

  
Del Mar CA 92014

April 12, 2021

**Re: Seiche, Munk House, 9530 La Jolla Shores Drive, La Jolla CA**

Office of Historic Preservation  
1725 23<sup>rd</sup> Street, Suite 100  
Sacramento CA 98516

Dear Preservation Committee,

Walter and Judy Munk were known to us for more than 50 years, during the period when they lived at Seiche, and enriched the lives of all who knew them. We benefited from the lunches, the dinner parties, the events, and we still enjoy the memories. It is important to recognize, however, that they themselves, not the house, were the essential component of the aura they created. Without them, the house is just a structure, (and a structure in sore need of upgrade and repair.) Attempts to recreate what Walter and Judy gave to the community by securing a historic designation for Seiche are misguided at best.

Walter and Judy have been memorialized in many ways, not the least of which is the building on the Scripps campus that bears their names: the Judith and Walter Munk Laboratory of the Institute of Geophysics and Planetary Physics. Not coincidentally, Judy was a significant influence on the architect credited for the innovative design of the wooden (!) building, which has proved to be far more worthy of historical designation than Seiche.

Judy said many times that when she designed the house, she was not building for the ages, but for the Munks. She never intended that her creation would live on in any concrete sense. Walter made his wishes very clear when, after Judy died, he signed a notarized statement that the house should not be preserved as a historical monument, but should be used for the financial benefit of Scripps Institution of Oceanography, where he had spent the whole of his scientific career.

Surely, the intentions and wishes of the Munks must be recognized and honored?

Sincerely,

Bill and Mary Farrell



# HARVARD UNIVERSITY

DEPARTMENT OF EARTH AND PLANETARY SCIENCES

20 OXFORD ST.

CAMBRIDGE, MA 02138

TEL. ( ) (HOME IN THE COVID ERA)

7 APRIL 2021

## Re: Seiche, Munk House, 9530 La Jolla Shores Drive La Jolla

Office of Historic Preservation  
1725 23<sup>rd</sup> St., Suite 100  
Sacramento CA 98516

Dear Preservation Committee:

I met Walter Munk in the Fall of 1963 at MIT and Judith (Judy) Munk in spring 1965. From those times onward, I became a close collaborator with Walter (we wrote at least 12 published papers and an entire book together) and a family friend. At the end of this letter, I've amplified a bit on how we became close and interacted over 60+ years. I had ample opportunity to get to know the Munk family, to have endless opportunities for exchange of ideas, beliefs, and views on all kinds of subjects.

The preceding seems relevant in the context that I was asked my opinion of the possibility of preserving the Munk house, called Seiche, in La Jolla as an historical building. That Walter was an historically important scientist, a dominant figure in 20th Century physical oceanography and the wider field of geophysics, is not subject to argument. His memory will be preserved in the scientific literature as long as anyone studies the Earth, and there are numerous memorials to him, including a national Medal, the Laboratory at SIO, and the recent demarcations in the Shores.

As someone who regarded himself as a friend, as well as collaborator, my instinct is that preserving Seiche as any kind of monument would have disturbed them. Those of us who knew Walter and Judy well realized that the aura of the house, and its importance, lay with their presence---Walter working away from 5AM onwards at his large, completely cluttered, table right in the entranceway; the late-afternoon cocktails in front of the fireplace; Judy presiding over the dinner parties and lunches both inside and on the front terrace; the presence of her many pieces of artwork and their interesting furniture. And it may be worth saying that many of us watched, over the years, her unyielding, uncomplaining, bouts with the transitions of post-polio syndromes---from being quite mobile to her last years confined to a wheelchair---but usually smiling, quick with a joke or cynicism or put-down. None of this can be replicated by preserving the house. I can well-understand the impulse of those who knew Walter and Judy somewhat, who had been to the house for lunch or dinner or grand party, to preserve that memory---but it isn't possible. Walter Munk did love being the center of attention, the ceremonials of prizes and parties---but it was all about having people around him---the talking, the drinking, the food, combined with the surroundings.

Walter's wishes at the end, as in the years before, were that if the house were to be kept, it should preferably be used as a residence---it was a family home, but also one carefully laid out to be practical for someone confined to crutches or a wheelchair. It was, consistent with Judy's

beliefs, *jerry-built*, so that the world was not permanently disturbed by the presence of the house. She was also directly responsible for getting SIO to build a wooden laboratory building---something almost unheard of---as it would not last very long. The amphitheater seating was cleverly built on old car tires---with her full knowledge that they would disintegrate over a couple of decades. Walter enjoyed puttering with household stone walls, electricity, and plumbing---somewhat to the dismay of some of his mechanically knowledgeable friends and colleagues---but it didn't matter---it was all going away. They both understood the difficulties that would arise should SIO attempt to take over and manage the house---hence Walter's clear wishes that any financial income from selling the property should go to SIO, where he had spent the whole of his 80-year career. He had a long time to think about that!

Some kind of street marker to remember the Munks would certainly be appropriate. Use of the house for anything except as an active living place, preferably with a family, would seem to violate both the wishes of the Munks, and also the spirit in which they led their own lives. Setting aside the numerous practical issues of using the house as a meeting place, it could hardly evoke the Munk aura. A visit to a Seiche without the presence of Walter or Judy would be, for many of us, simply a very sad experience.

*(A little more about our relationship:*

Walter and Judy visited us in Cambridge MA for an extended period around 1968; I spent many weeks in La Jolla, often staying at Seiche, including a full month in what was known as "Rousseau" because of the wall painting Judy had done that dominated the studio apartment. Walter and I shared a sabbatical in Cambridge University, UK, splitting a Fulbright Fellowship, and sharing an office in the Department of Applied Mathematics and Theoretical Physics. Our then-young children became family friends of Walter and Judy (one of the pictures on display in my Harvard office is that of my daughter Hannah---who had bonded at age 6 with Walter---taken in Seiche when Walter was 100---when she visited him in La Jolla and wanting, 40 years later, to be sure she saw him before the end). I spent a full month with Walter in China, together most of the day, on one of the very early formal governmental delegations, that Walter chaired. We were together at breakfast, lunch, and dinner almost every day. Walter and Mary stayed with my wife and myself for 10 days when we were living in Oxford UK, and Walter was 95 years old. When Walter's and Judy's grandson, Luc, graduated from Harvard, the family celebration was held in our dining room.)



Sincerely,

Carl Wunsch

Visiting Professor of Physical Oceanography and Climate, Harvard Un.

& Cecil and Ida Green Professor of Physical Oceanography, Emeritus, MIT

# UNIVERSITY OF CALIFORNIA SAN DIEGO

BERKELEY • DAVIS • IRVINE • LOS ANGELES • MERCED • RIVERSIDE • SAN DIEGO • SAN FRANCISCO



SANTA BARBARA • SANTA CRUZ

## OFFICE OF THE CHANCELLOR

9500 Gilman Drive # 0005  
La Jolla, California 92093-0000  
Tel: (858) 534-3135  
Fax: (858) 534-6523  
chancellor@ucsd.edu  
chancellor.ucsd.edu

October 28, 2020

California State Office of Historic Preservation  
Registration Unit  
1725 23rd Street, Suite 100  
Sacramento, CA 95816-7100

Attn. Julianne Polanco, State Historic Preservation Officer

RE: Munk Residence (Seiche)

Ms. Polanco,

We are in receipt of the National Register of Historic Places (NRHP) nomination of the Walter Munk home, also known as 'Seiche.' This home is part of a generous gift from Walter Munk to the Scripps Institution of Oceanography at the University of California San Diego (UC San Diego). I am writing to confirm this property is owned by the University of California, and as Chancellor of UC San Diego, I am asserting that the University opposes an historic designation for the Walter Munk home (Seiche).

While Walter Munk is a historic figure, the history associated with the property is more localized and specific to the university and the local community. As evidenced by our identification of potentially eligible historic resources throughout the campus, we have embraced Walter Munk's history, including this home. We celebrate both the local importance of the house as well as the national significance of Walter Munk. To that end, we note that we submitted our own (NRHP) nomination for the Institute of Geophysics and Planetary Physics, Munk Laboratory (IGPP).

Walter Munk's contributions to science, associated with the IGPP building as outlined in that nomination and in my letter to you dated September 30, 2020, are of national, if not international importance. Accordingly, we feel IGPP is the most appropriate and publicly accessible resource to honor and illustrate Walter Munk's lasting legacy.

It is important to note that this nomination was not developed in collaboration with the university. A designation of this property at this time will complicate our use of the home in the manner expressly intended and envisioned by Walter Munk.

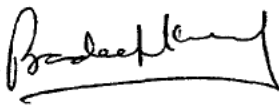
In addition, it should be noted that the NRHP nomination for Walter Munk's residence also includes and makes numerous references to Walter Munk's personal property (such as Walter Munk's Zane Grey desk, sculptures created by Judith Munk, custom entrance doors to his home, and other items), which are not owned by UC San Diego. Instead, these items are owned

by a Personal Property Trust, which Walter Munk created under the Walter Munk Tasman Trust (the "Trust") during his lifetime.

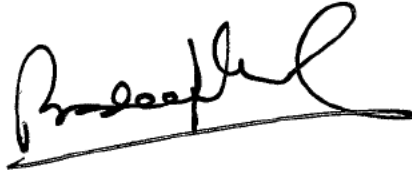
In the Trust, Walter Munk was very specific regarding how he wanted his personal property utilized and distributed following his death. Specifically, while the university may have the right to use certain items of Walter Munk's personal property beginning in 2021, ultimately, Walter Munk instructed the trustee of his Personal Property Trust, Dr. James Cairns, to distribute his tangible personal property to his daughters as the outright owners of such property. As such, it would appear appropriate to consider Walter Munk's expressed wishes in this regard and the interest of Walter Munk's daughters and Dr. Cairns when evaluating this nomination request.

Thank you for the opportunity to share our thoughts with respect to this nomination.

With kind regards,

A handwritten signature in black ink, appearing to read "Pradeep K. Khosla", written over a horizontal line.

Pradeep K. Khosla  
Chancellor

A second handwritten signature in black ink, also appearing to read "Pradeep K. Khosla", written over a horizontal line.

## ACKNOWLEDGMENT

A notary public or other officer completing this certificate verifies only the identity of the individual who signed the document to which this certificate is attached, and not the truthfulness, accuracy, or validity of that document.

State of California  
County of SAN DIEGO )

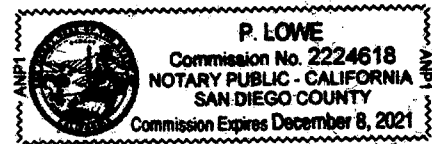
On 12-7-2020 before me, P. Lowe, Notary Public  
(insert name and title of the officer)

personally appeared PRADEEP KUMAR KHOSLA  
who proved to me on the basis of satisfactory evidence to be the person(s) whose name(s) is/are subscribed to the within instrument and acknowledged to me that he/she/they executed the same in his/her/their authorized capacity(ies), and that by his/her/their signature(s) on the instrument the person(s), or the entity upon behalf of which the person(s) acted, executed the instrument.

I certify under PENALTY OF PERJURY under the laws of the State of California that the foregoing paragraph is true and correct.

WITNESS my hand and official seal.

Signature P. Lowe (Seal)



February 13, 2021

California State Office of Historic Preservation  
Registration Unit  
1725 23rd Street, Ste. 100  
Sacramento, CA 95816-7100  
Attn: Julianne Polanco, State Historic Preservation Officer

Re: Munk Residence, 9530 La Jolla Shores, La Jolla, CA

Dear Ms. Polanco,

I am in receipt of the National Register of Historic Places (NRHP) nomination of the Munk Residence, known as Seiche. I am Trustee of the Walter Munk Tasman Trust, and Walter's designated Advisor in his Donation and Retained Life Estate Agreement with the University of California (UC). The purpose of this letter is to formally object to both the nomination of the Munk Real Property as a historic place, and to the inclusion of the Tangible Personal Property in the nomination.

Real Property:

Regarding the real property, Walter often spoke to me about his desires for Seiche after the tenancy at Seiche terminated. He never mentioned any interest in having it designated as a historic property. On the contrary, Walter wanted the property to be used in some meaningful way by Scripps Institution of Oceanography (SIO)... not by UC in general, and not as a shrine to him. He hoped it could be used as the SIO director's home, or at least as a place where informal SIO meetings could be held, or where visiting scientists could be lodged. He realized that the property would need some modification to be used as a functioning university building and was open to that... he hoped that some meaningful portion of the home could remain intact for SIO use. He also was aware that the home might be a teardown and was unhappily prepared that it might meet that end. In that case, he wished that it could be at least partially reconstructed in a way to preserve its "Seiche spirit."

It was of paramount importance to him that his gift of the property be used to benefit SIO. That's clearly stated in the Donation and Retained Life Agreement which stipulates (*Paragraph 12*):

*"Upon the termination of the Tenancy, the Tenancy shall terminate and full title shall be vested with The Regents of the University of California, a California public corporation for the benefit the Scripps Institution of Oceanography ("SIO") or its successors in interest."*

Furthermore, the Agreement reads (*Paragraph 14*):

*"The Property is being accepted as an Endowment Property by the University. Upon the termination of the Tenancy, there shall be a period of one-hundred and*

*twenty (120) days ("Deliberation Period") during which the then current Chancellor of the University of California, San Diego, the then current Director of the Scripps Institution of Oceanography, and my designated Advisor (as set forth in Exhibit B attached hereto) shall evaluate the potential conversion of the Property from Endowment to University use. If the conversion is made, the Property shall be used as the residence of the Director of the Scripps Institution of Oceanography and/or for any other appropriate SIO purposes as determined by the Director of SIO. Any alterations or renovations to the Property shall either: (1) bring the existing residence into compliance with then current code requirements and then current University requirements or (2) demolish all or part of the existing residence and rebuilding a new structure that would retain the "spirit of the original Seiche residence".*

Categorizing Seiche as a historic property would very likely impede UC's ability to carry out Walter's desire to modify it for SIO use. He knew that substantial modifications would have to be made to achieve that goal. The restrictions required by such a designation would possibly not permit them.

Regarding a sale of the property, the Donation and Retained Life Estate Agreement stipulates (Paragraph 15)

*Pursuant to Paragraph (14) above, upon termination of the Deliberation Period, Donor grants The Regents the right to:*

- a. Alter, renovate, demolish, or otherwise change the physical structure of the Property as it deems necessary; or*
- b. Sell the Property, if it would be in the best interest of SIO. All net proceeds from any such sale shall be allocated to the University of California, San Diego campus to fund an endowment(s) for the sole benefit of the Scripps Institution of Oceanography...*

In the event that the property is sold pursuant to (15b), having the historic designation would almost certainly reduce its commercial value thereby diminishing Walter's gift to SIO. That is completely contrary to his wishes. Making Seiche a monument to Walter is also not what he wanted; he wanted it to be used to benefit SIO.

I strongly object to the nomination of the Munk Real Property, Seiche, as a historic place for the reasons stated above. Walter's very generous gift to SIO should be gratefully accepted in the spirit in which it was given: to benefit SIO in some meaningful, useful way.

#### Tangible Personal Property:

As indicted in the attached Assignment of Tangible Personal Property agreement executed by Walter Munk on February 27, 2014, while the University of California by virtue of the Donation and retained Life Agreement owns the Seiche real property, the Trust owns the Tangible Personal Property on and in Seiche.

The Tangible Personal Property must therefore be allocated as outlined in the Tasman Trust which provides that the University of California may have a right to use certain of the personal property items belonging to the Trust, and items not allocated for use by the University are to be distributed to Walter's daughters, Edie Munk and Kendall Munk. The operative provisions of the Trust as it relates to the personal property were implemented by Walter Munk at the same time as he made the gift of the Seiche property to University of California. The Trust and the gift of the property are clear reflections of Walter's intent.

I object to the inclusion of the Tangible Personal Property in the historic designation as it would defeat Walter's stated intent for those items to be given to his daughters to the extent not reserved for use by the University.

The judgement of whether or not to include the Munk Residence Seiche on the National Register of Historic Places should include consideration of its long-term future, and also the motives of those who have requested its inclusion on the Register.

Thank you for your attention to my concerns.

Sincerely,

A handwritten signature in black ink, appearing to be 'J. Cairns', with a long horizontal flourish extending to the right.

Dr. James. L. Cairns

## Crain, Amy@Parks

---

**From:** Correia, Jay@Parks  
**Sent:** Thursday, January 28, 2021 11:35 AM  
**To:** Crain, Amy@Parks  
**Subject:** FW: Letter to Chancellor Khosla RE: Seiche  
**Attachments:** Chancellor Khosla 1\_28\_21.pdf

For your files.

Jay

Jay Correia  
Supervisor, Cultural Resources Programs  
Registration and Project Review Units  
California Office of Historic Preservation  
(916) 445-7008

---

**From:** Polanco, Julianne@Parks [REDACTED]  
**Sent:** Thursday, January 28, 2021 11:35 AM  
**To:** Correia, Jay@Parks [REDACTED]; Saunders, Jenan@Parks <[REDACTED]>  
**Subject:** FW: Letter to Chancellor Khosla RE: Seiche

Here is another letter on this draft nomination.

---

**From:** Jim Cairns [REDACTED]  
**Sent:** Thursday, January 28, 2021 11:30 AM  
**To:** Pradeep Khosla <[REDACTED]>  
**Cc:** Polanco, Julianne@Parks [REDACTED]; Jacob Lavin <[REDACTED]>; Margaret Leinen [REDACTED]; Rick Elkus <[REDACTED]>; Mary Munk [REDACTED]  
**Subject:** RE: Letter to Chancellor Khosla RE: Seiche

Dear Chancellor Khosla,

I am designated as Walter Munk's advisor in his Donation and Retained Life Estate Agreement with UCSD. Attached you will find a letter stating my position regarding the proposed historic designation of Walter Munk's home Seiche.

Please do not hesitate to contact me if I can be of any assistance.

My very best wishes,

James L. Cairns

January 28, 2021

Chancellor Pradeep Khosla  
9500 Gilman Drive #005  
La Jolla, California 92093-0000

Dear Chancellor Khosla,

This letter comments on one you received January 25<sup>th</sup> from Mary Munk regarding the eventual disposition of the late Walter Munk's home "Seiche." I am Trustee of the Walter Munk Tasman Trust, and his designated Advisor in Walter's Donation and Retained Life Estate Agreement.

Walter often spoke to me about his desires for Seiche after the tenancy at Seiche terminated. He never mentioned any interest in having it designated as an historic property. Despite Walter's worldwide renown as a scientist, he was a remarkably humble man. In considering Seiche's future he was adamant that it not become a memorial to him, and only grudgingly accepted after some persuasion that once SIO began using the property a small plaque could be placed there outlining its history.

One thing is very clear: Walter wanted the property to be used in some meaningful way by Scripps Institution of Oceanography... not by UCSD in general, and not as a shrine to him. He hoped it could be used as the SIO director's home, or at least as a place where informal SIO meetings could be held, or where visiting scientists could be lodged. He realized that the property would need some modification to be used as a functioning university building and was open to that... he hoped that some meaningful portion of the home could remain intact for that. He also was aware that the home might be a teardown and was unhappily prepared that it might meet that end. In that case, he wanted it to be at least partially reconstructed in a way to preserve its "Seiche spirit." It was of paramount importance to him that his gift of the property be used to benefit SIO.

That's clearly stated in the Donation and Retained Life agreement which stipulates (*Paragraph 12*):

*"Upon the termination of the Tenancy, the Tenancy shall terminate and full title shall be vested with The Regents of the University of California, a California public corporation for the benefit the Scripps Institution of Oceanography ("SIO") or its successors in interest."*

Furthermore, the agreement reads (*Paragraph 14*):

*"The Property is being accepted as an Endowment Property by the University. Upon the termination of the Tenancy, there shall be a period of one-hundred and twenty (120) days ("Deliberation Period") during which the then current Chancellor of the University of California, San Diego, the then current Director of the Scripps Institution of Oceanography, and my designated Advisor (as set forth in Exhibit B attached hereto) shall evaluate the potential conversion of the Property from Endowment to University use. If the conversion is made, the Property shall be used as the residence of the Director of the Scripps Institution of Oceanography and/or for any other appropriate SIO purposes as determined by the Director of SIO. Any alterations or renovations to the Property shall either: (1) bring the existing residence into compliance with then current code requirements and then current University requirements or (2) demolish all or part of*

*the existing residence and rebuilding a new structure that would retain the "spirit of the original Seiche residence".*

I fear that categorizing Seiche as an historic property would impede UCSD's ability to carry out Walter's desire to modify it for SIO use. He knew that substantial modifications would have to be made to achieve that goal. The restrictions required by such a designation would possibly not permit them.

Making Seiche a monument to Walter is not what he wanted. Walter's very generous gift to SIO should be gratefully accepted in the spirit in which it was given: to benefit SIO in some meaningful, useful way.

Very best regards,

A handwritten signature in black ink, appearing to be 'J. Cairns', written in a cursive style.

James L. Cairns, (SIO '74)

[REDACTED]

61092 Urbino (PU)

Italia

## **John Massey**

---

**From:** John Massey  
**Sent:** Saturday, April 17, 2021 11:17 AM  
**To:** John Massey  
**Subject:** FW: URGENT PLEASE READ

**Sent:** Friday, April 16, 2021 7:15 PM

**From:** Marge Swilper  
**To:** [REDACTED]  
**Subject:** URGENT PLEASE READ

I APOLOGIZE FOR THIS GETTING TO YOU LATE . I AM A TAX GUY WHO HAS WORKED EVERY DAY FOR THE LAST 60 DAYS. THIS IS MY FIRST TIME OFF IN TWO MONTHS AND I FEEL STRONGLY ENOUGH ABOUT THE TOPIC BELOW THAT I AM SPENDING MY 1ST NIGHT OFF WRITING THIS.

The topic is the Walter Munk house historic designation hearing scheduled for April 22 at 4PM.

I am a certified public accountant who has practiced in La Jolla for over 30 years. Walter and Judith Munk were clients of mine. I knew the Munk's well.

Judith was very involved in the design of their home that is being considered for historic designation. Walter and Judith, married for over 50 years, were so adamant in their conviction that their home NOT be designated historic that they notarized a letter to this affect. I remember being at the Munk's home discussing historic designation when they gave me a copy of the letter for my file which I still have.

The irony of Mary Coakley, Walter's widow of two years, filing paperwork to have the Munk home designated historic without written consent from Walter is not lost on me. I sincerely hope it is not lost on the people making the decision.

John Massey

IF YOU WANT ME TO ATTEND THE HEARING AND READ THE LETTER I AM HAPPY TO DO IT. YOU CAN CALL ME AT [REDACTED]. THANK YOU.

[REDACTED]  
San Diego, California 92122  
April 10, 2021

Office of Historic Preservation  
1725 23<sup>rd</sup> Street, Suite 100  
Sacramento, CA 95816

RE: Munk Residence, 9530 La Jolla Shores Drive, La Jolla, CA

Dear Sir or Madame:

I am writing to object to the proposed designation of the Walter and Judith Munk House ("Seiche") as an historic place.

I was a Ph.D. student of Walter Munk's in the 1970s. Walter and I continued to work closely together at the Scripps Institution of Oceanography (SIO) as colleagues and friends from the time that I received my Ph.D. in 1977 until the time of his death. My wife and I have been to Seiche countless times over the years for dinners, parties, and meetings. Our son Bryce was married at Seiche. I have to say that in my mind Seiche without the glittering presence of Walter and his second wife Judy really is not Seiche anymore. The magic that was Seiche was not the building but rather Walter and Judy.

Dr. James Cairns, the Trustee of the Walter Munk Tasman Trust and Walter's designated Advisor in his Donation and Retained Life Estate Agreement with the University of California (UC) was a student of Walter's at the same time that I was. Jim received his Ph.D. a few years before I did, and we have remained friends ever since. Walter had absolute confidence in Jim (as do I) and had no doubt that Jim would do his best to carry out Walter's wishes following his death. Designation of Seiche as an historic place would almost certainly impede Jim's (and UC's) ability to carry out Walter's intent that the gift of Seiche to UC be used to benefit SIO to the greatest extent possible.

Walter loved to tell the story about the argument that he had with the UCSD campus architect when the Judith and Walter Munk Laboratory at the Institute of Geophysics and Planetary Physics (IGPP) was built. As Walter told it, if memory serves, the architect complained that IGPP wasn't designed to last 300 years, to which Walter replied that a building was obsolete after 50 years and should be replaced to meet the needs of the times. Walter did not live in the past. I think that this is as true of Seiche as of IGPP.

Sincerely yours,



Peter Worchester

April 14, 2021

State Historical Resources Commission  
Office of Historic Preservation  
1725 23<sup>rd</sup> Street, Suite 100  
Sacramento, CA 95816

City of San Diego Historical Resources Board  
1222 First Ave, 5th floor  
San Diego, CA 92101

Dear San Diego Historical Resources Board and California State Historical Resources Commission:

This letter is in protest to the anonymously submitted request for historical designation for 9530 La Jolla Shores Drive, La Jolla, California 92037.

The protest is simple, yet the explanation will be in explicit detail. In a nutshell, the designation of 9530 La Jolla Shores Drive as a historical landmark would be absolutely and completely in violation of the express wishes, signed documentation and legacy of Walter and Judy Munk. Judy would stand up from her wheelchair, grabbing anything or anyone near her for support, momentarily losing her ever present smile, and state emphatically, "How DARE you!"

Walter, more quietly, leaning back in his chair, which always seemed to match the deferential forward lean of his colleague and dear friend, Roger Revelle, would state, "This house goes to Scripps, for whatever is the best possible use, and the faculty and future students and scholars, and most importantly, the oceans."

Permanence and legacy, Walter and Judy would scoff at. They had pride and ego in abundance, but their legacy was the future, not themselves or the past. Walter stated this explicitly, in writing, when he donated the house to UCSD and Scripps Institute. He would not have changed his mind.

I have known Walter and Judy Munk since I was a teenager and my parents, Ann and Dick Peters, were recruited to join the faculty at the new medical school at the University of California San Diego – a school that was key to the vision of UCSD of Walter Munk and Roger Revelle. My parents were friends and faculty colleagues of Walter and Judy and I was close friends with Walter and Judy's daughters, Kendall and Edie Munk. I spent significant time at their home – 9530 La Jolla Shores Drive, in high school and during my undergraduate years when I was home for vacation and during three years of time off in the middle of college. I then lived in the Rousseau guest house on the property for my last two years of medical school at UCSD and subsequently rented The Stable guest house on the property for 25 years, from 1991 to 2016.

During the years before medical school, I was a carpenter and then became a contractor, and as a friend, I would often be recruited by Judy to do small to large projects for her on the house. These projects involved building things, fixing things, sitting with Judy as she endlessly drew different ways to accomplish what she wanted, incessantly, often to Walter's amusement, altering and changing the house, the guest houses, the yard, the landscape. I worked often with Gustavo Rojas, who worked for Judy and Walter and for Judy's extended family on their homes and buildings in LA Jolla and Los Angeles. Gustavo, singlehandedly, built much of what stands today as Seiche, the name Walther and Judy gave the property,

which means “a standing wave oscillating in water.” I also worked with other students or friends of the family or Edie and Kendall, on projects. Seiche was a constant work in progress.

When I started medical school at UCSD, Judy was building her latest folly, the theater in the back yard at the top of the canyon. I assisted Rodney, a friend of Edie and Kendall’s, when he and Gustavo needed help, and Walter recruited me to wire the theater with professional lighting. Walter, as was typical of how he and Judy had built the house, wanted to work beside me, so we fit the work into my schedule and his. We had SDG&E drop more amperage to the house and spent months laying conduit, fishing wire, installing professional weatherproof outlets, while Gustavo built supports for the lights. We also built out a lighting command center under the house, that Walter could man to run the lights, with a clear view to the stage. The lights and controls were scavenged and donated, as was Judy’s style, as she was the master of reuse and appropriation. Through this project, and working alongside Walter and Judy, I really got to know them and their house. They were always phenomenal in treating young people as adults and they treated everyone as equals – inviting me to countless dinners with faculty, visiting scholars, intellectuals, artists, raconteurs and adventures, many of which would lead to further dinners, adventures, sailing trips and explorations. In return, Walter had me give a presentation at the Cecil and Ida Green Auditorium, in Walther and Judy’s signature building at Scripps Institute to faculty and families, on my experience with UCSD Professor John West’s American Medical Research Expedition to Mount Everest.

In my third and fourth year of medical school, I moved into the Rousseau Room guesthouse at Seiche, living across from Walter and Judy’s daughter Edie and her husband Mike in the original, Stable guest house. I was tenant and on-site handyman, carpenter, medical consultant, dinner guest and accompaniment to Judy as she raced around in her electric cart down to Scripps, around the house and yard or over to UCSD. I remember instances of amazement and humor, running beside Judy as she sped along, careening through students navigating the main campus, then abruptly turning down a steep grassy incline, gaining even more speed to fire up the slope on the far side. When I would catch-up, she would be howling with laughter, saying, “Now that was fun.”

At the end of my intern year at UCSD, when I had a few months off, Judy had me work with her, Gustavo and a carpenter friend of Kendall, Edie and mine, Pry Yorkey, to remodel the house next door – 9450 La Jolla Shores Drive. Judy had a set of salvage windows from her family’s former furniture business in Los Angeles that she wanted to use, plus appliances, old cabinets, an archway, etcetera, etcetera. We wrangled a bit over the design – Judy wanting one thing, practicality and building codes wanting another. For the first time, after a long, multi-week back-and-forth, Judy agreed to do the remodel to code, with a city permit and inspections. She drew the designs; I drew the plans and we got a permit and started building.

Filing permits, building to code and getting inspections was a complete and utter aberration from what Judy had done at Seiche. Nothing, other than perhaps an original 1950s building permit – if there even was one, had been permitted at Seiche and Judy was reluctant to set such a precedent, even if only on the house next door. There was no intent to do anything illegal, but Judy changed things so often and so completely, that permits, and inspections would have been a burden. Judy, despite her polio, loved to move, whether physically or mentally, it was motion and change at Seiche.

During the first inspection at 9450 Judy was on edge, until she realized that we could actually build to code – which Judy acknowledged with a laugh when the inspector signed off and Judy, peering out from

under her sunhat, smiled at him and in her gracious way said, "Thank you!" She then smiled at us and said with her equally characteristic smirk and the back of her hand, "Okay, get back to work."

We did, but only after laughing hysterically with her, which I have to say, to this day, laughing with Judy was one of the most joyous things you could do. She and Walter were exemplary in teaching me that you have to be able to not only laugh at yourself, but that doing so is cathartic, invigorating and the most amazing fun. It would bring tears to all our eyes.

As an aside, historical designation for Seiche? That would make Judy laugh.

After two years in Los Angeles and then two in San Francisco, Judy and Walter rented the original guest Stable house to me in 1991 and I rented it from 1991 until June of 2016, when I went to The University of Texas at Austin to join the faculty of their new medical school. During those twenty-five years I was in the guesthouse, Walter and Judy were like a second set of parents as well as advisors and conspirators, counseling and advising and letting my parents know if I was following the right track or not. I, in turn, remained their on-call handyman, assistant and one of Judy's many sounding boards on her continual and unending remodeling, reconfiguring and reimagining Seiche. The exposure to their broader social and professional world and their inclusion of mine was enriching, thrilling and profoundly influential.

I am not familiar with, nor do I know the architects who filed the request for historical designation for 9530 La Jolla Shores Drive, but I do have to disagree with any number of the assumptions and historical details they have provided. Over the years-and-years I worked with Judy and Walter, they shared photos, stories, dreams, frustrations, their rebelliousness and love for Seiche over the years. What they loved was the setting, the people who came there, the relation to Walter's dedication to the oceans and the fact that it was a crazy quilt of ideas from Judy's mind that morphed before your eyes. What Judy wished for was better materials, more time, an endless budget, and more craftspeople to create for her what she envisioned. She was a beautiful artist, not just in clay, but on paper, with pen, charcoal or colored pencil, she would scratch out the most amazing things. It was always tracing paper, so she could lay another piece on top and modify the idea again and again, layer upon layer, which was the fact of life with the house. What Walter wished for, sometimes, was a little restraint, but he loved and supported Judy and loved and supported her ideas. They lived in a whirlwind of flux with the house.

Seiche, as well as Horton (Judy's maiden name) family houses in Westwood and Portuguese Bend in Los Angeles, were designed and built around salvaged parts from Judy's father's house and furniture business in Los Angeles. The original family house was in the path of one of the new LA freeways – I think it was the 405, and was sold to the city and dismantled by the family for parts. Aside from the house itself, there were salvage doors, windows, fittings, hardware and the like from the furniture business and her father's collecting, enough to form the basis four different houses – Seiche, the two houses in Westwood and the house in Portuguese Bend.

The original structure built on the property was the little guest house right on the alley. Judy designed it as a simple structure out of pink concrete block, which she had chosen as a core material for the eventual main house. It had a Dutch, or stable door at one end, recycled craftsman and sash windows from her family's business. Walter and Judy lived in that essentially one-room cottage and their oldest daughter, Lucian, who died of a congenital cardiac anomaly at six, was born there, and where Walter and Judy lived with her and her younger sister Edie as they built out the main house. I cannot imagine what it was like for them to lose that child.

The little cottage got the nickname “The Stable” because of the Dutch “barn” door, and during college, two of Edie’s classmates and friends of ours lived there – Sue Orloff and Claudia Gallison. We would stop by and try to court them as we sat in our cars in the driveway and they languidly leaned on the lower half of the stable door and teased us back. Also parked in the driveway, in those days, was Walter’s old gray Land Rover, or more appropriately, utility truck.

The Stable underwent constant renovation. In the late 70s, it lost the Dutch door and the entrance was moved to the West, to line up with the playroom (future Rosseau Room) across the brick walkway, that sat atop the garage and main house. Judy added a unique feature to The Stable, which was a sound insulating wall she put up against the block wall along La Jolla Shores Drive. Judy had Gustavo put a large insulating mat up against the block, then took a set of stunning beat up barn doors from 15<sup>th</sup> and 16<sup>th</sup> century Europe, turned them sideways and had Gustavo drill holes through them so they could be screwed into the block wall with expansion bolts. The doors were so dense and so hard, that Gustavo spend days and countless drill bits making the holes. Whenever he saw that wall he would pause and tell that story if no one had heard it.

After that, a glass slider was added, and the walkway and exterior were reconfigured to include a washer-dryer closet. What had been windows to the outside from the bathroom were kept in place and became a medicine cabinet and at some point, self-contained Acme minikitchens were added to both the cottage and the playroom. The floor, part brick and part concrete from constant interior wall changes was covered, eventually, with green indoor-outdoor carpeting, the tub was replaced, and the toilet moved multiple times.

There was a trellis, now gone – relatively massive, that extended from the roof of The Stable, south out across the little yard and across the driveway, with large wooden beams holding it up. This was the driveway entrance to the main house garage, below. Judy had designed it in the vein of the trellises of Julia Morgan, Bernard Maybeck, Irving Gill and Greene and Greene, although Judy’s take was 1950s post-modern. Wysteria and ivy grew on it and the ivy eventually won. Over the years, the trellis was hit by trucks trying to back down the driveway, the vines went crazy, and both dry rot and termites set in. The trellis was dismantled out of necessity in the 1990s, much to Judy’s dismay, but she kept part of it, only to have that come down also, ten years later. The house and things exposed to the ground or weather, were not sitting on treated or redwood plates and this was a constant problem for dry rot and termites.

In 2003, Judy agreed to let me remodel The Stable. She let me design it with her, with the condition that we stay within mid-century modern aesthetics. I changed the footprint, taking away a large vestibule to expand the interior space by 50-60 square feet, built and installed a combination of custom as well as salvage windows, using a vertical window, turned sideways as an awning window, completely gutted the interior and made a completely new small bathroom, bedroom for the now larger living room. We took the Acme Mini Kitchen apart, had it powder coated bright red and built it back into plywood cabinets with appliances such as a dishwasher added. The brick floors were exposed, and patched, and new shower tile laid where the Dutch door had been. Then small yard by The Stable was redone for the twentieth time and a large storage shed added with a sliding barn door adjacent to the alley. With that, the last remnants of the trellis disappeared. The roof was patched, and a skylight added over the bathroom. All plumbing and electrical were upgraded.

After Judy's death, The Stable yard was completely redone, with addition of a Japanese pseudo-tokonoma to store surfboards, bamboo fencing, addition of an outdoor shower, addition of a redwood deck and gravel for a Japanese garden added.

This is just the work on the original cottage.

The main house itself, the second guest house and the yard have undergone extensive additions, subtractions, revisions and repairs both before and after Judy's death.

First the property. The landscaping changed constantly. For a number of years the house was on the Garden Society tour and new flowering plants would be added, things taken out and the flow modified. As Judy became more and more dependent on her electric cart to get around, she widened the paths and made them meander to decrease the slope, so she could drive all the way to the edge of Sumner Canyon behind the house. It was there that Walter and Judy had their martinis while they watched the green flash and which they affectionately referred to as Martini Point.

Judy's Folly, the theater, was constantly changing, as well. The seating tiers were built with old auto tires as earthworks, but not engineered retaining walls. The original deck on the house was convert to a brick and concrete surface, as was the outside dining area and the troll bridge to the theater and the theater stage. From that point on, yearly changes were made to gradually improve and upgrade the landscape and get the grass to fill in, to accommodate the plastic chairs Judy had picked for seating when the tiers were not used for picnic blankets. Shakespeare's Romeo and Juliet had their balcony built into the theater, but Judy eventually deemed it unsafe to use. The little dingy, nicknamed Das Boat, that had saved Walter's graduate student Giuseppe Notabartolo, when his sailboat caught on fire and burned to the waterline in the Sea of Cortes, was patched and then stored tied to the lower level of the Romeo and Juliet balcony. It is probably holding that structure up.

The landscape outside Walter and Judy's bedroom was constantly changing, particularly as the trees and bamboo grew and Judy did a massive renovation of the main house patio when the pool was completely redone, and the hot tub and new seating were added. This entailed new drainage and a new brick surface to protect the house, which had constant water flowing underneath it and a replanting of the bank between the house and the street, with a formalization and upgrade to the entrance and gate. In addition, a brick path was laid from the main gate, across the driveway, across the alley and as a long low angle path up to a new street gate on La Jolla Shores Drive. Judy did not ask anyone if she could cut through the alley and lay bricks – she just did it. It looked beautiful.

The second guest house – the former playroom above the garage which was added when Edie and Kendall were in high school and junior high in the 1970s, departed from the flat roof design of the main house. It had a shed roof. Another defining feature was a salvage iron spiral stair and railing up from the main patio added in the mid-1980s, when Judy remodeled the playroom. Judy had met three high school students who were artists, who complained to her that there was nowhere to paint. Judy invited them to live in the playroom for the summer and paint the walls. She added Masonite to the walls, put up backwards to expose the rough surface, then the students spent the summer painting Rousseau-inspired images on all the walls. Judy also added grass green indoor-outdoor carpeting to the floor, extended it out onto a little deck over the driveway, and also added it to The Stable. She also remodeled the bathroom and built a raised platform for the bed. It became, from then on, The Rousseau Room.

After Judy died, Walter's new wife, Mary, remodeled the Rousseau Room extensively, not at all in keeping with Judy's design or sensibilities. This included replacing the Acme Mini Kitchen, added a garish granite-topped island, completely redoing the bathroom and adding a veneer wood floor – something that is not present anywhere else on the entire property. The deck was re-sited and extended and the green carpet and glass walls removed. It in no way looks like anything Judy would do, with the exception of the only real thing left – the iconic wall paintings.

The main house was built around a set of windows that were salvaged from LA, which make up the entire west wall of the living room, Walter's office in the entrance, and Walter and Judy's bedroom. They are single glazed and even when installed, however spectacular, were not to code. Subsequent changes included the addition of an aluminum glass slider for the outdoor dining area, similar to the one added to The Stable, addition of solar tubes in the outdoor dining area for the downstairs bedroom and the enclosure of part of the western patio to add space to Walter's office. Judy also added the clearstory mini tower over Walter's office in the 1980s to provide more light and the original tar and gravel roof, which constantly leaked, was replaced with a foam roof. Across and along that roof is exposed Romex wire for lights, as well as phone and internet cables, and Cable TV coax.

Other changes to the main house – the rear bedroom and laundry room were remodeled extensively in the 1980s and the solar tubes added to bring more light into the downstairs bedroom. Judy redid her and Walter's bathrooms and Walter's shower when the pool was completely redone. The kitchen was constantly reconfigured as appliances changed and Judy adjusted the iconic custom cabinets. The only truly stable elements of the house were the fireplace, the brick floors, the bookcase and piano nook, and the living room windows.

After Walter's death, Walter's second wife remodeled the kitchen, again outside the sentiments and style of Judy. She added a cabinet on the north end of the kitchen, where Judy had always had a table, which does not match the original cabinets and has a butcher block countertop – something Judy would never do. Judy loved tile, old pieces of granite and marble, stainless steel.

Seiche was a design experiment. It was a canvass which Judy could constantly paint over, and it is built with expropriated, salvaged and repurposed parts.

When Walter donated the house to Scripps, he asked me to accompany the UCSD team that inspected the house, as I had the closest knowledge of it and its mechanics, electrical, plumbing and the like. The team had architects, inspectors and the Fire Marshall. After walking the grounds, the main house, basement, Rousseau Room and The Stable, the team was very honest to Walter. To make the house able to be used by the University and to avoid undue liability, everything would have to be brought up to code, the landscape would have to be redone to provide adequate fire protection and entire aspects of the house would have to be rebuilt. The options were to raise additional money to do the work, which they thought was considerable, to tear the house down and rebuild or to sell the property and use the proceeds to do the things Walter wanted to be done for Scripps. Walter reiterated at that time, that the decision was up to Scripps and UCSD and he was comfortable with any decision they made.

They determined that Walter and Judy's ideal, which was to have the house become a residence for whomever was the Director of Scripps Institute, at the time – similar to the arrangement with the Chancellor's House, was unlikely to be feasible. The extensive, costly repairs that had taken years for the

Chancellor's House were Exhibit Number One. They thought the idea noble, they were envious, but it was most likely impractical.

Note that this was after an extensive examination and inspection of the houses and property from the top to the bottom.

To even think that Walter willfully changed his mind and would want the house designated historical and preserved is irrational. Judy's approach was ashes-to-ashes and dust-to-dust with the house and property. It was her and Walter's experiment, their Folly, her palette. The house and property are not their legacy, despite the incredible times and memories there.


Walter and Judy lived incredibly full, productive, creative and expansive lives. What they accomplished, the lives they touched, the careers they made for others, the charities and politics they supported and where that leads – that is what their legacy is. What they gave was incredible.

If there is one thing Judy would like for the property is that if the UCSD/Scripps builds a house there or if the property is sold and someone else does, that they pick a cutting edge young architect or firm to do something contemporary, beautiful, thoughtful, graceful and in keeping with and fitting into the setting. Then, in that house that people do amazing things, raise amazing kids, entertain people of all ideas and from all walks of life, to keep giving back and to gaze out at that ocean, to protect it and the creatures in it and to dream.

Walter and Judy would agree that you learn from history so as not to repeat it. That applies to their house, which always changed and never repeated itself. As I said before, Judy's response to historical preservation would have been for her to stand up from her wheelchair and admonish, "How DARE you!"

The key is never to forget the two of them – Walter and Judy Munk.

Sincerely,  
Rick Peters

Rick Peters MD  
  
Palo Alto CA 94031

Critical Addendum – April 16, 2021

I was intending to send this letter earlier today but had the opportunity to visit the house while in La Jolla to see a close friend who is ill. I was absolutely stunned and what has happened to the houses and landscape.

It was devastating to see. There is no way if Walter or Judy were alive, that the house would be in the condition it is in. I have extensive photographs that I can provide to validate all that follows.

The Stable is a wreck and looks like it has been ransacked, as if in a movie. This is not the result of the pine tree falling over. It is the result of sheer and utter neglect. The cabinets have been completely modified and simple pine boards used to cover parts of them, poorly applied. The house is dirty, disorganized, with

a layer of dirt and dust everywhere, even in the bathroom. Shelves have been torn down and end in the middle of nowhere, the built-in bed platform has been removed and the floor exposed. The deck has neglected and is dried out and cracking, the storage cabinet is full of junk and trash. A floor has been added to the Tokonoma and there is grass growing up through the gravel of the Japanese garden, everywhere, with wood scraps and other clutter strewn across the gravel, as well.

The gravest and absolutely sinful thing is that the redwood siding of The Stable, as well as the large storage door in the Japanese garden and the entire exterior of The Rousseau Room, have all been painted with gloss chocolate brown paint. Painted? It was all beautiful rough sawn redwood from J&W Redwood in Sorrento Valley. Painting it is a travesty and all the paint is brand new. It had never been painted and Judy never would have done it. She had painted the western exterior of the house, years ago, and regretted it. She loved beauty of the redwood and its color changes and would never think of painting The Stable or The Rousseau Room. She intentionally never did. This is criminal.

The landscape between The Stable and the main house has been completely transformed and opened up. The pergola there, which was the entrance and separating element between the main gates and entrance and the side gate to The Stable and The Rousseau Room, is now standing bare, without fencing and with a wide open landscape. These elements isolated the guest houses from the main house, but retained, via creative landscaping, a beautiful view of the ocean over the main house roof. This is, again, not the result of the pine tree falling down. This is a complete redesign and the original intent, sculpted for 60 plus years, is gone.

The Rousseau Room, though less trashed than The Stable, is filthy. It has been neglected and ignored and not just for a few months, but much longer.

The landscape along the alley has had three small pines added, which are not replacements for the ones that fell down, nor are they anywhere near where the other trees were originally placed. They are too close together and not characteristic. Note that the signature pine to the west of the stage and the bridge to the theater has also been cut down and nothing done to replace it.

The theater is a disaster. Erosion and lack of care for the iceplant has exposed virtually all of the soil retaining auto tires, which even two years ago were completely covered. The theater structure and fencing are falling over and in disrepair, with Das Boat, Giuseppe's lifesaver, gone. Half of the vines, ivy and vegetation covering the tall back walls of the theater are dead and dry. The hedge, carefully maintained along the eastern edge of the theater bridge has half collapsed and has now overgrown the troll tunnel under the bridge, making it impassable. It's stunning, basic landscape maintenance has been ignored.

The trails beyond the theater, built to accommodate wheelchair access to Martini Point and the top of Sumner Canyon, are eroded, overgrown and impassible for wheelchairs.

Another extreme travesty, apparently added after Walter's death, is a retaining wall and extended grass area off the lawn adjacent to Walter and Judy's bedroom. There is a low wall along the north property, the bamboo has been cut back extensively, and an excavation along the north wall of the house, between 9450 and 9530 has been made, with no retaining wall.

For the extended lawn, a retaining wall (was it even engineered?) has been built in a half circle, obliterating the handicap entrance to the canyon trails and the grass has been extended. The block used for these

walls does not in any way look like the block used in the rest of the house. It is not the same size, texture or color and is not mortared. It does not match anything. This adds nothing to the house and a yard that for sixty plus years was used to entertain up to a hundred people at a time. It is like a thumb sticking out and is one-hundred percent visible from the canyon, something that Judy tried with all her might to constantly avoid. In the middle of the grass an extension cord is sticking out, which is completely illegal and dangerous.

On the south side of the house, Judy's open sculpture area has been enclosed for no apparent reason.

Inside the main house, the kitchen, improperly remodeled as described in the letter above, has been gutted. All the appliances have been removed – for what purpose? The shelves over the sink have been picked clean. The aluminum door to the outdoor dining room has been replaced with a modern clad slider and the south end of the house is dirty and neglected.

I will repeat. Walter and Judy would never have let the house deteriorate to this level.

Judy's garden sculptures, throughout, have not been cleaned or resealed in years and are deteriorating. Again, this is from neglect. They are also overgrown.

This is not the house Judy built or that Walter and Judy lived in, which was always clean, always cherished and when something broke or was damaged, it was either repaired or Judy took it as an opportunity to do something new. What has happened now is that the fundamental design and aesthetics have been altered and the additions and changes to the house have nothing to do with the midcentury, material palette or elegant bohemian design characteristic of Judy Munk.

Fundamentally, this is a travesty. If there is any silver lining it is that, in the end, this is fulfilling what Judy wanted – dust-to-dust. In the end it was a Folly, and that is Judy Munk.

**Santos, Sheila**

---

**From:** Cindy Heitzman [REDACTED]  
**Sent:** Tuesday, April 20, 2021 8:22 AM  
**To:** DSD Historical Resources Board  
**Subject:** Agenda Item 3: Walter and Judith Munk House  
**Attachments:** Seich-City\_of\_San-Diego-4.20.2021.pdf

**Follow Up Flag:** Follow up  
**Flag Status:** Flagged

**\*\*This email came from an external source. Be cautious about clicking on any links in this email or opening attachments.\*\***

---

Dear members of the San Diego Historic Resources Commission:

Please find attached our support letter for the nomination of the Walter and Judith Munk House, 9530 La Jolla Shores Drive.

Thank you.



C A L I F O R N I A  
P R E S E R V A T I O N  
F O U N D A T I O N

Cindy Heitzman, Executive Director

[REDACTED]  
San Francisco, CA 94105-1215  
[REDACTED]

**Join CPF today!** [www.californiapreservation.org](http://www.californiapreservation.org)



April 20, 2021

City of San Diego Historic Resources Board  
1222 First Ave, 5th floor  
San Diego, CA 92101

**RE: Agenda Item-3: National Register listing for Dr. Walter and Judith Munk House  
"Seiche," 9530 La Jolla Drive, La Jolla, CA**

Dear members of the San Diego Historic Resources Board,

The California Preservation Foundation (CPF), a 501 (c) 3 non-profit based in San Francisco, urges your support to approve the nomination of the Walter and Judith Horton Munk House (also known as Seiche) to the National Register of Historic Places. The comprehensive National Register nomination details the importance of the building both architecturally and as a significant contributor to the broad patterns of history.

The significant structures were designed by Judith Horton Munk, who trained in architecture but was forced to truncate her formal education at the Harvard University Graduate School Design when she contracted polio. Her husband Walter was a prominent oceanographer; the couple were instrumental in the development of the Scripps Institute of Oceanography and the design of the laboratories of the Institute of Geophysics and Planetary Physics (1962).

In the San Diego Modernism Historic Context Statement (2007), the City of San Diego committed to preservation of "all aspects and periods of its history," including the "wealth of Modernist resources created by bold, accomplished, and nationally recognized practitioners." CPF would like to emphasize that significant buildings can be designed by all types of community members, not just licensed architects, and that those structures are frequently most at risk due to their vernacular nature. Additionally, the fact that this building was created by a woman designer makes this structure a rare example in the Modernist style. The house was also recognized in the University of California, San Diego, Historic Resources Survey Report (2016, Architectural Resources Group) as a contributor to the significance of the area.

Thank you for considering our support for the nomination of Seiche to the National Register of Historic Places.

Sincerely,

Cindy L. Heitzman  
Executive Director

101 THE EMBARCADERO SUITE 120  
SAN FRANCISCO CALIFORNIA 94105

[WWW.CALIFORNIAPRESERVATION.ORG](http://WWW.CALIFORNIAPRESERVATION.ORG)

**BOARD OF TRUSTEES**

**PRESIDENT**

Christine Lazzaretto *Pasadena*

**VICE-PRESIDENT, PROGRAMS**

Naomi Miroglio *FAIA San Francisco*

**VICE-PRESIDENT, DEVELOPMENT**

Bill Schaeffer *Napa*

**TREASURER**

Jeff Caldwell *PE, Pasadena*

**SECRETARY**

Adrian Scott Fine *Los Angeles*

**PAST PRESIDENT**

Andrea Galvin *El Segundo*

Jeff Caldwell *PE, Pasadena*

Rita Cofield *Los Angeles*

Christina Dikas *San Francisco*

Michael Gibson *Redondo Beach*

G. Taylor Loudon *AIA Culver City*

Andrew Mariani *Sonoma*

Willett Moss *PLA ASLA FAAR San Francisco*

Trudi Sandmeier *Los Angeles*

**EXECUTIVE DIRECTOR**

Cindy Heitzman *San Francisco*