

Santos, Sheila

From: Peters, Richard M [REDACTED]
Sent: Saturday, April 17, 2021 12:48 AM
To: DSD Historical Resources Board
Subject: [EXTERNAL] 9530 La Jolla Shores Drive, La Jolla CA 92037
Attachments: Munk Historic Designation Letter Peters 04162021.pdf

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Dear San Diego Historical Resources Board,

The attached document is submitted in protest to the proposal submitted for 9530 La Jolla Shores Drive, La Jolla CA 92037 for historical designation. I was just advised of this meeting, so am submitting this document to both the San Diego Historical Resources Board and the CA State Office of Historic Preservation simultaneously.

Historical designation for this property and house is expressly against the wishes and signed documentation of the original architect, owner and builders (Walter and Judy Munk), and against the wishes of the current owner, UCSD and Scripps Institute of Oceanography, to whom the Munks donated the house. In addition, the party submitting the proposal for historic designation has made modifications to the houses and property that are not consistent with the design or any structures or landscape by Judy Munk, therefore invalidating its historic value.

Thank you for adding the attached to the Board's materials for the meeting on April 22nd.

Sincerely,
Rick Peters

RICK PETERS, MD
Technology Innovation Lead | Assistant Professor Population Health

[Dell Medical School](#) | [The University of Texas at Austin](#)

[REDACTED]

Assistant: Christine "Chris" Stephan – [REDACTED]

April 14, 2021

Office of Historic Preservation
1725 23rd 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 15th and 16th 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 converted 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
1202 Byron Street
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: Peggy Davis [REDACTED]
Sent: Saturday, April 17, 2021 3:43 PM
To: DSD Historical Resources Board
Subject: [EXTERNAL] Nominate Walter monk Home to the keeper of the National Register of Historical Places

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April 17, 2021

My name is Peggy Davis and I have been a resident of La Jolla Shores since 1969. I agree that The Historical Resources Commission should forward the nomination of the Walter Munk home in La Jolla to the keeper of the National Register of Historic Places, a National Park Service, to Jay Correia of the Office of Historic Preservation.

Walter Munk was a world-renowned oceanographer and scientist.

“Walter Munk was one of the leaders of the generation of men and women who used this support to revolutionize our understanding of the oceans, particularly the physical phenomena of waves, tides and currents, and the relationship of these phenomena to basic geophysical processes. In his long life, he inspired scores of younger scientists to take on the challenges of understanding the geophysics of the Earth.”

**Regards,
Peggy Davis**

[REDACTED]

Santos, Sheila

To: Segur, Suzanne
Subject: RE: Item 3 on the April 22 historical designation agenda meeting. The Munk house

From: John Massey [REDACTED]
Sent: Sunday, April 18, 2021 12:47 PM
To: Segur, Suzanne <SSegur@sandiego.gov>
Subject: Item 3 on the April 22 historical designation agenda meeting. The Munk house

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

Dear Suzanne:

Pardon the late arrival of this email. I just heard about this item that is going on the agenda on April 22, 2021.

Please see the attached letter from Walter Munk, the owner of the house who Notarized this letter on August 4, 2006 regarding the historic designation of the house.

Walter and his wife Judith were married for over 50 years. Judith was very involved in the design of the home. The Munk's were so adamant in their conviction that the house NOT be designated historic that they had this letter notarized by a very well respected member of the legal community.

The irony of Walter's third wife, Mary Coakley, trying to change all of this without Walter's written consent is not lost on me. And I sincerely hope it is not lost on the people who make the decision on the historic designation at your meeting this Thursday.

I can give you a lot more of the back story on what is really going on here if you care to hear about it. I was the Munk's certified public accountant for over 25 years. If you care to know more, you can reach me at 858-454-8433. But please respect the wishes of Walter and Judith Munk and make sure this property is NOT designated historic.

Thanks for your time.

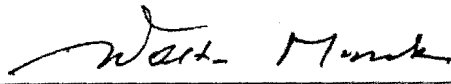
John Massey

Walter Munk
9530 La Jolla Shores Drive
La Jolla, CA 92037

August 4, 2006

To whom it may concern:

It is my wish that my personal residence of over 50 years located at the above address not be considered or designated a historical site. I discussed this topic with my wife, Judith, before she passed away on May 20, 2006. She also was opposed to the site being considered or designated historical.



WALTER MUNK

STATE OF CALIFORNIA
COUNTY OF SAN DIEGO

} ss.

On August 4, 2006, before me, Martin H. Steinley, a Notary Public,
personally appeared WALTER MUNK,

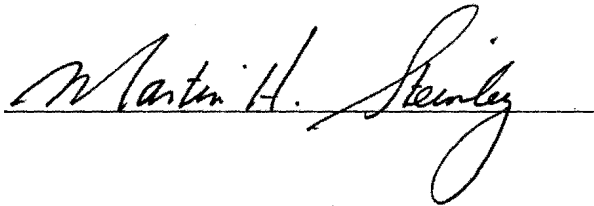
personally known to me

or

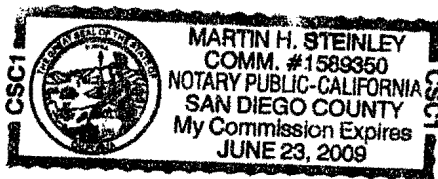
proved to me on the basis of satisfactory evidence

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.

WITNESS my hand and official seal.



(SEAL)



Santos, Sheila

From: dwgoldberg [REDACTED]
Sent: Monday, April 19, 2021 12:00 PM
To: DSD Historical Resources Board
Subject: [EXTERNAL] Historic Resources Board meeting on Thursday April 22, 2021 - Agenda Item Number 3
Attachments: Seiche Letter signed.pdf

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

Dear Historical Resources Board:

Attached please find a signed copy of the letter I submitted to the California State Historical Resources Commission in support of designation of the Judith and Walter Munk house in La Jolla (San Diego). Please include my letter as an exhibit for the City of San Diego HRB board members.

Thank you for your consideration.

Please do not hesitate to contact me if you have any questions.

Best regards,

David W. Goldberg
[REDACTED]

DAVID W. GOLDBERG

March 9, 2021

Julianne Polanco,
State Historical Resources Commission
Office of Historic Preservation
Department of Parks and Recreation
1725 23rd Street, Suite 100
Sacramento, CA 95816- 7100

Re: SUPPORT National Register listing for 9530 La Jolla Shores Drive, La Jolla, CA, the Walter and Judith Munk House Historic District ("Seiche")

Dear Ms. Polanco and Commissioners:

I am writing to express my strong support for the National Register listing of the Walter and Judith Munk House Historic District ("Seiche") under Criteria A and C. Additionally, I would like to express my concurrence with the support letters previously submitted by the La Jolla Historical Society and the Save Our Heritage Organisation.

As someone who grew up in Scripps Estates -- my parents were among the original nineteen members of Scripps Estates Associates (SEA), and my father was a longtime friend and colleague of Walter Munk -- I believe I have something of a unique and special understanding of the historic importance of Seiche, and Walter and Judith Munk's contribution to the community.

Firstly, I was always greatly impressed by how Walter and Judith overcame obstacles they encountered early in life. Walter came to the United States in the early 1930's to attend boarding school in New York, but within a few years was precluded from returning to his native Austria, even for a visit, due to his Jewish heritage. In a very real sense, he was a refugee from Nazi occupied Europe. Judith contracted polio while studying at the Harvard University Graduate School of Design and, as a consequence, never became a licensed architect. Yet in spite of these obstacles, both achieved outsized success in their chosen fields and areas of interest.

There is no question in my mind that Seiche is the most important and significant residence in Scripps Estates, the landmark residential development established in the early 1950's to provide home ownership opportunities to Scripps Institution of Oceanography (SIO) Scientists and professors, and to challenge restrictive covenants that prevented those of Jewish heritage from buying property in La Jolla.

Seiche was the first home in SEA to commence construction (with the guesthouse being the first building to be completed), and the first residence to be constructed in accordance with the architectural and landscaping guidelines established in 1953. It set a high standard for all the other houses that followed. Seiche is also significant in that it represents the "purest vision" of any home in SEA. Other houses within the subdivision were designed by important Mid-Century architects, but to the best of my knowledge Seiche is the only house of the original nineteen SEA members to have been designed by its occupants.

An important aspect of Seiche that I don't believe is fully understood or appreciated is that much of the construction material was salvaged. After the privations of the Great Depression and the shortages of World War II, there was a strong demand for all things new and up-to-date. University professor salaries weren't particularly high at the time, so it was necessary to be resourceful. In a very real sense, the use of salvaged materials reflected the non-materialistic values of the SIO community -- good science, academic pursuits, contribution to society, art and culture were important, new consumer products much less so.

In all likelihood Seiche is the property in SEA with the highest degree of overall integrity (interior, exterior, and landscaping). Until the recent ownership change, it was the property with the longest continuous ownership in one family. Always a work in progress, evolving as the family grew and finances permitted, the Modernist Post and Beam masterpiece remains true to its original vision.

To paraphrase a comment my father once made about Walter Munk, in SEA there's Seiche and the *rest* of the houses. If there is only one house in SEA I could save and protect, Seiche would be it.

Thank you for the opportunity to comment.

Sincerely,

A handwritten signature in black ink, appearing to read 'D. Goldberg', with a long horizontal flourish extending to the right.

David W. Goldberg