



May 16, 1980

HISTORIC RESOURCES TOUR

National Preservation Week

a public service project
by

THE SAVE OUR HERITAGE ORGANISATION (SOHO)



May 16, 1980

Honored Guests:

The Save Our Heritage Organisation (SOHO) welcomes you to our first HISTORIC RESOURCES TOUR. This pilot project is our contribution toward better understanding about the meaning of "Historic Preservation", and it's potential value to our community.

Historic preservation, put simply, means the preserving, restoring, and re-using of those places and structures which are a part of our historic past. Decisions we make today will write the history of tomorrow, including what we save and what we throw away.

1980 is the focus of a new era of energy conservation. Ride-sharing, low thermostats, and the re-cycling of aluminum cans will be recorded in our history books, as will the re-cycling of America's historic buildings. Statistics prove that historic preservation is energy saving.

All too often the historic merits of a building become lost in more subjective or emotional reactions to architectural style. The actual criteria which must be met for any structure to be designated "historic" is far more critical and objective in intent. A building does not have to be old, to be historic. An old building may have no historic value.

Our task as citizens of San Diego is to determine which structures are indeed an integral part of our historic past, and by identifying them now insure their continued life.

SOHO will today take you through many of San Diego's most historically populated areas, showing you examples of structures already designated as historic, as well as some which we believe should be designated. It is our pleasure to share our historic community with each of you. We think you'll be surprised, and we hope, excited by this experience.

Have Fun!

Carol A. Lindemulder
Carol A. Lindemulder
President

Executive Department
State of California

EXECUTIVE ORDER B-64-80

WHEREAS, California's varied cultural resources are unique and irreplaceable; and

WHEREAS, California's cultural resources provide the citizens of this state with a sense of our history and identity; and

WHEREAS, the state itself must provide leadership in preserving, restoring and maintaining the historic and cultural environment of California; and

WHEREAS, preservation of California's cultural resources will also encourage education, recreation, craftsmanship, employment, protection of scarce natural resources and energy conservation;

NOW, THEREFORE, I, Edmund G. Brown Jr., Governor of the State of California, by virtue of the power and authority vested in me by the Constitution and statutes of the State of California, do hereby issue this order to become effective immediately:

1. All state agencies shall initiate procedures as soon as possible to preserve and maintain when prudent and feasible all state-owned sites under their jurisdiction eligible to be listed on the National Register of Historic Places. The State Historic Preservation Officer shall provide other agencies with advice or assistance as needed, and all agencies shall submit their proposed procedures to the State Historic Preservation Officer for review and comment no later than January 1, 1982.
2. No later than July 1, 1983, state agencies shall inventory all significant historic and cultural sites, structures and objects under their jurisdiction over 50 years of age which may qualify for listing on the National Register

Executive Department
State of California

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of Historic Places. Until such time as this inventory is completed, state agencies shall assure that any property which might qualify for listing is not inadvertently transferred or substantially altered. Questions regarding the eligibility of particular items for listing shall be referred to the State Historic Preservation Officer, who shall also be notified prior to any action which may endanger such items.

3. The State Historic Preservation Officer is directed to advise and assist state agencies in the identification and preservation of their historic properties and provide local governments with information on methods to preserve their historical properties.

IN WITNESS WHEREOF, I have here-
unto set my hand and caused the
Great Seal of the State of
California to be affixed this
6th day of March, nineteen
hundred and eighty.

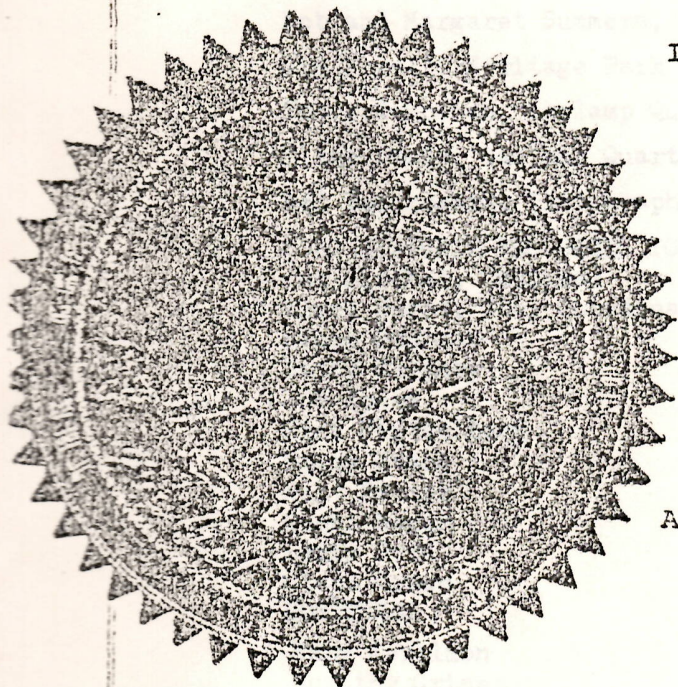


Governor of California

ATTEST:

March Foreq Ee
Secretary of State

by Michael S. Gagan
Deputy Secretary of State



ACKNOWLEDGEMENTS

To those special people who have contributed by their time and support of this pilot project, The Historic Resources Tour.

Marnie Bodac, Regional Office, National Trust for Historic Preservation

Lucy Killea, San Diego City Council

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Tom Crandall, San Diego Coast Regional Commission

Mary Ward, Historian, County of San Diego

Bob Downer, County Parks and Recreation

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Donald Reeves, Historical Sites Board

Dr. Ray Brandes, U.S.D., Middletown Historic Survey

Mario and Toni Michetti, Britt House 1887

Daun Martin Hostick and Bob Hostick, Britt House 1887

Milton Silverman, Jose Otero, Quartermass - Wilde House

Bob and Margaret Summers, Frost House

Jim Powell, Heritage Park Restaurant

Nancy Johnston, Gaslamp Quarter

Diane Shade, Gaslamp Quarter

Med Beauregard, Photographer

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- 1842 CURRENT LISTING, LOCAL HISTORIC SITES
- 1842 THE NATIONAL REGISTER OF HISTORIC PLACES, FEDERAL REGISTER
- 1800 First American ship arrived.
- 1822 Mexico becomes an empire and San Diego becomes Mexican. Old Town begins as scattered houses at the base of Presidio Hill.
- 1830 Charles F. Wooten builds the first all-wooden house in San Diego using pre-fab pieces brought around the Horn. Andrew B. Gray and William Heath Davis start New Town. Widdletown is started by Oliver B. Witherby, Dave Davis and others.
- 1851 Davis puts up his pre-fab house in New Town.
- 1851 People leave Old Town for New Town. Davis becomes Davis' Polly.
- 1857 Alonzo B. Horton arrives and decides to move the town. He buys Horton's addition two days later.
- 1858 Nathan Sherman buys Horton's addition. 1858 Horton's addition is sold for a city park. Nathan buys the Horton's addition in New Town. The new San Diego Hotel opens.
- 1859 3,000 people live in New Town. The city office moves to New Town. Henry J. Johnston buys the Horton's addition.
- 1870 "The San Diego Union" moves to New Town. Supervisors move the office to New Town. The Horton's House opens. The first clerk is George H. Hunt.
- 1872 Silver water reservoir is opened in Silver Valley Heights.
- 1881 San Diego Gas Company organized.
- 1882 San Diego Telephone organized.
- 1886 First transcontinental train arrives in San Diego.

ARCHITECTURAL TIME LINE

- 1542 Juan Rodriquez Cabrillo sails into San Diego Bay and promptly names it San Miquel.
- 1602 Don Sebastian Viscaino enters the harbor and names it San Diego de Alcala.
- 1769 The Spanish build the Presidio. Father Serra arrives.
- 1800 First American ship arrives.
- 1822 Mexico becomes an empire and San Diego becomes Mexican. Old Town begins as scattered houses at the base of Presidio Hill.
- 1850 Charles P. Noell builds the first All-Wooden house in San Diego using pre-fab pieces brought around the Horn. Andrew B. Gray and William Heath Davis start New Town. Middletown is started by Oliver S. Witherby, Cave Coutts and others.
- 1851 Davis puts up his pre-fab house in New Town
- 1853 People leave New Town for Old Town. The name becomes Davis' Folly.
- 1867 Alonzo E. Horton arrives and decides to move the town. He buys Horton's Addition ten days later.
- 1868 Matthew Sherman buys Sherman's Addition. 1400 acres is put aside for a city park. Nash opens the first store in Horton's New Town. The new San Diego Hotel opens.
- 1869 3,000 people live in New Town. The stage office moves to New Town. Henry J. Johnston buys 60 acres of Inspiration Heights
- 1870 "The San Diego Union" moves to New Town. County Supervisors move the offices to New Town. The Horton House opens. Its first clerk is George Marston.
- 1875 First water reservoir is opened in University Heights.
- 1881 San Diego Gas Company organizes.
- 1882 San Diego telephone organizes.
- 1885 First transcontinental train arrives in San Diego.

1887 Peak of the railway-inspired boom. Gaslamp is built as the business district of San Diego. Its architecture expressed the expansive optimism associated with the building boom of the 1880's. Victorian buildings, as John Maas said in The Gingerbread Age, are "perfect symbols of an era which was not given to understatement. They are in complete harmony with the heavy meals, strong drink, elaborate clothes, ornate furnishings, flamboyant art, melodramatic plays, loud music, flowery speeches and thundering sermons of mid-Nineteenth Century America." Golden Hill is named by developers Daniel Schulyer and Erastus Bartlett. Jesse Shepard arrives and captivates Victorian San Diego into building the Villa Montezuma. Johnston's daughter, Sarah J. Cox, builds the first house in Mission Hills, incorporating parts of her father's steamship, the S.S. Orizaba, in the structure.

1895 Golden Hill becomes the neighborhood to live in.

1901 Gustave Stickley begins publishing "Craftsman Magazine". The Craftsman Style of architecture, one of the most visible contributions to the pre-World War I domestic cityscape, is directly derived from the work illustrated in Gustave Stickley's magazine, published from 1901-1917. The genesis for this movement was the English work of William Morris and his followers--intrinsically a revolt against the fanciful, over-designed and empathically machined Victorian design. It emphasized a return to a simpler way of life, a life which prized the hand-crafted look in fabrics, manuscripts, furniture, and dwellings. The houses, often low-ceilinged, have an intimate scale and informal charm; they have an affinity to their natural settings, often hugging the ground on foundations built of rustic materials. The movement in California was centered in Pasadena, where the Greene Brothers built quintessentially elegant shingled bungalows, and surrounded themselves with talented crafts-people of all disciplines to adorn them. Throughout the West the movement spread through the work of other architects, as well as by the carpenter-built houses which often copied plans circulated in the magazine.

1903 Kate Sessions moves her nursery to Mission Hills

1908 John D. Spreckles provides streetcar service to Mission Hills. George Marston and others start a subdivision called Mission Hills.

1910 Frank Lloyd Wright's Midwestern Prairie School style becomes popular.

1923 R. M. Schindler designs Pueblo Ribera in La Jolla.

1930 Art deco becomes popular. Art Deco evolved from a design show in Paris in the early twenties. It is characterized by decorative designs in the building material. It

is a heavily machined look, using a great deal of the materials that were new at that time. It reflected in interest in "futuristic" design. An excellent example is the State Theatre; another is the Ford Building in Balboa Park.

1935 Another Exposition in Balboa Park.

1950's Design Center on Fifth Avenue by Lloyd Ruocco

1966 Salk Institute in La Jolla designed by Louis I. Kahn.

1969 The Sherman-Gilbert house is moved to Heritage Park by the new organisation called Save Our Heritage Organisation.



STROLL THROUGH HISTORIC DOWNTOWN SAN DIEGO

INTRODUCTION

The idea of progress in the United States has traditionally meant expansion and physical growth. A vast Country, with seemingly unlimited resources, America has beckoned men onward and outward, always leaving something behind -- wornout soil, rundown houses, rusting auto hulks, abandoned villages. There has always been a better place to move onto.

Only recently have we begun to take stock of the physical waste and the human cost of this expansive, "progressive" attitude. The conservation movement in the United States is only a half century old, and the historic preservation movement is only half as old as that. Neither movement was supported by more than a handful of dedicated followers until just a very few years ago.

Our cities, all over the United States, are dying from within, withering away at the center, as the economic life-blood drains out into the suburbs, the new shopping centers, the new industrial parks. Handsome, exciting and necessary as these are, the development of suburban fringe areas must be balanced by rejuvenation of urban cores. To revitalize central cities, it is necessary to bring economic and human life back into them.

The Horton Redevelopment Plan is an imaginative attempt to revitalize a significant section of downtown San Diego. The proposal calls for redevelopment of a 15 block area, bounded by Broadway, G Street, Union and Fourth Avenue. The main elements of the plan include the building of a new Federal office complex in the western part of the Redevelopment area, and the proposed closing of 2nd and E Streets to vehicular traffic and creating a pedestrian plaza at the former intersection.

Dilapidated or abandoned buildings, and the vast number of parking lots now existing in the area, will be purchased by the Redevelopment Agency (which is the City Council), and resold to developers who commit themselves to abide by the goals and design standards of the overall plan. The Design Manual contains regulations governing height and bulk limitations on buildings, population density and land use considerations to provide a mixed community reflecting socio-economic balance and a variety of land uses: Office, hotel, commercial, residential, and entertainment.

The goals of the Redevelopment Project include the retention of 3 major landmarks: (1) Horton Plaza, (2) Spreckles Theatre Building, (3) Balboa Theatre. In addition, the Design Manual urges consideration for other historically important structures within the project boundaries: Union Building, Grand (Horton) Hotel, and Golden West Hotel.

The purpose of this tour, entitled "A Stroll Through Historic Downtown San Diego", is two-fold: (1) draw attention to the Redevelopment Plan, which had been thoughtfully and imaginatively prepared by the staff of the San Diego Planning Department, and



URBAN DEVELOPMENT OF SAN DIEGO

The urban history of New San Diego (as distinguished from what we call Old Town, which was founded by Spanish settlers led by Father Serra in 1769) began in 1850. In that year, William Heath Davis, a San Francisco merchant and coastal trader who had married San Diego's Maria Estudillo in 1846, laid out New Town. Davis and his partners thought that the city should be built on the shore of the harbor instead of in Mission Valley. They purchased 160 acres (adjoining the waterfront and extending north and east to what are now Front Street and Broadway) from the City Trustees and mapped it into lots and blocks. Davis built a wharf at the foot of Market Street, and persuaded the United States Army to build its barracks in his "town."

Although correct in believing that a substantial city would rise on the shores of San Diego bay rather than in the valley near the Presidio and Mission, "Davis' Folly," as it was sarcastically called, did not attract enough settlers to become economically viable. Nor was Davis helped by the report issued by the U.S. Boundary Commission, which summarized San Diego's deficiencies in the following terms: "without wood, water, or arable land--this place can never rise to importance."

Davis' wharf and the Army Barracks are long gone. Today, the only visible reminders of Davis' attempt to found a city are Pantoja Park (New Town Park), a quiet, tree-shaded plot of grass between F and G Streets, India and Columbia; and the Davis House now located at 227 11th Street.

Originally, the Davis House stood at the corner of State and Market Streets. It was moved to its present location at 227 11th Street in 1873, and is the oldest existing house in New San Diego. One of a group of pre-cut houses brought from Maine in 1850 on the brig Cybele,

this house is a fine example of simple New England architecture. It is remarkably well-preserved, and there have been no structural changes. The present owner, Mr. George Deyo, has lived in the house for the past 75 years.

When Alonzo Horton came to San Diego in 1867, he bought this house and several others from Davis. Mr. and Mrs. Horton lived in this house 1867-68 while they were having a larger home built. Ironically, this unpretentious little house is the only survivor of the numerous houses that Horton built for himself or occupied in San Diego.

Horton (affectionately known as the father of New San Diego) believed, as had Davis, that the best place for urban development was near the waterfront. He purchased 960 acres (for \$265) from the City Trustees--an enormous parcel of land east and north of Davis' property, virtually all of what is now downtown San Diego, from the waterfront to the north end of Balboa Park.

Horton built a wharf at the foot of 5th Street, and in 1870 built the Horton House, in its day reputed to be the finest hotel south of San Francisco. (The U. S. Grant Hotel, built 1905-10, now occupies that site.) Facing the Horton House, land was cleared for a public plaza (on Broadway, between 3rd and 4th) which was for many years the site of all important civic celebrations, political rallies, and Wednesday evening concerts by the City Guard Band. Wells Fargo stage coaches had the Plaza as their terminus, just as buses do now. The Plaza was the center of civic life in San Diego, as Horton had intended it to be.

Old Town began to decline after Horton's successful establishment of New San Diego in the 1870's. The newspaper office, and the Court records, were moved to New San Diego in 1870-71; and after a disastrous fire destroyed many buildings in 1872, Old Town ceased to be the civic and commercial center of San Diego.

The commercial heart of New San Diego from 1870 until the turn of the century was 5th Avenue, from the waterfront north to Broadway. During the 1870's and early 80's the center of activity was located at 5th and Market. During the boom of the mid-80's, the most popular location had moved north to 5th and F Street; and by the turn of the century the commercial center had shifted farther north, to 5th and Broadway, while spreading out east and west towards 4th and 6th Avenue.

Early efforts in the 1870's to acquire a transcontinental rail connection for San Diego were unsuccessful; but finally the Santa Fe (lured with cash and land grants) chugged into San Diego in 1885. In the following year, cut-throat competition between the Santa Fe and the Southern Pacific railroads caused the price of a ticket to California from Missouri, drop to \$1.00. Cheap transportation and gaudy advertising of San Diego's marvelous business and agricultural opportunities drew tens of thousands of new residents and set off the fantastic building boom of 1886-88.



BOOM TOWN AND BUST

San Diego was a wild and woolly boom town in the 1880's. Its dirt streets and wooden sidewalks were crowded with people who had come from the East, the mid-West, or from Europe, for every conceivable reason. Land speculators, farmers, health seekers, attorneys, poets, gamblers, prostitutes, bankers and businessmen, all rubbed elbows on 5th Avenue--the main street of town. Wyatt Earp, former U. S. Marshall from Arizona Territory, came to San Diego and traded in his gun for a deck of cards: he was the proprietor of 3 gambling houses, one of them fronting on Horton Plaza. There were over 100 saloons and, as Walter Gifford Smith later wrote in The Story of San Diego: "painted women paraded the town in carriages and sent out engraved cards summoning men to their receptions and 'high teas;' the desecration of Sunday was complete, with all drinking and gambling houses open...Theft, murder...and licentiousness gave to the passing show in boomtime San Diego many of the characteristics of the frontier camp."

But San Diego of the 1880's also attracted people of talent and culture. The Golden Era magazine, a monthly that had published the work of Mark Twain and Bret Harte when its headquarters were in San Francisco, moved to San Diego, where editor Harr Wagner and others with literary interests organized a college in Pacific Beach. The "poet of the Sierras," Joaquín Miller, came to participate in the dedication ceremonies. The most memorable of the artists who settled in San Diego in the 1880's was Jesse Shepard. Tall, mustached and handsome, Shepard had travelled all over Europe playing and singing operatic selections or his own compositions before coming to San Diego. He had also been a spiritualist medium. During the time he lived here, however, he underwent an artistic and spiritual transformation, launching his career as an author of literary and philosophical essays, and becoming a convert to Catholicism. Shepard entertained with receptions and musicales in the exotic "Villa Montezume" built for him by wealthy San Diego admirers at 20th and K Streets in 1887. When he had an evening party and concert in honor of Joaquín Miller, a reporter noted that the event "marked an era in San Diego's progress, "because the guests, who were leaders in artistic or professional fields, were entertained with all the dignity of a court reception. Shepard left San Diego to return to Europe in 1889, but his intriguing Victorian home remains, a colorful reminder of an equally colorful era in San Diego's history.

Meantime, the solid citizens and hardworking businessmen of San Diego prospered greatly during the boom of the 80's. Isador Louis, for example, who had started out as a bootmaker in 1870, opened up an oyster bar, a cigar and candy store, and an ice cream parlor in the early 80's; these enterprises were so successful that in 1887 he erected the 4 story Baroque Revival structure still standing proudly at 835 5th Avenue. Near it are several other Victorian commercial buildings also constructed during the 1880's. The stylistic variety and exuberance of these buildings graphically expresses the rugged individualism and sturdy optimism of the men who built them.

"The advance of San Diego will be continuous," wrote Harr Wagner, editor of the Golden Era. "There will be no backward eddies in stream of progress. The current will flow irresistibly on and on." Optimism reigned supreme. Growth of population and the progress of San Diego were believed to be limitless. Assessed valuation of property rose from less than half a million dollars in 1868, to almost 20 million in 1887; and the population soared from 5000 to 40,000 just during the boom years 1885-88. Mayor Douglas Gunn insisted that this was not a mere real estate boom: "With an area greater by several thousand square miles than that of either (sic) of the great states of New York, Pennsylvania, and Ohio..., with boundless wealth of resources..., who can predict any limitation to the growth of Southern California?"

Yet by 1890, San Diego's population had shrunk to 16,000, and in the next decade it rose only to 17,000. One of the reasons for the bust that followed the boom of the mid-80's was that the Santa Fe railroad decided to locate its main terminal at Los Angeles and its dispatching and repair shops at San Bernardino. San Diego was relegated to the end of a branch line.

The effects of the bust were already apparent in 1889, yet faith in the idea of progress continued to find expression. A. A. Bynon wrote a glowing account of all that had been accomplished in the past 3 years in "San Diego Illustrated," published in the September 1889 issue of the Golden Era. Whistling loudly to keep up his spirits, Byron wrote: "whilst trade and commerce suffered a severe setback, yet the spirit of progress and improvement has never died out, nor the courage of the sterling businessmen of San Diego failed, nor has their sublime faith in the future of this city for one moment wavered..."

Faith in the spirit of progress may have continued unchanged, but the opportunities no longer existed in the same degree as before. One thing that would never again be the same was the availability of cheap land. From the time of San Diego's organization as a city in 1850 until the City charter was amended in 1890 to prohibit further sales, most of the Pueblo Lands had been given away to railroad corporations, or sold cheaply to investors. 43,000 of the original 49,000 acres of city-owned Pueblo Lands had been deeded away before the turn of the century.



URBAN DEVELOPMENT AND SUBURBAN SPRAWL

Alonzo Horton laid out a compact city near the waterfront in the 1870's. He insured the development of San Diego along the axis of 5th and H (Market Street) by building a wharf at the foot of 5th Street, and designating Market as the widest thoroughfare in the city plan. John D. Spreckels, more than any other single individual, changed all that.

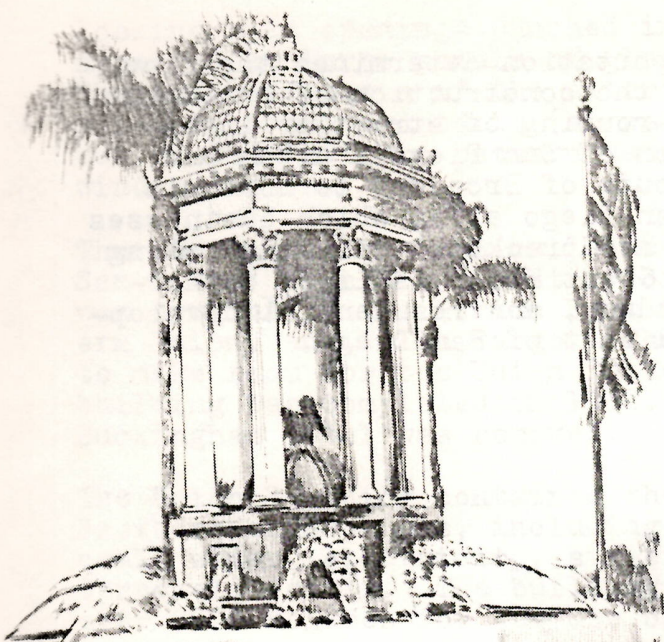
Spreckels first came to San Diego on a visit in 1887. The wealthy son of "Sugar King" Claus Spreckels, he obtained a franchise from City Officials in 1888 to build a wharf at the foot of D Street (renamed Broadway in 1914). This provided space for the Spreckels Brothers Steamship line, and also the much-needed coal bunkers for

the Santa Fe railroad. During the bust that followed the boom of 1868-88, Spreckels became the "savior" of San Diego's economy by extending credit to the Santa Fe so that it could continue to operate, and to the real estate developers, Babcock and Story, so that the Hotel del Coronado could be completed in 1889. In the 1890's Spreckels became the sole owner of the Hotel, of most of Coronado, and all of North Island (which he sold to the Federal Government for \$5,500,000 during World War I). Spreckels bought the San Diego Union, and later the Evening Tribune, and acquired the transit system, the water system, and various oil, rubber and lumber companies.

Spreckels managed his San Diego holdings from San Francisco until 1906 when he and his family left there after the earthquake and settled permanently in Coronado. Then he began to develop his San Diego investments in earnest. He intended that Broadway should become the main thoroughfare of the city, and he bought all the lots on the south side of Broadway between the Santa Fe tracks and the Plaza. Between 1906 and 1913, Spreckels commissioned a series of buildings along Broadway: Union Building (to house his newspaper and other projects), Spreckels Theatre Building, and San Diego Hotel. (The Golden West Hotel, another of Spreckels' projects, was built in 1913 on 4th and G Street). At the time of his death in 1926, Spreckels' largest project, the highrise Bank of America Building at 6th and Broadway, was under construction. His critics said that he had made San Diego into a "one-man town," and that he controlled its political and economic life. Indeed, at one time it was estimated that Spreckels' various interests were responsible for more than 10% of the property tax revenues in San Diego.

Important as all these business projects were to the development of San Diego, Spreckels' most significant influence on the urban growth of the city lay in his control of transportation facilities. To spur transcontinental traffic to San Diego, and to provide more business for Spreckels' overseas steamship line, he revived the idea of a direct rail connection to the Mississippi Valley via Arizona. Spreckels purchased the San Diego, Arizona and Eastern railroad and, acting as agent for the Southern Pacific railroad, pushed through the line from San Diego to El Centro. The construction, begun in 1907, was not completed until 1919 because of the mammoth engineering problems encountered in blasting tunnels and building trestles in the spectacular Carrizo Gorge.

Meantime, within the city of San Diego, Spreckels developed the local transit system, which he had acquired in 1892. He was granted a 50 year franchise from the City, against considerable opposition, and proceeded to electrify, extend, and re-route the streetcar lines. When one recalls that he was not until after 1910 that automobiles were widely used, it becomes clear how much influence streetcar routes had on patterns of residential and commercial development. Logan Heights, Sherman Heights, Golden Hills, Middletown, and Florence Heights, which had been the earliest "suburbs" of New San Diego, declined in popularity as the extension of streetcar lines provided easier access to Mission Hills, Kensington, Loma Portal, Mission Beach and La Jolla. Spreckels lured residents and visitors to these outlying suburban areas by building amusement parks in Mission Beach and Mission Hills, and developing "Ramona's Marriage Place" in Old Town.



THE OUNTAIN IN HORTON PLAZA

1910

The fountain in Horton Plaza was dedicated October 15, 1910 when the U. S. Grant Hotel first opened its doors. Louis Wilde, a banker with a financial interest in the Hotel, gave \$10,000 to the Park Commission to pay for the new fountain in the Plaza. Wilde also was instrumental in having D Street renamed Broadway in 1914. He later served 2 terms as Mayor of San Diego, 1917-21.

Irving Gill, one of San Diego's leading architects, designed the fountain. The structure containing it was modeled by Gill on the Caragic Monument of Lysicrates in Athens, and was especially decorated to represent San Diego history. There are 3 medallions in the fountain's base, depicting Cabrillo (who explored San Diego bay in 1542), Father Serra (who led the first Spanish settlers to San Diego), and Alonzo Horton, (father of New San Diego). Colored lights were built into the base of the fountain to illuminate the cascades of water, but the City Engineer, afraid of an explosion, at first refused to allow them to be used.

THE UNION BUILDING

235 Broadway

Harrison Albright, Architect

1908-11

This is the first truly modern office building in San Diego. Built of steel and reinforced concrete, it shows the influence of the "Chicago School" of modern American architecture pioneered by the firm of Adler and Sullivan. The Chicago School stressed a functional approach to architecture, and the use of modern technology and materials. It was opposed to Victorian eclecticism and the imitation of historical styles in architecture. The Chicago School's greatest engineering achievements were the skyscrapers that began to dominate the urban scene in the early 20th Century. One of the most obvious design characteristics of the Chicago School, is the emphasis on the vertical (and to a lesser degree, the horizontal) structural lines of commercial buildings. Windows, instead of

As Spreckels remarked sagely, "transportation determines the flow of population." His influence, with the construction of buildings on Broadway and the extension and re-routing of streetcar lines, did much to change the whole direction of San Diego's urban and suburban development. 5th Avenue, south of Broadway to Horton's wharf, the previous main street of San Diego along which businesses were located, declined in importance as Spreckels' buildings along Broadway (and others, like the U. S. Grant Hotel) shifted commercial, office, and hotel space to Broadway, and residential development toward the new suburbs north and east of San Diego.

looking like openings punched into the wall of a building, now appeared as large panels of glass between structural elements. The major emphasis of the exterior design is no longer on the applied decorative details (as was true of Victorian architecture), but on the rhythmic pattern made by the structural lines and the window panels.

The Union Building (so called because it housed the offices of the San Diego Union) is a 6 story office building on the site of what was originally the Horton Bank Block, which housed the bank, Western Union, and Wells Fargo. That building was demolished in 1907, to make room for the Union Building. Construction of the present building was completed in 1908, with an addition in 1911, after the Buckingham Hotel was removed.

The Union Building contained the offices of most of the Spreckels Brothers enterprises, including the Union-Tribune, and the various coal, water, electricity, streetcar and railway interests of the Spreckels family. The building also contained a law library of over 5000 volumes for the use of Spreckels' legal staff.

Straightforward in appearance, with scarcely any applied decoration, the Union Building's principal concession to the past is the projecting cornice with its restrained dentil course treatment. Compare it with much more elaborate cornice treatment of the Spreckels Theatre Building across the street.

Harrison Albright, architect of this building, practiced mainly in Los Angeles, but designed several important buildings in San Diego, including the Timken Building and the U. S. Grant Hotel. John Spreckels commissioned Albright to design not only the Union Building, but also the San Diego Hotel, the Spreckels Theatre Building, and John Spreckels' luxurious home on Coronado.



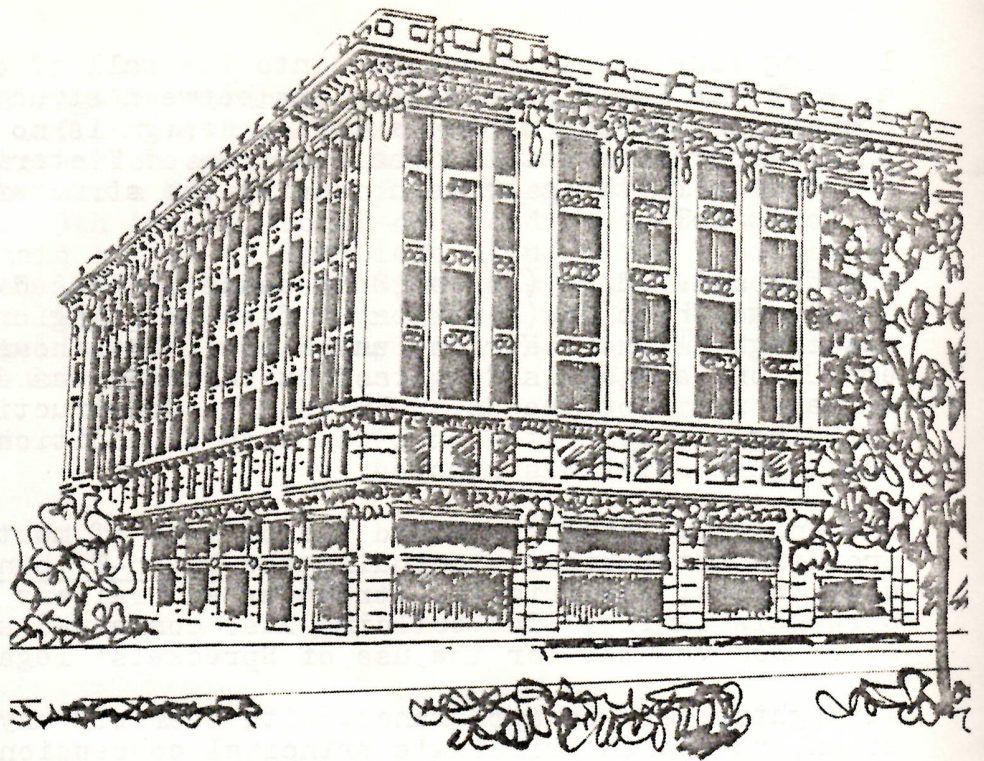
THE SPRECKELS THEATRE BUILDING

123 Broadway \ Harrison Albright, architect

1911-12

Historic American Building Survey #CAL 1966

This truly remarkable building was begun in 1911 and completed the following year, in preparation for the additional demand for entertainment needs projected because of the Panama-California Exposition 1915. At the time of its construction, this was the largest reinforced concrete building in California. 3 huge steel trusses, 88 feet long, were brought from Los Angeles to span the auditorium. This was one of the first truly modern commercial structures in San Diego, both in its use of materials, and in its overall design. This building was planned to follow the general pattern established by the Union Building and the San Diego Hotel, 2 previous buildings Spreckels had commissioned on Broadway, in height, bulk, and overall exterior concept. The building shows the influence of the Chicago School style, with its emphasis on



vertical structural lines and large glass panels; but the Spreckels Theatre Building exhibits more decorative detail applied to the structural elements, and under the projecting cornice line.

One of the outstanding features of this building is that the theatre and the office building that surrounds it are structurally independent of each other. This reflects the influence of the Auditorium Building in Chicago, designed by Adler and Sullivan, in which the same structural separation occurred.

The theatre opened August 23, 1912, and was hailed as one of the finest playhouses in the United States, with its perfect acoustics, handsome decor, unique lighting effects, and huge stage (38x52 feet). Not only was the stage enormous, but there were large exits on both sides: when "Ben Hur" was performed, horse-drawn chariots drove onstage from the 1st Street side, exited on 2nd Street, and came around again: Thanks to steel trusses, there were no columns necessary in the auditorium to interfere with vision. Great attention was paid to heating, lighting, ventilation and servicing; the fire exits and fireproofing are noteworthy by modern standards. The backstage area and equipment, and the acoustical qualities of the theatre, are considered on a par with those in the new Civic Theatre.

The interior of the auditorium has an old-world Baroque flavor, with its decor in ivory and gold paint, with marble, onyx and crystal accents. Murals in the Venetian style decorate the ceiling. Over the proscenium, the murals depict 2 angels sprinkling a horn of plenty, and Neptune bringing San Diego the riches of the ocean.

The list of performers who appeared in person at the Spreckels Theatre will inspire nostalgia among many San Diegans. Some of the best known names include: Will Rogers, Anna Pavlova, Roland Hayes, Nino Marcelli, Paul Whiteman, John Barrymore, Enrico Caruso and Mary Pickford.

The Spreckels Estate owned the building until 1943 when it was purchased (along with the Union Building) by Star and Crescent Investment Company. Later Mrs. Jacquelin Schaes (now Mrs. Littlefield) purchased the building and in 1964 spent \$125,000 remodeling it. She was congratulated by Mayor Curran at a gala opening night performance June 25, 1964.

The fine qualities of this theatre, and its central location, could make it into a marvelous cultural center for all the performing and graphic arts, since the surrounding office building contains ample space for various studios and other activities.

THE GOLDEN WEST HOTEL

720 4th Avenue (G Street between 3rd and 4th)

1912-14

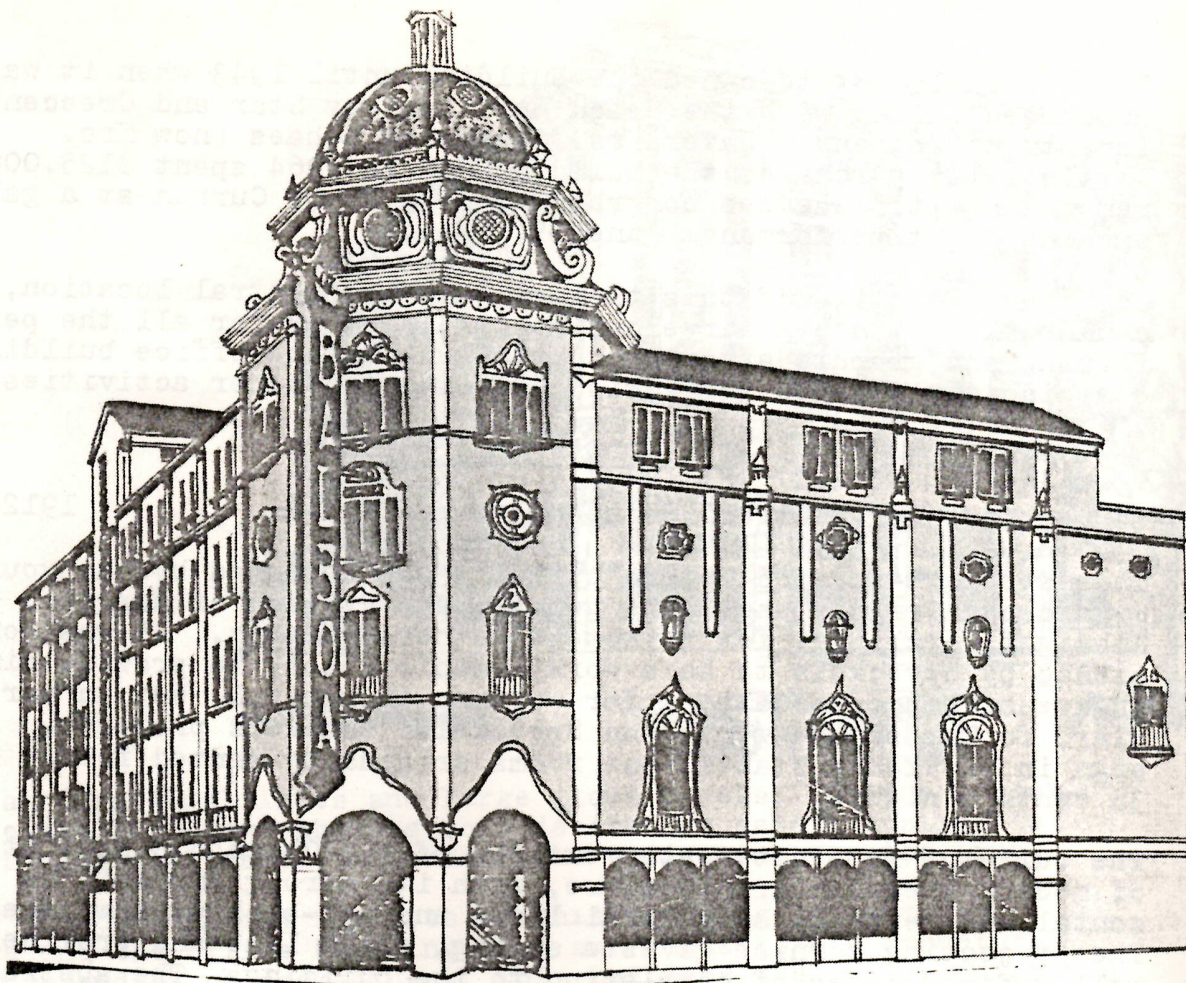
This straight-forward modern building was designed by the young John Lloyd Wright, under the general supervision of Harrison Albright, architect for Spreckels' other projects. It was commissioned by Spreckels to be a workman's hotel, to provide simple, inexpensive accommodations for workmen in general, but in particular, for those who worked on Spreckels' numerous projects. A sign in the lobby states that rooms originally rented for 25 and 35 cents a night.

The building is a noteworthy example of the Chicago School style of modern American architecture, with its strong emphasis on horizontal and vertical structural lines and set-back window panels. The projecting cornice gives a strong, clean line and provides a well-defined sense of completion to the building. The abstract bias-relief details at the upper corners of the building are the only embellishment. They depict workmen, and were executed by the sculptor Alfonso Ianelli to meet design requirements specified by Wright.

The interior of the building has a remarkable feeling of light and openness, for the lobby is large and skylighted, and provides several public spaces where the residents of the hotel may relax and visit, or watch television.

Today, this hotel is home to nearly 400 people. It's residents are older retired people, many of whom happen to be on welfare for various reasons. These residents live there not because of social problems, but because they have limited resources. The hotel provides services to its residents and a very real and supportive sense of community exists there. Its preservation would alleviate relocation problems and further provide for a social concern of the proposed redevelopment project, which is to foster a balanced community.

By the time the hotel was under construction, John Wright had gone to Chicago to work in the office of his father, Frank Lloyd Wright. He recalled checking the construction progress by mail--from photos taken by Herbert Fitch and mailed to him in Chicago.



BALBOA THEATRE

648 4th Avenue (southwest corner 4th and E Street)

1924

The Balboa Theatre, of Spanish Renaissance Revival style, was the product of an all-San Diego team. Its owner, R. E. Hicks, was a former columnist for the San Diego Union: its builder was the Wurster Construction Company, and its architect was William Wheeler, whose son Richard is one of San Diego's leading contemporary architects.

The building is of steel and reinforced concrete, structurally sound and well built. It has fine acoustics, and a colorfully decorated interior that carries out the polychromatic Spanish Renaissance theme on walls and ceilings. There are wall maps of the Americas, and a large Polychrome tile panel in the sidewalk at the entrance depicts Balboa discovering the Pacific Ocean in 1513. At one time, the Spanish motif was carried out in the costumes worn by the usherettes, including flat Spanish-style tasseled hats, bolero jackets, and toreador pants.

The Balboa has some very unusual lighting and acoustical effects. There are air registers which carry the sound from the backstage organ location to various points all over the theatre--an early 20th Century anticipation of modern all-round stereo sound. There are 2 niches on the side walls near the stage which

contained ornamental waterfalls cascading over artificial rocks; they provided a cooling effect as well as an interesting sight and sound display.

Although it has always been primarily a movie house, the Balboa is completely equipped with facilities for live stage productions. In its early years, the theatre hosted plays, vaudeville shows, and even circus performances--including one memorable occasion when an elephant urinated onstage, spraying the orchestra and the first 2 rows of the audience: The management picked up the cleaning bill.

In 1930 the Balboa Theatre became, for a time, a deluxe Spanish-language theatre. The grand opening of this program was attended by several well known Mexican movie stars. The next year, local Spanish teachers made special arrangements with the management to bring in groups of language students at reduced rates, and the Balboa advertising included the invitation, "Learn Spanish while being entertained." The Depression, however, put an end to the innovative Spanish film program. By late 1932, with tickets at 15 cents, the Balboa returned to screening Hollywood films like the Marx Brothers in "Horsefeathers."

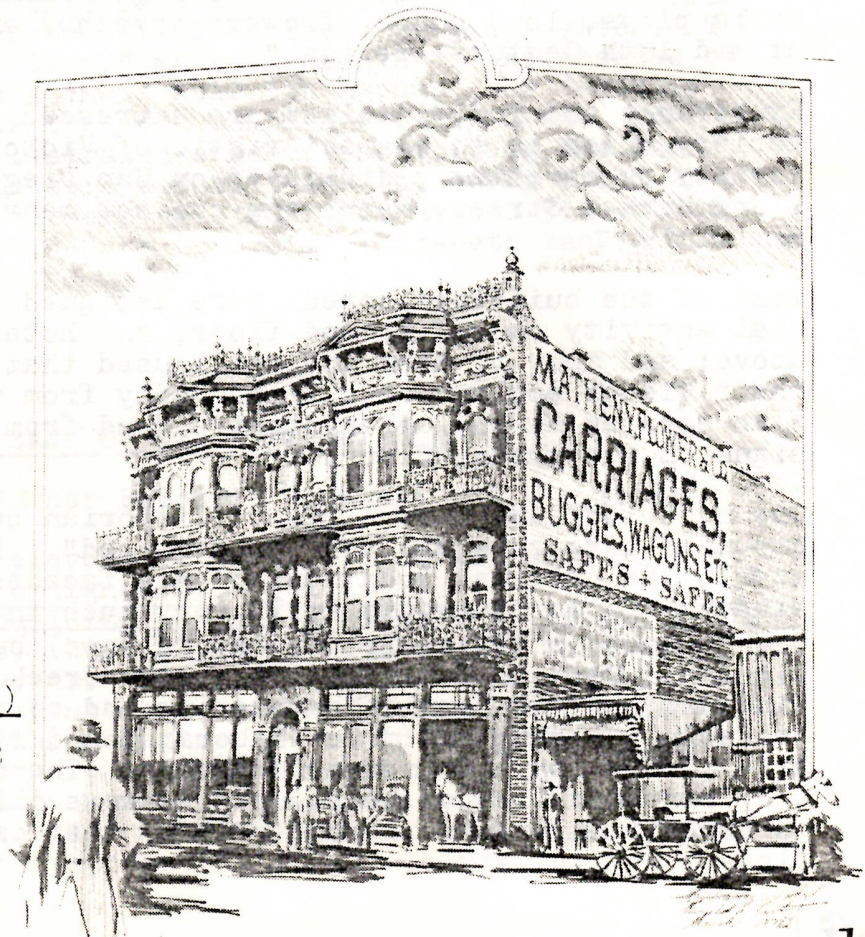
The building exterior, with its polychrome tiled dome, echoes the form of the Santa Fe Depot's domed towers, and complements the domed fountain structure in Horton Plaza. The Balboa Theatre provides historic and visual connections with San Diego's Spanish heritage, and in addition, provides a refreshing change in scale, color and form to the straight-line buildings nearby.



GRAND HOTEL (HOTEL HORTON)

332 F Street

1887-3



This 3 story Italianate-Baroque Revival structure of clay brick with wooden front, was built by Barney Kampling, owner of the Central Livery Stables. A. W. Delane was the architect.

This was originally called the Grand Hotel, but was renamed Hotel Horton in 1907, after the Horton House (replaced by the U. S. Grant Hotel) was demolished. Other than that, it has no direct connection with Alonzo Horton.

The lower floor has always been used for commercial purposes, which was typical of many small hotels in the 19th Century. Peter Mayerhofer opened a restaurant and beer parlor here in 1888 called, "The Original Louvre," but it closed the next year. The 2 upper floors have always been used for hotel accommodations, and the rooms are built around an interior sky-lite staircase, which forms a central court from which the rooms are reached.

Mrs. Mary Bidwell managed the Hotel from 1893 on, and her son William Porterfield and his wife lived there for several years. Porterfield, a newsman, was manager 1895-97. He wrote for the San Diegan and the San Diego Sun, of which he later became editor.

5TH AVENUE'S VICTORIAN VARIETY

San Diego's Victorian architecture expressed the expansive optimism associated with the building boom of the 80's. Victorian buildings, as John Maass wrote in "The Gingerbread Age", are perfect symbols of an era which was not given to understatement. They are in complete harmony with the heavy meals, strong drink, elaborate clothes, ornate furnishings, flamboyant art, melodramatic plays, loud music, flowery speeches and thundering sermons of mid 19th Century America."

Exuberance and individualism are expressed in the architectural variety which is so characteristic of Victorian structures. This variety is strikingly displayed on San Diego's 5th Avenue, between E and Market Street, where one can see many styles and building materials.

Most of the buildings noted were designed originally for commercial activity on the ground floor, and hotel rooms (or offices) above; and many of them are still used that way. Unfortunately, their visual appearance suffers badly from the addition of metal fire escapes on the upper stories, and from large, garish neon signs on the ground floor.

One must look up (literally) to Victorian buildings, because the ground floors have all been "modernized". But above the first level, the original treatment of the facades, especially of the windows and cornices, is still very much in evidence.

The Backesto and Masonic (or Odd Fellows) buildings both are designed in Classic Revival style, with Greek pediments over the windows; but the cornice bracketing and corner treatment of the Backesto building are more elaborate, and its greater length give it dignity and impressive scale. The Backesto building's long rhythmic line of pedimented windows illustrates the emphasis on repetition, restraint and balance that is characteristic of Classic Revival style.

The McGurk, Marston, and Hubbell buildings can be described as Italianate in style, simple and rather box-like in appearance. The round-head windows are treated in a simple, restrained manner, as is the bracketing at the cornice.

The Louis, Yuma, and Grand Hotel buildings all exhibit more elaborate window treatment and though basically Italianate, may be termed Baroque Revival style. Each of these buildings has slanted bay windows as a prominent feature, with varying degrees of baroque trim around the windows and at the bracketing. The Louis building has the most elaborate decoration of the 3 buildings, and must have been even more spectacular in its heyday. Originally, the building had a pair of mansard-roofed towers over the bay windows, surmounted by flying eagles; the towers were separated by a domed central unit.

The Nesmith-Greely building is a striking example of Romanesque Revival, with its dark red brick, and Romanesque arches and pillars. The Keating building is another, but quite different, example of Romanesque Revival, with its rusticated stone work on the first 2 floors, it is reminiscent of the "Richardson Romanesque" Marshall Field Building in Chicago.

The remarkable thing about the buildings just listed is that they were all built in the 1880's. Collectively, they make a significant statement about the variety and eclecticism of Victorian architecture and the rugged individualism of the San Diegans who built them.

We are fortunate to have this remarkable collection of Victorian grouped so close together and still on their original sites. The "Gas Lamp Quarter Association," made up of owners and lessees of these buildings and others on or near 5th Avenue, has recently been organized to promote the rejuvenation of this area. Ed Scott is preparing an illustrated brochure describing the Gas Lamp Quarter buildings in more detail. The following brief descriptions of Victorian commercial structures around 5th Avenue is based on material provided by Ed Scott, Elizabeth MacPhail, and William Porter.



LOUIS - BANK OF COMMERCE BUILDING

835-45 5th Avenue (now Ratner Electric Company) 1888

This building has been recorded by the Historic American Building Survey team, and is designed CAL-1961.

This 4 story Victorian building was built jointly by Isador Louis and the Bank of Commerce. Work began in October 1887 and was completed the following year. The building was designed by the architectural firm of Clements and Stannard. San Diego's leading literary and commercial magazine of the 1880's, the Golden Era, called it "the first granite building in the city, solid and substantial in its structure, handsome and imposing in appearance, and a credit to the whole city as well as to the judgment and enterprise of the owners."



As were so many Victorian buildings, this one is a mixture of styles. Generally speaking, it is Italianate in style, with its slanted 3 sided bay windows and symmetrical treatment; but its decoration, in cast terra cotta and carved wood, especially around the windows and the cornice, give it a Baroque Revival flavor. Originally, there were twin mansard-roof towers above the cornice, another 10 or 12 feet high, surmounted by eagles with outstretched wings. Unfortunately, the towers were destroyed by fire in 1904.

Isador Louis was an energetic, self-man made who progressed, as Jerry MacMullen wrote, from "cobbler to capitalist." Louis not only was involved in building the Bank of Commerce, but also (in 1887) the Louis Opera House, on 5th between B and C Streets. Long since demolished, the Opera House was the scene of many traveling stage performances, among them the play, "A Wife's Peril," which starred the legendary Lily Langtry in 1888.

Isador Louis had lived in Los Angeles before moving to San Diego in 1870. He opened his first bootmaker shop on 5th Avenue between E and F Streets. There, for many years, he operated a variety of businesses: bootmaker, cigar and candy store, oyster house, saloon, and ice cream parlor. In the early 80's Louis

remodeled his building so that the oyster bar and saloon (which advertised Milwaukee beer, ale and champagne; ham and corned beef sandwiches) occupied one side of the building. The soda fountain and ice-cream parlor (called "Maison Doree") occupied the other side; and the cigar store was wedged in between. Besides operating his stores, Louis provided a popular catering service to hotels and private parties.

Business was so good that in 1887 he joined with the management of the Bank of Commerce to erect this remarkable Baroque building--truly a tribute to the gastronomical capacity of Victorian San Diegans, who must have consumed mountains of oysters, barrels of beer, and gallons of "Pompador" ice cream, Louis' specialty.



ES-SMITH-GREELY BUILDING

825 5th Avenue

1887-8

This 4 story Romanesque Revival style building was designed by the firm of Comstock and Trosche, architects of Jesse Shepard's "Villa Montezume" and of many other residential, commercial, and public buildings in San Diego during the boom of the 80's. The treatment of the arches, pillars and brickwork in this structure give it a special character that is quite unlike anything else in the city.

The first owner of this building, Thomas Nesmith, settled in San Diego in 1870. He was president of the Bank of San Diego 1870-83, and a director of the Texas and Pacific railroad in 1875. The building was named for Nesmith's daughter, Henrietta, and her husband, A. W. Greely, career Army man who led a scientific expedition to the Arctic in 1882-4, and became famous as one of the few who survived that difficult experience. Greely later was named chief of the Signal Service, in charge of running telegraphic communications thru Alaska.

Thomas Nesmith died in 1888, and left a remarkable will, directing that funds from his estate be invested for 150 years. At the end of that period, in the year 2039, the income was to be used for cultural purposes. It was an imaginative, far-sighted idea. Unfortunately, when the estate was settled, in 1889, only \$3.64 remained, and Nesmith's plan went unfulfilled.

THE HUBBELL BUILDING

813 5th Avenue

1886-7

This Italianate style commercial building was built by Charles Hubbell as rental income property during the boom of the 80's. Hubbell, like George Marston and so many others, first came to San Diego in 1870. The owner of vineyards and orchards in the back country, he became an officer of the Consolidated National Bank in San Diego, and a board member of the California Southern Railroad, which later merged with the Santa Fe.

Both the Marston and Hubbell buildings are characterized by the restrained semi-classical treatment of their 2nd story windows, and the bracketing under the projecting cornices.

THE MARSTON STORE BUILDING

809 5th Avenue (northeast corner 5th and F)

1881-2

This 2 story Italianate style building was occupied by Marston's Store from 1882-96. George White Marston, one of San Diego's best loved citizens and civic benefactors, was the leading dry goods merchant for many years. Arriving in San Diego in 1870, Marston began as a clerk at the Horton House, and then went to work for merchant Joseph Nash. In 1873, Marston and Charles Hamilton went into business together at 5th and K Street. Marston opened his own store, separately, 5 years later and occupied other locations until 1882 when he moved into this building, until 1896. After that, the Marston Store was located at the south west corner of 5th and C until 1912, when the final move, across the street to the north side of C Street, was made. Marston's is nostalgically recalled by many San Diegans as "the place to shop."



KEATING BUILDING

432 F Street (northwest corner 4th and F Street)

1890

This 5 story commercial building was conceived by George J. Keating, whose widow employed Reid Brothers architects to

execute the commission after Heating's death. The Reid Brothers designed many structures in the San Diego area, the most famous being the Hotel del Coronado.

This building is an unusual composite, having characteristics of both Romanesque and modern styles. The handsome "rusticated" (rough-edged) stone work on the first 2 floors, the rounded tower-like projections at the corners, and the Roman arch at the F Street entrance, are features that give it a Richardson Romanesque flavor, reminiscent of H. H. Richardson's Marshall Field building in Chicago. Yet, the layout of the building, and its simplified, stripped-down character, give it a distinctly modern character. At the time it was built, it was regarded as quite modern, and was one of the first buildings in San Diego to contain an elevator.



YUMA BUILDING

631 5th Avenue

1882

This 3 story Italiante-Baroque Revival style brick building with slanted bay windows, replaced an earlier wooden frame building, on the same site since the 1870's. The woodwork inside repeats the design on the outside of the building.

This building was owned by Captain A. H. Wilcox, former river-boat captain who was involved in banking and real estate in San

Diego. Captain Wilcox owned much property in the San Diego area. He settled here after his marriage to a San Diego girl, Maria Arguello. He built a showplace home where the Title Insurance Building now stands.

The building probably received its name from a shipping business Captain Wilcox owned which shipped from San Francisco to San Diego to Yuma. The Yuma segment was discontinued when the railroad was completed.

For a time the building was known as Santa Ysabel, after Wilcox's large (17-18,000 acre ranch near Santa Ysabel.) The building was owned by his widow and daughter until 1915. At that time it became known as the Grant Rooming House.

The Yuma building was the first in the "Stingeree Area" to be closed down in the drive against the red light district in 1915. It has been a rooming house with commercial use on the street level since it was built.

BACKESTO BUILDING

614 5th Avenue (northwest corner 5th and Market) 1884

This building has been recorded by the Historic American Building Survey team, and is designated CAL-427.

This 2 story brick commercial building in Classic Revival style, with triangular-pedimented windows marching rhythmically along the 2nd floor, was built as an investment by Dr. John Pierre Backesto, George W. Hazzard, pioneer San Diegan, who was Backesto's nephew and managed his properties in San Diego. Dr. Backesto lived in San Jose, and although he visited this city several times, he was a real estate investor rather than a resident of San Diego.

Backesto first erected a building on this site in 1873. His tenants included a shoemaker named Cohn, a harnessmaker named Edwards, and the well-known grocery firm of Klauber and Levi. When the original wooden building on this site was removed in 1884 to make way for the new structure, Cohn and Edwards moved across the street to the McGuirk building.

The first story of the Backesto building (now modified and occupied by a branch of the Bank of America and some shops) was originally brick with pilasters. The 2nd story, which is the notable feature of the building since it remains substantially in its original condition, is of brick with a group of Classic Revival pedimented windows, framed with plasters supporting an ornamental arch and pediment above, extending above the roof line. The slightly projecting cornice is supported by brackets with an intervening dentil course. The projecting cornice is a skillful design device to provide a visual "stop" to a flat-roofed building, which would otherwise have an unfinished appearance. It was typical of Victorian Classic Revival and

Italianate styles. The handsome, rhythmic, nicely-detailed design of this building raises it far above the level of the ordinary commercial warehouse built by an absentee landlord.

THE MC GURK BUILDING

611 5th Street (north-east corner 5th and Market) 1887

Historical American Building Survey CAL-428

This 3 story commercial building in Classic Revival style, houses Ferris and Ferris, one of San Diego's oldest drugstores. Ed McGurk (or McGuirk), tugboat captain, owned this property from the late 1870's and evidently erected at least 2 different buildings on the site at different times. The first building (or buildings) was probably built in 1882, and 2 years later the San Diego Union noted that McGurk was building a (wooden) sidewalk between the Masonic building and his own property, along H Street (now Market.)

In 1885, McGurk was granted a permit to move wooden frame buildings from 5th to another location on 5th because he planned to erect a brick structure at the corner of 5th and H. The present building was subsequently built on this site.

Moving buildings was not at all unusual in San Diego's early days, as larger brick structures replaced smaller wooden ones--reflecting increases in the owner's prosperity and the availability of more durable building materials. The shortage of lumber and other materials was so acute in San Diego for many years that wooden frame buildings were almost always moved to another site rather than demolished. As graded streets increased and moving technology improved, not only wooden buildings but brick and even lath and plaster buildings, sometimes of several stories in height, were moved to other sites. Such occurrences make it extremely difficult to document early buildings in San Diego with any precision.

MASONIC BUILDING (INDEPENDENT ORDER OF ODD FELLOWS BUILDING)

526 Market Street (near 6th Street) 1882

Historic American Building Survey CAL-429

This 2 story Classic Revival style building was designed as a fraternal meeting hall, with commercial space to be rented out on the ground floor. The building was designed by the architectural firm of Payne and Lacy for the Masonic Building Association. The Independent Order of Odd Fellows, another fraternal organization, leased part of the building from the Masonic Association.

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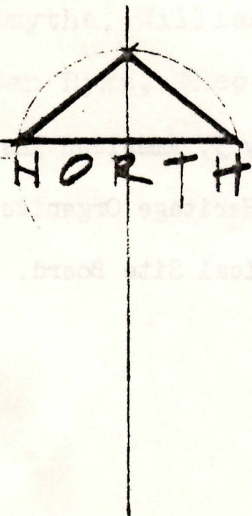
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A STROLL THROUGH HISTORICAL DOWNTOWN SAN DIEGO

- A. SPRECKELS BLDG. (1912) by Harrison Albright, Arch.
- B. UNION BLDG. (1908-11) by Harrison Albright, Arch.
- C. HORTON PLAZA (1871) AND FOUNTAIN (1910) by Irving Gill, Arch.
- D. BALBOA THEATRE (1924) William Wheeler.
- E. GRAND (HORTON) HOTEL (1888) by A.W. Delane.
- F. GOLDEN WEST HOTEL (1912-14) by John Lloyd Wright.
- G. BACKESTO BLOCK (CENTRAL BLOCK) (1884) ORIGINAL SMALL SHOP (1878)
- H. MCGURK BLOCK (c. 1887-89).
- I. MASONIC (I.O.O.F.) BLDG. (1882).
- J. YUMA BLDG. (1882).
- K. KEATING-SOMMER BLDG. (1890) Reid Brothers.
- L. MARSTON BLDG. (1881) Steward Bros., Arch.
- M. HUBBELL BLDG. (1886-7).
- N. NESMITH-GREELY BLDG. (1888) by Comstock and Trotsche, Arch.
- O. LOUIS-BANK OF COMMERCE (RATNER) BLDG. (1888) by Clements & Stannard, Arch.

Nearby, and should be visited, are two other historic buildings - Kahle's Shoulery, 733 E Street (built in the 1880's); and the W.H. Davis House, 237 11th St. (1850).



MIDDLETOWN



STARR-BALLATORE HOUSE - 1557 Columbia Street

Built in 1905 by E. Starr, Architect unknown

Style: Transition Victorian and California Bungalow

An intriguing two-story frame house that represents a transition between the Victorian and California style bungalow. It is believed to have been built in 1905 by the E. Starr family and subsequently lived in by the Ballatore family: Mike (Matteo), Annie and Joseph Ballatore. Mike was a fisherman who came from Italy and typified many of the Italian families (the Ghios, Zolezzis, Adamo, Buono and others) who lived in Middletown close to the waterfront. The Ballatores lived here between 1919 and 1945. Today the house is occupied by Brenda Mason Design Associates. Some of the notable features of this house include windows and doorways with unique rounded corners on the upper frames. The windows are sash-hung and, in our energy conscious era, appear to take advantage of the ocean breezes by providing good cross ventilation. The front windows have leaded patterned upper panes over the door and bay windows. The most prominent features of this house are the unusual gables on the west, north and south side of the house. These gables have curved slightly serpentine rooflines that gradually blend with the peaked roof. The gables each have three windows, a center window with rounded corners flanked by two oval windows. The gables appear to blend into three projecting sidebays. The otherwise symmetrical appearance of the house is broken by the offset curved entry porch. The well cared for yard includes a Fig tree in the rear yard, a nice Italian touch.

GAS LAMP QUARTER



THE LOUIS BANK OF COMMERCE - 835 - 845 Fifth Avenue

Built in 1887, Architects: Clement & Stannard

Style: Victorian Baroque Revival - Four Stories High

Isador Louis was one of the many businessmen who followed Alonzo Horton's call to San Diego, in the blooming years that followed the opening of Horton's new "New Town." New Town (bounded by Front, Broadway and the waterfront) was originally founded by William Heath Davis and Andrew Gray in 1850. That same year "Middletown" was established by ten prominent San Diegans, including: Oliver Witherby, William Emory, Cave Coutts, Thomas Sutherland, Atkins Wright, Agostin Horaszthy, Jose Estudillo, Juan Bandini, Charles Noell and Henry Clayton. However, it wasn't until Alonzo Horton began to develop "Horton's Addition" in 1869 that things began to really move in new San Diego. The core of Horton's development was Fifth Avenue. This was the street that was to become the main business street in San Diego for many years (until about 1910-15 when John Spreckles and Louis Wilde renamed "D" Street "Broadway" and created a new "main street"). Today, Fifth Avenue is seeing a re-birth as the Gas Lamp Quarter takes shape. Significantly in the 1980's as in the 1880's, businesses are being attracted to this important thoroughfare. Isadore Louis was a typical example of the American success story. A poor Russian immigrant who started his career as a cobbler he later became a wealthy businessman. In 1887, he opened the Louis Bank of Commerce one of the first banks in new San Diego. He also owned and operated the Louis Opera House. The Louis Bank was one of the first buildings to use granite as a building material in San Diego. The basic structure is brick with a granite facade, terra cotta bas relief and wooden bays. Originally, the building had a pair of flamboyant domed towers topped by eagles. But these were destroyed by

a fire in 1904. The building also features a large interior skylight. For years, the building was known as "Rattners," which was a popular electrical lighting business. Recently, the building has changed hands and is undergoing extensive renovation. Significantly, the ground breaking ceremony for the revitalization of Fifth Avenue, in which Mayor Wilson set the first new sidewalk tile, took place in front of the Louis Bank of Commerce.



THE GRAND PACIFIC HOTEL - Southwest corner of Fifth Avenue and Broadway

Built in 1887, architect's unknown

Style: Victorian Italianate - Three stories high

This recently refurbished hotel was built at the foot of Fifth Avenue near the former hub of commerce: Eastern Union and the old railroad station. It can be seen in many old photographs of San Diego. Prominent features include three rectangular side bays and a partial octagonal corner bay projecting over the corner entrance. The facility includes office space and lodging as well as an excellent ground level restaurant. The proximity to the Francis and Mary Antique Store and the Old Spaghetti Factory Restaurant make this area a popular magnet for San Diegans and visitors.

GAS LAMP QUARTER



THE GRAND PACIFIC HOTEL - Southwest corner of Fifth Avenue & "J" Street

Built in 1887, architects unknown

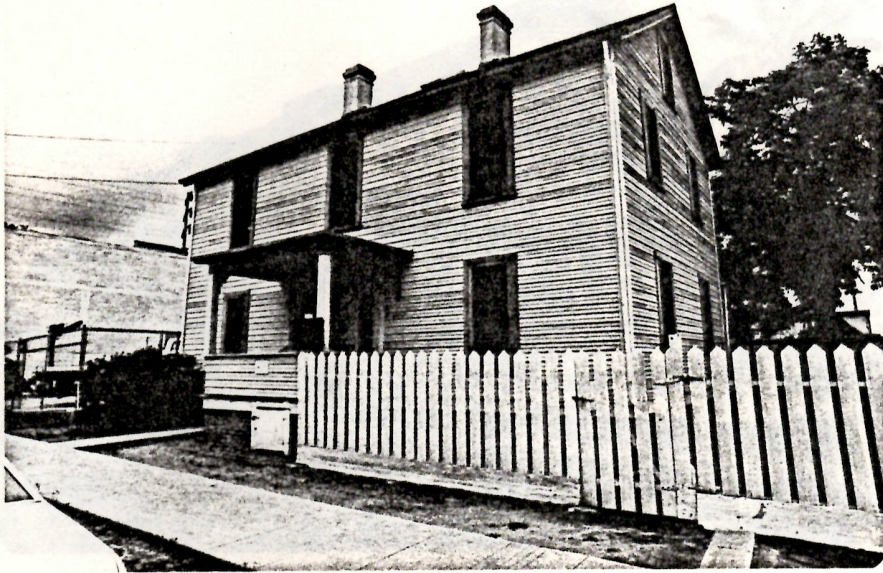
Style: Victorian Italianate - Three Stories High

This greatly refurbished hotel was located at the foot of Fifth Avenue near the former hub of commerce: Horton's Wharf and the old railroad station. It can be seen in many old photographs of San Diego. Prominent features include three rectangular side bays and a partial octagonal corner bay projecting over the corner entrance. The facility includes office space and lodging as well as an excellent ground level restaurant. The proximity to the Francis Family Antique Store and the Old Spaghetti Factory Restaurant make this area a popular magnet for San Diegans and visitors.

Together in March 1890, they founded the San Diego Land & Waterfront. Unfortunately, they were not a "war ahead" of the times.

Several buildings were constructed including several houses that were built. Several Maine lumber shipped around Cape Horn on the ship "Horton". The Horton family was a typical ship's New England frame building with a steep gable roof. Although Davis never lived in this house, Horton bought this house for a while where Horton lived. It is believed that it was the first residence of the Horton family when they came to San Diego in 1848. Consequently, there are plans to move it to a new mini-park site in the Gaslamp Quarter (near Fifth Avenue north of "J" Street).

NEW TOWN



WILLIAM HEATH DAVIS HOUSE - 227 Eleventh Avenue

Built in 1850 by William Heath Davis

Style: New England Prefabricated Frame House - Two Story with Attic

This is believed to be the oldest remaining house that was originally built in New Town on a site near State and Market. It is thought that it was moved to its present site in Horton's Addition on Eleventh Avenue after 1871.

William Davis was a wealthy San Francisco Merchant, who first came to San Diego as a boy about 1830. He became a sea captain known as "Kanaka Bill" and later married into the prominent Estudillo family. After the Mexican War, Davis was contacted by Andrew Gray, an engineer surveyor with the U. S. Boundary Commission, who saw the possibilities of a new site for a thriving city in San Diego. Together in March 1850, they founded New Town bounded by Front Street, Broadway and the waterfront. Unfortunately, they were about 20 years ahead of their time.

Several Buildings were constructed including several prefabs that were made of precut Maine lumber shipped around Cape Horn on the brig "Cybell." The design is a typical simple New England frame building with shiplap siding and gable roof. Although Davis never lived in this house, Horton bought this house and several others from Davis. It is believed that this was the first residence of the Horton Family when they came to San Diego in 1868. Currently, there are plans to move it to a new mini-park site in the Gas Lamp District (east side of Fifth Avenue north of "G" Street).

HORTON'S ADDITION



THE PALMS HOTEL - 509 Twelfth Avenue @ Island

Built in 1889, architect unknown

Style: Victorian Italianate - Three Stories High

This three story brick and wood building is one of the largest remaining Victorian hotels in the city of San Diego. It is built on the site of the second "Bayview Hotel," a popular hotel built in 1869. The original Bayview Hotel opened in 1868 and was located at Fifth and "F" Street. It was the first hotel built in Horton's Addition. Prominent features of the Palm Hotel includes a ground level sun porch, eight bays of varying design: Rectangular, angled including a partial octagonal corner bay. Appropriately, the hotel is surrounded by Palm Trees growing in the parkway strip. The new MTDB Light Rail System is being constructed on Twelfth Avenue in front of the hotel.

SHERMAN HEIGHTS



THE MATTHEW SHERMAN HOUSE - 418-422 19th Street

Built in 1867 by Matthew Sherman

Style: Victorian-Gothic - Two Story Wood Frame

Matthew Sherman was an army captain and civil war veteran, who settled in San Diego in 1865. Two years before Alonzo Horton arrived, he purchased land east of what later became Horton's Addition. He used the land to graze sheep while he and his family lived alternately in Old Town and New Town. In 1867, he built this house for his family at 19th and "J" Street. As San Diego boomed, he subdivided his property known as Sherman's Addition into "Sherman Heights" and "Golden Hill." As prosperity increased, his status in the community also increased. He later became Mayor of San Diego. In 1890 \pm , he moved from this modest two-story cottage to a massive four-story Queen Anne Victorian at Market and 22nd (SE corner). After Sherman's death in 1898, the second home was greatly remodeled to become the Sherman Apartments which are still standing. Sherman's original cottage on 19th Street was also converted into a four-unit apartment. However, much of the original appearance of the cottage still remains. The Save-Our-Heritage Organization is exploring the possibility of acquiring this structure which is considered to be the second oldest existing structure in new San Diego.

SHERMAN HEIGHTS



THE LIVINGSTON HOUSE - 2412 "J" Street

Built in 1887, architect: Edwin Booker

Style: Victorian, Queen Anne - Two Story Wood Frame

This marvelous house was built by Mrs. Harriet Morris Livingston for the sum of \$5000. It was recently restored by Rev. Robert L. Stevens. Notable features include a three-story octagonal tower with a witches hat roof, shingle sidings, a large ground level porch, lavish use of windows (52 total). The interior is noteworthy for its fine heart-of-redwood paneling in many rooms, a massive staircase of carved and machine patterned redwood. A window in the staircase is surrounded by stained glass.

GOLDEN HILL



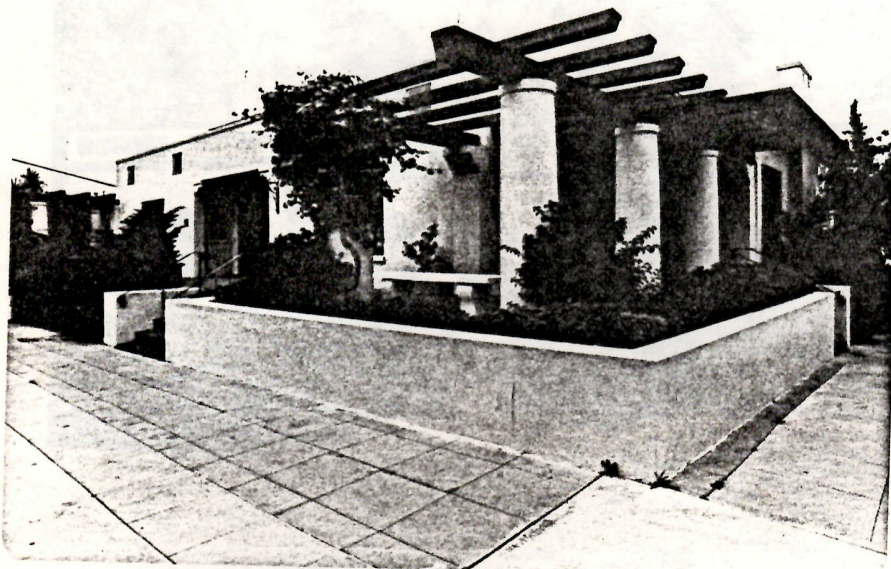
THE QUATERMASS-WILDE HOUSE - 2404 Broadway

Built in 1896, Architect unknown
Style: Queen Anne Victorian

This large spectacular victorian was built for Rueben Quartmass, a prominent San Diego businessman, when Golden Hill was the prestige address in San Diego. It was later purchased by Louis Wilde, who has been a colorful and controversial figure in San Diego history. A banker, developer and sometimes Mayor of San Diego, Wilde is remembered for changing "D" Street to Broadway, donating the Gill Fountain in Horton Plaza to San Diego, helping build the U. S. Grant Hotel and entertaining the Prince of Wales. The Quatermass-Wilde is a fitting monument to this flamboyant man. Notable features of the house include a unique four story circular tower with curved glass, unusual stone corner entrance steps, a wine cellar and three complete floors with over 8800 square feet of space.

The exterior is remarkable. Note the massive corner pilasters supporting the porch, the flat roof and plate glass construction by openings. This is an architecturally significant building as a result of the design and the manner in which it is designed.

HILLCREST



THE WEDNESDAY CLUB

540 IVY LANE @ 6th AVE

Built in 1913, architect Hazel Waterman
Style: International Modern

The Wednesday Club was a social and literary club whose members were socially prominent in the community. The architect, Hazel Waterman, was a member of the versatile Waterman family. Her father-in-law was Governor Waterman, her son, Waldo, Jr., became a noted aviation pioneer. Waldo Waterman Sr., Hazel's husband managed the Stonewall Jackson mine for his father. Although the Waterman's made their wealth in silver and gold, the family lost much of it due to poor investments.

Financially pressed, after her husband's death, Hazel went to work as an apprentice draftsman designer in the offices of Irving Gill. Artistically inclined, she learned quickly and later started her own architectural firm. She was one of the early pioneer women architects in the United States. Although she was a capable and versatile architect in her own right, her designs occasionally reflect the strong influence of her teacher, Irving Gill. The Wednesday Club is an excellent example of this influence. It is interesting to compare this building with Gill's La Jolla Women's Club, which was designed in 1913, as well. The similarity is remarkable. Note the massive circular pillars supporting the pergola, the flat roof and plain facade punctuated by openings. This is an architecturally significant building in terms of the design and the person who designed it.

MISSION HILLS



THE KATE SESSIONS RESIDENCE

4161 LARK STREET

Built in 1912, architect unknown

Style; Neoclassical

This is a unique house for a unique woman. The city of San Diego owes much to this tiny dynamic woman who was responsible for planting many of the trees in Balboa Park and along the city streets. Kat Sessions operated nurseries successfully in Coronado, Balboa Park, Mission Hills and Pacific Beach. The two homes west of here were the residences for her brother (4154 Lark) and her aunt (1432 W. Montecito). It is uncertain who designed this house. Note the symmetrical entrance, the Palladian windows and doorways, the interesting brick patterned roof cornices, the contrasting lower masonry work. Possible designers could include William Templeton Johnson, Emmot Brooke Weaver, and Hazel Waterman.



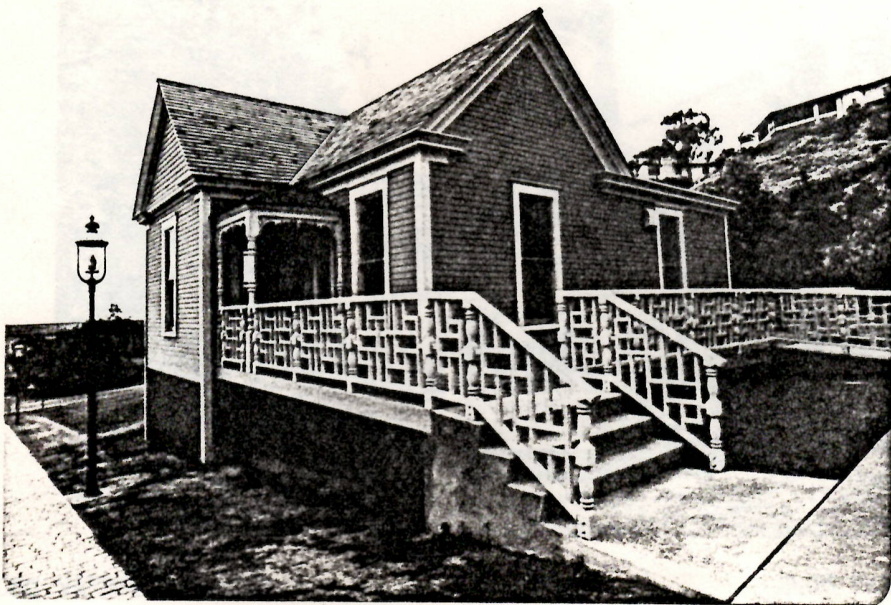
GUYMON MANSION

Mission Hills



CRAFTSMAN STYLE HOUSE

Mission Hills



SENLIS COTTAGE (SOHO OFFICE)

Heritage Park



TIMKEN HOUSE

Bankers Hill

BANKERS HILL



THE LONG-WATERMAN HOUSE

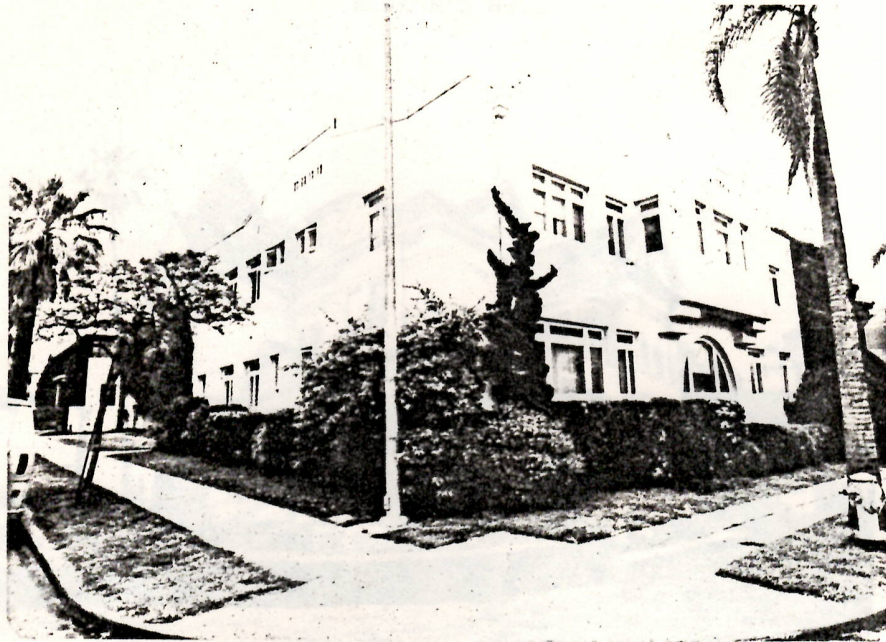
2408 First Avenue

Built in 1883, Architects: Benson & Reif
Style: Queen Anne Victorian 3 story

This much admired home was originally built for Kate and John S. Long, who owned a lumber business in Coronado. John's factory produced the beautiful wood veneers used throughout the Interior. In 1893 the house was purchased for \$17,000.00 by Robert Waterman, Governor of California (1887 - 1891). In 1897 Dr. A.H. Gilbert and his wife, Florence Hart Gilbert, purchased the House as newlyweds. The Gilberts (relatives of Gilberts living in the Sherman-Gilbert House) were prominent in cultural and social affairs. The House has seen many guests and important events. Mrs. Gilbert lived here for over 73 years, until her recent death.

The House now is owned by Parker Industries, and is in the process of being completely restored. It will be used as office facilities for the company. The most notable feature on this house is it's domed Queen Anne tower, which rises out of a large open circular entry porch, with a lace-like handrail. The landscaped grounds with massive shade trees also is home for the carriage house at the rear.

"GILL HILL"



The E.F. Chase House

205 Laurel Street

Built in 1907, Architects: Irving Gill, Richard Requa
Style: Early International Modern 2 story

This house is being researched by Bruce Kammerling of SOHO and the Historical Society to verify it's design and origins. If it was designed in 1907, as some of the evidence indicates, it could be one of the most important buildings in modern architecture. Most architectural text books tend to give credit to the Austrian architect, Adolph Loos, for designing the first clean, functional residence, - the Steiner House in Vienna, 1910. This style later became known as the International Style, and inspired architects such as Le Corbusier, Schindler, Oscar Neimeyer and others. It is known that Irving Gill, who trained under the great Chicago Architect, Louis Sullivan, was also an early pioneer in this style of architecture. This house is clearly a fine example of the International Modern Style.

If the 1907 date is correct, this could predate the Steiner House by 3 years, and could be the earliest example of modern residential design in this style. For contrast, compare this house to the Long-Waterman House. Note that less than 20 years separates the styles of these two homes. Both homes are outstanding examples in their own right. In spite of the absense of applied decorative and surface texture, the Chase House is a masterful composition of planes, and geometric shapes which avoid monotony. Notice the array of curved and rectangular windows, whose frames create smaller rectangular patterns. The projecting bay over the window arch, the stepped corbel supports, and the angled roof line provide shadows highlighting the details and design. It is thought that the side yard garden was originally landscaped by Kate Sessions. The placement of the building and yard is an interesting utilization of space.

BANKER'S HILL



THE BRITT-SCRIPPS HOUSE - 406 Maple Street

Built in 1887-88, architect unknown
Style: Queen Anne Victorian

This impressive Victorian at the northeast corner of Fourth and Maple once served as the home for two notable San Diego citizens: Eugene W. Britt and Edward W. Scripps. Britt was an attorney with a leading law firm who later became a judge. Edward Scripps was an internationally famous newspaper tycoon who founded the Scripps Howard Newspaper Chain. He came to San Diego for health reasons in 1890 and was later joined by his brothers and sisters, who became leaders and generous benefactors in the community. His sister, Ellen Scripps, in particular was beloved by San Diegans for her many good deeds. Even today, the Scripps family retain an important and beneficial role in the community.

It is interesting to note that long before William Randolph Hearst dreamed of his castle in San Simeon, Edward Scripps undertook to build his own Miramar Castle at Scripps Ranch north of San Diego from which he could rule his newspaper empire. It was while he was building his castle that he purchased the Britt House as a townhouse which he used from 1901 to 1908 to facilitate his trips into San Diego. The long rough ride out to Miramar sparked his personal interest in improving local roads and prompted him to accept the only public office he ever held, "Commissioner of Roads for the County of San Diego." As such, he personally bankrolled the construction of Miramar Road and Old U. S. 395.

Later, after Scripps moved out, the Britt House became the offices for a noted San Diego surgeon, Dr. Albert Hackim. More recently, this fine old home has been restored to living facilities and is entering a new era as a super elegant bed and breakfast hostelry. The most notable features include the three-story Queen Anne Tower with its conical roof and integrated brick chimney; a beautiful two-story stained glass window on the Fourth Avenue side depicting morning, noon and night. Notice how the interior stairway is blended into this stained glass design. Because of the commanding presence of these two features, casual passerbys tend to overlook the elegance of the remaining architectural elements, in particular the graceful, classical revival entry and the curved second floor porch on the east side of the house. The above photo attempts to focus the readers attention on these other features. Also, noteworthy is the beautiful interior paneling and victorian detailing. Overall, the owners have done an outstanding job in refurbishing the house and capturing the spirit of the eighteen eighties.

National Preservation, created by the National Historic Preservation Act of 1966, which became a training ground for the preservation of historic properties. The California Conservation Council, a non-profit organization, is the State's leading and primary agency for the preservation and maintenance of the State's historic resources. The California Historical Society.

3. Private Sector Financial Involvement

The costs of building historic properties are generally much higher than other costs, which means that the private sector is often discouraged by inflation and the high costs of historic preservation. Historic Preservation programs are often a larger part of the cost in the private sector.

a) In Charleston, where \$100,000 per acre is the average cost of a residential land parcel, the cost of historic preservation is \$100,000 per acre, which is much higher than the cost of private development and restoration work.

b) Old Faneuil Hall in Boston, rehabilitated as a shopping center, grosses \$250 per square foot annually. Newly constructed shopping centers of similar size have an average gross of \$100 per square foot.

6. Rehabilitation Costs

Rehabilitation costs per square foot, based on case studies by the National Trust for Historic Preservation, indicate a savings of from 25% to 35% less than comparable new construction.

a) In San Antonio the Alamo National Bank was rehabilitated as a landmark building at a cost of \$30 per square foot. A new building of similar size and quality would have cost \$75 per square foot.

b) The Pioneer Building in Seattle was rehabilitated at a cost of \$19 per sq. ft., as compared to \$30 per sq. ft. for new construction of similar quality.

c) In Baltimore, the Old Federal Office Building was rehabilitated into a new community center. The project was completed in less than a year, at \$1.7 million. The construction of a new building of similar size would have cost \$2.5 million.

3. Available Financing

Private and local agencies often are available for loans and Federal grants in historic preservation. The National Historic Preservation Act also provides for grants to the private sector.

a) The Gateway Quarter, built in New York City, was rehabilitated at a cost of \$100 million. The project was completed in less than a year, at \$1.7 million. The construction of a new building of similar size would have cost \$2.5 million.

b) The State of Oregon received a grant of \$1,000,000 and the State of California received a grant of \$1,000,000. The State of Oregon received a grant of \$1,000,000 and the State of California received a grant of \$1,000,000.

HISTORIC PRESERVATION: ECONOMIC BENEFITS AND ENERGY SAVINGS

I ECONOMIC BENEFITS

A Employment

Rehabilitation projects are as high as 75% labor intensive, compared to 50% for new construction, according to a 1977 study sponsored by the U.S. Department of the Interior. Further, local labor is needed, encouraging employment, less often the case in new construction where large construction firms from outside the community receive a project contract.

Demolition and new construction yielded an average of 70 jobs per one million dollars expended, while renovation, including historic preservation, created 109 jobs per million dollars. Restoration projects also become a training ground for the unemployed and the apprentice. The California Conservation Corps trains young people in the State in building and related trades. An example of their work is the restoration and painting of the Villa Montezuma, owned by the San Diego Historical Society.

B Private Sector Financial Involvement

The costs of building materials have increased more rapidly than labor costs, which means that rehabilitation projects are less influenced by inflation than new construction. A small investment in Historic Preservation programs generally stimulates a larger investment in the private sector.

a) In Charleston, where \$100,000 of seed money was put into a revolving fund account, \$4 million worth of homes were rehabilitated, which in turn stimulated another \$18 million in private investment restoration work.

b) Old Faneuil Hall in Boston, rehabilitated as a shopping center, grosses \$250 per square foot annually. Newly constructed shopping centers of similar size have an average gross of \$100 per square foot.

C Rehabilitation Costs

Rehabilitation costs per square foot, based on case studies by the National Trust for Historic Preservation, indicate a savings of from 25% to 33% less than comparable new construction.

a) In San Antonio the Alamo National Bank restored a 23 story landmark building at a cost of \$38 per square foot, whereas similar new construction figured to cost \$70 per square foot.

b) The Pioneer Building in Seattle was restored at less than \$19 per sq. ft., as compared to \$30 for new construction of similar quality.

c) In Baltimore, the Old Loyola College and High School was rehabilitated into a new community auditorium-theater complex in less than a year, at \$1.7 million. New construction was estimated to take 2 to 3 years at a cost of \$2.5 million.

D Available Financing

Private and local matching funds are available for State and Federal grants in historic preservation. Sites on the Federal Register are also eligible for special taxation rates.

a) The Gaslamp Quarter, here in San Diego, has been eligible for close to a million dollars of building improvement loans, through the Department of Housing and Urban Development, at unheard-of low interest rates, because of the historic quality of most of the structures. The Quarter is now an historic district.

b) The State of Vermont received an historic preservation grant of \$1,200,000, and the State was able to attract over \$2 million in private and local matching funds, well over the required 50%/50% ratio.

II ENERGY SAVINGS

A The National Energy Act, October 15, 1978, aims at reducing reliance on imported oil by the conservation of energy. A major target for energy reduction is the building industry, which accounts for 32 percent of all energy used in the United States. This figure includes energy used in obtaining, refining and transporting of construction materials. It has been argued that newer buildings are more energy-efficient, but studies have shown that in many cases this is totally untrue, and further, the arguments to not take into account the energy used in every phase needed to build a replacement for an older structure. TO DETERMINE THE TOTAL ENERGY COST of any building, it is necessary to consider three kinds of energy consumption:

a) EMBODIED ENERGY - the amount of energy used to construct and process materials used in building, and the energy needed to put them in place.

b) DEMOLITION ENERGY - the amount of energy needed to tear down a building and dispose of materials. This should include the energy contained in original materials which will be disposed of and thereby wasted.

c) OPERATING ENERGY - the amount of energy needed to operate the building, such as lighting, heating/cooling, ventilation, and depends upon climate, building use, and physical design of the structure.

EMBODIED ENERGY can be calculated by multiplying the square footage of any structure, by type, by the following factors: single-family house 5.48; two-four family house 4.93; store 7.36; church 9.87; and school 10.89. Thus a single family house of 1500 square feet would be the equivalent of 8220 gallons of gas in embodied energy alone.

B Examples:

a) Austin House, an old carriage house in Washington D.C., underwent extensive rehabilitation which left only the exterior shell of the original building intact. The renovated structures is a three family apartment unit. Analysis showed renovation required about half as much energy as that needed to construct a complete new building. This savings alone represented about 8,000 gallons of gasoline, or 1 billion BTU's of energy. Further, Austin House will use 5 percent LESS energy for heating and cooling. Over a 30 year period Austin House will save enough energy to heat and cool a new apartment building of the same size for over 10 years.

b) Lockfield Garden Apartments in Indianapolis was a complete energy study using the most detailed methods of calculating energy. Existing buildings represented an energy investment 150 percent greater than that required to build a new complex. Rehabilitation would require only a fraction of the energy needed in new construction, that is, embodied energy needed in a new building. Operational energy needed was found to be slightly more than required in a new complex. With pluses and minuses on both sides it was finally determined that the rehabilitated Lockfield Garden Apartments would have a net energy-investment advantage over an equivalent new complex for more than 50 years.

C CONCLUSION

It is clear that all factors must be weighed in determining energy savings, including demolition energy. As sophisticated as these formulas and methods appear, like new construction, and the intricate financing necessary, renovation of historic buildings can end in a net savings in the millions of dollars.

SOHO'S QUICK GUIDE TO PRESERVATION LAW

Introduction:

During the last ten years, a great number of sometimes confusing laws have been passed to protect our historical resources, by State, Federal and local governments. The built environment has become something to be respected, like our natural environment, something to be preserved for the present as well as the future. It became clear that many laws already on the books had a negative impact on historic preservation. Building Codes, tax laws, state and local reconstruction project ordinances made preservation impracticable or impossible.

Through the efforts of citizens, political leaders, preservationists and the legal profession, many of these early laws and ordinances were amended to incorporate retention of older structures. Because of these changes currently San Diego is seeing hundreds of building owners taking advantage of new tax laws, building codes, and funding opportunities to restore their structures. In the Gaslamp Quarter, millions of dollars have been invested by private sources in a downtown renaissance that has surprised many. This project is perhaps most significant in demonstrating how individual participation in preservation can turn a neighborhood or community around, from blight to benefit.

LOCAL

The City of San Diego

Historical Sites Board: (San Diego Municipal Code, Ord. No.11821, Sec. 26.02 & City of San Diego, Historical Sites Board Policy
Formed in the late 1960's, The Historical Sites Board is appointed by the Mayor, and confirmed by City Council. The Board is empowered to designate historic sites within the City of San Diego, and make recommendations to Council to protect those structures identified and designated historic.

Site designation is based on criteria linked to a scale of significance, which is given a number designation locally, and a definitive code identifying it as historic locally, regionally, state-wide, or nationally. The criteria used by the Historical Sites Board for designation is the same as that used for the National Register of Historic Places. Sites may be designated by exterior, only, the whole, or any combination of elements. In 1977 The Historical Sites Board established a new historic district policy, under which entire neighborhoods may be designated.

Demolition and remodelling permits must first be cleared by the Board on all historic structures in the City, and the Board may block issuance of permits for up to 180 days, with the concurrence of the City Council. Even this delay can be extended with Council approval. This allows owners, developers and the Sites Board to seek a solution to preserving the site intact, by a change in ownership, government purchase, or - as a last resort- moving the building.

Historic Building Code (Reference: State of California, Title 24, State Building Standards, Part 8, State Historic Bldg. Code)

The first version of this ordinance was adopted in the late 1970's. It grants certain exceptions and substitutions to building code compliance by historic structures. Further, this year a new local code was adopted for historic properties, which refers directly to the State of California Historic Building Code as the standard. The only exception locally is that appeals will be held by the local Appeals Board, with power of judgement in such cases.

Proposed Policy on Demolition (see Public Facilities & Recreation Report 1.10.80)

Policy on Demolition, CONTINUED

This policy is being written for consideration by Council with regard to making sure all possible efforts are made to preserve designated historic structures where redevelopment projects are involved. In essence, the Council has determined that "adequate notice" of impending demolition must be more clearly specified, and the Public Facilities and Recreation report recommended that 60 days be given for notification and action by the City Council and the Historical Sites Board.

No final draft or scope of this proposed policy is yet available.

Environmental Quality Division, Planning Department

Subsequent to the California Environmental Quality Act, all Government agencies dealing with permits for demolition, alteration or re-development, must require an Environmental Impact Report, where applicable, with any permit request. It is mandatory that such a report be filed with regard to any historic property, or any property deemed to be potentially historic though undocumented.

The loose interpretation of this Act, and the individual interpretation allowed any permit seeker who is responsible for the furnishing of such EIR information, has caused conflicts about the mandated strength of CEQA. Historic structures have yet to clearly interpreted by this act at the local level.

Subsequently, the Environmental Quality Division is preparing new guidelines, both for historical properties, and also archeological sites. Such areas as responsibility for EIR report filing and writing, qualifications of individuals eligible to file such reports, etc. are now in process.

No final draft or scope is currently available.

The regulations of CEQA apply equally to County Government, as well as City, and other agencies like the Port Authority. No Master Plan for any area may be approved without the filing of an Environmental Impact Report.

The County of San Diego

Site Designation: (County Zoning Ordinance, Sections 7550 through 7599, Historical Landmark Designation Procedure.)

Currently, the County of San Diego has no equivalent to the City Historical Sites Board. A one-time community Board, called The Cultural Heritage Commission, served a similar role, with special duties toward the regulation and completion of Heritage Park. This committee was disbanded by the Board of Supervisors about 3 years ago. The new Parks Committee does not designate or deal with historic properties, except as Heritage Park comes under the general jurisdiction of County Parks and Recreation.

In the County of San Diego the designation of an "historic landmark" may be initiated by any individual through the County Board of Supervisors, or by application filed with the Director.

No public hearing is required, except as deemed in the best public interest by the Supervisors. After designation, any request to de-designate an historic property must go before public hearing with the Planning Commission and the Supervisors. All designated historic landmarks fall under the Historic District Preservation Regulations (Sec. 5700). These properties do go before the Planning Commission in public session AFTER designation, for reclassification by zone subject to Historic District Regulations.

The County policy disallows approval of any application for revocation of the Landmark designation unless that property has been destroyed, and that destruction was NOT caused by any owner or occupant, by any act, omission or neglect. Demolition, destruction in all or part, or removal of any landmark is also denied except by the 'major use' permit. Even so, the permit may be

withheld for up to 90 days. A site plan must be filed with the application an historical report, proposed use and design of the property.

Heritage Park is currently an historic enigma, as the structures came from the City area, are located by City address, but are on County property. Park tenants are hoping for a general historic designation for their structures.

STATE

State Office of Historic Preservation (National Historic Preservation Act 1966)

Under the National Act, the State Office of Historic Preservation offers a comprehensive program to identify, protect, and preserve those historic properties in California. The office records and maintains the inventories of all communities as they are submitted, and provides information on protection and funding such surveys. The San Diego Middletown survey is typical of the many historic inventories already on file with the State. The Advisory Council on Historic Preservation, working with the State Office, reviews those sites determined to have National significance, and forwards them on to the National Register of Historic Places.

SAN DIEGO is far behind many California communities in complying with the National Preservation Act, and sponsoring historic inventories in the community. Only two surveys have been conducted thus far, both by private citizens. The Center City Development Corporation went outside of San Diego to find an advisory firm to survey in the Redevelopment area. All local firms who bid were declared in conflict of interest, and the surveys thus far have been conducted only to identify what will be torn down after new construction plans are finalized. This is working backward to the intent of both the State and National Preservation Acts.

The State Office of Historic Preservation also provides matching grants, reviews grant application for recommendation to the National Heritage Conservation and Recreation Service. Agencies undertaking federally assisted projects are required to consult with the State Office of Historic Preservation about the impact of such projects. The Office also reviews EIR statements where projects may affect historic properties.

The State Office also maintains the State of California Landmarks register. California is fortunate to have a regional office of the National Trust for Historic Preservation available here to work with our State Office.

California Coastal Zone Conservation Act, 1972 and California Coastal Act, 1976 (copies available through S.D.Coast Regional Comm.)

Represented locally by the San Diego Coast Regional Commission, jurisdiction under the 1976 Act describes a Coastal Strip which includes City land, County land, and tidelands under the Port Authority. All Master Plans, or amendments thereto, must be approved by the Coastal Commission if they affect the coastal strip.

SEC. 30001.5 ... "The Legislature further finds and declares that the basic goals of the State, for the Coastal Zone, are to:

a) protect and maintain, and where feasible, enhance and restore the overall quality of the coastal zone environment and its natural and man-made resources..."

The Coastal Commission, under the Act, is charged with a zone management program, which includes consideration of resources held in trust by the Federal Government. The wording of the Coastal Act provisions is deliberately left to some interpretation. Nevertheless, the protection of historic properties, especially those on the National Register, has been incorporated into the interpretations as they are addressed in any Agency Master Plan.

FEDERAL

National Register of Historic Places (Vol.I and II, and supplemental
Federal Register cumulative copies are available
through the State Office of Historic Preservation)

The National Register is the official list of the nation's historic and cultural resources worthy of preservation. Listing in the National Register:

- a) makes private property owners eligible to be considered for Federal grants-in-aid for historic preservation
- b) provides protection for those sites by requiring review and comment by the Advisory Council on Historic Preservation on the affect of federally assisted projects on those resources.
- c) makes owners who rehabilitate certified historic properties eligible for Federal tax benefits.

National Historic Preservation Act of 1966 &
The National Heritage Policy Act of 1979

Although preservationists generally refer to the National Preservation Act of 1966 as the foundation of preservation policy, there have been a series of national heritage policies, beginning with the Antiquities Act of 1906; The Act of 1916; The Historical Sites Act of 1935; the National Environmental Policy Act of 1969, and the Executive Order #11593, May 1971.

The National Heritage Policy Act of 1979 is the most current legislation, and comprises regulations which implement Section 106 of the National Historic Preservation Act of 1966.

Section 106 sets up the Advisory Council which may review and comment upon all federally assisted or sponsored projects affecting properties listed on the National Register. Upon such review by the Advisory Council, federal monies could be withheld from a project which neglects to consider the protection of any National Register listing.

TAX REFORM ACT of 1976

This Act was designed to encourage the preservation of historic structures, by reversing what had been unfair tax structures dealing with older buildings. The Tax Reform Act incorporates Internal Revenue Code provisions which allow different formulas for taxing historic structures, and also allows accelerated depreciation of monies used in restoration of the structures. A tax specialist should be consulted regarding qualification under the Tax Reform Act. Copies may be obtained by writing TAX REFORM ACT, Heritage Conservation and Recreation Service, U.S. Department of the Interior, Washington D.C 20243.

THESE ACTS AND POLICIES HAVE BEEN VERY BRIEFLY OUTLINED FOR THE PURPOSES OF THIS BROCHURE. IT IS RECOMMENDED THAT YOU OBTAIN COMPLETE COPIES OF THESE DOCUMENTS.

HISTORICAL LANDMARKS DESIGNATED BY THE

SAN DIEGO HISTORICAL SITE BOARD

H.S.B. DESIG. NO.	HISTORICAL SITE OR STRUCTURE	ADDRESS OR LOCATION	OWNERS NAME AND ADDRESS (SUMMARY- IF AVAILABLE)	DATE DESIG.	OTHER DESIG.
① 1.	El Prado Area	Balboa Park	City Owned	9-7-67	12/11/76 Nat'l Reg.
① 2.	Mission Dam & Flume (Padre Dam)	Mission Valley	City Owned	2-1-68	Nat'l Reg. St.Mk.#52
① 3.	Fort Stockton Site	Presidio Park	City Owned	2-15-68	St.Mk.#54
① 4.	Presidio of San Diego Site	Old San Diego	City Owned	2-29-68	St.Mk.#59 Nat'l Reg.
① 5.	Cavalry Cemetery Site	Mission Hills	City Owned--Pioneer Park	2-29-68	
④ 6.	New San Diego (Dunnell's) Hotel Site	348 W. "P" Street	Demolished 9-69	1-23-69	
② 7.	Plaza de Pantoja y Arriaga	Downtown	New Town Park	1-23-69	
② 8.	Sherman-Gilbert House	Cultural Heritage Park-Old Town	County Owned	8-7-69	H.A.B.S.
③ 9.	Davis-Horton House	227 Eleventh St.	George Deyo (same address)	11-2-69	Nat'l Reg. H.A.B.S.#423
① 10.	Torrey Pines Area	North San Diego	City Owned--includes Torrey Pines Park	11-21-69	
② 11.	Villa Montezuma	1925 "K" Street	City Owned	2-6-70	Nat'l Reg. H.A.B.S.#432
① 12.	San Pasqual Battlefield Site	North San Diego	State Owned	11-6-70	CHL#533
? 13.	Montgomery Memorial State Park		State Owned	11-6-70	CHL#711
① 14.	Old Town S.D. Historic State Park	Old San Diego	State Owned	11-6-70	CHL#830

HISTORICAL LANDMARKS DESIGNATED BY THE

SAN DIEGO HISTORICAL SITE BOARD

H.S.B. DESIG. NO.	HISTORICAL SITE OR STRUCTURE	ADDRESS OR LOCATION	OWNERS NAME AND ADDRESS (SUMMARY- IF AVAILABLE)	DATE DESIG.	OTHER DESIG.
	Following sites included in Old Town San Diego Historic State Park				
	a) Casa de Estudillo				Nat'l Reg. CHL#53
	b) Casa de Cota				CHL#75
	c) Casa de Bandidni				CHL#72
	d) Casa de Pedrorena				CHL#70
	e) Casa de Machado-Silvas (de la Bandera)				CHL#71
	f) Congress Hall Site				CHL#66
	g) Casa de Machado-Stewart				CHL#73
	h) Mason Street School - First School				CHL#538
	i) The Exchange Hotel Site				CHL#491
15.	Chapel of the Immaculate Conception	3950 Conde Street Old San Diego	City Owned	11-6-70	CHL#49
16.	Whaling Station Site	Ballast Point	U.S. Owned	11-6-70	CHL#50
17.	Lighthouse of 1854	Cabrillo Monument	U.S. Owned	11-6-70	CHL#51
18.	Gill House	3776 Front Street	Robert D. Ferris	7-2-71	Nat'l Reg.
19.	Fort Rosecrans National Cemetery	Point Loma	U.S. Owned	11-6-70	CHL#55

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H.S.B. DESIG. NO.	HISTORICAL SITE OR STRUCTURE	ADDRESS OR LOCATION	OWNERS NAME AND ADDRESS (SUMMARY- IF AVAILABLE)	DATE DESIG.	OTHER DESIG.	MI IT
① 20.	Ballast Point	La Playa	U.S.Owned	11-6-70	CHL#56	
21.	Casa de Lopez	3890 Twiggs - Old Town	U.S. Holding Co.-J. Sutter U.S. Nat'l Bank Bldg. St.400	11-6-70	CHL#60 H.A.B.S.#47	
④ 22.	Old La Playa Site	Bayside of Pt. Loma w/in Military Reserve	Demolished	11-6-70	CHL#61	
④ 23.	Fort Rosecrans Site	Point Loma	U.S.Owned	11-6-70	CHL#62	
③ 24.	Whaley House	2482 San Diego Ave.	County Owned	11-6-70	CHL#65 H.A.B.S.#422	
③ 25.	Serra Palm Site	Taylor Street-Old Town	City Owned	11-6-70	CHL#67 Nat'l Reg.	
26.	Spanish Cemetery	San Diego Ave and Artista	City Owned	11-6-70	CHL#68	
27.	Fort Guijarros	Near base of Ballast Point	U.S. Owned	11-6-70	CHL#69	
④ 28.	Derby Dike Site	Foot of Presidio Hill	City Owned	11-6-70	CHL#244	
④ 29.	Mule Hill Site	Four mile Southwest of Escondido	City Owned	11-6-70	CHL#452	
④ 30.	San Diego Barracks Site	Kettner Blvd. -- "G" and Market Street Area	?	11-6-70	CHL#523	
④ 31.	Kate O. Sessions Nursery Site	Pico and Balboa	City Owned	11-6-70	CHL#764	
③ 32.	Derby-Pendelton House	4017 Harney Street	County Owned	11-6-70	H.A.B.S.#430	

HISTORICAL LANDMARKS DESIGNATED BY THE

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H.S.B. DESIG. NO.	HISTORICAL SITE OR STRUCTURE	ADDRESS OR LOCATION	OWNERS NAME AND ADDRESS (SUMMARY- IF AVAILABLE)	DATE DESIG.	OTHER DESIG.	
(4) 46.	Cobblestone Jail Site	Haraszthy Jail-Old Town	Demolished	12-4-70		
(4) 47.	Protestant Cemetery Site	Ampudia Street-Old Town	Demolished	12-4-70		
(4) 48.	Hebrew Cemetery Site	Kenyon Street	Demolished	12-4-70		
(1) 49.	Klauber House	3060 Sixth Street	Allen S. Klauber - (same address)	1-22-71	Nat'l Reg.	
50.	Arthur Marston House	3575 Seventh Street	Arthur Marston - (same address)	1-22-71		Designated Rescinded 12-6-74
(2) 51.	Horton Plaza and Fountain	Broadway btwn. Third and Fourth	City Owned	3-19-71		
52.	Britt Scripps House	406 Maple	Dr. and Mrs. Albert Hackim 2335 Juan Street	10-1-71		
(3) 53.	Florence Hotel Tree	Grape btwn. Third and Fourth	Center City Hospital - 5252 Balboa	12-3-71		Morton B. (Ficus (Macrophyt.
(2) 54.	Brooklyn Hotel (Kahles Saddlery)	733-739 "E" Street	John B. Kahle (same address)	1-7-72		
55.	Jennings House	1018 Rosecrans	Clotilde Xavier Soares 3248 Mohican Ave. San Diego	1-7-72		
(1) 56.	Santa Fe Depot	1050 Kettner Blvd.	Santa Fe Railway	2-4-72	Nat'l Reg.	
(3) 57.	H.E. Watts House	1767 Second Ave.	Martha E. Bekker (same address)	2-4-72	JUNE 26, 1971	

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③ 58.	Livingston House	2412 "J" Street	Rev. Robert L. Stevens (same address)	3-3-72	
③ 59.	Litgow-Hackett Torrey Pine	1534 First Ave.	W.E. Bistick & C.E. Bentzel 1550 First Ave.	3-3-72	TREE REMOVED
① 60.	Ford Building	Balboa Park	City Owned	4-7-72	Nat'l Reg.
61.	The Horton Addition, Block 252 bounded by First, Grape, Front, and Fir Streets, including buildings within parcels 3 - 6 and from 8 through 11.	<u>DESIGNATION</u> RESCINDED		5-10-72	
③ ② 62.	Lee House No. 2 (by Irving Gill)	3353 Albatross St.	Dr. and Mrs. D.D. Hudson (same address)	5-10-72	
③ ② 63.	Lee House No. 4 (by Irving Gill)	3367 Albatross St.	Mrs. and Mrs. D. Kennedy MISS SHELLA STEBBINGS. (same address)	5-10-72	
③ ② 64.	Teats House No. 2 (by Irving Gill)	3415 Albatross St.	Mrs. Jargo Paternella (same address)	5-10-72	
③ ② 65.	Teats House No. 3. (by Irving Gill)	3407 Albatross St.	Mr. and Mrs. Pemberton (same address)	5-10-72	
③ ② 66.	Backesto Block Building*	614 Fifth Ave.	Sam Ellis (Ellis Investment Co.) 2464 Marilouise Way, Calexico, CA.	6-2-72	H.A.B.S.#427
③ 67.	Hubbell Building*	813 Fifth Ave..	Morris and Rose Paton Culver City, CA.	6-2-72	

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H.S.B. DESIG. NO.	HISTORICAL SITE OR STRUCTURE	ADDRESS OR LOCATION	OWNERS NAME AND ADDRESS (SUMMARY- IF AVAILABLE)	DATE DESIG.	OTHER DESIG.	M I
③ 68.	Marston Building*	809 Fifth Ave.	C.V. Pipitone 3929 Bandini Street, San Diego	6-2-72		
③ 69.	McGurck Block*	611 Fifth Ave.	C.H. Richardo, Metropole Hotel, San Diego	6-2-72	H.A.B.S.#428	
③ 70.	I.O.O.F. Building* (Masonic Building)	526 Market Street	Odd Fellows - Independent Order of the Masons (same address) CHAS. & ROBERT TYSON BOKETTNER BLVD. S.D.	6-2-72	H.A.B.S.#429 NAT'L REG. 1/31/78	
② 71.	Keating Building*	432 "F" Street	E.B. Wallack 2300 Front St. San Diego, CA #205	6-2-72		
① 72.	Nesmith-Greely Building*	825 Fifth Ave.	Walnut Corp. of Los Angeles	6-2-72		
① 73.	Louis-Bank of Commerce*	835-845 Fifth Ave.	Mr. Woodrow Ratner (same address)	6-2-72		
③ 74.	Yuma Building*	631 Fifth Ave.	Jack and Marsha Ottestad 1442 Muirlands Dr. La Jolla	6-2-72		
75.	Johnson-Taylor Adobe of Rancho de los Pensquitos	Rancho Penasquitos	Irvin Kahn Penasquitos Assoc. 3232 Governor Way, San Diego	8-4-72		
② 76.	Spreckels Theatre	12 Broadway	Mrs. Jaquelin Littlefield	8-4-72	Nat'l Reg	
② 77.	Balboa Theatre	648 Fourth Ave.	Russo Suburban Enterprises 702 Redondo Ct. San Diego	8-4-72		

* LOCATED IN THE "GASLAMP DISTRICT" LOWER FIFTH DISTRICT

HISTORICAL LANDMARKS DESIGNATED BY THE

SAN DIEGO HISTORICAL SITE BOARD

H.S.B. DESIG. NO.	HISTORICAL SITE OR STRUCTURE	ADDRESS OR LOCATION	OWNERS NAME AND ADDRESS (SUMMARY- IF AVAILABLE)	DATE DESIG.	OTHER DESIG.	M IT
78.	"Weldon-Glasson House" (Chateau De Toman)	3139 Franklin St.	McKinley Thomas (same address)	11-3-72		
①	La Jolla Woman's Club	715 Silverado St.	La Jolla Woman's Club	3-2-73		
②	Adobe Falls	Por. Lot 67 Part. map of Rancho Mission #330	State Division of Highways Cal. State Univ. Christiana	4-6-73	Nat'l Reg.	
81.	Piedras Pintados	Northwest corner of Ranc o Bernardo	City Owned	4-6-73		
82.	Temple Beth Israel	1502 Second Ave.	Fraternal Spiritualist Church	6-1-73	NAT'L REG. 5/12/78	
③	San Diego Steam Laundry	Colubia & "g"	Steam Laundry Bldg. - c/o E.C. Malone Co.	6-1-73		
84.	Green Dragon Colony Site	Prospect St. La Jolla	Robert Mosher	7-6-73		
④	Hayward-Patterson House	2148 Broadway	Don and Cleone Frace	9-7-73		
③	La Jolla Recreational Center	615 Prospect St. La Jolla	City Owned	9-7-73		
86.	Ruiz-Alvarado Adobe Ranch House	Rancho de los Penasquitos	Penasquitos Inc.	10-5-73		
87.	First National Bank	Fifth and "g" St.	Tom and George Hom	10-5-73		
③	Plunge	Belmont Park	City Owned	12-7-73		
88.	Roller Coaster	Belmont Park	Bill Evans	12-7-73		
②	Merry-Go-Round	Belmont Park	Bill Evans	12-7-73		
②						
91.						

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H.S.B. DESIG. NO.	HISTORICAL SITE OR STRUCTURE	ADDRESS OR LOCATION	OWNERS NAME AND ADDRESS (SUMMARY- IF AVAILABLE)	DATE DESIG.	OTHER DESIG.	MI IN
③ 92.	Spencer-Ogden Building	SW Corner of Fifth and "F"	John B. Ogden	3-1-74		
③ 93.	Llewelyn Building	722-728 Fifth Ave.	Mrs. W.J. Reed	4-5-74		
94.	Judge Torrance House	136 Juniper	Kennedy-Blackman Corp.	4-5-74		
② 95.	Grand-Horton Hotel	332 "F" Street	N.C. Sutter, R. Johnson & F. Bertolind	4-5-74		
① 96.	Golden West Hotel	720 Fourth Ave.	J.D. & A.B. Spreckles Secur- ity Co. c/o Rudick, Leven, Platt, and Leavitt	9-6-74		
③ 97.	Mary Cassitt House (No. 4)	3526 Seventh Ave.	Mrs. Alice O. Stewart	10-4-74		
③ 98.	Teats House (No. 1)	3560 Seventh Ave.	Robert and Phyllis Vodicka	10-4-74		
③ 99.	Alice Lee Residence	3578 Seventh Ave.	Andres & Maria Calderon	10-4-74		
100.	House-Lot D, Block 234 Horton Addition	1929 Front Street	Evelyn Anderson	11-1-74		
③ 101.	Red Rest and Red Roost Cottages	1187 & 1179 Coast Blvd. La Jolla	Mr. Helmburge	1-3-75	Natl Reg 3/15/76	
④ 102.	Tyrolean Terrace Land Site	1290-1298 Prospect La Jolla	Mr. Allison	2-7-75		
④ 103.	"Cole Block" Site	N.W. Corner of Fifth & "G" Streets	V. Navarra & T. Carniglia 3682 Kite St. San Diego	5-2-75		

HISTORICAL LANDMARKS

SAN DIEGO HISTORICAL SITE INDEX

S.B. IG. NO.	HISTORICAL SITE OR STRUCTURE	ADDRESS OR LOCATION	OWNERS NAME AND ADDRESS (SUMMARY-IF AVAILABLE)	DATE DESIG.	OTHER DESIG.	MISC. INFO.
③ 104	Sherman-Doig House	136 W. Fir St. W. 1/2 E&F Blk. 234 Horton's Addition	Ted and Jan Krauss 6115 La Jolla Blvd. La Jolla, CA 92037	7/11/75		
③ 105	San Diego Rowing Club	525 E. Harbor Dr.	San Diego Rowing Club Prop. Owner-Port Authority	7/11/75		
106	Waldo Waterman Monument	Corner of Maple & Albatross Streets (northerly terminus)	City of San Diego	8/1/75		
107	Cliff Mansion	1203 Sunset Cliffs Blvd.	Mr. & Mrs. Robert Baxley 1203 Sunset Cliffs Blvd.	12/5/75		
③ 108	Pottery Canyon Park	2725 Torrey Pines Rd.	Cornelio & Abraham Rodriguez 2725 Torrey Pines Rd.	2/6/76		Land Owr City of
③ 109	Buckner Hotel	765 - 10th Ave.	Zondra Reed Schmidt 5 Cats Paw Cape Coronado, CA 92118	4/2/76		
③ 110	Klæssig Corner	1401-19 2nd Ave. and 222 Ash St.	Sandor Shapery (as of 7/26/76) 1205 Prospect, Suite 430 La Jolla, CA 92037	7/9/76		
② 111	U.S. Custom and Court House	325 West F Street	U.S. Government General Services Admin. 49 - 4th Street San Francisco, CA	7/9/76	Nat'l Reg.	
112	Theosophical Institute a. Spaulding Home b. Greek Theatre c. Beaver Home d. Lotus Home e. Madam Tingley Home	3900 Lomaland Drive Pt. Loma, CA	Pt. Loma College 3900 Lomaland Drive Pt. Loma, CA	8/6/76		

HISTORICAL LANDMARKS DESIGNATED BY THE

SAN DIEGO HISTORICAL SITE BOARD

S.B. G. NO.	HISTORICAL SITE OR STRUCTURE	ADDRESS OR LOCATION	OWNERS NAME AND ADDRESS (SUMMARY-IF AVAILABLE)	DATE DESIG.	OTHER DESIG.	MISC. INFO.
① 113	Mission San Diego de Alcalá	10818 San Diego Mission Road	Roman Catholic Bishop of S.D. Diocesan Office of Apostolic Ministry, Alcalá Park San Diego, CA 92110	8/6/76	Nat'l Reg.	
③ 114	McConaughy House	1569 Union St.	Kent B. Casady, et.al. 326 Juniper St. San Diego, CA 92101	11/5/76		
115	Herne Surgical Hospital - The Ashforth	420 Ash Street	Ms. Rosemary Layng 420 Ash Street	12/3/76		
② 116	Spruce Street Suspension Footbridge	Spruce street between Front and Brant Streets	City of San Diego	1/7/77		
① 117	El Pueblo Ribera	230 - 248 Gravilla St. 231 - 309 Playa del Sur La Jolla	J. Wilson - 235 Playa del Sur G. Chaney - 309 Playa del Sur S. Campanella-243 Playa del Sur M. Tellep - 238 Gravilla St. D. Cincotta - 134 S. LaSalle Chicago, Ill -	2/4/77		
118	Charles A. Martin House	3147 Front St., S. D.	Joan Janney Easley 3147 Front St.	3/4/77		
③ 119	George H. Scripps Memorial marine Biological Laboratory	8602 La Jolla Shores Drive, La Jolla, CA	Regents of the University of California - Berkeley, CA	5/6/77	Nat'l Reg 11/10/77	
120	The Tucker House	2470 Union Street	Michael R. Jones/ Sara Van Ammelrooy	7/8/77		
③ 121	The Rynearson House/Mansion	2441 "E" Street	William R. Bennett Jean Leonard Harris	8/5/77		
③ 122	The Faulk-Klauber House	3000 "E" Street	Richard Brown, Jan McConnor 3000 E Street, S.D. 92102 & Bette Dee Swartz	1/6/78		

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123	Residence	1632 Union Street	John M. Burns 921 W. Quince Street, S.D.	2/3/78		500
124	Fulford Bungalow No. 1	2516 San Marcos Ave.	Douglas E. & Jerilyn Jones 2516 San Marcos, Ave., S.D.	6/2/78		
125	Fulford Bungalow No. 2	2518 San Marcos Ave.	Azalea P. Gorby, estate of 2518 San Marcos, Ave., S.D.	6/2/78		
126	Fulford Bungalow No. 3	2520 San Marcos Ave.	Wayne and Virginia Taylor 2520 San Marcos, Ave., S.D.	6/2/78		
127A	Gaslamp Quarter Historic District Historic & Architecturally Significant Buildings in the Gaslamp Quarter numbered from A-1 through A-30.	Gaslamp Quarter Centre City, San Diego bounded by 4th & Broadway, 6th at the Santa Fe R.R. tracks.	Various Ownerships SEE ATTACHED LIST AS A PART HEREOF	6/2/78		
127B	Gaslamp Quarter Historic District Buildings of Apparent Secondary Significance in the Gaslamp Quarter numbered from B-1 through B-46.	Same as Above	Same as above SEE ATTACHED LIST AS A PART HEREOF	6/2/78		

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27A	Gaslamp Quarter Historic District No. 1	Centre City, San Diego bounded by 4th & Broadway, 6th at the Santa Fe R.R. tracks.		4-11-77	Nat'l Reg. (pending)	
1.	Historic & Architecturally Significant Buildings in the Gaslamp Quarter:					
1.	Granger Building	SW corner Fifth & Broadway.				
2.	Samuel I. Fox Building	531 Broadway.				
3.	University Boot Shop	939 Fifth Ave.				
4.	Robinson Building	NE corner Fifth & E.				
5.	First National Bank Building	NW corner Fifth Ave. and E.				
6.	Louis Bank of Commerce (Ratners)	835-837 Fifth Ave.				
7.	Nesmith-Greely Building	825 Fifth Ave.				
8.	Hubbell Building	815 Fifth Ave.				
9.	Marston Building	809 Fifth Ave.				
10.	Keating Building	NW corner Fifth & F.				
11.	Spencer Ogden Building	SW corner Fifth & F.				
12.	Llewelyn Building	722-728 Fifth Ave.				
13.	George Hill Building	SW corner Sixth & F.				

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14.	Cole Block	NW corner Fifth & G.				
15.	Theater Building	SW corner Fifth & G.				
16.	Aztec Theater, (Bancroft Bldg.)	SE corner Fifth & G.				
17.	Yuma Building	631 Fifth Ave.				
18.	I.O.O.F. Building	NW corner Sixth & Market.				
19.	McGuick Block	NW corner Fifth & Market.				
20.	Backesto Block	NW corner Fifth & Market.				
21.	Marin Hotel	554 Fifth Ave.				
22.	Rio Hotel	536 Fifth Ave.				
23.	Cafe Building	next to SE corner Fifth & Island.				
24.	City Rescue Mission	527 Fifth Ave.				
25.	Grand Pacific Hotel	SW corner Fifth & J.				
26.	Brunswick Drug Company	363 Fifth Ave. SE corner Fifth & J.				
27.	Brick Warehouses	Fifth & K.				
28.	Van Waters & Rogers Building	SE corner Fifth & K.				
29.	Manila Cafe	515 Fifth Ave.				

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30. <i>127B</i> <u>11</u>	Royal Pie Bakery	554 - 4th Ave.				
	Buildings of Apparent Secondary Significance					
1.	Palace Pawnbrokers	947 1/2 Fourth Ave.				
2.	Office Building	901 Fourth Ave.				
3.	Caruso's & Pleasure Palace	815 Fourth Ave.				
4.	The Exchange	807 Fourth Ave.				
5.	Patrick's	801 Fourth Ave.				
6.	Club Tokyo	401 F.				
7.	Gaslite Saloon	739 Fourth Ave.				
8.	Volunteers of America	655 Fourth Ave.				
9.	V. A. As Is Store	655 Fourth Ave.				
10.	Import Store-Chinese Restaurant	404 Market				
11.	Crossroads Bar	345 Market				
12.	Filipino Service Center	401 Market				
13.	Residential Hotel	547 Fourth Ave.				
14.	Chinese Laundry	ca 540 Fourth Ave.				
15.	Tool sales/laundry	527 Fourth Ave.				

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I.B. i. NO	HISTORICAL SITE OR STRUCTURE	ADDRESS OR LOCATION	OWNERS NAME AND ADDRESS (SUMMARY-IF AVAILABLE)	DATE DESIG.	OTHER DESIG.	MISC. INFO.
16.	Wholesale Florists	521 Fourth Ave.				
17.	Sewing Factory	520 Fourth Ave.				
18.	Industrial Buildings	355 Fourth Ave.				
19.	T.M. Cobb Co. & Sign Shop	415 K Street.				
20.	Le Baron Distributing	SW corner Sixth. & L.				
21.	Brunswick Drug Acid yard	348 Sixth Ave.				
22.	Jerry Gonzales Produce	537 J.				
23.	Produce Market	428-32 J.				
24.	Produce Market	450-62 J.				
25.	Three Storefront-Hotels	520-540 Sixth Ave.				
26.	Alan John Factory	568 Sixth Ave.				
27.	Butcher Shop	326 Fifth Ave.				
28.	Chinese Market-Hotel	502-506 Fifth Ave.				
29.	Pacific Hotel adjoining bldg.,	536 Fifth Ave.				
30.	ABC Pool Hall	540 Fifth Ave.				
31.	Zebra Club	552 Fifth Ave.				
32.	Hotel	562 Fifth Ave.				
33.	Sun Cafe	421 Market				

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34.	Follies Theatre	615 Fifth Ave.				
35.	Casino Theatre	635 Fifth Ave.				
36.	Various Storefronts	926-760 Fifth Ave.				
37.	Two Storefront/Offices	744-756 Sixth Ave.				
38.	Engineers Service Company	830 Sixth Ave.				
39.	St. James Hotel	844 Sixth Ave.				
40.	Various Storefronts	822-850 Fifth Ave.				
41.	Flagg Shoes	935 Fifth Ave.				
42.	Longs Drugs	945 Fifth Ave.				
43.	Hotel	SE corner Fifth & F				
44.	Store Front	755 Fifth Ave.				
45.	Former City Hall	664 Fifth Ave.				
46.	Ardmore Hotel	532-536 Fourth Ave.				
③ 128.	Heritage Place - La Jolla	7210 La Jolla Blvd.	J. W. & P. Schaeclhin 1257 Virginia Way La Jolla, Calif. 92037	7/7/78		
129.	Sherman-Judson House	1930 First Ave.	Gene Holle, 1930 First Ave., S.D.	9/1/78		
130.	Greater Golden Hills Hist. Dist. No. 2.	Russ Blvd. on N., Hwy. 94 on S., 25th St. on E. and 24th St. on W.	Multiple	10/6/78		
131.	Western Metals Building	215 Seventh St., S.D.				
132.	The Watts Building	520 "E" St., S. D.	B. McKenzie, James, Geo., Tom Hom A limited Partnership Geo. J. Yablonsky, J. Belanich	11/3/78		
				12/1/78		

HISTORICAL LANDMARKS DESIGNATED BY THE

SAN DIEGO HISTORICAL SITE BOARD

S.B. IG. NO.	HISTORICAL SITE OR STRUCTURE	ADDRESS OR LOCATION	OWNERS NAME AND ADDRESS (SUMMARY-IF AVAILABLE)	DATE DESIG.	OTHER DESIG.	MISC. INFO.
34.	Follies Theatre	615 Fifth Ave.				
35.	Casino Theatre	635 Fifth Ave.				
36.	Various Storefronts	926-760 Fifth Ave.				
37.	Two Storefront/Offices	744-756 Sixth Ave.				
38.	Engineers Service Company	830 Sixth Ave.				
39.	St. James Hotel	844 Sixth Ave.				
40.	Various Storefronts	822-850 Fifth Ave.				
41.	Flagg Shoes	935 Fifth Ave.				
42.	Longs Drugs	945 Fifth Ave.				
43.	Hotel	SE corner Fifth & F				
44.	Store Front	755 Fifth Ave.				
45.	Former City Hall	664 Fifth Ave.				
46.	Ardmore Hotel	532-536 Fourth Ave.				
③ 128.	Heritage Place - La Jolla	7210 La Jolla Blvd.	J. W. & P. Schaeclhin 1257 Virginia Way La Jolla, Calif. 92037	7/7/78		
129.	Sherman-Judson House	1930 First Ave.	Gene Holle, 1930 First Ave., S.D.	9/1/78		
130.	Greater Golden Hills Hist. Dist. No. 2.	Russ Blvd. on N., Hwy. 94 on S., 25th St. on E. and 24th St. on W.	Multiple	10/6/78		
131.	Western Metals Building	215 Seventh St., S.D.				
132.	The Watts Building	520 "E" St., S. D.	B. McKenzie, James, Geo., Tom Hom A limited Partnership Geo. J. Yablonsky, J. Belanich	11/3/78		

HISTORICAL LANDMARKS DESIGNATED BY THE

SAN DIEGO HISTORICAL SITE BOARD

H.S.B. SIG. NO	HISTORICAL SITE OR STRUCTURE	ADDRESS OR LOCATION	OWNERS NAME AND ADDRESS (SUMMARY-IF AVAILABLE)	DATE DESIG.	OTHER DESIG.	MISC. INFO.
133	Galusha B. Grow Cottage	7831 Ivanhoe Avenue	Mir Kashani, 9862 La Jolla Farms, S. D.	2/16/79		
134	Chaplain's Residence	836 Washington St. E.	Sharon Hilliard, 836 Washington St. (East) S. D.	2/2/79	Mat'l Reg 11/24/78	
135	Medico-Dental Building	233 "A" Street	Two-thirty-three Assoc. Lmt'd. 233 "A" St., S. D.	3/2, 79		
136	Brodrick-Kenny House	2133 Second Avenue	Dortha L. Sewell P. O. Box 3041 Chula Vista, CA 92011	5/4/79		
137	The Royal Pie Bakery	560 Fourth Avenue	Mrs. Martha Kuhnel 1610 Brooks Avenue San Diego, CA	6/1/79		(part of. Gaslamp Qu. ter)
138	The Gorham House	2042 Kearny Avenue	Ms. Peggy Duly 3634 Seventh Avenue #5B San Diego, CA 92103	8/3/79	Grade #3 2. Grade Grade 3	* Includes Interior
139	Elks. Hall					
140	Lycium					
141	Knickerbocker					

HISTORICAL LANDMARKS DESIGNATED BY THE

SAN DIEGO HISTORICAL SITE BOARD

DESIG. NO.	GRADE	HISTORICAL SITE OR STRUCTURE	ADDRESS OR LOCATION	OWNERS NAME & ADDRESS (SUMMARY-IF AVAILABLE)	DATE DESIG.	OTHER DESIG.	MISC. INFO.
142	1	Neresheimer-Tingley House	430 Silvergate Ave.	Clyde Munsell 430 Silvergate Ave.	3/7/80		Includes exterior gardens and landscaping
143	2	Chicano Park	From Crosby St. to Dewey St. to Evans St. between Logan Ave., National Ave. and Newton Ave.	City of San Diego	3/7/80		*Special restrictions -- See minutes
144	2	Pythian Building	870 Third Ave. and 227 E Street	City of San Diego	4/8/80		

EXCERPTS FROM:

FEDERAL REGISTER, Vol. 45, No. 54 PART II, dtd Tuesday, March 18, 1980
Department of the Interior, 1979 National Register of Historic Places
and

FEDERAL REGISTER, Vol. 44, No. 28 PART II, Book 2 of 2, dtd Tuesday, February 6, 1979
Department of the Interior, complete listing National Register of Historic Places to 1979
Heritage Conservation and Recreation Service, Annual Listing of Historic Properties

I PROPERTIES LISTED ON THE NATIONAL REGISTER OF HISTORIC PLACES, FEDERAL REGISTER

Anza-Borrego, FAGES-DE ANZA TRAIL SOUTHERN EMIGRANT ROAD (Anza Borrego Desert
State Park, also in Imperial County)

Camp Pendleton, LAS FLORES ADOBE, Stuart Mesa Rd., Camp Pendleton

Camp Pendleton, SANTA MARGARITA RANCHHOUSE, Off Vendergrift Blvd

Camp Pendleton, vicinity, LAS FLORES SITE, in Las Flores Creek Valley

Coronado, HOTEL DEL CORONADO, 1500 Orange Ave.

Julian, ROBINSON HOTEL, 2032 Main St.

La Jolla, LA JOLLA WOMEN'S CLUB, 715 Silverado St.

La Jolla, RED REST AND RED ROOST COTTAGES, 1187 and 1179 Coast Blvd.

La Jolla, SCRIPPS, GEORGE H., MEMORIAL MARINE BIOLOGICAL LABORATORY, 8602 La Jolla
Shores Drive

National City, BRICK ROW, "A" Ave., between 9th and 10th Sts.

National City, GRANGER HALL, 1700 E. 4th St.

National City, ST. MATTHEW'S EPISCOPAL CHURCH, 521 E. 8th St.

Oak Grove, OAK GROVE BUTTERFIELD STAGE STATION, 13 mi. NW of Warner Springs, CA 79

Oceanside, LIBBY, CHARLES, HOUSE, 636 Rockledge St.

Oceanside, vicinity, SAN LUIS REY MISSION CHURCH, 4 mi. E of Oceanside, CA 76

Pine Valley vicinity, BEAR VALLEY ARCHEOLOGICAL SITE

Ramona vicinity, THE CASTLE, W of Ramona

* San Diego, CALIFORNIA QUADRANGLE (PANAMA-CALIFORNIA INTERNATIONAL EXPOSITION)
Balboa Park, El Prado Area

San Diego, CHAPLAIN'S HOUSE, 836 Washington St.

* San Diego, DAVIS, WILLIAM HEATH, HOUSE, 227 11th St. (TO BE MOVED TO GASLAMP PARK)

* San Diego, EL PRADO COMPLEX, Balboa Park

San Diego, ESTUDILLO HOUSE, "(Ramona's Marriage Place)", 4000 Mason St., Old Town
State Park

* San Diego, FORD BUILDING, Balboa Park, Palisades Area

San Diego, U.S. GRANT HOTEL, 326 Broadway St.

* San Diego, INDEPENDENT ORDER OF ODD FELLOWS BUILDING, 526 Market St.

San Diego, INITIAL POINT OF BOUNDARY BETWEEN U.S. AND MEXICO, S of Imperial Beach
off Monument Rd.

GONE * San Diego, MELVILLE KLAUBER HOUSE, 3060 6th Ave.

* San Diego, LONG-WATERMAN HOUSE, 2408 1st Ave.

San Diego, GEORGE W. MARSTON HOUSE, 3525 7th Ave.

San Diego, MEDICO-DENTAL BUILDING, 233 A St.

endangered

San Diego, MISSION BEACH ROLLER COASTER, 3000 Mission Blvd.

San Diego, OLD MISSION DAM, N side of Mission Gorge Rd.

San Diego, OLD POINT LOMA LIGHT HOUSE, Included in Cabrillo National Monument

* San Diego, OLD TOWN SAN DIEGO HISTORIC DISTRICT, State Park

San Diego, SAN DIEGO PRESIDIO, Presidio Park, Mission Hills

endangered

San Diego, SAN DIEGO ROWING CLUB (structure), 525 E. Harbor Dr.

San Diego, SANTA FE DEPOT (UNION STATION), 1050 Kettner Blvd.

San Diego, SORRENTO VALLEY SITE, Sorrento Valley Rd.

San Diego, SPRECKLES THEATER BUILDING, 123 W. Broadway

San Diego, STAR OF INDIA, San Diego Embarcadero

moved

* San Diego, TEMPLE BETH ISRAEL, 1502 2nd Ave. (NOW IN HERITAGE PARK)

San Diego, U.S. COURTHOUSE, 325 W. F St.

* San Diego, VILLA MONTEZUMA (JESSE SHEPARD HOUSE), 1925 K St.

* San Diego, WATTS BUILDING, 520 E. St.

San Diego vicinity, BALBOA PARK

San Diego vicinity, CABRILLO NATIONAL MONUMENT

San Diego vicinity, MISSION SAN DIEGO DE ALCALA, 5 mi. E of Old Town, on Friars Rd.

Spring Valley, HUBERT H BANCROFT RANCHHOUSE, Bancroft Dr. off CA 94

Vista vicinity, GUAJOME RANCH HOUSE, 2.5 mi. NE of Vista

Warner Springs vicinity, WARNER'S RANCH, 4 mi. S of Warner Springs

II PROPERTIES DETERMINED TO BE ELIGIBLE FOR INCLUSION ON THE NATIONAL REGISTER

Escondido vicinity, CALTRANS PROJECT (ARCHEOLOGICAL SITE 4-SDI-4558)

Campo, CAMPO RAILROAD STATION

North Island, CAMP HOWARD, U.S. MARINE CORPS, NAVAL AIR STATION

North Island, ROCKWELL FIELD, NAVAL AIR STATION

San Diego vicinity, ARCHEOLOGICAL SITES SDI 4807, 4808, 4806, 4556

San Diego, HORTON GRAND HOTEL, 332 'F' Street

San Diego, Robert E. LEE (COMMODORE) HOTEL/LYCEUM THEATER, 314 'F' Street

San Diego, vicinity, (Rancho Peñasquitos) JOHNSON-TAYLOR ADOBE, Rancho Peñasquitos Park

San Diego, vicinity, RUIZ ALVARADO adobe, Rancho de los Penasquitos.

III OTHER HISTORIC PROPERTY ACTIONS

Julian, JULIAN HISTORIC DISTRICT (includes 26 structures deemed historic), declared an Historic District, County Board of Supervisors, 1977, as part of General Plan; must be re-submitted in Amendment Form every three years.

