture became a widely used building style in the San Diego region. While the majority of residential architecture relied on traditional stylistic treatments on slightly newer house forms such as Ranch or Split-Level, a growing number employed mild Modernist influences on generic

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<sup>82</sup> Elkus, *Gift of Seiche*.

<sup>83</sup> The City of San Diego, “San Diego Modernism Historic Context Statement,” 2007, 25-26.

<sup>84</sup> Virginia Savage McAlester, *A Field Guide to American Houses: The Definitive Guide to Identifying and Understanding America’s Domestic Architecture* (New York: Alfred A. Knopf, 2013), 632-646.

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types and were labeled “Contemporary.” Some institutions and bold individuals commissioned full-fledged Modernist expressions in International, Post-and-Beam, or later Brutalist and Organic styles around San Diego. According to the City of San Diego Modernism Context Statement, the growth of Mid-Century Modernism in San Diego was less economically driven, and more design based, largely influenced by the Case Study House Program sponsored by *Arts + Architecture Magazine*, based in Los Angeles.

Launched in 1945, the objective of the Case Study House Program was to publicize the design and construction of eight houses, designed by nationally recognized architects including J.R. Davidson, Sumner Spaulding, Richard Neutra, Eero Saarinen, William Wilson, Charles Eames, and Ralph Rapson.<sup>85</sup> The houses were to be designed within a specified budget, and the architects were instructed to create good living conditions with the unique climate and terrain of Southern California in mind. The aspect of the Case Study House Program perhaps most influential on the development of Modern Architecture in San Diego was the requirement that the architecture be contemporary. The contemporary style that gained widespread popularity as a result of the Case Study House Program featured indoor/outdoor living spaces with large patios; open, free-flowing floor plans; liberal use of glass; simple, economical structure and materials; and incorporated conveniences such as low maintenance materials and landscape.<sup>86</sup>

In the San Diego region, three Case Study Houses were built. Known as the Case Study Triad Houses, these Post-and-Beam residences were completed in 1959 by Killingsworth, Brady and Smith as a small cul-de-sac development on the slopes of Mount Soledad in La Jolla. The architects used the natural slopes and landscape as well as the orientation of the buildings to provide views and indoor/outdoor living opportunities, while still maintaining a level of privacy. Case Study House #23A is listed on the National Register of Historic Places. The long life of the Case Study House Program in Southern California and idea that contemporary architecture is appropriately matched to the Southern California climate and postwar lifestyles, is evidenced by the wide range of Modern residences and buildings, specifically of the Post-and-Beam sub-style, built in San Diego after 1945.<sup>87</sup>

Mid-Century Modern themes that consistently appear in San Diego include honest expression of structure, use of new materials and techniques, expansive glass, integration of indoor-outdoor spaces, functional floor plans, and easy maintenance features.<sup>88</sup>

#### *Post-and-Beam Sub-Type of Mid-Century Modern Architecture*

Post-and-Beam is a highly individualized method of construction in which the structural framing consists of load bearing beams supported by columns rather than solid bearing walls, which allowed for expansive use of glass along the perimeter of the building where one would normally find an opaque wall. This method has been used for centuries in wood-frame and heavy-timber construction. Extensive use of glass including entire walls of floor to ceiling glass is a primary

<sup>85</sup> The City of San Diego, “San Diego Modernism Historic Context Statement,” 2007, 35-36.

<sup>86</sup> Ibid.

<sup>87</sup> Ibid.

<sup>88</sup> Ibid.

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characteristic of this style. Simplified aspects of Japanese and Ranch design are frequently seen in Post-and-Beam architecture.<sup>89</sup>

Post-and-Beam style residences are characteristically rectilinear with open floor plans based on a consistent module or beam length. The roofs are generally flat, although there are some examples of Post-and-Beam Modern construction with gabled roofs. Roof lines frequently include wide overhangs. The structural members may be wood or steel. Used in both residential and commercial design, Post-and-Beam architecture is generally custom designed and involves a high degree of individualization.

In San Diego, the Post-and-Beam aesthetic was popularized through the work of architect Lloyd Ruocco and utilized by architects of the era. Residential examples of Post-and-Beam architecture in San Diego are typically located in previously established neighborhoods that offered sloped and canyon fill lots, which were previously un-built due to the inherent difficulty of developing them. It is these very features that give these sites visual interest and challenged the architects to develop innovative and interesting building solutions.<sup>90</sup> Due to the relative rarity of examples of the Post-and-Beam style in San Diego and high degree of individualization, any extant examples are encouraged to be considered for historic designation by the City of San Diego.<sup>91</sup>

#### *Organic-Geometric Sub-Type of Mid-Century Modern Architecture*

Organic-Geometric architecture is a philosophy of design which promotes a harmonious relationship between buildings and nature. The origin of Organic-Geometric architecture in the United States can be traced to Frank Lloyd Wright, who in 1939 coined the phrase “Organic Architecture” in his speech, *An Organic Architecture*. Wright expressed his concept of Organic design through crystalline plan forms, the possibility of growth by asymmetrical addition, the relationship of composition to site and client, and the use of local materials. The chief concept of Organic architecture is the merging of building and nature, so that the design responds to the environment rather than imposing itself upon it. Organic architecture grew out of the site from within, employing natural shapes, complex geometries, and new building materials and technologies to unify all elements of the design—site, structure, spaces, fixtures, finishes, and furnishing—into a single harmonious unit.

Following Wright’s principles of designing buildings integrated into their surroundings, Organic-Geometric designers made use of natural building materials such as wood and stone and designed buildings respectful to the site. Like their Post-and-Beam Modern contemporaries, Organic-Geometric architects also used glass to minimize the separation between interior and exterior and encourage indoor/outdoor living. Buildings were carefully sited to take advantage of views and other site features, often built on steep slopes and boasting large balconies. Architects designed these buildings with an emphasis on rectilinear geometry, and designs are characterized by asymmetrical façades, unusual rooflines, and angular shapes.

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<sup>89</sup> Ibid., 67.

<sup>90</sup> Ibid., 67-69.

<sup>91</sup> Ibid.

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Examples of Organic-Geometric architecture are rare in San Diego. Residential buildings in the Organic-Geometric style were built by architects such as Sim Bruce Richards, who worked under Frank Lloyd Wright; Lloyd Ruocco; and John August Reed, who was at one time an assistant to Lloyd Ruocco and later worked with Sim Bruce Richards. These architects used the principles of Organic design within the structure of geometric forms as a means of emphasizing both the man-made and natural elements of the buildings. Organic-Geometric architectural designs were built primarily in the La Jolla and Point Loma areas due to their variable topography including canyons and open space and proximity to the sea and coastal views and influences—site aspects found at Seiche.<sup>92</sup>

### **Judith Munk: Architectural Designer, Artist**

An artist her whole life, Judith began sculpting at age 7, and was the student of famed American sculptor, Donal Hord (1902-1966), also a resident of Pacific Beach. A *San Diego Union* article from 1949 mentions that Judith studied under Hord once a week, while a 1951 article calls Judith a “talented pupil of Hord.”<sup>93</sup> Hord is one of San Diego's most recognizable and famous sculptors. After studying at the Santa Barbara School of Art under Archibald Dawson, Hord was accepted into the Federal Art Project, where he contributed numerous pieces to the San Diego region. In 1943 he was elected to the National Academy of Design.<sup>94</sup> His public art is still displayed at numerous prominent locations around San Diego, including Balboa Park, the San Diego County Administration Building, San Diego State University, and Scripps Institution of Oceanography.<sup>95</sup> Judith remained close with Hord for her entire life and was gifted numerous works of his over the years, including being named in his will upon his death in 1966. Judith sculpted her entire life, with many of her pieces displayed as part of the landscape at her own home. She also showed her artwork, often of the human form, at various exhibitions in La Jolla.<sup>96</sup> Notably, she crafted the medal bestowed upon Walter for the “Walter Munk Award for Distinguished Research in Oceanography Related to Sound and Sea,” granted by the United States Navy and The Oceanographic Society in 1993.<sup>97</sup> Judith also created a relief sculpture of their good friend, Roger Revelle, which she was working on upon her death in 2006. The sculpture resides in the East Garden at Seiche.

Judith was hired by marine biologist and aquarium director Sam Hinton as an illustrator and model builder for the new Scripps Aquarium Museum in 1950. In Hinton's autobiography he said, “... Judy Horton came aboard in that [artist] position and had a tremendous influence on the

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<sup>92</sup> Ibid.

<sup>93</sup> “Los Angeles Stay,” *San Diego Union*, November 1949, “Social News,” *San Diego Union*, December 21, 1951.

<sup>94</sup> “Chronology of Donal Hord,” San Diego History Center

<https://web.archive.org/web/20150402170622/http://www.sandiegohistory.org/hord/hordchrono.htm> (accessed May 17, 2020).

<sup>95</sup> “Sculptor Donal Hord | City of San Diego Official Website” <https://www.sandiego.gov/digital-archives-photos/sculptor-donal-hord> (accessed April 22, 2020); Thomas Scharf, “Donal Hord Self-Guided Outdoor Tour - San Diego History Center,” *The Journal of San Diego History*, Summer 1985

<https://sandiegohistory.org/collection/photographs/hordtour/> (accessed May 17, 2020).

<sup>96</sup> “Ivanhoe Gallery Exhibition of Painting and Sculpture,” *San Diego Union*, October 25, 1953.

<sup>97</sup> Von Storch and Hasselmann, *Seventy Years of Exploration in Oceanography*, 10.

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development of museum exhibits and aquarium labels.”<sup>98</sup> Scripps Aquarium opened in 1951 as the only “full scale museum devoted to the science of oceanography” in the United States and remained the Scripps Institution's public outreach center until Birch Aquarium at Scripps was built in 1992.<sup>99</sup> Newspapers called the museum, “dramatic and beautiful.”<sup>100</sup> Judith was one of only four employees when the museum opened to the public.<sup>101</sup> Besides working alongside Aquarium director Sam Hinton, Judith often informally worked with Carl Hubbs, famed ichthyologist, who taught biology at Scripps between 1944 and 1969.<sup>102</sup> A photo featuring Judy and her work on marine animal models for the Aquarium was featured in *National Geographic* in 1952.

After 1953, Judith worked mainly in sculpture and architectural design.<sup>103</sup> In her architectural design and artistry, Judith worked with conventional materials and traditional forms, with an original style. Her building designs are modern in style, with organic elements. Although Judith never became a licensed architect, she was named an honorary member of the San Diego American Institute of Architects in 2005.

Judith Munk’s designs were rooted in a deep understanding of the relationship of buildings, nature, and the site itself. Judith also had the unique ability to craft experiences for users of spaces.<sup>104</sup> Her designs often framed viewsheds, showcased natural features, and utilized organic architectural principles—primarily site orientation and building placement.

#### *Design of Villa Surf*

By 1950, Judith was in talks with Daniel P. Dixon, a fellow student of Donal Hord, to construct a home in Point Loma, overlooking Sunset Cliffs. Villa Surf, the home at 4401 Ladera Street, was constructed from 1951 to 1952, and featured a dramatic fireplace, view windows, and a living room that could double as a sculpture studio.<sup>105</sup> It was a low, gray concrete block building with an ultra-marine blue roof, situated among trees overlooking the ocean in Point Loma.<sup>106</sup>

In 1954, *The San Diego Union* newspaper featured Villa Surf on the front of the Home and Garden section (Section F). The article noted a “house of many features” and “first impression: astonishment.”<sup>107</sup> Judith designed the concrete block construction home to hug the hillside,

<sup>98</sup> Sam Hinton, “A NATURALIST IN SHOW BUSINESS,” n.d., 248-249.

<sup>99</sup> Bryant Evans, “Giant Fishbowl,” *San Diego Union*, March 25, 1951.

<sup>100</sup> Ibid.

<sup>101</sup> Ibid.

<sup>102</sup> SIO Photographic Library, “Carl L. (Carl Leavitt) Hubbs (1894-1979),” December 8, 1965.

<sup>103</sup> “San Diego Union Tribune Obituary: Judith Munk,” Legacy.com

<https://www.legacy.com/obituaries/sandiegouniontribune/obituary.aspx?n=judith-munk&pid=17882623> (accessed April 22, 2020).

<sup>104</sup> Judith was also influenced and impacted by historic preservation. After Walter and Judith were married in 1953, they briefly lived in a historic beach cottage above La Jolla Cove, called Red Rest, while Judith’s brother lived next door in Red Roost. Red Rest and Red Roost, both listed on the National Register of Historic Places, are rare surviving examples of late nineteenth-century beach cottages that once proliferated in La Jolla.

<sup>105</sup> Clyde V. Smith, “House of Many Features,” *San Diego Union*, April 18, 1954.

<sup>106</sup> Etta Mae Wallace, “Society: Features,” *San Diego Union*, March 26, 1951.

<sup>107</sup> Ibid.

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spreading out as it overlooked the ocean. The living room was split into two levels and featured large redwood support beams. The wall overlooking the water was left entirely glass, except for a towering concrete fireplace with built-in concrete seating. Judith was inspired by metal window frames she salvaged from an old factory in Los Angeles.<sup>108</sup> Horton and Dixon worked on the landscaping together, creating stepped terraces in lieu of a formal lawn. A herringbone brick pattern was used to flow from the interior to the exterior patio spaces, a pattern seen in the Seiche main house. The home was demolished in 1985 in order to add land to the City of San Diego's Sunset Cliffs Natural Park.<sup>109</sup> The design of Villa Surf showcased Judith's use of site planning to take advantage of views while providing drama through design—something she continued to advocate in future designs, including at Seiche.

#### *Distinctive Modernist Characteristics of Seiche*

The Walter and Judith Munk House has distinctive characteristics of Mid-Century Modern architecture reflecting Post-and-Beam and Organic-Geometric sub-movements that include floor to ceiling glass walls, large patio spaces, direct expression of the wooden Post-and-Beam structural system, a flat roof, horizontal massing, and specific site orientation. The residence uses an abundance of natural and salvaged materials, from wooden beams and glass, to salvaged wood doors, salvaged stone steps, and windows.

Judith Munk was influenced by the modernist and organic movement of architecture, seeking natural harmony between the site and her designs both in Point Loma and her own home in La Jolla, and later at Scripps and UCSD. Seiche is expressive of Judith's background and expertise in architectural Modernism.

Characteristics of Mid-Century Modern architecture, and specifically of the Post-and-Beam variety, are expressed in the design. The building assumes a lightweight appearance that blends into the surrounding landscape and features expressed Post-and-Beam construction and horizontal expanses of glass. The primary residence also features a flat roof with wide eaves. The exposed wooden beams extend to form trellis structures for shade and plantings.

The property uses Organic-Geometric principles along with Post-and-Beam features, especially through its utilization of the site and materials. Seiche is constructed using concrete block methods, and materials also include wood, and glass. Salvaged wood doors are common, including the primary entrance constructed using salvaged wooden doors from Italy.

#### *Guest House (1953)*

The one-story Guest House, the first building completed, features simple massing, a flat roof with wide eaves, and exposed concrete block construction that is periodically accented by sections of wood board-and-batten siding. A decorative, salvaged wood wall and windows showcase Judith Munk's attention to materiality and recycling of materials.

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<sup>108</sup> Wallace, "Society: Features."

<sup>109</sup> Lanie Jones, "Council Vacates Stay of Execution: Villa Surf Doomed to Die Friday," *Los Angeles Times*, February 6, 1985.

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*Guest House Post-and-Beam Characteristics*

- Simple, horizontal massing
- Flat roof with wide eaves
- Floor to ceiling glass on south elevation
- Absence of applied exterior decoration
- Strong interior/exterior connection to southern patio
- Exterior wooden finish

*Guest House Organic Characteristics*

- Exposed concrete block construction
- Square, diamond design motifs in windows
- Use of natural and salvaged materials in construction
- Site specific design: Placed on the southeastern portion of the site to maximize ocean views, while giving the rest of the property privacy

*Main House (1953-54)*

The distinctive characteristics of the Main House, the second building, exhibit many of the essential characteristics of Mid-Century Modernism, especially the Post-and-Beam and Organic-Geometric derivatives. Its low profile, abundant fenestration, and naturalistic material palette allow the house to seamlessly blend into its surroundings and exemplifies the functional relationship between building and environment that was an important tenet of the Modern movement.

The primary residence building assumes a lightweight appearance that blends into the surrounding landscape, and features expressed Post-and-Beam construction and horizontal expanses of glass.

*Main House Post-and-Beam Characteristics*

- Direct expression of wooden structural system. The exposed wood beams also extend to form an outdoor trellis structure, adding to the prevalent interior/exterior connection.
- Asymmetrical, elongated horizontal massing oriented on a cross directional axis.
- Flat roof with wide eaves
- Floor to ceiling windows along western elevation
- Large, carved wood front doors
- Abundant, grouped, fenestration patterns primarily composed of glazed wood doors, fixed and sliding wood windows.
- Strong connection between indoor and outdoor spaces through multiple patio spaces, and window placement
- Natural exterior finish materials that include wood and glass
- Site specific orientation
- Open interior floor plan that allowed for social gatherings, research meetings, and provided a comfortable yet integrated home office space for Walter Munk.
- Utilization of natural materials including wood and marble.

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The main house was designed specifically for the location and was oriented on an angle to follow the natural topography of the lot and Sumner Canyon. Building placement was deliberate. Munk picked the lot during the subdivision lottery and the design was tailored to its geography. Instead of following the street, the house straddles the curve of the canyon, allowing for a stunning ocean view, a consistent ocean breeze, and reference to the natural open space setting.

### *Vernacular Cultural Landscape*

In Mid-Century Modern resources the landscape often provides an integral setting for the architecture, blurring the lines of indoor-outdoor living. Judith Munk's landscape design at Seiche is a personal expression and exemplar of a vernacular cultural landscape. The design is driven by functional land uses in both architecture and landscape, as Judith Munk originally envisioned,

... meant to be a hub of conversation as well as a haven for research. It is by design inclusive rather than exclusive, incorporating a number and variety of meeting places. It is the opposite of the Ivory Tower and as such represents the collaborative style of research embraced by Walter Munk; it creates and presents an ideal milieu of a research community built in the mid-20<sup>th</sup> century.<sup>110</sup>

The property consists of several spaces, both designed and natural, that complement the Modern residential buildings. Constructed garden elements are character-defining features of the landscape. The natural maritime coastal chaparral along the western edge of the property appears as it was before any construction occurred. The plant palette chosen to complement the architecture and functions remains represented, subject to ephemeral changes common in ornamental landscapes.

Judith Munk, artist and architect, possessed an innate talent to fashion settings for both human interaction and, on the other hand, quiet personal solitude. Seiche was set within an eclectic cultural landscape meant to embrace aesthetic and educational events while showcasing natural character-defining features of the greater coastal landscape. The overriding dominant feature in Judith's garden was, and continues to be, the dramatic and ever-changing vista and influence of the Pacific Ocean. Walter Munk shared the same reverence. For more than half a century at Seiche, Walter represented the exploration of the Sciences, while Judith balanced the design of Seiche with her Arts and Humanities.

The topography of the lot gently slopes toward the ocean inviting significant panoramic views. A steeply eroded canyon, covered in rich maritime coastal chaparral, hides ancient coastal bluffs that dramatically descend to the sandy beach and the Pacific Ocean below. From the very beginning Walter knew this lot had an expansive vista of the ocean and more importantly, he intimately understood its association with Scripps Submarine Canyon, a significant natural formation in the ocean below. Scripps Canyon is a narrow gorge roughly one mile long with three main branches reaching toward the shore: North, Sumner, and South. Each branch can be traced into the coastal cliffs as incised land canyons. For nearly seventy years, Walter Munk sat at the top of Sumner

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<sup>110</sup> Deborah Day, unpublished personal impressions transcript, June 24, 2020.

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Canyon, in his home office, reflecting on the topography of Sumner Canyon and the bathymetry of Scripps Canyon, inspired by their mutual relationship.<sup>111</sup>

The vernacular cultural landscape has three primary areas: East Garden, West Garden, and The Folly. Other secondary landscape elements include the guest house patio, service access, and a trailhead that leads into the collective natural open space which serves as a living frame for the ever-changing views to the sea and sky. Judith's design creativity continued as she added, refined, and made improvements to the landscape around her home.

### *The Folly*

Although noncontributing due to its post-period of significance construction, Judith's natural, outdoor theater and working stage for community use is a feature central to her landscape design. The Folly was influenced by Judith's work for the Amphiplaza, which in turn took inspiration from open-air theaters of East Coast country estates and the pageantry of women's colleges in the nineteenth century, and European models as well. At Seiche, she could manifest her idea and be in control of every aspect, albeit in a more diminutive form.<sup>112</sup> According to a letter from Walter's friend and Professor of Architecture at Columbia University, Cyril Harris, Judith's design for a theater was initially referred to as the Winter Davis Horton Theater, an homage to her father.

From a circa 1990 interview of Judith Munk by Carolyn Revelle Hufbauer (Roger and Ellen Revelle's daughter), Hufbauer, a close friend of the Munks, wrote a detailed description of the planning and construction process for the theater that Judith lightheartedly referred to as her "Folly."

In the first version of the design, she oriented the theater seating toward the west—the canyon-sea view. She soon realized, however, that turning the stage 45 degrees to the southwest would work better.... The audience would not be looking directly into the setting sun. Moreover, the driveway to the southeast of the stage could be used for service access.<sup>113</sup>

Judith first drew a rough sketch of the stage backdrop area and then, as she was known to do, built successive scaled models. She admitted the design was unique and had no identifiable style, in other words her design was original and organic,

... consisting of a rose-brick wall surmounted by a wooden second story, and a two-story balcony, flanked by one and two-story wooden wings. There is a high opening in the center, with lower arches on either side, and two arches filled with clear plastic on the ocean side as windbreaks.<sup>114</sup>

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<sup>111</sup> "La Jolla Canyon and Scripps Canyon," <https://pv-lab.org/ncex/canyon-maps-and-bathymetry/> (accessed July 27, 2020).

<sup>112</sup> Judith Munk, Personal Diary, August 13, 1985.

<sup>113</sup> Hufbauer, "Judith Munk Garden Theater," 3.

<sup>114</sup> *Ibid.*, 6.

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As was common for Judith, she included within the high opening a set of original art metal panels containing a design chiseled on flattened oil drums by Haitian craftsman Jean Pierre Bernard, one of many finds that she and Walter sent home from their travels. Her design provided every nuance needed for staging and every convenience for the performers.

By the best theater standards, the stage would need a proscenium arch. Instead of erecting a built feature, Judith chose to take advantage of the previously planted 40' majestic black pines surrounding the rear of the stage. Black pines, *Pinus nigra*, are native to Austria which was Walter Munk's birth country. It is not known if the association was deliberate or coincident. The pines secure and enhance the outdoor feeling.

The construction of The Folly's seating was saved for last. Rows of concrete semi-circles would be expected and easily installed. Judith could not accept the harshness of concrete in the garden, and there was no obvious alternative. It seemed she was momentarily in design stasis. In the Hufbauer interview, the author shared her conversation with Judith recalling her epiphany, that solved the issue,

When her husband, Walter, asked her in the morning why she had been mumbling "tires" during the night, she realized she had come up with an ingenious solution.... "I didn't want people falling off them (concrete seating), I wanted people to be able to lean against them and I wanted it to look soft—to have a form to it so it didn't look so geometric."<sup>115</sup>

Judith remembered seeing tires being used for erosion control and other projects in Mexico. Plants would grow over and through the tires while holding the slopes. The use of salvage or ordinary construction materials was not uncommon for this creative artist.

The idea of using tiered rubber tires—filled with dirt and planted with grass and cascading iceplant—for both terrace retention and seating was economical, and it provided the soft effect she was seeking.<sup>116</sup>

Soon 500 or so tires were delivered to the property and rolled down the hill. The entire garden construction with its aesthetic accoutrements was mostly a family affair, with volunteers, students, and relatives. The Folly could seat as many as 150 people on the grass, semi-circular seating and the upper deck and lawn terraces.

The architectural elements do double duty as theater and garden features. Thus, the stage and backdrop of the Folly serve as both garden ornament and entertaining space; the deck and pergola are both upper tier theater seating and outdoor dining areas the major seating—the grass terraces—read as landscape.<sup>117</sup>

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<sup>115</sup> Ibid., 1, 4.

<sup>116</sup> Ibid., 1.

<sup>117</sup> Ibid., 9.

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Seiche represents a deep understanding of a site and how to live within it. Judith employed important tenets of Mid-Century Modern architecture, along with influences from Frank Lloyd Wright's philosophy of Organic architecture, in designing the buildings. Judith's architecture also shows emphasis on natural, salvaged, or recycled materials, and the importance of site-specific architecture. Judith also understood how to create functional indoor-outdoor spaces to meet the needs of her family and entertaining, functions that continue today in the spaces she created. Seiche retains all of its significant character-defining features, including its site design, indoor/outdoor patio spaces, and expressed structural systems. Her work was also deeply personal: she was designing a place within which to raise her family, and within which Dr. Walter Munk, a world-renowned scientist, could pursue both his internal world of thinking and interrelate with the external world of collaboration and progress as evidenced by the extensive gatherings hosted by the Munks at Seiche over their lifetimes.

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2021.

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**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 # \_\_\_\_\_
- \_\_\_ recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

- \_\_\_ State Historic Preservation Office
- \_\_\_ Other State agency
- \_\_\_ Federal agency
- X Local government
- X University
- X Other

Name of repository: The Walter Munk Foundation for the Oceans; American  
Philosophical Society

**Historic Resources Survey Number (if assigned):** \_\_\_\_\_

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**10. Geographical Data**

**Acreege of Property** less than one acre

**Latitude/Longitude Coordinates**

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

1. Latitude: 32.873498 Longitude: -117.245520

**Verbal Boundary Description** (Describe the boundaries of the property.)

Parcel 2 of Parcel Map No. 13370, in the City of San Diego, County of San Diego, State of California, filed in the office of the county recorder of San Diego County, July 9, 1984.  
Assessor's Parcel Number: 344-050-15-00

**Boundary Justification** (Explain why the boundaries were selected.)

Corresponds with the San Diego County Assessor's parcel which encompasses the Walter and Judith Munk house and associated resources.

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## 11. Form Prepared By

name/title: Kelsey Kaline MHC/MPL, Historic Preservation Specialist and Vonn Marie  
May, Landscape Historian

organization: IS Architecture

street & number: 5645 La Jolla Boulevard

city or town: San Diego state: CA zip code: 92037

e-mail: [info@isarchitecture.com](mailto:info@isarchitecture.com)

telephone: (858) 456-8555

date: July 2020; Revised October 2020, December 2020, February 2021

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## Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

## Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

## Photo Log

Name of Property:	Munk, Walter and Judith, House
City or Vicinity:	San Diego
County:	San Diego
State:	California
Photographer:	Kelsey Kaline
Date Photographed:	May 23, 2020; June 24, 2020

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 35 Street entrance, view southeast

2 of 35 East garden entry, view southwest

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- 3 of 35 Primary entrance and front doors, view west
- 4 of 35 East garden pool, view southwest
- 5 of 35 East elevation showing windows, doors, and garage connection, view southwest
- 6 of 35 Southern addition, view northwest
- 7 of 35 West elevation, view southeast
- 8 of 35 West elevation, view northeast
- 9 of 35 West elevation and west garden, view north
- 10 of 35 West elevation, view southeast
- 11 of 35 East and west elevations of game room addition, view southwest
- 12 of 35 East and south elevations of game room addition, view northwest
- 13 of 35 East garden patio and staircase, view south
- 14 of 35 Guest house east façade, view southwest
- 15 of 35 Guest house south façade, view northeast
- 16 of 35 Marble entrance staircase and sculpture, view east
- 17 of 35 West garden lawn terrace, view northwest
- 18 of 35 West garden pergola, view south
- 19 of 35 West garden view from pergola, view west
- 20 of 35 Seated Woman terra-cotta sculpture, view north
- 21 of 35 Woman and Child sculpture, view east
- 22 of 35 Woman and Child pool area sculpture, view north
- 23 of 35 Kneeling Boy sculpture in east garden patio, view east
- 24 of 35 Child with Fish sculpture in west garden, view west

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- 25 of 35 Mermaid sculpture located along west garden patio, view southeast
- 26 of 35 Child with Mouth Open sculpture, view south
- 27 of 35 Painted Medallion in west garden, view northwest
- 28 of 35 Medallion sculpture, view west
- 29 of 35 The Folly, view southwest
- 30 of 35 The Folly and west elevation of main house, view northeast
- 31 of 35 Office space and Dr. Munk's desk, view west
- 32 of 35 Interior view of front door and east patio, view east
- 33 of 35 Living room, view north
- 34 of 35 Guest House, wall of salvaged wood, view east
- 35 of 35 Game room addition interior, view southwest

**Paperwork Reduction Act Statement:** This information is being collected for nominations 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.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

**Estimated Burden Statement:** Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.

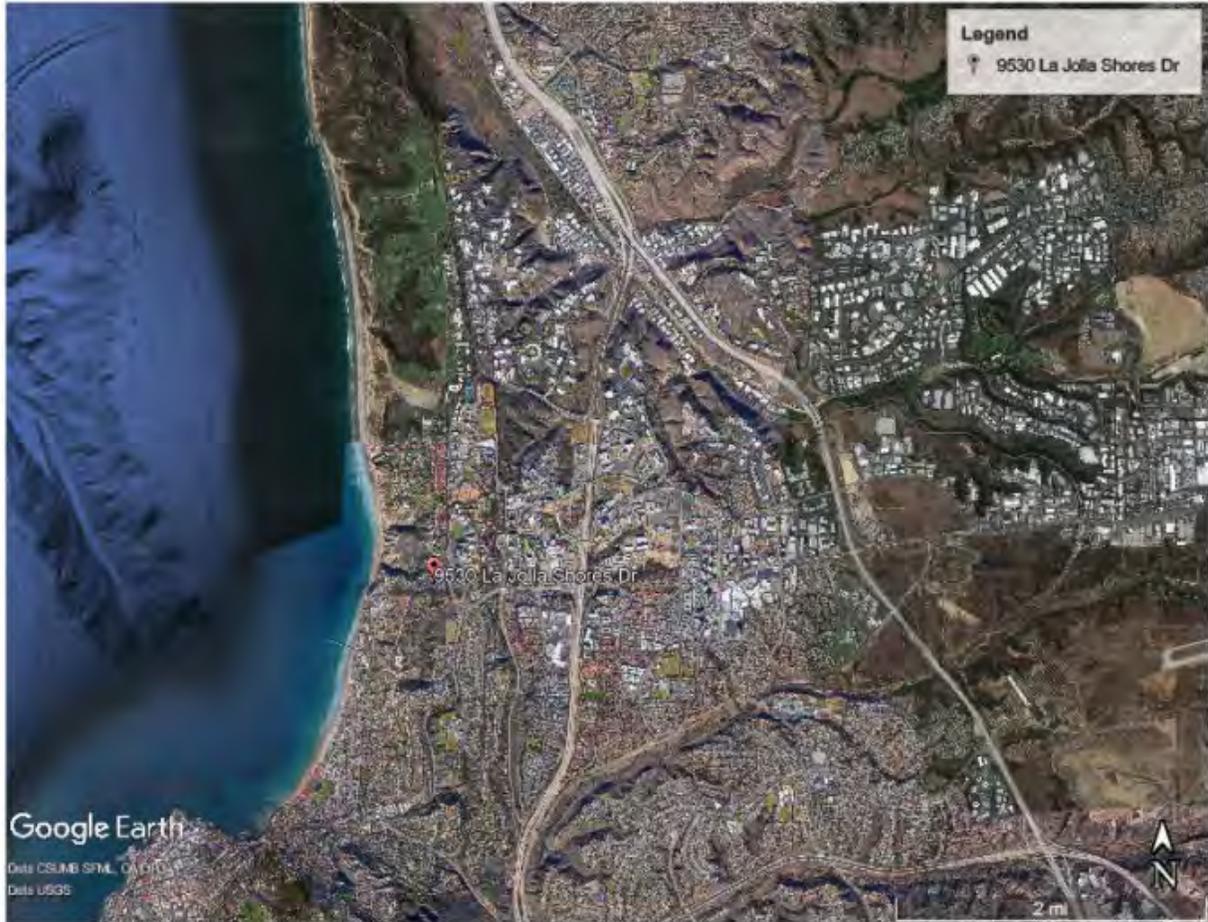
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**Location Map—Courtesy Google Earth, Two Mile Scale**

Latitude: 32.873498

Longitude: -117.245520





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**Photo Key 1 of 3: Exterior**



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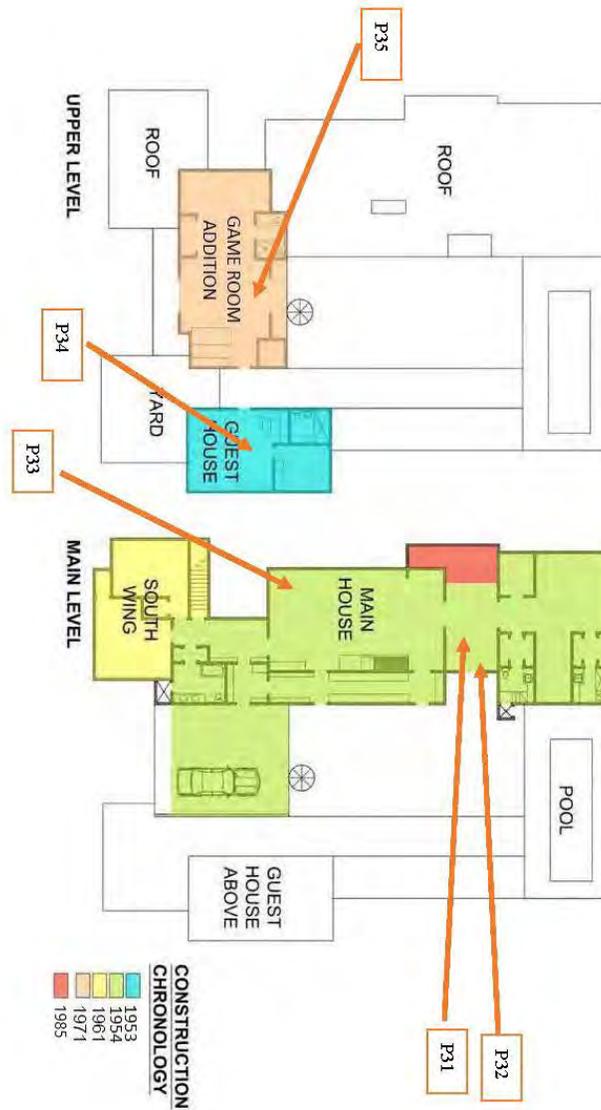
**Photo Key 2 of 3: Landscape**



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**Photo Key 3 of 3: Interior**



Base: Construction Chronology, Guest House and Main House, 2020, IS Architecture.

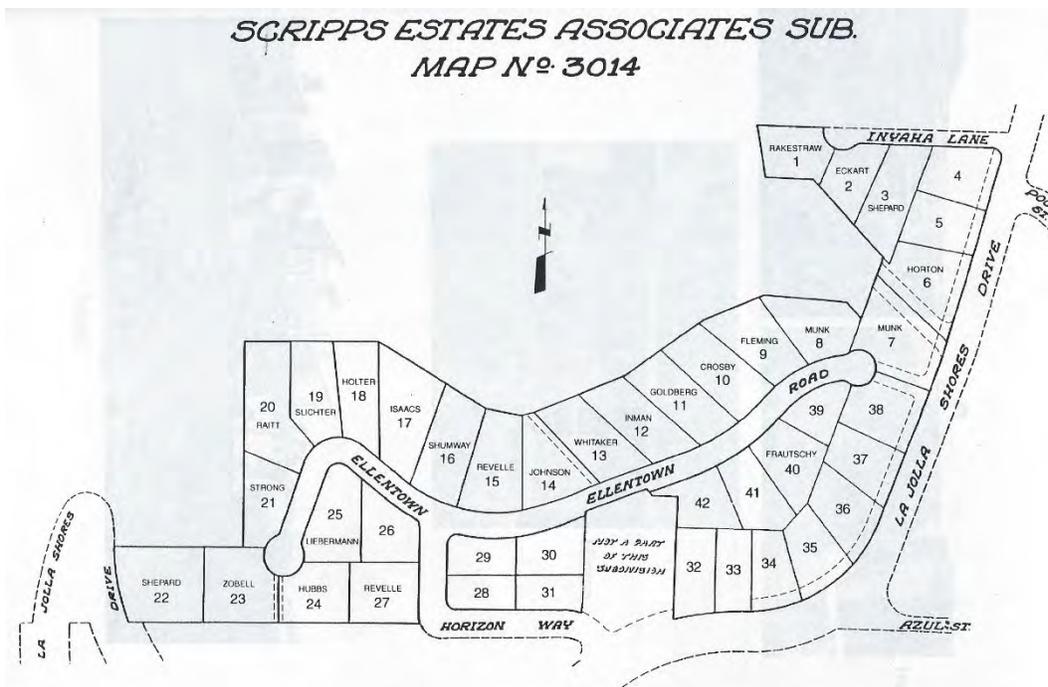
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**Figure 1** 1956 Aerial view of Walter and Judith Munk House showing completed construction of Main House. Source: Historic Aerials.



**Figure 2** Lot numbers and (owners) following 1952 lottery. Lot 6 (Judith) became Seiche. Lot 7 (Walter) developed by Judith and sold in the 1960s. Lot 8 (Walter) given to Martha Chapin following their divorce. Source: *First Fifty Years of SEA* by Pat Masters.



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**Figure 3** Walter at his desk, prior to the 1985 office expansion. Courtesy Munk Family.



**Figure 4** Original members of SEA: Helen Raitt, Roger Revelle, and Walter Munk, 1975. Photo courtesy of UCSD.



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**Figure 5** Judith’s studio, to the south of the 1971 addition. Courtesy Munk Family.



**Figure 6** Judith working on “Woman and Child” (1970-1971). Courtesy Munk Family.



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**Figure 7** Judith and Walter with “Woman and Child” (1982). Courtesy Munk Family.



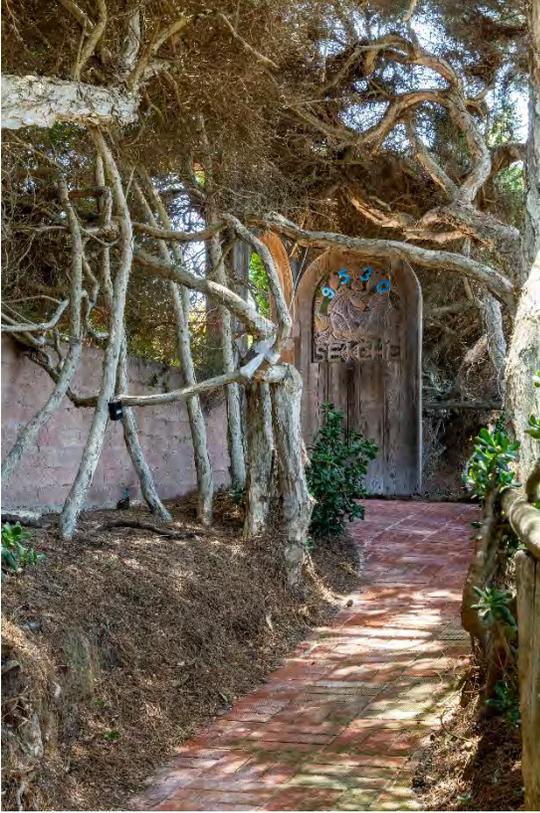
**Figure 8** Seiche gate upon completion, 1984. Courtesy Munk Family.



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**Photo 1** Street entrance, view southeast



**Photo 2** East garden entry, view southwest



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**Photo 3** Primary entrance and front doors, view west



**Photo 4** East garden pool, view southwest



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**Photo 5** East elevation showing windows, doors, and garage connection, view southwest



**Photo 6** Southern addition, view northwest



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**Photo 7** West elevation, view southeast



**Photo 8** West elevation, view northeast



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**Photo 9** West elevation and west garden, view north



**Photo 10** West elevation, view southeast



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**Photo 11** East and west elevations of game room addition, view southwest



**Photo 12** East and south elevations of game room addition, view northwest



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**Photo 13** East garden patio and staircase, view south



**Photo 14** Guest house east façade, view southwest



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**Photo 15** Guest house south façade, view northeast



**Photo 16** Marble entrance staircase and sculpture, view east



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**Photo 17** West garden lawn terrace, view northwest



**Photo 18** West garden pergola, view south



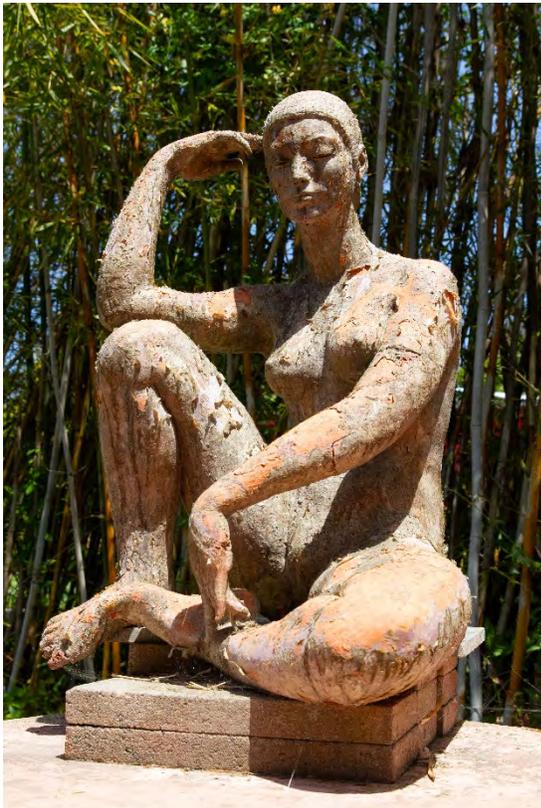
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**Photo 19** West garden view from pergola, view west



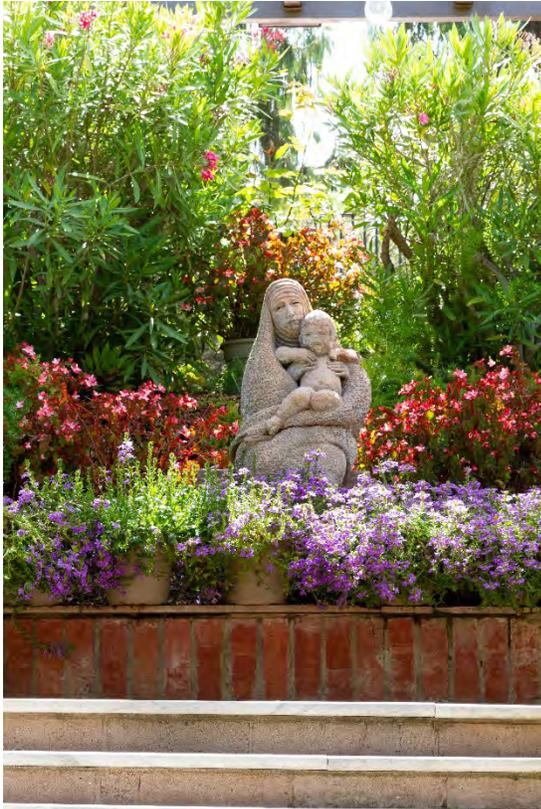
**Photo 20** Seated Woman terra-cotta sculpture, view north



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**Photo 21** Woman and Child sculpture, view east



**Photo 22** Woman and Child pool area sculpture, view north



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**Photo 23** Kneeling Boy sculpture in east garden patio, view east



**Photo 24** Child with Fish sculpture in west garden, view west



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**Photo 25** Mermaid sculpture located along west garden patio, view southeast



**Photo 26** Child with Mouth Open sculpture, view south



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**Photo 27** Painted Medallion in west garden, view northwest



**Photo 28** Medallion sculpture, view west



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**Photo 29** The Folly, view southwest



**Photo 30** The Folly and west elevation of main house, view northeast



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**Photo 31** Office space and Dr. Munk's desk, view west



**Photo 32** Interior view of front door and east patio, view east



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**Photo 33** Living room, view north



**Photo 34** Guest House, wall of salvaged wood, view east



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**Photo 35** Game room addition interior, view southwest

