



# Barrio Logan Historical Resources Survey

Prepared by:

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City Planning & Community Investment  
Community Planning & Urban Form Divisions  
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San Diego, California 92101

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**USGS Quadrangle:** *Point Loma*, California (7.5 minute)

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## **1.0 EXECUTIVE SUMMARY**

In 2008, the City of San Diego, in conjunction with the Barrio Logan community, began preparing a comprehensive update of the Barrio Logan Community Plan (1978 Barrio Logan/ Harbor 101 Community Plan and Local Coastal Program and Barrio Logan Planned District Ordinance Zoning regulations). As part of the update effort, the City commissioned a historical resources reconnaissance survey of the Barrio Logan Community Plan Area (Barrio Logan) in order to prepare the historic preservation element of the Community Plan. Brian F. Smith and Associates, Inc. (BFSA) conducted the survey of Barrio Logan from 2008 to 2009.

The survey included a literature review, a records search, archival research, preparation of a historic context statement, field reconnaissance, data analysis, and report. The survey complied with the City of San Diego Historic Resource Survey Guidelines (July 2008), National Register of Historic Places Bulletin 24, "Guidelines for Local Surveys: A Basis for Preservation Planning," National Register of Historic Places Bulletin 18, "How to Evaluate and Nominate Designed Historic Landscapes," and also benefited from the guidance of City staff. CEQA analysis was not conducted.

Previously identified archaeological resources within the study area were considered as part of the study. The South Coastal Information Center records search result listed 33 previously recorded archaeological resources within the boundaries of Barrio Logan, six prehistoric (two also containing historic resources) and the remainder historic. Historic archaeological deposits within the study area have been located where projects are graded and reveal buried refuse deposits, wells, cisterns or privies. These types of resources are not typically visible during a field reconnaissance within an urban setting such as Barrio Logan. Likewise, prehistoric deposits in this area are characterized as shell and midden deposits often revealed during trenching or grading when modern and historic soil layers are removed. Due to the unlikelihood of encountering evidence of either historic or prehistoric archaeological deposits during a reconnaissance survey, the City directed that the survey would not include attempts to locate such deposits.

BFSA historians conducted the field reconnaissance of Barrio Logan in July and August of 2008. The survey boundaries included the Barrio Logan plan area, with the exception of the area southwest of Harbor Boulevard. The survey was focused on buildings constructed before 1965 and those visible from the street. A total of 485 properties were surveyed including Chicano Park, established in 1970. One-hundred and twenty-nine properties were found to be potentially significant based the City of San Diego significance criterion and were assigned a California Status Code of 5S3. A complete list of the properties surveyed is provided in the appendices of the report.

The survey results indicate there are no concentrations of buildings representing a single architectural style or a particular period of time or that relate to an identified historic theme in a significant way. Because of the zoning changes in the 1950s that allowed for mixed uses, the industrial/commercial in-fill and wide-scale demolition of residences over the past fifty years has changed the historic setting and the integrity of the plan area. The majority of residential and commercial structures have been altered compromising their architectural integrity. Consequently, no historic districts were identified within Barrio Logan. The modifications made by Mexican-American residents to structures that may have

compromised the architectural integrity may still have historic validity as cultural contributions to the landscape and may be considered historically significant.

Native American representatives were consulted regarding the community plan update process. Clint Linton of Red Tail Monitoring and Research, Inc, a representative of the Kumeyaay Nation, submitted a brief statement describing Native American concerns relative to Barrio Logan, and agreed with the recommendations for Native American consultation proposed by BFSA.

Based on the results of the historic resources survey, it is recommended that the City conduct additional research on buildings receiving a 5S3 status code as part of future project review, identify additional buildings that may have been missed during the survey, commission a Mexican American Cultural Landscape and Oral History Study, and conduct project-specific Native American consultation as warranted during future project review.

This historic study was conducted by BFSA under the direction of Brian F. Smith, with the assistance of Melanie D. Lytle, Historian, and Larry J. Pierson, Senior Archaeologist and Historian. Sara Clowery-Moreno and Tracy Stropes, Project Archaeologists, drafted the archaeology section of the report. Surveyors included Andrew Hoge, Ms. Lytle, Mr. Smith, and Matthew Smith. Dylan Amerine and Nora Thornbury edited the report, Adrian Moreno created the graphics, and Jenni Kraft produced and distributed the copies.



## **2.0 PROJECT OVERVIEW AND METHODOLOGY**

The Barrio Logan Community Plan Area (Barrio Logan) occupies approximately 1,000 acres of land immediately east of downtown San Diego and adjacent to San Diego Bay. Barrio Logan is bordered by National City and the United States Naval Base San Diego to the southeast, Interstate 5 to the northeast, and the San Diego Unified Port District and bay to the southwest (**Figure 1**). The mostly Mexican-American neighborhood currently includes approximately 3,600 residents in a mixed-use area of residential, commercial, and industrial properties. Barrio Logan is a neighborhood with a rich cultural history, as exemplified by Chicano Park, which contains one of the finest and largest collections of Chicano murals in the country and serves as a gathering place for the region's Mexican-American and Mexican populations.

Historically, Barrio Logan was part of the neighborhood of Logan Heights, one of the oldest urban areas of the city. When Logan Heights was bisected by the construction of Interstate 5 in 1963, the community was divided into two distinct neighborhoods; to the east of Interstate 5 continued to be known as Logan Heights, and the area on the west of the interstate became known as Barrio Logan. Logan Heights and Barrio Logan shared a common history until the separation of the two communities by the construction of Interstate 5. Since the early 1960s, the two neighborhoods have continued to maintain strong cultural and social bonds even though the communities have evolved different identities. Barrio Logan has been more influenced by its proximity to the industrial operations of the bayfront, railroad, and military installations than Logan Heights, and consequently, represents an environment of mixed residential and industrial activities.

### ***2.1 BACKGROUND OF THE BARRIO LOGAN COMMUNITY PLAN UPDATE***

In 2008, the City of San Diego, in conjunction with the Barrio Logan community, began preparing a comprehensive update of the Barrio Logan Community Plan (1978 Barrio Logan/ Harbor 101 Community Plan and Local Coastal Program) and the Barrio Logan Planned District Ordinance Zoning regulations. Once adopted, the community plan will implement the City's updated General Plan and will include the following ten elements: land use and community planning; mobility; urban design; economic prosperity; public facilities, services and safety; recreation; historic preservation; noise; housing; and implementation. As part of the update effort, the City commissioned a historical resources reconnaissance survey of Barrio Logan in order to prepare the historic preservation element of the Barrio Logan Community Plan Update. The results of that reconnaissance survey are provided in this document.

### ***2.2 METHODOLOGY***

Brian F. Smith and Associates, Inc. (BFSA) conducted the historical resources survey of Barrio Logan from 2008 to 2009. The survey complied with the City of San Diego Historic Resource Survey Guidelines (July 2008), National Register of Historic Places Bulletin 24, "Guidelines for Local Surveys: A Basis for Preservation Planning," National Register of Historic Places Bulletin 18, "How to Evaluate and Nominate Designed Historic Landscapes," and also benefited from the guidance of City staff.

Native American representatives were consulted during the process and were requested to present any comments or concerns regarding the plan update. Clint Linton of Red Tail Monitoring and Research, Inc,

a representative of the Kumeyaay Nation, submitted a brief statement describing Native American concerns relative to the plan update. Those comments are provided in Appendix A of this report.

The survey boundaries include the entire plan update area, with the exception of the area southwest of Harbor Boulevard (**Figure 1**). The survey focused on buildings constructed before 1965 and those visible from the street. Areas or structures that were not accessible, such as along alleys or areas shielded from view by dense landscape vegetation were not included in the survey. The reconnaissance survey was conducted from a vehicle rather than on-foot as a safety procedure approved by City staff.

The study included a literature review, an archaeological records search, archival research, preparation of a historic context statement, field reconnaissance, data analysis, and report preparation. Specific research questions used to guide this study include:

- Can historic archaeological deposits be located that will aid in the understanding of the process of community development since the late 1800s? The influence of successive waves of ethnic groups in a neighborhood over time has been well documented in San Diego, notably in the East Village area. At the Padres Ballpark (Petco Park), archaeological excavations were able to trace several different ethnic groups over 80 years of residential occupation in the blocks within the Ballpark footprint.
- Can archaeological deposits associated with the prehistoric occupation around the bay for over 8,000 years retain the potential to answer questions regarding the distinction between Archaic and Late Prehistoric occupations and subsistence patterns along the bay?
- What is the evolving plan and character of the community that can be seen from the pattern of streets as laid out and modified, and in the location of transportation systems, industries, institutions, commercial and residential areas, and reserved public spaces and parks?
- How do the kinds, size, and scale of buildings and structures, methods, and materials of construction, and architectural forms and styles define the character of the community?
- How did the location of natural resources, soil types, availability of power and fuel, and accessibility to transportation systems contribute to the development?
- What properties are associated with the community's history and cultural diversity?
- What property types are present and how do they have relevance and importance in illustrating the historic contexts?

Procedurally, the study began with the literature review and archaeological records search. The literature review included an examination of previous surveys of the area. The archaeological records search was requested from the South Coastal Information Center. The records search results were assessed to determine if any cultural resources have been recorded or previous studies have been conducted within the boundaries of the Plan Area. The results of the search served as the basis for the discussion of the plan area's historical and archaeological potential (Section 5.5).

Archival research was conducted at the San Diego Historical Society Research Archives and Photograph Collection, San Diego Public Library, the Historical Resources Board Library, San Diego County Assessor's Office, San Diego State University, and the Logan Heights Historical Society. The targeted archival research resources included:

- aerial photographs (historic and current)

- historic and recent maps (Sanborn Fire Insurance Maps, historic USGS quadrangles)
- city plans
- subdivision maps
- parcel maps
- Assessor's estimated dates of construction (provided by the city)
- historic newspaper articles

Secondary sources such as dissertations, theses, research papers, published books, scholarly journal articles, and online sources were referenced to supplement the archival information.

The results of the archival research were compiled into the historic context statement. The National Register of Historic Places defines a historic context statement as an “organizational framework of information based on theme, geographical area, and period of time...Historical contexts may be based on the physical development and character, trends and major events, or important individuals and groups that occurred at various times in history or prehistory of a community or other geographical unit” (National Register Bulletin 24). Under the direction of City staff, the Barrio Logan historic context statement was arranged into chronological periods and corresponding historic themes, from prehistory to present-day, and included a description of common property types and architectural styles in the plan area.

The field reconnaissance was conducted as a “windshield survey,” due to limitations noted in Section 2.2. The report documents the types of properties within the boundaries of the plan area, the methods used to inspect the area, including notes as to any areas given special attention or not inspected at all, the general street plan of the area, and general observations on the area's visual, cultural, economic, and social characteristics. All buildings constructed before 1965 (based on Assessor's records) and visible from the street were photographed. A thorough photographic record was created to document the field reconnaissance.

The records searches and data analysis has been combined with the survey results in the text of this report to present the information used to identify potentially significant structures, and to make recommendations for future study. The consultant team met with City staff regularly to come to a consensus regarding architectural style descriptions and integrity thresholds, and criterion for potentially significant individual buildings and districts. As a result of working with City staff experts, BFSAs was able to assign each potentially historic property an architectural style, architectural integrity, estimated date of construction (based on an Assessor's estimated dates of construction provided by the city), and a California Historical Resource Status Code. The data was stored in a digital spreadsheet (Excel format) that also included Assessor's Parcel Number (APN), address, other locational information, and ownership. The appendix of the report includes a simplified table of all historical properties included in the survey. Department of Parks and Recreation (DPR) Forms 523A can be generated for each property from the spreadsheet through application of the CHRID software program.

#### *Study Limitations*

For this reconnaissance-level survey, City Staff instructed that integrity assessments for structures built before 1965 should be based on the architectural information available from the photographs gathered during the reconnaissance. Focused research on individual structures was beyond the scope of this reconnaissance. Where the archival research completed for the Context Statement indicated any particular property or type of architecture might be potentially significant based on criterion other than

architecture, it has been noted in the results section of this report with recommendations for future research. Additionally, there were numerous properties that were not visible because they were obscured by heavy vegetation or fencing. In those cases, surveyors gathered as much information as possible and recorded the architectural styles and integrity as “undetermined.”

Archaeological resources previously recorded within the study area were considered as part of the plan update. Archaeological sites in the records searches were identified as either historic or prehistoric. Historic archaeological deposits within the study area have been found when projects are graded and reveal buried refuse deposits, wells, cisterns or privies. These types of resources are not typically visible on a field reconnaissance, especially within an urban setting such as Barrio Logan. Likewise, prehistoric deposits in this area are characterized as shell and midden deposits often revealed during trenching or grading when modern and historic soil layers are removed. Due to the unlikelihood of encountering evidence of either historic or prehistoric archaeological deposits during a reconnaissance survey, the City directed that the field reconnaissance would not include attempts to locate such deposits.

### ***2.3 CITY OF SAN DIEGO CRITERION FOR THE EVALUATION OF BARRIO LOGAN HISTORIC RESOURCES***

The following section provides the framework for the future identification, evaluation, and designation of historically significant resources in Barrio Logan. This section also includes a discussion of historic integrity thresholds and the process for determining whether or not a resource retains sufficient integrity.

#### *City of San Diego Criterion*

The City’s historic preservation program provides for the designation of individually significant resources and historic districts. The Historical Resources Guidelines of the Land Development Manual states that any improvement, building, structure, sign, interior element, fixture, feature, site, place, district, or object may be designated as historical by the City of San Diego Historical Resources Board if it meets one or more of the following criterion:

- A. Exemplifies or reflects special elements of the City’s, a community’s or a neighborhood’s historical, archaeological, cultural, social, economic, political, aesthetic, engineering, landscaping, or architectural development.
- B. Is identified with persons or events significant in local, state, or national history.
- C. Embodies distinctive characteristics of a style, type, period, or method of construction or is a valuable example of the use of indigenous materials or craftsmanship.
- D. Is representative of the notable work of a master builder, designer, architect, engineer, landscape architect, interior designer, artist, or craftsman.
- E. Is listed or has been determined eligible by the National Park Service for listing on the National Register of Historic Places or is listed or has been determined eligible by the California State Office of Historic Preservation for listing on the California Register of Historical Resources.
- F. Is a finite group of resources related to one another in a clearly distinguishable way or is a geographically definable area or neighborhood containing improvements which have a special character, historical interest or aesthetic value or which represents one or more architectural periods or styles in the history and development of the city.

### *City Historic District Nomination Guidelines*

Potential historic districts may be identified as a result of a reconnaissance survey; however, a reconnaissance level survey does not involve a sufficient amount of research, documentation, or evaluation to establish a historic district. A historic district is defined by the City's municipal code as "a significant concentration, linkage, or continuity of sites, buildings, structures, or objects that are united historically, geographically, or aesthetically by plan or physical development and that have a special character, historical interest, cultural or aesthetic value, or that represent one of more architectural periods or styles in the history and development of the City."

The "Guidelines for Preparing a Historic District Nomination in Consultation with Staff" (implemented July 14, 2008) have been prepared to encourage and facilitate community-lead efforts to survey and nominate historic districts identified in a reconnaissance level survey.

### *Integrity Thresholds*

A City of San Diego Register-eligible property or contributor to a district must retain sufficient integrity to convey its significance. Although it is important for the resource to reflect its primary period of significance, it should be recognized that some properties may have multiple periods of significance and that alterations to a resource or changes in its use over time may have their own historical, cultural, or architectural significance. In general, when assessing historic integrity of a resource, it must retain enough of its historic integrity components to be recognizable as representing its period of significance and the character-defining elements which provide its contextual significance.

The seven aspects of historic integrity, as recognized by the National Park Service ("National Register Bulletin on Historic Residential Suburbs" and "National Register Bulletin 15: How to Apply National Register Criterion for Evaluation") are:

1. Location: the place where a historic property was constructed or the place where the historic event occurred.
2. Design: the combination of elements that create the form, plan, space, structure, and style of a property.
3. Setting: the physical environment of a historic property. Whereas location refers to the specific place where a property was built or an event occurred, setting refers to the character of a place in which the property played its historical role.
4. Materials: the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.
5. Workmanship: the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.
6. Feeling: the property's expression of the aesthetic or historic sense of a particular period of time.
7. Association: the direct link between an important historic event or person and a historic property.

It is not necessary that all seven aspects of historical integrity are present in order for a property to be considered significant. Certain integrity aspects are more relevant to some criterion than others. The

relevant aspects of integrity for the most commonly applied City of San Diego Register Criterion (A-D) are provided below (City of San Diego 2001):

- A. A property significant because it reflects a special element of development ideally might retain some features of all seven aspects of integrity: location, design, setting, materials, workmanship, feeling, and association. Integrity of design and workmanship, however, might not be as important to the significance, depending upon the aspect of development that the resource reflects. For instance, a property that is significant as a reflection of special elements of the City's, a community's, or a neighborhood's historical, archaeological, cultural, social, economic, political, aesthetic, engineering, landscaping, or architectural development is eligible if it retains the essential physical features that made up its character or appearance during the period of its association with the important development aspect.
- B. A property important for association with an event or person(s) ideally might retain some features of all seven aspects of integrity: location, design, setting, materials, workmanship, feeling, and association. Integrity of design and workmanship, however, might not be as important to the significance, and would not be relevant if the property were a site. A property that is significant for its historic association is eligible if it retains the essential physical features that made up its character or appearance during the period of its association with the important event or person(s).
- C. In the case of a property important for its architecture, retention of design, workmanship, and materials will usually be more important than location, setting, feeling, and association. Location and setting will be important; however, for those properties whose design is a reflection of their immediate environment. A property important for illustrating a particular architectural style or construction technique must retain most of the physical features that constitute that style or technique (character-defining features). A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible, however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style.
- D. A property important as a representative example of the work of a Master must retain most of the physical features and design quality attributable to the Master. A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible, however, if it retains some basic features conveying massing but has lost the majority of the feature that once characterized its style and identified it as the work of a Master.



Figure 1. The Barrio Logan Community Plan Area showing Historical Resources Survey Boundary

### **3.0 BACKGROUND RESEARCH**

#### ***3.1 HISTORIC LITERATURE REVIEW***

The literature review for the historical resources survey of Barrio Logan included the examination of previous survey reports, professional papers, theses, dissertations, books, journal articles, and online sources that were specific to Barrio Logan and Logan Heights. The three previously completed historical resource survey reports are listed below and the remaining resources used as reference materials are cited throughout the Historic Context (Section 4.0).

- City of San Diego, Planning Department  
1980 *Barrio Logan and Western Southeast San Diego Historical Survey*. On file at the Historic Resources Board Library, City of San Diego.
- City of San Diego, Planning Department  
1990 *Barrio Logan Redevelopment Area Historic and Urban Resource Survey*. On file at the Historic Resources Board Library, City of San Diego.
- Brandes, Ray, ed.  
1983 *Proposed East End Historic and Planned Districts*. University of San Diego, Public History 175/275. On file at the Historic Resources Board Library, City of San Diego.

The three previous surveys had different boundaries though all included at least a portion of Barrio Logan. The surveys were biased towards architectural criterion and did not include other types of cultural resources. Only the 1983 and 1990 surveys made any historic district recommendations though their findings were based on the inclusion of many buildings that have since been demolished. Because of the limitations of the previous surveys, overall they were not very informative beyond providing a record of some buildings that have been demolished since those reports were prepared.

#### ***3.2 ARCHAEOLOGICAL RECORDS SEARCH***

An archaeological records search was completed by the South Coastal Information Center. The records search provides a summary of known archaeological resources within a one-mile radius of Barrio Logan. This data has been used to assess the potential to discover historic and prehistoric resources (primarily deposits) within the project (see Section 4.0). The records search results included listings for 315 archaeological studies, 1,220 historic addresses, and 250 previously recorded prehistoric and historic archaeological resources within a one-mile radius of Barrio Logan.

Relatively few of the reported resources noted in the records search (250 recorded sites, excluding the 1,220 historic addresses) are comprised of, or include, materials representative of the prehistoric cultures that occupied the coastal region (N=14; 5.6%). Table 1 identifies the 33 previously recorded archaeological resources situated within the boundaries of Barrio Logan. The small number of recorded prehistoric sites in Barrio Logan is a correlation to the intensity of the development of this neighborhood since the late 1800s, which has apparently resulted in the disturbance, capping, or destruction of much of the evidence of the prehistoric occupation of the shoreline area encompassed within Barrio Logan. The reported prehistoric resources in the records search (Table 1) consist of five temporary camps, five shell



middens/heaps, three shell/artifact scatters, and one isolated artifact that are generally located along the bay shoreline and along Chollas Creek and its tributaries. Specifically, six prehistoric resources, two of which also contained historic resources, are reported at least partially within Barrio Logan.

The majority of reported historic resources within a one-mile radius of Barrio Logan consist of visible structures such as residences, commercial buildings, and industrial buildings (N=176; 70.4%). Twenty visible structures are reported within the plan area (Table 1); these include ten residences (four have been demolished), four commercial buildings, an institutional building (demolished), one industrial building (demolished), the San Diego-Coronado Bay Bridge, the Chicano Park, the Chicano Park murals, and portions of the San Diego and Arizona Railroad and the Coronado Railroad. Chicano Park and its murals (HRB#143), the George Kostakos Commercial Building (1701-1715 National Ave.) (HRB #799), and the artwork from the demolished Aztec Brewery building (HRB #223) are listed in the City of San Diego Register of Historical Resources. Chicano Park and its murals are also listed in the California Register of Historical Resources and the National Register of Historic Places.

The remaining 63 (25.2%) historic resources within the one-mile radius of the plan area are characterized as historic deposits or features discovered during grading and excavation of private and public development or capital improvement projects. Recorded historic sites listed as deposits or features consist of cisterns, wells, privies, foundations, deposits (trash deposits/scatters), and isolated artifacts. Specifically, eight recorded historic sites containing deposits or subsurface features are located in Barrio Logan (Table 1). In addition to the recorded sites within Barrio Logan, SDI-15,118 is a large deposit of historic refuse located approximately three-quarters of a mile to the northwest of the project which is associated with garbage collection and disposal into the bay in late 1800s. There remains a high possibility that elements of this site or sites with a similar function may be found where the old shoreline passed along the project area but is now buried beneath the filled tidelands area behind the existing pierhead.

**Table 1**  
**SCIC Records Search Results**  
**Previously Recorded Prehistoric and Historic Resources within Barrio Logan**

| <b>Primary or Site Number</b> | <b>Listed on the Local/ State/ National Register</b> | <b>Type</b> | <b>Description</b>   |
|-------------------------------|--|-------------|--|
| P-37-016280/<br>P-37-028387   | Local, State, National Registers (HRB# 143)          | Historic    | Chicano Park   |
| P-37-016281/<br>P-37-028387   | Local, State, National Registers (HRB# 143)          | Historic    | Chicano Park Murals  |
| P-37-016282                   |  | Historic    | San Diego-Coronado Bay Bridge                                |
| P-37-017271                   |  | Historic    | 3622 Dalbergia St, Residence                                 |
| P-37-017272                   |  | Historic    | 3628 Dalbergia St., Residence                                |
| P-37-023905                   |  | Historic    | Savage Tire Co./Aztec Brewery (demolished)                   |
| P-37-028094                   | Local Register (HRB# 799)                            | Historic    | 1701-1715 National Ave., George Kostakos Commercial Building |

| <b>Primary or Site Number</b> | <b>Listed on the Local/ State/ National Register</b> | <b>Type</b> | <b>Description</b>  |
|-------------------------------|--|-------------|---|
| P-37-028155                   |  | Historic    | 1629 National Ave., Residence (demolished)  |
| P-37-028391                   |  | Historic    | 1809 National Ave., Neighborhood House (demolished)   |
| P-37-028392                   |  | Historic    | 1894 Main St., E.J. Dailey Roofing/Chuey's Restaurant   |
| P-37-028393                   |  | Historic    | 2185-2195 Logan Ave., Charles Swallow Commercial Building/Logan Department Store  |
| P-37-028394                   |  | Historic    | 2184-2196 Logan Ave., Bank of Italy/Porkyland Tortilla Factory  |
| P-37-028395                   |  | Historic    | 2154 Logan Ave., Dobler Residence/El Carrito Restaurant   |
| P-37-028396                   |  | Historic    | 2174 Logan Ave., S. and Hannah Johnston House   |
| P-37-028403                   |  | Historic    | 2073-2077 Logan Ave., John B. Osborn House  |
| P-37-028404                   |  | Historic    | 2085 Logan Ave., Residence  |
| P-37-028405                   |  | Historic    | 1951 National Ave., John P. Treahy Residence (demolished)   |
| P-37-028407                   |  | Historic    | 1915-1917 National Ave., Franklin and Martha Davis Home (demolished)  |
| P-37-028408                   |  | Historic    | 1921 National Ave., Aillaud House (demolished)  |
| P-37-025680                   |  | Historic*   | San Diego and Arizona Railroad  |
| SDI-13073H                    |  | Historic*   | Portion of historic Coronado Railroad   |
| SDI-16690                     |  | Historic*   | Glass and ceramic household artifacts   |
| SDI-12454H                    | Local Register (HRB# 223) (Aztec Brewery Artwork)    | Historic*   | Features associated with Savage Tire Factory including brick and cement foundations, machinery mounts, fuel storage tanks, vulcanization vats, cisterns, elevator shaft and associated machinery, and rubber processing areas. Features associated with Aztec Brewing Company including concrete fermentation vat foundations, portion of bottling plant, concrete tanks, and piping. |
| SDI-17430                     |  | Historic*   | Trash scatter   |
| SDI-18107                     |  | Historic*   | Refuse deposits   |
| SDI-18349                     |  | Historic*   | Artifact surface scatter  |
| SDI-18588                     |  | Historic*   | Cistern and seven subsurface deposits   |
| SDI-55                        |  | Prehistoric | Refuse heap, shells (Ranchería de las Chollas)  |

| <b>Primary or Site Number</b> | <b>Listed on the Local/ State/ National Register</b> | <b>Type</b>            | <b>Description</b>   |
|-------------------------------|--|------------------------|--|
| SDI-5931                      |  | Prehistoric            | Flakes, flaking waste, hammerstone-pounder, blade fragment |
| SDI-12092                     |  | Prehistoric            | Cobble hearths, shell, and charcoal, core tool, flakes     |
| SDI-12093                     |  | Prehistoric            | Temporary camp or habitation shell midden                  |
| SDI-12090                     |  | Prehistoric & Historic | Shell midden; historic glass, ceramic, metal fragments     |
| SDI-17428                     |  | Prehistoric & Historic | Shell midden; historic trash scatter                       |

\*denotes historic sites containing deposits or subsurface features

## 4.0 HISTORIC CONTEXT

The Barrio Logan Community Plan Area embodies several important historic contexts, some of which are citywide and others that are unique to the plan area. A historic context may be based on chronology, geographic area, or social and cultural change. For the Barrio Logan plan area, the contexts will focus on chronology and corresponding significant historic themes. The chronology of the plan area and the identified historic themes within the American Period are shown in order below. Some of the historic themes overlap in time and some have sub-themes that are described in the text below.

### **Barrio Logan Community Plan Area** **Chronology and Historic Themes**

- Prehistory (Pre-1769)
- Spanish Period (1769-1821)
- Mexican Period (1822-1846)
- American Period (1846-Present)
  - Residential and Commercial Development in the Era of Railroads and Streetcars (1870s-1920s)
  - Early Industrial Bayfront Development (1880s-1930s)
  - Residential and Commercial Development in the Era of Minority Migration/Immigration and Euro-American Exodus (1920s-1950s)
  - Later Industrial and Naval Bayfront Development (1940s-1950s)
  - Chicano Community Response to Rezoning and Infrastructure Projects/ Chicano Political Activism (1960s-present)

#### **4.1 PREHISTORY (PRE-1769)**

The proximity of Barrio Logan to San Diego Bay suggests that this area was likely included in the subsistence patterns of the prehistoric inhabitants of the region with some regularity as early as the Paleo-Indian Period (8,500-6,000 BC). Patricia M. Masters' (1988) study of the San Diego Bay states that San Diego Bay took shape as late as 5,000 B.C. Her data concluded that prior to the formation of the bay, the Point Loma drainage, Chollas Creek, Sweetwater River, and Otay River all reached the open coast. These waterways and the secondary resources (flora and fauna) surrounding them would have provided a range of valuable resources throughout the prehistoric occupation of coastal San Diego, including the project area.

In general, the prehistoric record of San Diego County has been documented in many reports and studies, several of which represent the earliest scientific works concerning the recognition and interpretation of the archaeological manifestations present in this region. Geographer Malcolm Rogers initiated the recordation of sites in the area during the 1920s and 1930s, using his field notes to construct the first cultural sequences based upon artifact assemblages and stratigraphy (Rogers 1966). Subsequent scholars expanded the information gathered by Rogers and offered more academic interpretations of the prehistoric record. Moriarty (1966, 1967, 1969), Warren (1964, 1966), and True (1958, 1966) all produced seminal works that critically defined the various prehistoric cultural phenomena present in this region (Moratto 1984). Additional studies have sought to further refine these earlier works (Cárdenas

1986; Moratto 1984; Moriarty 1966, 1967; True 1970, 1980, 1986; True and Beemer 1982; True and Pankey 1985; Waugh 1986). In sharp contrast, the current trend in San Diego prehistory has also resulted in a revisionist group that rejects the established cultural historical sequence for San Diego. This revisionist group (Warren et al. 1998) has replaced the concepts of La Jolla, San Dieguito, and all of their other manifestations with an extensive, all encompassing, chronologically undifferentiated, cultural unit that ranges from the initial occupation of southern California to around 1,000 A.D (Bull 1983, 1987; Ezell 1983, 1987; Gallegos 1987, Kyle 1990, Stropes 2007). For the present study, the prehistory of the region is divided into four major periods including Early Man, Paleo-Indian, Archaic, and Late Prehistoric. At the conclusion of the Late Prehistoric period, a brief period of time correlating to the transition to the historic period is referred to as the Ethnohistoric Period. These major periods of prehistory are described below:

*The Early Man Period (Prior to 8500 BC)*

At the present time there has been no concrete archaeological evidence to support the occupation of San Diego County prior to 10,500 years ago. Some researchers such as Carter (1957, 1980) and Minshall (1976) have been proponents of early man occupation of the region as early 100,000 years ago. However their evidence for such claims is sparse at best and has lost much support over the years as more precise dating techniques have become available for skeletal remains thought to represent early man in San Diego. In addition, many of the “artifacts” initially identified as products of early man in the region have since been rejected as natural products of geologic activity. Some of the local proposed early man sites include the Texas Street, Buchanan Canyon and Brown sites, as well as Mission Valley (San Diego River Valley), Del Mar and La Jolla (Bada et al. 1974; Carter 1957, 1980; Minshall 1976, 1989; Moriarty and Minshall 1972; Reeves 1985; Reeves et al. 1986).

*Paleo-Indian Period (8500-6000 BC)*

For the region, it is generally accepted that the material remains of the Paleo-Indian Period San Dieguito Complex represents the earliest identifiable culture in the archaeological record. The San Dieguito Complex was thought to represent the remains of a group of people who occupied sites in this region between 10,500 and 8,000 years before the present (YBP), and who were related to or contemporaneous with groups in the Great Basin. As of yet, no absolute dates have been forthcoming to support the age attributed to this cultural phenomenon. The artifacts recovered from San Dieguito sites duplicate the typology attributed to the Western Pluvial Lakes Tradition (Moratto 1984; Davis et al. 1969). These artifacts generally include scrapers, choppers, large bifaces, and large projectile points, with few milling tools. Tools recovered from sites of the San Dieguito Complex, along with the general pattern of their site locations, led early researchers to believe that the San Dieguito were a wandering, hunting, and gathering society (Moriarty 1969; Rogers 1966).

The San Dieguito Complex is the least understood of the cultures that have inhabited the San Diego County region. This is due to an overall lack of stratigraphic information and/or datable materials recovered from sites identified as San Dieguito. Currently, controversy exists among researchers that centers upon the relationship of the San Dieguito and the subsequent cultural manifestation in the area, the La Jolla Complex. Firm evidence has not yet been discovered to indicate whether the San Dieguito “evolved” into the La Jolla Complex, or if the La Jolla Complex moved into the area and assimilated the San Dieguito people, or if the San Dieguito retreated from the area due to environmental or cultural pressures. Another view is that the San Dieguito merged with the Paleo-coastal tradition to produce the

Archaic La Jolla Complex. No sites attributed to the San Diego complex have been identified in Barrio Logan.

Archaic Period (6000 BC-AD 0)

Based on evidence suggesting climatic shifts and archaeologically observable changes in subsistence strategies, a new cultural pattern is believed to have spread into the San Diego region around 6000 BC. This Archaic Period is believed by archaeologists to have evolved from or replaced the San Dieguito culture resulting in a pattern referred to as the Encinitas Tradition. In San Diego, the Encinitas Tradition is believed to be represented by the coastal La Jolla Complex and its inland manifestation, the Pauma Complex. The La Jolla Complex is best recognized for its pattern of shell middens and grinding tools closely associated with marine resources, and flexed burials (Shumway et al. 1961; Smith and Moriarty 1985; Welty 1913). Increasing numbers of inland sites have been identified as dating to the Archaic Period and focused on terrestrial subsistence (Cárdenas 1986; Smith 1996; Raven-Jennings and Smith 1999; Raven-Jennings, and Smith et al. 1999).

The tool typology of the La Jolla Complex displays a wide range of sophistication in the lithic manufacturing techniques used to create the tools found at their sites. Scrapers, the dominant flaked tool type, were created either by splitting cobbles or by finely flaking quarried material. Evidence suggests that after about 8,200 YBP, milling tools begin to appear in La Jolla sites. Inland sites of the Encinitas Tradition (Pauma Complex) exhibit a reduced quantity of marine-related food refuse and contain large quantities of milling tools and food bone. The lithic tool assemblage shifts slightly to encompass the procurement and processing of terrestrial resources, suggesting seasonal migration from the coast to the inland valleys (Smith 1986). The transition from the Archaic Period to the Late Prehistoric Period is not well understood and many questions remain concerning cultural transformation between periods, possibilities of ethnic replacement, and/or a possible hiatus from the western portion of the county. At the present time, insufficient research has been conducted on the recorded prehistoric sites within Barrio Logan to confirm whether or not multi-component Archaic and Late Prehistoric occupation sites may exist in the project. Future studies incorporating radiocarbon dating would provide the necessary information to establish the prehistoric chronology for sites in the project area.

Late Prehistoric Period (AD 0-1769)

The transition into the Late Prehistoric Period in the project area is primarily represented by a marked change in archaeological patterning known as the Yuman Tradition. This tradition is primarily represented by the Cuyamaca Complex that is believed to have derived from the mountains of southern San Diego County or the lower Colorado River basin. The people of the Cuyamaca Complex are considered ancestral to the ethnohistoric Kumeyaay (Diegueño). Although several archaeologists consider the local Native American tribes to be relatively latecomers, the traditional stories and histories passed down through oral tradition by the local Native American groups both presently and ethnographically speak to their presence here since the creation of all things.

The Kumeyaay Indians were seasonal hunting and gathering people, with cultural elements that were very distinct from the La Jolla Complex. The noted variations in Kumeyaay material culture include cremations, the use of bows and arrows, and adaptation to the use of the acorn as a main food staple (Moratto 1984). Along the coast, the Kumeyaay made use of marine resources by fishing and collecting shellfish for food. Plant food resources (including acorns) that were seasonally available and game were

sources of nourishment for the Kumeyaay. By far the most important food resource for these people was the acorn. The acorn represented a storable surplus, which in turn allowed for seasonal sedentism and its attendant expansion of social phenomena.

Firm evidence has not been recovered to indicate whether the La Jolla Complex was present when the Kumeyaay Indians migrated into the coastal zone. However, stratigraphic information recovered from Site SDI-4609 in Sorrento Valley may suggest a hiatus of  $650 \pm 100$  years between the occupation of the coastal area by the La Jolla Complex ( $1,730 \pm 75$  YBP is the youngest date for the La Jolla Complex at SDI-4609) and Late Prehistoric cultures (Smith and Moriarty 1983). More recently a reevaluation of two prone burials at the Spindrift site excavated by Moriarty (1965) and radiocarbon dates of a pre-ceramic phase of Yuman occupation near the San Diego suburb of Santee suggests a commingling of the latest La Jolla survivors and the earliest Yuman arrivals about 2,000 years ago (Kyle and Gallegos 1993). As noted previously, the potential of the sites with multi-component elements, in this case during the transitional period between the Archaic and Late Prehistoric periods, is unknown because insufficient use of radiocarbon dating has not identified any sites that were occupied during the transitional period.

#### *Ethnohistoric Period*

On his arrival in 1769, Father Francisco Palou observed an active Kumeyaay Indian settlement on the bayside, known as Ranchería de Choyas, at the mouth of Chollas Creek that had existed for hundreds, perhaps thousands of years (Palou 1926, Figure 2). The first formal marine chart of San Diego Bay, produced by Juan Patoja in 1782, identified the Ranchería de Chollas, which coincides with the “Indian Point” place name on current topographic quadrangles. During this time of the first European colonization and for a period of time thereafter, Native American people used resources of the bay and adjacent wetland areas (Gallegos and Kyle 1988). According to Mission records, the ranchería existed as a permanent settlement until as late as the mid-1820s and is shown on a map of the area in 1825 (Palou 1926, Figure 2). In the early 20<sup>th</sup> century, H. O. Welty, employed by Robert F. Heizer to explore the coastal zone of San Diego for the presence of archaeological sites, identified a shell midden that was associated with the Native American use of the area he designated location number 55 (Site SDI-55; Welty 1913).

The marshy tideland on the bay was left to the Native Americans who used the area intermittently as late as the 1880s or 1890s (Tabler 1978, **Plate 1**). Early urban development of the area precluded any accurate assessment of prehistoric human use of this part of San Diego, but recent studies around the bay present a glimpse of what the settlement pattern might have been (Carrico 1991; Smith 1993). The studies of the Naval facilities on Point Loma and in the back bay areas in Chula Vista have documented patterns of prehistoric occupation. The trend of subsistence patterns seems to indicate that more Late Prehistoric sites are present in the back bay areas near the confluence of the bay and the Sweetwater, Otay, and Tijuana Rivers (Smith 1993), while the Archaic sites seem more focused on the deep water areas of the bay adjacent to Point Loma (Carrico 1991). Insufficient information is currently available to discern how sites within Barrio Logan fit within the Archaic and /or Late Prehistoric subsistence patterns.



**Plate 1. An Indian *ranchería* from 1879 located near present-day Logan Avenue and 22<sup>nd</sup> Street, on the northeast side of Interstate 5 (Bradley 2009).**

#### **4.2 SPANISH PERIOD (1769-1821)**

Spanish colonization of San Diego began in 1769, when a Spanish expedition of soldiers and missionaries established a presidio (fort) and the Mission San Diego de Alcalá in the area near present-day Old Town. The first chapel and shelters were built of wooden stakes and brush, with roofs of tulle reeds. The mission was moved to its present location six miles up the San Diego River valley (modern Mission Valley) in August 1774. The first chapel at that location was built of willow poles, logs, and tulle. After it was burnt down in the Kumeyaay uprising of November 5, 1775, the first adobe chapel was completed in October 1776 and construction on the present church began in 1777 (City of San Diego 2008b).

Life for the new settlers at the San Diego Presidio was isolated and difficult. The arid desert climate and bad feelings between the Native American population and the soldiers made life hard for the Spanish settlers. The settlers raised cattle and sheep, gathered fish and seafood and did some subsistence farming in the San Diego River Valley to generate enough food to sustain the fledgling community of a few hundred Spaniards and hundreds of Native American neophytes (City of San Diego 2008b).

The focus of the Spanish foothold in San Diego throughout the period of Spanish occupation was the presidio and the mission north of the plan area along the San Diego River in current day Mission Valley. The bayside to the south, where downtown San Diego and Barrio Logan are located, was characterized by shallow mud flats that were of little importance to the European colonizers. No extant historical resources from this period are expected to be located within Barrio Logan.

#### **4.3 MEXICAN PERIOD (1822-1846)**

In 1822, Mexico declared its independence from Spanish rule, and San Diego became part of the Mexican Republic. The Mexican government opened California to foreign ships, and a healthy trade soon developed off the region's fine California cattle hides in exchange for the manufactured goods of Europe and the eastern United States (**Figure 2**). As the hide trade grew, so did the need for more grazing lands. The Mexican government began issuing private land grants in the early 1820s, creating the rancho system



of large agricultural estates. Much of the land came from the Spanish missions, which the Mexican government secularized in 1833 (City of San Diego 2008b).

During the Mexican Period, the presidio declined as the civilian pueblo rose in importance. Sometime after 1800, soldiers from the San Diego presidio began to move themselves and their families from the presidio buildings to the tableland down the hill near the San Diego River. Historian William Smythe noted that Don Blas Aguilar, who was born in 1811, remembered at least 15 such grants below Presidio Hill by 1821 (Smythe 1908:99). Of these 15 grants, only five within the boundaries of what would become Old Town had houses in 1821. By 1827, as many as 30 homes existed around the central plaza and in 1835, Mexico granted San Diego official pueblo (town) status. At this time the town had a population of nearly 500 residents (Killea 1966:9-35). Adobe bricks were the primary building material during the Mexican Period because wood was scarce and dirt and labor were plentiful (City of San Diego 2008b). No extant historical resources from this period are expected to be discovered in Barrio Logan.

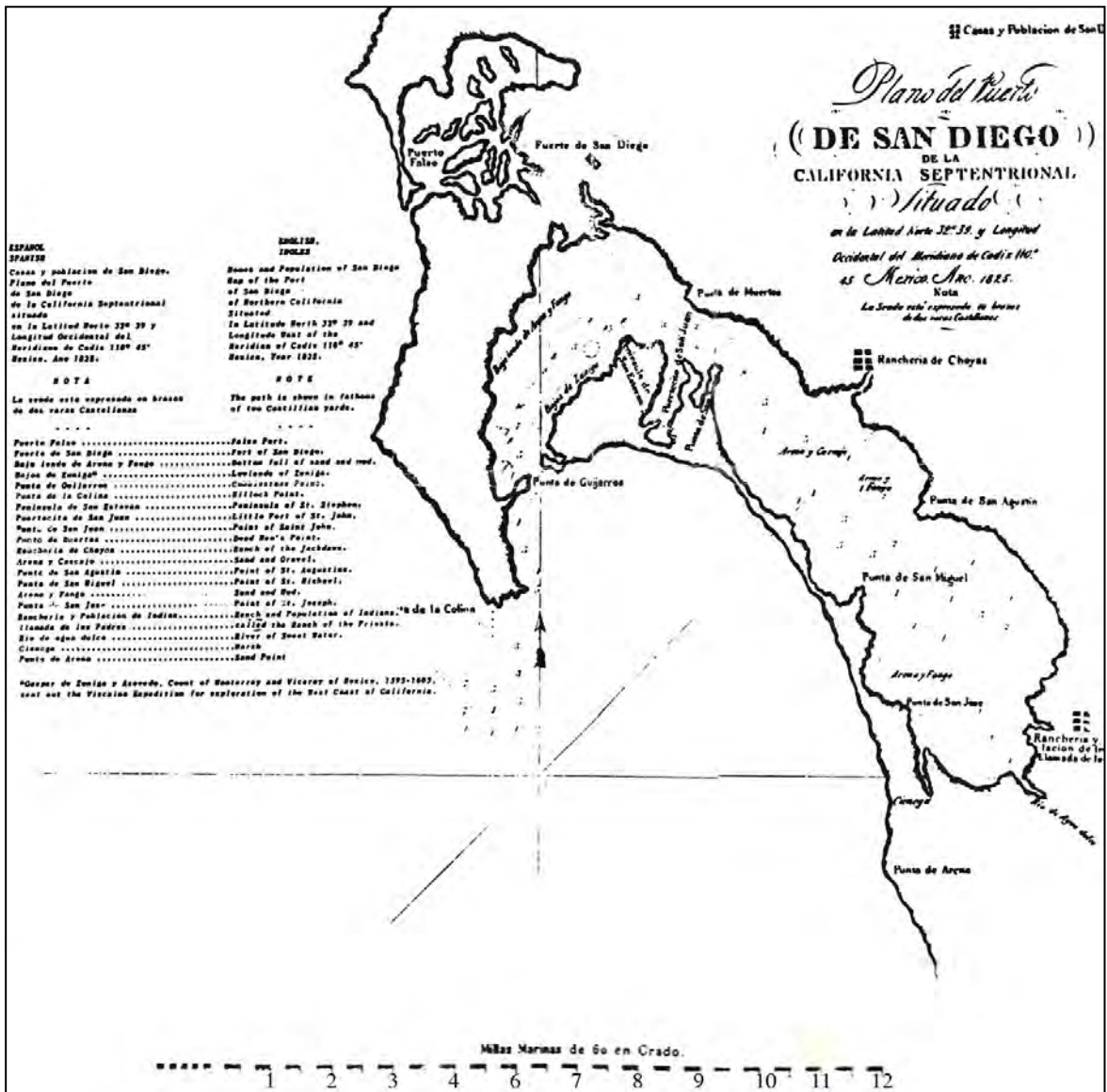


Figure 2. Map of the Port of San Diego, 1825.

This map was completed soon after San Diego became part of the Mexican Republic and the region commenced a booming trade in cattle hides, the main product of San Diego's economy during the Mexican Period. Note the location of the Native American village Rancheria de Choyas, which was situated at the head of the Chollas Creek.

#### 4.4 AMERICAN PERIOD (1846 - PRESENT)

At the conclusion of the Mexican-American War of 1846, California (actually *Alta California*) was ceded to the United States by the Treaty of Guadalupe Hidalgo in 1848. The transfer of control of California from Mexico to the United States would represent a significant turning point in the development of San Diego. Prosperity, however, would be elusive for the city for many years, as American interests after

1850 were focused more on the gold fields in the Sierra Nevada and better opportunities for enterprise in San Francisco and Los Angeles. The state of the city's condition is reflected in its census data following the Mexican-American War. The census data serves as a measure of the environment for growth or improvement of conditions, or lack thereof at the time. In 1846, a census was taken that recorded 248 Whites, 483 Converted Indians, 1,550 "Wild" Indians, 3 Negroes, and 3 Sandwich Islanders (Harris 1974:2). By the 1860 census San Diego's population was reduced to 731 individuals and by 1865, at the end of the Civil War, only about 200 people remained in San Diego (Harris 1974:2).

With the advent of American control, interest grew in the use of the bay and the need for a commercial wharf. In 1850, William Heath Davis purchased the land situated near the original Spanish landing point in the bay known as "*La Punta de los Muertos*." Davis began the construction of a deep water wharf and imported prefabricated houses for some lots to spur land sales for New Town San Diego. Unfortunately Davis' enterprise failed, due in part to economic difficulties of the early 1850s (Rolle 1968). By 1856, only eight structures remained standing in New Town. During the winter of 1861-62, the United States Army contingent in San Diego actually dismantled parts of Davis' Wharf and some abandoned structures for firewood during the unusually cold and damp winter that year.

The development of New Town was stymied until 1867, when Alonzo Horton acquired 800 acres of present-day downtown. Horton laid out streets, subdivided lots, and offered land for sale in the area he termed "New Town San Diego" (MacMullen 1969). Horton's money and enthusiasm was bolstered by an upswing in the economy of California, and by 1870, 2,300 people lived in New Town San Diego. Even before the Boom of the 1880s, New Town already supported 800 buildings, a flourmill, warehouses, six hotels, two breweries, a shoe factory, a bank, and two newspapers (Harris 1974:3). Before the end of the 1880s, three major wharves were in operation, including Culverwell Wharf, Babcock and Story Wharf, and the Spreckels Wharf (MacMullen 1969). The success of New Town led to an overall increase in population and spurred the pursuit of a railroad terminus (Tabler 1978).

#### *4.4.1 Residential and Commercial Development in the Era of Railroads and Streetcars (1870s-1920s)*

As the development of New Town gained momentum, signs of prosperity were on the horizon throughout the City. City leaders anticipated that in addition to a major wharf, rail transportation would be necessary for the City to continue to grow. Land to the south, known then as the East End (**Figure 3**) and encompassing the area of present-day Barrio Logan and Logan Heights, was seen as the ideal location for a west coast transcontinental railroad terminus. The city leaders set aside large portion of the East End for that purpose (Norris 1983, **Figure 4**). At the time, the East End was only a sparsely vegetated series of hills sloping gently to the marshy tidelands of the bay. The city first gave the land to the San Diego and Gila Railroad in the 1860s, but when the company failed, the city gave the land to the Texas and Pacific Railroad in 1872 (Norris 1983). That company also failed and the land reverted to the city in both cases (Norris 1983). The promise of dedicated railroad land and a deep water port failed to induce a railroad company to locate its terminus in San Diego. Instead, the first transcontinental railroad to reach southern California bypassed San Diego for Los Angeles in 1876 (Harris 1974).

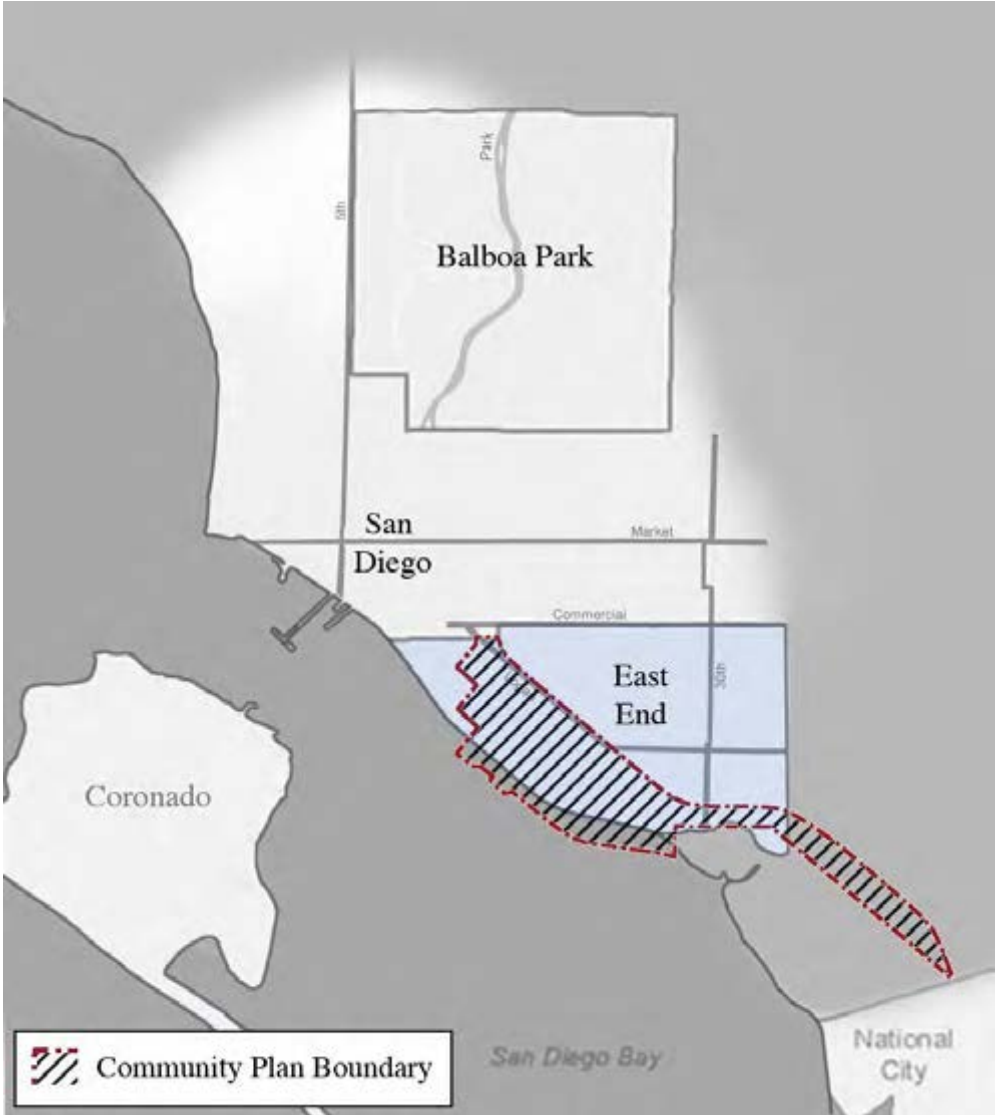
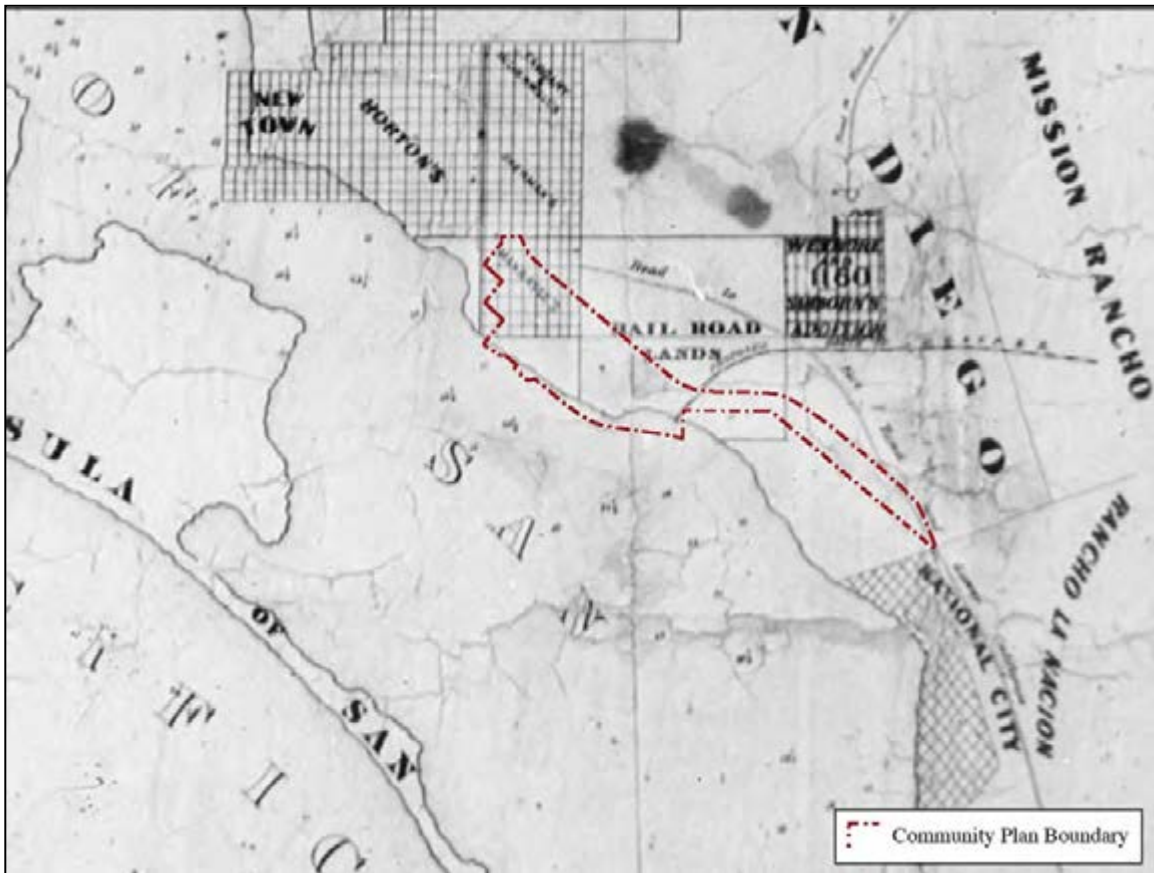


Figure 3. Approximate boundaries of the East End from the 1870s to circa 1905 (Norris 1983, Brandes 1983)



**Figure 4. Map of Railroad Lands, ca. 1870. The “Rail Road Lands” marked to the southeast of Horton’s New Town was the portion of land the City leaders set aside to induce a railroad company to build a west coast terminus in San Diego.**

Though early efforts to attract a railroad failed, real estate speculation continued in San Diego. Joseph Manasse and Marcus Schiller filed the first subdivision in the plan area in 1870, directly south of Horton’s Addition and north of the railroad land (**Figure 5**). Manasse and Schiller organized the streets diagonally to those in Horton’s Addition, so as to take advantage of the view of the bay (Tabler 1978, **Appendix B**). Three years later, Dr. C. Hoel recorded a subdivision (Hoel’s Subdivision) just north of National City (on the eastern end of the plan area), opening up another portion of the area for development (**Appendix B**). These subdivisions were the foundation for the development of Logan Heights and Barrio Logan.

The 1880s were a period of substantial growth, construction booms, and real estate speculation in San Diego. During this period, city crews paved streets, gas and electricity were introduced, street car tracks were laid down and water mains were constructed. The boom times spread into the plan area as well, with the construction of the California Southern Railroad between San Diego and National City (Brandes 1983). Although San Diego still did not have a direct link to an east coast line, Frank Kimball of National City negotiated with the Santa Fe Railroad in 1880 to bring a line into San Diego by way of San Bernardino (Harris 1974).

In the boom years between 1886 and 1888, most of the land within the plan area was organized into subdivisions, as outlined below. The configuration of the subdivisions as these relate to plan area is illustrated in **Figure 5**.

- In 1886, the San Diego Land and Town Company, a subsidiary of the Santa Fe Railroad, purchased vacant railroad land in the plan area and subdivided it. The streets within the San Diego Land and Town Company subdivision were laid diagonally to meet those in the Manasse and Schiller subdivision to the west.
- Also in 1886, D.C. Reed and O.S. Hubbell subdivided the land south of the Land and Town Company's Addition in a north/south-east/west configuration, creating the street connections now present in the neighborhood.
- H. P. Whitney's Addition was subdivided in 1886.
- San Diego Land and Town Company subdivided "South Chollas" in 1887.
- James H. Guion subdivided a portion of Barrio Logan in 1887.
- The final subdivision in Barrio Logan was made by E.E. Bergins in 1888.

The main thoroughfare through the San Diego Land and Town Company 1886 addition, Logan Avenue, was named after U.S. Congressman at Large John A. Logan. He never lived in San Diego (he was from Illinois) yet early in the development of the East End, Logan successfully arranged passage of a railroad bill (Texas and Pacific bill in 1871) to provide Federal government land grants and subsidies to the Texas and Pacific Railway for the establishment of a west coast terminus in San Diego. The railway company failed, however, and the terminus was never constructed using the funds Logan had secured. When the San Diego Land and Town Company laid out their subdivision in 1886, they recognized Logan's failed attempts by naming the main road in his honor (Brandes 1983, Norris 1983, Crane 1972).

While investors and speculators moved forward with the creation of subdivisions during the boom years of the 1880s, the actual progression of settlement in the plan area proceeded slowly. By the end of 1887, only twelve houses and a school were under construction in the entire East End (Norris 1983). Almost all settlement occurred in the Mannasse and Schiller subdivision due to its proximity to downtown. A single church was built in the Land and Town subdivision in 1888, which was paid for by the subdivider (perhaps to encourage nearby settlement) (Norris 1983). In addition to the formal settlements, a "squatter town" of shacks and stilt houses occupied the tidelands along the water's edge in the 1880s (Norris 1983).

Improvements in the local transportation system encouraged development in the plan area. Transportation allowed residents to live comfortably in the East End but still have easy and inexpensive access to the commercial center of downtown. In 1887, the National City and Otay Railway began local steam service along 28<sup>th</sup> Street (later rerouted to Newton Avenue) (Norris 1983). In 1891, a horse and mule drawn rail car line was extended into the plan area along National Avenue that provided service from downtown to 16<sup>th</sup> Street (16<sup>th</sup> and Logan) then east on National Avenue to 31<sup>st</sup> Street (Norris 1983; Tabler 1978). The line was replaced in 1892 by San Diego Electric Railway Company cars (**Plate 2**).

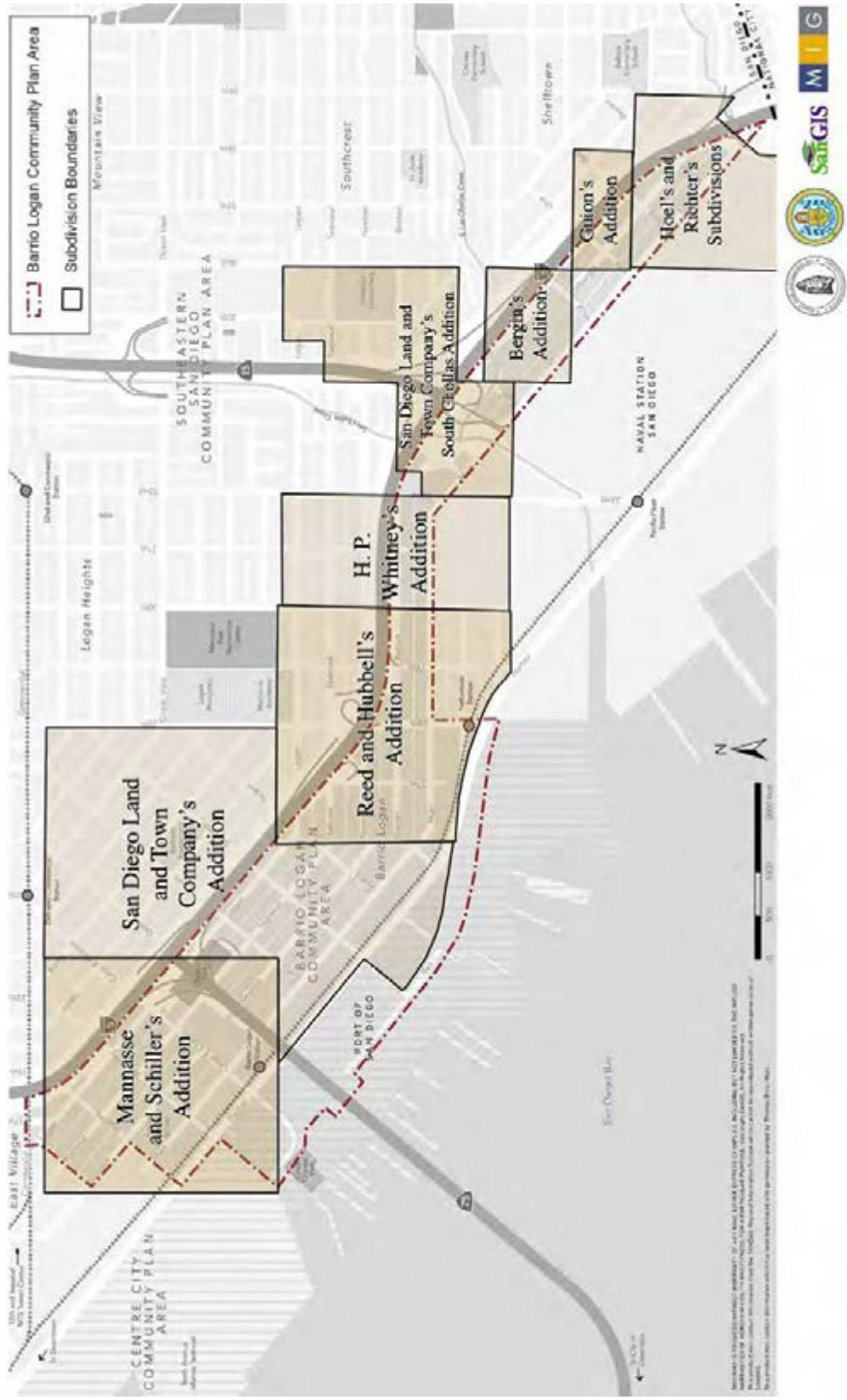


Figure 5. Historical subdivision boundaries within the Barrio Logan Community Plan Area



Figure 6. Approximate boundaries of Logan Heights from circa 1905 to 1963 (Norris 1983, Brandes 1983)



Plate 2. San Diego Electric Railway Car, ca. 1898, Logan and National Avenue route.  
*Courtesy of SDHS (#92:18836)*



The boom of the 1880s crashed almost as quickly as it has started. Speculators who had gambled on the arrival of the west coast railroad terminus and the major commerce that would accompany it were foiled by the Santa Fe Railroad's choice to place its terminus in San Bernardino instead of San Diego (Norris 1983). The population of the city tumbled from 40,000 in 1887 to 16,000 by 1890. Despite the collapse of the real estate boom in 1888, the East End continued to grow, albeit slowly, because of its proximity to downtown, access to the bay, local railway line, and the railroad.

Residents of the East End included some of San Diego's most prominent families, but many middle and lower-income families also settled in this neighborhood (Norris 1983). The ethnic composition at the turn of the century was mostly European American and European immigrants, though Mexican Americans and immigrants, African Americans, and Asian immigrants were scattered throughout the area (Norris 1983).

By 1905, the East End was known as Logan Heights, after the main thoroughfare through the area, Logan Avenue (**Figure 6**). It is unclear if this signified an official city name change (Brandes 1983, Norris 1983, Crane 1972).

At the start of the 20<sup>th</sup> century, Logan Heights was primarily residential and the configuration of streets was complete (**Figure 7**). Improvements to Logan Heights at this time included buried water lines and fire hydrants. Sanborn Fire Insurance Maps published in 1906 illustrate residential development within the plan area, including 248 residences, six flats (apartment buildings), nine stores, a Chinese laundry, three warehouses, and several buildings marked as "hay and grain storage." The area southwest of the Southern California Railroad tracks was tideland and the area around the mouth of Chollas Creek at the bay was an estuary, both locations were unsuitable for permanent structures. Due to lack of development, the future residential areas south of Main and east of 30<sup>th</sup> Street were not included in the 1906 Sanborn maps.



**Figure 7. USGS San Diego Quadrangle, 1902. The small black squares define buildings present in 1902. Note the Southern California Railroad tracks running along the bay and the lack of development east of Chollas Creek.**

Homes in the plan area at the turn of the century were nearly all single-family residences, one per lot, most with outhouses and a stable. Logan Avenue between South 16<sup>th</sup> Street and 26<sup>th</sup> Street and National Avenue from South 16<sup>th</sup> Street to 27<sup>th</sup> Street contained the highest density. A smaller number of homes were present on Newton Avenue, Main Street, and Boston Avenue. Popular residential architectural styles during this period included Craftsman, Folk Victorian, and Colonial Revival. The prominent San Diego architectural firm of Hebbard and Gill, designed two Barrio Logan residences on Logan Avenue, both completed in 1897 (**Plate 3**).



**Plate 3. Residences designed by architects Hebbard and Gill in 1897. 2073-77 Logan Avenue (left) and 2085 Logan Avenue (right).**

By 1906, an emerging commercial district appeared on Logan Avenue between Beardsley and Sampson Streets (**Figure 8**). Logan Avenue contained six businesses including a drug store, a meat and produce shop, two offices, a grocery, a hay and grain store, and two warehouses. The San Diego Soda Works, the single industrial building shown on the 1906 map, was on the north side of Logan between Beardsley and Cesar Chavez. One street to the east, on National Avenue between Beardsley and Cesar Chavez, was a Chinese Laundry, and on Sigsbee and Newton, a hay and grain warehouse stood at the corner. Commercial buildings were built in a variety of architectural styles including False-Front Commercial and Folk Victorian. Some of the business structures were mixed-use, with residential units above the retail store fronts (**Plate 4**).



**Plate 4. Early 20<sup>th</sup> century examples of a multiple-family dwellings (1831-1833 National Avenue, built 1903) and a commercial storefront (2215 Logan Avenue, built 1907) in the plan area.**

With the onset of residential construction and the germination of a business core area in the early 1900s, the community began to develop social venues as well. Logan Heights, including Barrio Logan and Logan Heights, had a rural character at the turn of the century, yet there were many opportunities for social activities. Residents waded, swam, dug for clams, and sailed at the 28<sup>th</sup> Street Pier; hunted rabbits; and attended the traveling circuses in the lot neighboring the Benson Lumber Company (Norris 1983). The earliest intercity baseball park, Bay View Park (at the intersection of Beardsley Street and National Avenue), offered hours of amusement for children and adults alike from the early 1890s to the turn of the century (Norris 1983). The park also operated as a bicycle track. A new ballpark, Athletic Park, was built in 1900 at South 26<sup>th</sup> and Main Streets. City teams played there until 1912 (Norris 1983). The Armory Hall (National Avenue (between 29<sup>th</sup> and 30<sup>th</sup> Streets) was used for dances, charades, and concerts through the first decade of the 20<sup>th</sup> century (Norris 1983).

No schools, churches, or civic buildings were located within the plan area boundaries at the turn of the century, although these did exist within Logan Heights northeast of Logan Avenue. The Baptist Mission (north side of Newton Avenue between South 29<sup>th</sup> and 30<sup>th</sup> Streets), the Second Congregational Church (corner of Sampson and Kearney Avenues), the Central Methodist Episcopal Church (southwest corner of Sampson and Harrison Avenues), and an unnamed church (northeast side of Kearney Avenue between Evans and Sampson) all served the community. The Logan Heights Public School (also known as the East School) was located at Marcey and Sicard Streets.

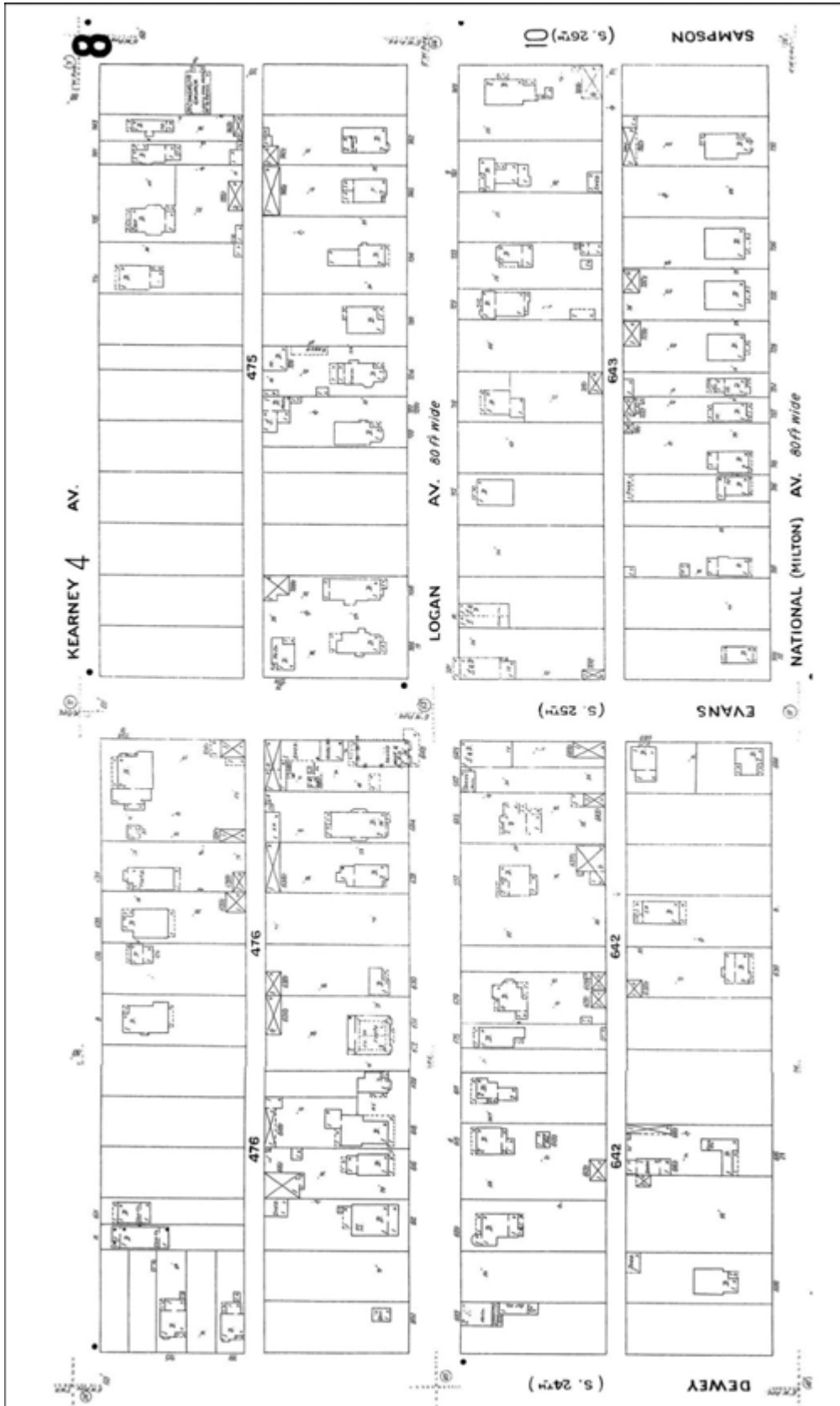
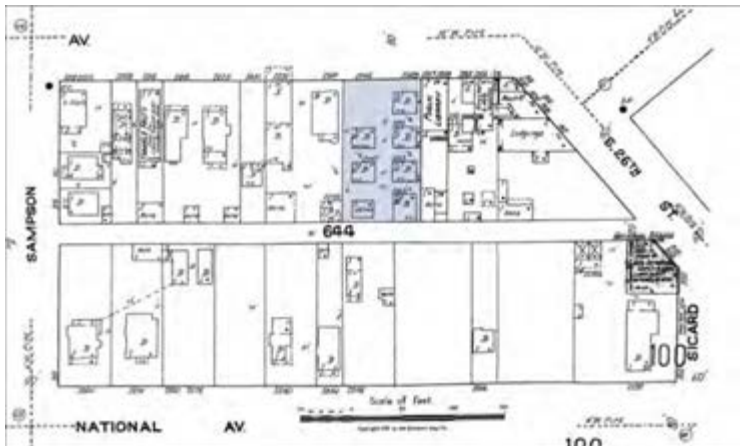


Figure 8. 1906 Sanborn Fire Insurance Map of the most concentrated portion of the commercial district on Logan Avenue between Dewey and Sampson. "S" indicates "store" and "D" identifies a "dwelling."

The city's decision in 1909 to host the 1915 Panama-California Exposition spurred growth throughout the city, including Logan Heights and the plan area. The 1921 Sanborn Fire Insurance Maps illustrate that the plan area had changed during this period from a sparsely settled neighborhood, as it had been at the turn of the century, to a high density urban neighborhood. Development spanned from South 16<sup>th</sup> Street and Logan Avenue southwest to Main Avenue and southeast to 32<sup>nd</sup> Street. A booming industrial district was also established along the bayfront that is discussed in more detail in the following section. Residential development included single-family and multiple-family dwellings. Homes continued to be built in a variety of architectural styles including Folk Victorian and Colonial Revival, though by 1921, the Craftsman Bungalow had become the dominant style. Many of the outhouses on the rear of properties had disappeared, and were replaced by auto garages, demonstrating expanding automobile ownership and the presence of sewer service.

During this period of the Exposition and World War I, a variety of multiple-family dwellings were built, including the first bungalow court in the plan area (2245-2249 Logan Avenue, **Figure 9**), numerous duplexes, and worker's housing for the employees of the bayfront industries. Worker's housing took the shape of workman cottages (1026-1114 Beardsley, 1703-1729 Main Street, and 1007-1045 South Evans Street) and dormitory style lodging on the wharfs (**Figure 11**). This evolution in the residential housing pattern in the plan area appears to reflect the increase in workers employed in industrial businesses along the bay.



**Figure 9. 1921 Sanborn Fire Insurance Map with bungalow court at 2245-2249 Logan Avenue (highlighted).**

By 1921, the commercial district, then concentrated on Logan Avenue between Dewey and South 26<sup>th</sup> Streets, had diversified to meet the demands of the growing community (**Figure 10**). Commercial businesses in 1921 included grocers, confectioners, drug stores, a baker, a tamale factory (2215 Logan Avenue), the Saratoga Chip Factory (1846 Logan Avenue), and hardware suppliers. The increasing popularity of the automobile is evident in the presence of various auto-related businesses including a full-service gas station (910-938 South 26<sup>th</sup> Street), two auto repair shops (1845 Logan Avenue and 1628 National Avenue), a bicycle and auto parts shop (2266 Logan Avenue), and an auto painting shop (834 South Evans Street). Some of the new commercial buildings were mixed use, with residential units above, but most were one-story retail storefronts in National Folk or Mission Revival architectural styles.

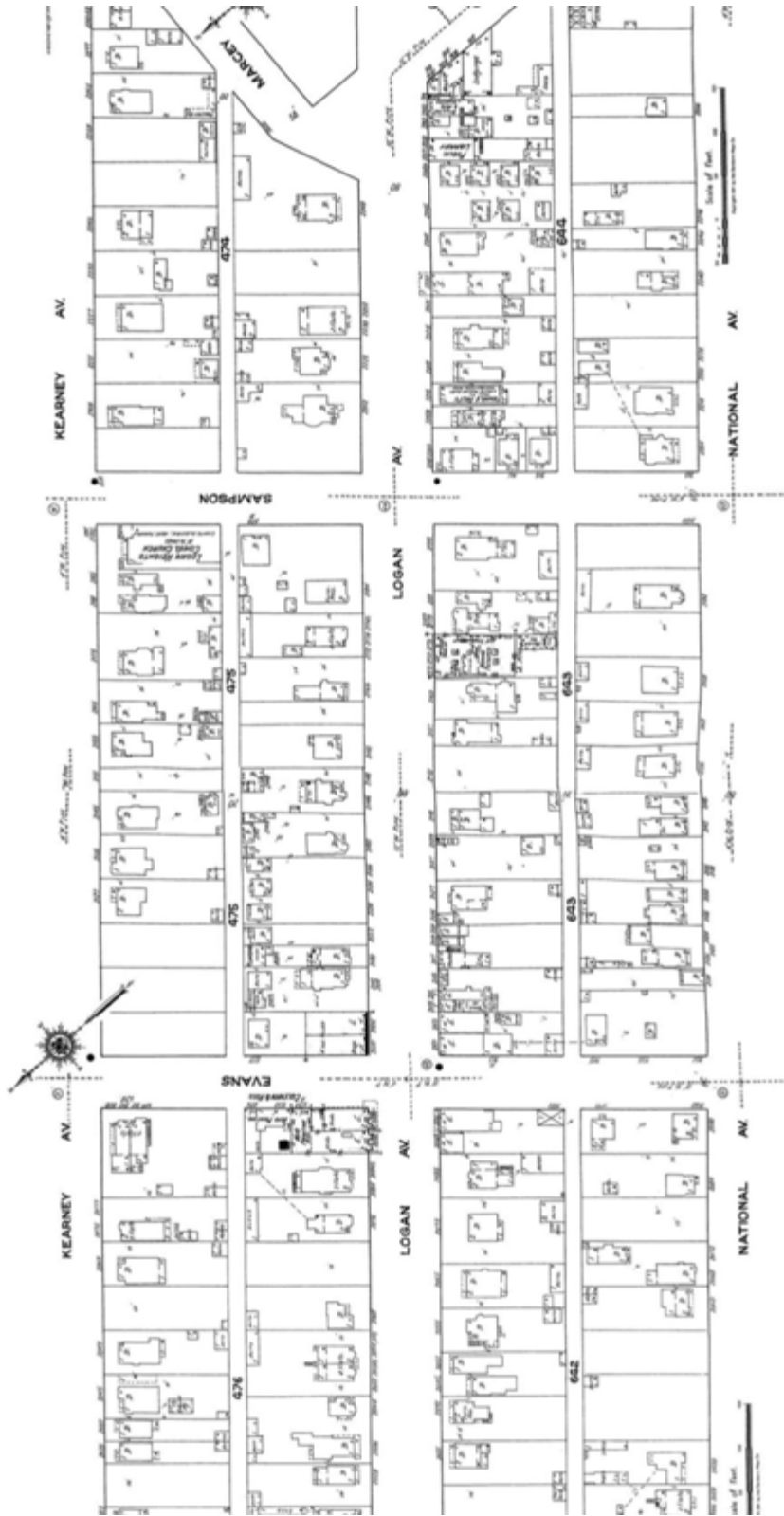


Figure 10. 1921 Sanborn Fire Insurance Map of the most concentrated portion of the commercial district from Logan Avenue between Dewey and South 26<sup>th</sup> Streets. “S” indicates “store” and “D” identifies a “dwelling.”



**Plate 5. An example of a mixed-use building, containing a store below and residential units above (940-950 S. 26<sup>th</sup> Street), built 1911.**

By 1921, there were a number of new social services in the community including a public library (2257-2259 Logan Avenue), a second fire station (Fire Department Engine Company Number 7 at 1890 National Avenue), another school (the San Diego Free Industrial School at 1801-1809 National Avenue), and a home for the elderly (The Hebron Home for Aged People at 1819-1826 Newton Avenue). Residents also had eight nearby churches to attend, although none within the plan area. For entertainment, a picture house showed films at 2171-2175 Logan Avenue (within the plan area). Diners could enjoy a meal at the restaurant located at 904 South 26<sup>th</sup> Street (within the plan area).

A small number of industrial facilities were established by 1921 within the portion of the plan area to the east of the railroad tracks. They included the G. Navarro Olive Works (1756-1758 Newton Avenue), a concrete block factory (1900 Logan Avenue), a Coca-Cola Bottling Works (1772 Main Avenue), and the Munger Laundry Company (933 South 16<sup>th</sup> Street). These businesses were the precursor of industrial facilities that would move into the area in the first half of the 20<sup>th</sup> century.

#### *4.4.2 Early Industrial Bayfront Development (1880s-1930s)*

In the late 1880s and early 1900s, commercial and industrial development in the plan area was generally focused along the railroad right-of-way with neighborhood businesses serving the residential communities. However, in 1911, the City was awarded the tidelands from state control. After obtaining control of the tidelands the City initiated the construction of a pierhead line around the bay and the dredging of bay sediments to fill in the former tidelands behind the pierhead to create new useable land. The combination of a pierhead line and dredging of the bay provided additional opportunities for transportation, created new commercial land, and enticed bay-related development. While residential and neighborhood related businesses continued to expand in the plan area during the first part of the 20<sup>th</sup> century, the development of the waterfront for commercial and industrial uses exploded in the period between 1880 and 1930.

##### **Pre-1910**

The bayfront within the Barrio Logan plan area provided an ideal location for industrial development due to its proximity to downtown San Diego and its railway connections. An 1889 map of the shoreline shows all of the land to the west of Harbor Drive as railroad depot grounds (Map of the Water Front of San Diego on San Diego Bay 1889). H.P. Whitney built a wharf at the base of 28<sup>th</sup> Street in the late 1880s (Whitney's Wharf or the 28<sup>th</sup> Street Pier) (Tabler 1978). The San Diego Land and Town Company had a large wharf that could berth several ships in the late 1880s, which extended into the bay from the bases of Sampson and Sicard Streets.

By the turn of the century, several industrial companies had been established along the Barrio Logan bayfront. The Benson Lumber Company operated along the bay between Cesar Chavez and Sigsbee. Nearby, Dobler's Brewery (later San Diego Brewery), San Diego's first locally brewed beer, and the associated Brewery Hotel operated at the foot of 32<sup>nd</sup> Street (now within the bounds of the Naval Training Base). The Standard Oil Company also established a location in the plan area at this time. Other industrial business located on the plan area bayside in 1906 included Campbell Brothers Machine Shop and the California Iron Works (Tabler 1978).

The bayfront associated with the plan area benefited from three key developments in the first decade of the 20<sup>th</sup> century. In 1907, near the foot of 28th Street the San Diego and Arizona Railway broke ground for their line to Imperial Valley. The new rail line was not completed for twelve years, but it served as an impetus to continued industrial growth (Tabler 1978). Second, in 1908, landscape architect John Nolen designed a plan for the City in which he called for the "development of commercial facilities, wharves, docks, and piers South of E Street, extending farther and farther as business demands" (Nolen 1908). Though Nolen's plan was not adopted, the City followed his plan closely for industry along the bayfront east of downtown. Third, the City acquired use of the bayfront land from the state in 1911 and subsequently constructed the pierhead that transformed the useless tidelands along the bayfront to prime commercial property.

##### **Post 1910**

The commercial fishing industry had a significant presence in the plan area following the construction of the pierhead. The growth of the fishing industry in the early 1900s attracted Japanese immigrants. Many Japanese had migrated to San Diego between 1885 and 1887 to work on the railroads. Some who stayed eventually became successful businessmen and farmers over the following twenty years and some were



involved in small-scale commercial fishing (Estes 1982). The wealth of experience and knowledge about fishing and canneries represented by the Japanese immigrants was applied to the demand for fish products. Japanese involvement in the San Diego's abalone fishing industry began in earnest around 1908 when San Diego resident Kikuchi Jioichi began to catch abalone off the coast of Baja with his small crew (Estes 1978). The same year, Kondo Masaharu, who had trained at the Imperial Fisheries Institute in Tokyo in fisheries and oceanography, traveled from Japan to Mexico to invest in Baja's abalone industry (Estes 1977). Japanese fishermen began to arrive in large numbers to San Diego during the 1910s to work on the Baja abalone crews (Estes 1978).

The abalone industry grew until 1918, at which time it was estimated that fifty percent of San Diego's fishing crews were Japanese. Most of the crews were based out of Logan Heights. The fishermen would work during the season from March until November and would return to San Diego to live in the fishery warehouses or stay in Baja during the rest of the year. Housing for Japanese workers was located on present-day Cesar Chavez Boulevard and on the wharfs of the Lower California Fisheries Co. Tuna and the International Packing Corporation (1921 Sanborn Map, **Figure 11**). Many of the wives of the Japanese fishermen, most of whom were also first-generation immigrants, worked in the canneries and drying operations (Estes 1978).

In addition to the expanding abalone industry, San Diego experienced a tuna and sardine fishing boom after 1910. Initially, this commercial fishing industry was developed by Japanese fishermen who caught tuna off of Baja California, where the fish was dried and subsequently shipped to warehouses in San Diego and exported to Asia (Estes 1977). Once canning technology advanced to the point of commercial use, the fishing community adapted to this process and product was returned to San Diego for canning and export (**Plate 6**). By 1919, ten canneries were operating in San Diego, most of which were situated in the reclaimed tidelands area within the plan area. Japanese immigrants primarily operated the tuna fleets and canneries (Tabler 1978).



**Plate 6. Normandie Sea Food drying and frying, no date.**  
*Courtesy of SDHS (#20259-11).*

Beginning in 1919 a series of anti-Japanese bills were introduced to the California legislature that had a negative affect on Japanese involvement in the fishing industry. The legislation called for citizenship qualification in order for a person to receive a commercial fishing license. Citizenship for the Japanese was not possible at the time because the United States immigration law stated that Japanese were not eligible for naturalization. All the legislation introduced to reduce Japanese fishing interests failed until 1933, when the legislature amended Section 990 of the State Fish and Game Code to require all non-citizen applicants for a commercial fishing license prove they have resided in the United States for a year prior to the application. The amendment also required all those involved in the fishing business to hold a commercial fishing license. Because so many of the fishing fleets spent significant time out of the United States, fishing and living along Baja during the season, many Japanese were immediately disqualified. The amendment was appealed in 1935 though it severely handicapped the involvement of the Japanese in the tuna fishery because of the continued attempts to control foreign fishing companies.

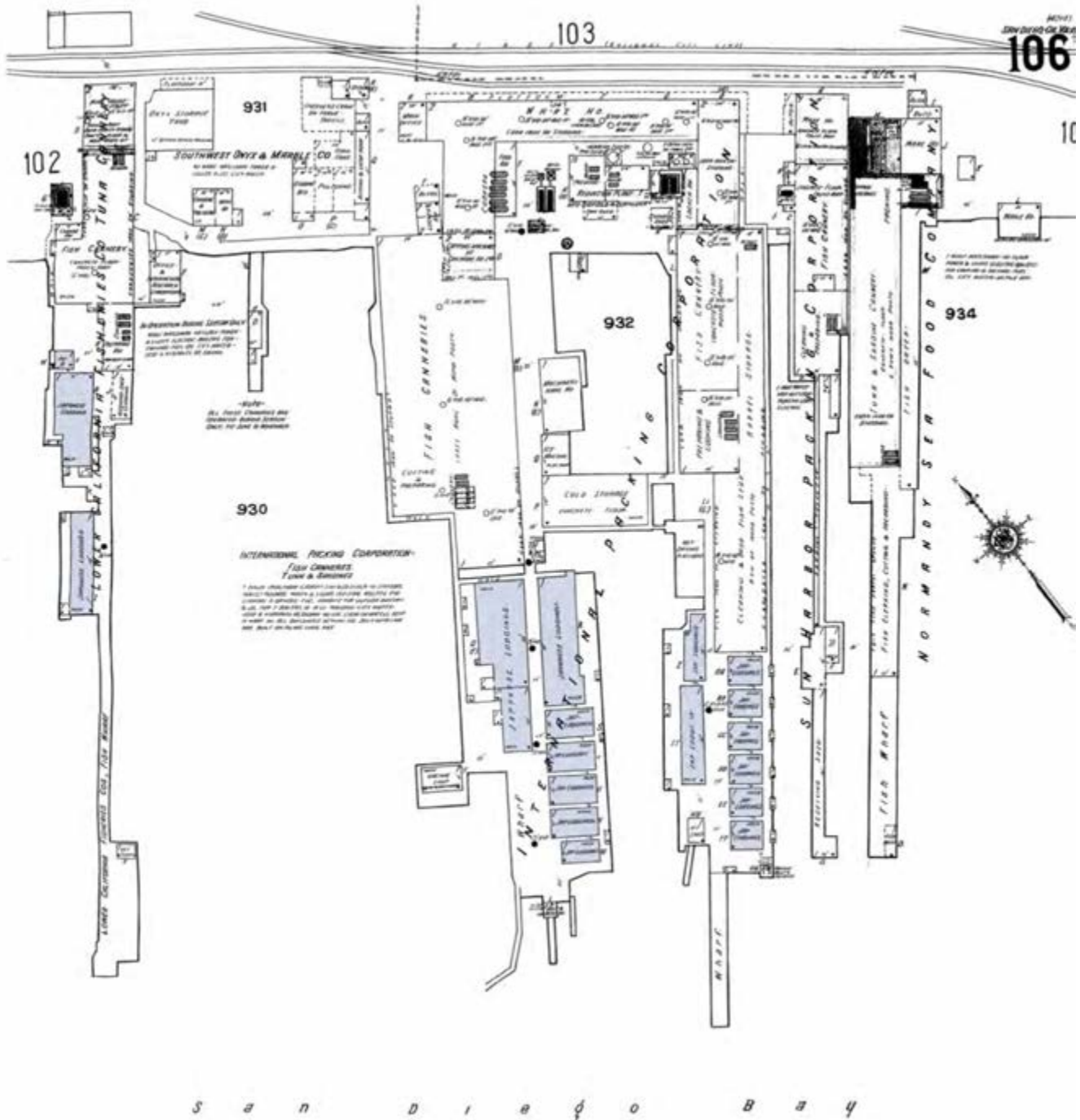


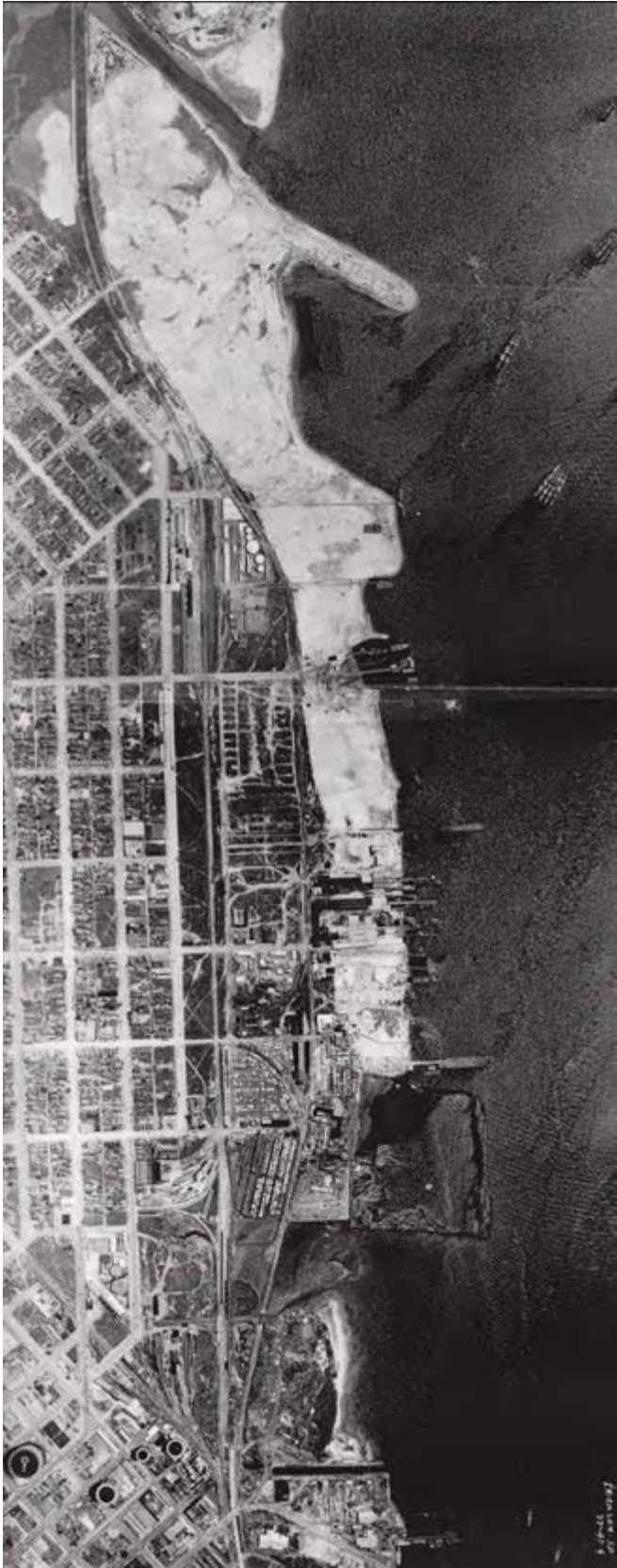
Figure 11. The 1921 Sanborn Fire Insurance Map illustrating the fish cannery wharfs on the Barrio Logan bayfront. The cannery wharfs stretched from approximately Beardsley to Dewey. Many activities took place on the wharfs from unloading and storage to packing and shipping. They even contained residences. The housing for the Japanese employees, who represented a large part of the tuna fishery workers, is highlighted.

In 1926, John Nolen published his second city plan for San Diego: *A Comprehensive Plan for San Diego, California*. Nolen recommended that the bay area of Logan Heights (in and around the plan area) be developed as the future industrial and commercial outlet of San Diego, with “railroad belt line facilities and connections to adequate piers for shipping” (Nolen 1926). Nolen also recommended recreational facilities, and he set aside Whitney’s 28<sup>th</sup> Street pier for recreation such as swimming and boating. Harbor Drive was to be a wide avenue lined with trees and landscaped. Nolen’s 1926 plan was officially adopted by the city though the recreation and “beauty” elements of the plan were not completed in the plan area over the subsequent decades. In the period between the adoption of the Nolen Plan and the 1960s, most waterfront development in the city was directed to Barrio Logan’s bayfront as Nolen had planned.

Along with the fishing industry, beginning in the 1920s, prominent businesses along the bay in the plan area included the Benson Lumber Company (west of Harbor Drive roughly between South 16<sup>th</sup> and Beardsley Streets) (**Plates 7 and 8**). Benson Lumber Company maintained a sawmill, planing mill, and lumberyards, as well as its own company wharf to catch the lumber that had been cut in northern California and then floated down the California coast. Southeast of the Benson Lumber Company was the Standard Oil Works, with its large fuel tanks, machinery shops, and oil loading dock, the Bolivar Packing Company (corner of Harbor and Beardsley), as well as the Chas. R. McCormick Lumber Company (between Cesar Chavez and Sampson) with its planing mill, sash and door factory, and lumber yards, and the San Diego Marine Construction Company (on a wharf at the end of Sampson). To the northwest of Benson Lumber Company, fish canneries and wharfs were located on the bayside of Harbor, between Beardsley and Dewey. In 1921, fishing businesses operated from this location, including West Coast Crab & Lobster Company, Southern Reduction Company, Lower California Fisheries Company Tuna Cannery, the International Packing Corporation Fish Canneries, the Sun Harbor Packing Corporation, and the Normandy Sea Food Company. Tucked in between the canneries was the Southwest Onyx and Marble Company. The Standard Oil Company of California was located on the bay between Sicard and Schley (**Figure 12**).



**Plate 7. Aerial Photograph of plan area, 1928. In 1928, the bayfront was an active place, with many wharfs and industries. The Navy Destroyer Base is visible in the center bottom of the photograph (now the Naval Station San Diego). San Diego was the Navy's home base for the Pacific Fleet.**



**Plate 8. Aerial photograph of plan area bayfront, Mar. 28, 1937. The Benson Lumber Company wharf and the square-shaped restraint to its left were for holding the lumber that was floated down from the lumber camps in the northwest (left center). The fish cannery wharfs are visible near the center of the photograph. The light colored land along the bay is reclaimed tideland. Courtesy of SDHS.**



Figure 12. USGS San Diego Quadrangle, 1930.

Note the density of development near the Chollas Creek drainage (undeveloped in the 1902 USGS map) and the concentration of buildings on the northern end of the bayfront representing the lumberyards, canneries, and other bayfront industries.

#### 4.4.3 Residential and Commercial Development in the Era of Minority Migration/Immigration and Euro-American Exodus (1920s-1950s)

The 1920s to the 1950s was a period of significant change in Logan Heights, both in the ethnic composition of its residents and in the increase of residential and commercial growth. Several factors, both local and international, affected the commercial and residential composition of the plan area over the span of these decades. In the 30 years that transpired between 1920 and 1950, the country as a whole contended with the end of World War I, the Mexican Revolution (1910-1920), the Great Depression, and World War II. The country also witnessed the advent of the automobile and eventually the interstate highway system that allowed for unprecedented mobility of Americans. Factors particularly relevant to the plan area during this period include the importance of bayfront access and commercial business associated with the US Navy during and after World War II, and the dynamics of ethnicity related to increased opportunities for improved standards of living and relocation. As people became more mobile and could commute greater distances and were no longer dependent upon fixed transportation (i.e., trolley systems), the opportunity for those who could afford to move to outlying areas for better housing in attractive neighborhoods became a reality. Upward social movement, the start of the escape to suburbia, and the evolution of a strong commercial core associated with the bayfront would be factors in the composition of the plan area prior to other changes associated with the division of the Logan Heights neighborhood by Interstate 5 construction in the 1960s.

During this period from the 1920s to the 1950s, Mexican Americans, African Americans, and Asians moved into Logan Heights because it offered low-cost housing left in the wake of Anglo-Americans moving to other areas, and proximity to bayfront and railroad jobs. As community member Evelyn Mitchell remembered, “Barrio Logan was a very diverse community in the past with Japanese, Italians, Syrians, and Mexicans living together” (Evelyn Mitchell, Interview, September 2009). Even if these minorities had the means to move to newer neighborhoods, restrictive clauses in real estate deeds (particularly against African Americans and Asians) and racial discrimination from real estate agents, bankers, developers, and owners kept most non-whites from living anywhere but the older areas of the city (Harris 1974). “By the late 1920s, Logan Heights was considered “the residential section of the negroes, Mexicans and Orientals” (Norris 1983).

##### *Mexican Immigrants and Mexican Americans*

At the turn of the 20<sup>th</sup> century, the Mexican American community was scattered through downtown, the harbor, and present-day northwestern Barrio Logan (Harris 1974). The population of the Mexican American community swelled in the 1920s as increasing numbers of immigrants fled to the United States following the Mexican Revolution (1910-1920) and many settled in Logan Heights (Harris 1974:113). Immigrants were attracted by available housing, social and cultural familiarity, and the availability of unskilled occupations such as railroad construction, commercial fishing, local agriculture, building construction, and other commercial businesses and military-related industry (Harris 1974:75, 87). After World War I, the Federal government restricted European and Asian immigration, leaving many open positions in agriculture, railroad maintenance, and mining that Mexican immigrants filled. A survey by the Women’s Club of San Diego in 1914 found that “Few Mexicans were found in skilled trades. For the most part they worked with pick and shovel for the gas company, street railway, and on water works, or for general contractors...other Mexicans were employed as teamsters” (Harris 1974).



Immigration declined drastically during the 1930s as the Immigration and Naturalization Service and American Federation of Labor encouraged local governments to round up undocumented Mexicans and harass them and others into moving back to Mexico (Griswold del Castillo 2007). Many Mexican states offered incentives and transportation for residents to return to Mexico and thousands reversed the migration by going back home (Harris 1974: 77). During these decades, especially prior to World War II, life for Mexican immigrants in Logan Heights could be very difficult because of social issues and job availability. A report written in 1928 describes the community as having “a multitude of undesirable conditions” including substandard housing, malnutrition, unemployment, lack of education, disease, and high infant mortality rate (Griswold del Castillo 2007). The Neighborhood House was established downtown in 1916 to provide assistance to those in need in the Logan Heights community, as part of a countrywide movement to reach out to immigrants and the working classes who were being affected by industrialization and modernization (Griswold del Castillo 2007). The Neighborhood House moved into Logan Heights in the 1920s, occupying the property that had housed the San Diego Free Industrial School at 1809 National Avenue. Well-known San Diego architects Richard S. Requa and Herbert L. Jackson remodeled the Neighborhood House at this time.

The Neighborhood House was operated by European Americans and served Mexican Americans and Mexican immigrants, African American migrants and European immigrants. While this charity was open to all, the mission of the organization was essentially focused on Mexican immigrants and Mexican Americans. By the 1930s, 90 percent of the Neighborhood House clientele were Mexican American or Mexican immigrants (Griswold del Castillo 2007). During the 1930s in particular, when City and national governments were openly hostile to Mexican Americans and were attempting to deport many of them, the Neighborhood House provided health care, cooking classes, game nights, and dancing lessons. Community members, Norene and Natalia Riveroll, spoke of the significance of the Neighborhood House, saying, “It was a recreational place, a social place where all the people would go. During that time the entire community was in a low socio-economic position and [the Neighborhood House] was the only place to go. They provided this healthy supportive environment for something they never would have experience” (Norene and Natalia Riveroll, Interview, September 2009).

During World War II there was a need for agricultural and industrial labor to fill the gap left by deployed forces (Harris 1974:77) and Mexican immigration to the United States rose at this time as a result of the government-backed Bracero program, between 1942 and 1947, which allowed thousands of Mexican workers to come into the country to work. Throughout the 1940s and into the 1950s, Logan Heights contained fifteen percent of San Diego's Spanish-speaking population. The Bracero program was reconstituted in 1951 and operated until 1964, resulting in a large number of immigrants settling in Logan Heights.

By 1946, five of the seven churches in Logan Heights served the Mexican and Mexican American residents: the First Mexican Baptist Church (1895 Kearney), the Mexican Presbyterian Church (1902 Irving), Mexican Free Methodist Church (1902 Irving), the First Seventh Day Adventist Spanish American Church (1861 Logan), and an unnamed Mexican church (2001 Ocean View) (1946 Sanborn).



**Plate 9. Street views, plan area, 1920s**  
**(left) Logan Avenue, courtesy of SDHS (Sensor 8-91)**  
**(right) 32<sup>nd</sup> St at Main, looking north, 1920s, courtesy of SDHS (Sensor 8-12, 84:14998-1013)**

*Summary of Trends: Between 1920 and 1950*

Throughout the period, the ethnic composition of the neighborhood changed, as Logan Heights witnessed increased residential and commercial growth. A study undertaken in 1930 described what Logan Heights looked like that year:

Mexicans live in San Diego under conditions that are, possibly, more than usually favorable. Most of them are in the southwestern portion of the city along the waterfront close to the factories and canneries. The streets are wide; sanitation is moderately good. Mexican stores, churches, pool halls, and the Neighborhood House are part of the district. Living conditions are reasonably good. There is little or no serious congestion. The cottage type of house prevails. There are no slum tenements (Griswold del Castillo 2007).

During the Depression, new construction came almost to a standstill with the exception of military infrastructure. In 1934, only seven building permits were issued for the entire city (Harris 1974:22). The 1935 California International Exposition at Balboa Park and continued military spending helped turn the situation around, however, by encouraging construction and Logan Heights soon rebounded.

By 1946, Logan Heights was densely settled with a variety of community services (1946 Sanborn). Motorbus service had generally replaced streetcars (Harris 1974:17). There were four schools: Luther Burbank Public School (replaced the Logan Heights Public School at the corner of Sicard and Marcey), the Memorial Junior High School (2800-2864 Marcey), the Roman Catholic Guadalupe School (1700-1714 Kearney), and the Lowell School (1775-1779 Newton). Lowell School was the first within the plan area. The expanded Logan Heights Public Library had relocated to 2801 Marcey from its 1921 location on Logan Avenue. Fire Department No. 7 continued to serve the neighborhood from 1896 National Avenue. The neighborhood also had a post office (2635-2637 Marcey, outside the plan area). Twelve churches were present in Logan Heights in 1946, two of which were located within the plan area: the

Pentecostal Free Mission (1846 Logan) and the First Seventh Day Adventist Spanish American Church (1861 Logan).

Other community services constructed by 1946 included the Neighborhood House (1801-1809 National), a doctor's office (2088 Logan), and the Guadalupe Health Center operated by Our Lady of Guadalupe Church (1724 Kearney, outside the plan area) (1946 Sanborn). Two veterinarian hospitals also operated within the plan area: the Dog and Cat Hospital (2773-2775 Main) and the Small Animal Hospital (1930 Main).

Although the commercial center of Logan Heights continued to expand along Logan Avenue (it was most concentrated between Dewey and South 26<sup>th</sup> Streets [**Figure 13**]), businesses were scattered throughout the community. By 1946, the Barrio Logan plan area contained twenty-two restaurants (in comparison to only one in 1921), three drugstores, a bank, a hotel (1819-25 Newton), a laundry, and a nursery. A second movie house (1796-1798 Logan) showed films several blocks northwest from the original movie house at 2171-2175 Logan. Numerous car-related businesses within the plan area served the needs of the neighborhood's automobile owners including thirteen gas stations, nine auto repair shops, and a used car sales lot. Prominent commercial buildings were built in the simple and inexpensive Block style, though some were also built in the Mission Revival or Streamline Moderne styles (**Plate 10**).



**Plate 10. Examples of commercial buildings in the plan area.**  
**(left) 1894 Main Street, built 1930, designed by Charles and Edward Quayle (Quayle Brothers Architects).**  
**(right) 1701-1715 National Avenue, George Kostakos Building, built 1925, builder Bert Nobel, City of San Diego Historic Landmark.**

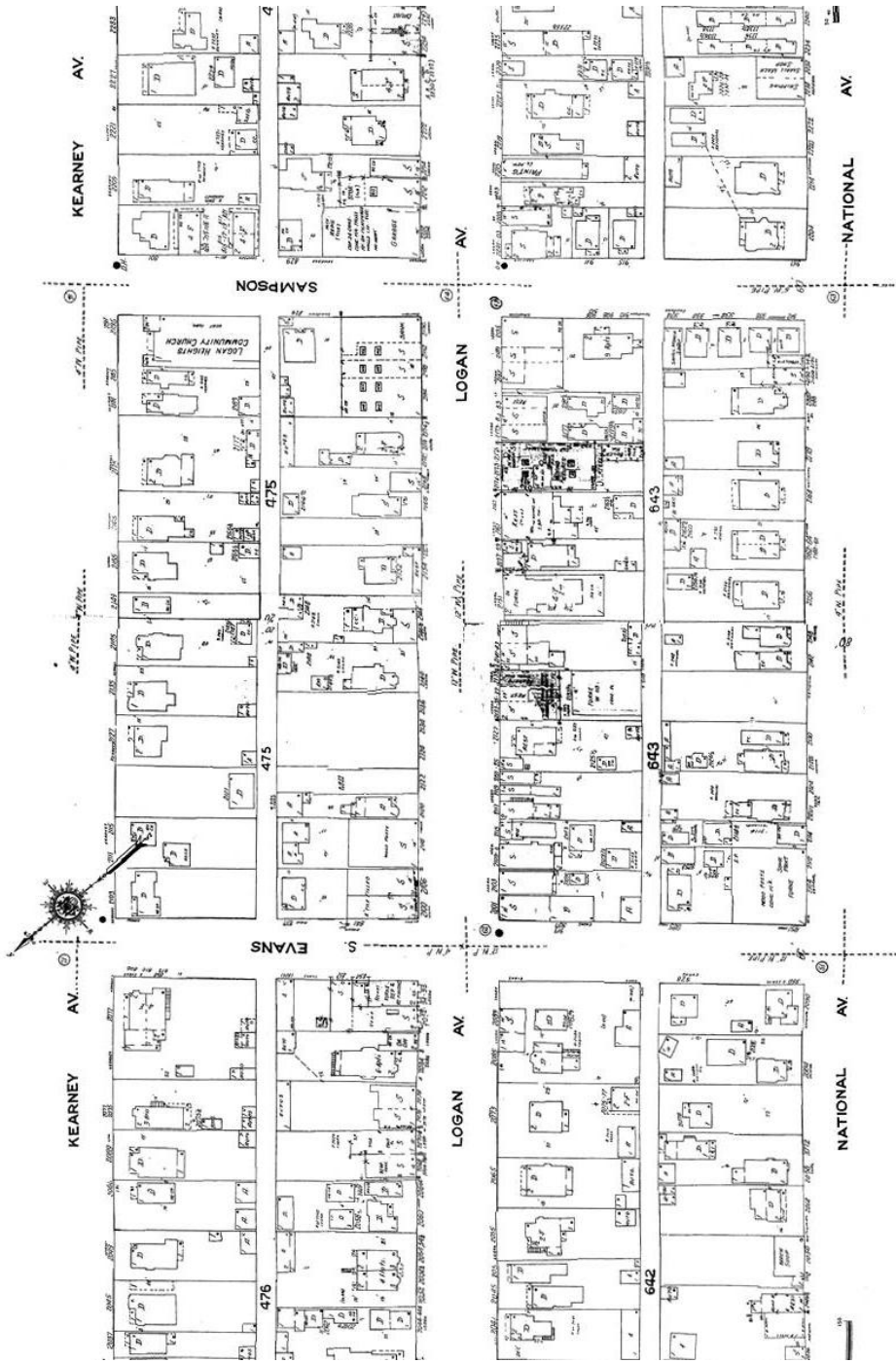


Figure 13. 1946 Sanborn Fire Insurance Map of the most concentrated portion of the commercial district on Logan Avenue between Dewey and South 26<sup>th</sup> Streets. "S" indicates "store" and "D" identifies a "dwelling."

The increase in the number of residents in the plan area between 1920 and 1950 raised the demand for inexpensive, small, and multiple-family housing units. Apartment buildings, duplexes, bungalow courts, apartment courts, and half courts were built to accommodate the new residents. Additionally, many small single-family residences were constructed on the rear of lots, behind larger and older homes (**Figure 14**). The new residential construction was built in a variety of architectural styles including Spanish Colonial Revival, Mission Revival, and Minimal Traditional.



Plate 11. Street View, Newton and Cesar Chavez, 1940s  
*Courtesy of SDHS (Sensor 8-48)*

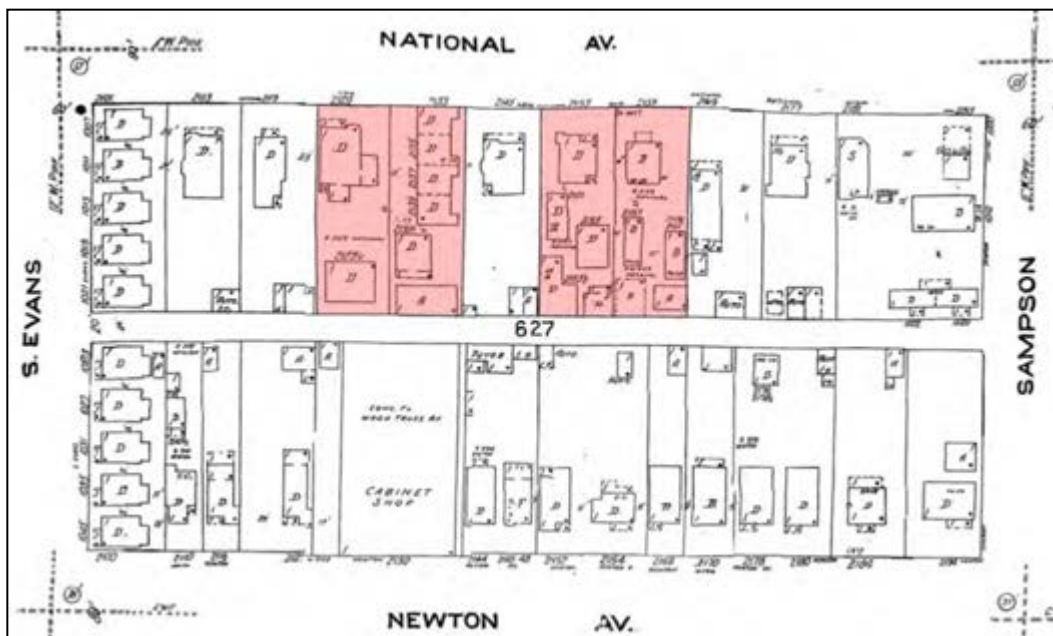


Figure 14. 1946 Sanborn Fire Insurance Map selection. The highlighted lots illustrate some of the varying types of residential construction of the period. From left to right: older dwelling with new house behind, half court with apartments on the alley that replaced a single-family dwelling, grouping of numerous small dwellings behind an older residence, and a new collection of small residences on a single lot.

There were a few industrial facilities east of the railroad tracks at the beginning of the 1920s, but by 1946 industrial encroachment into the residential and commercial areas dramatically increased. Six junkyards, auto wrecking, and salvage yards had taken over lots in the plan area (1610, 1684, and 1960 Logan; 1972 and 2075 National; and 2701 and 3330 Main). There were numerous manufacturers interspersed within residences and businesses including door and cabinet shops, a retinning plant, a floor tile manufacturer, several iron works, furniture manufacturing, battery manufacturing, bottling works, and a manufacturer of small cars (2687 National).



**Plate 12. Close-up aerial photograph of the plan area during World War II, facing north. The railroad tracks are on the left side of the frame (left of Main Street). The dirt track to the left of the railroad tracks is Harbor Drive. Note the denseness of development at that time. Many of the buildings had outbuildings or second residences behind. *Courtesy of SDHS.***

#### 4.4.4 Later Industrial and Naval Bayfront Development (1940s-1950s)

Prior to World War II, the federal government increased its military presence along the bayfront. The Destroyer Base was established at the foot of 32<sup>nd</sup> Street in 1919. In 1941, the Destroyer Base was officially changed to the U.S. Naval Repair Base. On September 15, 1946, the U.S. Naval Repair Base was redesignated as the United States Naval Station, San Diego, California. The Naval Station facility occupies over 1,100 acres southwest of the plan area.

While San Diego's small shipbuilding industry was focused on fishing vessel construction in the period between 1900 and 1940, prior to World War II companies began to bid on the construction of large naval and commercial shipping crafts (Harris 1974:55). The National Iron Works (later NASSCO), the Harbor Boat and Yacht Company and the San Diego Marine Construction Company were established or expanded on the Barrio Logan bayfront in the mid-1940s and 1950s (**Plate 13**). The San Diego Marine Construction Company with its wharfs and machinery shops at the base of Sampson Street and National Iron Works (then called Lynch Ship Building Company) and its large overhead crane were located at the base of S. 28<sup>th</sup> Street (1946 Sanborn). The end of World War II led to a plunge in employment for those working in war-related industries but the outbreak of the Korean War as well as increasing tension between the United States and the Soviet Union once again stimulated the shipbuilding industries in the bayfront in the early 1950s.



**Plate 13. National Iron Works (later NASSCO), ca. 1939. The jetty was a Navy landing strip for the U.S. Naval Station planes. Courtesy of SDHS (#83:14578-17).**

The tuna and sardine canning industry continued to be a substantial presence on the bayfront during this period though it had consolidated into two major companies by 1946: the Van Camp Seafood Company and the Sun Harbor Packing Company (**Figure 15**). The Van Camp facility was connected to the American Can Company and warehouse by a bridge over the railroad tracks. The nearby American Processing Company manufactured fish oils and poultry feed to the north of the cannery wharfs. The Kelco Company, a manufacturer of kelp products, had a large facility and wharf south of the canneries (**Figure 16**).

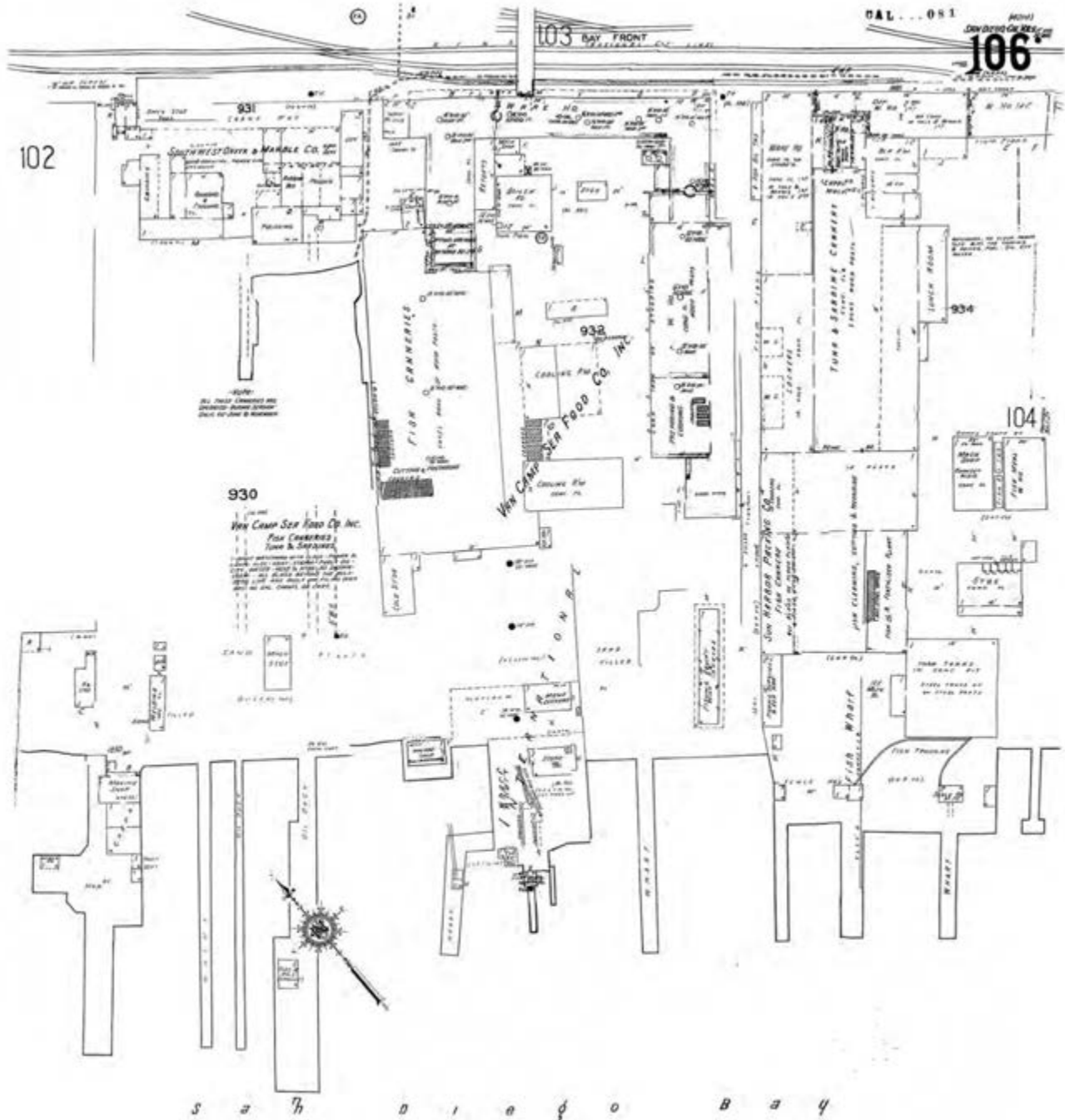
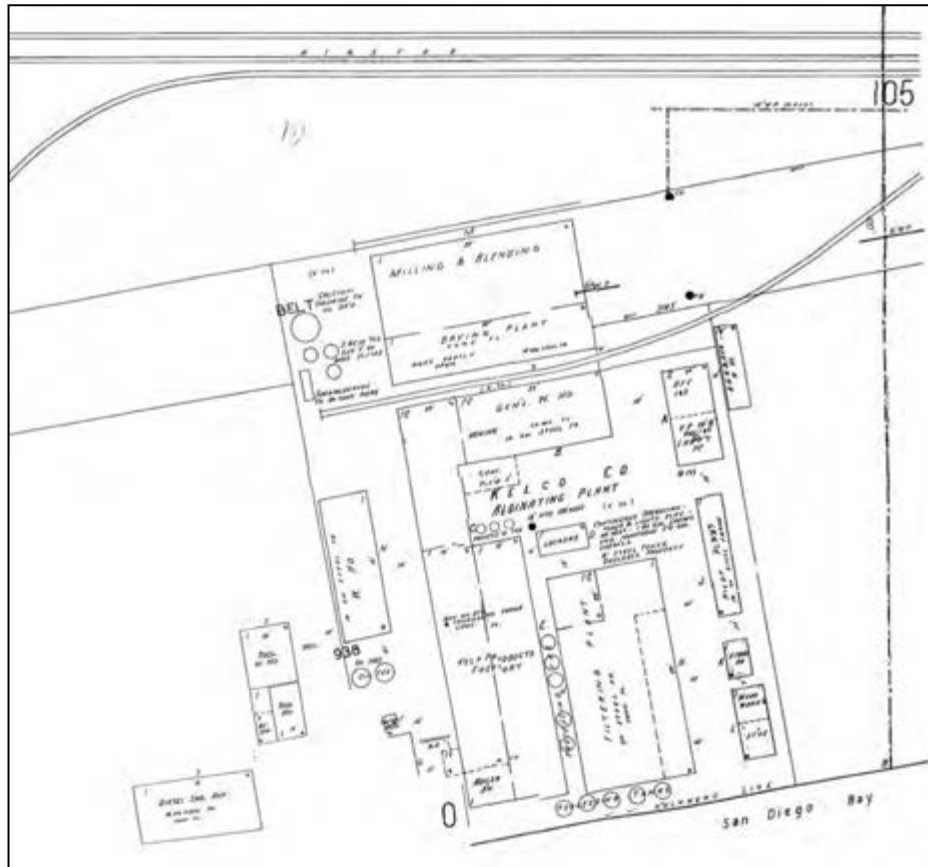


Figure 15. 1946 Sanborn Fire Insurance Map selection showing canneries and other industries on the plan area bayfront.





**Figure 16. 1946 Sanborn Fire Insurance Map selection showing Kelco Co. plant on the plan area bayfront.**

By 1946, a number of industrial uses were present in Barrio Logan including shipbuilding, canning, oil, lumber, and general warehouses. Two grocery warehouses were located east of the railroad tracks at Harbor Drive: the Safeway Stores warehouse (Main between Dewey and S. Evans), and the Alfred M. Lewis Grocers (Main between S. Evans and Sampson) (1946 Sanborn). Numerous oil suppliers such as the General Petroleum Corporation of California, the Texas Company Oil Depot, the E. Johnson Oil Company, the Richfield Oil Corporation Oil Depot, and Standard Oil Company of California operated from the bayfront on lots with large fuel tanks and oil tanks. A new arrival was the Altes Brewing Company and its massive facilities that stretched along Main from Sampson to Schley and included everything from bottling facilities and storage to a coopering workshop and cellars. San Diego Gas and Electric Company operated two facilities along the bayfront, the Silver Gate Power Plant (west of Harbor between S. Evans and Sampson) and a substation (southwest corner of Harbor and Sampson). Other industrial businesses at the time included the Standard Iron Works (1821-1845 Harbor), the McCormick Steamship Wharf (between the canneries and Kelco Company), the Southwest Onyx and Marble Company, and, just outside the plan area, the San Diego Arizona Eastern Railroad Company shops (west side of Newton between S. 16<sup>th</sup> and Sigsbee).

#### *4.4.5 Community Response to Rezoning and Infrastructure Projects/ Chicano Political Activism (1960s-Present)*

The neighborhood of Barrio Logan achieved its identity as a consequence of its separation from Logan Heights due to the construction of Interstate 5 in 1963 and the San Diego-Coronado Bay Bridge in 1969, as well as the rezoning of the area from strictly residential to mixed use. The constricting effect of the highway and bridge construction, coupled with commercial uses that multiplied in the midst of residential housing, induced a period of dramatic physical change in Barrio Logan from the 1960s to the 1970s. These changes prompted drastic population decline but also inspired a local Chicano movement that advocated for the rights of the community's residents. Prior to the highway construction that bisected Logan Heights and essentially created Barrio Logan, this community contained the largest Mexican-born and "Spanish surnamed" community in San Diego (Bonilla 2007) though its ethnic makeup also contained a minority of African Americans, European Americans, and Asian Americans (Bonilla 2007:7).

##### *Zoning and Mixed Use Development*

During the 1950s, the City rezoned Barrio Logan from primarily residential to a mixed use classification. Subsequently, over the next twenty years, the neighborhood experienced a massive influx of automotive scrap yards, particularly along Main, National, Newton, and Logan as well as numerous other industrial businesses housed in large industrial lofts and warehouses (Brandes 1983). According to a Planning Department Non-Residential Land Use Inventory, less than ten percent of the acreage in the plan area was residential by 1963 (Tabler 1978). As a result of the mixed use zoning by the City, significant changes in land use occurred to the neighborhood, with commercial businesses now located adjacent to residences.

##### *Highway and Bridge Construction*

The completion of Interstate 5 through the heart of Logan Heights in 1963 rewrote the boundaries of the neighborhood. The interstate splintered Logan Heights in two, with the area to the southwest of Interstate 5 becoming known as Barrio Logan and the area to the northeast known as Logan Heights. "Barrio Logan" likely evolved from the Spanish speaking residents' practice of referring to Logan Heights as the *barrio*, or neighborhood (Bonilla 2007:7). The City officially initiated the use of Barrio Logan to describe the area southwest of the Interstate 5 in the 1970s (Bonilla 2007:7).

The construction of Interstate 5 displaced families and businesses and resulted in the destruction of all the structures in the path of the new freeway (Brandes 1963). It also cut off the neighborhood to the northeast of the interstate from the commercial center on Logan Avenue and made it difficult for those in Barrio Logan to reach the churches and schools on the opposite side (**Figure 17**). Construction of Interstate 5 took place prior to the implementation of the National Environmental Policy Act, the California Environmental Quality Act, and the National Uniform Relocation Act that today protect communities from the potentially damaging effect of major public improvement projects (Rosen and Fisher 2001).



**Figure 17. Approximate boundaries of Barrio Logan after 1969 (Norris 1983, Brandes 1983)**

The completion of the San Diego-Coronado Bay Bridge in 1969, which towered over Barrio Logan with its on-ramps and support pylons, displaced more families and businesses, creating a dramatic visual change to the neighborhood (**Plate 14**). The residents were not aware of their rights to protest against the bridge and many felt they had no choice but to leave (Delgado 1998). Barrio Logan’s population dropped from 20,000 to 5,000 between 1969 and 1979 and many of the older homes and buildings were razed for industrial structures (Delgado 1998).



**Plate 14. Coronado Bridge construction over Barrio Logan in 1969, facing east.**  
*Courtesy of SDHS (#UT-85-08564-2)*

### *Political Activism*

During the 1960s and early 1970s the Chicano movement became a powerful force for change and promoted a social movement within the Mexican American community of Barrio Logan and Logan Heights. United by a concern for equal rights, Mexican Americans adopted the terms Chicano and Chicana to identify them not just of Mexican heritage but also of mestizo ethnicity. An important element of the movement was its association with the cultural mythology of Aztlán (Bonilla 2007:64). The Chicano community joined forces to promote political goals such as increasing the number of Chicano candidates, promoting broad-scale voter registration, and passing supportive legislation. Economic goals of the movement including upgrading occupations, creating private businesses, and the United Farm Workers' movement led by Cesar Chavez. Chicano educational goals included reducing school drop-out rates, development of bilingual bicultural programs, and the creation of university courses and programs in Chicano studies (Pitti et al. 1988). The movement also generated a renaissance in art, music, literature, and theatre throughout the Hispanic community (Pitti et al. 1988).

The first Chicano activity in Barrio Logan occurred in the late 1960s when young college students and veterans of the Vietnam War, inspired by the national Chicano movement, instituted some small clean-up projects in the area. Yet it was the 1970 takeover of a 1.8-acre plot of land beneath the San Diego-Coronado Bay Bridge that propelled the movement into the consciousness of the larger San Diego community. In April 1970, a young Chicano activist, Mario Solis, alerted the community to the commencement of construction of a California Highway Patrol station beneath the bridge on the land that City officials had promised as a park. Word spread quickly, and protesters successfully stopped the earth moving activities and occupied the park (**Plate 15**). The occupation lasted twelve days, after which the City agreed to grant the community the land and surrounding property totaling 7.4 acres (Bonilla 2007:66-70). When it came time to choose a name for the park, the residents chose "Chicano Park" in recognition of the Chicano movement that had been so influential in inspiring the protest. The creation of the park has been cited as the defining event in Barrio Logan's recognition as a Chicano community (Bonilla 2007; Rosen and Fisher 2001).



**Plate 15. Chicano Park Protest, 1970.**  
*Courtesy of SDHS (#UT-86-I4677-41)*

The Chicano movement revived the Mexican tradition of murals, and many examples of the art are visible in Chicano Park today (Rosen and Fisher 2001). In 1973 and 1974, two teams of Chicano artists, Los Toltecas en Aztlán and El Congreso de Artistas Chicanos en Aztlán, began to paint the murals in the park on the concrete abutments of the bridge. More murals were completed between 1974 and 1975 and Chicano artists from all over the country were involved. Between 1977 and 1981, many of the murals that were painted depicted how industry and industrial pollution in the neighborhood contributed to the low quality of life in Barrio Logan. In 1993 the Kelco Historical Community Mural, on the corner of Cesar E. Chavez and Harbor Drive, was completed by Salvador and Gloria Torres. Salvador Torres

was one of the creators of Chicano Park. Torres writes, “This mural represents the history and future of the people, ocean and waterfront industries of our community”(Salavador and Gloria Torres, The Kelco Community Mural Draft Outline). The murals in Chicano Park continue to be modified as new murals are added and older murals are restored. Today the park serves as a cultural center for the Chicano community of San Diego. The City’s Historical Resources Board designated Chicano Park and its large murals as a local landmark in 1980 (HRB #143). The park and its murals were placed on the California Register on January 31, 2007 and the National Register in January of 2013 (Rosen and Fisher 2001).

Following the establishment of Chicano Park, a series of community and political organizations formed to support the revitalized Chicano community and provide social services to the residents. Barrio Station (2175 Newton Ave) was established in 1970 to provide educational, artistic, and athletic programs for Barrio Logan youth (Bonilla 2007:98-99). The Chicano Free Clinic, established in the old Neighborhood House building during the takeover of Chicano Park, provided medical services and counseling. By the late 1970s, the clinic became the Logan Heights Family Health Center, which still operates today as a member of the Family Health Care Centers of San Diego (Bonilla 2007:99-100). The organization Developing Unity through Resident for Organizing mobilized at the turn of the 21<sup>st</sup> century against the potential for gentrification of the neighborhood (Bonilla 2007:101). Additionally, the Chicano Federation of San Diego County was established in 1968 with the purpose of improving living conditions, expanding cultural significance, and increasing political power throughout San Diego County. The Federation moved to Sherman Heights in the early 1980s and continues to provide social services and assistance to Barrio Logan residents (Bonilla 2007:97).

The Mexican American residents of Logan Heights have used the word *barrio*, Spanish for “neighborhood,” to describe the area from the early years. Here in the United States, *barrio* has taken on a loaded meaning, and it is often used to describe an urban Mexican American, poor, and dangerous neighborhood. In its most positive connotation, outsiders and Mexican Americans alike refer to predominantly Mexican American urban neighborhoods as *barrios*. *Barrios* exist in nearly all major United States cities. After Interstate 5 divided the Logan Heights neighborhood in two in 1963, the northeastern side continued to be known as Logan Heights, but “Barrio” (with a capital B) was used to refer to the southwestern side. Many residents embraced the cultural association that came with the capital “B,” claiming Barrio Logan as a Chicano space. Kelsey Barnum Bonilla discusses this concept as the “barrioization” of Logan Heights (Bonilla 2007). She writes that:

Residents and Chicano activists actively participated in the racialization of Barrio Logan as a Chicano space. Through the takeover of Chicano Park, the establishment of community service organizations, long-standing political struggle over social and physical control of the neighborhood, and cultural expressions ranging from low riding to mural painting, residents seized this place and gave it meaning as a Chicano space (Bonilla 2007).

Nowhere is this “barrioization” more visible than in the landscape of Barrio Logan. The landscape of the Mexican American *barrio* is an intriguing one. Planner James Rojas and geographer Daniel D. Arreola have found a convincing number of similarities of the *barrio* landscape throughout the United States west and southwest that are also evident in Barrio Logan. Alone, elements of the *barrio* landscape may appear

in any neighborhood regardless of its ethnic composition; it is the combination of them that makes them distinct to the *barrio* and sets it apart as a Mexican American neighborhood.

Even though new residential construction was rare during this period, the landscape of Barrio Logan transformed to reflect the ethnic identification of its residents. A building or structure in Barrio Logan generally looks like a building or structure in any of the early downtown San Diego neighborhoods, consistent with the popular property types and architectural styles of its time. Under closer examination, it is evident that the prominent Mexican American and Chicano residents have contributed to the character of the landscape by introducing elements that have historic validity as specialized patterns of the Mexican American and *barrio* culture (Rojas 1991; Arreola 1988). Several elements of the Mexican American landscape that are visible in Barrio Logan include enclosed and personalized front yards (fences and specialized uses), the use of color to fill blank walls (bright colors, murals, advertising, and graffiti), and religious shrines.

Planner James Rojas based his study of the *barrio* landscape (Rojas uses the word “environment”) on East Los Angeles, considering both the tangible and intangible characteristics that illustrate the way residents have created an open-air culture out of streetscapes, buildings, and public facilities from an environment that was not intended for them (Rojas 1991). East Los Angeles has many similarities to Barrio Logan, primarily because of its location in southern California and the fact that it is an urban neighborhood of homes and buildings built by European Americans that have been adapted by Mexican Americans and immigrants. Rojas presents three ways Mexican Americans have contributed to create the *barrio* environment: the people (intangible), the props (tangible), and a unique vernacular form (tangible).



**Plate 16.**  
**Chicano Park Takeover Mural**

Similarities to Rojas’ props (the front yard fence, personalized yards, and the lack of blank wall space), and the East Los Angeles Vernacular house type (extroverted housescape, multi-purpose driveway, and outgoing porch) can also be found in Barrio Logan.

Geographer Daniel Arreola, in his many studies of housescapes in urban *barrios* of the Southwest, has identified three characteristics of the Mexican American housescape: fence-enclosed front properties, exterior house color, and an occasional religious shrine in the front yard. He also considers the place of murals as an element of the landscape. Examples of these neighborhood elements can be seen in **Plates 16 through 19**. He describes these elements as “part of a complex historic code” derived from the Spanish Christian influences from Iberia that are blended with the Spanish Colonial, Mexican Indian, and Anglo-American traditions in Mexico and the American Southwest (Arreola 1988).



**Plate 17. Personalized, fenced front yard in use by residents. 2679 Newton Ave.**

Not all the physical manifestations of the historic Mexican American culture offered by Rojas and Arreola are present in Barrio Logan. The omission of some elements serves to illustrate Barrio Logan's individual character, a result of the people that have lived there and the events that have occurred there. Observations in Barrio Logan led to identification of several character-defining elements of the Mexican American historic vernacular cultural landscape in Barrio Logan: enclosed and personalized front yards, the use of color to fill blank walls (bright colors, murals, advertising, and graffiti), and a religious shrine. There are surely other elements that contribute to the Barrio Logan's complex and rich cultural landscape that were not discovered; nonetheless, these elements can serve as a foundation for further research.



**Plate 18. Bright paint on a commercial building, 2185-95 Logan Ave.**

Fencing that extends to the very edges of the front yard is the most common of the characteristics identified by Arreola and Rojas and the most frequent element observed in Barrio Logan (**Plate 17**). Of the nearly 500 properties included in the recent historic resources survey of Barrio Logan, nearly 90 percent of the single-family and multiple-family homes had an enclosure of some type around the front yard. Residents personalize their front yards with gardens, shrines, garden furniture, and personal effects.

The use of color is common throughout Barrio Logan, as is the decoration of space so that there are "no blank walls" as Rojas describes it. The use of bright colors is common on Mexican American houses as well as commercial structures in Barrio Logan (**Plate 18**). Murals can be found throughout Barrio Logan on the sides of commercial buildings (**Plate 19**), new multiple-family residences, and, most prominently, in Chicano Park. Many stores in Barrio Logan are decorated with original art, mixed with advertising text style known as *amontonado* (stacking). Graffiti, known as *placas* in the barrio, is another form of color that is used by gangs to mark off space.

Shrines, far less common than the use of enclosures and color in *barrios* according to Arreola and Rojas, are still usually found in front yards in Mexican American neighborhoods. No yard shrines were observed in Barrio Logan, but one communal shrine is present in Chicano Park, which is devoted to the Virgin of Guadalupe, the patron saint of Mexico (**Plate 19**).

New construction in Barrio Logan during this period was primarily limited to industrial buildings, though in 1981 the San Diego trolley



**Plate 19. Store with murals at 2001 National Ave.; Chicano Park shrine**

service began stopping along Harbor Drive, on a route that was built over the defunct San Diego and Arizona Eastern Railroad tracks. A second park, Cesar Chavez Park, was completed in 1990, providing the neighborhood residents with their only access to the bayfront. Higher density residential complexes and commercial centers have been built in the last decade and plans for new commercial centers are in place to promote the economic revitalization of the community.



#### 4.5 PROPERTY TYPES

Each historic context identified in the American Period is associated with several property types. The property types listed below are those that would be expected to be present in Barrio Logan based on the historic context. Some may no longer be present because they have been demolished.

- Residential and Commercial Development in the Era of Railroads and Streetcars (1870s-1920s)  
Associated Property Types:
  - Residential Building
  - Commercial Building
  - Institutional (Municipal, Church, School, Healthcare facility, etc.)
  - Recreational
  
- Early Industrial and Naval Bayfront Development (1880s-1930s)  
Associated Property Types:
  - Industrial Building/Structure
  
- Residential and Commercial Development in the Era of Minority Migration/Immigration and Euro-American Exodus (1920s-1950s)  
Associated Property Types:
  - Residential Building
  - Commercial Buildings
  - Institutional (Municipal, Church, School, Healthcare facility, etc.)
  
- Later Industrial and Naval Bayfront Development (1940s-1950s)  
Associated Property Types:
  - Industrial Building/Structure
  
- Community Response to Rezoning and Infrastructure Projects / Chicano Political Activism (1950s-Present)  
Associated Property Types:
  - Residential Building
  - Commercial Building
  - Industrial Building/Structure
  - Institutional (Municipal, Church, School, Healthcare facility, etc.)
  - Recreational

The following listing of property types provides descriptions and photo examples to illustrate the different types and subtypes. The descriptions of property types are based on accepted types in American architecture, the National Register Bulletin 15: How to Apply the National Register Criterion for Evaluation (Washington D.C.: National Park Service), and consultation with City staff.

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## Property Type: Residential Building



**Plate 20. 1685  
Logan Ave.**

### *Single-Family Dwellings*

Single-family residences account for the majority of residential buildings in Barrio Logan and have been constructed from the earliest settlements in the 1880s to the present. They are categorized as either vernacular/folk or architect-designed. Although some architectural historians consider the terms vernacular and folk to be distinct from each other, for the purposes of this study they are used interchangeably. Vernacular/folk (**Plate 20**) refers to architecture that is derived from forms of popular culture such as magazine, plan books, and builder's guides, as well as architecture from wholly traditional, informally transmitted sources such as cultural knowledge from one generation to the next. They are generally not architect-designed. Traditional National Folk styles and Craftsman style homes are very well represented within the project area and are scattered throughout. Structures in the Folk Victorian and Italianate styles are represented primarily in Barrio Logan northeast of S. 26<sup>th</sup> Street and north of Main Street. Few Spanish Colonial Revival styles are present.



**Plate 21. 1019 S.  
Evans St.**

### *Worker's Cottage*

The Worker's Cottage type (**Plate 21**) retains similar characteristics of a one-story, single-family home, but on a smaller scale, and were built during the first half of the 20<sup>th</sup> century in Barrio Logan, primarily between 1920 and 1950. A worker's cottage may not have been originally constructed with a bathroom or kitchen. They may have been any type of architectural style of the early twentieth century such as Queen Anne, Neoclassical, Italianate, Craftsman, or National Folk and were built southwest of National between Sigsbee and S. 27<sup>th</sup> Streets. Extant worker's cottages identified in Barrio Logan on Evans Street are in the Craftsman style.



**Plate 22. 2073-75  
Logan Ave.**

### *Architect-Designed*

The architect-designed single-family residence is a custom-built detached residential structure designed by a licensed architect or building designer for a specific client and a specific site. Architect-designed residences (**Plate 22**) may incorporate any architectural style. It is not known how many architect-designed properties may be present in Barrio Logan, though at least two have been identified on Logan Avenue (2073-75 and 2085 Logan Ave.), which were designed by the architectural firm of Hebbard and Gill in the Neoclassical and Colonial Revival styles in 1897.

Between 1920 and 1950 and continuing to the present, Mexican-American modifications to residential buildings, such as fencing, bright color paints, and shrines, have contributed significantly to the Mexican-American character of Barrio Logan.



**Plate 23. 2230  
Logan Ave.**

*Multiple Family Dwellings  
Apartment/Apartment-Flats*

Apartment buildings in the late nineteenth and early twentieth centuries were common in Barrio Logan along Logan Avenue. They rarely rose above two or three stories and were wood-frame buildings anywhere from six to twelve units. Some apartments/apartment-flats were actually single-family residences that had been modified for multiple-family living. The highest concentration of apartments/ apartment flats (**Plate 23**) was along Logan Avenue and were built between 1900 and 1920 (most have been demolished). A small number of apartments were built between 1920 and 1950 and were scattered throughout the area. The architectural styles likely varied and may have included Queen Anne, Neoclassical, Italianate, Craftsman, or National Folk styles.



**Plate 24. 1831-33  
National Ave.**

*Duplex*

Duplexes are not very common in Barrio Logan, although some are present that date from the first half of the 20<sup>th</sup> century (**Plate 24**). A duplex is two separate residences, usually attached side-by-side and sometimes stacked one above the other. They normally have two separate entries and share only a wall/floor and the common areas outside. A duplex may appear to be a single-family home from the exterior. Often, a duplex may have originally been a single-family home that has been adapted for a multiple-family dwelling. Duplexes were built in a variety of architectural styles, most commonly Folk Victorian and National Folk.



**Plate 25. 1853-63  
National Ave**

*Bungalow Court/Court Apartments*

The Bungalow Court housing type is common in Barrio Logan (**Plate 25**). The property type was first introduced in Pasadena in 1909, reportedly an innovation of architect Sylvanus Marston. Marston built St. Francis Court, eleven full-sized bungalows organized in a courtyard arrangement (Curtis and Ford 1988). The style featured a landscaped central courtyard, often with a water feature that provided a communal space for the residents but was semi-private from the street. The bungalow courts usually occupied two city lots. The first bungalow courts were apparently built to accommodate tourists who were wintering in southern California but did not wish to stay in a hotel.

Following World War I, the bungalow court style was popular because it met the growing demand for low-income housing. A large number of working class people moved to southern California to take advantage of the Mediterranean climate. The courts were seen as the ideal compromise between the privacy and pride of individual home ownership and communal living, while offering the convenience of being located in close proximity to the city commercial and business centers. The style remained popular until the beginning of World War II, after which the major emphasis in residential building turned to single-family homes in the suburbs and larger apartment buildings.

The Apartment Court variation of this style is usually arranged in a similar fashion, around a central courtyard, but instead of each of the residences standing alone, the apartments in these courts share at least one wall. A common arrangement is a U-shaped court with one building on each side, all housing several units each.

Bungalow courts became common in Barrio Logan during the 1920 to 1950 period and were built along Boston and Main Avenues between S. 26<sup>th</sup> Street and Woden Avenue and on National and Newton Avenues between Sampson and Beardsley. The first known bungalow court built in Barrio Logan about 1921 is at 2245-2249 Logan Avenue.

The bungalow court was built in a variety of architectural styles, Spanish Colonial Revival or Mission Revival being the most popular in southern California (Historic Resources Group 1996), although those built in the 1930s or 1940s were often in the Minimal Traditional style. Those built in Barrio Logan represent a variety of styles.

### Property Type: Commercial Building

#### *Retail Storefront*

The retail storefront is characterized by its direct relationship to the street. It was the dominant small-scale commercial building in late nineteenth and early twentieth century Barrio Logan (**Plate 26**). The retail storefront type is most common on Logan, National, and Newton Avenues, the major commercial thoroughfares. Typically, the retail storefront is a detached single-use structure, though it may align with adjacent buildings giving the appearance of being attached. The storefront is set at the sidewalk and features large display windows and a prominent pedestrian entrance. Parking, if any, is dedicated and occurs at the rear. In this case, the building may also feature a rear entrance. These structures are of neighborhood scale, designed to provide goods and services to the surrounding community. In Barrio Logan, this property subtype is most often associated with block style (popular between 1920 and 1950) although the façade is sometimes designed in one of the popular architectural styles of the early to mid-20<sup>th</sup> century period such as Mission Revival or Streamline Moderne. Several buildings in Barrio Logan on Logan Avenue were designed in the late-19<sup>th</sup>/early 20<sup>th</sup> century False-Front Commercial style.



**Plate 26. 2181  
Logan Ave.**



**Plate 27. 2184-96  
Logan Ave.**



**Plate 28. 1852  
National Ave.**

Restaurants and markets in Barrio Logan occupy a variety of commercial buildings and converted residential buildings (**Plate 27 and 28**). Both of these commercial uses are typically of neighborhood scale and designed to serve the surrounding community and are associated with a variety of architectural styles. Restaurants and markets were common in Barrio Logan beginning during the 1920 to 1950 period.



Plate 29. 940-50 S.  
26<sup>th</sup> St.

#### *Mixed-Use Building*

A Mixed-Use Building is a property that contains both residential and commercial space (**Plate 29**). Usually the ground floor is devoted to commercial use and the upper floors house apartments or a single-family residence. This property subtype is associated with any variety of architectural styles and was commonly built from the late 19<sup>th</sup> century to the present throughout Barrio Logan.

#### **Property Type: Industrial Building/Structure**



Plate 30. 2380  
Main St.

#### *Industrial Loft*

An industrial loft is a large, multi-story industrial building with large windows and door openings (**Plate 30**). It is built of a wide variety of materials and may include wood framing on the interior and exteriors of stone or brick walls, wood framing sheathed with wood siding or shingles, or iron and steel framing enclosed with masonry walls. Exterior features include raised loading platforms, loading bays, hoistways, fire escapes, and service/storage yards. The industrial loft has a flat roof with various types of architectural detailing styles. This type houses the entire works or could be adapted to office and administrative facilities or storehouses (Bradley 1999). Industrial lofts have been built since the 19<sup>th</sup> century, though in Barrio Logan, most date from the mid-20<sup>th</sup> century to the present. They are scattered throughout Barrio Logan, with a higher concentration to the west of Newton and to the south of S. 26<sup>th</sup> Street.



Plate 31. 3561  
Dalbergia St.

#### *Production Shed/Warehouse*

Historically, Production Sheds have been called “shops,” a shortened version of the word “workshop.” Production sheds were one-story, rectangular structures of considerable width and of any length (**Plate 31**). Most were tall enough and strong enough to support overhead traveling cranes. The sheds were built of various materials with an interior frame of wood, iron, or steel and exterior walls of brick, most commonly. Roofs were often distinctive and sculptural in form. The center bay usually would support a crane, while two galleries on either side (or perhaps just one gallery on one side) would have bays devoted to different parts of the manufacturing process, with a mezzanine level above. Production sheds served a wide variety of purposes, including machine, forge, welding, and erecting shops as well as foundries (Bradley 1999). Production sheds/warehouses are scattered throughout Barrio Logan, with a higher concentration to the west of Newton and south of S. 26<sup>th</sup> Street.



Plate 32. View of  
railroad tracks  
from San Diego-  
Coronado Bay  
Bridge

#### *Railroad Facilities*

Railroad-related buildings and structures such as stations, tracks, spurs, section houses, and signs are considered railroad facilities (**Plate 32**) (Bradley 1999). In Barrio Logan, railroad facilities are concentrated along Harbor Drive and beside the bay. They are represented by tacks, spurs, and signs first installed in the late 19<sup>th</sup> century and which are used today by freight trains and the San Diego trolley.

Remnants of late 19<sup>th</sup> century/early 20<sup>th</sup> century trolley tracks that ran along Newton and Logan Avenues are no longer present.



**Plate 33. View of wharfs/docks from San Diego-Coronado Bay Bridge**

#### *Wharf/Dock*

A wharf/dock is a fixed platform, supported by pilings, where ships are loaded and unloaded or from which ship construction takes place (**Plate 33**). They may be constructed adjacent to the line of the shore or project out over the water. Some wharves/docks contain warehouses for cargo storage (Bradley 1999). The first wharf was constructed in Barrio Logan in the late 1880s (Whitney's Wharf or the 28<sup>th</sup> Street Pier). Wharves and docks have been constructed, demolished, and replaced in Barrio Logan regularly since the 1880s to accommodate the business needs of their occupants. It is unclear if the wharves and docks present today retain any of their historic material.



**Plate 34. 2647 Main St.**

#### *Quonset Hut*

The Quonset Hut was conceived during World War II when the American military needed a prefabricated, lightweight shelter that could be easily shipped and quickly assembled (**Plate 34**). After the war, the sliced tube of corrugated metal was adapted to non-military uses such as, warehouses, manufacturing facilities, and even residences (Chiel and Decker 1991). Quonset Huts were first constructed in Barrio Logan during World War II and those that are extant are primarily found on Main Street between Cesar Chavez Boulevard and Woden Street.



**Plate 35. Church at 1861 Logan Ave.**

#### **Property Type: Institutional**

Institutional buildings in Barrio Logan such as churches, community centers, schools, and healthcare facilities may have occupied any type of commercial building, converted residential building, or buildings built particularly for worship or community meetings (**Plate 35**). This property subtype is associated with any variety of architectural styles and is common throughout Barrio Logan from the 1880s to the present, particularly to the north of S. 26<sup>th</sup> Street and east of Main Avenue.



**Plate 36. Chicano Park**

#### **Property Type: Recreational**

Recreational property types such as parks, ballparks, and tracks date to the early 1890s in Barrio Logan. The earliest intercity baseball park and bicycle track, Bay View Park, was located at the intersection of Beardsley Street and National Avenue. A new ballpark, Athletic Park, was built in 1900 at South 26<sup>th</sup> and Main Streets. Neither are still present. Parks in urban areas are generally designed landscapes, as is the case with Barrio Logan's Chicano Park and Cesar Chavez Park (**Plate 36**). Parks may have many landscape elements including walls, walkways, statuary, plantings, grace headstones, restrooms, and buildings. Barrio Logan's parks have been created relatively recently; Chicano Park was created in 1970 and the Cesar Chavez Park was completed in 1980.

#### 4.6 ARCHITECTURAL STYLES

Barrio Logan exhibits a wide range of architectural styles. The following section, presented chronologically, describes the prominent styles and their character-defining features. The descriptions of architectural styles are based upon accepted styles in American architecture and the following main sources: Virginia and Lee McAlester's *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1988), City of San Diego's *San Diego Modernism Historic Context Statement* (2007), and consultation with City staff.



**Plate 37.**  
**False-Front**  
**Commercial Style,**  
**2215 Logan Ave.**

##### **False-Front Commercial**

The False-Front Commercial style was common in late 19<sup>th</sup> and early 20<sup>th</sup> century settlements in the western United States for commercial properties (**Plate 37**). It was economical for the business owner to devote more money to the façade of the building than to the less visible sides. By extending the front of the building beyond the roofline, a storeowner, businessman, or hotel proprietor could also project an image of stability to prospective customers until he could afford a more substantial and permanent structure. The building was usually built of wood with a front gable roof. It could be one or two stories. Its most distinguishing feature was a front wall that extended above the roof and the sides of the building to form a parapet. The façade was usually constructed from better materials and was more ornamental than the other three sides (Heckendorn 2007).

Character-Defining Features:

- Front gable roof
- Large store-front style windows on ground floor
- Wood clapboard or plain board cladding
- Façade parapet extending above roof, elaborate cornice
- One to two stories
- Symmetrical façade

##### **Victorian Era**

Victorian architecture generally refers to the styles popular during the last decades of Britain's Queen Victoria's reign, from about 1860 to 1900. During this period, rapid industrialization and the growth of railroads led to dramatic changes in American house design and construction. The balloon frame made up of light two-inch boards and held together by wire nails was rapidly replacing heavy-timber framing as the standard building technique. This, in turn, freed houses from their traditional box-like shapes by greatly simplifying the construction of corners, wall extensions, overhangs, and irregular ground plans. In addition, growing industrialization permitted many complex house components- doors, windows, roofing, siding, and decorative detailing- to be mass-produced in large factories and shipped throughout the country at relatively low cost on the expanding railway network. Victorian styles clearly reflect these changes through their extravagant use of complex shapes and elaborate detailing. Three Victorian styles prevalent in Barrio Logan include: Italianate, Queen Anne, and Folk Victorian (McAlester and McAlester 1988).



**Plate 38.**  
**Italianate Style,**  
**2981 Boston Ave.**

### **Italianate**

The Italianate style was common between 1860 and 1880 (**Plate 38**). It began in England as part of the Picturesque movement, a reaction to the formal classical ideals in art and architecture that had been fashionable for about two hundred years. The movement emphasized rambling, informal Italian farmhouses, with their characteristic square towers, as models for Italian-style villa architecture. Italianate houses built in the United States generally follow the informal rural models of the Picturesque movement. The style was popularized by the influential pattern books of Andrew Jackson Downing. The decline of the Italianate style began with the financial panic of 1873 and the subsequent depression.

#### Character-Defining Features:

- Low-pitched roof with widely overhanging eaves and decorative brackets
- Tall and narrow windows that are commonly arched or curved above
- Windows frequently with elaborated crowns, usually of inverted U shape



**Plate 39.**  
**Queen Anne Style,**  
**2080 Newton Ave.**

### **Queen Anne**

This style was dominant in the United States from 1880 until 1900 (**Plate 39**). The Queen Anne style was modeled loosely on Medieval Elizabethan and Jacobean architecture. The style was a reaction to the classical symmetry of earlier styles, and is characterized by its frank internal expression of an interior asymmetrical floor plan. In Barrio Logan, craftsmen added their own touches with intricate spindles and other stylized wooden details. The Queen Anne style features can be found mixed with other Victorian and Colonial Revival styles.

#### Character-Defining Features:

- Steeply pitched roof of irregular shape with a dominant front-facing gable
- Patterned shingles
- Cutaway bay windows
- Partial or full-width porch which is usually one story high and extended along one or both side walls



**Plate 40. Folk**  
**Victorian Style,**  
**2168 National**

### **Folk Victorian**

This style was most popular in the United States between 1870 and 1910, primarily in residential properties and less commonly in commercial properties (**Plate 40**). The Folk Victorian style is characterized by the National Folk style house form ornamented with Victorian detailing. The details were often inspired by Italianate, Queen Anne, and sometimes Gothic Revival styles. The popularity of the style was made possible by the railroads, which provided transportation of pre-cut detailing from lumber yards to anywhere in the country. The pieces were relatively inexpensive, and many house owners simply attached the detailing to their present homes to update to the more stylish appearance (McAlester and McAlester 1988).

#### Character-Defining Features:

- National Folk house form
- Façades with patterned wood shingles, cornice-line brackets and porches with spindle work detailing or flat, jigsaw cut trim



- Asymmetrical façade



**Plate 41.**  
**Colonial Revival,**  
**2168 Newton Ave.**

### **Colonial Revival**

The Colonial Revival style was a dominant style for domestic building throughout the United States during the first half of the twentieth century. **(Plate 41)**. In Southern California, it was predominantly popular from 1895 through World War II for residential properties. The Colonial Revival style is closely related to both the Greek Revival and Neoclassical styles. Hallmarks of the style are a rectangular building form, marked by a double height front portico with Ionic or Corinthian columns, and a symmetrically balanced façade. The one-story cottage forms of the style have a prominent portico. The Neoclassical style is primarily distinguished from the Greek Revival or Colonial Revival styles by its ornate detail. The style was popularized as a result of the Columbian Exposition of 1893, which took a classical theme in its architecture. The exposition received wide publicity, and its “classical” pavilions, which in reality mixed classical and colonial revival architectural elements, created a national interest in the style. The Colonial Revival style can often be found mixed with Neoclassical elements (McAlester and McAlester 1988).

#### Character-Defining Features:

- Accentuated front door, normally with decorative crown and supported by pilasters
- Doors commonly have overhead fanlights or sidelights
- Façade normally shows symmetrically balanced windows and center door
- Windows in adjacent pairs and double-hung sashes

### **Mission Revival**

The Mission Revival style emerged in California in the late 1880s/early 1890s, around the same time that the Neoclassical and Colonial Revival movement was becoming popular in the eastern United States **(Plate 42)**. Instead of returning to the Georgian styles of the early United States period, however, the Mission Revival style took inspiration from the Spanish history of the area, particularly the architecture of the missions. The Mission Revival style was popular in southern California for both residential and commercial properties.



**Plate 42.**  
**Mission Revival**  
**Style, 2161-63**  
**Logan Ave.**

The Mission Revival style can be distinguished by its mission-shaped dormer or roof parapet and symmetrical façade. The roof is usually flat (sometimes gabled), with a decorative, arched entry hood or a porch on residences. The porch or hoods are supported by square piers and have a red tile roof covering. The exterior is clad with stucco. Windows are often three-part or paired, symmetrically placed on either side of the entry. Elements of the Mission Revival style may be found mixed with the Spanish Eclectic style.

#### Character-Defining Features:

- Flat or hipped roof with red clay tile
- Three-part or paired windows placed on either side of entry; Windows that have arched/curved tops or rectangular tops; single-pane; decorative crowns

- Stucco-clad exterior
- Mission shaped dormer or roof parapet
- Decorative, arched entry hood or porch
- Symmetrical façade
- One story

### Spanish Eclectic

The Spanish Eclectic style became popular in San Diego following the 1915 Panama-California Exposition (**Plate 43**). Bertram Grosvenor Goodhue oversaw the architecture of the exposition and was inspired by the Spanish colonial architecture of Mexico. Spanish Eclectic, most popular from 1915 to the beginning of World War II, was a more simplified version of that seen at the exposition and was applied to all property types. The style is distinguished by its variety of roof shapes covered with red clay tiles and stucco-clad exterior. Large, decorative, three-part windows or three grouped windows dominate the front of many of the residences built in this style. Other elements that may be incorporated are second-story porches and red tile clad towers or porticos over entryways.



**Plate 43. Spanish Eclectic Style, 2759 Newton Ave.**

#### Character-Defining Features:

- Various roof shapes with red clay tiles
- Three-part windows or three grouped windows
- Stucco-clad exterior
- Second story porches, red clay tile clad towers and porticos over entries



**Plate 44. Craftsman Bungalow Style, 1028 S. Evans St.**

### Craftsman Bungalow

The Craftsman Bungalow, also referred to as the “California Bungalow” in other areas of the country, was popular in the early 1900s for use on residential properties (**Plate 44**). It emerged out of the Arts and Crafts movement, the proponents of which desired to return to traditional building materials and techniques. The principles of honest design, often characterized by exposure of structural building elements, were applied to small homes (bungalows), many available from house-kit companies and pattern books to create the Craftsman Bungalow. The bungalow, with its simple structure and popular styling, made home ownership possible for many Americans at the beginning of the 20<sup>th</sup> century. The style is typically one to one-and-a-half stories, with a low-pitched, gabled roof, has oversized eaves with exposed rafters, and windows placed in groups or bands (City of Los Angeles 2003; McAlester and McAlester 1988).

#### Character defining features:

- Low-pitched, hipped or gable-front roof with oversized eaves and exposed decorative rafters
- Windows arranged in bands or singly; three-over-one or one-over-one; rectangular top
- Clad with clapboard, shingles, stone, or brick
- Porch, either large or small, supported by columns or piers that begin either at porch floor or from porch balustrade



**Plate 45, Streamline  
Moderne Style, 2632  
National Ave.**

### **Streamline Moderne**

Influenced by the Cubism and Modern movements taking place in between the two World Wars in Europe, Streamline Moderne (Art Moderne) structures are characteristically smooth walled and asymmetrical, with little unnecessary ornamentation and simple aerodynamic curves of concrete, plaster, and glass block (**Plate 45**). The popularization of this modern style was reinforced by the government during the Depression as government funded New Deal projects such as the 1836-38 San Diego Civic Center (now the County Administration Center) adopted the style as the embodiment of government efficiency. This new streamline style was a stark contrast to the lavishly ornamented Art Deco and Period Revival buildings of the pre-Depression years that had come to represent government waste and excess. Examples of the Streamline Moderne style can be found on almost every building type including commercial, multiple family residential apartments, and some single family residences (adapted from City of San Diego 2007).

#### Character-Defining Features:

- Flat roofs with coping or flat parapet
- Asymmetrical façade
- Horizontal massing and emphasis
- Smooth stucco or concrete exterior finish
- Horizontal accents, or “speedlines,” and restrained detailing

### **Block**

The Block style was used primarily for commercial properties constructed between the 1920s and 1950s in Barrio Logan (**Plate 46**). The style was economic and simple to construct, and it could be easily adapted to different uses. The most distinguishing feature of the Block style is its plain exterior that lacks any decorative elements. Buildings in this style have a flat roof and either a rectilinear or square footprint. The Block style is commonly seen in a one-story building, although two stories also exist. The exterior is typically clad with stucco, and in some cases may be covered with masonry or wood siding. Large storefront style windows are typically present on the ground floor. In many cases, owners have personalized buildings in the Block style by painting them bright colors, painting their business name on the façade, or applying murals.

#### Character-Defining Features

- Flat roof
- Large store-front style windows on ground floor
- Stucco-clad exterior or, less commonly, masonry or wood siding
- One or two stories
- Asymmetrical façade



**Plate 46,  
Block Style,  
2078 Logan Ave.**

### Quonset Hut

The Quonset Hut, based on the Nissen Hospital hut designed by the British military during World War I, was designed at the Quonset Point Naval Air Station in Rhode Island in 1941 by the George A. Fuller Company (Plate 47). The Quonset Hut met the military's needs during World War II for a prefabricated, lightweight shelter that could be used in the war effort. Over 153,000 of the half-cylindrical framework structures were built for the war and then were adapted to postwar use. The huts were simple to assemble and their kits contained everything needed including doors, windows, and tools. They were placed on a slab foundation and covered in corrugated metal or other sheet siding. The huts were used for temporary warehousing, defense worker housing, offices, and even residences. Their primary use is industrial properties.



**Plate 47.**  
**Quonset Hut Style,**  
**2647 Main St.**

The basic hut was redesigned several times and manufactured by different companies during and after the war in different sizes and configurations, but it maintained its arched roof and corrugated metal siding even if the arch did not continue all the way to the foundation in some cases. The Multiple Building version was a hut that could expand on both sides, a feat made possible by using a rectilinear steel frame instead of an arched one on which the arched roof segments were joined to each other with a shallow gutter at their meeting (Chiel and Decker 2005). Technically, the term Quonset Hut refers only to the first design by the Fuller Company, but later redesigns and productions by other companies have also been categorized under the original name.

#### Character-Defining Features:

- Steel structure with a continuous arch so that wall and roof were one (redesigned version had a lighter I-shaped steel arch with four-foot vertical side walls)
- Corrugated metal surface
- Metal arches bolted to a concrete slab or grade-beams

### Minimal Traditional

Minimal Traditional style buildings, most popular between the two World Wars, reflect traditional architectural forms and eclectic styles, but generally display simpler and less extensive decorative architectural detailing than revival styles that came previously (**Plate 48**). Minimal Traditional houses are usually modest in scale with one level, although there are some two-story examples. Common decorative features include small, simple porches, chimneys, and low pitch, shallow eave roofs. Pre-World War II examples reference Streamline Moderne and older styles, and usually have a detached garage. Post-World War II examples often integrate the garage and reflect the emerging Contemporary trends. Though sometimes employing brick or stone materials, this was the first style to typically delete these expensive treatments from the side and rear facades, reflecting the frugal times.



**Plate 48. Minimal**  
**Traditional Style,**  
**1205-13 S. 31<sup>st</sup> St.**

The Minimal Traditional style is most prevalent in residential construction, but it is also common in small-scale commercial, retail, and office uses. Minimal Traditional style houses are usually clustered together, especially in 1940s residential neighborhoods, although they can also be found separately as later infill in previously developed neighborhoods (adapted from City of San Diego 2007).

Character-Defining Features:

- Compact size, usually single-story
- Low-pitch gabled or hipped roofs with shallow overhangs
- Simplified details of limited extent, reflecting traditional or modern themes
- Traditional building materials (wood siding, stucco, brick, and stone) emphasizing the street façade

May also have:

- Small front porches
- Simple floor plan with minimal corners
- Modestly sized wood framed windows, occasionally one large picture window
- Detached or attached front-facing garages, frequently set back from the house

**Ranch**

Tract Ranch style houses proliferated in San Diego and other cities across the country as they experienced rapid growth of the suburbs post World War II (**Plate 49**). Suburban expansion meant larger lots and bigger houses with prominent attached garages and generous front and rear yards. They were also used as infill in older areas of the city. Tract Ranch houses are characterized by rambling, single-story floor plans with low-slope, hipped or gabled roofs. The strong horizontality is accentuated by horizontal fenestration and deep roof overhangs. Exterior materials and detailing are typically traditional. Wall materials used included horizontal wood siding, wood board and batten siding, stone, and brick. Roofs are generally finished with wood shingles.



**Plate 49 Ranch Style**  
1234 S 27<sup>th</sup> St.

Tract Ranch style design variations include Storybook/Chalet Style, Colonial, Contemporary, Spanish Hacienda, and Western Ranch. In general, Tract Ranch houses are relatively conservative in design, with revival styles features such as paneled wood doors, divided-lite windows, and wood shutters. Ranch tract homes include a variety of forms from relatively modest to large floor plans (adapted from City of San Diego 2007).

Character-Defining Features:

- Low sloped gabled roofs with deep overhangs
- Horizontal massing
- Usually single-story

May also have:

- Attached carports and garages
- Traditional details emphasizing street façade (wood shutters, wood windows, and wide brick or stone chimneys)
- Traditional building materials (wood shingle roofing, wood siding, brick stucco and stone)

### Contemporary

The Contemporary style was used for residential and commercial buildings in San Diego during the 1950s and 1960s (**Plate 50**). Contemporary style buildings display features such as angular massing, varied materials use, and unusual roof forms, especially on freestanding commercial buildings. Signage for store front commercial buildings in the Contemporary styles was generally large, with bold free-standing letters attached to building façades that were frequently lighted in order to attract passing motorists. Exterior finishes may be vertical wood siding, concrete block, stucco, flagstone, or even mullion-free glass (adapted from City of San Diego 2007).



**Plate 50.**  
**Contemporary**  
**Style, 2697 Main St.**

Character-Defining Features:

- Strong roof forms including flat, gabled, shed, or butterfly, typically with deep overhangs
- Large windows, often aluminum framed
- Non-traditional exterior finishes include vertical wood siding, concrete block, stucco, flagstone, and mullion-free glass

May also have:

- Angular massing
- Sun shades, screens, or shadow block accents
- Attached garages and carports for homes
- Split-level design, especially on sloped residential sites
- Horizontally oriented commercial buildings
- Distinctive triangular, parabolic, or arched forms
- “Eyebrow” overhangs on commercial buildings
- Integrated, stylized signage on commercial buildings

### Utilitarian Industrial

Utilitarian Industrial refers to buildings whose architecture is significantly determined by the use of the building (**Plate 51**). For instance, a utilitarian industrial style manufacturing facility may have a particular roof built to accommodate the interior crane. Utilitarian style structures are of various sizes, roof styles and clad in different materials (often corrugated metal or masonry), but what distinguishes them is that the builder has made no attempt to impose any detailing or ornamentation besides those that are deemed necessary for the business of the building. Utilitarian buildings include factories, warehouses, and storage sites and usually are industrial structures (Bradley 1999). Most industrial buildings built from the mid-20<sup>th</sup> century to the present are utilitarian.

Character-Defining Characteristics:

- Various roof types
- Various window types
- Corrugated metal or masonry
- No ornamentation
- Design based on the use of the building



**Plate 51.**  
**Utilitarian Industrial**  
**Style, 3520 Main St.**

## 5.0 SURVEY RESULTS

The following section presents results of the survey, the integrity thresholds for properties included in the survey (Section 5.2), potentially significant individual buildings (Section 5.3) and potential for historic districts (Section 5.4), and archaeology results and Native American consultation (Section 5.5). No designations of individual properties were part of the scope of work though preliminary significance determinations were made based on initial research and architectural integrity.

### 5.1 SURVEY OVERVIEW

BFSA conducted the historical resources survey of Barrio Logan in July and August of 2008, according to the methodology discussed in Section 2.0. The survey included the review of 484 properties built before 1965 (the general threshold date for consideration of a historic structure) (**Figure 18**). In addition, the survey also reviewed Chicano Park established in 1970 for a total of 485 properties surveyed. One-hundred and twenty-nine properties were found to have potential significance based on City of San Diego significance criterion, which are discussed in more detail in Section 5.3. A complete list of the properties surveyed is provided in **Appendix C**.

The survey revealed that Barrio Logan's character has evolved from a residential neighborhood in the late 1800s to a mixed-use residential, commercial, and industrial hub today, a process that has been shaped by trends in transportation systems and the natural resources of the bay. The residential and commercial development of Barrio Logan between the 1870s and the early 1920s was driven by railroad speculation and the need for residential housing near downtown along the planned railroad route. This combination encouraged land speculators and subdividers to open the land for development. After rail arrived, the residential and commercial areas of Barrio Logan benefited from the jobs the railway provided as well as the availability of local electric railway and streetcars to downtown's commercial center and the harbor.

The spurt of growth along the bayfront in the 1910s and 1920s was facilitated by construction of the new pierhead and filling of the tidelands in the 1910s, which created the bayfront commercial area that was occupied by the growing fishing industry and the military contractors/fabricators. The neighborhood around the industrial bayfront saw changes that were born out of the proximity to the industries, which was reflected in the changing ethnic composition and economic status of the evolving neighborhood. Many residential and commercial buildings were constructed between 1920 and 1950 to accommodate these new residents and the growing community.

With the rezoning of Barrio Logan in the 1950s, industrial uses became entrenched within the residential, commercial, and institutional uses. In the 1960s, the construction of freeways required the destruction of streets in the path of Interstate 5 and the new San Diego-Coronado Bay Bridge. The street plan has remained the same since the 1870s otherwise. The public parks in Barrio Logan (Chicano Park and Cesar Chavez Park) were established after the construction of the bridge as a result of Barrio Logan residents' Chicano activism.



Figure 18. Properties included in the historical resources survey



Of the 485 properties included in the survey, the majority (N=312, 64%) are residences. Commercial buildings account for the second largest group of properties (N=133, 27%). Industrial (N=35, 7%), institutional (N=4, 0.8%), and recreational (N=1, 0.2%) account for the remaining properties (Table 2). Seventeen architectural styles were observed (Table 3). Craftsman (N=80) and Folk Victorian (N=44) styles were the most common residential styles, and Block was the most common commercial style (N=66). Both styles date to the early 20<sup>th</sup> century, when the majority of the properties included in the survey (N=271) are estimated to have been constructed, between circa 1920 and the late 1950s, more specifically. That period in Barrio Logan is associated with the Residential and Commercial Development in the Era of Minority Migration/Immigration and Euro-American Exodus (1920s – 1950s) theme and Later Industrial and Naval Bayfront Development (1940s – 1950s) theme (Table 4).

**Table 2**  
**Property Types Identified**

| Property Type | No. Identified |
|---------------|----------------|
| Residential   | 312            |
| Commercial    | 133            |
| Industrial    | 35             |
| Institutional | 4              |
| Recreational  | 1              |
| <b>Total:</b> | <b>485</b>     |

**Table 3**  
**Architectural Styles Identified**

| Architectural Style    | No. Identified |
|------------------------|----------------|
| Block                  | 66             |
| Colonial Revival       | 34             |
| Contemporary           | 11             |
| Craftsman              | 80             |
| False-Front Commercial | 5              |
| Folk Victorian         | 44             |
| Italianate             | 8              |
| Minimal Traditional    | 15             |
| Mission Revival        | 16             |
| Queen Anne             | 11             |
| Quonset Hut            | 6              |
| Ranch                  | 3              |
| Second Empire          | 1              |
| Spanish Eclectic       | 5              |
| Streamline Moderne     | 18             |
| Utilitarian            | 16             |
| Undetermined           | 145            |
| <b>Total:</b>          | <b>484*</b>    |

*\*Chicano Park not included in the architectural style listing*

**Table 4**  
**Distribution of Properties by Barrio Logan Historic Themes**

| <b>Barrio Logan Historic Theme</b>  | <b>Estimated Construction Dates</b> | <b>No. Identified</b> |
|---|-------------------------------------|-----------------------|
| <ul style="list-style-type: none"> <li>• Residential and Commercial Development in the Era of Railroads and Streetcars (1870s-1920s)</li> </ul>   | 1870 - 1879                         | 4                     |
|   | 1880 - 1889                         | 19                    |
| <ul style="list-style-type: none"> <li>• Early Industrial Bayfront Development (1880s-1930s)</li> </ul>   | 1890 - 1899                         | 11                    |
|   | 1900 - 1909                         | 33                    |
|   | 1910 - 1919                         | 62                    |
| <ul style="list-style-type: none"> <li>• Residential and Commercial Development in the Era of Minority Migration/Immigration and Euro-American Exodus (1920s-1950s)</li> <li>• Later Industrial and Naval Bayfront Development (1940s-1950s)</li> </ul> | 1920 - 1929                         | 101                   |
|   | 1930 - 1939                         | 26                    |
|   | 1940 - 1949                         | 144                   |
| Chicano Community Response to Rezoning and Infrastructure Projects/ Chicano Political Activism (1960s-present)  | 1950 - 1959                         | 34                    |
|   | 1960 - 1969                         | 46                    |
|   | 1970                                | 1                     |
|   | Undetermined                        | 4                     |

The survey indicated that there are no large concentrations of a single architectural style or concentrations of a particular period of historical buildings. Property types (residential, commercial, industrial, institutional, and recreation) are dispersed throughout Barrio Logan. Many residences have accessory structures behind or attached that constitute additional single-family residences or apartments. This is a trend in property use that occurred during the 1920s to 1950s period (during the period of Residential and Commercial Development in the Era of Minority Migration/Immigration and Euro-American Exodus [1920s-1950s]). Because of the zoning changes of the 1950s that allowed for mixed uses, the industrial/commercial in-fill and wide-scale demolition of residences over the past fifty years has changed the setting of the neighborhood and affected the architectural integrity of the historic residential area (Chicano Community Response to Rezoning and Infrastructure Projects/ Chicano Political Activism [1960s-present]).

The majority of the residential and commercial structures have been altered from their historic state, which has compromised their architectural integrity. Nevertheless, the modifications made by Mexican-American residents to structures which may have compromised the architectural integrity may still have historic validity as cultural contributions to the landscape and may be considered historically significant in relation to the themes of Residential and Commercial Development in the Era of Minority Migration/Immigration and Euro-American Exodus (1920s-1950s) and Chicano Community Response to Rezoning and Infrastructure Projects/ Chicano Political Activism (1960s-present).

The survey for Barrio Logan did not include the review of building records, and therefore, the researchers did not have the opportunity to determine how many of the structures might be associated with

identifiable architects. Previous surveys and recorded sites did reveal the architects responsible for some structures; however, very few architects were associated with any of the surveyed buildings.

Four buildings appear to have been moved to Barrio Logan from elsewhere, judging by their early architecture but late appearance on historic Sanborn maps. The properties identified as potential “*move-ons*” are the streetcar at 2154 Logan Avenue, and the residences at 2080-2082 Newton Avenue, 2981 Boston Avenue, and 1020 S. 26<sup>th</sup> Street. It is likely that there are other *move-ons* that were not identified in this reconnaissance survey, but which would be revealed with focused research.

**5.2 IDENTIFICATION OF INTEGRITY THRESHOLDS**

Due to general nature of the reconnaissance survey, no CEQA evaluations of properties were undertaken as part of the current effort; however, the City requested that preliminary architectural integrity assignments and California Historic Resources Status Codes be applied to the properties identified during the survey to form as a basis for future study. Table 5 describes the types of modifications seen in Barrio Logan buildings and how they impacted the architectural integrity of the buildings.

**Table 5**  
**Architectural Integrity Thresholds Applied in Survey**

|                                | <b>Modifications that <u>Mildly</u> Impair Architectural Integrity</b>   | <b>Modifications that <u>Moderately</u> Impair Architecture Integrity</b>   | <b>Modifications that <u>Significantly</u> Impair Architectural Integrity</b>   |
|--------------------------------|--|---|---|
| <b>General Characteristics</b> | <ul style="list-style-type: none"> <li>• Easily reversed</li> <li>• Minimal</li> <li>• Does not modify or result in loss of original historic fabric</li> <li>• Restoration easily achieved through Mills Act conditions</li> <li>• Minimal cost and effort</li> </ul> | <ul style="list-style-type: none"> <li>• Somewhat easily reversed</li> <li>• Minimal to moderate impact to the resource</li> <li>• May slightly modify or result in loss of some original fabric</li> <li>• Restoration may be achieved through Mills Act conditions</li> <li>• Moderate cost and effort</li> </ul> | <ul style="list-style-type: none"> <li>• Not easily reversed</li> <li>• Moderate to significant impact to the resource</li> <li>• Modified or resulted in the loss of original historic fabric</li> <li>• Architectural style difficult to detect.</li> <li>• Would require restoration prior to designation</li> <li>• More significant cost and effort</li> </ul> |
| <b>Types of Modifications</b>  | <ul style="list-style-type: none"> <li>• Wrought iron security bars</li> <li>• Inappropriate awnings</li> <li>• Non-historic paint</li> <li>• Landscape features and overgrowth</li> <li>• In-kind replacement of roofing</li> <li>• Window screens</li> </ul>         | <ul style="list-style-type: none"> <li>• Windows replaced within the same opening</li> <li>• Inappropriate roofing</li> <li>• Replacement of Porch Railings and Posts</li> <li>• Added veneers (i.e. brick, stone)</li> <li>• Inconsistent stucco texture</li> </ul>  | <ul style="list-style-type: none"> <li>• Windows replaced in new or altered openings</li> <li>• Replacing one siding type with another (i.e. wood to stucco)</li> <li>• Additions which do not respect scale, spatial relationships, and character defining features</li> </ul>   |
| <b>Integrity</b>               | Good   | Fair  | Poor  |

The table below provides the California Historical Resources Status Codes used in the current effort and their meanings.

**Table 6**  
**California Historical Resources Status Codes Applied in Reconnaissance Survey**

| Status Code | Meaning   |
|-------------|---|
| 5S1         | Individual property that is listed or designated locally.                                       |
| 5S2         | Individual property that is eligible for local listing or designation.                          |
| 5S3         | Appears to be individually eligible for local listing or designation through survey evaluation. |
| 7R          | Identified in Reconnaissance Level Survey: not evaluated.                                       |

### **5.3 IDENTIFICATION OF POTENTIALLY SIGNIFICANT PROPERTIES**

During the survey, buildings were identified that may be considered individually significant are based on City of San Diego Criterion C and the architectural integrity thresholds discussed above. Table 7 lists potentially significant properties, other properties may be determined to be potentially significant with additional research. **Appendix C** includes a full listing of the properties surveyed and the integrity findings.

An additional group of properties were identified that have the potential of being significant because they may exemplify or reflect special elements of the community or neighborhood’s historical, cultural, social, economic, political, aesthetic, engineering, landscaping, or architectural development (City of San Diego Criterion A). These are listed in Table 8. The majority of the properties listed in Table 8 are associated with the theme Residential and Commercial Development in the Era of Minority Migration/Immigration and Euro-American Exodus (1920s-1950s), which was the period in which the Mexican American community became the dominant population group in Barrio Logan. It was also the period during which Barrio Logan’s residential and commercial growth was most substantial. One property (2174 Logan Ave.) is associated with the period of earliest residential and commercial development in Barrio Logan (Residential and Commercial Development in the Era of Railroads and Streetcars [1870s-1920s]). Chicano Park is recognized as an important historic site associated with the theme of Chicano Political Activism (1960s-present).

The properties identified as potentially significant have been assigned a “5S3” California Historical Resources Status Code as shown in Figure 19. Those already locally listed have been assigned a “5S1” Status Code and include Chicano Park and Murals (HRB# 143), the George Kostakos Commercial Building located at 1701-1715 National Ave. (HRB# 799), and the Aztec Brewery (HRB #223). The Kelco Historical Community Mural (1935 Harbor Drive), completed in 1993, was previously determined significant and has been assigned a “5S2” California Historical Resources Status Code. The mural represents the history and future of Barrio Logan including the people, the waterfront industries and sea

life. Because the buildings listed below represent the results of a reconnaissance level survey, additional intensive level analysis will be required before any determination of significance is made.

**Table 7**  
**Potentially Significant Individual Buildings**  
**Based on City of San Diego Criterion C**

| <b>Property Address</b>           | <b>Architectural Style</b> | <b>Est. Date of Construction</b> | <b>Integrity</b> |
|-----------------------------------|----------------------------|----------------------------------|------------------|
| 951-961 S. 16 <sup>th</sup> St.   | Art Deco                   | 1924                             | Good             |
| 940-950 S. 26 <sup>th</sup> St.   | Folk Victorian             | 1911                             | Good             |
| 1008 S. 26 <sup>th</sup> St.      | Craftsman Bungalow         | 1935                             | Good             |
| 1020 S. 26 <sup>th</sup> St.      | Craftsman Bungalow         | 1935                             | Fair             |
| 1029 26 <sup>th</sup> St.         | Craftsman Bungalow         | 1921                             | Fair             |
| 1219 S 30 <sup>th</sup> St.       | Undetermined               | 1914                             | Good             |
| 1205-1215 S. 31 <sup>st</sup> St. | Minimal Traditional        | circa 1945                       | Fair             |
| 1220 S. 31 <sup>st</sup> St.      | Craftsman Bungalow         | circa 1945                       | Good             |
| 1032 Beardsley St.                | Craftsman Bungalow         | 1918                             | Good             |
| 2901 Boston                       | Colonial Revival           | 1906                             | Good             |
| 2981 Boston                       | Italianate                 | 1881-1887                        | Good             |
| 2836-3838 Boston Ave.             | Craftsman Bungalow         | 1918                             | Good             |
| 2939-2941 Boston Ave.             | Mission Revival            | 1927                             | Good             |
| 1016 Cesar Chavez                 | Craftsman                  | 1920                             | Fair             |
| 1102 Cesar Chavez                 | Queen Anne                 | 1887                             | Fair             |
| 3554 Dalbergia                    | Block                      | 1950s                            | Good             |
| 3561 Dalbergia                    | Utilitarian                | 1960s                            | Good             |
| 3586 Dalbergia                    | Utilitarian                | 1960s                            | Good             |
| 3611 Dalbergia                    | Block                      | 1960s                            | Good             |
| 3645 Dalbergia                    | Block                      | 1960s                            | Good             |
| 3647 Dalbergia                    | Block                      | 1960s                            | Good             |
| 3665 Dalbergia                    | Block                      | 1960s                            | Good             |
| 3683 Dalbergia                    | Block                      | 1960s                            | Good             |
| 3715 Dalbergia                    | Block                      | 1960s                            | Good             |
| 3768 Dalbergia                    | Contemporary               | circa 1960                       | Good             |
| 3781 Dalbergia                    | Block                      | 1950s                            | Good             |
| 925 S. Evans                      | Craftsman Bungalow         | 1920                             | Good             |
| 1021 S. Evans                     | Craftsman Bungalow         | 1918                             | Good             |
| 1028 S. Evans St.                 | Craftsman Bungalow         | 1913                             | Good             |

| <b>Property Address</b> | <b>Architectural Style</b> | <b>Est. Date of Construction</b> | <b>Integrity</b> |
|-------------------------|----------------------------|----------------------------------|------------------|
| 1032 S. Evans St.       | Craftsman Bungalow         | 1918                             | Good             |
| 1107-1115 S. Evans St.  | Craftsman Bungalow         | 1915-1920                        | Fair             |
| 2295 Harbor Dr.         | Block                      | circa 1945                       | Good             |
| 1667 Logan Ave.         | Queen Anne                 | 1880                             | Good             |
| 1673 Logan Ave.         | Queen Anne                 | 1880                             | Good             |
| 1679 Logan Ave.         | Colonial Revival           | 1920                             | Fair             |
| 1681 Logan Ave.         | Colonial Revival           | circa 1920                       | Good             |
| 1684 Logan Ave.         | Utilitarian                | 1950s                            | Good             |
| 1685 Logan Ave          | Colonial Revival           | 1931                             | Good             |
| 1695 Logan Ave          | Colonial Revival           | 1931                             | Good             |
| 2075 Logan Ave.         | Colonial Revival           | 1897                             | Good             |
| 2085 Logan Ave.         | Italianate                 | 1880                             | Good             |
| 2107 Logan Ave.         | False Front Commercial     | 1905                             | Fair             |
| 2166 Logan Ave.         | Folk Victorian             | 1910                             | Fair             |
| 2174 Logan Ave.         | Queen Anne                 | 1893                             | Good             |
| 2201 Logan Ave.         | Colonial Revival           | 1909                             | Good             |
| 2215 Logan Ave.         | False-Front Commercial     | 1907                             | Good             |
| 2219 Logan Ave.         | Folk Victorian             | 1910s                            | Fair             |
| 2225 Logan Ave.         | Folk Victorian             | 1915                             | Fair             |
| 2241-2249 Logan Ave.    | Colonial Revival           | Circa 1906                       | Fair             |
| 2250 Logan Ave.         | Block                      | 1950s                            | Good             |
| 1709 Main St.           | Utilitarian                | 1940s                            | Good             |
| 1894 Main St.           | Block                      | 1930                             | Good             |
| 1979 Main St.           | Utilitarian                | 1960s                            | Good             |
| 2646 Main St.           | Utilitarian                | 1960s                            | Good             |
| 2647 Main St.           | Quonset Hut                | circa 1945                       | Good             |
| 2697 Main St.           | Contemporary               | 1960s                            | Good             |
| 2704 Main St.           | Utilitarian                | 1960s                            | Good             |
| 2940 Main St.           | Craftsman Bungalow         | circa 1920                       | Good             |
| 3012 Main St.           | Colonial Revival           | Circa 1915                       | Fair             |
| 3078-3080 Main St.      | Colonial Revival           | circa 1920                       | Good             |
| 3086-3088 Main St.      | Craftsman                  | circa 1920                       | Good             |
| 3520 Main St.           | Utilitarian                | 1960s                            | Good             |
| 3592 Main St.           | Block                      | 1960s                            | Good             |
| 1600-1616 National Ave. | Block                      | circa 1930                       | Good             |
| 1603 National Ave.      | Utilitarian                | circa 1945                       | Good             |

| <b>Property Address</b>    | <b>Architectural Style</b> | <b>Est. Date of Construction</b> | <b>Integrity</b> |
|----------------------------|----------------------------|----------------------------------|------------------|
| 1659 National Ave.         | Block                      | circa 1945                       | Good             |
| 1724 National Ave          | Folk Victorian             | 1900                             | Fair             |
| 1744 National Ave.         | Folk Victorian             | 1906                             | Fair             |
| 1752 National Ave          | Italianate                 | 1880                             | Fair             |
| 1822 National Ave          | Colonial Revival           | 1924                             | Fair             |
| 1832 National Ave          | False-Front Commercial     | 1905                             | Fair             |
| 1831-1833 National Ave.    | Italianate                 | 1903                             | Good             |
| 1864 National Ave.         | Block                      | 1960s                            | Good             |
| 1897 National Ave.         | Streamline Moderne         | circa 1945                       | Good             |
| 2021 National Ave.         | Colonial Revival           | 1913                             | Good             |
| 2084 National Ave.         | Craftsman                  | 1920                             | Fair             |
| 2090 National Ave.         | Folk Victorian             | 1890                             | Fair             |
| 2119 or 2121 National Ave. | Colonial Revival           | circa 1920                       | Good             |
| 2129 National Ave.         | Colonial Revival           | 1925                             | Good             |
| 2136 National Ave.         | Contemporary               | 1960s                            | Good             |
| 2148 National Ave.         | Folk Victorian             | 1900                             | Fair             |
| 2168 National Ave.         | Folk Victorian             | circa 1915                       | Good             |
| 2177 National Ave.         | Craftsman                  | 1910                             | Good             |
| 2255 National Ave.         | Block                      | circa 1960                       | Good             |
| 2285 National Ave.         | Colonial Revival           | 1913                             | Good             |
| 2292 National Ave.         | Utilitarian                | circa 1950                       | Good             |
| 2632 National Ave.         | Streamline Moderne         | circa 1945                       | Good             |
| 2644 National Ave.         | Folk Victorian             | circa 1920                       | Good             |
| 2652 National Ave.         | Folk Victorian             | circa 1887                       | Good             |
| 2029-2031 National Ave.    | Folk Victorian             | 1880                             | Fair             |
| 2059-2061 National         | Craftsman                  | 1918                             | Fair             |
| 2234-2238 National         | Minimal Traditional        | 1940                             | Fair             |
| 2616-2618 National         | Mission Revival            | 1923                             | Fair             |
| 1865 Newton Ave.           | Craftsman                  | 1920                             | Fair             |
| 1869 Newton Ave.           | Craftsman                  | 1920                             | Fair             |
| 1875 Newton Ave.           | Block                      | circa 1960                       | Fair             |
| 2022 Newton Ave.           | Block                      | 1960s                            | Good             |
| 2046 Newton Ave.           | Contemporary               | 1960s                            | Good             |
| 2109 Newton Ave.           | Utilitarian                | circa 1950                       | Good             |
| 2152 Newton Ave.           | Colonial Revival           | 1920                             | Fair             |
| 2168 Newton Ave.           | Colonial Revival           | circa 1920                       | Good             |

| Property Address      | Architectural Style | Est. Date of Construction | Integrity |
|-----------------------|---------------------|---------------------------|-----------|
| 2170 Newton Ave.      | Colonial Revival    | circa 1920                | Good      |
| 2205 Newton Ave.      | Contemporary        | 1960s                     | Good      |
| 2240 Newton Ave.      | Colonial Revival    | circa 1920                | Good      |
| 2272 Newton Ave.      | Block               | circa 1965                | Good      |
| 2618 Newton Ave.      | Colonial Revival    | 1912                      | Good      |
| 2619 Newton Ave.      | Queen Anne          | 1898                      | Fair      |
| 2653 Newton Ave.      | Folk Victorian      | 1910                      | Fair      |
| 2685 Newton Ave.      | Folk Victorian      | circa 1910                | Fair      |
| 2701 Newton Ave.      | Craftsman           | 1920                      | Fair      |
| 2759 Newton Ave.      | Mission Revival     | 1925                      | Good      |
| 2080-2082 Newton Ave. | Queen Anne          | 1890                      | Good      |
| 2658-2662 Newton Ave. | Craftsman           | 1920                      | Fair      |
| 1531 Rigel St.        | Utilitarian         | circa 1960                | Good      |
| 934 Sampson St.       | Craftsman Bungalow  | circa 1945                | Good      |
| 938 Sampson St.       | Craftsman Bungalow  | circa 1945                | Good      |
| 1027 Sampson St.      | Craftsman Bungalow  | circa 1945                | Good      |
| 1037 Sampson St.      | Craftsman Bungalow  | circa 1945                | Good      |
| 1025 Sicard St.       | Contemporary        | circa 1960                | Good      |
| 1028 Sicard St.       | Craftsman Bungalow  | circa 1920                | Good      |
| 1030 Sicard St.       | Craftsman Bungalow  | 1914                      | Good      |
| 1034 Sicard St.       | Craftsman Bungalow  | 1914                      | Fair      |
| 1038 Sicard St.       | Craftsman Bungalow  | 1914                      | Good      |

**Table 8**  
**Potentially Significant Individual Properties**  
**Based on City of San Diego Criterion A**

| Property Address                | Additional Information<br>(Brandes 1983; City of San Diego 1990;<br>Logan Heights Historical Society)  | Est. Date of Construction | California<br>Historic<br>Resource<br>Status<br>Code |
|---------------------------------|--|---------------------------|--|
| 1784-<br>1786<br>Newton<br>Ave. | This property was bought in 1926 and housed the New Mexico Tortilla factory which had one of the first electric tortilla makers in the city. The store delivered food to Old Town and also sold food to cannery workers. In the 1980s the New Mexico Café moved to the adjacent property on the corner of Newton and Beardseley. The family-owned restaurant is still in business today. | 1929                      | 5S3  |



| Property Address     | Additional Information<br>(Brandes 1983; City of San Diego 1990;<br>Logan Heights Historical Society)  | Est. Date of Construction | California Historic Resource Status Code |
|----------------------|--|---------------------------|--|
| 1800 Logan Ave.      | The Corona Outfitting Co. occupied this building between 1943 and 1948. It may have housed Amador’s Market previously. Corona Furniture Co. moved to 1816 Logan (no longer standing) in the late 1940s and is now located at 3161 National Ave.  | circa 1940                | 5S3                                      |
| 1857 Logan Ave.      | This tortilleria and Mexican restaurant was established in 1933 at this location by Nativada and Petra Estudillo and is it still operated by the family today.   | circa 1933                | 5S3                                      |
| 2154-2158 Logan Ave. | This lot contains a Victorian style residence, which is partly hidden by a streetcar that is situated on the front of the lot. The streetcar was purchased by a former owner after World War II when the local line was shut down in 1947. He converted it for use as a restaurant.  | 1895/1930                 | 5S3                                      |
| 2171-2177 Logan Ave. | This building was used as a movie theatre throughout the 1920s and 1930s. Part of the building was occupied by a cigar store in at least 1925. The building also housed apartments.  | 1915                      | 5S3                                      |
| 2174 Logan Ave.      | This Folk Victorian home was occupied by C. Clarence Park in at least 1907. Park and business partner Sherman Grable founded the Park-Grable Investment Co., which was active in the development of real estate in Barrio Logan.   | 1910                      | 5S3                                      |
| 2184-2196 Logan Ave. | The building was built for the San Diego Trust and Commerce Bank in the Mission Revival style. It was joined by a dry goods store (1925-1933), electrical repair shop (1925-1933), and a Safeway grocery store (1925-1954) two years later. In 1927, the Bank of Italy absorbed San Diego Trust and Commerce Bank, which was subsequently reorganized as the Bank of America in 1931, serving the area until 1958. The property became a tortilla factory in 1977. | 1923                      | 5S3                                      |

**5.4 IDENTIFICATION OF HISTORIC DISTRICTS**

Barrio Logan represents a mix of different historic periods, modified structures, and various architectural styles that are interspersed with commercial and industrial uses. In particular, industrial infill and wide-scale demolition, which began in earnest in the 1950s, has resulted in a low concentration of geographically continuous historical properties. Furthermore, the low architectural integrity of most of the extant properties has exempted them from consideration as contributors to a district. No historic districts were identified within Barrio Logan as a result of the survey, although a concentration of potentially significant buildings was found between Logan Ave and Newton Ave, generally bounded by Chicano Park on the northwest and S 26<sup>th</sup> on the southeast.

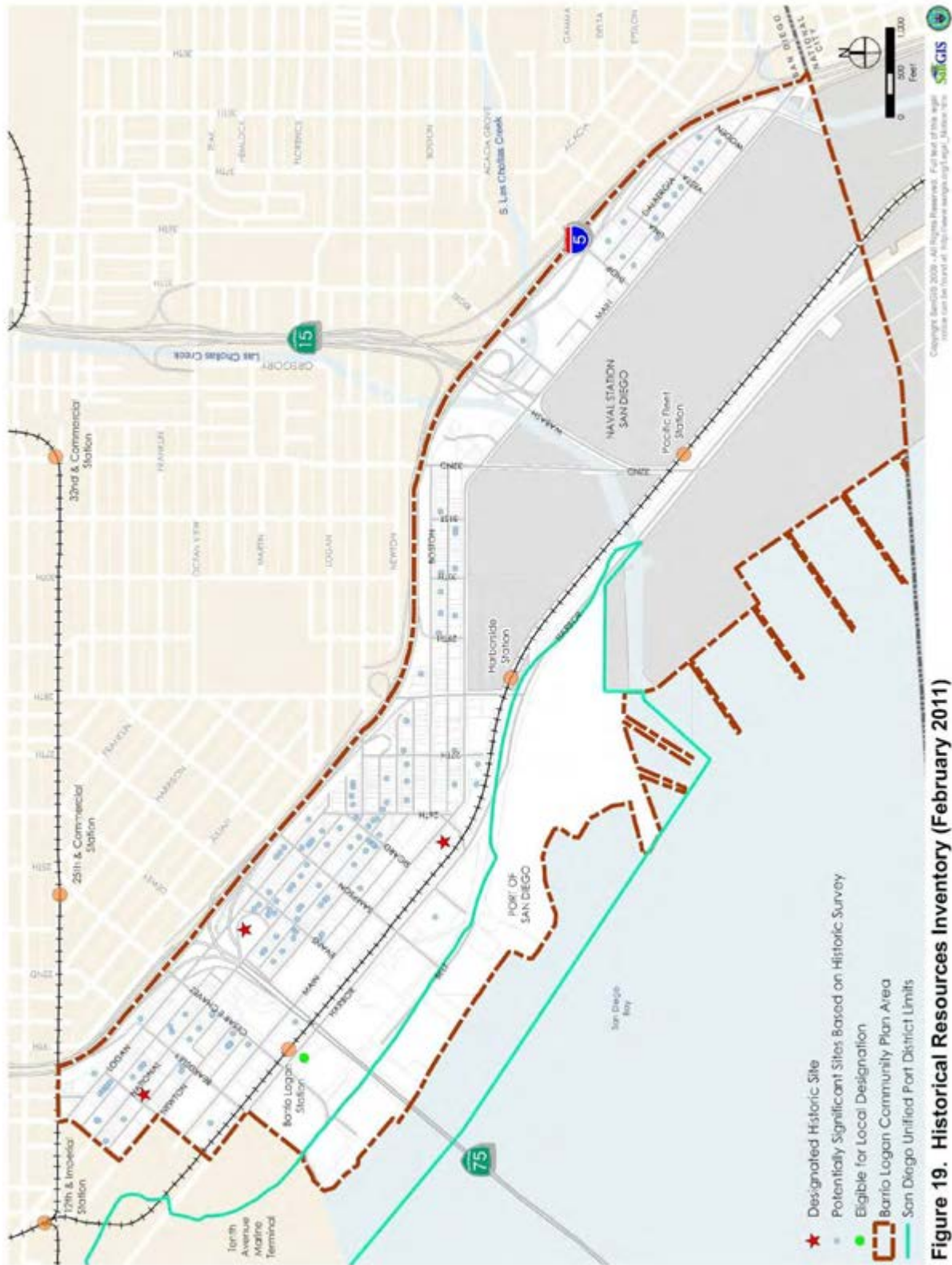
Although two of the previous historic resources surveys (Brandes 1983 and City of San Diego 1990) made historic district recommendations, those recommendations are not considered relevant based on the findings of this study. The previous surveys’ recommendations for districts were based on the inclusion of many buildings that have since been demolished or significantly altered. Additionally, the districts included areas outside of Barrio Logan.

### **5.5 ARCHAEOLOGY AND NATIVE AMERICAN CONSULTATION**

Historic archaeological deposits have been identified within Barrio Logan, notably in those locations where archaeological monitoring has been required for large development projects. Discoveries associated with the historic period include cisterns, privies, trash deposits, and foundations. The ability of any of these features to provide the types of data necessary to address research questions related to the residents and the development of the community over time is dependent upon the presence of historic artifacts that represent the material cultural of the occupants of this particular location. Several examples exist from recent archaeological monitoring programs that indicate that the potential is very high within the community area to discover features with associated historic artifacts that reflect the local population. One example is a cistern discovered at the Mercado de Barrio project in 1998 that produced a substantial quantity of bottles, containers, clothing, newspapers from World War I, and a wide spectrum of personal items and manufactured goods dating from the early 1900s until the 1950s. As development projects materialize in the future, similar discoveries are anticipated that will help to advance our understanding of the economic development of the area and the changes in the ethnicity of the neighborhood as reflected in the archaeological stratigraphy.

The potential to discover prehistoric sites or deposits within Barrio Logan is highest in those areas near Chollas Creek (Near “Indian Point”) or along the original tidelands. Patterns of occupation sites and subsistence-based camps illustrated in the records searches for the bay area indicate that both Archaic and Late Prehistoric cultures focused on areas with access to fresh water and marine resources. The large prehistoric sites recorded at the mouth of Chollas Creek (on the southeastern portion of Barrio Logan) are examples of the importance of fresh water and marine resources needed to sustain a large prehistoric population over time. The potential of any prehistoric sites to contribute to research questions regarding cultural occupation along the bay over the past 8,000 years is considered high; however, the existence of sites further away from Chollas Creek or the bay is uncertain, because archaeological surveys have not been conducted and the ability to discern prehistoric sites in the highly urban environment is impacted by the historic development. Depositional patterns at occupation sites elsewhere around the bay have documented good preservation of shell and fish remains, as well as hearth features, midden deposits, and even human burials.

Native American representatives were contacted as part of the survey regarding potential cultural concerns related to prehistoric sites or Traditional Cultural Properties (TCP’s) within the community plan boundaries. The records search data from the archaeological study of the plan area was shared with Mr. Clint Linton of the Santa Ysabel Reservation. Based upon the record search data, the project area is considered to have minimum research potential, except in those areas on the southeast side of the community plan area where recorded sites SDI-12,090 and SDI-12,092 represent a prehistoric village situated at the mouth of Chollas Creek. This village area has been disturbed; however, components of these sites may still exist beneath the historic and modern development layers. Mr. Linton has expressed the Native American concerns regarding this area and the potential to encounter culturally sensitive sites or artifacts. These recommendations are included in Section 6.0.



## 6.0 RECOMMENDATIONS

Based on the findings of the Barrio Logan Historical Resources Survey, the following recommendations have been proposed for the treatment and preservation of the community's historical resources.

- **Conduct additional research on buildings identified as potentially significant in the survey report to evaluate their eligibility for listing in the City of San Diego Historical Resources Register.**

These buildings were identified as potentially significant because they may exemplify or reflect special elements of the community or neighborhood's historical, cultural, social, economic, political, aesthetic, engineering, landscaping, or architectural development (City of San Diego Criterion A) or because they embody distinctive characteristics of a style, type, period or method of construction (City of San Diego Criterion C). Additional research would provide the information necessary to evaluate whether they are eligible for listing in the City of San Diego Register.

- **Identify additional buildings that may have been missed during the survey.**

The Barrio Logan survey only included buildings visible from the street and did not attempt to record structures on the rear of properties or along alleys. As the historic context indicates, there are potentially a considerable number of buildings that were not covered by the current survey constructed before 1965 behind older residences. The study of these obscured or inaccessible structures could provide a more complete understanding of Barrio Logan's development history.

- **Commission a Mexican American Cultural Landscape and Oral History Study**

Most historic resources surveys, including the current one, identify architecturally significant or important historic districts. Yet in a community that has a strong cultural history such as that of the predominantly Mexican American community of Barrio Logan, the group's impacts to the landscape are more complex than a list of individual buildings or districts. The Mexican American's contribution to the "sense of place" in Barrio Logan should be considered a historic vernacular landscape, worthy of study and preservation measures. The characteristics of this landscape may not be immediately evident to an untrained surveyor or may have not been previously recognized as a significant manifestation of the Mexican American culture on the landscape, although some preliminary observations have been introduced in the historic context (Section 4.0). A preservation initiative such as a cultural landscape study should contain an oral history element to learn of the properties important to the community for their cultural value and elements of the landscape that had historic significance to the Mexican American community in particular.

There has been no systematic effort in the United States to identify the cultural landscapes that mark the contributions of Mexican Americans to the nation's development as has been done with African Americans, women, and labor history (Alanen and Melnick 2000). The National Park Service has published some guidance for the preservation of cultural landscapes in *Preservation Brief 36: Protecting Cultural Landscapes, Planning, Treatment and Management of Historic Landscapes* and the more complete *Secretary of the Interior's Standards for Treatment of Historic Properties Guidelines for the Treatment of Cultural Landscapes*. Nevertheless, the guidelines emphasize primarily historic designed

landscapes (such as parks and estates) or historic sites (such as battlefields and president's house properties) and not historic vernacular landscapes such as the one in Barrio Logan. Efforts in mainly Asian American and African American historic communities may be more useful as examples.

Key to a successful preservation will be choosing the type of preservation action that should be applied to the landscape. The most ideal approach to protecting the Barrio Logan cultural landscape will likely be a combination of preservation and rehabilitation. Of the many Mexican American contributions to Barrio Logan, murals and shrines are likely to be the ones best treated by preservation. Rehabilitation is the approach that will likely be best applied to other elements of the landscape such as enclosed and personalized front-yards and the use of color to fill blank walls. In the case of enclosure, for instance, rehabilitation would likely have less emphasis on the actual historic fabric itself (such as the age of the fencing material) than on the concept of enclosure itself. The same may be true of the use of bright colors, advertising, and graffiti. Those elements would remain but would be free to evolve over time.

- **Conduct project-specific Native American consultation**

BFSA consulted with Mr. Clint Linton of the Santa Ysabel Reservation to form the following recommendations concerning cultural resources within Barrio Logan to express the Native American concerns regarding this area and the potential to encounter culturally sensitive sites or artifacts. Mr. Linton also submitted a brief letter stating his agreement (**Appendix A**).

For future undertakings within Barrio Logan the City should consult, or mandate applicant consultation, with the Native American Heritage Commission (NAHC) early in the project planning, design and environmental compliance process by notifying the NAHC and concerned Native American parties of the following:

- a. The exact location of the undertaking.
- b. The nature and extent of the proposed project (i.e., road widening, parcel development, and its proposed impact on the environment.
- c. Results obtained from the cultural resources inventory, including descriptions of, and National Register eligibility determinations for, sites affiliated with Native American occupation or use.
- d. The potential of the project to impact significant sites and/or those localities of cultural or religious significance.
- e. As early in the project planning and development process as possible, the lead agency should acknowledge the presence of specific sites or areas deemed by as Traditional Cultural Properties (TCPs) and/or Sacred Sites.
- f. As required by city ordinance, it is recommended that sensitive information provided by the NAHC or concerned parties be protected and not released in a public forum without the express written consent of the NAHC or its representative.

### ***Treatment***

Projects that may impact cultural resources should allow concerned Native American parties an opportunity to comment on or participate in any treatment plan for any sites with cultural and religious significance to the Native American community, as follows:

- a. It is recommended that wherever feasible, the cultural resource should be avoided by the proposed activity and preserved.
- b. Where avoidance is not a feasible alternative and this determination has been documented accordingly, treatment should be carried out in accordance with the Secretary of the Interior's Standards and Guidelines for Archaeology and Historic Preservation, coupled with guidelines established by CEQA and local ordinances.
- c. It is recommended that a Native American monitor be present for all phases of archaeological investigations or construction activities that may affect significant cultural resources within the plan area.

### ***Native American Graves***

In the event that Native American burials are anticipated or inadvertently discovered during controlled archaeological excavations or any phase of construction, it is recommended that the concerned parties shall seek to avoid direct and indirect impacts to the site(s) as the primary mitigation alternative. Treatment of sites containing human remains, funerary objects, sacred objects or objects of cultural patrimony should proceed according to applicable laws and in accordance with the Native American Graves Protection and Repatriation Act (NAGPRA; 43 CFR 10), as appropriate, and any agency-specific rules and procedures for handling such matters. In addition, if human remains are uncovered, it is recommended that no further disturbance of the site shall occur until the County Coroner has made the necessary finds as to origin and disposition of the remains. It is recommended that the following actions be taken directly upon discovery of human remains:

- a. All work in the area of the discovered human remains shall stop immediately and the County Coroner shall be contacted.
- b. The coroner has two working days to examine human remains after being notified by the responsible person. If the remains are Native American, the Coroner has 24 hours to notify the NAHC.
- c. The NAHC will immediately notify the person it believes to be the MLD of the deceased Native American.
- d. The MLD has 48 hours to make recommendations to the owner or representative, for treatment or disposition, with proper dignity, of the human remains and grave goods.
- e. If the owner does not accept the descendant's recommendations, the MLD may request mediation by the NAHC.

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**APPENDIX A**

**Native American Consultation Response**





**Red Tail** Monitoring & Research, Inc.

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## Memorandum of Record

**Re: Barrio Logan Community Plan Amendment.**

To Whom It May Concern,

4-23-09

After review of the above reference document, Red Tail Monitoring & Research, Inc. agrees with the recommendations outlined by Brian F. Smith and Associates. Further we agree to provide Native American Monitoring/Consulting services as needed for the duration of this endeavor.

Please feel free to contact me directly with any questions or concerns,

Thank you,

Sincerely,

Clint Linton  
Kumeyaay, Tribal Consultant

Red Tail (760) 803-5694 P.O. Box 507 Santa Ysabel, CA 92070

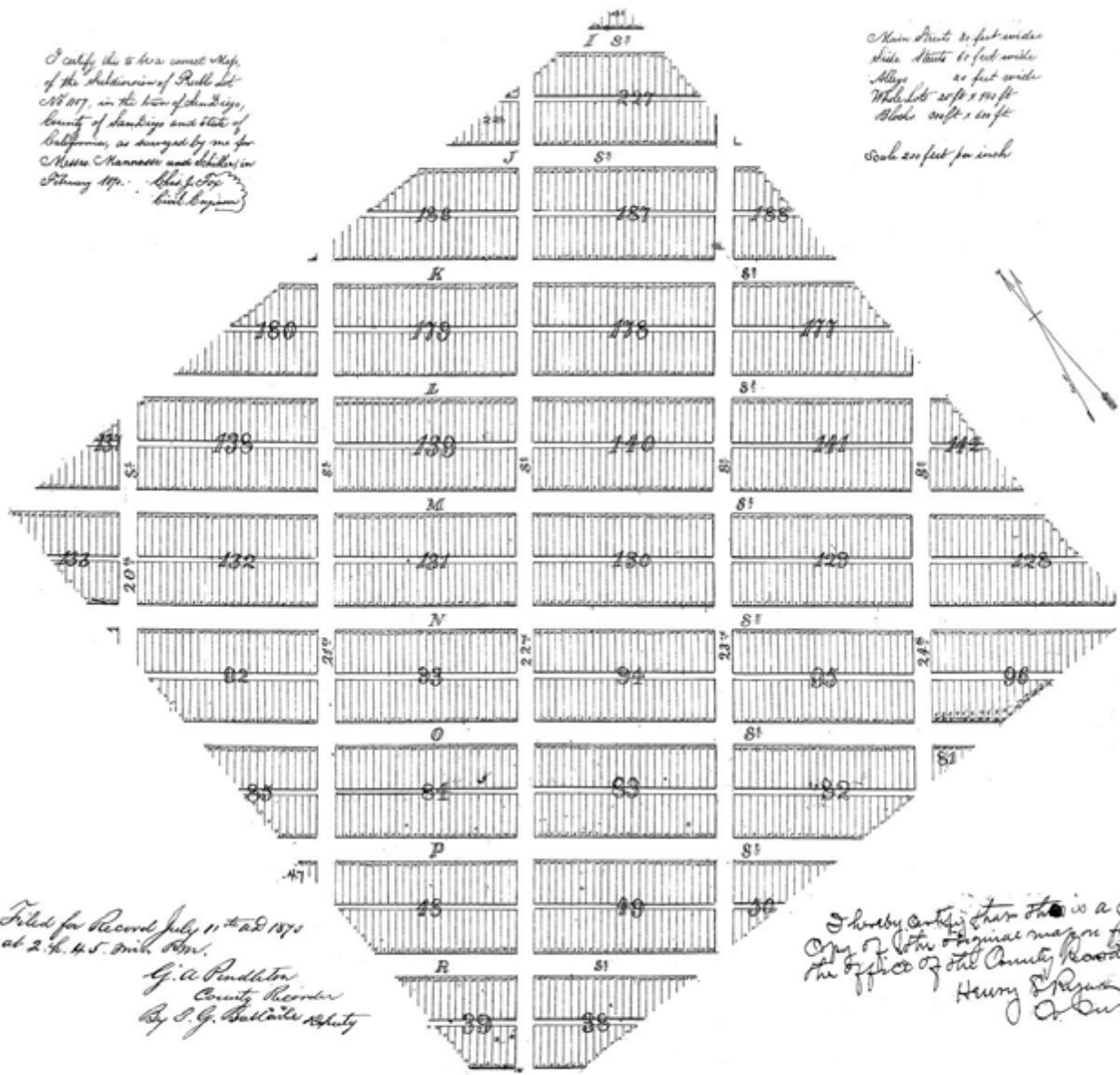
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**APPENDIX B**

**Barrio Logan Community Plan Area  
Subdivision Maps**

I certify this to be a correct Map  
of the Addition of Puller lot  
18817, in the town of Dunbar,  
County of St. Louis and State of  
Missouri, as surveyed by me for  
Miss Manasse and Schiller in  
February 1871. *Geo. C. [unclear]*

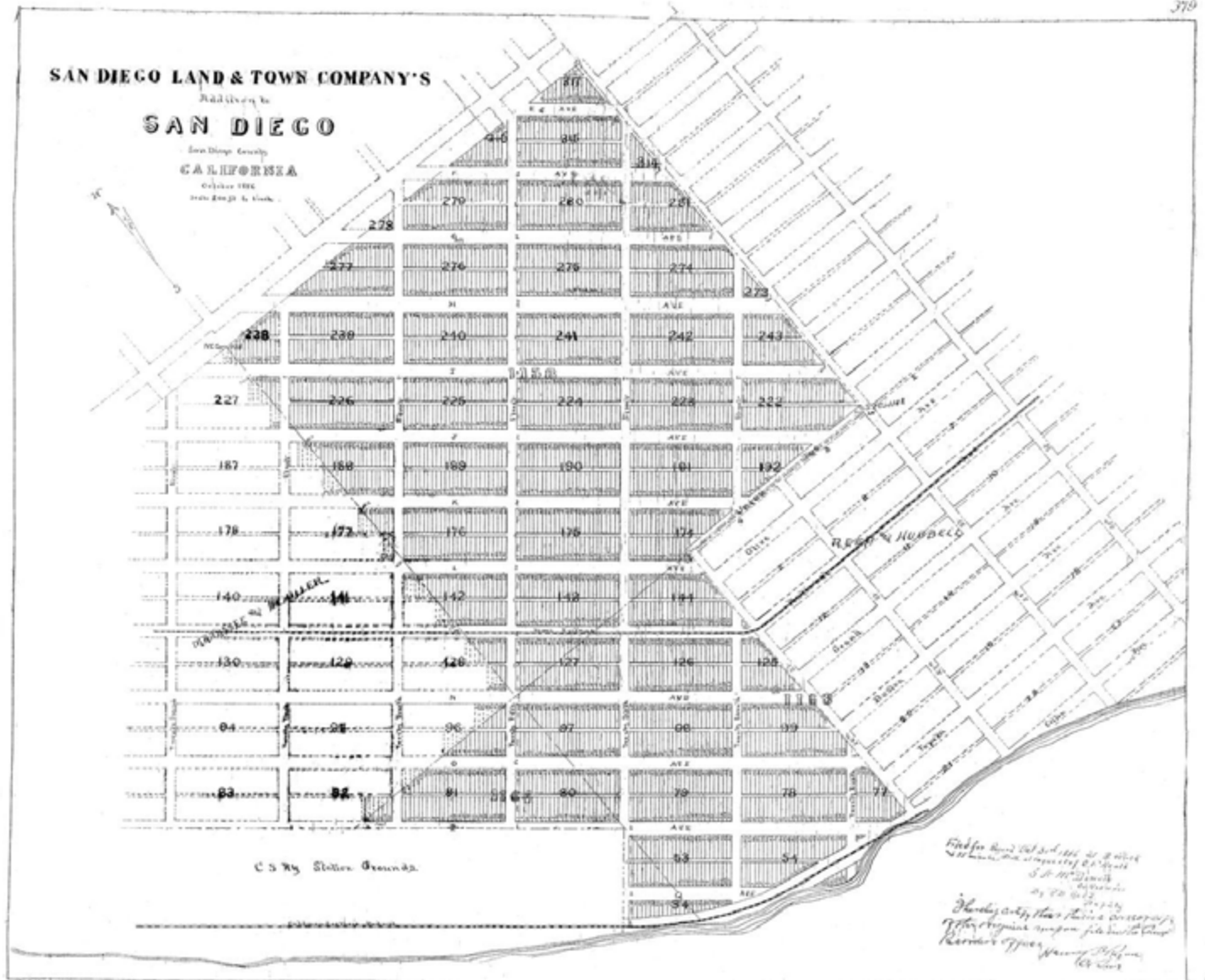
Main Streets 60 feet wide  
Side Streets 60 feet wide  
Alleys 20 feet wide  
Wharves 20 ft x 100 ft  
Block 20 ft x 20 ft  
Scale 20 feet per inch



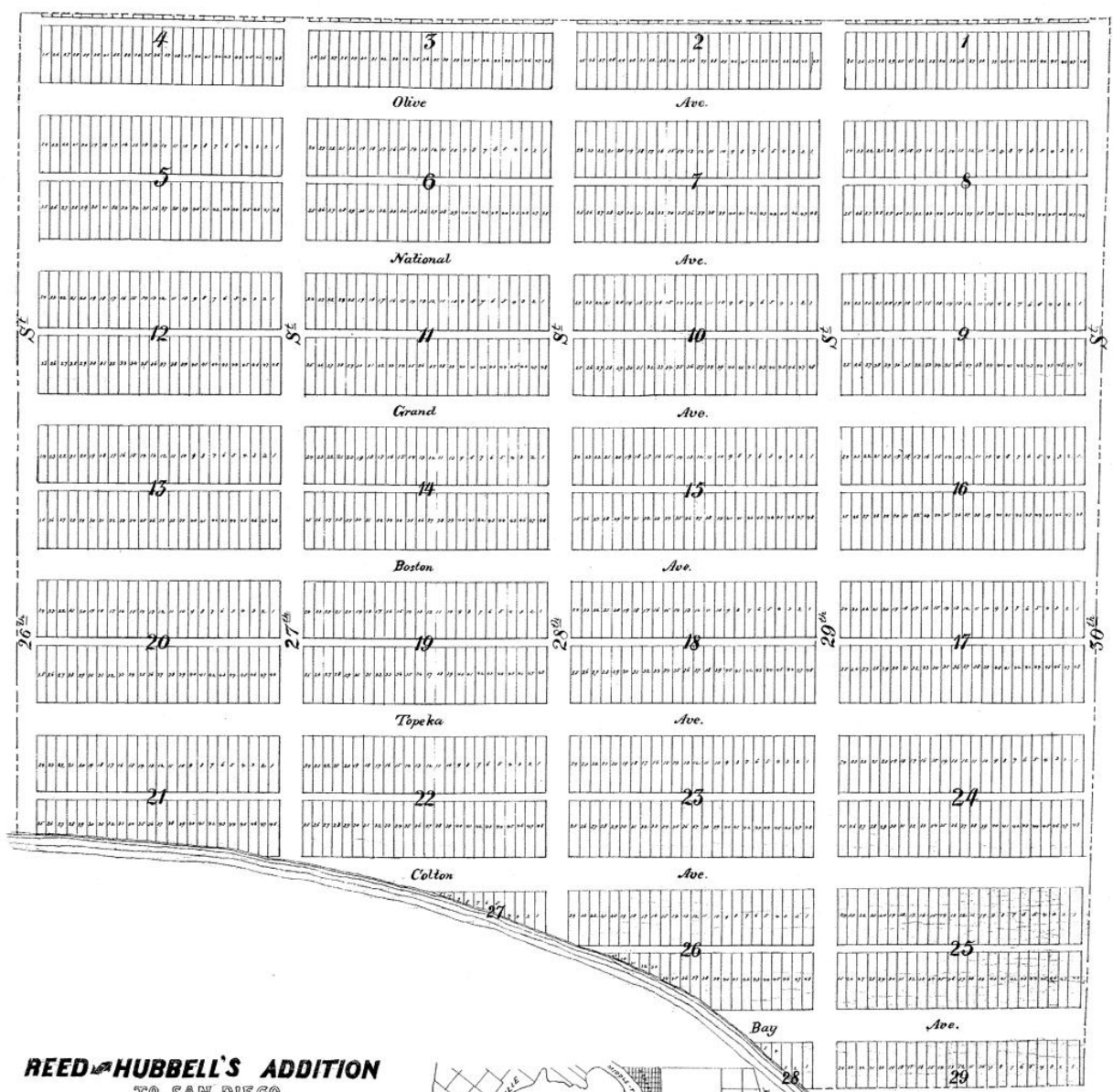
Filed for Record July 11<sup>th</sup> ad 1871  
at 2.45 P.M. St. L.  
G. A. Pendleton  
County Recorder  
By J. G. Ballinger Deputy

I hereby certify that this is a correct  
Copy of both original maps on file in  
the office of the County Recorder  
Henry S. Rogers  
A. Cur.

Manasse and Schiller's Addition



San Diego Land and Town Company's Addition



**REED & HUBBELL'S ADDITION  
TO SAN DIEGO,  
CALIFORNIA.**

Being a subdivision of W 1/2 Pueblo Lot 1162  
and E 1/2 Pueblo Lot 1163

AS SURVEYED BY  
O. N. Sanford  
County Surveyor  
1886.

Scale: 1 inch = 40 feet

We approve the above  
plan of D. C. Reed  
& D. Hubbell

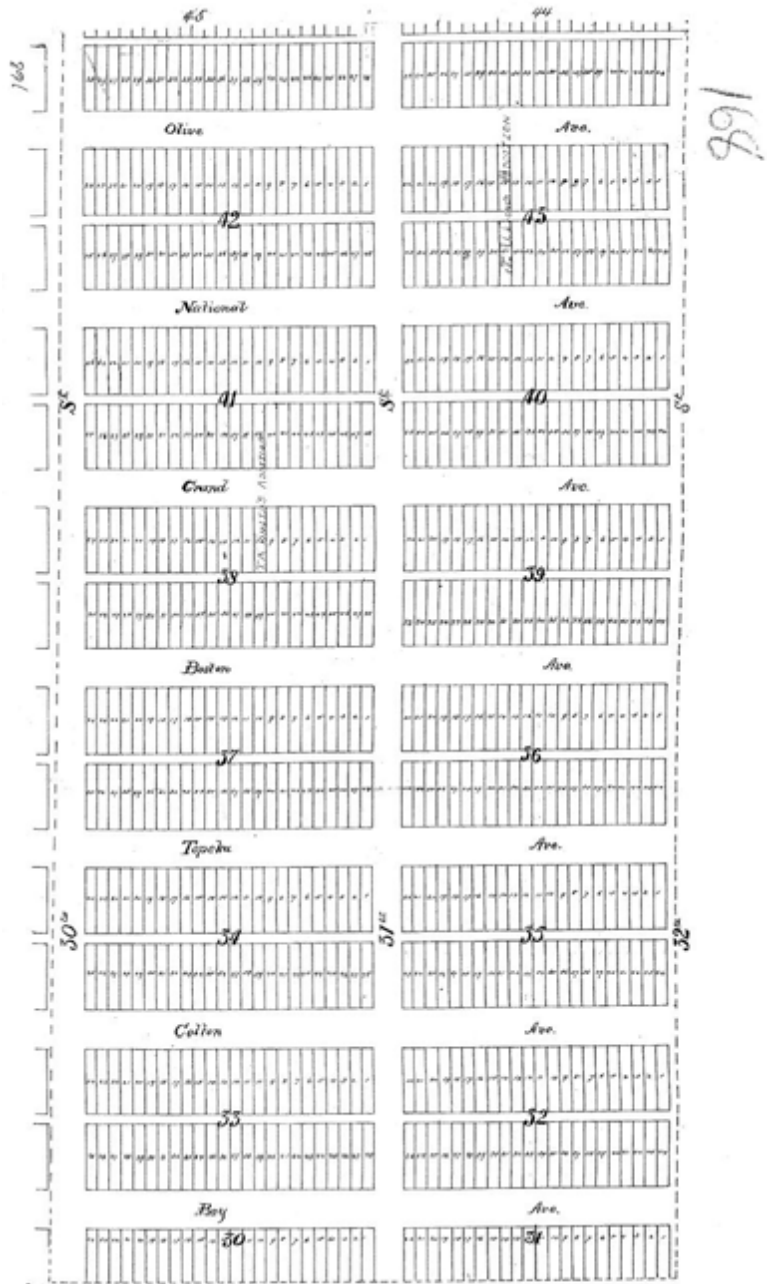
Filed June 30<sup>th</sup> 1886  
at 5<sup>th</sup> P.M.  
S. A. McDowell  
County Recorder

EXPLANATION:  
Blue line: 300' wide  
Black line: 20' wide  
Red line: 10' wide  
Green line: 5' wide  
Purple line: 2' wide



I hereby certify that this is a correct  
copy of the original map on file in the  
County Recorder's office Henry A. Brown  
Recorder

**Reed and Hubbell's Addition**



*I hereby certify that this is a true and correct copy of the original map on file in the County Recorder's Office.  
 Henry J. Jones  
 Recorder*

**H.P. WHITNEY'S ADDITION  
 TO SAN DIEGO,  
 CALIFORNIA**

*We hereby approve of the above plan*  
 H.P. Whitney  
 J. H. Smith  
 J. W. Long  
 J. P. Whiting  
 J. U. Long

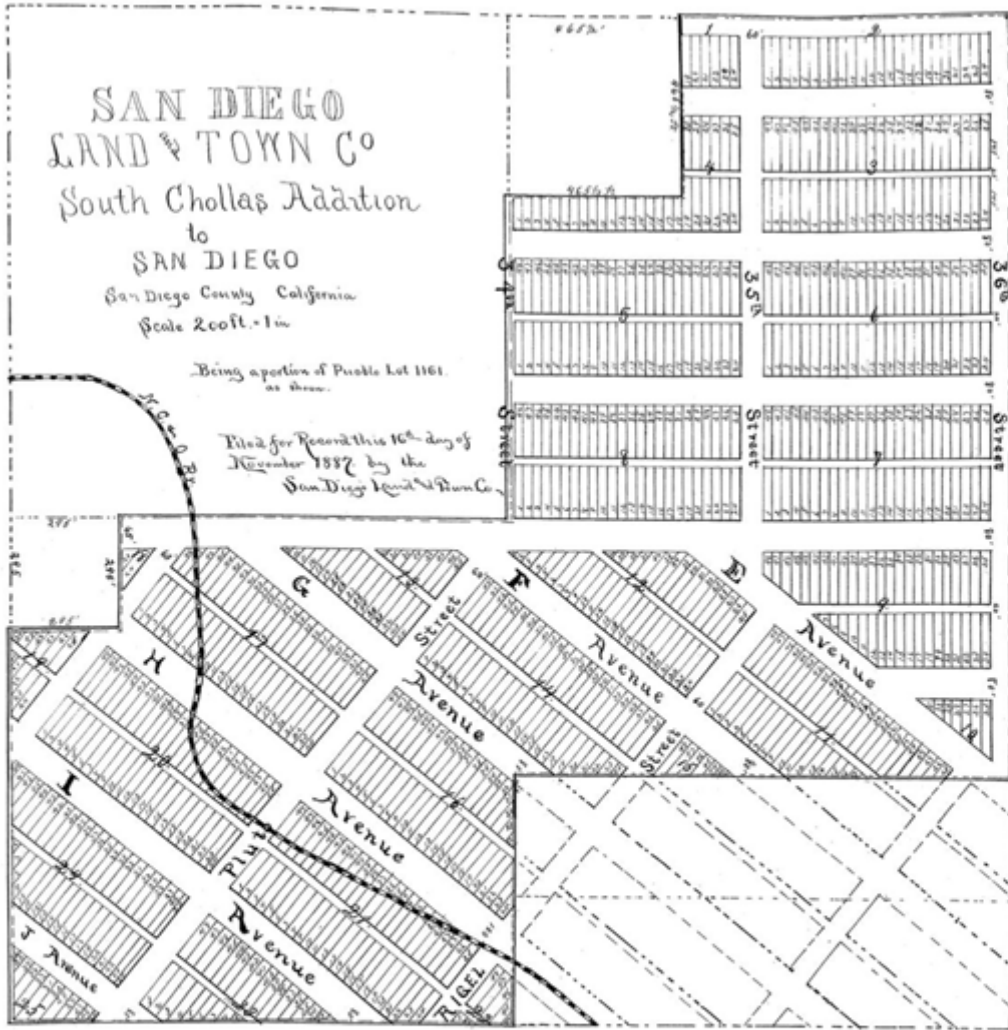
Being the East 1/4 of Pueblo Lot 1182  
 AS DIVIDED BY  
 O.N. Sanford  
 SIXTY SEVEN  
 July 1886

**T.K. SMITH'S ADDITION  
 TO SAN DIEGO  
 J.E. LONG'S ADDITION  
 TO SAN DIEGO.**

*Received for record July 8th 1886  
 at 112 & 10 main street at 11  
 request of H.P. Whitney, T.K. Smith  
 and J. U. Long*

*J. A. McDowell  
 County Recorder*

**H. P. Whitney's Addition**



*Filed Nov. 16<sup>th</sup> 1892  
 E. C. Hartley County Recorder  
 Map 37 more 1892*

**San Diego Land and Town Company South Chollas Addition**

# MAP of BERGIN'S ADDITION TO SAN DIEGO, CAL.

SCALE 80 FEET TO AN INCH  
L. M. BERGIN, Surveyor  
A CORRECTION TO THE MAP OF THE BERGIN'S ADDITION TO SAN DIEGO, CAL., AS PUBLISHED IN THE YEAR 1887, IS HEREBY MADE, THE SAID CORRECTION BEING AS FOLLOWS: TO WIT: THE CORRECTION OF THE BOUNDARIES OF THE SEVERAL LOTS AND BLOCKS, AS SHOWN ON THE SAID MAP, TO ACCORD WITH THE ACTUAL SURVEY OF THE SAID ADDITION, AS MADE BY THE SAID SURVEYOR, AND AS SHOWN ON THE SAID MAP.



*Edw. Johnson, Jr., 1888*  
*San Diego County Recorder*  
*AS 55 11112 1888*



**Bergin's Addition**



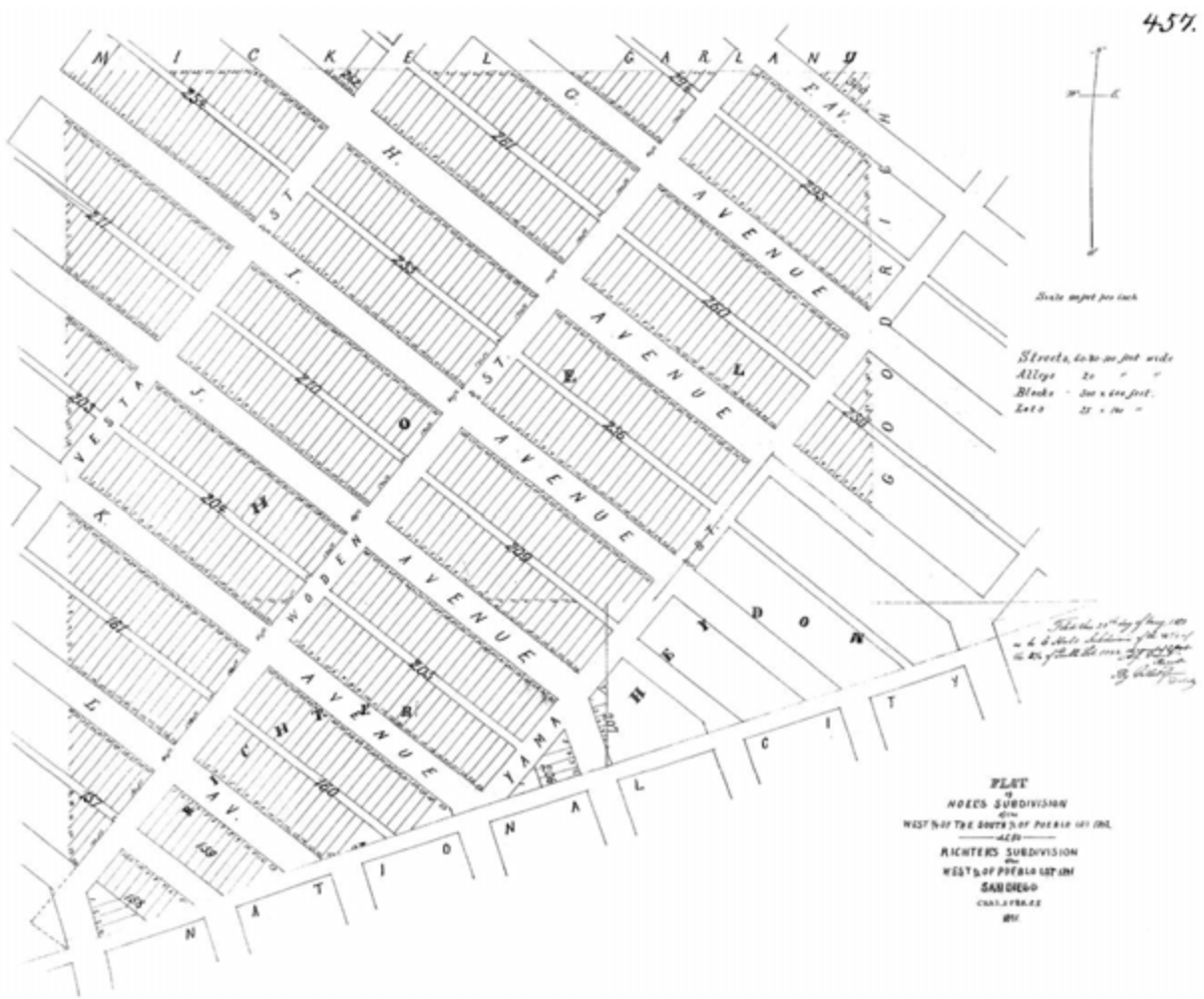


**GUION'S**  
 ADDITION TO SAN DIEGO  
 Being the S 1/2 of the NW 1/4 of P.L. 1342  
 Surveyed By  
 O N SANFORD  
 CIVIL ENGINEER  
 April 1887  
 Recorded by Request of  
 J. H. Guion.

*I hereby certify that this is a correct  
 copy of the original map on file in  
 the County Recorder's Office  
 Henry B. Houghton  
 Recorder*

*Filed Apr 15 1887  
 H. Houghton  
 Recorder  
 By B. F. Mowbray  
 Deputy*

**Guion's Addition**



**Hoel's and Richter's Subdivisions**

**APPENDIX C**

**Surveyed Buildings**

### Appendix C: Surveyed Buildings

| Address Number | Street Name | Year Built              | Architectural Style    | Integrity    | NRHP Status |
|----------------|-------------|-------------------------|------------------------|--------------|-------------|
| 951-961        | 16TH        | 1924                    | ART DECO               | GOOD         | 5S3         |
| 915            | 26TH        | 1930s                   | BLOCK                  | FAIR         | 7R          |
| 925            | 26TH        | 1910                    | FALSE FRONT COMMERCIAL | FAIR         | 7R          |
| 1006           | 26TH        | CA 1945                 | CRAFTSMAN              | FAIR         | 7R          |
| 1008           | 26TH        | 1935                    | CRAFTSMAN              | GOOD         | 5S3         |
| 1010           | 26TH        | 1935 (AEY 1935)         | CRAFTSMAN              | FAIR         | 7R          |
| 1020           | 26TH        | 1935 (AEY 1935)         | CRAFTSMAN              | FAIR         | 5S3         |
| 1028           | 26TH        | CA 1920 (AEY 1900/2000) | CRAFTSMAN              | POOR         | 7R          |
| 1029           | 26TH        | 1921 (AEY 1921)         | CRAFTSMAN              | FAIR         | 5S3         |
| 1038           | 26TH        | 1925 (AEY 1925)         | UNDETERMINED           | POOR         | 7R          |
| 1048           | 26TH        | CA 1920                 | UNDETERMINED           | POOR         | 7R          |
| 1119           | 26TH        | 1950S                   | UNDETERMINED           | UNDETERMINED | 7R          |
| 1177           | 26TH        | 1935                    | UNDETERMINED           | POOR         | 7R          |
| 2602-2606      | 26TH        | CA 1915                 | UNDETERMINED           | POOR         | 7R          |
| 940-950        | 26TH        | 1911                    | FOLK VICTORIAN         | GOOD         | 5S3         |
| 1204           | 27TH        | 1926 (AEY 1926)         | UNDETERMINED           | POOR         | 7R          |
| 1234           | 27TH        | 1930                    | RANCH                  | FAIR         | 7R          |
| 1111           | 27TH        | CA 1930                 | FOLK VICTORIAN         | FAIR         | 7R          |
| 1219           | 29TH        | CA 1920 (AEY 1920)      | UNDETERMINED           | POOR         | 7R          |
| 1212           | 30TH        | CA 1945 (AEY 1900/2000) | UNDETERMINED           | POOR         | 7R          |
| 1216           | 30TH        | CA 1945 (AEY 1900/2000) | UNDETERMINED           | POOR         | 7R          |
| 1219           | 30TH        | 1914 (AEY 1914)         | UNDETERMINED           | GOOD         | 5S3         |
| 1220           | 30TH        | CA 1945                 | FOLK VICTORIAN         | POOR         | 7R          |
| 1204           | 31ST        | 1953 (AEY 1953)         | RANCH                  | POOR         | 7R          |
| 1216           | 31ST        | CA 1922 (AEY 1922)      | CRAFTSMAN              | FAIR         | 7R          |
| 1217           | 31ST        | 1923 (AEY 1923)         | UNDETERMINED           | POOR         | 7R          |
| 1220           | 31ST        | CA 1945                 | CRAFTSMAN              | GOOD         | 5S3         |
| 1205-1215      | 31ST        | CA 1945 (AEY 1900/2000) | MINIMAL TRADITIONAL    | FAIR         | 5S3         |
| 1208           | 32ND        | 1935 (AEY 1935)         | SPANISH ECLECTIC       | UNDETERMINED | 7R          |
| 1211           | 32ND        | CA 1945                 | UTILITARIAN            | UNDETERMINED | 7R          |
| 1212           | 32ND        | 1925 (AEY 1900/2000)    | SPANISH ECLECTIC       | UNDETERMINED | 7R          |
| 1214           | 32ND        | CA 1945                 | UNDETERMINED           | FAIR         | 7R          |
| 1216           | 32ND        | 1925 (AEY 1925)         | SPANISH ECLECTIC       | UNDETERMINED | 7R          |
| 1249           | 32ND        | CA 1945                 | UNDETERMINED           | UNDETERMINED | 7R          |
| 930            | BEARDSLEY   | CA 1945                 | MISSION REVIVAL        | FAIR         | 7R          |

| Address Number | Street Name | Year Built                | Architectural Style | Integrity | NRHP Status |
|----------------|-------------|---------------------------|---------------------|-----------|-------------|
| 933            | BEARDSLEY   | 1957 (AEY 1957)           | MINIMAL TRADITIONAL | FAIR      | 7R          |
| 1012           | BEARDSLEY   | CA 1920                   | UNDETERMINED        | POOR      | 7R          |
| 1018           | BEARDSLEY   | CA 1920                   | CRAFTSMAN           | POOR      | 7R          |
| 1020           | BEARDSLEY   | CA 1920                   | CRAFTSMAN           | POOR      | 7R          |
| 1026           | BEARDSLEY   | 1924 (AEY 1924)           | CRAFTSMAN           | POOR      | 7R          |
| 1032           | BEARDSLEY   | 1918 (AEY 1918)           | CRAFTSMAN           | GOOD      | 5S3         |
| 1036           | BEARDSLEY   | 1918 (AEY 1918)           | CRAFTSMAN           | POOR      | 7R          |
| 2626           | BOSTON      | 1890s                     | FOLK VICTORIAN      | FAIR      | 7R          |
| 2644           | BOSTON      | CA 1880S (AEY 1919)       | FOLK VICTORIAN      | FAIR      | 7R          |
| 2659           | BOSTON      | CA 1945                   | MINIMAL TRADITIONAL | POOR      | 7R          |
| 2662           | BOSTON      | CA 1906 (AEY 1900/2000)   | UNDETERMINED        | POOR      | 7R          |
| 2684           | BOSTON      | 1925 (AEY 1925)           | CRAFTSMAN           | POOR      | 7R          |
| 2708           | BOSTON      | CA 1945                   | UNDETERMINED        | POOR      | 7R          |
| 2817           | BOSTON      | CA 1945 (AEY 1900/2000)   | MISSION REVIVAL     | FAIR      | 7R          |
| 2818           | BOSTON      | 1940 (AEY 1940)           | CRAFTSMAN           | POOR      | 7R          |
| 2826           | BOSTON      | CA 1930 (AEY 1900/2000)   | UNDETERMINED        | POOR      | 7R          |
| 2841           | BOSTON      | 1904 (AEY 1904/2004)      | QUEEN ANNE          | POOR      | 7R          |
| 2854           | BOSTON      | CA 1945                   | UNDETERMINED        | POOR      | 7R          |
| 2865           | BOSTON      | CA 1945 (AEY 1900/2000)   | SPANISH ECLECTIC    | POOR      | 7R          |
| 2901           | BOSTON      | 1906                      | COLONIAL REVIVAL    | GOOD      | 5S3         |
| 2917           | BOSTON      | 1920 (AEY 1920)           | CRAFTSMAN           | POOR      | 7R          |
| 2925           | BOSTON      | 1926 (AEY 1926)           | CRAFTSMAN           | FAIR      | 7R          |
| 2969           | BOSTON      | CA 1880s (AEY 1919)       | FOLK VICTORIAN      | POOR      | 7R          |
| 2981           | BOSTON      | 1881-1887 (AEY 1906/2006) | ITALIANATE          | GOOD      | 5S3         |
| 3005           | BOSTON      | 1920s                     | CRAFTSMAN           | FAIR      | 7R          |
| 3043           | BOSTON      | CA 1920 (AEY 1900/2000)   | FOLK VICTORIAN      | FAIR      | 7R          |
| 3045           | BOSTON      | 1923 (AEY 1923)           | CRAFTSMAN           | POOR      | 7R          |
| 3067           | BOSTON      | 1955 (AEY 1955)           | CONTEMPORARY        | FAIR      | 7R          |
| 3143           | BOSTON      | CA 1940 (AEY 1900/2000)   | UNDETERMINED        | POOR      | 7R          |
| 3145           | BOSTON      | CA 1945 (AEY 1900/2000)   | UNDETERMINED        | POOR      | 7R          |
| 3151           | BOSTON      | CA 1945 (AEY 1900/2000)   | CRAFTSMAN           | POOR      | 7R          |
| 3159           | BOSTON      | 1940 (AEY 1940)           | UNDETERMINED        | POOR      | 7R          |
| 3165           | BOSTON      | 1940 (AEY 1940)           | UNDETERMINED        | POOR      | 7R          |

| Address Number | Street Name    | Year Built              | Architectural Style | Integrity    | NRHP Status |
|----------------|----------------|-------------------------|---------------------|--------------|-------------|
| 3171           | BOSTON         | CA 1920 (AEY 1900/2000) | UNDETERMINED        | POOR         | 7R          |
| 2666-2668      | BOSTON         | 1945 (AEY 1945)         | UNDETERMINED        | POOR         | 7R          |
| 2674-2680      | BOSTON         | 1945 (AEY 1945)         | UNDETERMINED        | POOR         | 7R          |
| 2836-2838      | BOSTON         | 1918 (AEY 1918)         | CRAFTSMAN           | GOOD         | 5S3         |
| 2842-2844      | BOSTON         | 1938 (AEY 1938)         | UNDETERMINED        | POOR         | 7R          |
| 2939-2941      | BOSTON         | 1927                    | MISSION REVIVAL     | GOOD         | 5S3         |
| 2947-2949      | BOSTON         | CA 1920 (AEY 1900/2000) | UNDETERMINED        | POOR         | 7R          |
| 3019-3021      | BOSTON         | 1908 (AEY 1908)         | UNDETERMINED        | POOR         | 7R          |
| 3025?          | BOSTON         | 1944 (AEY 1944)         | UNDETERMINED        | UNDETERMINED | 7R          |
| 3061-3063      | BOSTON         | 1955 (AEY 1955)         | UNDETERMINED        | UNDETERMINED | 7R          |
| 3103-3105      | BOSTON         | CA 1940                 | MINIMAL TRADITIONAL | POOR         | 7R          |
| 3121-3123      | BOSTON         | CA 1947 (AEY 1947)      | MINIMAL TRADITIONAL | FAIR         | 7R          |
| 1014           | CESAR E CHAVEZ | CA 1900                 | FOLK VICTORIAN      | POOR         | 7R          |
| 1016           | CESAR E CHAVEZ | 1920S                   | FOLK VICTORIAN      | FAIR         | 5S3         |
| 1028           | CESAR E CHAVEZ | 1920S                   | UNDETERMINED        | POOR         | 7R          |
| 1042           | CESAR E CHAVEZ | 1920S                   | UNDETERMINED        | POOR         | 7R          |
| 1044           | CESAR E CHAVEZ | 1920S                   | UNDETERMINED        | POOR         | 7R          |
| 1102           | CESAR E CHAVEZ | 1887 (AEY 1887)         | QUEEN ANNE          | FAIR         | 5S3         |
| 1118           | CESAR E CHAVEZ | 1887 (AEY 1887)         | ITALIANATE          | FAIR         | 7R          |
| 1122           | CESAR E CHAVEZ | 1889 (AEY 1889/1989)    | FOLK VICTORIAN      | FAIR         | 7R          |
| 3554           | DALBERGIA      | 1950S                   | BLOCK               | GOOD         | 5S3         |
| 3561           | DALBERGIA      | 1960S                   | UTILITARIAN         | GOOD         | 5S3         |
| 3586           | DALBERGIA      | 1960S                   | UTILITARIAN         | GOOD         | 5S3         |
| 3593           | DALBERGIA      | 1960 (AEY 1960)         | UNDETERMINED        |              | 7R          |
| 3608           | DALBERGIA      | CA 1945 (AEY 1900/2000) | UNDETERMINED        | POOR         | 7R          |
| 3611           | DALBERGIA      | 1960S                   | BLOCK               | GOOD         | 5S3         |
| 3625           | DALBERGIA      | 1960S                   | BLOCK               | UNDETERMINED | 7R          |
| 3645           | DALBERGIA      | 1960S                   | BLOCK               | GOOD         | 5S3         |
| 3647           | DALBERGIA      | 1960S                   | BLOCK               | GOOD         | 5S3         |
| 3665           | DALBERGIA      | 1960S                   | BLOCK               | GOOD         | 5S3         |
| 3683           | DALBERGIA      | 1960S                   | BLOCK               | GOOD         | 5S3         |

| Address Number | Street Name | Year Built           | Architectural Style | Integrity    | NRHP Status |
|----------------|-------------|----------------------|---------------------|--------------|-------------|
| 3704           | DALBERGIA   | CA 1945              | CRAFTSMAN           | POOR         | 7R          |
| 3712           | DALBERGIA   | 1926 (AEY 1926)      | CRAFTSMAN           | POOR         | 7R          |
| 3715           | DALBERGIA   | 1960S                | BLOCK               | GOOD         | 5S3         |
| 3724           | DALBERGIA   | CA 1945              | UNDETERMINED        | FAIR         | 7R          |
| 3732           | DALBERGIA   | 1957 (AEY 1957)      | MINIMAL TRADITIONAL | POOR         | 7R          |
| 3747           | DALBERGIA   | 1949 (AEY 1949)      | CRAFTSMAN           | POOR         | 7R          |
| 3750           | DALBERGIA   | 1960S                | BLOCK               | FAIR         | 7R          |
| 3756           | DALBERGIA   | 1953 (AEY 1953)      | UNDETERMINED        | POOR         | 7R          |
| 3763           | DALBERGIA   | 1960S                | BLOCK               | GOOD         | 7R          |
| 3768           | DALBERGIA   | CA 1960              | CONTEMPORARY        | GOOD         | 5S3         |
| 3781           | DALBERGIA   | 1950S                | BLOCK               | GOOD         | 5S3         |
| 3657-3669      | DALBERGIA   | 1950S                | MINIMAL TRADITIONAL | FAIR         | 7R          |
| 3718-3720      | DALBERGIA   | CA 1920 (AEY 1952)   | UNDETERMINED        | UNDETERMINED | 7R          |
| 3725-3743      | DALBERGIA   | CA 1945              | CRAFTSMAN           | FAIR         | 7R          |
| 925            | EVANS       | CA 1920 (AEY 1960)   | CRAFTSMAN           | GOOD         | 5S3         |
| 1007-1115      | EVANS       | 1918 (AEY 1918)      | CRAFTSMAN           | FAIR         | 5S3         |
| 1011           | EVANS       | 1918 (AEY 1918)      | CRAFTSMAN           | FAIR         | 7R          |
| 1012           | EVANS       | CA 1940 (AEY 1952)   | UNDETERMINED        | POOR         | 7R          |
| 1014           | EVANS       | 1870 (AEY 1901/2001) | ITALIANATE          | FAIR         | 7R          |
| 1016           | EVANS       | CA 1960              | UNDETERMINED        | UNDETERMINED | 7R          |
| 1019           | EVANS       | 1918 (AEY 1918)      | CRAFTSMAN           | FAIR         | 7R          |
| 1021           | EVANS       | 1918 (AEY 1918)      | CRAFTSMAN           | GOOD         | 5S3         |
| 1023           | EVANS       | 1918 (AEY 1918)      | CRAFTSMAN           | POOR         | 7R          |
| 1027           | EVANS       | 1918 (AEY 1918)      | CRAFTSMAN           | POOR         | 7R          |
| 1028           | EVANS       | 1913 (AEY 1913)      | CRAFTSMAN           | GOOD         | 5S3         |
| 1031           | EVANS       | 1918 (AEY 1918)      | CRAFTSMAN           | POOR         | 7R          |
| 1032           | EVANS       | 1918 (AEY 1930)      | CRAFTSMAN           | GOOD         | 5S3         |
| 1035           | EVANS       | 1918 (AEY 1918)      | CRAFTSMAN           | POOR         | 7R          |
| 1045           | EVANS       | 1918 (AEY 1918)      | CRAFTSMAN           | POOR         | 7R          |
| 1129           | EVANS       | 1940 (AEY 1940)      | UNDETERMINED        | POOR         | 7R          |
| 1107-1115      | EVANS       | 1915-1920 (AEY 1940) | CRAFTSMAN           | FAIR         | 5S3         |
| 928            | EVANS       | 1914 (AEY 1914)      | FOLK VICTORIAN      | FAIR         | 7R          |
| 1935           | HARBOR      | CA 1945              | STREAMLINE MODERNE  | GOOD         | 5S2         |
| 2295           | HARBOR      | CA 1945              | BLOCK               | GOOD         | 5S3         |
| 2405           | HARBOR      | CA 1930S-1940S       | STREAMLINE MODERNE  | FAIR         | 7R          |
| 1641           | LOGAN       | 1923 (AEY 1923)      | CRAFTSMAN           | POOR         | 7R          |
| 1661           | LOGAN       | 1920 (AEY 1920)      | UNDETERMINED        | POOR         | 7R          |
| 1667           | LOGAN       | CA 1880 (AEY 1880)   | QUEEN ANNE          | GOOD         | 5S3         |

| Address Number | Street Name | Year Built                | Architectural Style    | Integrity    | NRHP Status |
|----------------|-------------|---------------------------|------------------------|--------------|-------------|
| 1673           | LOGAN       | CA 1880 (AEY 1918)        | QUEEN ANNE             | GOOD         | 5S3         |
| 1679           | LOGAN       | CA 1920 (AEY 1900/2000)   | COLONIAL REVIVAL       | FAIR         | 5S3         |
| 1681           | LOGAN       | CA 1920 (AEY 1900/2000)   | COLONIAL REVIVAL       | GOOD         | 5S3         |
| 1684           | LOGAN       | 1950S                     | UTILITARIAN            | GOOD         | 5S3         |
| 1685           | LOGAN       | 1931 (AEY 1931)           | COLONIAL REVIVAL       | GOOD         | 5S3         |
| 1695           | LOGAN       | 1931 (AEY 1931)           | COLONIAL REVIVAL       | GOOD         | 5S3         |
| 1703           | LOGAN       | CA 1906                   | UNDETERMINED           | POOR         | 7R          |
| 1705           | LOGAN       | CA 1945                   | UNDETERMINED           | UNDETERMINED | 7R          |
| 1800           | LOGAN       | CA 1940                   | STREAMLINE MODERNE     | POOR         | 7R          |
| 1824           | LOGAN       | 1870 (AEY 1906)           | FOLK VICTORIAN         | FAIR         | 7R          |
| 1827           | LOGAN       | 1950S                     | BLOCK                  | POOR         | 7R          |
| 1830           | LOGAN       | CA 1906 (AEY 1925)        | UNDETERMINED           | POOR         | 7R          |
| 1835           | LOGAN       | CA 1945                   | BLOCK                  | FAIR         | 7R          |
| 1835           | LOGAN       | 1906 (AEY 1906/2006)      | CRAFTSMAN              | UNDETERMINED | 7R          |
| 1836           | LOGAN       | CA 1906 (AEY 1925)        | UNDETERMINED           | POOR         | 7R          |
| 1846           | LOGAN       | CA 1945                   | UNDETERMINED           | POOR         | 7R          |
| 1849           | LOGAN       | 1901                      | FALSE-FRONT COMMERCIAL | POOR         | 7R          |
| 1857           | LOGAN       | CA 1933                   | STREAMLINE MODERNE     | FAIR         | 5S3         |
| 1861           | LOGAN       | CA 1945                   | UNDETERMINED           | POOR         | 7R          |
| 2075           | LOGAN       | 1897 (AEY 1900/2000)      | COLONIAL REVIVAL       | GOOD         | 5S3         |
| 2076           | LOGAN       | CA 1945                   | BLOCK                  | FAIR         | 7R          |
| 2078           | LOGAN       | CA 1945                   | BLOCK                  | FAIR         | 7R          |
| 2085           | LOGAN       | 1880 (AEY 1901/2001)      | ITALIANATE             | GOOD         | 5S3         |
| 2100           | LOGAN       | CA 1945                   | BLOCK                  | POOR         | 7R          |
| 2107           | LOGAN       | CA 1905                   | FALSE FRONT COMMERCIAL | FAIR         | 5S3         |
| 2120           | LOGAN       | 1905-1915 (AEY 1901/2001) | COLONIAL REVIVAL       | UNDETERMINED | 7R          |
| 2133           | LOGAN       | 1910S                     | MISSION REVIVAL        | FAIR         | 7R          |
| 2151           | LOGAN       | CA 1945                   | STREAMLINE MODERNE     | POOR         | 7R          |
| 2156           | LOGAN       | 1950S                     | BLOCK                  | POOR         | 7R          |
| 2166           | LOGAN       | 1910 (AEY 1910)           | FOLK VICTORIAN         | FAIR         | 5S3         |
| 2168           | LOGAN       | CA 1945                   | BLOCK                  | FAIR         | 7R          |
| 2174           | LOGAN       | 1893-1897 (AEY 1910)      | QUEEN ANNE             | FAIR         | 5S3         |
| 2181           | LOGAN       | 1920S                     | MISSION REVIVAL        | FAIR         | 7R          |
| 2201           | LOGAN       | 1909 (AEY 1909)           | COLONIAL REVIVAL       | GOOD         | 5S3         |



| Address Number | Street Name | Year Built                   | Architectural Style    | Integrity    | NRHP Status |
|----------------|-------------|------------------------------|------------------------|--------------|-------------|
| 2205           | LOGAN       | CA 1945                      | UNDETERMINED           | UNDETERMINED | 7R          |
| 2209           | LOGAN       | CA 1880 (AEY 1900/2000)      | SECOND EMPIRE          | UNDETERMINED | 7R          |
| 2215           | LOGAN       | 1907                         | FALSE-FRONT COMMERCIAL | GOOD         | 5S3         |
| 2219           | LOGAN       | 1910S (AEY 1930)             | FOLK VICTORIAN         | FAIR         | 5S3         |
| 2225           | LOGAN       | CA 1915 (AEY 1900/2000)      | FOLK VICTORIAN         | FAIR         | 5S3         |
| 2229           | LOGAN       | CA 1945                      | UNDETERMINED           | UNDETERMINED | 7R          |
| 2230           | LOGAN       | CA 1910 (AEY 1910)           | COLONIAL REVIVAL       | FAIR         | 7R          |
| 2240           | LOGAN       | CA 1945                      | UNDETERMINED           | POOR         | 7R          |
| 2244           | LOGAN       | CA 1945 (AEY 1900/2000)      | BLOCK                  | POOR         | 7R          |
| 2250           | LOGAN       | 1950S                        | BLOCK                  | GOOD         | 5S3         |
| 2255           | LOGAN       | CA 1920 (AEY 1900/2000)      | BLOCK                  | UNDETERMINED | 7R          |
| 2261           | LOGAN       | CA 1920                      | UNDETERMINED           | UNDETERMINED | 7R          |
| 2267           | LOGAN       | 1910S                        | UNDETERMINED           | FAIR         | 7R          |
| 2602           | LOGAN       | 1950S                        | UNDETERMINED           | UNDETERMINED | 7R          |
| 2605           | LOGAN       | CA 1920                      | MISSION REVIVAL        | POOR         | 7R          |
| 2611           | LOGAN       | CA 1920                      | MISSION REVIVAL        | POOR         | 7R          |
| 2625           | LOGAN       | 1960S                        | UNDETERMINED           | UNDETERMINED | 7R          |
| 1659-1661      | LOGAN       | CA 1920 (AEY 1897/1997/2007) | UNDETERMINED           | POOR         | 7R          |
| 2117-2121      | LOGAN       | CA 1905                      | FOLK VICTORIAN         | FAIR         | 7R          |
| 2141-2143      | LOGAN       | CA 1945                      | BLOCK                  | POOR         | 7R          |
| 2154-2158      | LOGAN       | 1895/1930                    | COLONIAL REVIVAL       | POOR         | 7R          |
| 2157-2159      | LOGAN       | CA 1870-1880/CA 1945         | ITALIAN TATE           | GOOD         | 7R          |
| 2161-2163      | LOGAN       | CA 1915                      | MISSION REVIVAL        | FAIR         | 7R          |
| 2171-2177      | LOGAN       | 1915 (AEY 1915)              | UNDETERMINED           | POOR         | 7R          |
| 2184-2196      | LOGAN       | 1923                         | MISSION REVIVAL        | FAIR         | 5S3         |
| 2185-2195      | LOGAN       | CA 1945                      | STREAMLINE MODERNE     | FAIR         | 7R          |
| 2241-2249      | LOGAN       | CA 1906 (AEY 1900/2000)      | COLONIAL REVIVAL       | FAIR         | 5S3         |
| 2257-2259      | LOGAN       | CA 1906                      | UNDETERMINED           | POOR         | 7R          |
| 1709           | MAIN        | 1940s                        | UTILITARIAN            | GOOD         | 5S3         |
| 1815           | MAIN        | CA 1945                      | BLOCK                  | FAIR         | 7R          |
| 1835           | MAIN        | 1960s                        | BLOCK                  | POOR         | 7R          |
| 1837           | MAIN        | CA 1945                      | BLOCK                  | FAIR         | 7R          |
| 1861           | MAIN        | 1960s                        | BLOCK                  | FAIR         | 7R          |
| 1878           | MAIN        | CA 1945                      | STREAMLINE MODERNE     | FAIR         | 7R          |

| Address Number | Street Name | Year Built              | Architectural Style | Integrity    | NRHP Status |
|----------------|-------------|-------------------------|---------------------|--------------|-------------|
| 1894           | MAIN        | 1930                    | BLOCK               | GOOD         | 5S3         |
| 1961           | MAIN        | 1960S                   | BLOCK               | FAIR         | 7R          |
| 1979           | MAIN        | 1960S                   | UTILITARIAN         | GOOD         | 5S3         |
| 1991           | MAIN        | CA 1945                 | QUONSET HUT         | UNDETERMINED | 7R          |
| 2015           | MAIN        | CA 1920S                | BLOCK               | FAIR         | 7R          |
| 2102           | MAIN        | CA 1945                 | BLOCK               | FAIR         | 7R          |
| 2120           | MAIN        | 1960S                   | BLOCK               | FAIR         | 7R          |
| 2146           | MAIN        | CA 1945                 | BLOCK               | POOR         | 7R          |
| 2190           | MAIN        | CA 1950                 | QUONSET HUT         | FAIR         | 7R          |
| 2191           | MAIN        | CA 1945                 | BLOCK               | FAIR         | 7R          |
| 2212           | MAIN        | CA 1945                 | CONTEMPORARY        | UNDETERMINED | 7R          |
| 2286           | MAIN        | CA 1960                 | UTILITARIAN         | UNDETERMINED | 7R          |
| 2380           | MAIN        | CA 1945                 | BLOCK               | FAIR         | 7R          |
| 2646           | MAIN        | 1960S                   | UTILITARIAN         | GOOD         | 5S3         |
| 2647           | MAIN        | CA 1945                 | QUONSET HUT         | GOOD         | 5S3         |
| 2680           | MAIN        | 1917 (AEY 1917)         | UNDETERMINED        | POOR         | 7R          |
| 2694           | MAIN        | CA 1945                 | STREAMLINE MODERNE  | UNDETERMINED | 7R          |
| 2697           | MAIN        | 1960S                   | CONTEMPORARY        | GOOD         | 5S3         |
| 2704           | MAIN        | 1960S                   | UTILITARIAN         | GOOD         | 5S3         |
| 2734           | MAIN        | CA 1920                 | UNDETERMINED        | POOR         | 7R          |
| 2740           | MAIN        | 1945 (AEY 1945)         | FOLK VICTORIAN      | FAIR         | 7R          |
| 2761           | MAIN        | 1960S                   | CONTEMPORARY        | UNDETERMINED | 7R          |
| 2940           | MAIN        | CA 1920 (AEY 1900/2000) | CRAFTSMAN           | GOOD         | 5S3         |
| 2994           | MAIN        | CA 1945                 | UNDETERMINED        | POOR         | 7R          |
| 3004           | MAIN        | UNDETERMINED            | UNDETERMINED        | UNDETERMINED | 7R          |
| 3012           | MAIN        | CA 1915 (AEY 1900/2000) | COLONIAL REVIVAL    | FAIR         | 5S3         |
| 3036           | MAIN        | CA 1945 (AEY 1900/2000) | UNDETERMINED        | POOR         | 7R          |
| 3042           | MAIN        | CA 1920                 | COLONIAL REVIVAL    | FAIR         | 7R          |
| 3048           | MAIN        | CA 1920 (AEY 1900/2000) | UNDETERMINED        | POOR         | 7R          |
| 3054           | MAIN        | CA 1920 (AEY 1931)      | CRAFTSMAN           | POOR         | 7R          |
| 3062           | MAIN        | CA 1945                 | UNDETERMINED        | UNDETERMINED | 7R          |
| 3066           | MAIN        | CA 1915 (AEY 1900/2000) | UNDETERMINED        | POOR         | 7R          |
| 3094           | MAIN        | CA 1880s                | FOLK VICTORIAN      | POOR         | 7R          |
| 3120           | MAIN        | CA 1945                 | MISSION REVIVAL     | FAIR         | 7R          |
| 3202           | MAIN        | CA 1945                 | BLOCK               | POOR         | 7R          |
| 3388           | MAIN        | 1950S                   | UTILITARIAN         | FAIR         | 7R          |

| Address Number | Street Name | Year Built              | Architectural Style | Integrity    | NRHP Status |
|----------------|-------------|-------------------------|---------------------|--------------|-------------|
| 3478           | MAIN        | CA 1945                 | BLOCK               | FAIR         | 7R          |
| 3494           | MAIN        | CA 1945                 | MINIMAL TRADITIONAL | POOR         | 7R          |
| 3504           | MAIN        | CA 1945                 | UNDETERMINED        | POOR         | 7R          |
| 3512           | MAIN        | CA 1950                 | QUONSET HUT         | UNDETERMINED | 7R          |
| 3520           | MAIN        | 1960S                   | UTILITARIAN         | GOOD         | 5S3         |
| 3576           | MAIN        | 1950S                   | STREAMLINE MODERNE  | POOR         | 7R          |
| 3586           | MAIN        | CA 1945                 | MISSION REVIVAL     | FAIR         | 7R          |
| 3592           | MAIN        | 1960S                   | BLOCK               | GOOD         | 5S3         |
| 3600           | MAIN        | 1950S                   | STREAMLINE MODERNE  | POOR         | 7R          |
| 3616           | MAIN        | CA 1945                 | BLOCK               | UNDETER      | 7R          |
| 3626           | MAIN        | CA 1945                 | BLOCK               | POOR         | 7R          |
| 3636           | MAIN        | CA 1945                 | BLOCK               | FAIR         | 7R          |
| 3644           | MAIN        | 1960S                   | CONTEMPORARY        | FAIR         | 7R          |
| 3660           | MAIN        | 1950S                   | UNDETERMINED        | POOR         | 7R          |
| 3666           | MAIN        | CA 1945                 | MINIMAL TRADITIONAL | POOR         | 7R          |
| 3676           | MAIN        | CA 1950                 | UNDETERMINED        | UNDETERMINED | 7R          |
| 3698           | MAIN        | CA 1960                 | UTILITARIAN         | UNDETERMINED | 7R          |
| 3704           | MAIN        | CA 1945                 | BLOCK               | UNDETERMINED | 7R          |
| 3704           | MAIN        | CA 1945                 | QUONSET HUT         | UNDETERMINED | 7R          |
| 3712           | MAIN        | CA 1945                 | UNDETERMINED        | POOR         | 7R          |
| 3716           | MAIN        | CA 1945                 | UNDETERMINED        | UNDETERMINED | 7R          |
| 3724           | MAIN        | CA 1945                 | BLOCK               | FAIR         | 7R          |
| 3736           | MAIN        | CA 1945                 | BLOCK               | FAIR         | 7R          |
| 3738           | MAIN        | CA 1945                 | UNDETERMINED        | UNDETERMINED | 7R          |
| 2604-2614      | MAIN        | CA 1945                 | UNDETERMINED        | UNDETERMINED | 7R          |
| 2902-2916      | MAIN        | CA 1945                 | MINIMAL TRADITIONAL | FAIR         | 7R          |
| 3078-3080      | MAIN        | CA 1920 (AEY 1900/2000) | COLONIAL REVIVAL    | GOOD         | 5S3         |
| 3086-3088      | MAIN        | CA 1920 (AEY 1880/1980) | CRAFTSMAN           | GOOD         | 5S3         |
| 2141           | MAIN        | CA 1945                 | STREAMLINE MODERNE  | UNDETERMINED | 7R          |
| 1603           | NATIONAL    | CA 1945                 | UTILITARIAN         | GOOD         | 5S3         |
| 1619           | NATIONAL    | CA 1945                 | BLOCK               | FAIR         | 7R          |
| 1659           | NATIONAL    | CA 1945                 | BLOCK               | GOOD         | 5S3         |
| 1665           | NATIONAL    | CA 1945                 | UNDETERMINED        | UNDETERMINED | 7R          |
| 1667           | NATIONAL    | CA 1945                 | BLOCK               | FAIR         | 7R          |
| 1673           | NATIONAL    | CA 1945 (AEY 1950)      | UNDETERMINED        | POOR         | 7R          |

| Address Number | Street Name | Year Built              | Architectural Style | Integrity    | NRHP Status |
|----------------|-------------|-------------------------|---------------------|--------------|-------------|
| 1678           | NATIONAL    | CA 1880-1905            | FOLK VICTORIAN      | FAIR         | 7R          |
| 1694           | NATIONAL    | 1930S                   | STREAMLINE MODERNE  | POOR         | 7R          |
| 1791           | NATIONAL    | 1940S                   | BLOCK               | FAIR         | 7R          |
| 1719           | NATIONAL    | CA 1945                 | UNDETERMINED        | POOR         | 7R          |
| 1724           | NATIONAL    | 1900 (AEY 1900/2000)    | FOLK VICTORIAN      | FAIR         | 5S3         |
| 1727           | NATIONAL    | 1920s (AEY 1937)        | SPANISH ECLECTIC    | POOR         | 7R          |
| 1728           | NATIONAL    | CA 1908 (AEY 1908/2008) | COLONIAL REVIVAL    | UNDETERMINED | 7R          |
| 1744           | NATIONAL    | CA 1906 (AEY 1918)      | FOLK VICTORIAN      | FAIR         | 5S3         |
| 1752           | NATIONAL    | CA 1880                 | ITALIANATE          | FAIR         | 5S3         |
| 1754           | NATIONAL    | CA 1945                 | MISSION REVIVAL     | POOR         | 7R          |
| 1786           | NATIONAL    | CA 1945                 | UNDETERMINED        | UNDETERMINED | 7R          |
| 1789           | NATIONAL    | CA 1945                 | BLOCK               | FAIR         | 7R          |
| 1792           | NATIONAL    | CA 1945                 | UNDETERMINED        | UNDETERMINED | 7R          |
| 1818           | NATIONAL    | 1890S (AEY 1915)        | FOLK VICTORIAN      | UNDETERMINED | 7R          |
| 1822           | NATIONAL    | 1924 (AEY 1924)         | COLONIAL REVIVAL    | FAIR         | 5S3         |
| 1828           | NATIONAL    | CA 1920                 | FOLK VICTORIAN      | UNDETERMINED | 7R          |
| 1832           | NATIONAL    | CA 1905-1920            | COMMERCIAL          | FAIR         | 5S3         |
| 1841           | NATIONAL    | 1960S                   | BLOCK               | FAIR         | 7R          |
| 1852           | NATIONAL    | CA 1945                 | UNDETERMINED        | UNDETERMINED | 7R          |
| 1864           | NATIONAL    | 1960S                   | BLOCK               | GOOD         | 5S3         |
| 1875           | NATIONAL    | 1940 (AEY 1940)         | UNDETERMINED        | POOR         | 7R          |
| 1882           | NATIONAL    | CA 1906 (AEY 1930)      | FOLK VICTORIAN      | POOR         | 7R          |
| 1884           | NATIONAL    | 1887 (AEY 1922)         | CRAFTSMAN           | UNDETERMINED | 7R          |
| 1885           | NATIONAL    | CA 1887/1960S           | QUEEN ANNE          | POOR         | 7R          |
| 1897           | NATIONAL    | CA 1945                 | STREAMLINE MODERNE  | GOOD         | 5S3         |
| 2001           | NATIONAL    | CA 1945                 | BLOCK               | POOR         | 7R          |
| 2021           | NATIONAL    | 1913 (AEY 1913)         | COLONIAL REVIVAL    | GOOD         | 5S3         |
| 2039           | NATIONAL    | CA 1920 (AEY 1900/2000) | CRAFTSMAN           | FAIR         | 7R          |
| 2051           | NATIONAL    | CA 1915 (AEY 1935)      | COLONIAL REVIVAL    | POOR         | 7R          |
| 2055           | NATIONAL    | CA 1930                 | UNDETERMINED        | POOR         | 7R          |
| 2074           | NATIONAL    | 1919 (AEY 1919)         | UNDETERMINED        | UNDETERMINED | 7R          |
| 2084           | NATIONAL    | CA 1920 (AEY 1928)      | CRAFTSMAN           | FAIR         | 5S3         |
| 2085           | NATIONAL    | 1884 (AEY 1884/1984)    | UNDETERMINED        | POOR         | 7R          |

| Address Number | Street Name | Year Built              | Architectural Style | Integrity    | NRHP Status |
|----------------|-------------|-------------------------|---------------------|--------------|-------------|
| 2090           | NATIONAL    | 1890s (AEY 1900/2000)   | FOLK VICTORIAN      | FAIR         | 5S3         |
| 2104           | NATIONAL    | 1960S                   | UNDETERMINED        | UNDETERMINED | 7R          |
| 2113           | NATIONAL    | 1923 (AEY 1923)         | FOLK VICTORIAN      | POOR         | 7R          |
| 2126           | NATIONAL    | CA 1923 (AEY 1923)      | COLONIAL REVIVAL    | GOOD         | 7R          |
| 2130           | NATIONAL    | CA 1925 (AEY 1884/1984) | UNDETERMINED        | UNDETERMINED | 7R          |
| 2136           | NATIONAL    | 1960S                   | CONTEMPORARY        | GOOD         | 5S3         |
| 2139           | NATIONAL    | 1937 (AEY 1937)         | UNDETERMINED        | POOR         | 7R          |
| 2142           | NATIONAL    | 1901 (AEY 1901/2001)    | FOLK VICTORIAN      | POOR         | 7R          |
| 2148           | NATIONAL    | 1900 (AEY 1900/2000)    | FOLK VICTORIAN      | FAIR         | 5S3         |
| 2153           | NATIONAL    | CA 1928                 | UNDETERMINED        | POOR         | 7R          |
| 2156           | NATIONAL    | CA 1930 (AEY 1946)      | UNDETERMINED        | POOR         | 7R          |
| 2159           | NATIONAL    | 1928 (AEY 1928)         | UNDETERMINED        | POOR         | 7R          |
| 2168           | NATIONAL    | CA 1915 (AEY 1900/2000) | FOLK VICTORIAN      | GOOD         | 5S3         |
| 2169           | NATIONAL    | 1950S                   | UNDETERMINED        | UNDETERMINED | 7R          |
| 2177           | NATIONAL    | 1910 (AEY 1910)         | CRAFTSMAN           | GOOD         | 5S3         |
| 2190           | NATIONAL    | CA 1910                 | QUEEN ANNE          | POOR         | 7R          |
| 2214           | NATIONAL    | CA 1920 (AEY 1904/2004) | UNDETERMINED        | POOR         | 7R          |
| 2220           | NATIONAL    | CA 1918 (AEY 1918)      | UNDETERMINED        | UNDETERMINED | 7R          |
| 2222           | NATIONAL    | 1953 (AEY 1953)         | UNDETERMINED        | UNDETERMINED | 7R          |
| 2243           | NATIONAL    | CA 1920                 | BLOCK               | UNDETERMINED | 7R          |
| 2244           | NATIONAL    | 1960S                   | UNDETERMINED        | UNDETERMINED | 7R          |
| 2255           | NATIONAL    | CA 1960                 | BLOCK               | GOOD         | 5S3         |
| 2260           | NATIONAL    | CA 1945                 | BLOCK               | POOR         | 7R          |
| 2268           | NATIONAL    | 1913 (AEY 1913)         | CRAFTSMAN           | UNDETERMINED | 7R          |
| 2276           | NATIONAL    | UNDETERMINED            | UNDETERMINED        | UNDETERMINED | 7R          |
| 2285           | NATIONAL    | 1913 (AEY 1913)         | COLONIAL REVIVAL    | GOOD         | 5S3         |
| 2292           | NATIONAL    | CA 1950                 | UTILITARIAN         | GOOD         | 5S3         |
| 2303           | NATIONAL    | CA 1945                 | BLOCK               | POOR         | 7R          |
| 2309           | NATIONAL    | CA 1945                 | BLOCK               | FAIR         | 7R          |
| 2311           | NATIONAL    | 1930 (AEY 1930)         | UNDETERMINED        | UNDETERMINED | 7R          |
| 2629           | NATIONAL    | 1880s                   | FOLK VICTORIAN      | UNDETERMINED | 7R          |

|              |          |                          |                     |              |     |
|--------------|----------|--------------------------|---------------------|--------------|-----|
| 2632         | NATIONAL | CA 1945                  | STREAMLINE MODERNE  | GOOD         | 5S3 |
| 2640         | NATIONAL | 1913 (AEY 1913)          | CRAFTSMAN           | POOR         | 7R  |
| 2644         | NATIONAL | CA 1920                  | FOLK VICTORIAN      | GOOD         | 5S3 |
| 2652         | NATIONAL | CA 1887 (AEY 1947)       | FOLK VICTORIAN      | GOOD         | 5S3 |
| 2653         | NATIONAL | CA 1945                  | UNDETERMINED        | UNDETERMINED | 7R  |
| 2687         | NATIONAL | CA 1950                  | STREAMLINE MODERNE  | FAIR         | 7R  |
| 1600-1616    | NATIONAL | CA 1930                  | BLOCK               | GOOD         | 5S3 |
| 1701-1709    | NATIONAL | 1925                     | BLOCK               | GOOD         | 5S1 |
| 1736 OR 1738 | NATIONAL | 1945 (AEY 1945)          | CRAFTSMAN           | POOR         | 7R  |
| 1776?        | NATIONAL | UNDETERMINED             | UNDETERMINED        | UNDETERMINED | 7R  |
| 1825-1827    | NATIONAL | CA 1920                  | UNDETERMINED        | UNDETERMINED | 7R  |
| 1831-1833    | NATIONAL | 1903 (AEY 1903/2003)     | ITALIANATE          | GOOD         | 5S3 |
| 1853-1863    | NATIONAL | CA 1945 (AEY 1900/2000)  | CRAFTSMAN           | POOR         | 7R  |
| 2017-2019    | NATIONAL | CA 1905-1915             | COLONIAL REVIVAL    | POOR         | 7R  |
| 2029-2031    | NATIONAL | 1880s (AEY 1900/2000)    | FOLK VICTORIAN      | FAIR         | 5S3 |
| 2043-2045    | NATIONAL | 1914 (AEY 1914)          | CRAFTSMAN           | POOR         | 7R  |
| 2059-2061    | NATIONAL | 1918 (AEY 1918)          | CRAFTSMAN           | FAIR         | 5S3 |
| 2075?        | NATIONAL | CA 1945                  | UNDETERMINED        | POOR         | 7R  |
| 2119 OR 2121 | NATIONAL | CA 1920 (AEY 1937)       | COLONIAL REVIVAL    | GOOD         | 5S3 |
| 2145-2147    | NATIONAL | CA 1920 (AEY 1900/2000)  | COLONIAL REVIVAL    | POOR         | 7R  |
| 2162?        | NATIONAL | CA 1890S                 | FOLK VICTORIAN      | FAIR         | 7R  |
| 2188?        | NATIONAL | CA 1945                  | UNDETERMINED        | POOR         | 7R  |
| 2234-2238    | NATIONAL | CA 1940                  | MINIMAL TRADITIONAL | FAIR         | 5S3 |
| 2265-2267    | NATIONAL | CA 1890S (AEY 1900/2000) | COLONIAL REVIVAL    | UNDETERMINED | 7R  |
| 2616-2618    | NATIONAL | CA 1923                  | MISSION REVIVAL     | FAIR         | 5S3 |
| 2626-2628    | NATIONAL | CA 1945                  | MISSION REVIVAL     | FAIR         | 7R  |
| 1750         | NATIONAL | 1900 (AEY 1900/2000)     | FOLK VICTORIAN      | FAIR         | 7R  |
| 2129         | NATIONAL | CA 1925 (AEY 1900/2000)  | COLONIAL REVIVAL    | GOOD         | 5S3 |
| 2194         | NATIONAL | CA 1945                  | BLOCK               | POOR         | 7R  |
| 1700         | NEWTON   | CA 1950                  | UNDETERMINED        | UNDETERMINED | 7R  |
| 1746         | NEWTON   | CA 1945                  | UNDETERMINED        | POOR         | 7R  |
| 1784-1786    | NEWTON   | 1926                     | MISSION REVIVAL     | GOOD         | 5S3 |
| 1843         | NEWTON   | CA 1940 (AEY 1900/2000)  | UNDETERMINED        | POOR         | 7R  |
| 1853         | NEWTON   | CA 1945 (AEY 1900/2000)  | UNDETERMINED        | UNDETERMINED | 7R  |

| Address Number | Street Name | Year Built              | Architectural Style | Integrity    | NRHP Status |
|----------------|-------------|-------------------------|---------------------|--------------|-------------|
| 1855           | NEWTON      | 1919 (AEY 1919)         | COLONIAL REVIVAL    | UNDETERMINED | 7R          |
| 1858           | NEWTON      | CA 1945                 | UNDETERMINED        | UNDETERMINED | 7R          |
| 1861           | NEWTON      | CA 1940 (AEY 1955)      | UNDETERMINED        | FAIR         | 7R          |
| 1865           | NEWTON      | 1920s                   | CRAFTSMAN           | FAIR         | 5S3         |
| 1869           | NEWTON      | 1920s-1940s             | CRAFTSMAN           | FAIR         | 5S3         |
| 1870           | NEWTON      | CA 1945 (AEY 1900/2000) | FOLK VICTORIAN      | FAIR         | 7R          |
| 1875           | NEWTON      | CA 1960                 | BLOCK               | GOOD         | 5S3         |
| 1878           | NEWTON      | 1912 (AEY 1912)         | UNDETERMINED        | UNDETERMINED | 7R          |
| 1886           | NEWTON      | 1950S                   | CONTEMPORARY        | FAIR         | 7R          |
| 1896           | NEWTON      | 1924 (AEY 1924)         | UNDETERMINED        | POOR         | 7R          |
| 1896           | NEWTON      | 1924 (AEY 1924)         | UNDETERMINED        | UNDETER.     | 7R          |
| 1896           | NEWTON      | 1955 (AEY 1955)         | UNDETERMINED        | UNDETER      | 7R          |
| 2016           | NEWTON      | CA 1945                 | MINIMAL TRADITIONAL | FAIR         | 7R          |
| 2022           | NEWTON      | 1960S                   | BLOCK               | GOOD         | 5S3         |
| 2040           | NEWTON      | CA 1920 (AEY 1900/2000) | UNDETERMINED        | POOR         | 7R          |
| 2044           | NEWTON      | 1940S                   | UNDETERMINED        | POOR         | 7R          |
| 2046           | NEWTON      | 1960S                   | CONTEMPORARY        | GOOD         | 5S3         |
| 2060           | NEWTON      | 1930 (AEY 1930)         | UNDETERMINED        | UNDETERMINED | 7R          |
| 2062           | NEWTON      | CA 1945 (AEY 1950)      | FOLK VICTORIAN      | FAIR         | 7R          |
| 2072           | NEWTON      | CA 1920 (AEY 1925)      | FOLK VICTORIAN      | POOR         | 7R          |
| 2074           | NEWTON      | CA 1945 (AEY 1900/2000) | UNDETERMINED        | UNDETERMINED | 7R          |
| 2096           | NEWTON      | CA 1960                 | BLOCK               | UNDETERMINED | 7R          |
| 2107           | NEWTON      | CA 1920 (AEY 1950)      | CRAFTSMAN           | UNDETERMINED | 7R          |
| 2109           | NEWTON      | CA 1950                 | UTILITARIAN         | GOOD         | 5S3         |
| 2116           | NEWTON      | 1920 (AEY 1900/2000)    | UNDETERMINED        | POOR         | 7R          |
| 2121           | NEWTON      | CA 1920 (AEY 1957)      | UNDETERMINED        | POOR         | 7R          |
| 2122           | NEWTON      | 1920 (AEY 1920)         | COLONIAL REVIVAL    | UNDETERMINED | 7R          |
| 2130           | NEWTON      | CA 1945                 | QUONSET HUT         | UNDETERMINED | 7R          |
| 2144           | NEWTON      | CA 1920 (AEY 1930)      | CRAFTSMAN           | POOR         | 7R          |
| 2146           | NEWTON      | 1885 (AEY 1940)         | ITALIANATE          | FAIR         | 7R          |
| 2152           | NEWTON      | CA 1920 (AEY 1930)      | COLONIAL REVIVAL    | FAIR         | 5S3         |

| Address Number | Street Name | Year Built                   | Architectural Style | Integrity    | NRHP Status |
|----------------|-------------|------------------------------|---------------------|--------------|-------------|
| 2154           | NEWTON      | CA 1920 (AEY 1970)           | CRAFTSMAN           | POOR         | 7R          |
| 2168           | NEWTON      | CA 1920 (AEY 1935)           | COLONIAL REVIVAL    | GOOD         | 5S3         |
| 2170           | NEWTON      | CA 1920 (AEY 1930)           | COLONIAL REVIVAL    | GOOD         | 5S3         |
| 2175           | NEWTON      | CA 1950                      | STREAMLINE MODERNE  | FAIR         | 7R          |
| 2178           | NEWTON      | CA 1905 (AEY 1900/2000)      | COLONIAL REVIVAL    | FAIR         | 7R          |
| 2205           | NEWTON      | 1960S                        | CONTEMPORARY        | GOOD         | 5S3         |
| 2220           | NEWTON      | CA 1910 (AEY 1925)           | FOLK VICTORIAN      | FAIR         | 7R          |
| 2224           | NEWTON      | 1900 (AEY 1900/2000)         | UNDETERMINED        | UNDETERMINED | 7R          |
| 2232           | NEWTON      | CA 1905-1915 (AEY 1900/2000) | CRAFTSMAN           | FAIR         | 7R          |
| 2240           | NEWTON      | CA 1920 (AEY 1900/2000)      | COLONIAL REVIVAL    | GOOD         | 5S3         |
| 2250           | NEWTON      | CA 1910                      | UNDETERMINED        | UNDETER      | 7R          |
| 2256           | NEWTON      | CA 1920 (AEY 1920)           | UNDETERMINED        | POOR         | 7R          |
| 2272           | NEWTON      | CA 1965                      | BLOCK               | GOOD         | 5S3         |
| 2280           | NEWTON      | CA 1920 (AEY 1900/2000)      | FOLK VICTORIAN      | FAIR         | 7R          |
| 2284           | NEWTON      | CA 1920 (AEY 1900/2000)      | CRAFTSMAN           | FAIR         | 7R          |
| 2328           | NEWTON      | CA 1935 (AEY 1935)           | UNDETERMINED        | UNDETERMINED | 7R          |
| 2340           | NEWTON      | CA 1945                      | UNDETERMINED        | UNDETERMINED | 7R          |
| 2614           | NEWTON      | 1912 (AEY 1912)              | CRAFTSMAN           | POOR         | 7R          |
| 2615           | NEWTON      | 1925 (AEY 1925)              | FOLK VICTORIAN      | UNDETERMINED | 7R          |
| 2618           | NEWTON      | 1912 (AEY 1912)              | COLONIAL REVIVAL    | GOOD         | 5S3         |
| 2619           | NEWTON      | 1898 (AEY 1898/1998)         | QUEEN ANNE          | FAIR         | 5S3         |
| 2622           | NEWTON      | 1912 (AEY 1912)              | CRAFTSMAN           | POOR         | 7R          |
| 2625           | NEWTON      | 1911 (AEY 1911)              | FOLK VICTORIAN      | POOR         | 7R          |
| 2628           | NEWTON      | 1925 (AEY 1925)              | CRAFTSMAN           | POOR         | 7R          |
| 2631           | NEWTON      | 1911 (AEY 1911)              | UNDETERMINED        | POOR         | 7R          |
| 2635           | NEWTON      | CA 1920 (AEY 1901/2001)      | UNDETERMINED        | FAIR         | 7R          |
| 2641           | NEWTON      | 1913 (AEY 1913)              | UNDETERMINED        | UNDETERMINED | 7R          |
| 2647           | NEWTON      | 1912 (AEY 1912)              | CRAFTSMAN           | FAIR         | 7R          |
| 2653           | NEWTON      | CA 1910 (AEY 1900/2000)      | FOLK VICTORIAN      | FAIR         | 5S3         |
| 2661           | NEWTON      | CA 1920 (AEY 1900/2000)      | UNDETERMINED        | POOR         | 7R          |



| Address Number | Street Name | Year Built              | Architectural Style | Integrity    | NRHP Status |
|----------------|-------------|-------------------------|---------------------|--------------|-------------|
| 2667           | NEWTON      | CA 1920 (AEY 1923)      | CRAFTSMAN           | POOR         | 7R          |
| 2668           | NEWTON      | 1913 (AEY 1913)         | UNDETERMINED        | UNDETERMINED | 7R          |
| 2676           | NEWTON      | 1960S                   | UNDETERMINED        | UNDETERMINED | 7R          |
| 2679           | NEWTON      | CA 1890S                | FOLK VICTORIAN      | FAIR         | 7R          |
| 2685           | NEWTON      | CA 1910                 | FOLK VICTORIAN      | FAIR         | 5S3         |
| 2686           | NEWTON      | CA 1925                 | CRAFTSMAN           | FAIR         | 7R          |
| 2691           | NEWTON      | CA 1950                 | RANCH               | POOR         | 7R          |
| 2696           | NEWTON      | 1900 (AEY 1900/2000)    | UNDETERMINED        | POOR         | 7R          |
| 2701           | NEWTON      | CA 1920 (AEY 1908/2008) | CRAFTSMAN           | FAIR         | 5S3         |
| 2709           | NEWTON      | CA 1960                 | UNDETERMINED        | UNDETERMINED | 7R          |
| 2744           | NEWTON      | CA 1960                 | UNDETERMINED        | UNDETERMINED | 7R          |
| 2749           | NEWTON      | CA 1906 (AEY 1919)      | UNDETERMINED        | POOR         | 7R          |
| 2755           | NEWTON      | CA 1930 (AEY 1900/2000) | QUEEN ANNE          | FAIR         | 7R          |
| 2759           | NEWTON      | 1925 (AEY 1925)         | MISSION REVIVAL     | GOOD         | 5S3         |
| 2777           | NEWTON      | CA 1945                 | BLOCK               | FAIR         | 7R          |
| 1809           | NEWTON      | CA 1945 (AEY 1900/2000) | MINIMAL TRADITIONAL | FAIR         | 7R          |
| 1879-1885      | NEWTON      | CA 1946 (AEY 1955)      | STREAMLINE MODERNE  | FAIR         | 7R          |
| 2080-2082      | NEWTON      | CA 1890S (AEY 1930)     | QUEEN ANNE          | GOOD         | 5S3         |
| 2141-2143      | NEWTON      | CA 1960                 | BLOCK               | FAIR         | 7R          |
| 2180-2182      | NEWTON      | CA 1905 (AEY 1900/2000) | COLONIAL REVIVAL    | FAIR         | 7R          |
| 2266-2270      | NEWTON      | CA 1945 (AEY 1955)      | MINIMAL TRADITIONAL | UNDETERMINED | 7R          |
| 2658-2662      | NEWTON      | CA 1920 (AEY 1900/2000) | CRAFTSMAN           | FAIR         | 5S3         |
| 2032           | NEWTON      | 1941 (AEY 1941)         | MINIMAL TRADITIONAL | POOR         | 7R          |
| 2056           | NEWTON      | CA 1920                 | UNDETERMINED        | POOR         | 7R          |
| 1531           | RIGEL       | CA 1960                 | UTILITARIAN         | GOOD         | 5S3         |
| 911            | SAMPSON     | 1913 (AEY 1913)         | UNDETERMINED        | POOR         | 7R          |
| 924            | SAMPSON     | CA 1920                 | UNDETERMINED        | UNDETERMINED | 7R          |
| 934            | SAMPSON     | CA 1945                 | CRAFTSMAN           | GOOD         | 5S3         |
| 938            | SAMPSON     | CA 1945                 | CRAFTSMAN           | GOOD         | 5S3         |
| 942            | SAMPSON     | CA 1945                 | CRAFTSMAN           | FAIR         | 7R          |
| 1027           | SAMPSON     | CA 1945 (AEY 1950)      | CRAFTSMAN           | GOOD         | 5S3         |
| 1037           | SAMPSON     | CA 1945 (AEY 1950)      | CRAFTSMAN           | GOOD         | 5S3         |

| <b>Address Number</b> | <b>Street Name</b> | <b>Year Built</b>        | <b>Architectural Style</b> | <b>Integrity</b> | <b>NRHP Status</b> |
|-----------------------|--------------------|--------------------------|----------------------------|------------------|--------------------|
| 1043                  | SAMPSON            | CA 1945 (AEY 1950)       | CRAFTSMAN                  | FAIR             | 7R                 |
| 1025                  | SICARD             | CA 1970s                 | CONTEMPORARY               | GOOD             | 5S3                |
| 1028                  | SICARD             | CA 1920 (AEY 1930)       | CRAFTSMAN                  | GOOD             | 5S3                |
| 1030                  | SICARD             | 1914 (AEY 1930)          | CRAFTSMAN                  | GOOD             | 5S3                |
| 1034                  | SICARD             | 1914 (AEY 1935)          | CRAFTSMAN                  | FAIR             | 5S3                |
| 1038                  | SICARD             | 1914 (AEY 1914)          | CRAFTSMAN                  | GOOD             | 5S3                |
| 1915                  | UNA                | UNDETERMINED             | UNDETERMINED               | UNDETERMINED     | 7R                 |
| 1929                  | VESTA              | CA 1920S                 | CRAFTSMAN                  | FAIR             | 7R                 |
| 1931                  | VESTA              | 1940S                    | UNDETERMINED               | POOR             | 7R                 |
| 2004                  | VESTA              | CA 1940S (AEY 1900/2000) | UNDETERMINED               | POOR             | 7R                 |
| 2010                  | VESTA              | CA 1940S (AEY 1900/2000) | UNDETERMINED               | POOR             | 7R                 |
| 2011                  | VESTA              | 1930 (AEY 1930)          | UNDETERMINED               | POOR             | 7R                 |
| 2016                  | VESTA              | CA 1940S (AEY 1900/2000) | UNDETERMINED               | POOR             | 7R                 |
| 2019                  | VESTA              | 1930 (AEY 1930)          | UNDETERMINED               | POOR             | 7R                 |
| 2020                  | VESTA              | CA 1940S (AEY 1900/2000) | UNDETERMINED               | POOR             | 7R                 |
| 2107                  | WODEN              | CA 1950                  | MISSION REVIVAL            | POOR             | 7R                 |
| 3803                  | WODEN              | CA 1950                  | UNDETERMINED               | POOR             | 7R                 |

**APPENDIX D**

**Barrio Logan Street Name and Number Changes**

### Barrio Logan Street Name Changes\*

Through time, many street names have changed in Barrio Logan since they were first laid out in the 1870s and 1880s. The following table provides the past and current street names for reference purposes.

| <b>Current Street Name</b> | <b>Original Street Name</b>        |
|----------------------------|------------------------------------|
| National Ave.              | Milton                             |
| 16 <sup>th</sup> St.       | S. 20 <sup>th</sup> St.            |
| Sigsbee St.                | 21 <sup>st</sup> St.               |
| Beardsley St.              | S 22 <sup>nd</sup> St.             |
| Cesar Chavez Pkwy.         | S. 23 <sup>rd</sup> , later Crosby |
| Dewey St.                  | S. 24 <sup>th</sup> St.            |
| Evans St.                  | S. 25 <sup>th</sup> St.            |
| Sampson St.                | S. 26 <sup>th</sup> St.            |
| Newton Ave.                | Grand                              |
| Harbor Dr.                 | Colton                             |
| Sicard St.                 | S. 27 <sup>th</sup> St.            |

\* compiled from Sanborn Fire Insurance Maps

### Barrio Logan Street Number Changes\*

In 1914, the City of San Diego made changes to street numbers throughout the city. The following table presents the calculations to determine the differences between 1912-1913 and 1914-1915 addresses.

| Street   | To determine 1914-1915 Numbers: |
|--|---------------------------------|
| 16 <sup>th</sup> St.                               | Add 100 to 1912-1913 numbers    |
| Beardsley St.                                      | Add 100 to 1912-1913 numbers    |
| Boston Ave. southeast of S. 26 <sup>th</sup> St.   | Add 2500 to 1912-1913 numbers   |
| Cesar Chavez Pkwy.                                 | Add 100 to 1912-1913 numbers    |
| Dewey St.  | Add 100 to 1912-1913 numbers    |
| Evans St.  | Add 100 to 1912-1913 numbers    |
| Harbor Dr. northwest of S. 26 <sup>th</sup> St.    | Add 1400 to 1912-1913 numbers   |
| Logan Ave. northwest of S. 26 <sup>th</sup> St.    | Add 1400 to 1912-1913 numbers   |
| Logan Ave. southeast of S. 26 <sup>th</sup> St.    | Add 1500 to 1912-1913 numbers   |
| Main Ave. northwest of S. 26 <sup>th</sup> St.     | Add 1400 to 1912-1913 numbers   |
| Main Ave. southeast of S. 26 <sup>th</sup> St.     | Add 2500 to 1912-1913 numbers   |
| National Ave. northwest of S. 26 <sup>th</sup> St. | Add 1400 to 1912-1913 numbers   |
| National Ave. southeast of S. 26 <sup>th</sup> St. | Add 2500 to 1912-1913 numbers   |
| Newton Ave. northwest of S. 26 <sup>th</sup> St.   | Add 1400 to 1912-1913 numbers   |
| Newton Ave. southeast of S. 26 <sup>th</sup> St.   | Add 2500 to 1912-1913 numbers   |
| Rigel St.  | Add 1500 to 1912-1913 numbers   |
| Sampson St.  | Add 100 to 1912-1913 numbers    |
| Sicard St.   | Add 100 to 1912-1913 numbers    |
| Sigsbee St.  | Add 100 to 1912-1913 numbers    |
| Siva St.   | Add 100 to 1912-1913 numbers    |
| S. 26 <sup>th</sup> St.                            | Add 100 to 1912-1913 numbers    |
| S. 27 <sup>th</sup> St.                            | Add 1500 to 1912-1913 numbers   |
| S. 28 <sup>th</sup> St.                            | Add 1500 to 1912-1913 numbers   |
| S. 29 <sup>th</sup> St.                            | Add 1500 to 1912-1913 numbers   |
| S. 30 <sup>th</sup> St.                            | Add 1500 to 1912-1913 numbers   |
| S. 31 <sup>st</sup> St.                            | Add 1500 to 1912-1913 numbers   |
| S. 32 <sup>nd</sup> St.                            | Add 1500 to 1912-1913 numbers   |
| Thor St.   | Add 1500 to 1912-1913 numbers   |
| Una St.  | Add 1500 to 1912-1913 numbers   |
| Vesta St.  | Add 1500 to 1912-1913 numbers   |
| Woden St.  | Add 1500 to 1912-1913 numbers   |

\* compiled from Sanborn Fire Insurance Maps and Brandes 1983

**APPENDIX E**

**Notable Places, People, and Groups Identified by the  
Logan Heights Historical Society**

**Notable Places, People, and Groups Identified by the  
Logan Heights Historical Society**

The Logan Heights Historical Society *Memory Album*, compiled in 2000, contains a list of Logan Heights places, people, and groups from the early 20<sup>th</sup> century to the present. Although the list is not specific to Barrio Logan (it includes the entire neighborhood of Logan Heights), the list has been reproduced below for reference.

| <b>Businesses</b>    |   |                                     |
|----------------------|---|-------------------------------------|
| ABC Brewery          | El Porvenir Tortilleria   | Molina Transmission                 |
| Agundes Auto Repair  | Fed-Mart  | Montez Market                       |
| Amador Market        | Firestone Tire  | Moreno Market                       |
| Anita's Café         | Food Roofing Supply   | Neighborhood Café                   |
| Benson's Lumber      | Fornaca Bakeries  | Pepsi-Cola                          |
| Campos Market        | Galloway Pharmacy   | Potts Second Hand                   |
| Carlos Cleaners      | Gamboa Barber Shop  | Pragers Department Store            |
| Charlie's Cleaners   | George Ruiz Liquor  | Roth Department Store               |
| Chief's Gas Station  | Goldstar Taco   | Safeway                             |
| Chiquitas Bakery     | Gomez Gas Station   | Sam's Market                        |
| Chuey's              | Harbor Bay Co.  | Santos Restaurant and Tortilla Shop |
| Clancy's Bay & Café  | Hikel's Liquor Store  | Sawaya Brothers                     |
| Colmenero's Market   | Holiday Market (1 <sup>st</sup> drive-thru and self-serve gas in Logan) | Shannon Restaurant                  |
| Corona Furniture     | Joe's Baber Shop  | Slim's Gas Station                  |
| Cuatro Milpas        | Johnson's Printing  | Stiver's Jewelry Store              |
| Dickenson Auto Parts | La Central Market   | Tom's Market                        |
| Dominguez Restaurant | Langendorf Bread  | Universal Furniture Store           |
| Doria Pharmacy       | Louie's Transmission Repair   | Valenzuela's Market                 |
| Eastside Brewery     | Main Street Surplus   | Weber's Bread                       |
| Ed Taylor Cleaners   | Maio Bros. Shoe Repair  | Wright's Party Supply               |
| El Carrito           | New Mexico Café   | Ye Copper Kettle                    |
|                      | Maya Tortilleria  |                                     |

| <b>Artists</b>   |                          |
|------------------|--------------------------|
| Jose Diaz        | Richard Romio            |
| Cantinflas Ortiz | Salvador & Gloria Torres |

| <b>Singers/Musicians</b> |                      |                             |
|--------------------------|----------------------|-----------------------------|
| Steve Andrews            | Benny Hollman        | Penny Brothers              |
| Preston Bradley          | Gloria Hurtado       | Horace "Tati" Pina          |
| Leonard Elston           | Leroy Kenniston      | Floyd Richardson            |
| Manuel Estrada           | Clyde Lamar          | Junior Robles               |
| Proncell Foster          | Peggy Yancy Meniffee | Chato Ruiz                  |
| Larry Green              | Ronnie Montoya       | Charlie Tinker "Tinkerbell" |
|                          | Rachael Ortiz        |                             |

| <b>Personalities</b>     |                    |                         |
|--------------------------|--------------------|-------------------------|
| Frank, The Educated Wino | Horobado-Pool Hall | Robert "Baba" Martinez  |
| Chuey Garcia             | Pelon Johnston     | Manuel "Tortilla" Ojeda |
| Hobo Joe                 | Kikiriki           | Mosquito                |
| Al Holloway              | Lupita             | Merlin Pinkerton        |
|                          | Margarita          |                         |

| <b>Boxers</b>        |                     |                            |
|----------------------|---------------------|----------------------------|
| Ernie (Dido) Cuadras | Archie Moore        | Johnny "The Bandit" Romero |
| King Arthur Gonzalez | Charlie Powell      | George Stamos              |
|                      | Yrenio (Jr.) Robles |                            |

| <b>Bars</b>                  |                |                |
|------------------------------|----------------|----------------|
| 10-20 Club                   | Hi-Ho Club     | Pete's Place   |
| 19 <sup>th</sup> Street Club | Honest Louie's | Pistol Two     |
| 38 <sup>th</sup> Street Club | Jack's Island  | Porky's Place  |
| Circus-Circus                | La Bamba       | Silver Slipper |
| El Sarape                    | Logan Inn      | Two Roses      |
|                              | Lucky Lady     |                |

| <b>Police</b>                       |                           |                 |
|-------------------------------------|---------------------------|-----------------|
| Rosario Jose Colmenero<br>(reserve) | Manuel Guaderrama         | Jr. Washington  |
| Ron Collins                         | Manuelito Smith           | Johnny Williams |
|                                     | Manuel Smith, Jr. (Sukey) |                 |



| <b>Theaters</b> |           |             |
|-----------------|-----------|-------------|
| The Coronet     | The Metro | The Victory |

| <b>Doctors</b> |                    |           |
|----------------|--------------------|-----------|
| Dr. Ching      | Dr. Singleton      | Dr. Teske |
| Dr. Hara       | Dr. Francis Tanaka | Dr. Tully |
|                | Dr. Roy Tanaka     |           |

| <b>Schools</b>         |                       |                     |
|------------------------|-----------------------|---------------------|
| Anthony Home – School  | Logan Elementary      | San Diego High      |
| Burbank Elementary     | Lowell Elementary     | Sherman Elementary  |
| Emerson Elementary     | Memorial Jr. High     | Snyder Continuation |
| Juvenile Hall – School | Our Lady of Angels    | Stockton Elementary |
|                        | Our Lady of Guadalupe |                     |

| <b>Educators</b>  |            |
|-------------------|------------|
| Armando Rodriguez | Rene Nunez |

| <b>Sports</b>      |                        |                            |
|--------------------|------------------------|----------------------------|
| Dick Delgado       | Pinkerton              | Chickie Rodriguez          |
| Augie Escamilia    | Charlie and Art Powell | Ezell Singleton            |
| H.D. Murphy        | Floyd Robinson         | Robert Thorpe              |
| Neighborhood House |                        | William J. Oakes Boys Club |

| <b>Icons</b>    |                    |                 |
|-----------------|--------------------|-----------------|
| Calvary Baptist | Cliquot Club       | Metodista Libre |
| Christ the King | Golden Arrow Dairy | St. Ann's       |
|                 | Guadalupe Church   |                 |

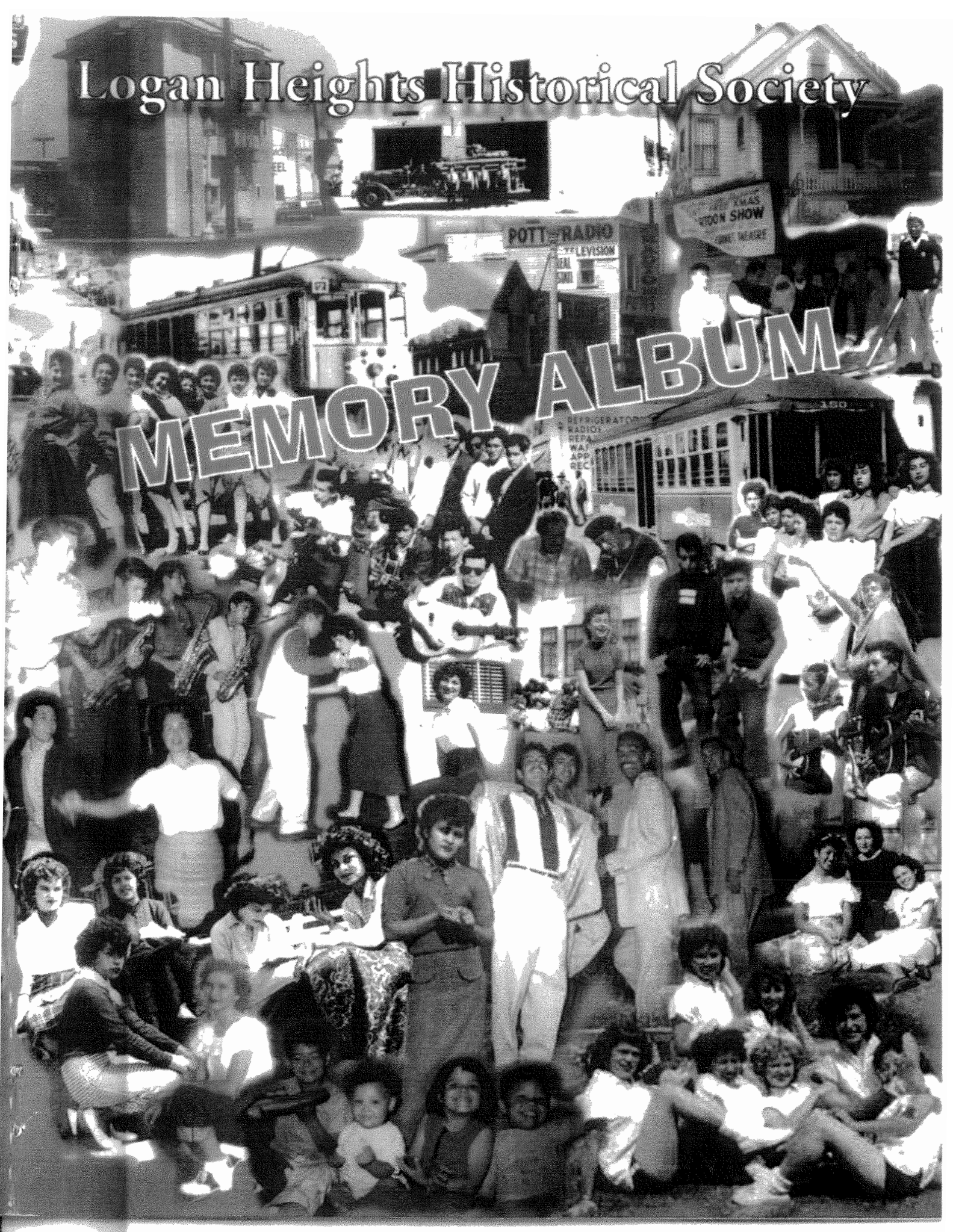
| <b>Gangs/Clubs</b>           |                                     |                         |
|------------------------------|-------------------------------------|-------------------------|
| 25 <sup>th</sup> Street Gang | Chuckers<br>(formerly Black Angels) | Little Valle            |
| Los Amigos                   | The Counts                          | Los Lobos               |
| Be Bops                      | The Demons                          | Madonnas                |
| Bean Bandits                 | The Drifters                        | Nightriders             |
| Black Angels                 | El Valle                            | Red Steps               |
| The Blue Velvets             | Los Gallos                          | Shebas                  |
| Caballeros                   | The Jr. Levi Gang                   | Southeast Youth Council |
| The Cherry Gang              | The Levi Gang                       | Talons                  |
| Los Chicanos                 |                                     | Yellow Jackets          |

**APPENDIX F**

**Logan Heights Historical Society  
"MEMORY ALBUM"**

# Logan Heights Historical Society

# MEMORY ALBUM



**Logan Heights Historical Society (LHHS)**  
**C/O 2175 Newton Avenue**  
**San Diego, CA 92113**

November 18, 2000

Henry "Leaky" Diaz  
7400 Parkway #61  
La Mesa, California 91942

Dear Leaky,

We are happy to inform you that the LHHS has unanimously selected you as the Honorary President of the Logan Heights Historical Society. You have been a true beacon for our community in keeping us together and further reuniting us to celebrate our fabulous 1950 teen age years, and beyond.

The completion of a historical publication by the LHHS, will stand as a legacy of your popularity among our people, and your contributions to our successful efforts.

Congratulations. We remain looking forward to an unveiling of the Logan Heights Historical Society History Album, Volume #1.

Sinceramente,

Horace "Tati" Dina

Bobby Becerra

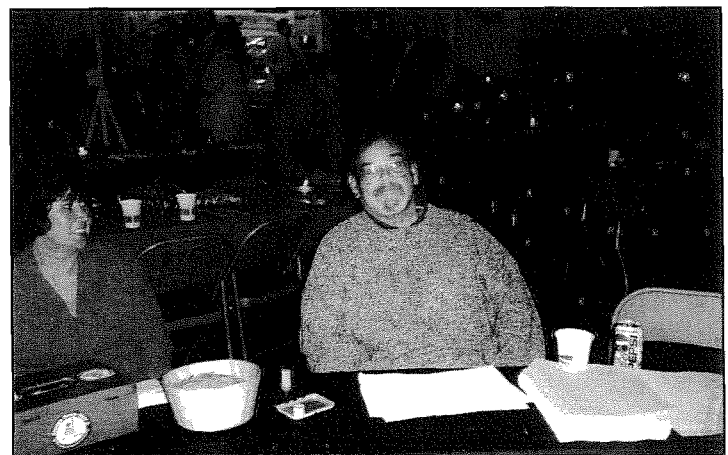
Salvador Torres

Rachael Ortiz

Augie Bareno

Connie Zuniga

Ricardo Romio



## **Logan Heights Memory Book**

**Editor: Augie Bareño**

**Graphic Artist: Richard Romio**



# LOGAN HEIGHTS MEMORY BOOK

*By Augie Bareño*

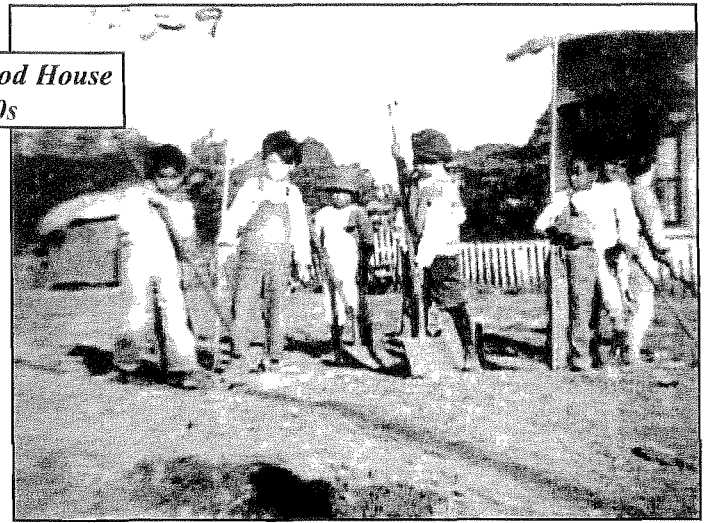
The history of Logan Heights goes back more than a hundred years and is filled with stories of community pride and rich tradition passed from one generation to the next. Logan Heights is proud to be directly linked to the success of San

pioneering ways set in motion the creation of a spirit that would many years later be known as the "Logan Heights Experience" (aka The Heights, Logan, La Logan, Barrio Logan, etc.).

Early San Diego records set the first migration of



*Neighborhood House  
1920s*



Diego. In fact, the development of a US Naval Base in San Diego in 1898 included many of the areas that we recognize today such as the foot of Crosby and Main Streets and other intriguing areas of Logan Heights.

Mexican families to the Logan Heights area around 1900. They migrated to a sparsely populated San Diego in search of jobs associated with the railroad and other economic pursuits of the time. They came from all parts of Mexico, including Baja California, Sonora, Chihuahua, Sinaloa, Durango, Michoacan, Zacatecas etc.

Later the development of San Diego was boosted by the creation of a major commercial seaport and the railroads. This contributed to the migration of people and money to the area. During this period, the housing stock in Logan Heights was regarded as some of the best in San Diego. While the presence and contribution of other groups such as African-American, Japanese-American, Pilipino-American, Italian-American, Anglos and others are an important part of Logan Heights' history; our perspective will be to focus primarily on the Mexican families. Their

During this time period, the Mexican government permitted gambling in Tijuana and in 1916, the first racetrack was opened. This created a link between families in San Diego and Tijuana that would span generations. The Prohibition era in the US further expanded this relationship.



*Neighborhood House  
1915*

From the 1920's through the Depression years, Logan Heights was transformed into the largest concentration of Mexican families in the San Diego

region. This growth continued through the early 1940s, the War years, and up into the early 1950s. The expansion of the Central San Diego core would further cause changes in the zoning patterns that would eventually transform Logan Heights from a primarily residential oriented neighborhood to a mixed-use industrial area. The creation of Interstate 5 permanently sealed the fate of Logan Heights by removing its economic viability and lessening the property value. It should be noted that in both instances, the land use change and freeway, Logan Heights residents felt they were not informed enough to voice any

Mexican families left a path that would be traveled by their sons and daughters which would eventually lead to a quality of life they could not have imagined possible. For from the Logan Heights they created, sprung good families and good people. It has been said that generations leap further from the shoulders of those who came before them. In the case of Logan Heights, who would have imagined doctors, lawyers, judges, business people, and teachers emerging from this tight-knit community? Their roots are directly traceable to these pioneering Mexican families. It is now incumbent on succeeding generations to properly



*Velvetones  
1950s*

objections. Some 40 or 50 years later, families still feel a great sense of loss. It would not be until the late 1960s when residents of Logan Heights would finally stand up to take charge of their destiny. The California Highway Patrol was planning to build a sub-station under the San Diego-Coronado Bay Bridge on National and Logan Avenues. Through incredible will and commitment, the land was turned over to the community. This plot of dirt and weeds would later be known as Chicano Park.

Despite the challenges of its past, the pioneering

remember and document the history of Logan Heights.

To that end, the Logan Heights Historical Society was created to tell our story, through our eyes, using our voices, so everyone who walks through our neighborhood can know and understand Logan Heights. The memories, photos and other memorabilia in this document reflect the lives of many people. However we realize it is by no means complete. We want to express our thanks and appreciation to all those who opened parts of their personal history for us to share with you.



---

# LOGAN HEIGHTS HISTORICAL SOCIETY



*Augie Bareño*  
*Bobby Becerra*  
*Henry "Leaky" Diaz*  
*Rachael Ortiz*

*Horace "Tati" Pina*  
*Richard Romio*  
*Salvador Torres*  
*Connie Zuniga*

*Rachael rockin' in the 50s*



*Big Jay makin' it talk*



*Connie and Queso showing off dance trophies*

# ROOTS OF LOGAN HEIGHTS

*Ayala  
 Gonzalez  
 Castro  
 Smith  
 Verdugo  
 Meza  
 Camacho  
 Becerra  
 Castillo  
 Gonzales  
 Johnston  
 Espinosa  
 Talamantes  
 Cazares  
 De la Cruz  
 Hernández  
 Abeyta  
 Lovato  
 Meza  
 Zúñiga  
 Valenzuela  
 Fierro  
 Lupian  
 Najera  
 Robles  
 Padilla  
 Esparza  
 Cuadras  
 Galvan  
 Gomez  
 Pedrin  
 Ybarra  
 Campos  
 Amador  
 Montez  
 Gamboa  
 Gambala  
 Domínguez  
 Puentes  
 Guerra  
 Rubalcava  
 Torres  
 Estrada  
 Orozco  
 Vasquez  
 Aguayo*



The Logan Heights Experience Committee tried to compile a list of as many of Logan Heights' families as possible. To those families we may have missed, please except our apology.

*Martinez  
 Romio  
 Sánchez  
 Noriega  
 Nava  
 Marquez  
 Ortiz  
 Chavez  
 Rodriguez  
 Diaz  
 Cano  
 Valencia*

*Villa  
 Velez  
 Núñez  
 Garcia  
 Montelongo  
 Levya  
 Pacheco  
 Lucero  
 Durazo  
 Acosta  
 Soltero  
 Ojeda  
 Valderrama  
 Ruiz  
 Hurtado  
 Agundez  
 Blanco  
 Lee  
 Torrescano  
 Riveroll  
 Lachica  
 Kenniston  
 Baragan  
 Brown  
 Moreno  
 Campos  
 Mireles  
 Balasteri  
 Gallegos  
 Azhocar  
 Bareno  
 Portillo  
 Prieto  
 Pina  
 Collins  
 Colmenero  
 Moreno  
 Mendez  
 Reyes  
 Real  
 Reyna  
 Samson  
 Cervantes  
 Lujan  
 Razo  
 Cecena*



---

# LOGAN HEIGHTS: LET US REMEMBER TOGETHER

## BUSINESSES:

Chiquitas Bakery  
Weber's Bread  
Langendorf Bread  
Fornaca Bakeries  
Tony's Pies  
Benson's Lumber  
Johnson's Printing  
Carlos Cleaners  
Charlie's Cleaners  
Pragers Department Store  
Safeway  
Corona Furniture  
Sawaya Brothers  
Doria Pharmacy  
Potts Second Hand  
Amador Market  
Colmenero's Market  
Campos Market  
Moreno Market  
La Central Market  
Montez Market  
Galloway Pharmacy  
Tom's Market  
George Ruiz Liquor  
Roth Department Store  
Maya Tortilleria  
Ye Copper Kettle  
Universal Furniture Store  
Gamboa Barber Shop  
Stiver's Jewelry Store  
Wright's Party Supply  
Fed-Mart  
Dickenson Auto Parts  
El Porvenir Tortilleria  
ABC Brewery  
Sam's Market  
Valenzuela's Market  
Mary's Café  
Cuatro Milpas  
Chuey's

Neighborhood Café  
El Carrito  
Goldstar Taco  
Dominquez Restaurant  
Maio Bros. Shoe Repair  
Pepsi-Cola  
Firestone Tire  
Harbor Bay Co.  
Main Street Surplus  
Ford Roofing Supply  
Holiday Market (1st drive-thru and self-serve gas in Logan)  
Anita's Café  
Gomez Gas Station  
Slim's Gas Station  
Agundes Auto Repair  
Louie's Transmission Repair  
Joe's Barber Shop  
Chief's Gas Station  
Molina Transmission  
Shannon Restaurant  
Santos Restaurant and Tortilla Shop  
Clancy's Bar & Café  
Hikel's Liquor Store  
Ed Taylor Cleaners  
Eastside Brewery

## ARTISTS:

Salvador & Gloria Torres  
Richard Romio  
José Díaz  
Cantinflas Ortiz

## SINGERS/MUSICIANS:

Horace "Tati" Pina  
Rachael Ortiz  
Charlie Tinker "Tinkerbell"  
Gilbert Aguyinaga "Beco"  
Manuel Estrada  
Singers/Musicians (cont'd):

Steve Andrews  
Proncell Foster  
Preston Bradley  
Floyd Richardson  
Clyde Lamar  
Leroy Kenniston  
Gloria Hurtado  
Peggy Yancy Meniffee  
Leonard Elston  
Chato Ruiz  
Benny Hollman  
Larry Green  
Ronnie Montoya  
Penny Brothers  
Junior Robles

## PERSONALITIES:

Lupita  
Mosquito  
Hobo Joe  
Kikiriki  
Pelon Johnston  
Margarito  
Al Holloway  
Chuey Garcia  
Horobado-Pool Hall  
Frank, The Educated Wino  
Manuel "Tortilla" Ojeda  
Merlin Pinkerton  
Robert "Baba" Martinez

## BOXERS:

King Arthur Gonzalez  
Yrenio (Jr.) Robles  
George Stamos  
Archie Moore  
Dick Ramies (Ramos)  
Ernie (Dido) Cuadras  
Charlie Powell  
Johnny "The Bandit" Romero

BARS:

*La Bamba*  
*Jack's Island*  
*Pete's Place*  
*Logan Inn*  
*Silver Slipper*  
*38th Club*  
*Two Roses*  
*El Sarape*  
*Porky's Place*  
*Circus-Circus*  
*Lucky Lady*  
*10-20 Club*



*19th Street Club*  
*Honest Louie's*  
*Hi-Ho Club*  
*Pistol Two*

POLICE:

*Manuelito Smith (father)*  
*Manuel Smith, Jr. (Suky)*  
*Manuel Guaderrama*  
*Johnny Williams*  
*Ron Collins*  
*Jr. Washington*  
*Rosario Jose Colmenero (reserve)*

THEATERS:

*The Metro*  
*The Victory*  
*The Coronet*

DOCTORS:

*Dr. Tully*  
*Dr. Roy Tanaka*  
*Dr. Francis Tanaka*  
*Dr. Villanueva*  
*Dr. Ching*  
*Dr. Singleton*  
*Dr. Hara*  
*Dr. Teske*

SCHOOLS:

*Logan Elementary*  
*Lowell Elementary*  
*Burbank Elementary*  
*Emerson Elementary*  
*Our Lady of Guadalupe*  
*Stockton Elementary*  
*Sherman Elementary*  
*Our Lady of Angels*  
*Memorial Jr. High*  
*San Diego High*  
*Snyder Continuation*  
*Anthony Home – School*  
*Juvenile Hall – School*

SPORTS:

*Neighborhood House – Coach*  
*Pinkerton*  
*William J. Oakes Boys Club – Coach*  
*Augie Escamilia*  
*Charlie and Art Powell*  
*Ezell Singleton*  
*H. D. Murphy*  
*Dick Delgado*  
*Floyd Robinson*  
*Robert Thorpe*  
*Chickie Rodriquez*

GANGS/CLUBS

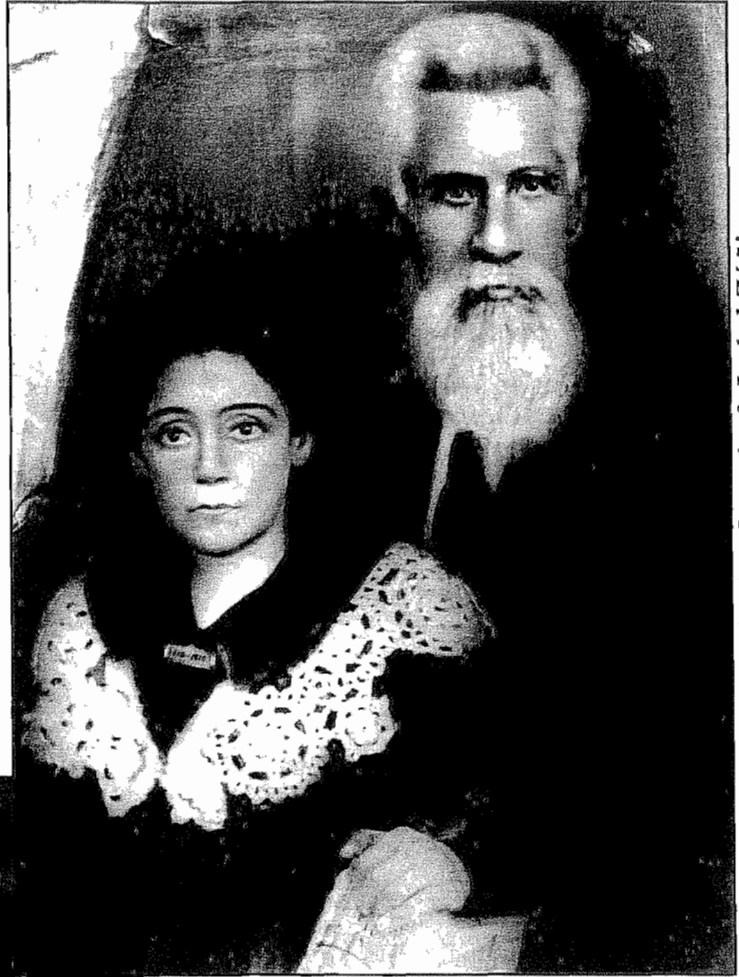
(1940-1950 AND BEYOND):

*The Levi Gang*  
*The Cherry Gang*  
*The Jr. Levi Gang*  
*Black Angels*  
*Red Steps*  
*25th Street Gang*  
*Southeast Youth Council*  
*Bean Bandits*  
*Yellow Jackets*  
*Be Bops*  
*Los Gallos*  
*Los Chicanos*  
*El Valle*  
*Little Valle*  
*Talons*  
*Caballeros*  
*Los Amigos*  
*The Drifters*  
*The Demons*  
*The Blue Velvets*  
*Shebas*  
*Madonnas*  
*The Spiders*  
*Nightriders*  
*Chuckers:*  
*(formerly Black Angels)*  
*The Counts*  
*Los Lobos*  
*Logan Heights Rivalries:*  
*The Mutes/OTNC*

ICONS:

*Cliquot Club*  
*Golden Arrow Dairy*  
*Guadalupe Church*  
*St. Ann's*  
*Christ the King*  
*Calvary Baptist*  
*Metodista Libre*

# ZUÑIGA FAMILY

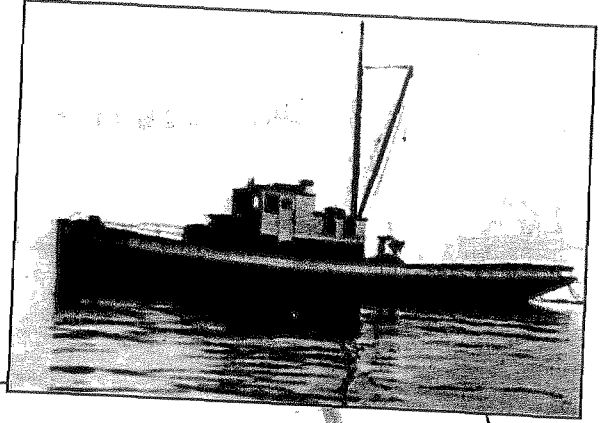


*In the Beginning Ignacio & Isabel Zúñiga*



*Antonio & Maria Encina Moreno*

# PANCHO ZUÑIGA



# BECERRA FAMILY

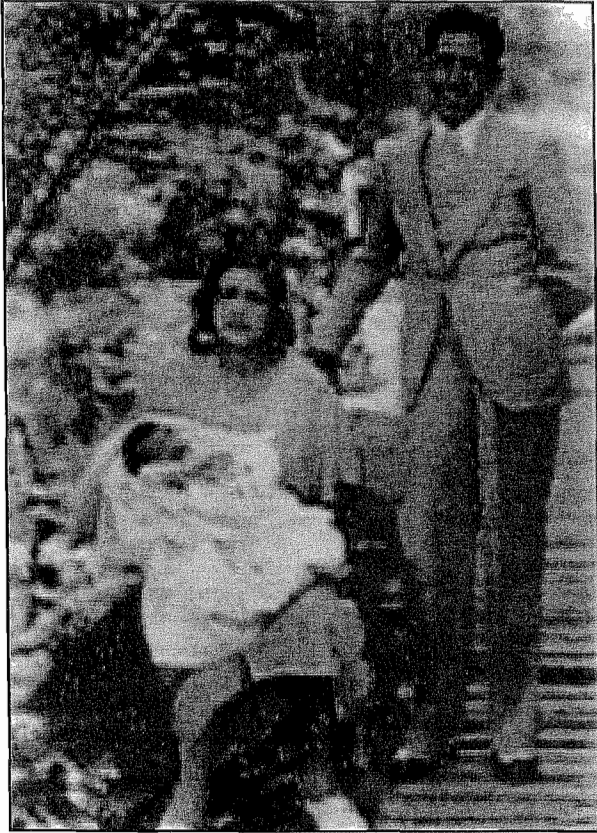


*"Becerra Bros"*



*"The Becerras"*

# FAMILIA BECERRA



# FAMILIA ZUÑIGA



# FAMILIA GONZALEZ



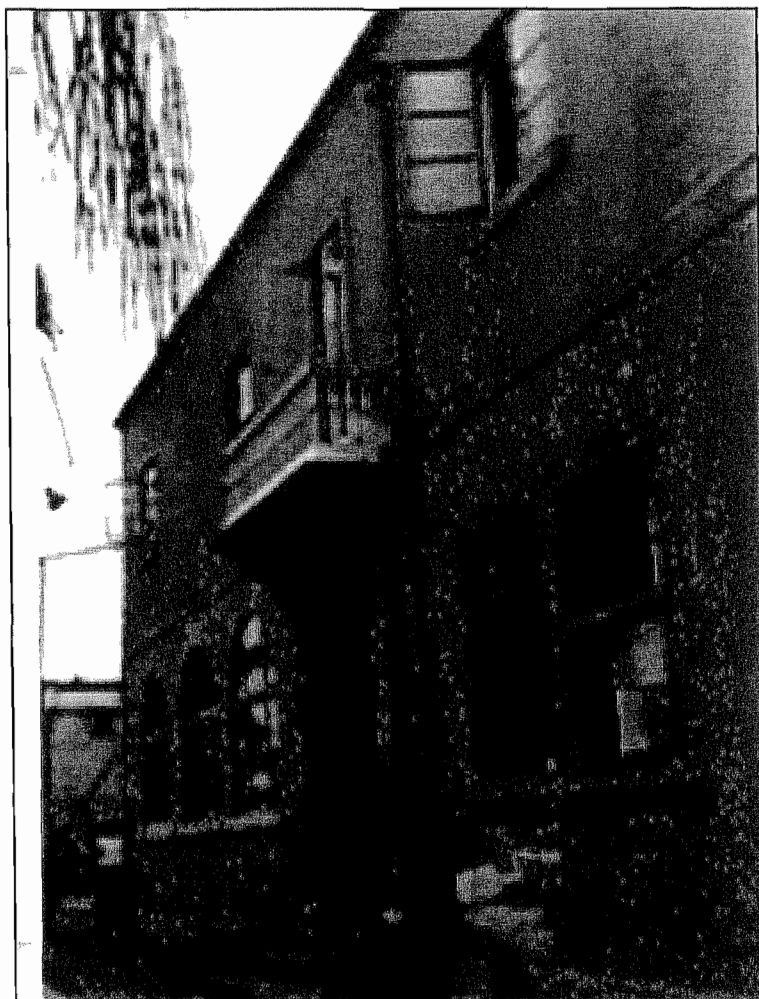


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# **THE NEIGHBORHOOD HOUSE IN THE BEGINNING-1915**



**THE  
NEIGHBORHOOD  
HOUSE  
IS NO MORE**



---

# LADIES OF THE NEIGHBORHOOD HOUSE-1920s



---

# THE NEIGHBORHOOD HOUSE TEAM 1930's

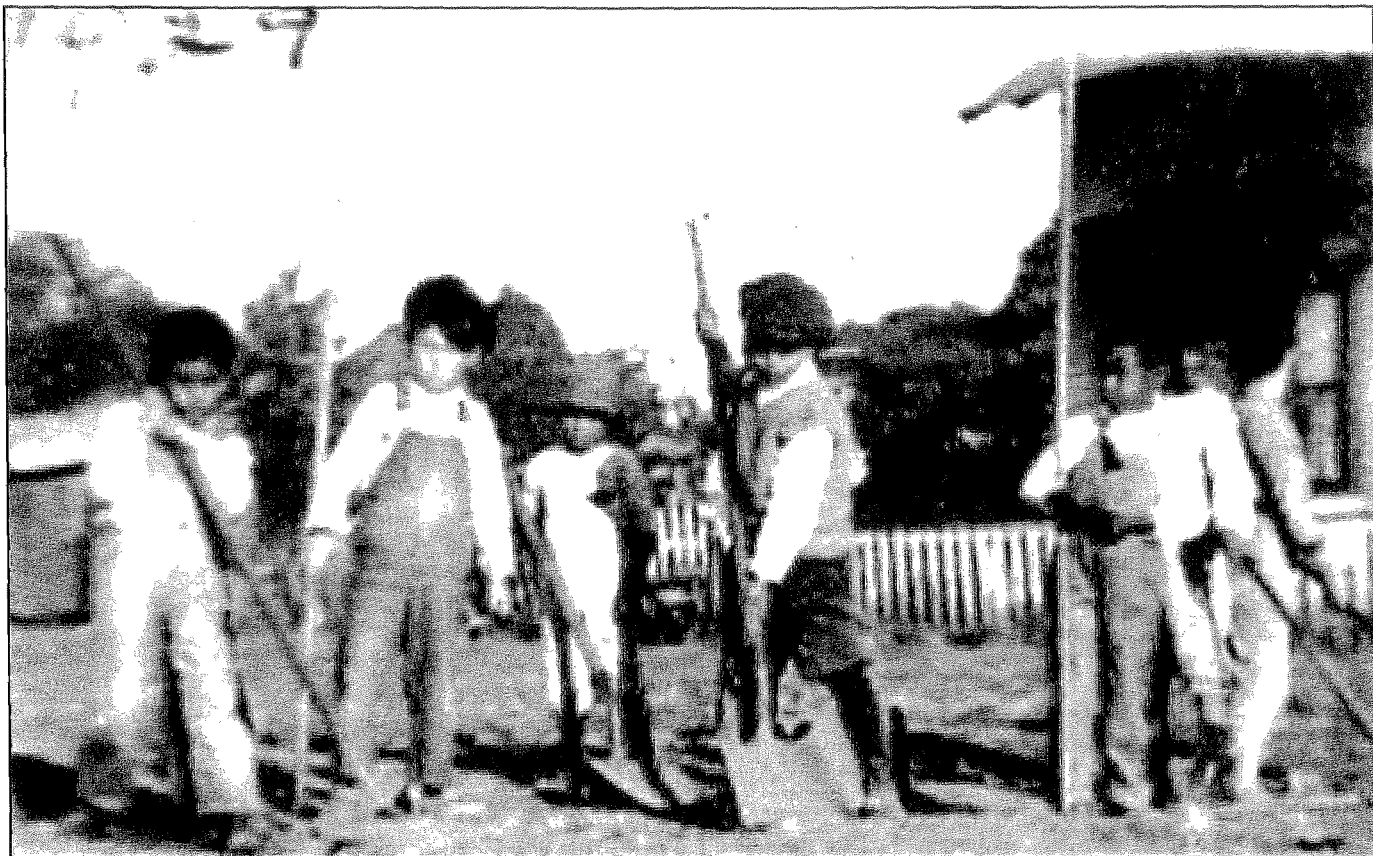


## THE NEIGHBORHOOD HOUSE DEPRESSION YEARS ASSISTANCE



---

***“LOGAN HEIGHTS FIRST CLUB”***  
**THE NEIGHBORHOOD HOUSE KIDS 1929**



**THE ORIGINAL BUS 11**



---

**NEIGHBORHOOD HOUSE PLAYGROUND 1920s**



**LADIES NUTRITION CLASS 1920's NEIGHBORHOOD HOUSE**



**STORY TIME NEIGHBORHOOD HOUSE 1920's**



# THE SANCHEZ FAMILY



**TAKEN  
AT 2054  
JULIAN AVE.  
LATE 30's**



# PIÑA FAMILY THROUGH THE YEARS



***“THE CARRITO” ON THE WAY TO  
“LOGAN AVENUE”***



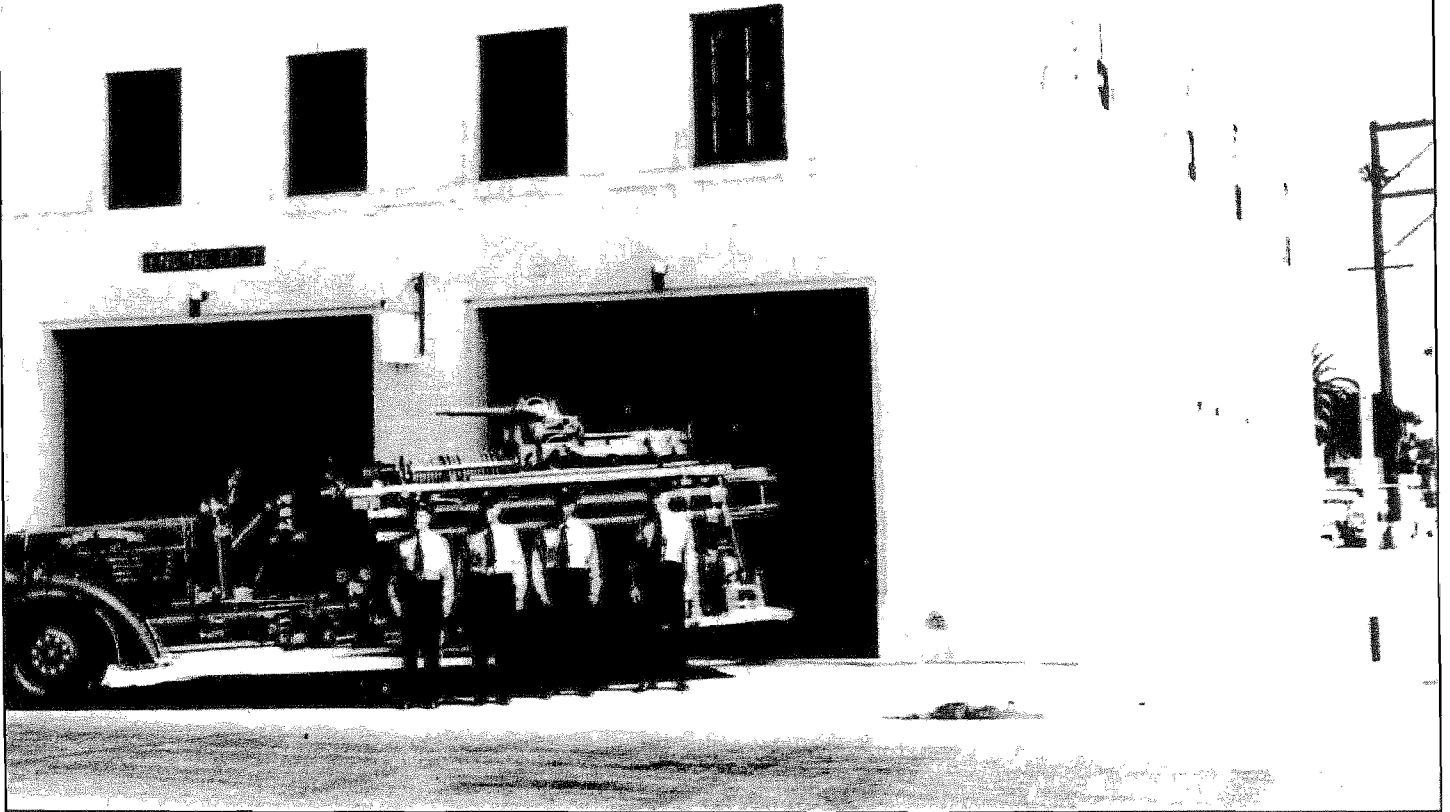
***“EL CARRITO”***





# “OUR NEIGHBORHOODS”

**STATION 7, ENGINE COMPANY 7, 1896 NATIONAL AVENUE.  
BUILT DECEMBER 22, 1913. APPARATUS No. 192 IS A SEAGRAVE 1250 GPM,  
4 STAGE, CLASS B TRIPLE COMBINATION PUMPER. IT COST \$13,943 WHEN  
COMMISSIONED APRIL 5, 1938. IT CARRIES 1200 FEET OF  
2-1/2-INCH HOSE IN THE MAIN BED AND CARRIES 100 GALLONS OF WATER.**



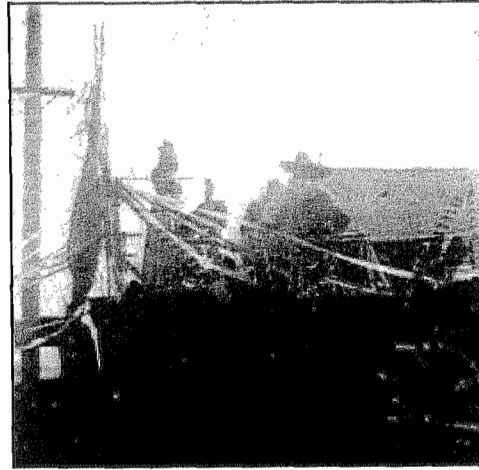
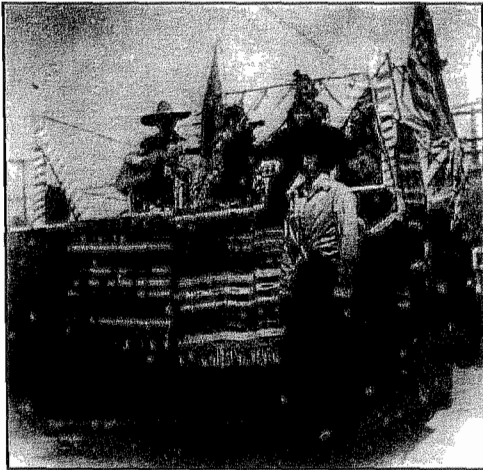
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# CANNERY WORKERS

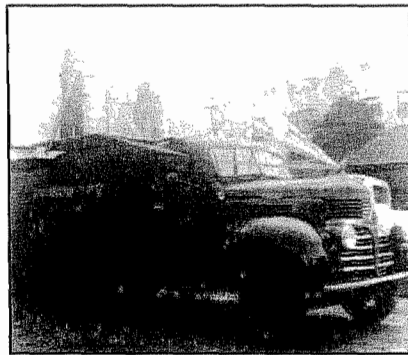


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# PARADE ON LOGAN AVENUE



*Parade on Logan Avenue on Cinco de Mayo in 1941 or 1942. The truck has been identified as an apple green 1939 Dodge with black fenders. Under a magnifying glass, the truck is revealed as belonging to Universal Furniture Co., 2151 Logan Avenue.*



*Parade on Logan Avenue on Cinco de Mayo in 1941 or 1942. Can you identify anyone in the picture? Standing in front is Jimmy Zúñiga.*

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# CORONA OUTFITTING CO.



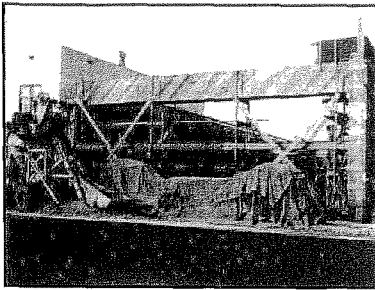
*Corona Outfitting Co., located at 1802 Logan Avenue, sometime between 1943 and 1948. Across Bearsley Street to the left is the Cornet Theater.*



*1802 Logan Avenue about 1943, just before Corona Outfitting Co. moved in. The business later became known as Corona Furniture Company when it moved to 1816 Logan Avenue and is now located at 3161 National Avenue. The site may be the previous location of Amador's Market. Do you recall?*



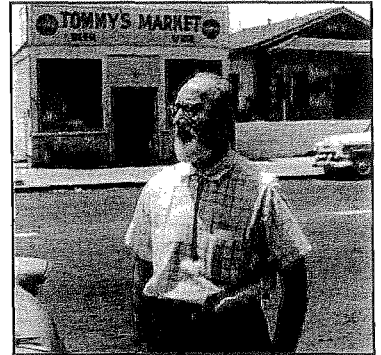
# CORONA FURNITURE COMPANY



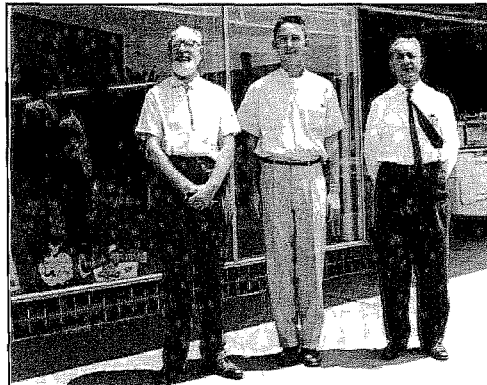
*In construction around 1948 at 1816 Logan Avenue is the building which would become the Corona Furniture Co.*



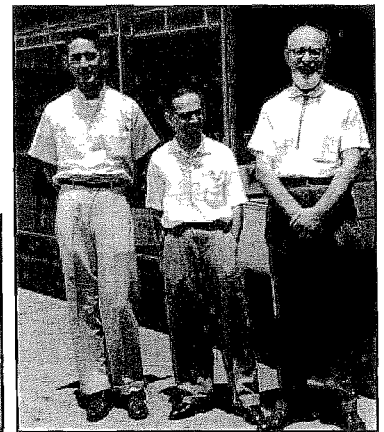
*Arthur Price and Dennis Price, brothers and co-owners of Corona Furniture Company, taken in front of their store at 1816 Logan Avenue in August 1955.*



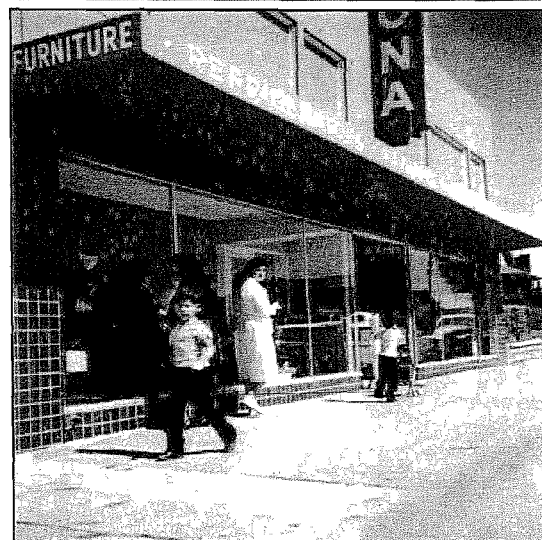
*Dennis Price, proprietor of Corona Furniture Company.*



*Arthur Price, Michael Price and Arthur Price.*



*Arthur Price, Edgar Gumpel and Dennis Price.*



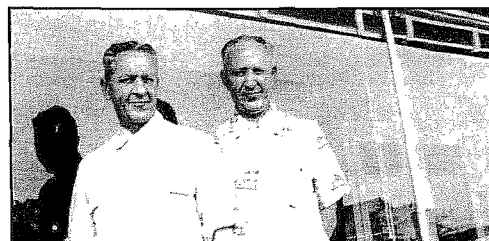
*Corona Furniture Company 1816 Logan Avenue in August 1955.*



*Corona Furniture Company store at 1816 Logan Avenue sometime between 1955 and 1960.*



*Bernie Sloan and Dennis Price.*



*Arthur Price and Dennis Price.*



*August 1960.*

# "THE ORIGINAL ANGEL BABY" ROSIE HAMLIN" FAMILY THROUGH THE YEARS



**BRUNSWICK BLOCKBUSTERS!**

*A Brand New Release!*

**"MY DARLING FOREVER"  
and  
"THE TIME IS NEAR"  
ROSIE**  
55212

**HER FIRST HIT ALBUM!**

*Breathing For a Smack!*

**"I DON'T  
KNOW YOU  
ANYMORE"  
Linda Hopkins**  
55211

*Lovely Blue  
Nights*  
**Rosie**

*A Real Sleeper!*

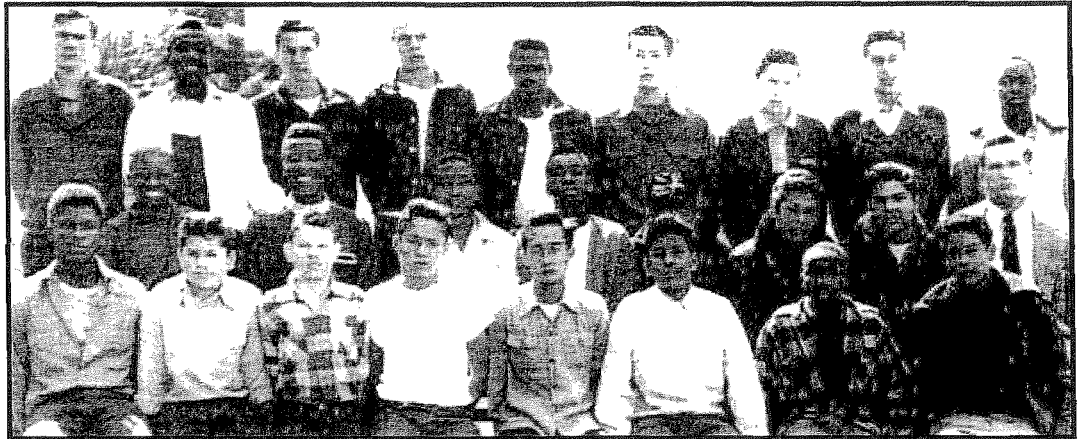

**"LULLABY OF BIRDLAND"  
and  
"CALLIOPE BOOGIE"  
The Cannonballs**  
55212

**Brunswick  
RECORDS**




# MEMORIAL JUNIOR HIGH: "THE EARLY YEARS"


High - 8  
Home Room  
105  
Mr. Baecht



High - 8  
Home Room  
301  
Mrs. Payne



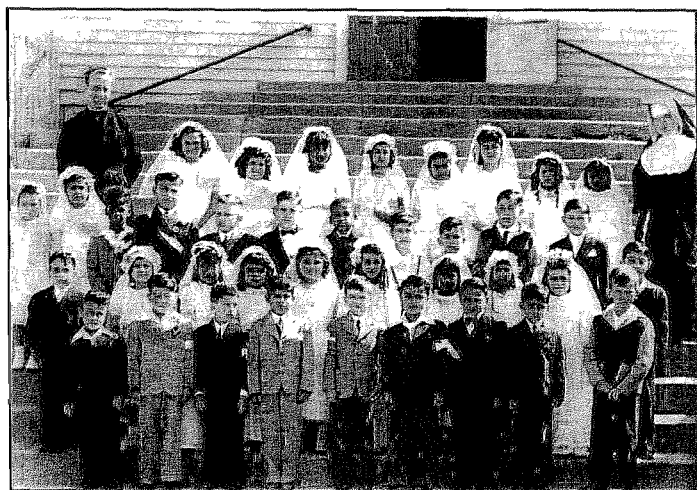
High - 8  
Home Room  
201  
Mr. Rodriguez



High - 8  
Home Room  
216  
Miss Evans



# MEMORIES OF LOGAN HEIGHTS



*First Communion 1940's Guadalupe.*



*Guadalupeans.*



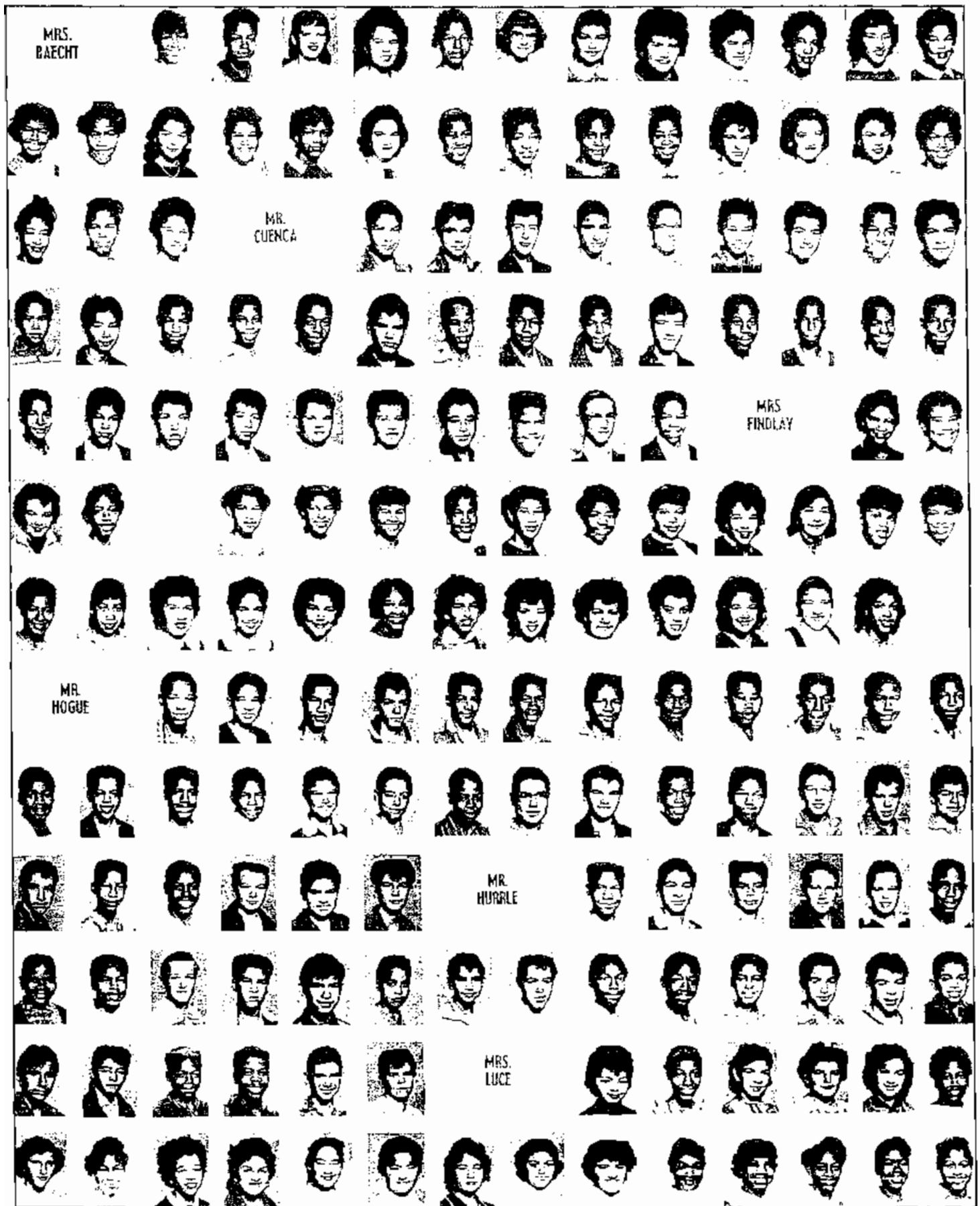
*Sister of St. Francis Teaching Staff. Guadalupe School 1940's.*

# RODRIGUEZ & FRIENDS





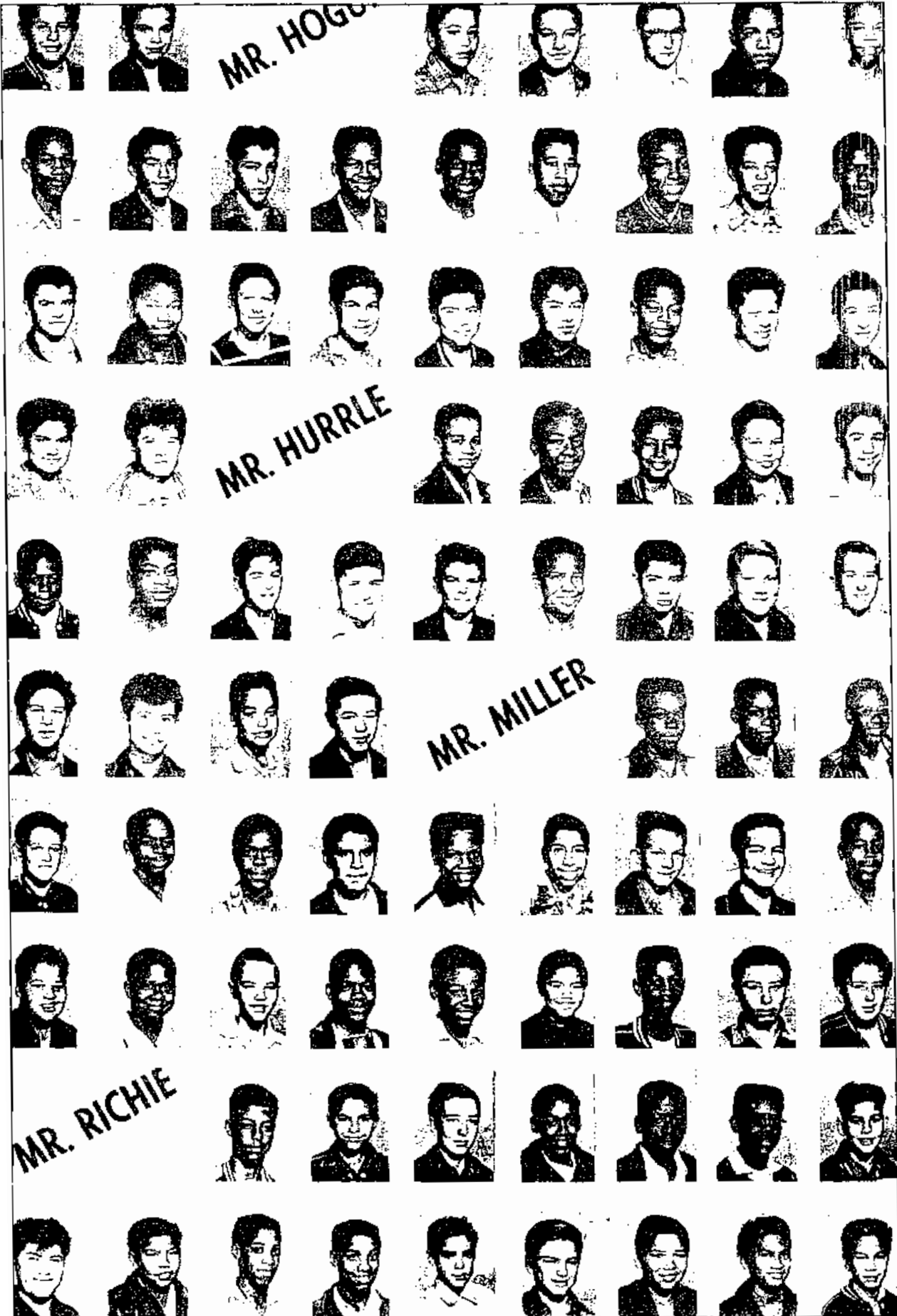
# 8th GRADE: MEMORIAL JR. HIGH 1950's



# 9th GRADE: MEMORIAL JR. HIGH 1950's

|  |  |  |  |  |  |  |  |
|--|--|--|--|--|--|--|--|
|  |  |  |  |  |  |  | <p>Robert Fowler<br/>                     Marie Jean Fries<br/>                     Ewald Fuentes<br/>                     Richard Galguera<br/>                     Lillian Galindo<br/>                     Conita Gallardo<br/>                     Terry Gambala</p>   |
|  |  |  |  |  |  |  | <p>Sylvia Garcia<br/>                     Arthur Garrison<br/>                     Eva Garza<br/>                     Norma Gaselsum<br/>                     Cecil Gates<br/>                     Laura Gilson<br/>                     Alvin Gilliam</p>                 |
|  |  |  |  |  |  |  | <p>Carolyn Givens<br/>                     Joe Gomez<br/>                     Eugene Gomez<br/>                     Tom Gomez<br/>                     Angela Gonzales<br/>                     Larry Gonzales<br/>                     Joe Gonzalez</p>                   |
|  |  |  |  |  |  |  | <p>Ruby Gonzalez<br/>                     Darrel Gottlar<br/>                     Robert Granados<br/>                     Germaine Griffin<br/>                     Roger Gray<br/>                     Tommie Griffin<br/>                     Mignon Grigsby</p>        |
|  |  |  |  |  |  |  | <p>Paul Grunty<br/>                     Pete Guerrero<br/>                     Gregory Gutierrez<br/>                     Raymond Gutierrez<br/>                     Sherlene Hales<br/>                     Rosie Lee Hall<br/>                     Denn Hancock</p>      |
|  |  |  |  |  |  |  | <p>Tommy Harrington<br/>                     Thomas Haslerig<br/>                     Ronald Hayashi<br/>                     Clarence Hayward<br/>                     Marj Heard<br/>                     Luce Heredia<br/>                     Don Hernandez</p>        |
|  |  |  |  |  |  |  | <p>Robert Hernandez<br/>                     Rosalie Hernandez<br/>                     Rosie Hernandez<br/>                     Richard Herrera<br/>                     Kathleen Hill<br/>                     Shirley Home<br/>                     Winthrop Howard</p> |
|  |  |  |  |  |  |  | <p>Rayman Houston<br/>                     Donald Huston<br/>                     Mike Irwin<br/>                     Evelyn Jackson<br/>                     Dennis Jefferson<br/>                     Bessie Lee Jenkins<br/>                     David Jesus</p>        |
|  |  |  |  |  |  |  | <p>Alfred Johnson<br/>                     Eugene Johnson<br/>                     Henry Johnson<br/>                     Linnie Johnson<br/>                     Nathaniel Johnson<br/>                     Trudy Johnson<br/>                     Velma Johnson</p>      |

# MEMORIAL JR. HIGH 1950's



# 9th GRADE: MEMORIAL JR. HIGH 1950's



Larry Buffinton  
Bobby Burks  
Evelyn Burnett  
Richard Butler  
Genoveva Cadena  
Margarite Calac  
Ramon Camacho



Aida Cameron  
Elizabeth Campbell  
William Canedo  
Willie Canty  
Art Cartledge  
Martha Carrasco  
Jean Casal



Charlie Castillo  
Rosalie Castillo  
Henry Castro  
Henry Castro  
David Castro  
Arthur Castro  
Rose Castro



Toni Cervantes  
Albert Chavez  
Mary Helen Chavez  
Toworna Christian  
Cynthia Collins  
Katherine Collins  
Umberto Comenero



Alice Comagon  
Beatrice Contreras  
Jettie Cook  
Albert Cruz  
Rosa Cueva  
William Dabney  
Fred Daniel



Manuel Darisay  
Charles Davis  
Fate Davis  
Mary Ann De La Cruz  
Philip Dillion  
Shirley Dizer  
Bobbie Ruth Dollar



Daisy Draper  
Martha Duarte  
Roosevelt Dumas  
Margie Duran  
Shirley Dutra  
Mike Echaves  
Robert Eden

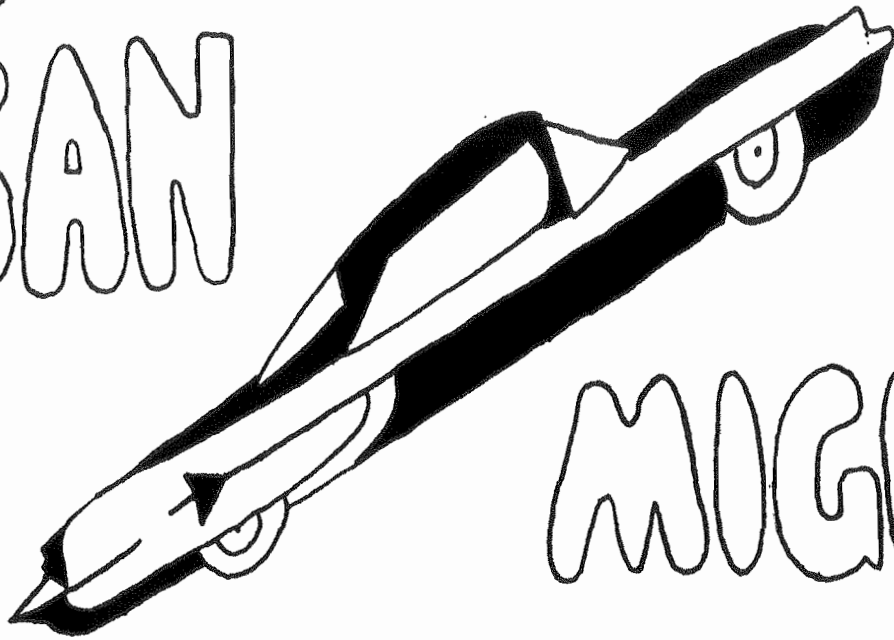


Cecil Edwards  
Larry Edwards  
Alex Esparza  
Frank Espinoza  
Tommy Espinoza  
Ardyth Estes  
Joe Estrada



Helen Estrada  
Silvano Estrada  
Lavaughn Faison  
Jack Farnum  
Thomas Fernandez  
Geraldine Fernandez  
David Ferrez

the  
SAN



MIGUEL

53

MEMORIAL

JUNIOR

HIGH SCHOOL

# 8th GRADE: MEMORIAL JR. HIGH 1950's



Ponce, Evelyn  
Marin, Natividad  
Porter, Ethel



Mark, George  
Porter, Loriel  
Martinez, Max



Prentice, Marie  
Mayumi, Jimmy  
Quijas, Betsy



Mendez, Frank  
Ramirez, Yolanda  
Miller, Guy



Reynolds, Inez  
Ming, Robert  
Rhodes, Berna Dean



Montez, William  
Robinson, Joyce  
Moreno, Richard



Moreno, Tony  
Roccorforte, Helene  
Najera, Julian



Rodriguez, Anita  
Newberry, Bobby  
Rodriguez, Rebecca



Nash, Stanley  
Rents, Frankie  
Noriega, Carlos



Ross, Gloria  
Ojeda, Willie  
Rubalcaba, Carmen



Peeron, James  
Ruiz, Dolores  
Pena, Manuel



Russell, Opal  
Polak, James  
Saldano, Norma



Pope, Marvin  
Salgado, Carlota  
Portola, Ruben



Sample, Dolores  
Quan, Sam  
Schrader, Sadonna



Quintero, Louie  
Sepulveda, Naomi  
Ragsdale, Jahnnie



Silva, Mercedes  
Rico, Felipe  
Slaughter, Yvonne



Roberson, Ernest  
Smith, Patsy  
Rogers, Gilbert



Spence, Antonette  
Rodriguez, Alfred  
Spikes, Mattie



Russ, Clyde  
Tackkott, Margie  
Russell, Richard



Thompson, Mae Joyce  
Sage, John  
Torres, Marie

# 8th GRADE: MEMORIAL JR. HIGH 1950's



Saiz, Frank  
Torres, Norma  
Salazar, Junior



Tucker, Erma Lee  
Schmitt, Max  
Walker, Mary



Scott, Richard  
Ware, Hattie  
Seavello, John



Watkins, Jackie  
Shannon, Richard  
Weatherspoon, Gari



Shaw, Billy  
White, Shirley  
Shourds, Lee



Wynn, Velma  
Speck, Billy  
Young, Pauline



Talamantez, Ronnie  
Zuniga, Carmen  
Taylor, Teddy



Terry, Jimmie  
Thomas, Joe  
Thompson, James



Thompson, Vernon  
Tom, Alex  
Tom, Lanny



Traylor, Mose  
Traylor, Tommy  
Valenzuelo, Tony



Walker, Charles  
Walton, James  
West, Willie



Wheeler, Chester  
Wilkins, Tommy  
Williams, Bobby



Wright, Charles  
Ybarra, Jerry  
Yamano, Milton



Saiz, Joe  
Yee, Harry



# MEMORIES OF LOGAN HEIGHTS



***“LOS GALLOS”***

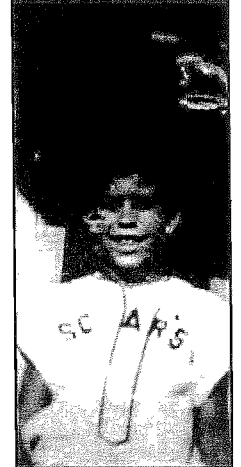
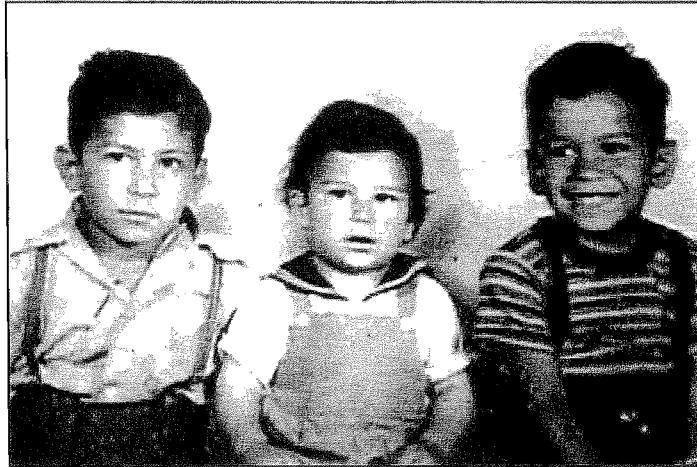




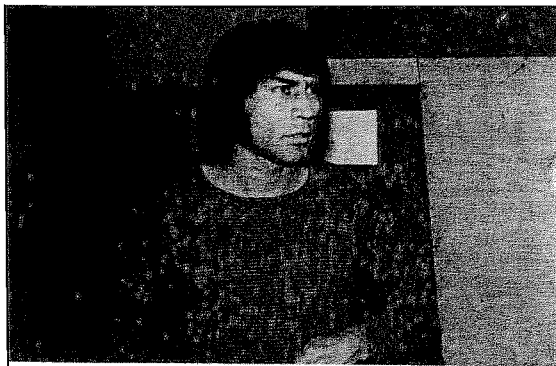
# FAMILIES THE STRENGTH OF LOGAN HEIGHTS



# BECERRA FAMILY: "GUESS WHO?"



# REMEMBERING JUNIOR ROBLES



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***“NUÑEZ & AVALOS WEDDING”***  
**JANUARY 25, 1958 \* 28th & FRANKLIN**



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***“ESTHER & VICTOR AVALOS”***  
**1st ANNUAL LOGAN HEIGHTS REUNION**



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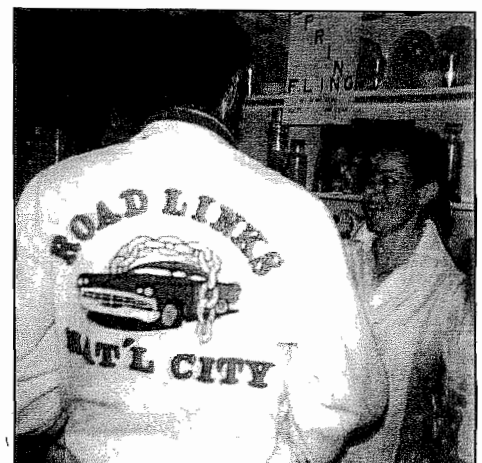
***“CLUB NEWS 1950's”***



# RACHAEL ORTIZ THROUGH THE YEARS

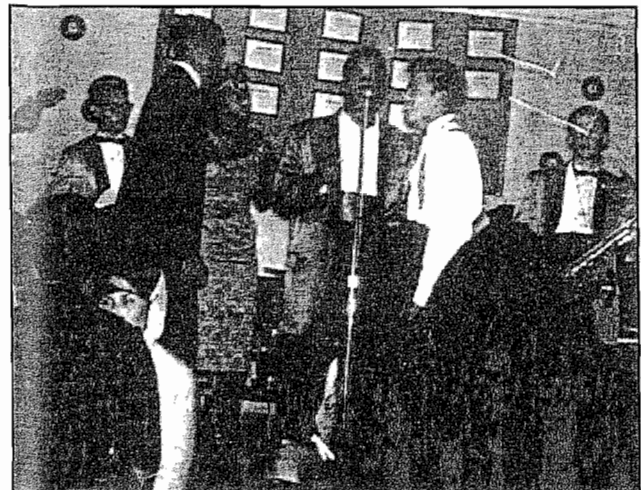
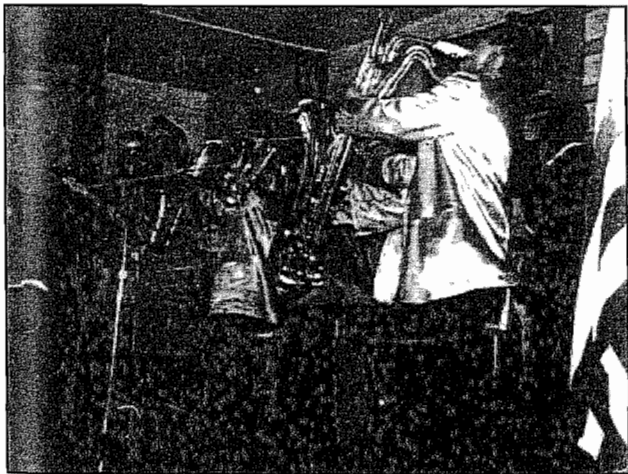


# FAMILIA OF LOGAN HEIGHTS



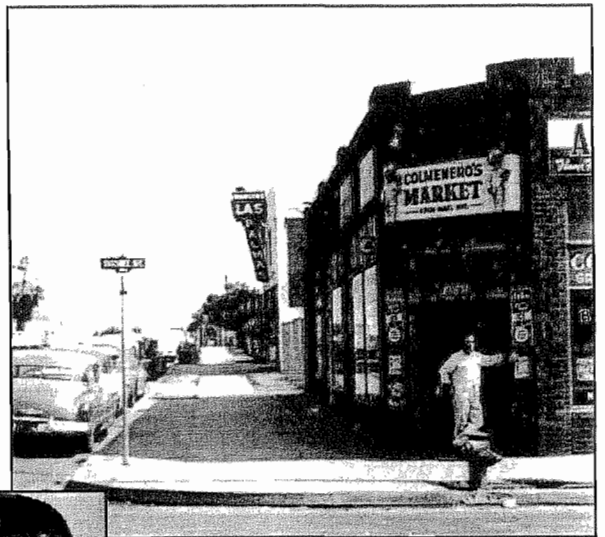
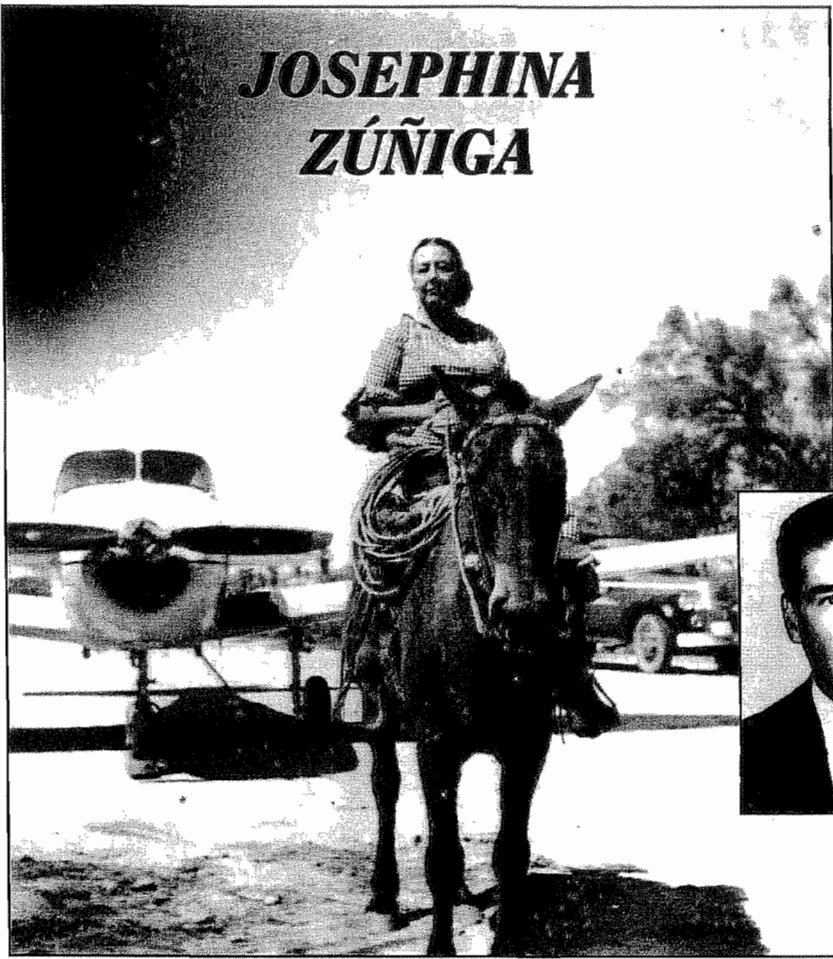
# FAMILIA OF LOGAN HEIGHTS

## *"We Made Our Own Music"*



# "OUR PEOPLE"

**JOSEPHINA  
ZÚÑIGA**



# Los Gallos have something to crow about

**T**hey could have played "Auld Lang Syne" one lively night a while back at Chuey's. Many of the 300 or more packing Logan Heights' landmark eatery at Main and Crosby hadn't seen each other in more than 40 years.

They didn't play that old song.

But Benny Hollman kept the joint jumping and the memories rolling with the boys from his band and from several other long-ago favorites, like the Kingsmen, the Barons and the House rockers.

And for better than six hours that night, despite all the gray and all the wrinkles in the house, it was a lot like old times when a proud yet humble bunch calling itself "Los Gallos" (The Roosters) flew.

And lanky Salvador Torres and his old pals -Roberto Martinez and Haracio and Hiram Piña- loved every moment.

This, after all, was a reunion celebration for their 1950's green-jacket-wearing social group that, in ways quiet and not-so-quiet, helped shape "The Heights," ever a struggling working-class enclave.

"We started that club (with 42 members) to show people who we were -not in a violent way, but in a proud way," recalled Torres, 62. "And from being part of it, we developed a social conscience. And we had good times.

"A lot of us are in our 60's now -we have grandchildren- and we want to remind everyone" of the good times.

But more than good-times-seekers, members of Los Gallos, like Torres and Martinez, were forerunners and architects of grassroots community movements to clean up and improve their beloved neighborhood. Over the years, they got on the front lines of battles to stop a proliferation of junkyards in the area, for example.

They backed fights to bring improved health care to Logan Heights for the poor and indigent.

Torres, himself an accomplished muralist and photographic artist, led early struggles to create Chicano Park beneath part of the San Diego-Coronado Bridge.

And he became recognized as the father of the world-renowned murals he and other artists painted on the bridge pillars in the park.

Martinez became a long-dedicated soldier in the fight for immigrant rights.

And today, as program coordinator for American Friends Service Committee U.S./Mexico Border Program, he's been recognized for his work by Human Rights Watch. The international organization monitors civil and human rights issues around the world.

But on this night at Chuey's, the serious thoughts, the critical reflection for these two and many of the other Los Gallos originals were on the club, formed 44 years ago.

On how it helped make them better people. And on how its spirit can be passed on the younger generations.

The key to the club was always respect. Torres and the rest agreed. Respect for oneself. Respect for others.

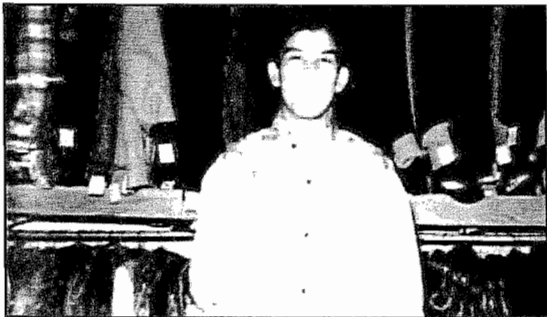
And all remember well how that principle played in 1954 when the late Alfonso Johnston -a neighborhood icon known as "El Pelón" (The Bald One)- took a bunch of restless, untested teenagers under his wing. The youngsters were tired of society lumping them in with gangs and other bad actors just because some shared similar cultural backgrounds.

Johnston taught them how to rise above all that by finding the inner joy locked in service to others.

The group never forgets the day when Los Gallos rented the neighborhood theater with money they'd scraped together through fundraisers. They then held a cartoon show and Christmas party for all the younger kids in the community.

That was when everyone knew the teens had learned the mentor's lesson, said Torres.

And as Benny and the boys in the bands kept touching nostalgic chords, everyone who'd ever had anything to do with "Los Gallos" knew what the group would do with the proceeds from that lively night at Chuey's.



## He's older now, but he remembers the days of the hood and the pachucos

**T**he article (Page A-1, March 23) concerning "La Vida Loca" (crazy life of Chicano gangs) of San Diego was most interesting.

I am now in my late 50's, was born in San Diego and raised in Logan Heights. I recall all too well those old times and what used to be the small town of San Diego.

I was just a boy when the Cherry Gang was the toughest in San Diego, certainly tops over the Mutes from Old Town National City.

The story didn't mention the Black Angels; they also were from Logan Heights, back when Logan ran only from 16th through 26th streets. There also were the Valley Boys who claimed 33rd and Market to the train tracks. On the other side were the Nido Boys, the 38th Street Guys, the Red Steps; I could go on and on. The original members are old now, but you can still find some of them hanging out at Chicano Park reminiscing about the good old "War Days."

One must remember that these young men are or were mostly American-born and proud of their heritage. Pachucos. Their zoot suits and shoes contributed to a dress code, a dress code that stated: We're not

from Mexico, we're American.

When and if Spanish was spoken, it was spoken at home, not in the hood.

Back then, the cops were mostly white and they sure used to hassle the hood. Two of these cops were from the old Prohibition days. They used to take scissors and horse pliers and cut the shamps -duck tails- off the Pachucos' clothes or take the soles off their shoes.

Thinking back about Clancy's Bar on National Avenue, the old Neighborhood House and of Chilo, Tortilla, Holloways, Beaver, Pepe, Mosquito, Drumon, Chino, Chano, Richie, Loreto, all of whom are or were good solid people, rips into memories not recalled in years and maked tears in my eyes.

Now, I'm a nice and wise old man who works for the state of California. I am still a proud American who was invited by City Councilman George Stevens to serve on the Commission on Crime and Justice.

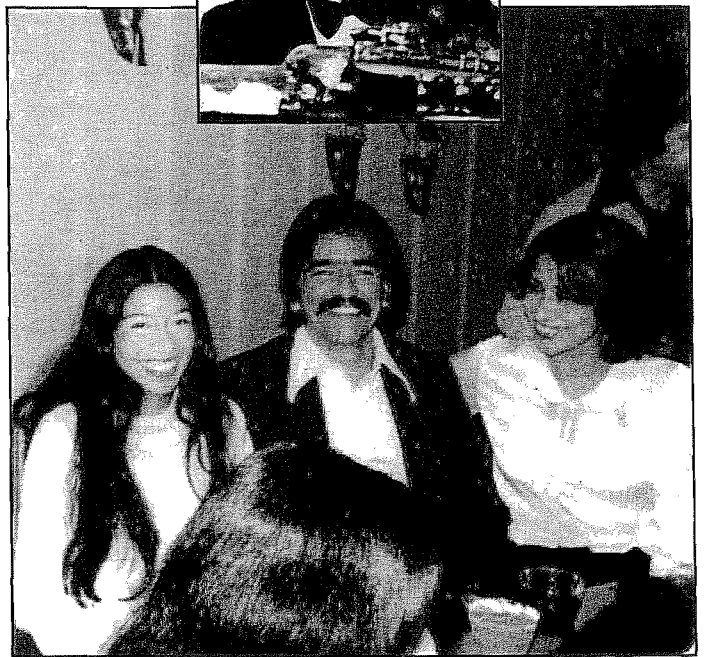
There is no remorse or shame, just memories and an abundance of knowledge about the hood. Smile!. (Edward Galván Sr.)



# BIG JAY McNEELEY



# THE JOHNNY OTIS SHOW & DANCE

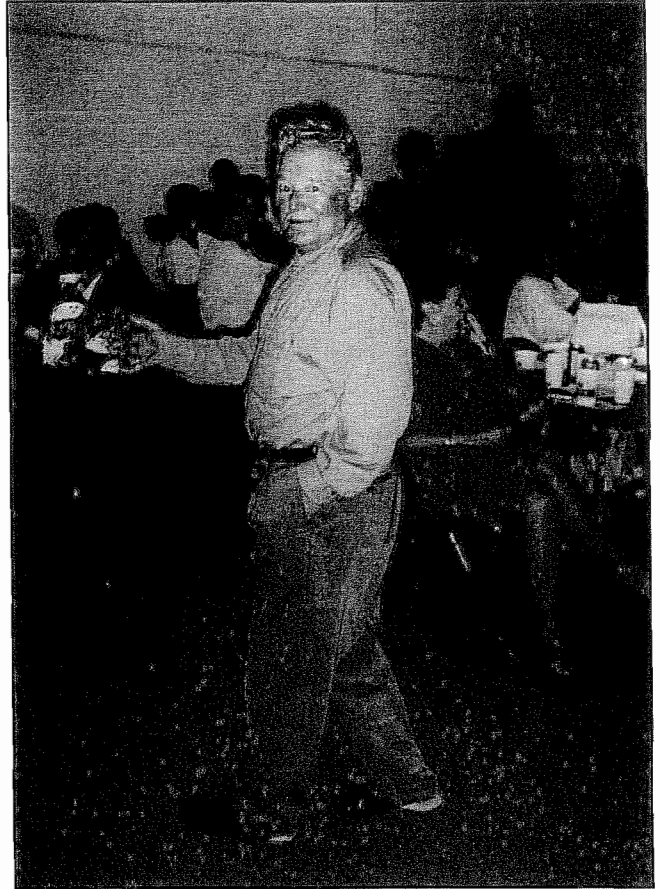


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# THE FIRST JUMP: "PARTY TIME"



# DANCE: "PARTY TIME"



# DANCE: "PARTY TIME"



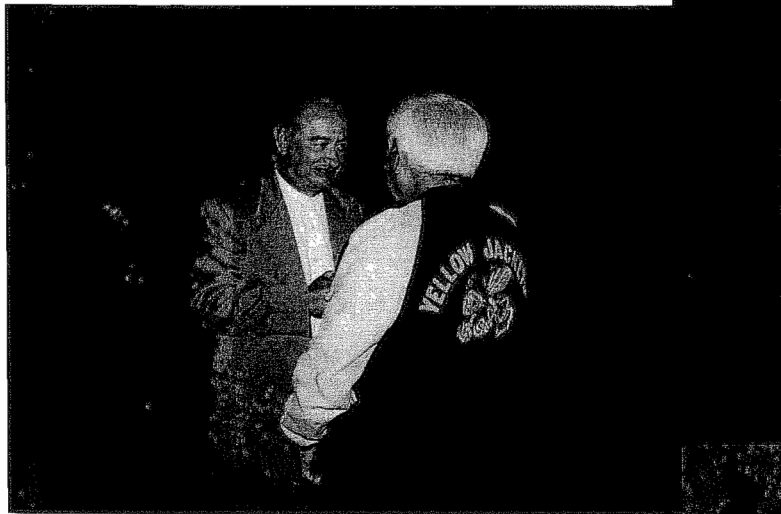
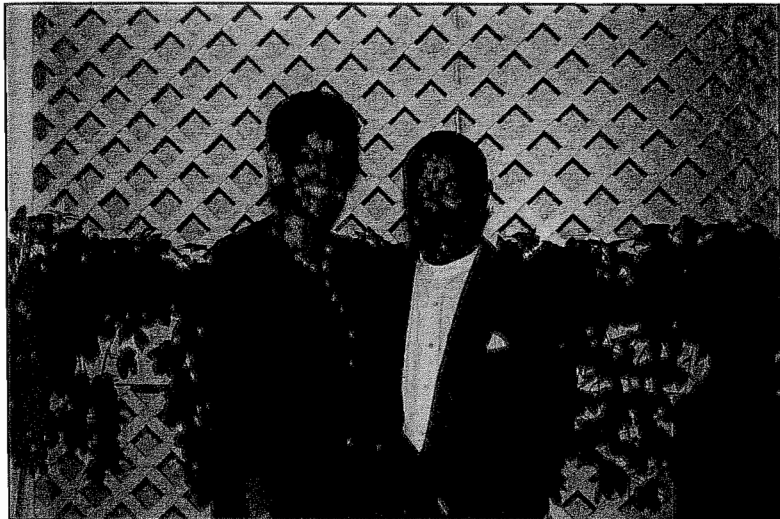
# DANCE: "PARTY TIME"



# DANCE: "PARTY TIME"

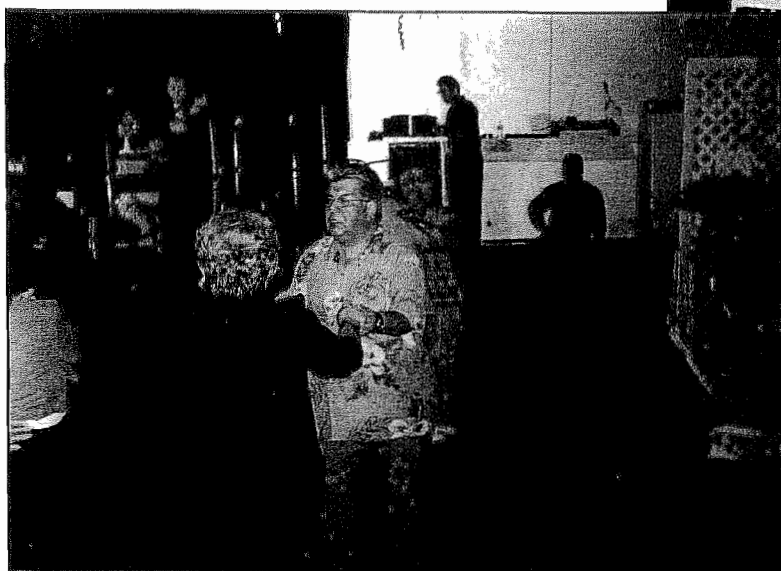


# DANCE: "PARTY TIME"

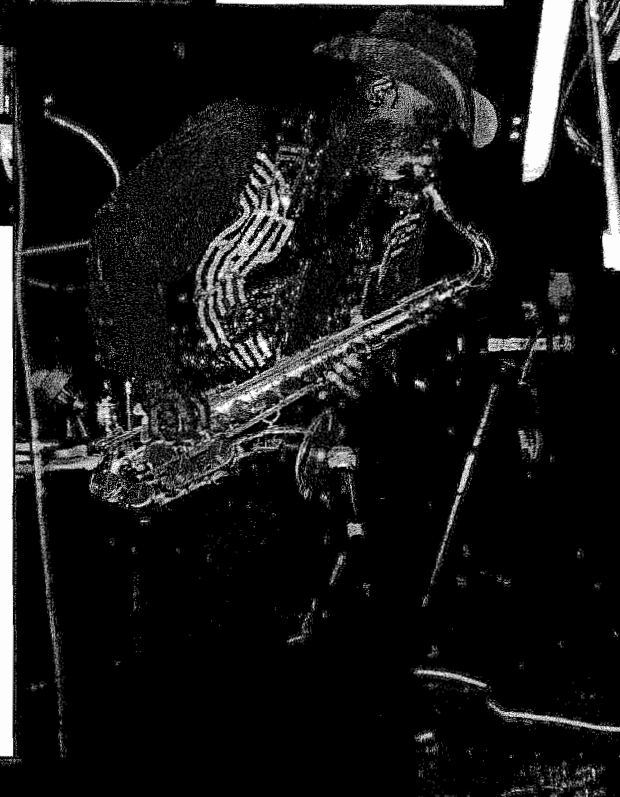




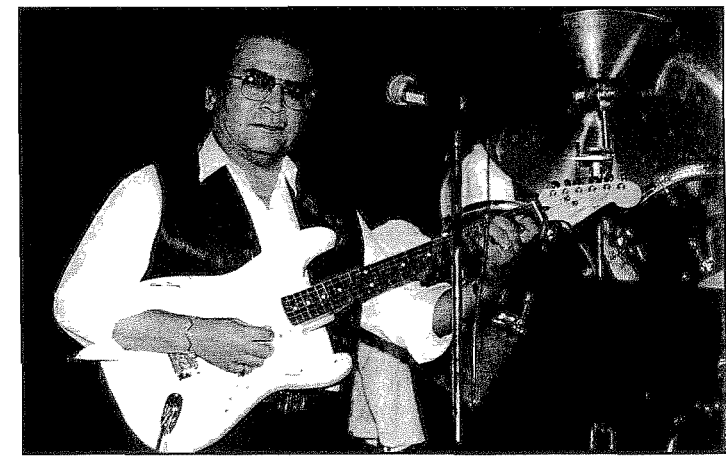
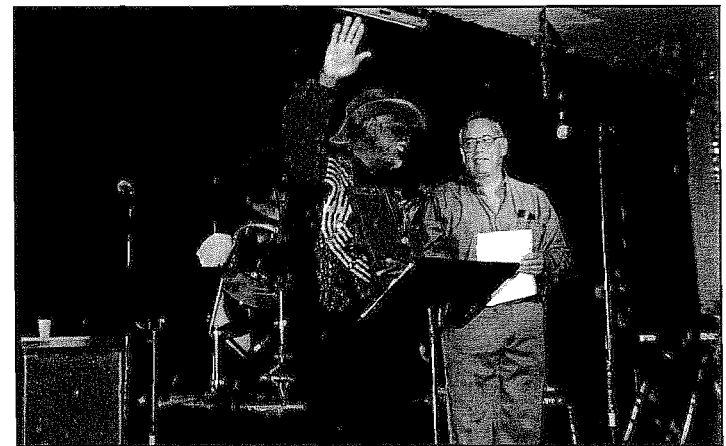
# DANCE: "PARTY TIME"



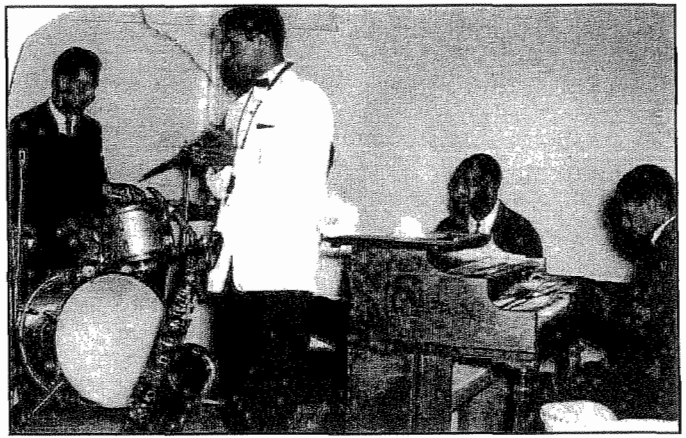
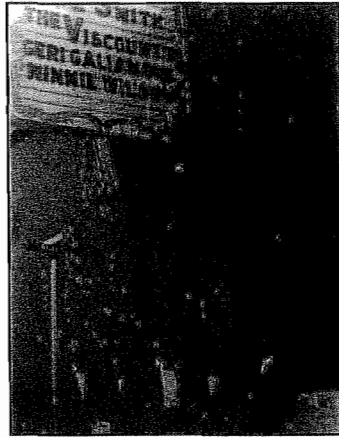
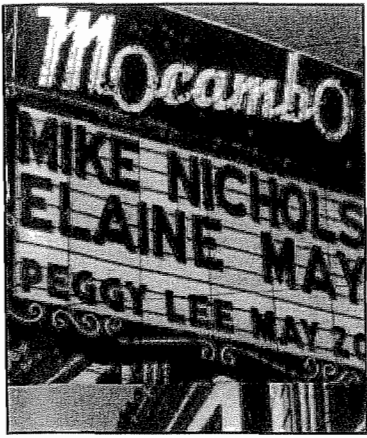
# DANCE: "PARTY TIME"



# DANCE: "PARTY TIME"



# DANCE: "PARTY TIME"



# DANCE: "PARTY TIME"

