

Golden Hill Planned District

**Historic Preservation
Study and Evaluation**

**Prepared for the
City of San Diego
Planning Department
and
Historical Site Board**

by

**CIANI AND SOMERVILLE
DESIGN ASSOCIATES**

**Architectural and Historic
Preservation Consultants**

**La Jolla, California
April, 1984**

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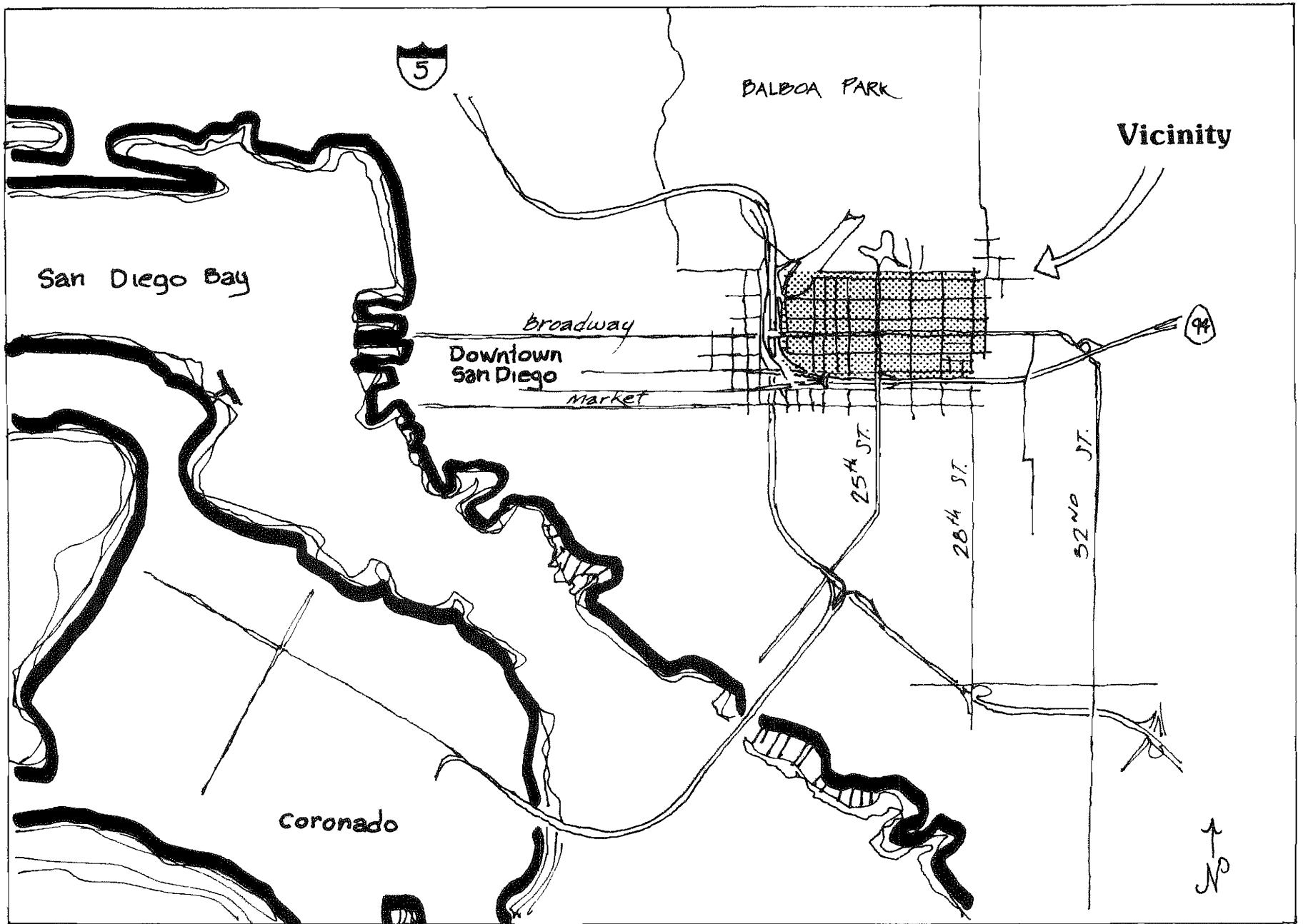
Russ Blvd.	B Street	Broadway
A Street	C Street	

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F Street	Treat Street	21st Street
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GOLDEN HILL PLANNED DISTRICT

1 Introduction

This survey has been conducted for the City of San Diego Planning Department and the community of Golden Hill, with special consideration for the perceived goal of producing a comprehensive evaluation and documentation of all cultural resources located within the Golden Hill Planned District. The completion of this survey brings the community a step closer to implementing the goals of the Golden Hill Planned District Ordinance.

The physical boundaries of our study were selected by the City of San Diego Planning Department, and are coextensive with the existing Planned District of the Greater Golden Hill Planning Area. The focus of our report is on the structures, sites, and objects contained within this context.

Cultural boundaries of an area shift and change with time, and their relationship to static spatial boundaries are difficult to clarify. Because the survey area does not coincide with actual demographic patterns, we were not able to develop a cohesive image of the social values and patterns of various groups within the survey area.

Therefore, our review of the cultural context is a summary of work by others, and is provided as an overview of the social history of the greater Golden Hill area.

This study of the Planned District provides an assessment of the architectural styles and periods of the survey area, and an evaluation of significance among the surveyed sites, objects, and structures. It also identifies a subset of spatial boundaries containing more cohesive neighborhoods which we have called "subdistricts." The survey provides a database for the City of San Diego Historical Site Board, the Planning Department, and the Golden Hill Planning Committee to establish a program for the preservation of cultural, aesthetic, and socio-economic values in the Golden Hill Planned District. Toward that goal, we have outlined in Section 5, activities and concepts for programs which could promote revitalization of the Golden Hill Planned District. We believe that the District has an adequate concentration of historic features to warrant designation as an historic district. We have also identified individually significant resources which deserve preservation or enhancement with appropriate measures.

Methodology 2

Historical Background 3

Architectural Typology



- **Victorians**

- | | |
|-------------------|-----------|
| 1. Gothic Revival | 1860-1905 |
| 2. Eastlake Stick | 1870-1890 |
| 3. Italianate | 1860-1890 |
| 4. Queen Anne | 1880-1900 |



- **Classical (Colonial) Revival**

- | | |
|------------------------|-----------|
| 5. Romanesque Revival | 1880-1908 |
| 6. Colonial Revival | 1890-1920 |
| 7. Classic Box | 1890-1910 |
| 8. Neoclassic Rowhouse | 1895-1915 |
| 9. Beaux-Arts Revival | 1890-1930 |



- **Shingle-Craftsman**

- | | |
|--|-----------|
| 10. Western Stick | 1890-1920 |
| 11. Western Shingle | 1890-1915 |
| 12. Craftsman House
(not bungalows) | 1895-1920 |
| 13. Vernacular
(frame house) | 1860-1920 |



- **Bungalows**

- | | |
|-------------------------|-----------|
| 14. California Bungalow | 1894-1935 |
| 15. Craftsman Bungalow | 1905-1925 |
| 16. Bungalowoid | 1895-1925 |
| 17. Bungalow Court | 1905-1945 |



- **Mission/Spanish Revivals**

- | | |
|-------------------------------|-----------|
| 18. Mission Revival | 1890-1915 |
| 19. Spanish/Colonial Revivals | 1915-1943 |
| 20. Mediterranean Revivals | 1915-1941 |



- **Period Revivals – Spanish and Mediterranean (see Mission/Spanish Category)**

- | | |
|----------------------------|-----------|
| 21. English Tudor Revival | 1919-1932 |
| 22. French Norman Revival | 1919-1932 |
| 23. Dutch Colonial Revival | 1919-1932 |



- **Prairie/International**

- | | |
|----------------------|-----------|
| 24. Prairie (School) | 1905-1920 |
| 25. International | 1920-1942 |



- **Modernes**

- | | |
|-------------------------------|-----------|
| 26. Art Deco (zigzag moderne) | 1920-1941 |
| 27. Streamline Moderne | 1930-1945 |
| 28. P.W.A. Moderne | 1930-1941 |



- **Other**

- | | |
|-----------------------------|-----------|
| 29. Stucco-Box | 1890-1960 |
| 30 Remnant Historic Feature | varies |



- **ANALYSIS OF SIGNIFICANCE**

- A. Individually Significant Resources
- B. Major Contributing Resources
- C. Contributing Resources
- D. Neutral Historic Structures
- E. Neutral Non-Historic Elements
- F. Intrusive Elements

2 Methodology

The following procedure was used by Design Associates for the architectural/historical survey of the Golden Hill Planned District.

CULTURAL RESOURCES INVENTORY

Phase I - The Preliminary Reconnaissance, Archival Research, and Initial Field Survey

Existing Research -

Review published and unpublished data, prior survey findings and inventories, or evaluations as available.

Windshield Survey -

Conduct preliminary field reconnaissance of the survey area to identify with a broad-brush approach potential survey sites, and to gain a sense of the overall nature of the area.

Mapping -

Transfer to base maps (scale 1:100) the result of the preliminary field reconnaissance and archival research to form a concise record of the preliminary survey including ownership/occupancy data, land use and zoning maps, and sites previously designated.

Initial Review -

Review data for potential districts, or changes to the survey area, and identify actual survey sites prior to conducting detailed survey and preparation of Historic Resources Inventory forms.

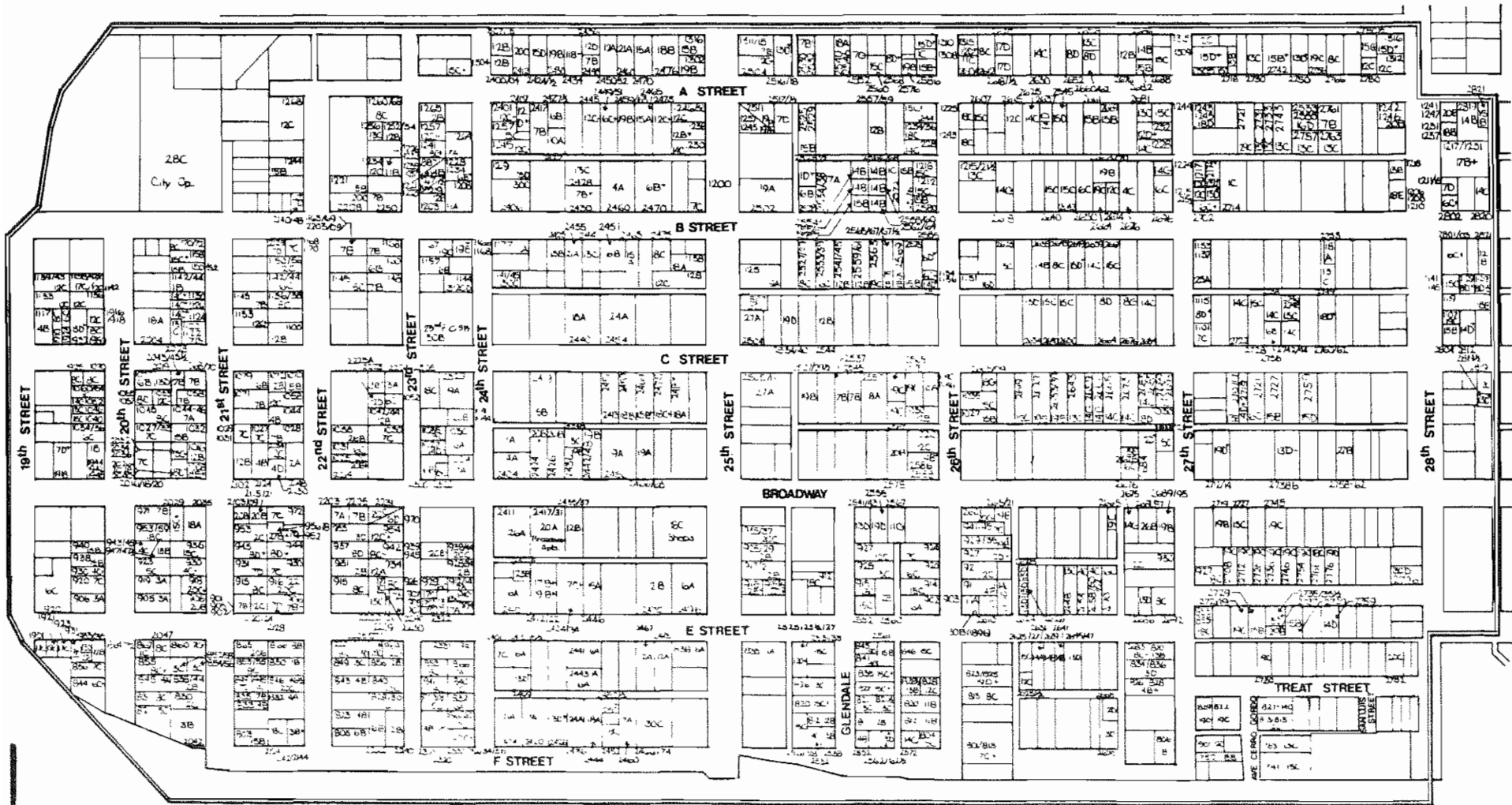
Phase II - Detailed Survey

Field Observations -

Conduct a door-to-door quantitative accounting of historical and architectural assets including the preparation of a detailed architectural description for each structure, object, or site, and the photography of the structure, site, object, and/or related features which contribute to its significance in the survey area.

Architectural Assessment -

Prepare a typology listing for each architectural type, style, and period present in the survey area. Group related styles into broader categories for mapping purposes, e.g., Victorians would include Italianate, Queen Anne, etc. The following is a list of the architectural types and periods found in Golden Hill. Graphic illustrations of these styles and periods are provided below.



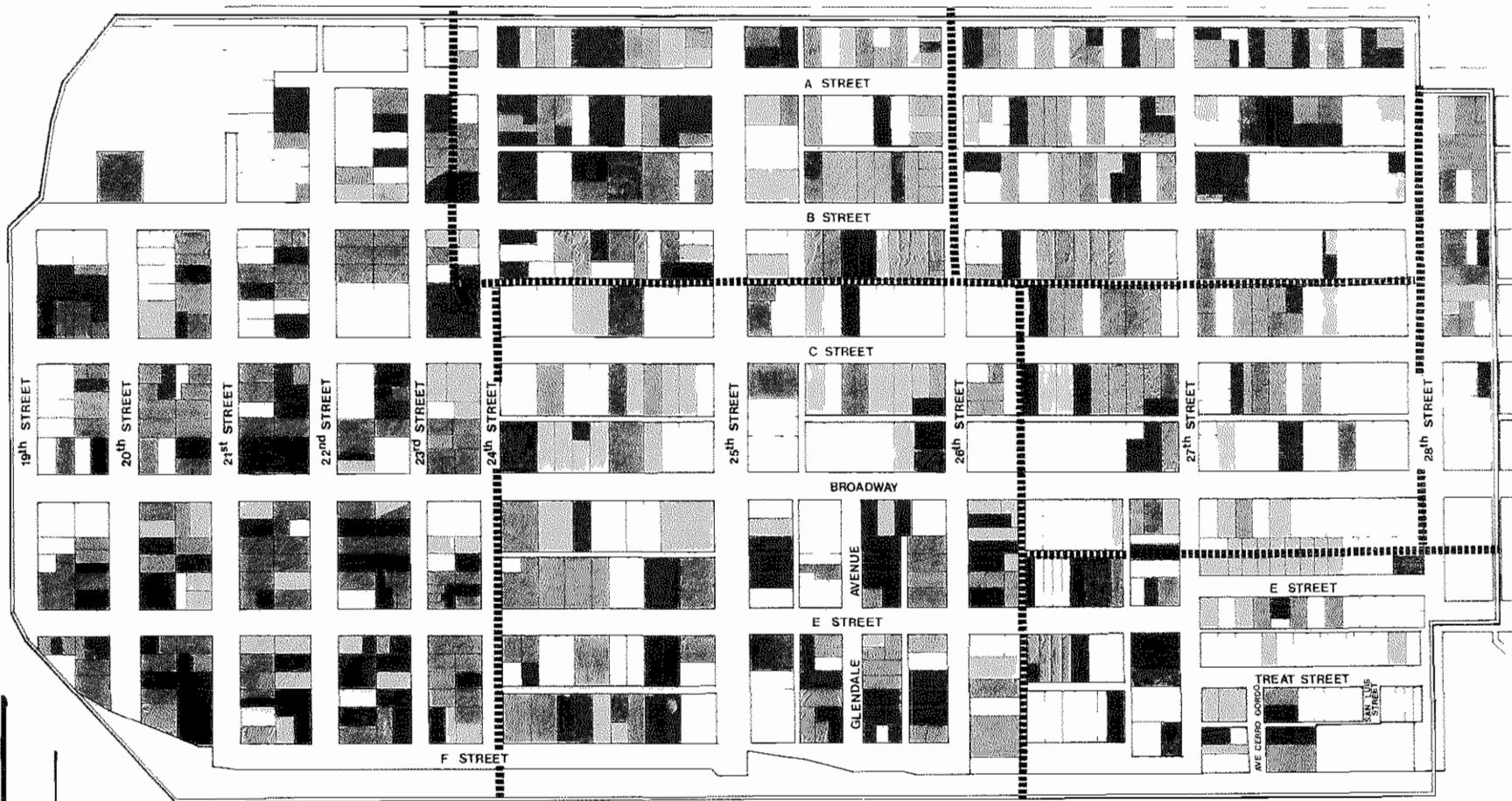
Key - See Page 3



Map 1

Architectural Survey

GOLDEN HILL PLANNED DISTRICT



Key - See Page 4



Map 2

Architectural Styles

GOLDEN HILL PLANNED DISTRICT



1 Gothic Revival 1860-1905



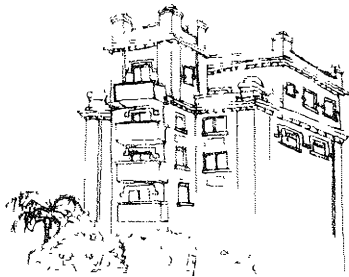
2 Eastlake Stick 1870-1890



3 Craftsman 1860-1890



4 Queen Anne 1880-1900



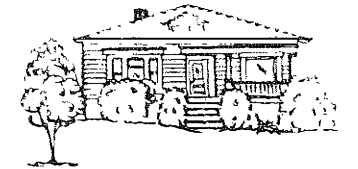
5 Romanesque Revival 1880-1908



6 Colonial Revival 1890-1920



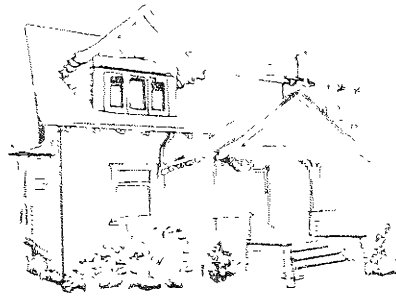
7 Classic Box 1890-1910



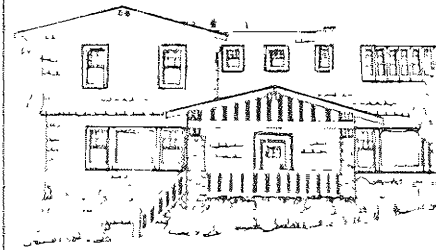
8 Neoclassical Rowhouse 1895-1915



9 Beaux Arts Revival 1890-1930



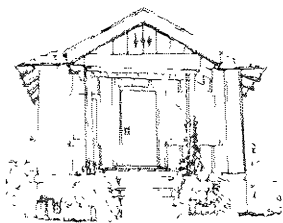
10 Western Stick 1890-1920



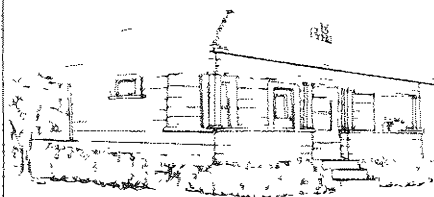
11 Western Style 1890-1915



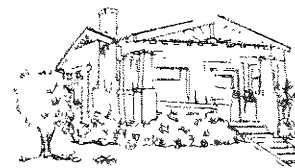
12 Craftsman House 1895-1920



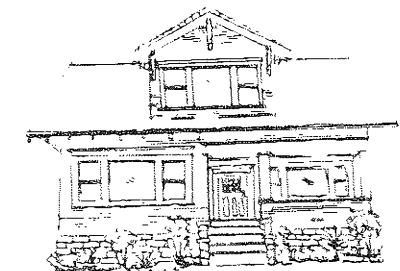
13 Vernacular (Frame house) 1860-1920



14 California Bungalow 1894-1935



15 Craftsman Bungalow 1905-1925



16 Bungalowoid 1895-1925

AVEN TARD



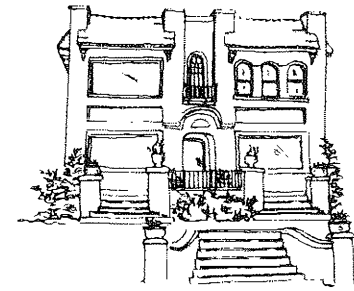
17 Bungalow Court 1905-1945



18 Mission Revival 1890-1915



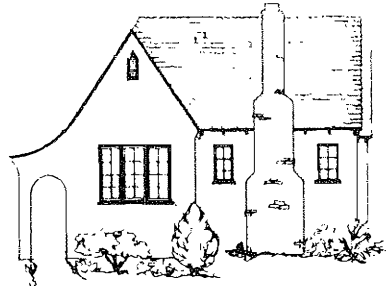
19 Spanish Colonial Revivals 1915-1943



20 Mediterranean Revivals 1915-1941



21 English Tudor Revival 1919-1932



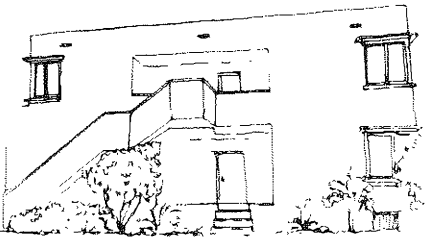
22 French Norman Revival 1919-1932



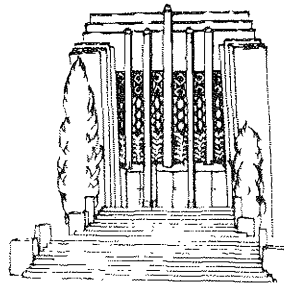
23 Dutch Colonial Revival 1919-1932



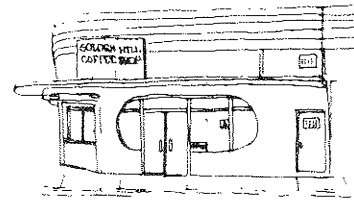
24 Prairie (School) 1905-1920



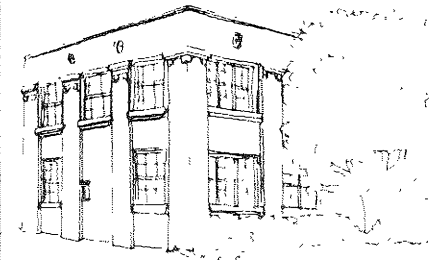
25 International 1920-1942



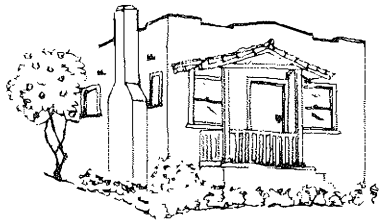
26 Art Deco (zigzag moderne) 1920-1941



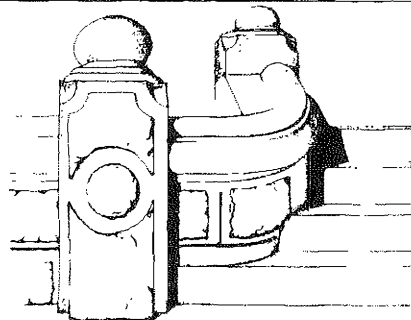
27 Streamline Moderne 1930-1945



28 PWA Moderne 1930-1941



29 Colonial Revival 1880-1920



30 Remnant Historic varies

AREN FABER

Mapping of Survey Area

As field work progressed, Design Associates prepared "working maps" containing the following information:

Address

Date of construction

Condition of premises/structure

Architectural style

Related features

Statement of Significance

We prepared guidelines for the evaluation of surveyed cultural resources addressing the factors of significance such as: integrity and historical, biographical, and/or architectural significance. With reference to these standards, each survey site, object or structure was evaluated for its relative significance to the community and survey area. A statement of significance was prepared for each resource surveyed. (See Item 19, Historic Resource Inventory forms.)

Factors Affecting Significance

Integrity - Significant cultural resources must

possess integrity of location and setting, design, materials and workmanship, and a feeling of association. Sites, structures and objects with historical integrity must remain substantially as they were, and in a similar context, as it was at the time they gained significance. Compatible changes and easily reversed alterations will not necessarily destroy integrity.

Historical, Architectural, Biographical - In addition to integrity, the resource must provide significance on the grounds of historical, biographical or architectural qualities.

Architectural Significance is possessed by structures which have design elements that exemplify the most typical characteristics or method of construction. Significant structures make a strong and appropriate impression representative of the time of their construction. Architectural significance may also be established by association with a recognized master architect, craftsman or builder, particularly when that architect's fame is closely related to this particular style.

Historical Significance exists where the resource

contributes to broad patterns of history at national, state, or local levels.

Biographical Significance exists where the site or structure is associated with an important person or persons, or an important event during the time when significant events occurred.



The Statement of Significance contains the following components, as appropriate:

A statement of integrity relating:

The structure to itself, design and materials

The structure to its setting or locale

The condition of structure

Its contribution to neighborhood, district

city, state or federal levels of significance

A statement identifying the prime criteria for significance as either historical, biographical or architectural, and citing the events, personalities, uses, structural elements or methods of construction which establish significance.

The statement of significance should identify an appropriate level of significance according to the classifications set out in the following sections.

A thorough review of the architectural description, field notes and photographs of each surveyed resource was conducted using the completed survey forms, and the final style and category maps. Each structure, site, or object was evaluated, and then mapped

Key

- **ANALYSIS OF SIGNIFICANCE**
 - A. Individually Significant Resources**
 - B. Major Contributing Resources**
 - C. Contributing Resources**
 - D. Neutral Historic Structures**
 - E. Neutral Non-Historic Elements**
 - F. Intrusive Elements**

according to its relative level of significance. Classifications were grouped according to the following guidelines:

Individually Significant Resources are outstanding examples of a particular style of architecture. These are not necessarily contributors to a subdistrict, but are significant due to their individual merits.

Major Contributing Resources provide a major visual or historical contribution to the context of the district or subdistrict. They possess possible individual designation potential, or are focal elements of the streetscape; or they provide significant visual character (cornerstone) to the district or subdistrict.

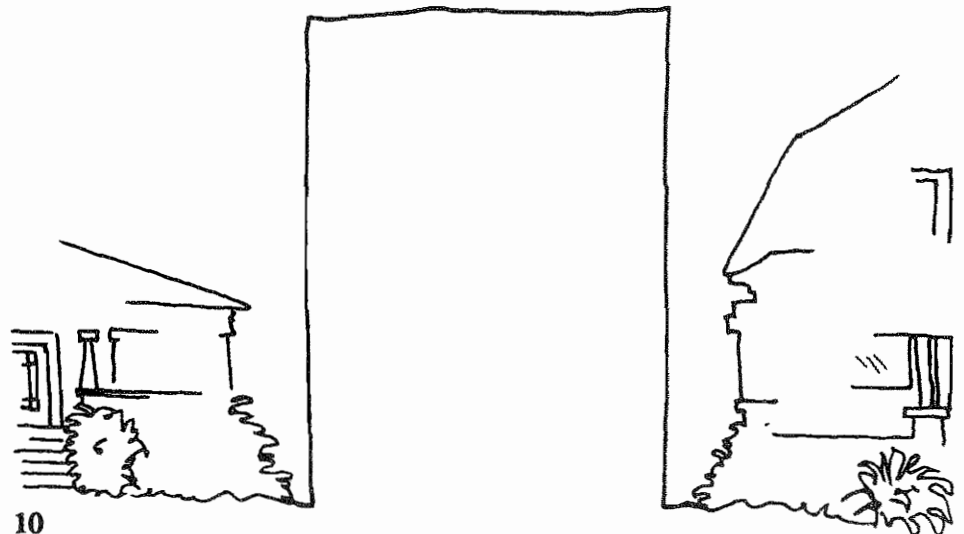
Contributing Resources provide a background or supportive element to a subdistrict or district as a whole. They are not individually significant but, by virtue of their scale, architectural features, age, materials, etc., they contribute to the internal cohesiveness and sense of place evident within the context of the area. Essentially unaltered, these structures are also good examples of a style

or period of architecture, but not the best of the most representative.

Neutral Historic Structures are reversible alterations and/or additions of compatible features that would elevate these elements to be contributing background features. (A design review process would be useful to guide future improvements.)

Neutral Non-Historic Elements are compatible elements of the period after 1935.

Intrusive Elements are man-made features which, due to their incompatible design elements, scale, style, or inappropriate use, are negative elements of the survey area.



In order to identify potential subdistricts, the following data and criteria were considered:

The distribution and concentration of significant structures

Groupings of significant and contributing structures, linear rows, concentration of buildings, special use areas, and the spaces between them which act as background structures and contribute visually to the character or sense of place

Planning and development factors previously listed.

Major natural features, i.e., hills, ravines, waterways, and wildlife habitats, including public and private landscaping

Major features of the townscape, i.e., prominent views, the height and scale of street features, major stands of trees and landscaping

Cultural networks

District Edges

In addition to the features which describe the individual character of these subdistricts, Design

Associates considered the elements of the townscape which outline the form and image of the community.

District edges are identified by several factors which establish barriers or buffer zones between areas (compared to the internal features of character). Those factors are:

Topographical Features

Natural and physical features including gullies, hills, water courses, trees, etc.

Man-Made Features

Roads, water-towers, railways, etc.

Views

Panoramas and small vignettes

Political and Economic Considerations

Municipal boundaries, planning districts, redevelopment areas, etc.

Convenience

Barriers to extending the district due to functional limitations

Cultural Boundaries

Ethnic enclaves, social networks, etc.

Final Mapping

Mapping data is an extremely important tool in the assessment process. It provides a graphic image of the survey information which can be used to confirm visual impressions.

After checking the accuracy of the working maps and forms, final maps of the architectural styles, categories, and levels of significance were completed (see Map Numbers 1, 2 and 3 respectively).

District Character

In order to establish the primary character of the subdistricts in the survey area, Design Associates reviewed the survey findings for observable features in order to distinguish the potential subdistricts in the survey area.

Predominant lot size

Common architectural style

Average bulk-density

Type and amount of landscaping

Condition of structure

Density and intensity of use

The consistency of many factors such as predominant style, size, or age, the condition of residential yards and streets; the presence or absence of outstanding buildings or focal structures, and predominant use patterns; the width of the street (relative to size of homes and lots); topography and the quality of openness; the number of visual intrusions or "bastardized" homes, and, the number of out-of-scale structures -- are all factors which describe the character of a subdistrict.

Upon the completion of this analysis the subdistricts were delineated on the map of significance (see Map Number 3 in section Two). The inventory, the architectural/historical analysis for "significance," and the architectural/planning analysis for appropriate districts and subdistricts are the major components of this survey. In addition, recommendations and conclusions were drawn relative to the particular status and preservation program for the survey area, and are discussed in Section Five.

3 Historical Background

The Name

The history of Golden Hill has played an important role in the overall development of San Diego. Many of the City's most prominent people built and resided on the Hill for many years.

The Hill received its name in 1887 when Daniel Schuyler Erastus Bartlett petitioned the City to name the area Golden Hill. Schuyler wrote the following poem which was published in the March 1887 edition of Golden Era Magazine:

As the sun rolls down and is lost to sight,
Tinting the scene with its golden light,
The islands dim and the fading shores,
The ebbing tide through our harbor door,
The drooping sails of an anchored fleet,
The shadowy city at our feet.

With the mountains' proud peaks so lofty
and still,

Tis a picture worth seeing from Golden Hill.

Daniel Schuyler

The Beginning - 1869-1873

The first land to be subdivided on the Hill was the Sherman Addition in 1869. This subdivision is located in the southern half of the historic Golden Hill area (this area is now known as Sherman Heights or South East San Diego). Shortly thereafter, in 1870, the second section, directly north, was opened up. Both additions were immediately adjacent to Horton's Additons, which was to become the center of New Town San Diego. The land in the second section, bounded by the City Park on the north, 24th Street on the east, the alley behind G Street on the south and the alley



behind 15th Street on the west, was subdivided by C.P. Taggart and S.S. Culverwell. Mr. Taggart was a bitter enemy of Alonzo Horton, and is said to have kept him from being elected State Senator in 1871. Mr. Culverwell was a developer and had built the pier at the bottom of F Street in 1868. At this time there were several indian camps on the Hill. These indians moved further east to the other side of the Hill when a few houses were built on the western slope. At that time, indians were very prevalent in San Diego; their drums and voices could be heard at night as they chanted and danced.

Meanwhile, Alonzo Horton was busy building Horton's Hall, Horton's Wharf, Horton's Bank Block, Horton's Gardens, Horton Plaza, Horton House (Hotel), and no less than 50 houses. A house claimed to be built by Horton is located at 850 22nd Street in Golden Hill. The present owner believes that the house was moved here from Horton Plaza, and the style of the house indicates that this could be true.

There was much rivalry between Old Town San Diego and New Town San Diego in the 1870s and 1880s,

and Golden Hill was part of New Town. San Diegans had for years been living with great expectations that the railroad would come to San Diego, making the City the "Gateway to the Orient." The whole City celebrated with fireworks and brass bands as Congress passed a bill giving a charter to the Texas and Pacific Railway in 1871. The terminus of the railroad was to be in San Diego or National City, and both towns strived for the honor. The prospect of the railroad brought an influx of new residents to the San Diego area.

During the land boom of 1871, lots went from \$350 a piece to \$1,000 in the space of a few days. The hotels were full, and the population went from 2,031 to 5,000.

A Quiet Period - 1873-1879

Although the plans for the railroad spurred growth, the project was never more than touch and go. On Black Friday (September 18, 1873) the stockmarket crashed; this put an end to the railroad plans. San Diego's boom ended and the population fell to 1,500. Golden Hill, with a few houses on its fringes, sat empty. A settlement of Mexican farmers

had sprung up on the southeastern slope, near what is now 28th Street between E and F Streets. A number of very old houses from this period are still located there. A few small 1870's houses are also located on 19th and 20th Streets, and predate the Queen Annes. The indians were still living in the vicinity during the 1870s.

The Great Boom - 1880-1888

In December of 1880 there were again promises of a railroad. Work commenced on the terminus buildings located in National City, and on July 27, 1881, the first train left National City for the two stations now located in San Diego.

In 1887 San Diego had a population of 40,000, there were over 1,000 ship dockings, and there were 2,000 to 3,000 new residents arriving each month. Store rentals went for as much as \$500 a month, and total land sales sometimes topped \$20,000 in one day (there were 238 real estate agents in San Diego). A street-car pulled by horses came as far east as 16th Street. Brass bands, fireworks, balloon rides, and food and drink were offered at the sites of the new tracts of land being offered for sale.

Golden Hill was right in the middle of this land-boom. The land in Golden Hill was resurveyed and resubdivided, and many of its most prominent homes were built in the 1886-1888 building spurt. Tall elegant Italianates, with bracketed cornices and square bay windows, were complemented by the early version of the Queen Anne built in the 1880s. A little more restrained than the Queen Annes of the 1890s, these houses were built in both two-story and cottage versions. A good example is located at 845 20th Street. A fringe of Italianates and early Queen Annes dotted the western slope of the Hill at this time.

An important structure built in the neighborhood during this time was the two-story Italianate-style store building still located on the corner of 20th and Broadway Streets. At the same time, the Mexican farming community in the southeastern corner, near 28th, E and F Streets, had its own commercial center. A few of these buildings, including one relatively unaltered two-story Italianate-style store at 28th and B Streets, are still standing. Although this study is limited to the northern portion of Golden Hill, it should be noted that the southern portion had many more Queen Annes and Italianates built

during this period than the northern part. Along the southern border of the City Park, between 19th and 20th Streets, where the City Operations Yard is now located, was the Switzer farm. This provided the name of Switzer Canyon to the canyon which runs north from this site. A livery stable built in the 1880s is still standing in the backyard at 852-858 21st Street.

Spreckels Steps In - 1889-1895

The Boom of the Eighties ended quickly in 1889, when it was rumored that all was not well in San Diego. The population plummeted to 15,000. Many of those remaining were retired people who did not want growth. They were called "geranium growers," and wanted only peace and quiet. These people were in control of San Diego in 1889 when John D. Spreckels, the "Sugar Prince," built the wharf that saved the City of San Diego from losing the Santa Fe Railroad line. He was very pro-growth, and soon a fight between the Spreckels and the "geranium growers" ensued.

In 1889 a program to pave the streets was instituted. In 1894, Broadway was paved to 25th Street and graded out to El Cajon Road. In 1893, Spreckels took over

the horse-drawn railway and converted it to electricity at a cost of \$350,000. Spreckels also built a tower at the end of the new D Street (now named Broadway) and 25th Street line. It served as a waiting room, and fulfilled his idea of having a public attraction at the end of the line. (He repeated this concept later with the Mission Beach Amusement Center.) The tower became known as "The Observatory."

San Diego now had 15 large business buildings and many new homes and schools. Two of these schools were located in the Golden Hill area. In 1888 the Matthew Sherman School was located on 17th Street. Joseph Russ, owner of the Russ Lumber Company, donated lumber for a new school at 13th and A Streets in 1882. This school later became San Diego High School.

In 1892, Matt Heller opened a "Cash Grocery" on the northwest corner of 11th and F Streets. This was the first of a chain of grocery stores which later became part of the Safeway chain. The Heller family were prominent residents of Golden Hill. Matt Heller built a large home for himself on the northwest corner of 25th and B, and a Classical Revival home for his son to the north. The large shingled Craftsman across the street to the west,

and the two-story Spanish Colonial duplex on the opposite corner, were also built for members of his family during later periods.

The Golden Hill Land Company was formed in 1895 and sold the lots between 24th and 25th and Broadway and the southern half of the block between B and C Streets. Golden Hill was already the site of fashionable upper-class homes, but the homes built between 1895 and 1900 were even more elaborate. Some outstanding examples of the large homes built during this period are the Quartermass-Wilde House (1896) at 2404 Broadway, the Frost House (1897) at 2456 Broadway, the Rynearson House (1897) at 2441 E Street, the McKee House (1897) at 2460 B Street, and the Garretson House (1895) at 2410 E Street. Some of these homes were more Queen Anne in style (e.g., Quartermass-Wilde). Others were Classical Revival with Queen Anne elements (e.g., Rynearson House). These houses became more symmetrical, and the classical forms and exact patterns of Greek and Roman designs were used on several of the houses built during this period. Irving Gill, an architect whose prominence was to become nationwide, designed several houses in Golden Hill during the late 1890s (e.g., the Rynearson and Garretson houses noted above). All of these large houses had extensive gardens.

Meanwhile, a sudden interest in the City Park, laid out in 1869, began to surface. Directly to the north of Golden Hill, the park was occupied by small animals, snakes, birds, lizards, and a few indians until the 1890s.

In 1890, the Park became the site of the City Guard firing range. The same year, The Ladies Annex of the Chamber of Commerce planted trees along the edge of the park. Kate O. Sessions, well-known horticulturist, leased the northwest corner of the park and, as part of her agreement with the City, she planted 100 new trees in the park each year. She introduced several new species of trees and plants during her years at the park site, and most of these are still growing. In 1902, a Park Improvement Committee was formed to make plans for future landscaping and improvements. At first, all funds came from the private sector, and many individuals and organizations contributed to the planting of more than 1,000 trees. Samuel Parson, Jr., well-known landscape architect, came from New York to formulate a long-range plan for the park. In 1903, some residents of Golden Hill, led by Matt Heller, began improvements to the portion of the park at the end of 25th Street. They built a children's playground and planted trees.

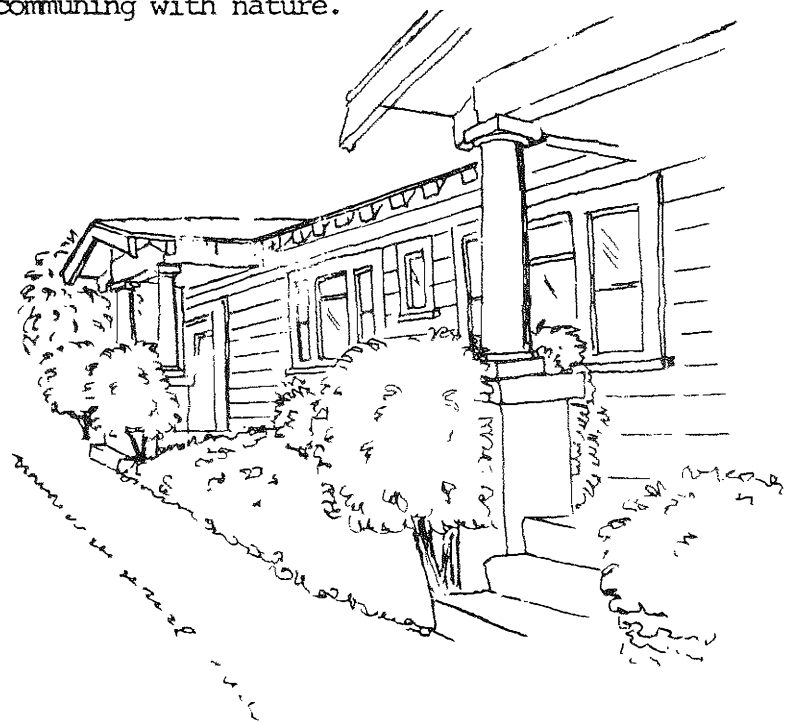
Classical Revival/Craftsman Era - 1900-1910

In 1900 Golden Hill still had a large number of undeveloped building lots near the top of the hill. There were very few homes east of 25th Street. A lone Queen Anne Mansion stood at the corner of 26th and B Streets. Golden Hill soon would begin its "Golden Era" of building. Classical Revival duplexes and large single-family homes rapidly filled in the spaces between the Queen Annes. Over 60 homes were built in 1905 alone. One gentlemen from Iowa saw an opportunity and built three large Revival homes at 1148, 1160, and 1168 23rd Street. He rented two of them out, and lived in the one at 1168. Several other fine homes were built along F Street.

In 1901 the electric railway track was extended along Broadway to 25th Street. By 1910, the street-car also went out F Street to 25th, turning north on B Street to 28th. In 1902 the residents formed one of the first Civic Improvement Associations in the nation. Their objective was to work toward the betterment of the Golden Hill neighborhood.

The neighborhoods to the north of Broadway were developing into a splendid array of Craftsman style homes. The Craftsman homes of the middle-

class people, rising here and there among the larger homes, were of equally fine quality with unusual attention to detail. Craftsman houses embodied the arts and crafts movement, and made use of all natural materials and colors. Natural riverrock, clinker brick, shingles, wood siding, pergolas, porches, and lots of windows and French doors contributed to the Craftsman philosophy of communing with nature.



Bungalow Court 2556-2564 B Street

Pan American Exposition - 1909-1916

In 1909 plans were begun for the 1915 Panama Pacific Exposition to celebrate the completion of the Panama Canal. Because the Exposition was to take place in City Park, the event had a great influence on the Golden Hill neighborhood. It would run from December 13, 1914 to the end of 1916. Over one million dollars was raised by public subscription.

A one million dollar bond issue was also passed by the voters. Colonel D.C. Collier was director of the Exposition and brought forth the idea of the Spanish Colonial architecture theme.

Several residents of Golden Hill were on the Exposition Board. A new building phase commenced in Golden Hill, and several large apartment buildings were erected to house the participants and visitors to the Fair during its two year run. The Golden View Apartments was the most prominent of these. After the Fair was over, some of the small Craftsman-style Park concession stands were moved to the edge of the Park to become private homes.

In 1914 D Street was changed to Broadway at the insistence of Louis Wilde, who now owned the Quartermass House.

The Spaces Are Filled In - 1916-1935

Although many prominent people were moving to the newer areas of San Diego as private transportation improved, Golden Hill in the Twenties was still a very nice place to live. Period and Mediterranean Revival fourplexes and apartments were built. Smaller homes of the middle-class people now filled in most of the large gardens and vacant lots. A row of two-story Period Revival fourplexes filled in the Quartermass-Wilde and Frost gardens on Broadway. Several bungalow courts were built from 1905-1930. A Colonial Revival Court at 2556-2564 B Street is particularly notable. Most others were built in the Mediterranean Revival style. The bungalow court became popular, and contrasted sharply with the apartment houses of the past.

Before 1920, a fire station was built on the southeast corner of 25th and Broadway. Though completely remodeled, the old building is still there. In 1922, the San Diego Zoo was established in Balboa Park.

East of 25th Street, a variety of bungalows were being built.

The Beginning of the Decline - 1930s

Because of the 1933 Long Beach earthquake, most of the buildings in older areas were considered a risk. Banks often refused to loan money to prospective residents, and this was a problem for Golden Hill. High density R-4 (multiple family) zoning was instituted in 1930. A commercial strip was outlined along both sides of B Street east of 25th. Homes began to fall into disrepair and became difficult to sell. By the middle 1930s Golden Hill was in a severe decline.

In contrast however, two churches in the Moderne style were built in the 1930s, and are good examples of that period of architecture. They are the Seventh Day Adventist Church at Broadway and 24th, and the Christian Church at the corner of 22nd and C Streets.

The War Years - 1940s

World War II brought an influx of military and civilian support personnel to the area. San Diego

was booming and soon had a serious housing shortage. Many of the large homes in Golden Hill became apartments and rooming houses. Rents were obviously popular with defense workers, and it became the patriotic thing to do to provide housing for the war effort. Additions were made to existing homes, and houses were built behind other houses. Tent cities helped alleviate the housing problem. A few Moderne apartment complexes were built, but Golden Hill was already crowded with buildings ranging in age from the 1870s to the 1930s.

In 1948 the United States Supreme Court struck down the deed restrictions commonly used in Golden Hill and elsewhere. The court declared it illegal to discriminate against persons because of race, creed or religion.

The 94 Freeway - 1950

In the 1950s G Street became a freeway and Golden Hill was virtually cut in half west to east. The northern section fared better than the older southern section, and was in better physical condition. Several houses were moved from G Street to the areas be-

tween 26th and 27th Streets. Several large homes were demolished west of 25th Street, and by 1960, new large apartment buildings had been built on these sites. Many of the larger houses were turned into group homes. Communes, and new churches began to move into the area to occupy the large homes at reasonable rental rates. The alternate life styles of the 60s contrasted sharply with the lives of the older residents who still remained in Golden Hill.

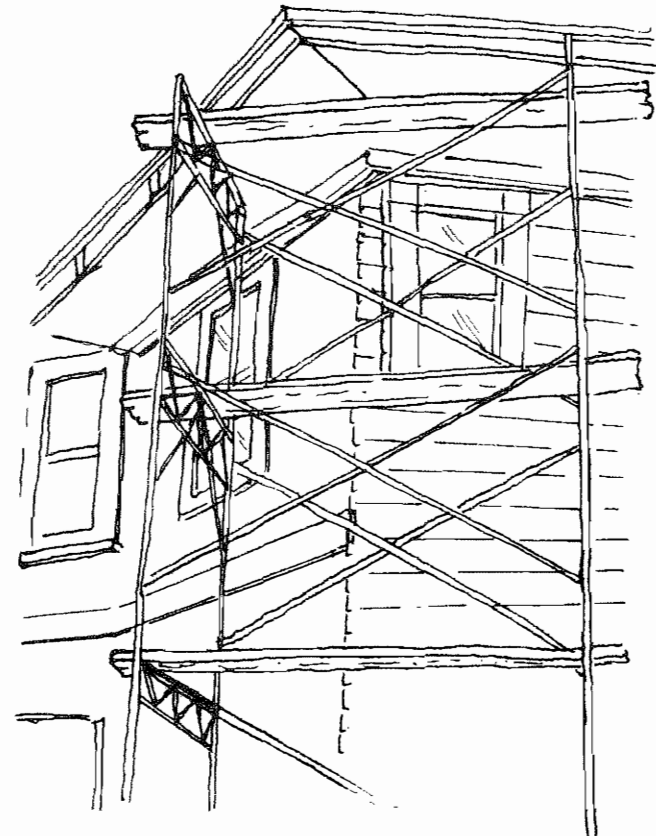
Restoration begins - 1970-1980s

In the middle of the 1970s a new interest in Golden Hill was emerging. A few interested individuals and professionals purchased houses and restored them. This is becoming more evident as we enter the 80s and the restoration movement accelerates. Positive zoning changes, a local Historic District, a strong neighborhood association, a neighborhood watch program, and local funding programs are all contributing to a splendid future for Golden Hill.

However, Golden Hill remains in a state of flux. Young professionals and artisans are trickling

into the community, shifting the demographics away from its present ethnically diverse form. Pressure to redevelop Golden Hill is being felt due to its close association with downtown where revitalization is well underway.

Change is imminent for this community. The sensitivity of the redevelopment with existing historical/architectural resources and its setting, will determine the future character of Golden Hill, which has been called "San Diego's first suburb."



Evaluation 4

4 Evaluation



The Survey Area - Golden Hill Planned District

The results of the survey support a common impression of the Golden Hill Planned District area -- there are many older buildings of various architectural styles and periods which collectively impart a sense of times past.

The cohesiveness of the survey area is not established by a common architectural theme or consistent cultural context; nevertheless, an historical image exists today which is shared by many people. Our findings of the historical fabric suggest the presence of a temporal theme representative of a

residential neighborhood at the beginning and during development of San Diego's New Town. We have selected a time frame for this theme to be from 1869 to 1929. This broad span of time can easily be subdivided around the turn of the century.

Golden Hill experienced constant change as it developed. However, the most distinct change occurred in the Great Boom of the late 1880s and early 1890s. At that time the population increased dramatically, the roads were paved, and the horse-drawn railway gave way to electricity. That was an expansive period of development for Golden Hill, but the late 1890s was Golden Hill's time of maturity, as evidenced by the construction of the grand homes and gardens.

The turn-of-the-century found Golden Hill as a full grown residential neighborhood beginning to fill out with the new architectural styles of the time. By the late twenties its form was more or less established.

Inherent in our description of Golden Hill as a place, is the influence of the people who lived and worked there. The cultural context appears to have been of a prominent well-to-do group with shared

values and lifestyle, supported by working-class groups of varied social backgrounds. Their views of Golden Hill and their use of it remained intact for a period of nearly 40 years, until the 1930s.

There are still people who reside in homes their families either built or lived in during that time period, and they have inherited the memories of that era. We were only able to study the physical remains of that time -- the built environment. The cultural context has changed significantly. The residents are now generally less affluent, and different ethnic groups make up the population. The result is that there are new views of Golden Hill generated by diverse cultural backgrounds; i.e., different religions, cultures, and various levels of income. Their ways of life are identifiably different from the original residents. Their images of Golden Hill are different.

Our report focuses on the natural and man-made historic features of the survey area. This is a shared heritage of the current residents of Golden Hill. Our analysis of this data determines the cohesive elements which now define Golden Hill.

In our evaluation, we found that there is no one

clear architectural style which adequately or best represents Golden Hill's heritage. Consequently, we are not able to recommend that historic preservation efforts focus on a particular architectural theme. On the other hand, by not selecting a particular theme element, we would be left to assume that all old buildings or objects should be saved -- thus thwarting desirable change, and interfering with the continuing forces which bring vitality to a place; the same kind of energy that originally created Golden Hill. Our approach has been to relate how Golden Hill began its culture with the natural and historic elements of that period which remain today. Our assessment of the historic fabric follows.

As discussed above, we concluded that a historic temporal theme exists for the entire survey area. However, it can be seen from the mapped information that seven neighborhoods are present within the Planned District, and are identifiable as distinct areas. (These are not to be confused with the City's designated "subareas.") We have chosen to call these "subdistricts" rather than neighborhoods because the latter often includes the influence of the existing cultural context which is beyond the scope of this study.

In our analysis of this data, we considered the interrelationship of three environmental levels (one within the other):

Structure (object)

Site

District

This model of "structure-site-district" was used to identify concentrations of similar characteristics, as well as to note focal structures or nodes of interest. (No attempt was made to relate this information to the current cultural context.) We evaluated the consistency of the resources in contrast to intrusion by non-contributing features. (See our Methodology for a full description of this process.)

The maps of architectural styles and periods depict a rather fragmented collection of many historic styles. This is not unusual for such an area, especially considering the extended time frame of its development. (Unlike many of San Francisco's urbanized hills of the 1860s, Golden Hill did not have a "Gold Rush" era to support a rapid, homogeneous, and stylistic development.) Where collections of one style do exist, they are often interrupted by a

later style which resulted from a subsequent period of in-filling, and Golden Hill was not left with much open space between its buildings. This was a pattern of growth consistent with turn-of-the-century urban development in most large cities.

The map of styles and periods can be used to selectively trace the development pattern by starting with the Victorians in the 1870s to 1880s, and progressing to the dense urbanized area of the 1940s. More important in our architectural assessment was the identification of predominant styles or categories, levels of significance and focal structures. We found that the predominate categories for the Golden Hill Planned district as a whole (in order of magnitude) are Classical (Colonial) Revivals, Craftsman-Shingle styles, Bungalows, Mission-Spanish Revivals, and Victorians.

This picture is not entirely representative because of the relative spatial distribution of each style. For example, by combining the Craftsman style structures with the Craftsman bungalows, the prevalence of the Craftsman genre equals that of the Classics. The Victorians have an impressive visual impact

as compared to other areas in San Diego, but shear numbers do not answer the important question of cohesiveness.

The area with the most consistent pattern of styles and representative of the overall temporal theme is the western slope between 19th and 23rd Streets. This area is also more deteriorated. A discussion of this specific area and its focal features, and the other identified subdistricts follows in the next section.

In general, the architectural heritage of the District is very rich, and is representative of a broad spectrum of building types. It includes some of San Diego's best examples of grand styles employed by well-known architects working for the prominent well-to-do San Diegans, as well as the simply-crafted vernacular houses for citizens of modest means.

In addition to retaining its vintage architecture, Golden Hill still provides a sense of its natural setting -- its hilly topography. (One exception is where Broadway and C Streets were filled in at the canyon between 26th and 28th Streets.)

The combination of natural elements with the relatively consistent scale of development is an important asset worthy of preservation. An examination of the District boundaries determined that the entire Greater Golden Hill Planning area, and the area south of Highway 94, are visually supportive of the sense of time and place as established by the architectural heritage observed in those surrounding areas.

On the negative side of the assessment is the visual clutter due to lack of maintenance and general neglect of the public and private improvements. This blight has resulted from the outward migration to the suburbs, as well as the financial disincentive to maintain the historic buildings which were built below densities of the earlier zoning.

In addition, many original buildings have been demolished and replaced with out-of-scale, out-of-character development. These intrusions diminish the overall visual cohesiveness of the District, and contributed significantly to our conclusion that smaller subdistricts possess a more consistent historic fabric.

Sub-Districts or Neighborhoods

The following is a description of the subdistricts of the Golden Hill Planned District based on our archival research, field reconnaissance, in-depth field survey and architectural assessment.

Subdistrict 1 - Bounded by 19th to 23rd Streets and F Street to Russ Boulevard

Entering from west of I-5 there is an impression of being in an industrial zone which is due to uses adjacent to the freeway. The 19th Street boundary is weak due to several intrusive sites from B Street south to below Broadway, but does provide a buffer. Going east on any street you abruptly encounter a solid concentration of period homes. They are densely packed on small lots with frequent second units, multi-family conversions, and apartment buildings. Despite the small size of many of the houses, there is a general appearance of high density, but low architectural scale living. The quality along 22nd and 23rd Streets is good. The narrower width of 22nd and 23rd Streets is important to creating a sense of cohesiveness to the streetscape.

Subdistrict 2 - North edge of the District bounded by C Street and Russ Boulevard and 23rd Street to 26th Street

This is an area of larger lots and proportionately larger homes. There is a consistent bulk-density and sense of scale. In spite of the variety of architectural styles, there is a good temporal impression of early Golden Hill. Generally, this is a visually consistent area except for some intrusions along B and 25th Streets in the commercial area. The condition of the homes and yards is above average for the district. Substantial landscaping and street trees unify the public view of these residential streets.

Subdistrict 3 - Bounded by 23rd Street east to 25th; below alley between C and B Street

The northern edge of this subarea is marked by several intrusive apartment buildings; however, two notable residences at 2440 and 2454 C Street warrant inclusion in the subarea. Intrusions dilute credibility of portions of Subdistrict 3 as an historic neighborhood. South on 24th Street, there is considerable consistency in the distribution of period

homes which provides a good sense of time and place. Larger lots and homes east of 24th Street provide numerous significant visual elements to the subarea (Category B), but lack support structures and must contend with several intrusions, e.g., apartments and commercial strips along Broadway and 25th Streets respectively.

There is a strong temporal presense below Broadway on E and F Streets, and also a small pocket on 25th Street below the firestation. 25th Street itself is visually a 60s strip corridor. Several substantial structures exist along 25th Street, but they are diminished by an equal number of intrusions and visual clutter. This problem is addressed in a design study sponsored by the City Planning Department. The overall effect is a lack of historic/architectural consistency resulting in a lack of visual impact.

F Street provides a solid boundary for the subarea and the District. It is an important visual asset looking both to and from the Golden Hill Planned District. There

are important panoramas to Coronado and Point Loma from F Street.

Despite its intrusions, this area is of a better architectural quality than Subdistrict 6 (Glendale to Treat Streets) located below Broadway.

Subdistrict 4 - Bounded by the alley between C and B Streets to Russ Boulevard and from 26th to 28th Streets

This is an unassuming, comfortable middle-working class neighborhood. There is a consistent distribution of typical period homes. There is a relative lack of outstanding or stellar examples of architectural styles popular at the time this area was developed. Nonetheless, the lack of intrusions, the consistency of age, size, site plan, landscaping and single-family use describe a certain cohesiveness in the area. It has an observable character distinct from the area of larger homes to the west and the mixture of commercial, residential and period homes to the south.

Subdistrict 5 - Between C and B Streets to the toe of the bluff below Broadway, and from alley behind 25th Street to 28th Street

This area contains the least number of surveyed sites of any neighborhood in the district. Many of the sites surveyed reveal marginal or intrusive structures which had a neutral or negative effect on the historic character of the subarea (Category D). It is important to note that some new construction on Broadway between 26th and 27th may reverse that trend with sensitive design elements. The extensively intruded, run-down and congested sense of this area may be best remedied with selective redevelopment and design review. This approach would ensure design compatibility with the few interesting period structures which do exist.

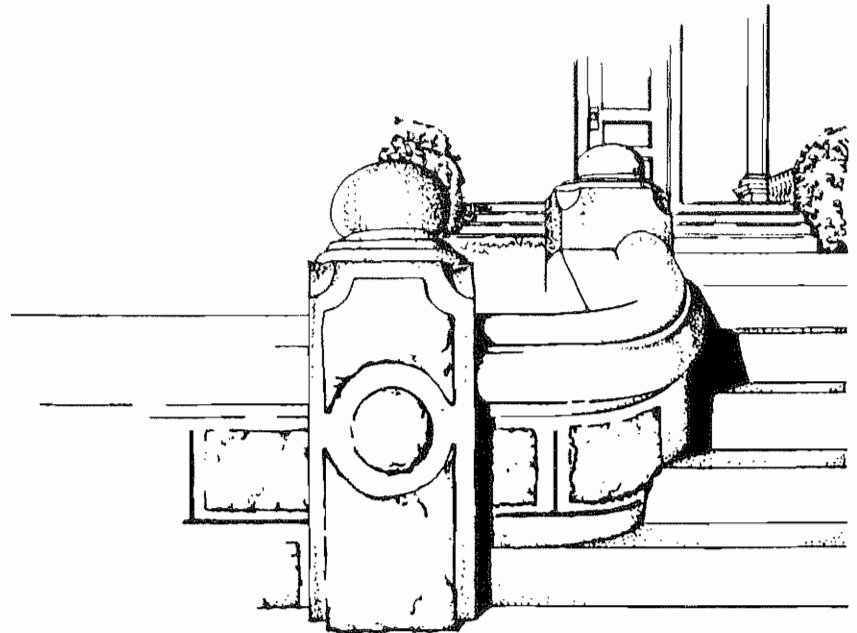
Subdistrict 6 - Bounded by 25th and San Luis Streets, and F and Broadway

This small-scale neighborhood has wide streets, small lots, and small single-story structures. Its overall low density and sparse architectural features of any note limit its character to a weak representation of background structures. It lacks the intrusions of Subdistrict 5 or

the consistency and density of Subdistrict 4. There is a lack of street trees, and the empty wide boulevards give a barren look to this area. The historic quality of the area improves going west, notably around 26th and E Streets. There are important views of these hillside homes Freeway 94.

Subdistrict 7 - 28th Street to alley east of 28th and C Streets to A Street

Consists of older commercial structures and good residential homes, but they relate more to the area northeast of the District.



Recommendations and Conclusions 5

5 Recommendations and Conclusions

Research has revealed the Golden Hill Planned District as a rich, if somewhat tarnished, collection of period homes. The aesthetic impact of the area is diminished by visual clutter, deferred maintenance, and a sense of carelessness in the appearance of many public or quasi-public right-of-ways.

Nonetheless, the survey area retains a healthy core of varied architectural resources capable of substantial restoration, particularly in the older sections west of 25th Street, and north along the border of Balboa Park at A and B Streets.

At a minimum, the majority of Golden Hill has maintained its visual character as an historic urban community which provides an overall sense of place and time. These have not gone unnoticed; indeed, Golden Hill shows signs of substantial renaissance!

In selected areas, this renaissance could continue as a legitimate architectural and historic restoration process. Elsewhere in the District, it may

take the form of redevelopment, where consideration for design compatibility may be more appropriate than preservation or restoration programs per se. The survey inventories 30 architectural styles bracketing a period of 65 years (1870-1935). The distribution of these styles is so varied throughout the survey area that no particular architectural theme is evident. However, as noted in Section 4 above, there still exists a strong historic temporal impression in the community as a whole, with seven identifiable subdistricts or historical neighborhoods.

Golden Hill possesses some of the most stellar examples of Victorian architecture to be found in the City, e.g., the Quartermass-Wilde; and also possesses good examples of simply rendered vernacular structures, e.g., the bungalows which housed a cross-section of socio-economic groups with their respective lifestyles. This diversity still exists, but in a different cultural context. Efforts should be made to preserve representative collections of all architectural categories presently found in Golden Hill.

For all its disparity, visual clutter and neglect, Golden Hill possesses approximately 600 structures

which are either significant examples of a style of architecture popular during the period of its development, or which contribute at least to the historical fabric and temporal sense of the place.

By numbers alone, Golden Hill represents an important cultural, aesthetic and historical resource in the City of San Diego. There is a strong community desire to preserve the character of Golden Hill. This may be the central asset of the community -- the one which will make preservation of Golden Hill work.

Design Associates recommend that the City of San Diego, in concert with the people of Golden Hill, consider the establishment of a "Golden Hill Revitalization Program." This would be a multiphased, bilateral endeavor requiring public and private involvement. The basic goal of this urban revitalization program would be to restore and rehabilitate this portion of Golden Hill, and to create a renewed community in dynamic support of Downtown San Diego.

This would involve the establishment of a comprehensive program on which individual property owners

could rely to be uniformly administered by the City. This would ensure that owners would feel confident to invest in the area. Essentially, the program would provide a specific plan framework for the implementation of projects on an individual basis -- either by private property owners or the City. Planning and financial incentives would be provided by the City to individuals and owners to implement specific goals.

The Specific Plan part of the Revitalization Program should focus on the need to improve Golden Hill as a self-sufficient community, containing an appropriate proportion of commercial and cultural services, without banishing the residential uses with disruptive changes in use. The connections to Downtown, the Park, and the Bay should be improved along with those to adjacent communities. However, this should be accomplished by supporting the distinctive qualities of Golden Hill.

Our recommendations for such a plan do not attempt to identify plan components as they would be developed in concert with a review of other planning criteria such as that contained in the existing Precise Plan and Planned District. Identified

below are activities which we believe could be implemented within the framework of a Golden Hill Revitalization Program. Many of these do not require regulation, but broadly support a commitment to the preservation goals, and could be individually instituted.

- A. Pursue a program of enhancing the setting of significant structures and of the Planned District through removal of blighting influences, and through the provision of up-graded public improvements.
- B. Initiate an Outreach Program to guide property owners in solving common problems involving restoration and rehabilitation, particularly as to design compatibility, materials conservation, and cost estimating of property improvements.
- C. Publish a "Re-hab Right" manual outlining appropriate actions to achieve compatible restoration products (see City of Oakland Re-hab Right).
- D. Address the need for enhanced landscaping in public and private areas, and the issue

of neglect by absentee owners and other of existing landscape materials. City maintenance of right-of-way areas could also be improved to eliminate the major negative effects of visual clutter. Consider a landscape assessment district or an ordinance mandating yard maintenance. If premises are neglected, the City crews could come in to clean up and charge the property owners with costs (see Sacramento Old City: A Preservation Program).

- E. Designate subdistricts within the Planned District as Historic Districts. Buildings with a significance grade of "C" or higher would be eligible for preservation incentives and benefits.
- F. Designate the balance of the planned District not designated "historic" as a Revitalization/Design Review District. Otherwise, the entire survey area should be designated as historic.
- G. Provide a system of incentives such as density bonuses and transfer development rights (TDR) among subdistricts. Areas within Subdistricts 5 and 6 would be established as TDR recipient sites. A cap should be established limiting overall density for the planned district to existing

- zoning capacity, but providing discretion as to the specific location of development and redevelopment.
- H. Establish a density bonus for renovations to existing intrusions only when those improvements are compatible with adjacent architectural themes. (This would encourage the elimination of intrusions.)
 - I. Plan for a heritage structure relocation program within the Planned District. If the City Operations Yard at 20th Street and A Street is ever abandoned, it could become a heritage residential PRD, or could be considered for adaptive reuse.
 - J. Close selected streets to through traffic to reinforce neighborhood enclaves. Vacate portions of streets in densely populated subdistricts to create cul-de-sacs or small urban parks.
 - K. Promote development which respects, and is sensitive to, "the Hill," thereby enhancing the hilly topography.
 - L. Establish simple design review guidelines to encourage new development to use patterns, textures, materials, color and proportions which will mitigate large bulk-density. This is important in the TDR recipient areas, i.e., Subdistricts 5 and 6.
 - M. Establish an historic archaeological review when excavation occurs on slope faces, i.e., facing the bay and ocean where indian encampments are know to have existed.
 - N. Involve the architectural community in educational efforts to preserve notable aspects of the built environment.
 - O. Until a comprehensive revitalization program is implemented, the San Diego Historic Site Board should consider nominations to the City's list of Historic Sites on an individual basis. It is our opinion that properties identified by us as a Group B or better would be eligible for individual listing.

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Courtesy of San Diego Historical Society-Title Insurance and Trust Collection.

Acknowledgements

PROJECT DIRECTOR AND PRINCIPAL RESOURCE PLANNER:	Mary M. Somerville
ARCHITECT AND PRINCIPAL URBAN PLANNER:	Anthony A. Ciani
RESEARCH AND SURVEY CONSULTANT:	Diann Marsh
PHOTOGRAPHY:	John Weber Mary M. Somerville Anthony A. Ciani
EDITORIAL CONSULTANT:	Debra Lynn Bigelow
GRAPHIC ARTIST:	Karen Tabor
TYPESETTING:	Central Graphics
ADDITIONAL ASSISTANCE:	Ronald Buckley, San Diego Historic Site Board Planner