

**CITY OF SAN DIEGO HISTORICAL RESOURCES BOARD
POLICY SUBCOMMITTEE AGENDA**

Monday, March 9, 2026, 4:00 PM to 5:00 PM

HYBRID HEARING

**5th Floor Large Conference Room
City Planning Department - City Administration Building
202 C Street, San Diego, CA 92101**

Until further notice, Policy Subcommittee meetings will be conducted pursuant to the provisions of California Government Code section 54953(a), as amended by Assembly Bill 2249. Effective February 10, 2023, the Policy Subcommittee will be participating in-person and the meeting will be open for in-person testimony.

In lieu of in-person attendance, members of the public may participate virtually:

THE LINK TO JOIN THE WEBINAR BY COMPUTER, TABLET, OR SMARTPHONE IS:

<https://sandiego.zoomgov.com/j/1603633302?pwd=aHZ5OHRET1prZ0tLRXFNOEk2UUUvUT09>

Meeting ID: 160 363 3302 Passcode: ysF4GZ

To join by using Telephone: Dial 1-669-254-5252 or (Toll Free) 1-833-568-8864. When prompted, input Webinar ID: 160 363 3302

The public is encouraged to [subscribe](#) to receive meeting agendas.

The Policy Subcommittee is a subcommittee of the City of San Diego's Historical Resources Board. It is primarily composed of Historical Resources Board members who are interested in policy matters. In general, the Subcommittee is not a voting entity, but rather a forum for discussing issues and policy matters related to historic resources and their preservation. Comments at the meeting do not predispose future positions on any matter by the Historical Resources Board.

Members of the public will be allowed an opportunity to speak, for up to one minute each, at the end of the Subcommittee's discussion on an agenda item. Each member of the public is required to state their name and the organization (if any) that they represent prior to their one-minute presentation.

MEETING AGENDA

1. Introductions
2. Non- Agenda Public Comment (on matters not on the agenda)
3. Subcommittee Comment (on matters not on the agenda)
4. Preservation Awards: The Historical Resources Board and City of San Diego wish to recognize preservation projects, activities, and people with an outstanding commitment to historic preservation. The winners will be announced in May to commemorate National Historic Preservation Month and will be celebrated at the May Historical Resources Board meeting. Projects completed between January 2020 and December 2025 are eligible for nomination. The Policy Subcommittee will make determinations on this year's recipients in the categories of Preservation Projects, Preservation Activities and People in Preservation.
5. Adjourn

Next Policy Subcommittee Meeting will be on Monday, April 13, 2026 at 3:00 PM.

For more information, please contact Suzanne Segur by phone at (619) 236-6139 or email at ssegur@sandiego.gov



THE CITY OF SAN DIEGO

MEMORANDUM

DATE: March 4, 2026
TO: Historical Resources Board- Policy Subcommittee
FROM: Audrey Rains, Assistant Planner, City Planning Department
SUBJECT: 2026 Annual Preservation Awards Submissions

Background

The Historical Resources Board Procedures (Section IV.B) gives the Historical Resources Board the ability to present Awards of Excellence recognizing outstanding achievement in the field of historic preservation. In 2024, the Annual Awards were reinstated after a seven-year hiatus with changes to the nomination categories to further align the awards with other California award programs and to capture the widest array of preservation work in the City. These same categories were used for the 2026 Annual Awards call for submissions. Based on feedback from the 2025 Annual Awards when submissions were limited to the previous year, the 2026 Annual Awards were open to projects completed in the City within the last five years.

The Policy Subcommittee is tasked with considering the nominated recipients at the April subcommittee meeting and shall determine which recipients in which categories shall receive awards. In advance of the April meeting, City staff has compiled the 2026 submitted nominations for Subcommittee review.

Award Categories

In order to be considered for an award, projects must be located in the city limits and have been substantially completed between January 2020 and December 2025 to be nominated. Rehabilitation projects must follow the Secretary of the Interior's Standards for Rehabilitation.

Nominations are accepted under the following three categories. Submissions are asked to self-select the category to be considered under, although the Subcommittee can evaluate the nomination under any category it deems the best fit.

- Preservation Projects
 - Rehabilitation or Restoration Projects
 - Adaptive reuse of historic buildings, structures, sites, or cultural landscapes
 - Archaeology Projects
- Preservation Activities
 - Activities related to the identification, protection, and interpretation of historic or tribal/cultural resources.

- Innovative efforts in historic preservation education, public outreach, or interpretive programs.
- Local, State, and National Register nominations that significantly contribute to our knowledge of historic resources and/or contexts.
- Projects that demonstrate new or novel approaches to the protection of historic and/or prehistoric archaeological sites.
- Exemplary historical research projects, including oral histories.
- Exemplary stewardship of historic places.
- People in Preservation
 - Organizations or individuals who have shown exemplary leadership or dedication to preservation. (Nominations of those individuals and groups working at a grassroots level are especially encouraged)
 - Eligible nominees will have made significant contributions over time to the advancement of historic preservation and/or the preservation of historical resources in San Diego.
 - Individuals may not self-nominate.

In addition to these categories, special consideration should be given to preservation projects and activities that:

- Add additional housing units to an existing site through adaptive reuse, rehabilitation, or new construction on a historic site.
- Demonstrate and promote sustainability and/or climate change resiliency.
- Broaden the ethnic and cultural diversity of historic preservation activities.

2026 Submissions

City Planning accepted nominations between February 1, 2026 and February 27, 2026. The following indicates the breakdown of submissions and categories.

- Preservation Projects: 11 Submissions
- Preservation Activities: 2 Submissions
- People in Preservation: 2 Submissions

These submissions have been compiled for digital review by the policy subcommittee in preparation of voting at the April meeting.


Audrey Rains
Assistant Planner
City Planning Department


Suzanne Segur
Senior Planner / Staff to Policy Subcommittee
City Planning Department

AR/SS

ENCL: Submission Documents

2026 San Diego Preservation Awards Nomination Form

The City of San Diego City Planning Department is now accepting nominations for the 2026 Preservation Awards. Nomination forms must be completed in their entirety. Additional pages and attachments may be provided. Photos are required for any architecture-based nomination.

Nominations must be received no later than February 27, 2026.

SECTION I: ADMINISTRATIVE INFORMATION

Project/Program Name: San Diego Historic & Cultural Preservation Awareness Program

Address: 3525 7th Avenue, San Diego, CA 92103 (physical); PO Box 80788, San Diego, CA 92128 (mailing)

Category (refer to first page of packet): Category 2. Preservation activities

Project Completion Date (month, year): December 2025

Program Launch Date (month, year): January 2022

Individuals/Organizations Involved in the Project

For each participant entered here, include name, organization name (if applicable), and email address (attach additional pages as needed).

1. Save Our Heritage Organisation
2. _____
3. _____
4. _____

Nominator Information

Name: Alana Coons

Company or Title (optional): Save Our Heritage Organisation

Address: 3525 7th Avenue, San Diego, CA 92103 (physical); PO Box 80788, San Diego, CA 92128

Phone: 619-297-9327 Email: sohosandiego@aol.com

If you are not associated with the project, do you wish to be notified if the project wins an award?
(Y/N)

If yes, please indicate your preferred email: _____

SECTION II: NARRATIVE DESCRIPTION OF PROJECT

Narrative Description of Accomplishment and Reason for Nomination:

- For nominating projects, discuss the work performed, and provide details as to how specifically the project met the Secretary of the Interior's Standards for the Treatment of Historic Properties.
- For programs, discuss the overall structure of the program, how the community engages with and or participates in the program, and how the program aligns with historic preservation.
- For people, discuss the background, work, and leadership of the individual or organization. Please provide details about their contributions to the field of preservation.
- Does the project or program demonstrate an innovative approach to preservation, encourage sustainability/climate resiliency, or add housing units? If so, please provide a description of how.

Please provide narrative below. Insert more sheets as necessary.

SECTION III: MATERIALS RELEASE APPROVAL

I understand and agree that the City of San Diego, in the promotion of the awards program and historic preservation, may use all materials submitted for this nomination unless identified as restricted, and all official photographs and videos taken at the awards ceremony.

A handwritten signature in black ink, consisting of several overlapping loops and a horizontal stroke at the end.

Signature of Applicant

SECTION IV: SUPPORTING DOCUMENTATION

Supporting Documentation: Supporting materials may be submitted to supplement but not substitute for the justification that is supposed to be provided in the Narrative portion of the nomination.

Types of materials that may be included:

- For building projects:
 - Photos of the completed project (REQUIRED).
 - Plans, drawings, PowerPoint, or other documentation sufficient to illustrate the property before and after the nominated activity and to address how the project met the Secretary of the Interior's Standards for the Treatment of Historic Properties
- For interpretive/educational/community projects or programs: Copies of related materials, such as a book, brochure, DVD/CD, website links, transcripts, or photographs of exhibits or activities.
- Copies of other materials, such as news clippings or other commendations that support the case for noteworthiness of the project, program, or person.

Outstanding Educational Program: Raising Awareness for the Preservation of San Diego's Historic and Cultural Resources

Save Our Heritage Organisation (SOHO) is being nominated for its series of self-guided interpretive tours produced between 2022 and 2025, an innovative educational program designed to expand public understanding of San Diego's historic, architectural, and cultural resources while advancing preservation advocacy. Over the past five years, SOHO has created nine self-guided tours exploring a broad range of sites and themes, including the Hotel del Coronado, Paradise Point/Vacation Village, Mission Hills Modernism, 1920s Park Boulevard, San Diego State University, San Diego's architectural art tile, WPA-era architecture and art, historic gardens and landscapes, and Rediscovering Calle Judeo in Old Town State Historic Park.

These tours are intentionally accessible and inclusive. Three were produced as printed booklets, and all tours are freely available as downloadable PDFs or interactive web pages on SOHO's website, allowing residents and visitors to engage with historic places at their own pace and without financial barriers. The interpretive content blends architectural history and social history, presenting complex stories in a clear, engaging format suitable for audiences with or without prior preservation knowledge. Many tours incorporate "then and now" perspectives, reinforcing the value of historic resources and encouraging stewardship through understanding.

The program demonstrates innovation through its scalable, low-cost, and sustainable approach to public education. By leveraging self-guided formats and digital access, SOHO expanded its educational reach without the environmental and logistical impacts of staff-led tours. Preservation itself is presented as a sustainable practice, emphasizing the reuse of existing buildings, cultural continuity, and the environmental benefits of conserving historic resources.

SOHO fully conceived, researched, authored, and produced each tour, drawing on its institutional knowledge and preservation expertise. Select projects were developed in collaboration with site partners, including the Hotel del Coronado and Paradise Point, while maintaining SOHO's independent interpretive voice, as well as volunteer historians and architects. Several tours received award recognition from the San Diego Press Club.

Collectively, these self-guided tours represent an outstanding educational achievement, significantly increasing public awareness of San Diego's diverse historic and cultural resources and reinforcing preservation as a shared civic responsibility.

Please see the following links for these tours:

2025 - Paradise Point Resort and Spa / Vacation Village
<https://www.sohosandiego.org/tours/vacationvillageweb.pdf>

2024 - History Uncovered: The Hotel del Coronado Restoration
<https://www.sohosandiego.org/tourbooklets/hoteldelcoronado101024.pdf>

2024 - Rediscovering Calle de Judeo – The Jewish Men & Women of Enterprise in Old Town San Diego (State Historic Park).

<https://www.sohosandiego.org/tours/callejudeospreadsweb.pdf>

2024 - The Golden Era of San Diego's Architectural Art Tile: 1910-1940

<https://www.sohosandiego.org/tours/tile/indextile.htm>

2023 - Mission Hills Modernism: Delawie, Ruocco, and Friends: 1942-1965

<https://www.sohosandiego.org/tourbooklets/mhmodernismtour.pdf>

2023 - 1920s Park Boulevard: A Decade of Elegant Apartment Buildings

<https://www.sohosandiego.org/tourbooklets/1920sparkblvd2023web.pdf>

2022 - The Historic Architecture of San Diego State University: 1930-1942

<https://www.sohosandiego.org/tourbooklets/sdsutour2022.pdf>

2022 - Architecture and Art: The WPA in San Diego

<https://www.sohosandiego.org/tourbooklets/wpatour2022.pdf>

2026 San Diego Preservation Awards Nomination Form

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Nominations must be received no later than February 27, 2026.

SECTION I: ADMINISTRATIVE INFORMATION

Project/Program Name: Alvarado Water Treatment Plant Mural Restoration

Address: 5540 Kiowa Drive, San Diego, CA 91942

Category (refer to first page of packet): 2. Preservation Activities

Project Completion Date (month, year): December 2025

Program Launch Date (month, year): March 2024

Individuals/Organizations Involved in the Project

For each participant entered here, include name, organization name (if applicable), and email address (attach additional pages as needed).

1. See attached.
2. _____
3. _____
4. _____

Nominator Information

Name: David Marshall, AIA

Company or Title (optional): Heritage Architecture & Planning

Address: 363 Fifth Ave. #302 San Diego, CA 92101

Phone: 619-239-7888 Email: david@heritagearchitecture.com

If you are not associated with the project, do you wish to be notified if the project wins an award?
(Y/N)

If yes, please indicate your preferred email: _____

SECTION II: NARRATIVE DESCRIPTION OF PROJECT

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See attached.

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David Marshall

Signature of Applicant

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- Copies of other materials, such as news clippings or other commendations that support the case for noteworthiness of the project, program, or person.

See attached. Before and after photos are in the Monitor's Final Report.



Historical Monitor's Final Report for the Alvarado Murals Restoration



Prepared by:

David Marshall, AIA, Historical Monitor
Heritage Architecture & Planning
363 Fifth Avenue, Suite 302
San Diego, CA 92101

Prepared for:

Recon Environmental, Inc.
1927 Fifth Avenue
San Diego, CA 92101

December 11, 2025



Introduction

This report will summarize the Alvarado Water Treatment Plant Mural Restoration project. RECON Environmental, on behalf of the City of San Diego's Public Utilities Department engaged Heritage Architecture & Planning to perform Historical Monitoring during restoration activities. Principal Architect David Marshall, AIA conducted the monitoring. Mr. Marshall is a certified Historical Architect per The National Park Service's qualifications criteria.

David Marshall conducted three site visits during restoration and filed Consultant Site Visit Records (CSV). Copies are attached at the end of this report. Before and after photos are also included, starting on page 5.

Resource History

The Alvarado Water Treatment Plant was dedicated on January 15, 1951 and the Operations Building, which houses the murals, was designed by Architect Daniel A. Elliot in the Spanish Colonial Revival style with Streamline Moderne influences.

The "Alvarado Water Filtration Plant Operations Building" at 5540 Kiowa Drive, San Diego, CA 91942 was designated as a historic resource in 1994 and listed as HRB Site #321. Designation included the interior foyer/gallery where two photo murals are located. The murals are part of the City of San Diego's Civic Art Collection. The Operations Building foyer serves as a gallery to orient visitors. The murals depict the progress of San Diego's water supply starting with Lake Mead in Boulder City, Nevada.

The two murals are each approximately 47-feet long and 11-feet tall. Each mural is a montage of multiple blended photographs. The photos were taken by Richard Yale under the art direction of H. Wilson Smith and were printed by Brian Smith Printing Company. The murals were printed on photographic paper and attached to the plaster walls with an adhesive; likely wallpaper paste. Each mural is composed of several pieces due to the size limitations of the printing process. The bottom edge of the murals are held down by aluminum trim.

As part of a designated historic resource all mural work must be reviewed by Plan-Historic staff for conformance with the City's Historic Resources Regulations (SDMC Chapter 14, Article 3 Division 2) and the *U.S. Secretary of the Interior's Standards*.

Project Summary

The City of San Diego Public Utilities Department has an As-Needed Environmental Services Contract with RECON. Under RECON, Heritage Architecture & Planning provided historical consultation services related to the Alvarado Water Treatment Plant murals.

For several years, staff at the Treatment Plant noted rainwater leaking into the Operations Building foyer/gallery, causing the murals to crack and peel off the walls in multiple locations. Most of the water infiltration was near the seismic joints between building wings. A "Report of On-Site Examination" and "Recommended Guidelines for Treatment" by the Balboa Art Conservation Center (BACC) were completed in 1996. The condition of the murals had significantly degraded in



the 29 years since the BACC reports were completed. In May 2024, Heritage completed a Historical Resources Report and recommended that the murals be treated in one of the following ways:

Option 1: Given the damage to the existing murals, (i.e. discoloration, brittleness, delamination, etc.) along with the fact that the artwork is a photo print rather than a one-of-a-kind hand painted mural, they could be accurately replicated. But replication only works if the original negatives (or large prints) are still available. Unfortunately, only one of the original photos was located by Heritage among Dick Yale's files at the SDSU Special Collections archive.

Option 2: *The Secretary of the Interior's Standards (The Standards)* recommendations for historic fabric state: "Deteriorated features from the restoration period will be repaired rather than replaced." Reattaching and restoring the murals in-place using longer lasting adhesive and infill painting would best achieve the goals of *The Standards*. Although, this option will not be able to fully recreate the original appearance of the murals given years of discoloration.

The Balboa Art Conservation Center was engaged to determine the best path forward and elected to stabilize and restore the photo murals in-place (option 2). They also agreed with Heritage to have the city photographically document the murals in high resolution so that they can be archived and reprinted on new paper (without the UV-created sepia tone) and installed as faithful replicas if necessary, at a future date.

The Restoration Team

Owner	City of San Diego, Public Utilities Department
Environmental Lead	RECON Environmental, Inc.
Historical Monitor	Heritage Architecture & Planning (HAP)
Architect	Heritage Architecture & Planning (HAP)
Conservator	Balboa Art Conservation Center (BACC)

Summary of Work Performed

The Balboa Art Conservation Center (BACC) commenced restoration work in August 2025 and finished in November 2025. The east mural was restored first, followed by the west mural.

BACC tasks completed:

- Dry cleaning of the murals.
- Spot testing adhesive techniques to determine the best techniques.
- Reattaching loose portions of the murals with injected adhesive.
- In-painting where the image was lost, including at seams and cracks.
- Final touch-ups.

Tasks completed by others:

- Erect scaffolding.
- Elimination of water intrusion into the foyer/gallery space by the city.
- Lamps at the ceiling lights were replaced with LEDs by the city.



Pending tasks:

- BACC to write a final report and maintenance plan for upkeep of the mural.
- BACC to implement a condition monitoring system to track building conditions for long-term maintenance planning with check-ins at 6-months and 1-year.
- Photographically document the murals in high resolution so that they can be recreated in the future.
- A glass panel from one of the west ceiling lights was broken. The city shall replicate the broken piece and restore the light fixture.
- Heritage recommends treating the windows in the foyer/gallery with clear film to reduce UV exposure.

Conclusion

The restoration of the photo murals at the Alvarado Water Treatment Plant was successful. The project resulted in the historically sensitive conservation of two unique artistic works from 1951. Previous damage has been repaired and the elimination of water intrusion should result in protecting the murals from similar damage in the future. As the Historical Monitor I am happy to report that the project fully complied with *The Secretary of the Interior's Standards for Rehabilitation*.

The following pages include before and after photos.



Photo 1: Before restoration – Overall view of the two murals, looking north.



Photo 2: After restoration – Overall view of the two murals, looking north.



Photo 3: Before – Overall view of the two murals, looking south.



Photo 4: After – Overall view of the two murals, looking south.



Photo 5: Before – View of the west mural, looking northwest.

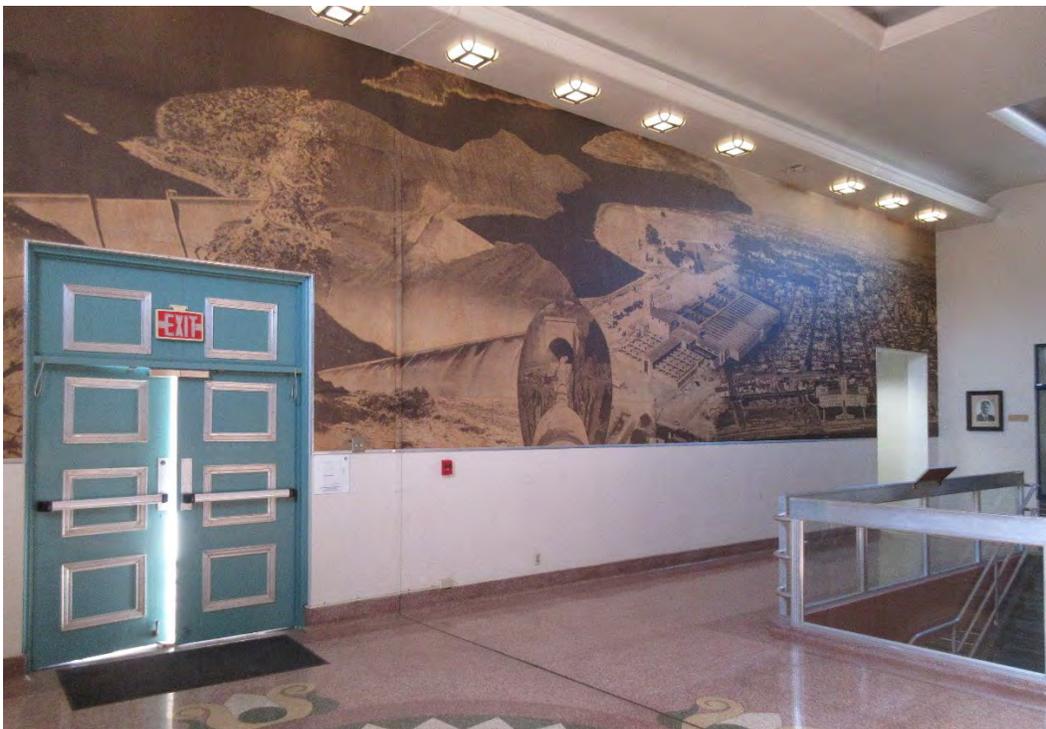


Photo 6: After – View of the west mural, looking northwest.



Photo 7: Before – View of damage on the west mural.



Photo 8: After – View of the restored west mural. (The missing light is being repaired.)



Photo 9: Before – Closeup view of damage on the west mural.



Photo 10: After – The same area after restoration.



Photo 11: Before – View of damage on the west mural, south end.



Photo 12: After – Restored west mural, south end.

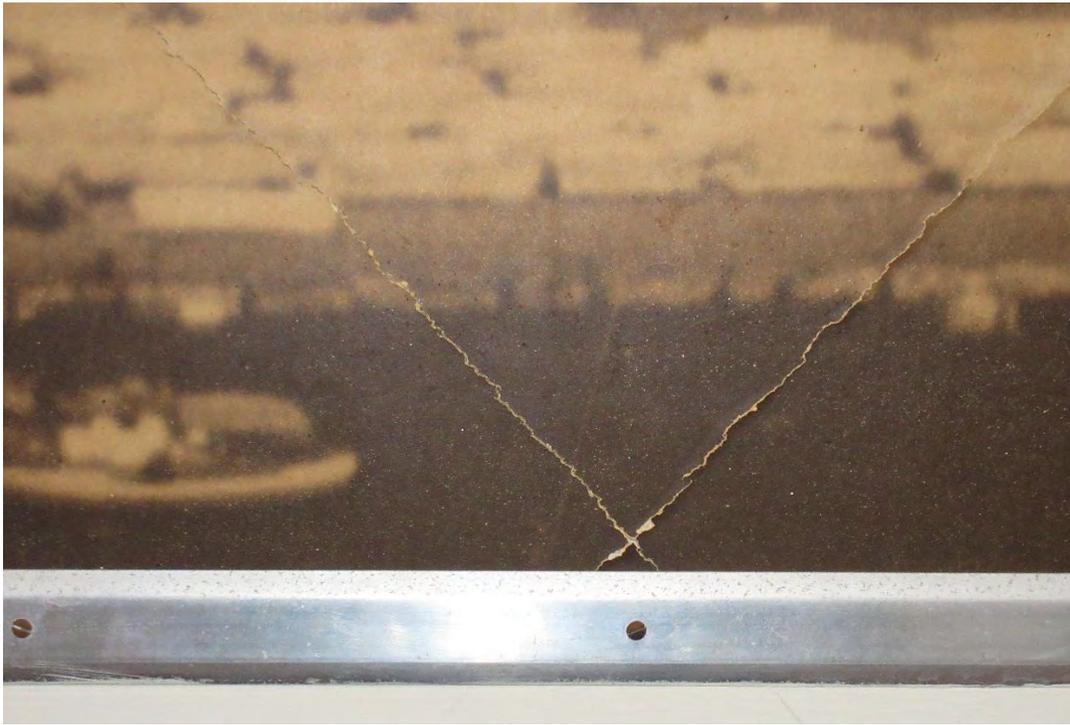


Photo 13: Before – Crack damage on the west mural.



Photo 14: After – Restored crack damage on the west mural.



Photo 15: Before – Damage at the expansion joint cover plate on the west mural.



Photo 16: After – The restored expansion joint cover plate on the west mural.



Photo 17: Before – North end of the east mural.



Photo 18: After – North end of the restored east mural.



Photo 19: Before – South end of the east mural.



Photo 20: After – South end of the restored east mural.



Photo 21: Before – Damage at the expansion joint cover plate on the east mural.

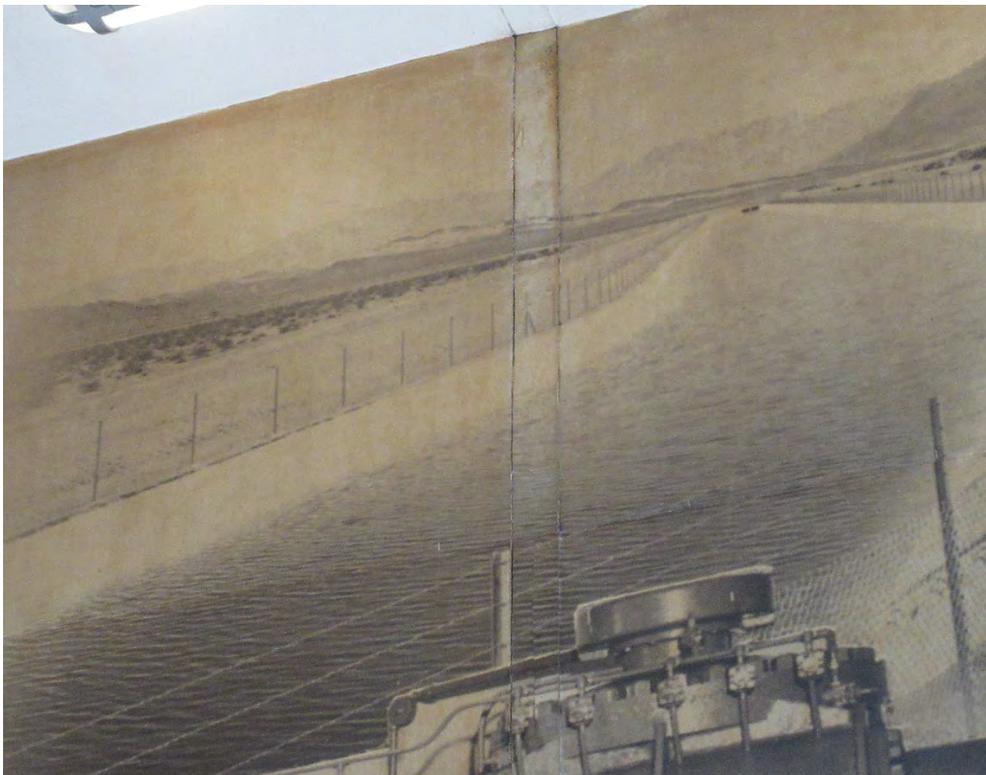


Photo 22: After – The restored expansion joint cover plate on the east mural.



Consultant Site Visit Record

PROJECT: Alvarado Water Treatment Plant Mural Restoration **REPORT NUMBER:** 01
Operations Building, 5540 Kiowa Drive, San Diego, CA 91942

CONTRACT: Task Order 24

DATE 8/22/25 TIME 11:00 AM WEATHER Sunny, TEMP. RANGE 80-
hot 85 F

EST. % COMPLETION 10% CONFORMANCE WITH SCHEDULE (+,-)

WORK IN PROGRESS

Met with Sara Bisi from the Balboa Art Conservation Center (BPCC).

Scaffolding at the east mural is complete.

Spot testing of adhesive techniques is complete.

Dry cleaning of the east mural is complete.

OBSERVATIONS

Work is proceeding as planned.

Adhesive tests appear to be successful.

Next step is to start reattaching loose portions of the east mural.

West mural restoration will start once the east mural is complete.

ITEMS TO VERIFY

The extent to which the murals have discolored will be verified. Were they always sepia-toned?

INFORMATION OR ACTION REQUIRED

N/A

ATTACHMENTS

Photo pages.

REPORT BY: David Marshall, AIA, NCARB

REPORT DATE: 8/25/2025

TITLE: Architect, Heritage Architecture & Planning



Figure 1: East mural with scaffolding, looking northeast.



Figure 2: East mural with scaffolding, looking southeast.



Figure 3: Area of corrosion and severe insect damage, west wall.



Figure 4: Location of an adhesive test at a loose seam (left side), west wall.



Consultant Site Visit Record

PROJECT: Alvarado Water Treatment Plant Mural Restoration **REPORT NUMBER:** 02
Operations Building, 5540 Kiowa Drive, San Diego, CA 91942

CONTRACT: Task Order 24

DATE 9/25/25 TIME 11:00 AM WEATHER Sunny, TEMP. RANGE 75-
hot 80 F

EST. % COMPLETION 40% CONFORMANCE WITH SCHEDULE (+,-)

WORK IN PROGRESS

Met with Katie Foggiano from the Balboa Art Conservation Center (BPCC).

Scaffolding at the east mural is still up.

Adhesive work to reattach loose portions of the east mural is almost complete.

In-painting where the image is lost, such as at cracks, is ongoing.

OBSERVATIONS

Work is proceeding as planned.

The adjacent ceiling lights are being replaced with LEDs by the city. This will reduce the heat that they generate.

West mural restoration will start next week after the east mural is complete.

Work is scheduled to be completed in November.

ITEMS TO VERIFY

The extent to which the murals have discolored still needs to be verified. Were they always sepia-toned?

It is recommended that the windows in this room be treated with clear film to reduce UV exposure.

INFORMATION OR ACTION REQUIRED

N/A

ATTACHMENTS

Photo page.

REPORT BY: David Marshall, AIA, NCARB

REPORT DATE: 9/25/2025

TITLE: Architect, Heritage Architecture & Planning



Figure 1: East mural with scaffolding, looking southeast.



Figure 2: Close up of in-painting at the east mural.



Consultant Site Visit Record

PROJECT: Alvarado Water Treatment Plant Mural Restoration **REPORT NUMBER:** 03
Operations Building, 5540 Kiowa Drive, San Diego, CA 91942

CONTRACT: Task Order 24

DATE 10/23/25 TIME 2:00 PM WEATHER Sunny, TEMP. RANGE 70-
warm 75 F

EST. % COMPLETION 75% CONFORMANCE WITH SCHEDULE (+,-)

WORK IN PROGRESS

The east mural has been restored and the scaffolding was removed.

Scaffolding at the west mural is now up.

Adhesive work to reattach loose portions of the west mural is almost complete.

In-painting where the image is lost, is ongoing on the west.

The east ceiling lights have new LED lamps installed by the city.

OBSERVATIONS

Work is proceeding as planned.

The restored east mural looks good.

A glass panel from one of the west ceiling lights was broken, apparently by the scaffolders. The broken piece is frosted & ribbed 3 3/8" wide by approx. 8" long.

Work is scheduled to be completed by November 6th.

ITEMS TO VERIFY

The extent to which the murals have discolored still needs to be verified. Were they always sepia-toned?

It is recommended that the windows in this room be treated with clear film to reduce UV exposure.

D. Marshall will try to locate a source to replicate the broken light fixture shade.

INFORMATION OR ACTION REQUIRED

N/A

ATTACHMENTS

Photo pages.

REPORT BY: David Marshall, AIA, NCARB

REPORT DATE: 10/23/2025

TITLE: Architect, Heritage Architecture & Planning



Figure 1: Restored east mural with scaffolding removed, looking southeast.



Figure 2: The west mural with scaffolding.



Figure 3: East mural detail at the expansion joint. Also note the new LED lamps in the ceiling lights.



Figure 4: Close up of the damaged ceiling light. The center glass piece was broken and fell out.

Alvarado Water Treatment Plant Murals Restoration

Narrative Description of Project

The Alvarado Water Treatment Plant was dedicated on January 15, 1951, marking a major milestone in San Diego’s growing water infrastructure. At its heart stands the Operations Building at 5540 Kiowa Drive, designed by architect Daniel A. Elliot in an elegant blend of Spanish Colonial Revival and Streamline Moderne styles. In 1994, the “Alvarado Water Filtration Plant Operations Building” earned designation as a historic resource (HRB Site #321), including its striking interior foyer/gallery — home to two monumental photo murals that are part of the City of San Diego Civic Art Collection. Serving as both an entryway and interpretive gallery, the foyer immerses visitors in the sweeping story of San Diego’s water supply, beginning at Lake Mead in Boulder City, Nevada, and tracing its remarkable journey south.

Each mural spans 47 feet in length and 11 feet in height. Created as dynamic photographic montages by Richard Yale and art director H. Wilson Smith, the works were printed by Brian Smith Printing Company and adhered to plaster walls. Due to the technical limits of mid-century printing processes, each mural was assembled from multiple sections, their lower edges secured with aluminum trim. The result is a bold, cinematic panorama of engineering achievement and regional transformation.

Over time, however, the murals faced serious threats. Persistent rainwater infiltration into the foyer led to cracking, tearing, and areas of detachment. Decades of UV exposure, humidity shifts, temperature fluctuations, surface abrasion, and accumulated soiling further compromised their integrity and appearance.

In 2024, Heritage Architecture & Planning was commissioned to guide the murals’ preservation, working alongside lead consultant RECON Environmental for the City of San Diego Public Utilities Department. Heritage prepared a Historical Resources Report with restoration recommendations, followed by a Historical Monitor’s Final Report upon project completion.

The stabilization and conservation work was entrusted to the Balboa Art Conservation Center, whose skilled conservators spent months meticulously cleaning the surfaces, repairing damage, re-adhering loose sections, and applying subtle infill painting techniques — all while preserving the murals’ authentic historic patina. Per *The Secretary of the Interior’s Standards*, “materials and features from the restoration period will be retained and preserved,” so no surviving historic fabric was removed or replaced.

Completed in 2025, the Alvarado murals restoration stands as a model of careful stewardship, fully compliant with *The Standards*. Today, these rare Mid-Century masterpieces once again command the foyer with clarity and vibrancy, honoring both San Diego’s artistic heritage and the enduring story of its water.

Alvarado Water Treatment Plant Murals Restoration

Individuals/Organizations Involved in the Project

Tiffany Smith, Senior Planner
Public Utilities Department, City of San Diego
SmithTJ@sandiego.gov

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Chuck Miller, Senior Public Art Manager
Civic Art Collection, City of San Diego
CGMiller@sandiego.gov



2026 San Diego Preservation Awards Nomination Form

The City of San Diego City Planning Department is now accepting nominations for the 2026 Preservation Awards. Nomination forms must be completed in their entirety. Additional pages and attachments may be provided. Photos are required for any architecture-based nomination.

Nominations must be received no later than February 27, 2026.

SECTION I: ADMINISTRATIVE INFORMATION

Project/Program Name: Granger Hotel

Address: 964 Fifth Avenue, San Diego, CA 92101

Category (refer to first page of packet): Category 1- Adaptive reuse of historic buildings, structures, sites or cultural landscapes

Project Completion Date (month, year): December 2024

Program Launch Date (month, year): October 2023

Individuals/Organizations Involved in the Project

For each participant entered here, include name, organization name (if applicable), and email address (attach additional pages as needed).

1. Alvin Mansour - Oram Hotels
2. Kevin Mansour - Oram Hotels
3. Chris Fairchild - Oram Hotels
4. Matthew Winter, AIA - LPA Design Studios

Nominator Information

Name: Matthew Winter, AIA

Company or Title (optional): Director of Mixed Use -LPA Design Studios

Address: 2765 Truxtun Rd, San Diego, CA 92106

Phone: (858) 232 -4870 Email: mwinter@lpadesignstudios.com

If you are not associated with the project, do you wish to be notified if the project wins an award? (Y/N)

If yes, please indicate your preferred email: _____

SECTION II: NARRATIVE DESCRIPTION OF PROJECT

Narrative Description of Accomplishment and Reason for Nomination:

- For nominating projects, discuss the work performed, and provide details as to how specifically the project met the Secretary of the Interior's Standards for the Treatment of Historic Properties.
- For programs, discuss the overall structure of the program, how the community engages with and or participates in the program, and how the program aligns with historic preservation.
- For people, discuss the background, work, and leadership of the individual or organization. Please provide details about their contributions to the field of preservation.
- Does the project or program demonstrate an innovative approach to preservation, encourage sustainability/climate resiliency, or add housing units? If so, please provide a description of how.

Please provide narrative below. Insert more sheets as necessary.

The Granger Building is an adaptive reuse project located in downtown San Diego, CA, at 964 Fifth Ave. It is a historic Romanesque-style building originally constructed in 1904 as an office building and later housed various uses, including a temporary home for animals destined for the San Diego Zoo in 1917. The project involved transforming this aging steel-frame building into a boutique hotel known as the Granger Hotel, which is San Diego's only location included in the Marriott Design Hotel collection and the only "guest only" hotel downtown.

The project was five years in the making and utilized Historic Tax Credit financing as well as the California Historic Building Code to creatively address technical challenges. The design goals included maintaining the building's authentic character while creating a comfortable, modern hotel experience with integrated technology and a focus on sustainability, aiming to reduce the building's Energy Use Intensity (EUI) to 70% below baseline. The wellness aspect of the project focused on daylighting, sound control, and natural ventilation to foster a healthy environment for occupants.

The hotel features 96 rooms, two restaurants, and a lobby lounge called The Parlor Room, designed to attract young creatives. The project highlighted many historic elements such as embossed tin ceilings and distinctive office doors and windows, which were retrofitted to meet current codes through innovative solutions. The project has been recognized as a catalyst for development in the Gaslamp Quarter neighborhood and was included in the Michelin Guide for San Diego.

<https://lpadesignstudios.com/news/san-diego-union-tribune-downtown-building-on-ce-housed-san-diego-zoo-animals-a-bank-and-law-offices-now-its-a-hotel>

<https://lpadesignstudios.com/projects/granger-building>

<https://lpadesignstudios.com/catalyst/saving-a-historic-landmark>

SECTION III: MATERIALS RELEASE APPROVAL

I understand and agree that the City of San Diego, in the promotion of the awards program and historic preservation, may use all materials submitted for this nomination unless identified as restricted, and all official photographs and videos taken at the awards ceremony.

A handwritten signature in black ink, appearing to be 'W.H.T.', written in a cursive style.

Signature of Applicant

SECTION IV: SUPPORTING DOCUMENTATION

Supporting Documentation: Supporting materials may be submitted to supplement but not substitute for the justification that is supposed to be provided in the Narrative portion of the nomination.

Types of materials that may be included:

- For building projects:
 - Photos of the completed project (REQUIRED).
 - Plans, drawings, PowerPoint, or other documentation sufficient to illustrate the property before and after the nominated activity and to address how the project met the Secretary of the Interior's Standards for the Treatment of Historic Properties
- For interpretive/educational/community projects or programs: Copies of related materials, such as a book, brochure, DVD/CD, website links, transcripts, or photographs of exhibits or activities.
- Copies of other materials, such as news clippings or other commendations that support the case for noteworthiness of the project, program, or person.













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SECTION I: ADMINISTRATIVE INFORMATION

Project/Program Name: Ezabelle Apartments

Address: 454 13th St, San Diego, CA 92101

Category (refer to first page of packet): Historic Preservation Project

Project Completion Date (month, year): July 2021

Program Launch Date (month, year): July 2021

Individuals/Organizations Involved in the Project

For each participant entered here, include name, organization name (if applicable), and email address (attach additional pages as needed).

1. Soheil Nakhshab, Nakhshab Development & Design, Inc: soheil@nakhshab.com
2. _____
3. _____
4. _____

Nominator Information

Name: Amy Reed

Company or Title (optional): _____

Address: 598 W Laurel St Unit 11, San Diego, CA 92101

Phone: 619-255-7257 Email: amy@nakhshab.com

If you are not associated with the project, do you wish to be notified if the project wins an award? (Y/N)

If yes, please indicate your preferred email: _____

SECTION II: NARRATIVE DESCRIPTION OF PROJECT

Narrative Description of Accomplishment and Reason for Nomination:

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Please provide narrative below. Insert more sheets as necessary.

SEE NEXT PAGE

Ezabelle shows how historic preservation and modern urban living can successfully coexist when approached with care, creativity, and collaboration. Built on a long-neglected, 42-foot-wide infill parcel in downtown San Diego, the project centers on the adaptive reuse of a High Victorian Italianate residence originally constructed in 1881–1882. Though the 1,350-square-foot, single-story home had fallen into serious disrepair since its last renovation in 1942, it retained key architectural features—bay windows, narrow double-hung windows, a recessed front porch, and a mansard roof—that made it worthy of historic designation and careful restoration.

From the outset, the goal was to preserve what made the home historically significant while giving it a viable future. The project team worked closely with the City of San Diego, Save Our Heritage Organisation (SOHO), and historic preservation attorney Marie Burke Lia, whose guidance was instrumental in navigating the regulatory process and ensuring full compliance with the Secretary of the Interior's Standards for Rehabilitation.

Given the tight lot size and the need for substantial site upgrades, the historic structure was carefully dismantled, documented, and stored off-site during early construction. This allowed the new concrete residential structure to be built without risking damage to historic materials. Once the modern portion of the building was complete, the historic home was reconstructed and restored on-site, forming the ground-floor façade of the mixed-use development. The result is a preserved historic presence at the street level, paired with a contemporary residential structure that is clearly differentiated yet compatible in scale and placement.

The new construction rises behind the restored Italianate façade, maintaining the historic streetscape and ensuring the original residence remains the visual anchor of the site. Rather than mimicking historic details, the modern design respects the old by letting it stand apart. Inside the building, an interior courtyard was designed as a nod to old-world Italian streets, reinforcing the Italianate character of the historic home. Cobblestone paving and intimate proportions give the space a timeless feel while bringing natural light and air into the residential units.

Ezabelle delivers 46 micro-apartments and ground-floor commercial space, providing much-needed workforce housing in a high-demand downtown location. The project also set a citywide precedent by becoming the first multi-residential development in San Diego approved with no on-site parking—reducing excavation, lowering costs, and allowing space to be used more efficiently. Sustainable materials, efficient unit layouts, and low-maintenance landscaping further support the LEED-certified project's long-term environmental goals.

By restoring and reusing a long-abandoned historic residence and integrating it into a compact, mixed-use development, Ezabelle demonstrates that preservation doesn't have to mean freezing a building in time. Instead, it shows how historic structures can be thoughtfully adapted to meet today's needs while retaining the character and craftsmanship that make them worth saving.

SECTION III: MATERIALS RELEASE APPROVAL

I understand and agree that the City of San Diego, in the promotion of the awards program and historic preservation, may use all materials submitted for this nomination unless identified as restricted, and all official photographs and videos taken at the awards ceremony.

Amy Reed

Signature of Applicant

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- Copies of other materials, such as news clippings or other commendations that support the case for noteworthiness of the project, program, or person.

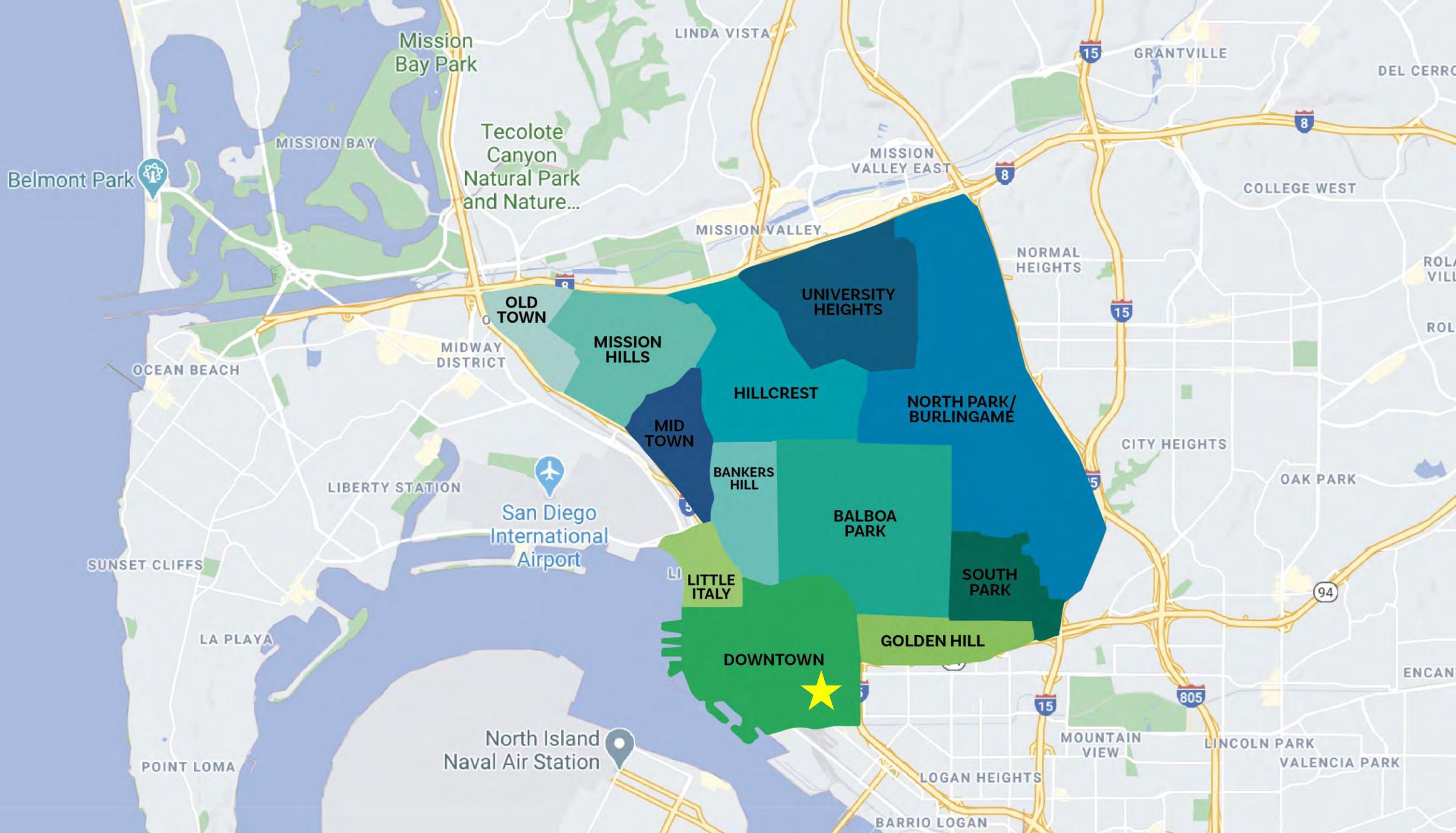


EZABELLE

San Diego, California, USA

Owner: NDD on 13th Street Lofts, LLC

Designer: Nakhshab Development & Design, Inc.



Belmont Park

Mission Bay Park

MISSION BAY

Tecolote Canyon Natural Park and Nature...

LINDA VISTA

MISSION VALLEY EAST

GRANTVILLE

DEL CERRO

MISSION VALLEY

COLLEGE WEST

OLD TOWN

MIDWAY DISTRICT

MISSION HILLS

UNIVERSITY HEIGHTS

NORMAL HEIGHTS

OCEAN BEACH

HILLCREST

NORTH PARK/BURLINGAME

MID TOWN

CITY HEIGHTS

LIBERTY STATION

San Diego International Airport

BANKERS HILL

BALBOA PARK

OAK PARK

SUNSET CLIFFS

LITTLE ITALY

SOUTH PARK

LA PLAYA

DOWNTOWN

GOLDEN HILL

94

North Island Naval Air Station

MOUNTAIN VIEW

LINCOLN PARK

VALENCIA PARK

POINT LOMA

LOGAN HEIGHTS

BARRIO LOGAN



BEFORE



RENDERING





AFTER







454

PARK BULLWAY EAST





















City of San Diego | 2026 Preservation Awards

County Administration Center Renovation

County of San Diego | **SILLMAN**



1938



2026

SECTION I: ADMINISTRATIVE INFORMATION

PROJECT NAME

County Administration Center Renovation

ADDRESS

1600 Pacific Hwy
San Diego, CA 92101

CATEGORY

Preservation Projects

PROJECT COMPLETION DATE

June 2025 (Phases 1-17)

INDIVIDUALS / ORGANIZATIONS INVOLVED IN THE PROJECT:

1. County of San Diego:

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kathryn.moroz@sdcountry.ca.gov

2. SILLMAN Architects:

Julio Medina, Architect, AIA
jmedina@sillmanarch.com

3. Architect Milford Wayne Donaldson:

Wayne Donaldson, FAIA
mwdonaldson13@yahoo.com

4. RTD Construction Management Corp.:

Richard Dinnean, Project Manager
richard.dinnean@rtdcm.com

5. Turner Construction Company:

Edgar Sanchez, Project Manager
esanchez@tcco.com

6. BWE, Inc.:

Charles Colvin, SE
ccolvin@bwesd.com

7. IMEG Consultants Corp.:

Eric Glatzl, PE
eric.glatzl@imegcorp.com

NOMINATOR INFORMATION

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Company: SILLMAN Architects

Address: 7515 Metropolitan Dr, Ste 400
San Diego, CA 92108

P: 619.818.5721

E: btullis@sillmanarch.com

PROJECT OVERVIEW

The Operational Heart of County Government, Preserved with Precision The San Diego County Administration Center (CAC) anchors the County's civic identity and has provided public services **since 1938**. Residents recognize it as the County's "Crown Jewel" - a landmark that defines the waterfront skyline and embodies civic pride.

When aging mechanical, electrical, life-safety, roofing, and accessibility systems approached end-of-life, the County took decisive action. Rather than replace this National Register landmark, the County launched the Major Systems Renovation Project (MSRP) in 2019 to extend the building's life, strengthen its resilience, and modernize performance - without compromising historical integrity.

The project accomplished:

- ✓ Complete mechanical, electrical, plumbing systems replacement & additional new fire protection system
- ✓ Seismic strengthening using discreet fiber-reinforced polymer structural reinforcement
- ✓ Modernization of building-wide security systems, including upgraded surveillance and monitoring infrastructure
- ✓ Energy performance upgrades to meet California Title 24 standards
- ✓ Comprehensive ADA improvements under the California Historical Building Code
- ✓ Restoration of marble corridors, terrazzo floors, mahogany railings, and historic lighting
- ✓ Conservation of original 1938 bronze elevator doors and Otis hardware
- ✓ In-place repair of historic rolled steel windows
- ✓ In-kind restoration of clay tile roofing, mosaic domes, decorative concrete, and bronze entrances
- ✓ Protection of Works Progress Administration (WPA) era murals and public art
- ✓ 300,000+ sf of phased tenant improvements
- ✓ Phased construction that maintained uninterrupted County operations

The County paired preservation discipline with sustainability strategy. By retaining the original structural frame and concrete walls, the project avoided significant embodied carbon impacts.

New high-efficiency air handling units, LED lighting with occupancy controls, a Building Automation System, cool roofing, added insulation, and maintained operable windows dramatically improved energy performance.

This renovation does more than maintain a landmark, it secures its future.



SECTION II: NARRATIVE DESCRIPTION OF PROJECT

Historical Background Architects Samuel W. Hamill, Louis Gill, Richard Requa, and William Templeton Johnson designed the CAC as the centerpiece of San Diego’s waterfront civic center. Funded through New Deal investment and dedicated in 1938, the building projected permanence and optimism during economic hardship.

The CAC commands attention with its Art Deco exterior, Spanish Colonial Revival detailing, and Beaux-Arts planning principles. Red clay tile roofs, decorative ceramic panels, bronze doors, terrazzo floors, and Tennessee marble-lined corridors demonstrate craftsmanship intended to endure.

For generations, residents have gathered here to participate in public hearings, access services, and engage in civic life. The building shapes San Diego’s civic identity and collective memory.

Period of Significance & National Register Stewardship The National Register listing (1988) identifies 1938–1941 as the building’s period of significance. The Project team treated that designation as a directive.

The project preserved:

- ✓ Original Historic Materials and Finishes
- ✓ Defining Architectural Details
- ✓ Interior Spatial Integrity
- ✓ Craftsmanship and Decorative Features
- ✓ Symbolic Elements of the Tower and Façade
- ✓ Continued Public Use

Each intervention strengthened the building’s integrity of design, materials, workmanship, feeling, and association.

Secretary of the Interior’s Standards - Project Approach Under the **guidance of Historical Preservation Architect, Wayne Donaldson**, the team applied Preservation, Restoration, and Rehabilitation treatments intentionally and consistently.

All work was completed in accordance with the Secretary of the Interior’s Standards for Rehabilitation.

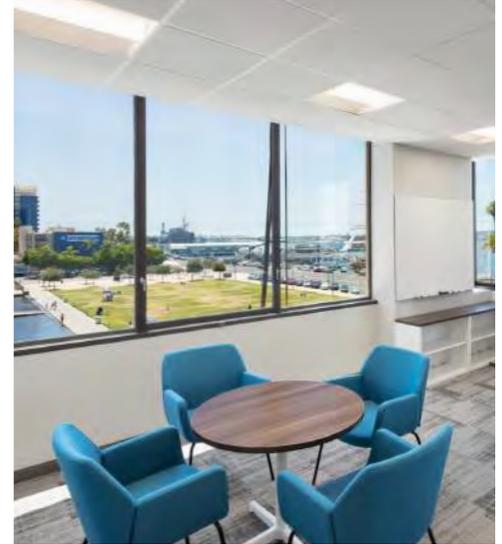
- **Repair Before Replacement** Restored marble walls, repaired terrazzo floors, conserved bronze elevator doors, preserved mahogany railings, restored mosaic roof dome tiles, and rehabilitated steel windows in place. When deterioration required replacement, the team matched materials in composition, scale, color, and texture.
- **Research-Driven Restoration** Historic paint cross-section analysis established restoration-period colors. The team reinstated documented finishes based on laboratory evidence rather than approximation.
- **Minimal Intervention** Engineers routed new mechanical, electrical, and fire protection systems through service areas and cavities to avoid altering significant spaces. Designers preserved historic volumes, corridors, and proportions.

Sustainability Through Preservation As part of extending the building’s useful life, the County completed a **comprehensive seismic evaluation** to better understand performance during a major earthquake. The assessment identified vulnerabilities within the tower and select structural zones.

A fiber reinforced polymer reinforcement system was introduced to discreetly strengthen key structural elements while **retaining original concrete and masonry assemblies**. By upgrading the existing structure rather than replacing it, the project improved seismic resilience, enhanced occupant safety, and **preserved significant embodied carbon**. This intervention supports long term durability **without altering the building’s historic character** while avoiding environmental impacts associated with reconstruction.

Operational efficiency improved through:

- ✓ Replacement of all air handling units with high-efficiency systems
- ✓ Installation of a Building Automation System for real-time control
- ✓ LED lighting with occupancy sensors and daylight harvesting
- ✓ Installation of a white TPO cool roof on non-clay tile areas
- ✓ Added rigid roof insulation to strengthen the envelope
- ✓ **Retention of operable windows** to support natural ventilation
- ✓ Seismic strengthening using discreet fiber-reinforced polymer reinforcement to extend structural lifespan while preserving original concrete systems



These measures **reduce energy demand, improve comfort, and enhance long-term resilience**.

Accessibility & Code Compliance - Preservation in Practice A comprehensive ADA evaluation was completed prior to construction under the California Historical Building Code.

Accessibility improvements were carefully integrated to:

- Provide equitable access
- Preserve character-defining restrooms and corridors
- Install compatible brass hardware
- Upgrade elevators and stairways without altering historic materials

Life-safety and systems were modernized with the installation of a new fire protection system while **minimizing visual impact**.

Determination of Historical Colors & Finishes Laboratory-based paint cross-section analysis established restoration-period colors. Exterior turquoise window finishes and interior brown trim were reinstated based on documentation, not conjecture. **Repainting followed Restoration Standards and Preservation Brief guidance**.



INTERIOR HISTORIC FEATURES

Lobbies & Corridors:

- Tennessee Rose & Vermont Verde marble restored
- Terrazzo flooring repaired to original composition
- Original wood-and-glass light fixtures restored and retrofitted with concealed LED bulbs
- Mahogany stair railings preserved
- Brass trim revealed and reinstated
- Spatial proportions & Beaux-Arts circulation patterns were maintained.

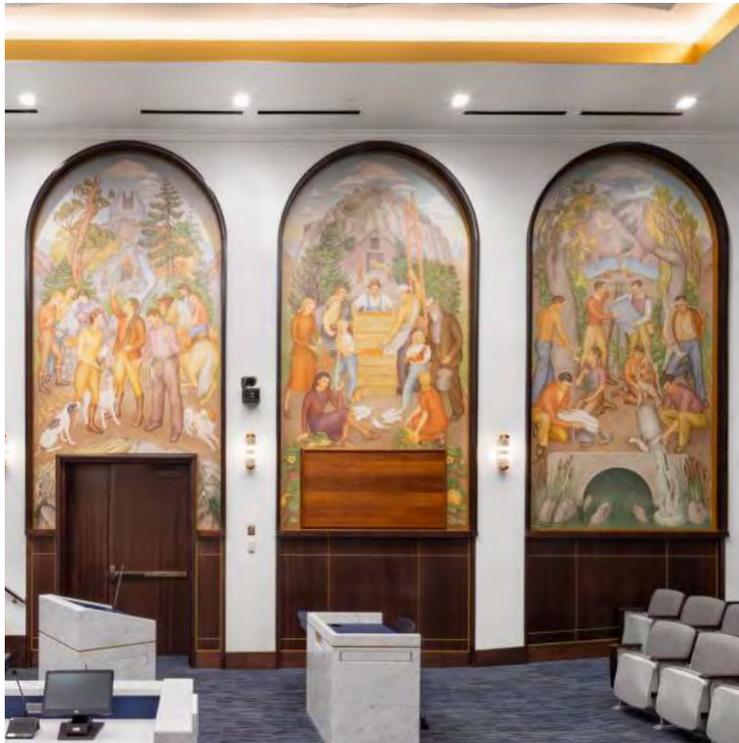
Elevators:

- 1938 bronze doors restored in situ
- Original Otis hardware retained
- Cab terrazzo and marble bases repaired in-kind

Restrooms Historic tile restrooms were restored. ADA-compliant facilities were located adjacent to avoid compromising significant spaces.

Tenant Improvements Approximately 300,000+ sf of office space was modernized with compatible yet contemporary finishes that respect historic circulation.

Board Chambers Modern audiovisual and life-safety systems were integrated while protecting **WPA-era murals** under conservator supervision.



EXTERIOR HISTORIC FEATURES

Concrete, Stucco & Decorative Tile Exterior repairs followed Preservation Brief guidance to ensure compatibility in material strength, composition, and finish.

Roofing Mission clay tile roofing was repaired in-kind. Salvaged roll tiles were reused to maintain weathered character. New copper flashing was installed.

Mosaic Domes Ceramic tile domes were restored by specialized art conservators. Mortar joints were duplicated in strength, composition, color, and profile.



Exterior Windows 600 Rolled steel windows, defining features of the façade, were preserved through:

- Early condition assessment
- In-place repair and reinforcement
- Restoration of historic colors
- Improved operability
- Protective coatings for marine exposure
- Laminated glazing was introduced only where necessary and without visual disruption

Bronze Doors & Metal Features Certified conservators tested and implemented the gentlest cleaning methods to remove corrosion while preserving patina. Protective coatings were applied to ensure durability in the coastal environment.

Mechanical & Energy Upgrades New HVAC, electrical, fire alarm, sprinkler, and life-safety systems were installed with minimal impact to historic spaces.

The building now meets California Title 24 energy standards while retaining its architectural identity.

Building Security was comprehensively modernized to protect occupants and the facility while respecting historic character.

A new building-wide surveillance system was integrated throughout interior and exterior areas with redundant local and cloud based storage to support continuous monitoring and rapid retrieval. The system is monitored at multiple secure locations by the Sheriff's Office, strengthening coordinated response capability without altering significant architectural spaces.

Fiscal Stewardship The renovation of more than 300,000 square feet of occupied civic space and full modernization of major building systems was completed without exceeding the approved construction budget.

The project **advanced during the COVID-19 pandemic**, a period marked by supply chain disruption and volatile market conditions. Through early procurement of long lead materials and disciplined coordination, the County and design team maintained schedule and cost stability while preserving quality and historic integrity.

This careful stewardship of public resources reflects the same responsibility applied to the preservation of the building itself.

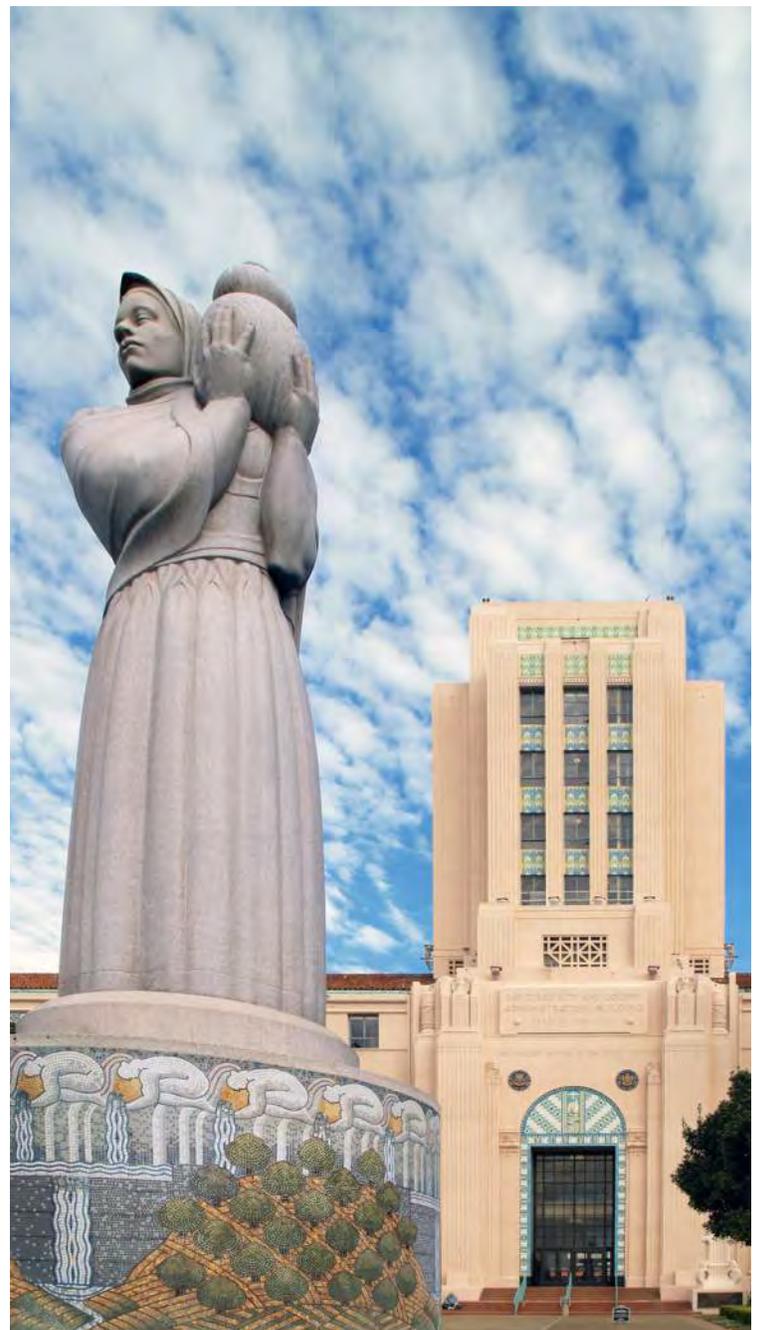
CONCLUSION

The Renovation of the San Diego County Administration Center demonstrates that **preservation and modernization are not opposing forces, they are complementary acts of stewardship.**

This project:

- ✓ Extended the life of a National Register landmark
- ✓ Preserved irreplaceable Depression-era craftsmanship
- ✓ Integrated modern systems with restraint and precision
- ✓ Maintained uninterrupted public service during construction
- ✓ Reinforced the CAC's role as a civic symbol on San Diego's waterfront

The renewed CAC stands today as both an authentic 1938 landmark and a resilient, future-ready civic institution, honoring its past while fully prepared to serve the community for decades to come.



The Renovation of the San Diego County Administration Center demonstrates that **historic preservation is not simply compatible with sustainability, it is one of its most powerful tools:**

Preservation as Carbon Reduction At its core, the project embodies a **preservation-first sustainability strategy:** retain and upgrade rather than demolish and rebuild.

The most significant environmental decision was the preservation of the building's structural frame and exterior concrete walls. Structural and concrete systems represent the largest contributors to a building's embodied carbon. By maintaining these components, the County avoided the substantial environmental impacts associated with demolition, debris hauling, new material production, and reconstruction.

Extending the useful life of this 1938 landmark is itself a climate resiliency strategy. **The greenest building is the one that already exists** - and this project demonstrates how a historic civic structure can be repositioned for another generation of service without incurring the carbon cost of replacement.

High-Performance Building Systems While preserving historic fabric, the project simultaneously transformed the CAC into a high-performance facility.

These Building Systems Included:

- ✓ All air handling units (AHUs) were replaced with high-efficiency systems designed to reduce energy consumption and improve operational reliability.
- ✓ A modern Building Automation System (BAS) was installed, enabling real-time monitoring and optimization of heating, cooling, and ventilation systems.
- ✓ Lighting was upgraded to energy-efficient LED fixtures equipped with occupancy sensors and daylight controls to minimize electrical demand.

These upgrades reduce operational energy use while maintaining the architectural integrity of historic interiors.

Cool Roof & Envelope Enhancements Roof replacement presented an opportunity to improve climate performance without compromising character-defining clay tile elements.

- Non-clay tile roof areas were replaced with a white TPO "cool roof" system, significantly reducing heat absorption.
- Additional rigid insulation was added to improve thermal performance.

Together, these improvements lower rooftop temperatures, reduce cooling loads, and enhance resilience during extreme heat events, an increasingly critical consideration in southern California.

Natural Ventilation & Passive Strategies Wherever feasible, historic operable steel windows were preserved and restored. Maintaining operability allows occupants to **utilize natural ventilation during favorable weather conditions**, reducing reliance on mechanical systems and promoting occupant wellbeing.

This integration of passive and active strategies reflects a balanced, climate-conscious design philosophy.

Operational Continuity as Resiliency The CAC serves as the seat of County government. Ensuring that this facility remains operational during system upgrades, and resilient against future failures, is a matter of public safety and governance.

By replacing aging infrastructure proactively, the County reduced the risk of catastrophic system failures that could remove a critical civic facility from service. **Emergency Generator Upgrade**

The renovation included **replacement of the existing tenth floor emergency generator** with a new, larger capacity generator located within a purpose built concrete enclosure north of the building.

Major life safety systems, including the fire pump, fire alarm, emergency lighting, and elevators, are connected to the new generator. The system was sized to support safe occupant evacuation and maintain critical operations during utility outages.

An Innovative Model for Historic Civic Buildings

This project demonstrates an innovative preservation model:

- ✓ Retain embodied carbon through structural conservation
- ✓ Modernize systems to reduce operational energy
- ✓ Integrate cool roof and insulation upgrades discreetly
- ✓ Preserve operable windows to support passive ventilation
- ✓ Extend life-cycle performance of a National Register landmark

The result is not simply a restored historic building, but a climate-responsive civic institution prepared to serve the community for decades to come.

The Renovation of the CAC proves that historic preservation is not an obstacle to sustainability. It is a strategy for achieving it.



BROADENING ETHNIC & CULTURAL DIVERSITY IN HISTORIC PRESERVATION

The Renovation of the San Diego County Administration Center demonstrates that historic preservation can serve as a platform for equity, access, and civic inclusion - not just architectural conservation:

Preserving a Civic Space for All Communities Since its dedication in 1938, the CAC has functioned as the operational heart of County government. For generations, residents from every ethnic, cultural, and socioeconomic background have entered its marble-lined corridors to access essential public services. By **preserving and modernizing this landmark, rather than relocating services to a new facility**, the County ensured that this historic building continues to serve the full diversity of San Diego County.

Preservation, in this case, was not symbolic, it was functional. The project safeguards uninterrupted access to government services that directly impact historically underserved communities.

Housing Equity-Centered Public Services Today, the **CAC houses departments that directly support diverse populations**, including the Office of Equity and Racial Justice and the Health and Human Services Agency. These departments deliver programs addressing health access, housing stability, behavioral health, food security, and social services across a culturally diverse region.

By extending the life of the CAC and modernizing its systems, the project ensures that a National Register landmark remains a living civic institution, **actively advancing equity** rather than standing as a static artifact of the past.

Historic preservation here broadens its reach by **sustaining the infrastructure that supports cultural and ethnic diversity** in real, tangible ways.

Expanding Public Access & Civic Engagement The CAC is not isolated - it is integrated with the County's Waterfront Park, one of the most actively used public open spaces in downtown San Diego.

The surrounding site includes:

- Interactive public fountains used by families from across the region
- A playground and family-accessible amenities
- Public basketball courts
- Open lawn areas for gatherings, demonstrations, and cultural events

These spaces host community celebrations, civic gatherings, and public expression representing the diverse voices of San Diego County. The CAC serves as both architectural landmark and democratic backdrop - **reinforcing preservation as a shared civic experience**.



Accessibility as Inclusion Through ADA upgrades implemented under the California Historical Building Code, the **project strengthened physical accessibility while preserving historic character**. By improving access to entrances, restrooms, elevators, and circulation paths, the renovation ensures that residents of all abilities can engage with this historic civic space.

Preservation was approached not as restriction, but as expansion of access.

Reframing Historic Preservation as Public Stewardship Historically, preservation has often focused on architectural aesthetics or elite narratives. The CAC renovation broadens that framework by reinforcing preservation as civic infrastructure.

The project demonstrates that:

- ✓ Historic buildings can actively support diverse communities
- ✓ Preservation can advance equity by maintaining access to public services
- ✓ Inclusive public space is part of historic stewardship
- ✓ Cultural diversity is reflected not only in architecture, but in ongoing use

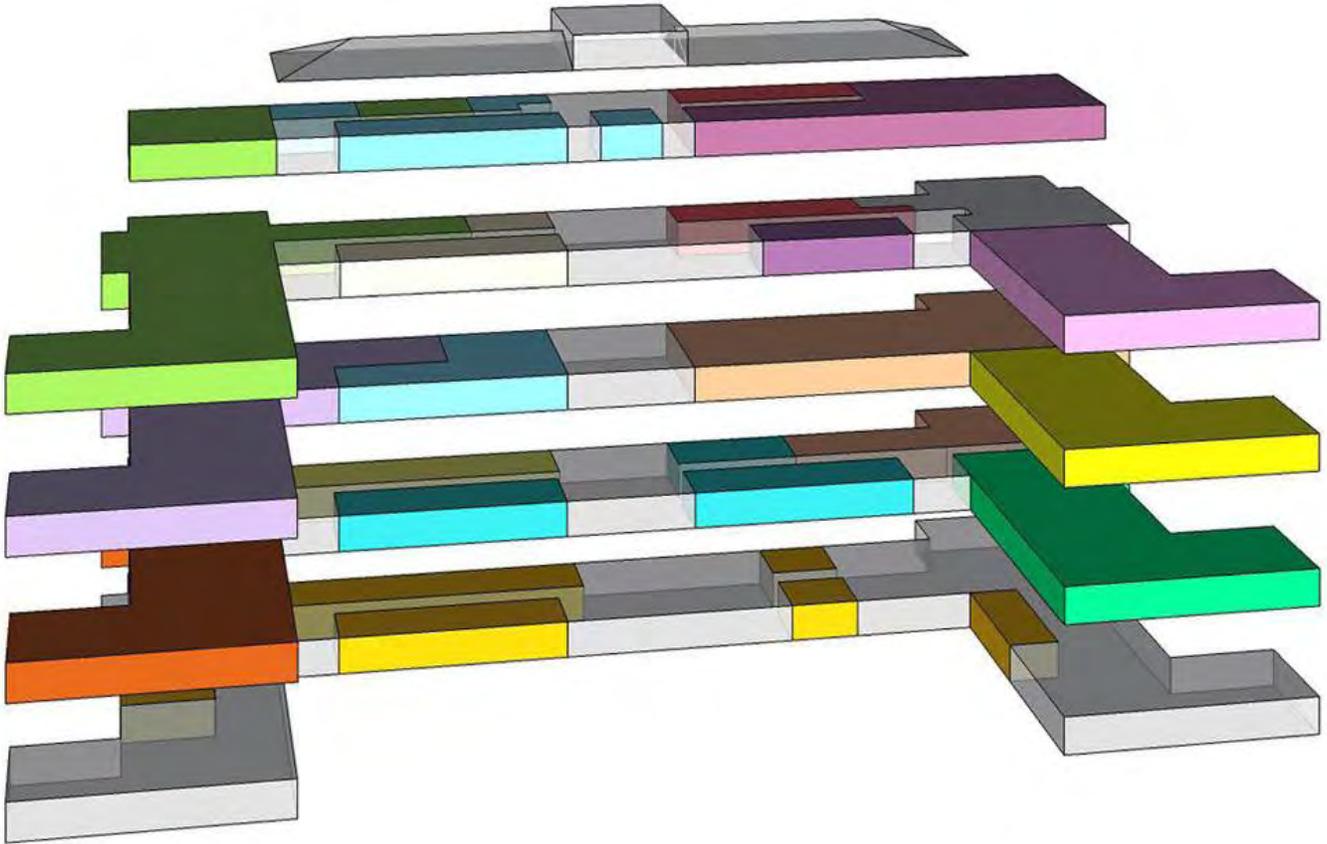
By **sustaining this landmark as a functioning, inclusive civic center**, the project broadens historic preservation from **protecting materials to protecting public access, representation, and participation**.

The San Diego County Administration Center remains not just a preserved building, but a living civic resource that reflects and serves the full ethnic and cultural diversity of the County today.

ALL WORK WAS COMPLETED IN PHASES TO MAINTAIN FULL BUILDING OPERATION DURING CONSTRUCTION

Staff and Public Safety During Construction Throughout the five year construction period, the CAC remained fully operational. Phased construction planning, continuous coordination, and disciplined site management protected staff and visitors while complex system replacements were underway.

No construction related injuries occurred among building staff or members of the public. At no time was the facility required to close, reflecting careful planning, strong collaboration, and a shared commitment to public safety.



Phase	Departments
3	Temporary Offices, Swing Space
4	North Board Chambers, DGS, Sheriff & Offices
5	Clerk of the Board
6	County Counsel, Conference, CCO, OEC, CSC, Inter-Gov Affairs
7	County Counsel, South Board Chambers, Kitchen, Cafeteria
8	County Counsel, Auditor & Controller, Communications, Hearing Room, Porter Room
9	Board of Supervisors
10	District Offices , Annex, Technology Office
11	CAO, ACAO, Communications, LUEG, LR
12	HR, PSG, Conference, HHSA
13	ARCC, Marriage License, Marriage Waitting
14	Assessor
15	Assessor, Treasurer
16	TCC
17	TCC, Treasurer, FG3

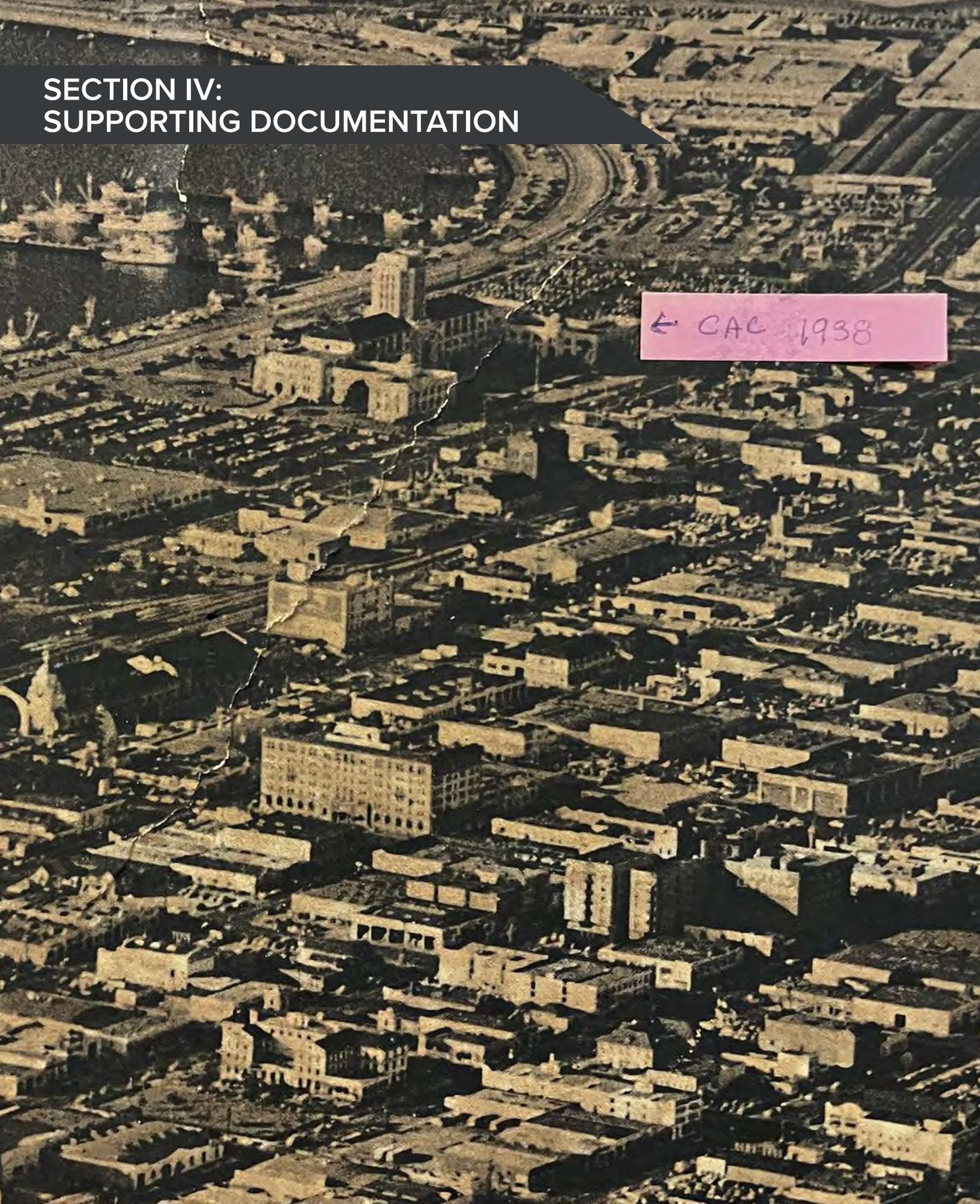
SECTION III: MATERIALS RELEASE APPROVAL

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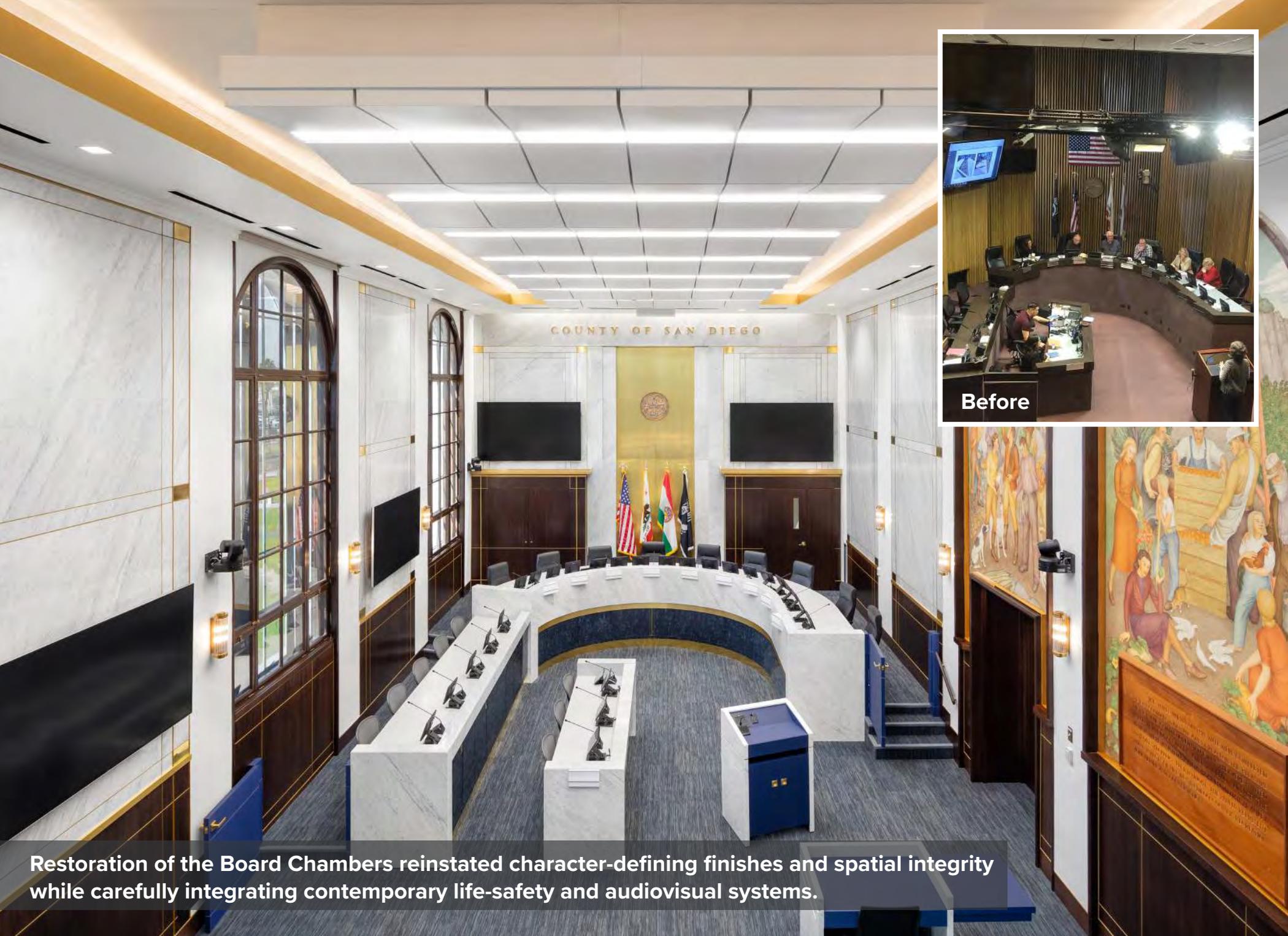
A handwritten signature in blue ink, appearing to be "S. John", written over a horizontal line.

Signature of Applicant

SECTION IV: SUPPORTING DOCUMENTATION

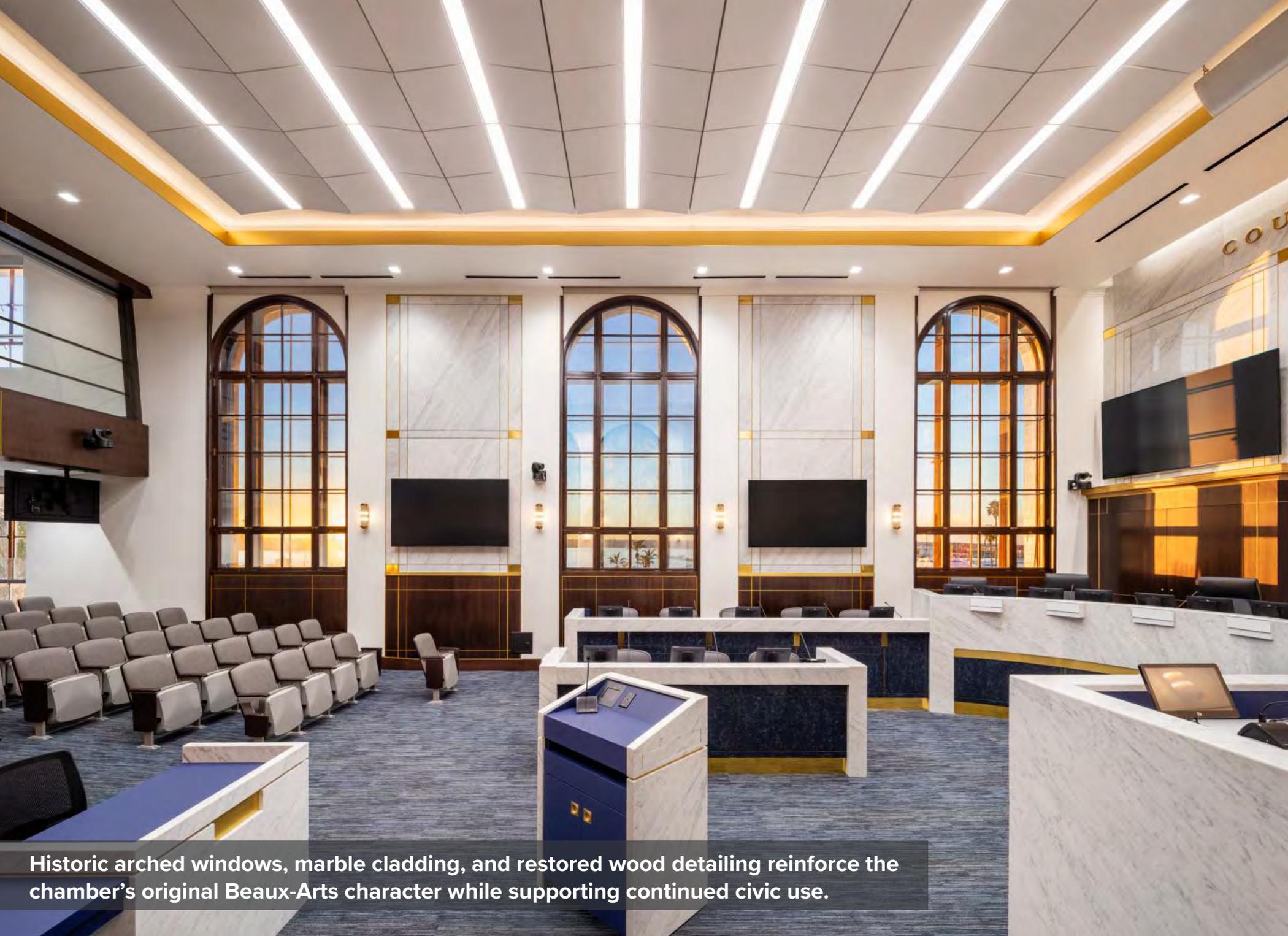


← CAC 1938

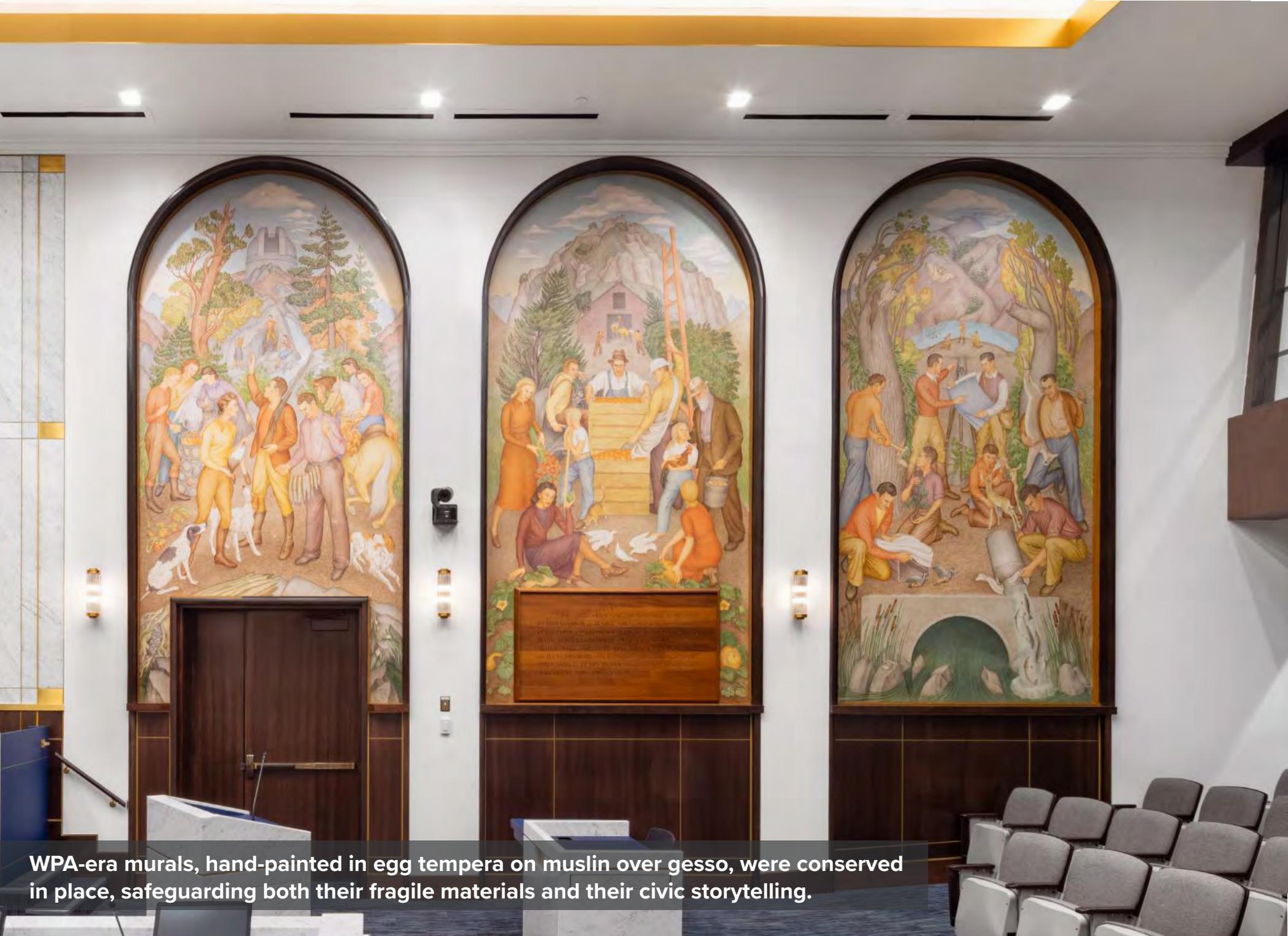


Before

Restoration of the Board Chambers reinstated character-defining finishes and spatial integrity while carefully integrating contemporary life-safety and audiovisual systems.



Historic arched windows, marble cladding, and restored wood detailing reinforce the chamber's original Beaux-Arts character while supporting continued civic use.



WPA-era murals, hand-painted in egg tempera on muslin over gesso, were conserved in place, safeguarding both their fragile materials and their civic storytelling.



Tennessee marble wall panels and terrazzo flooring were restored, preserving the lobby's material authenticity and civic grandeur.



Historic finishes and decorative fixtures were conserved and repaired in place, preserving craftsmanship while accommodating discreet contemporary upgrades.

RECORDER

CLERK

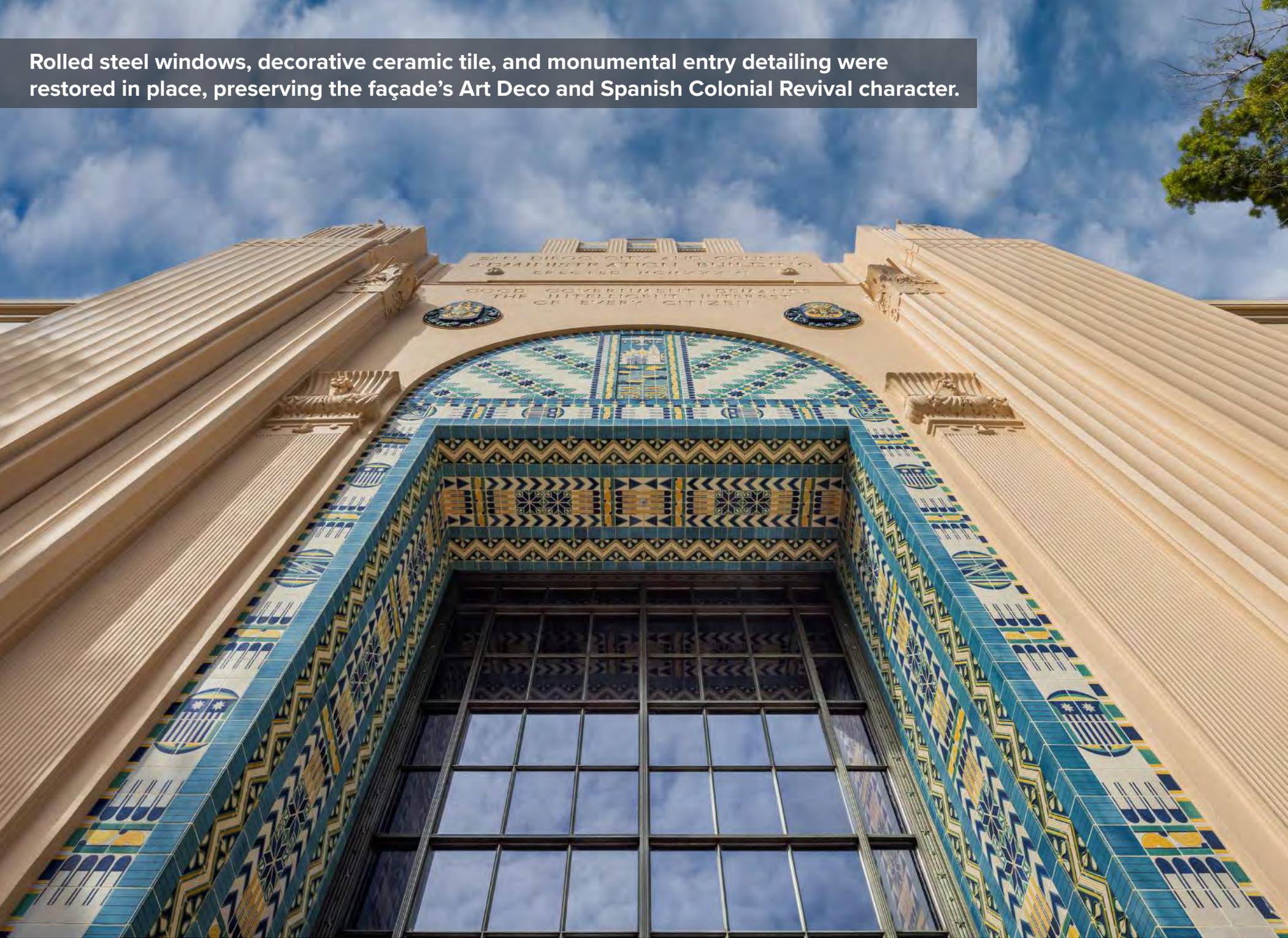
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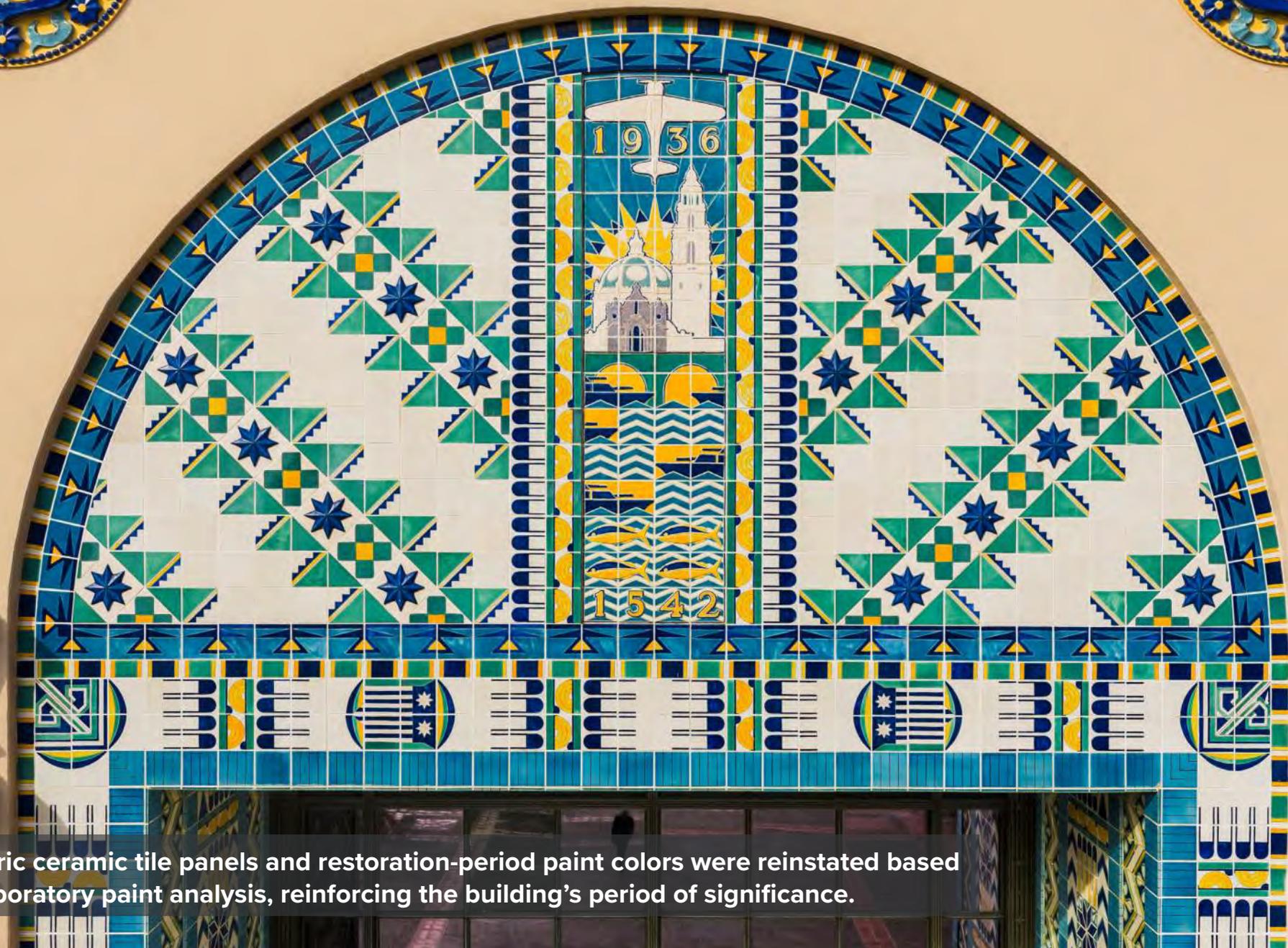
Hours
8:00 A.M. - 5:00 P.M.

No Food
Drinks Must Be Covered

Original wood-and-glass entry assemblies were preserved and restored, maintaining historic craftsmanship while accommodating contemporary public service functions.

Rolled steel windows, decorative ceramic tile, and monumental entry detailing were restored in place, preserving the façade's Art Deco and Spanish Colonial Revival character.



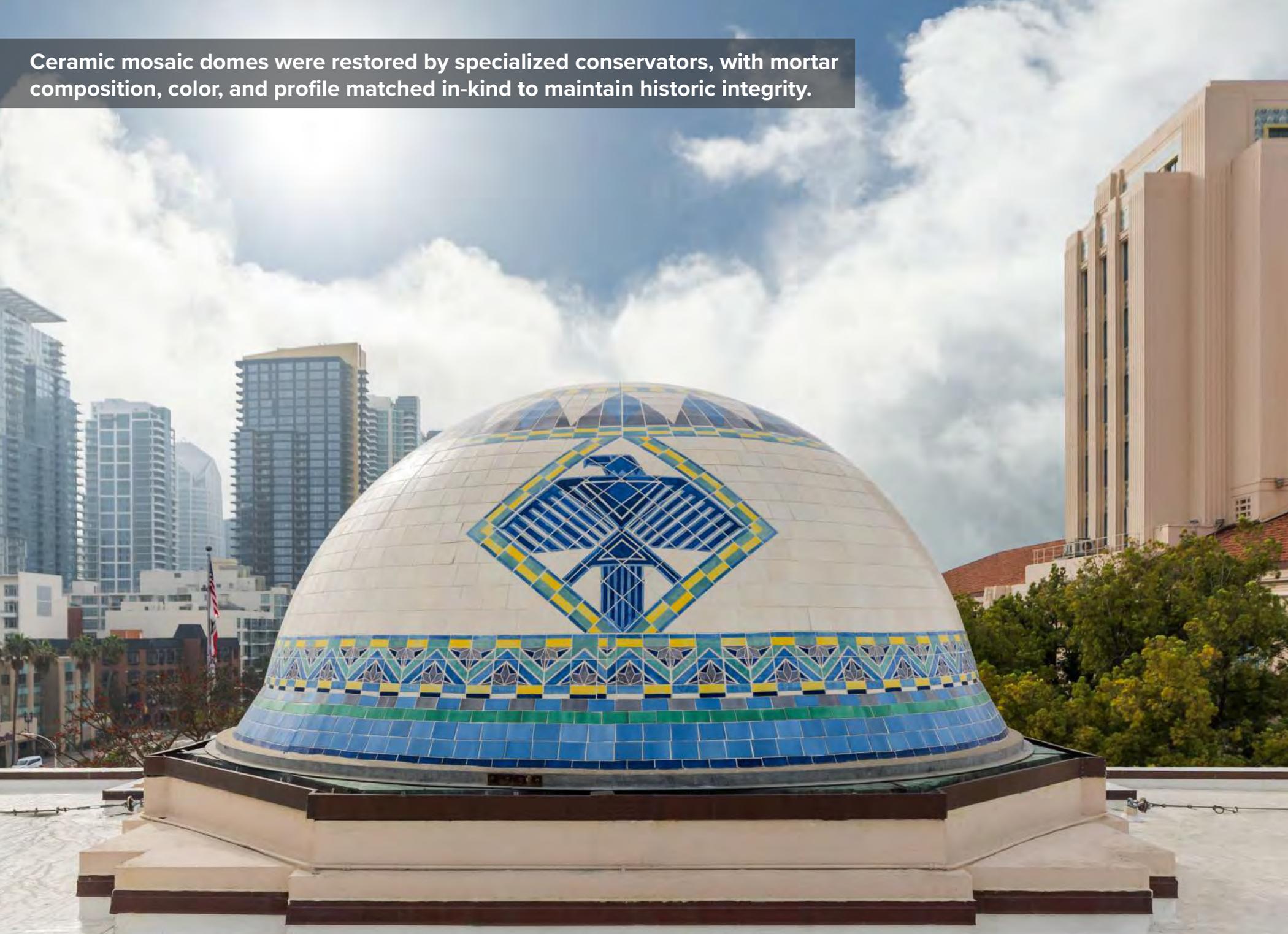


Historic ceramic tile panels and restoration-period paint colors were reinstated based on laboratory paint analysis, reinforcing the building's period of significance.

Restoration-period paint colors were reinstated following archival research and laboratory analysis, ensuring historical accuracy rather than approximation.

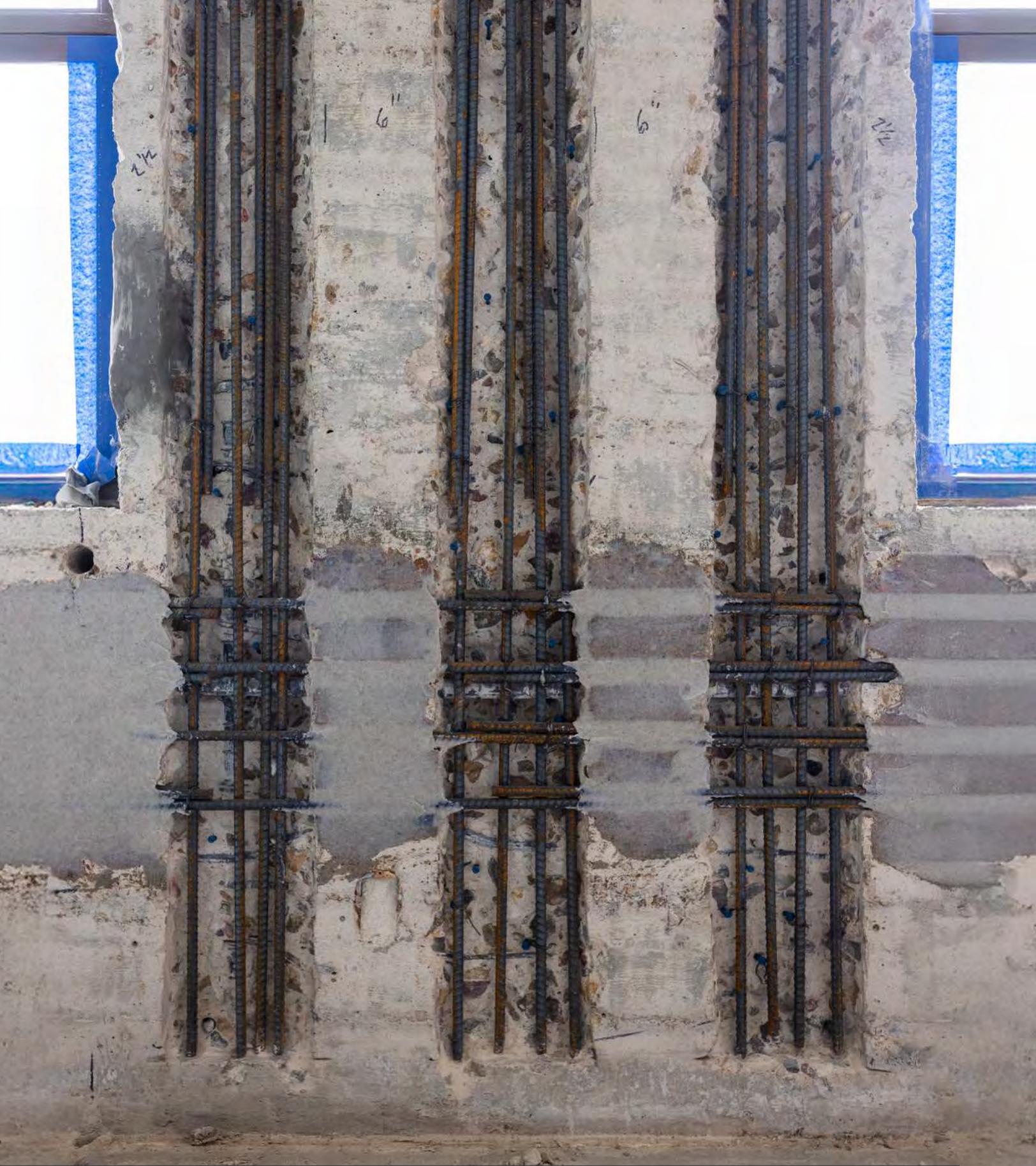


Ceramic mosaic domes were restored by specialized conservators, with mortar composition, color, and profile matched in-kind to maintain historic integrity.





The building's iconic tower and decorative façade were preserved in-kind, reinforcing the building's civic presence along San Diego's waterfront.



Fiber-reinforced polymer seismic reinforcement strengthens the historic structure discreetly, extending the building's life while retaining original concrete and masonry.



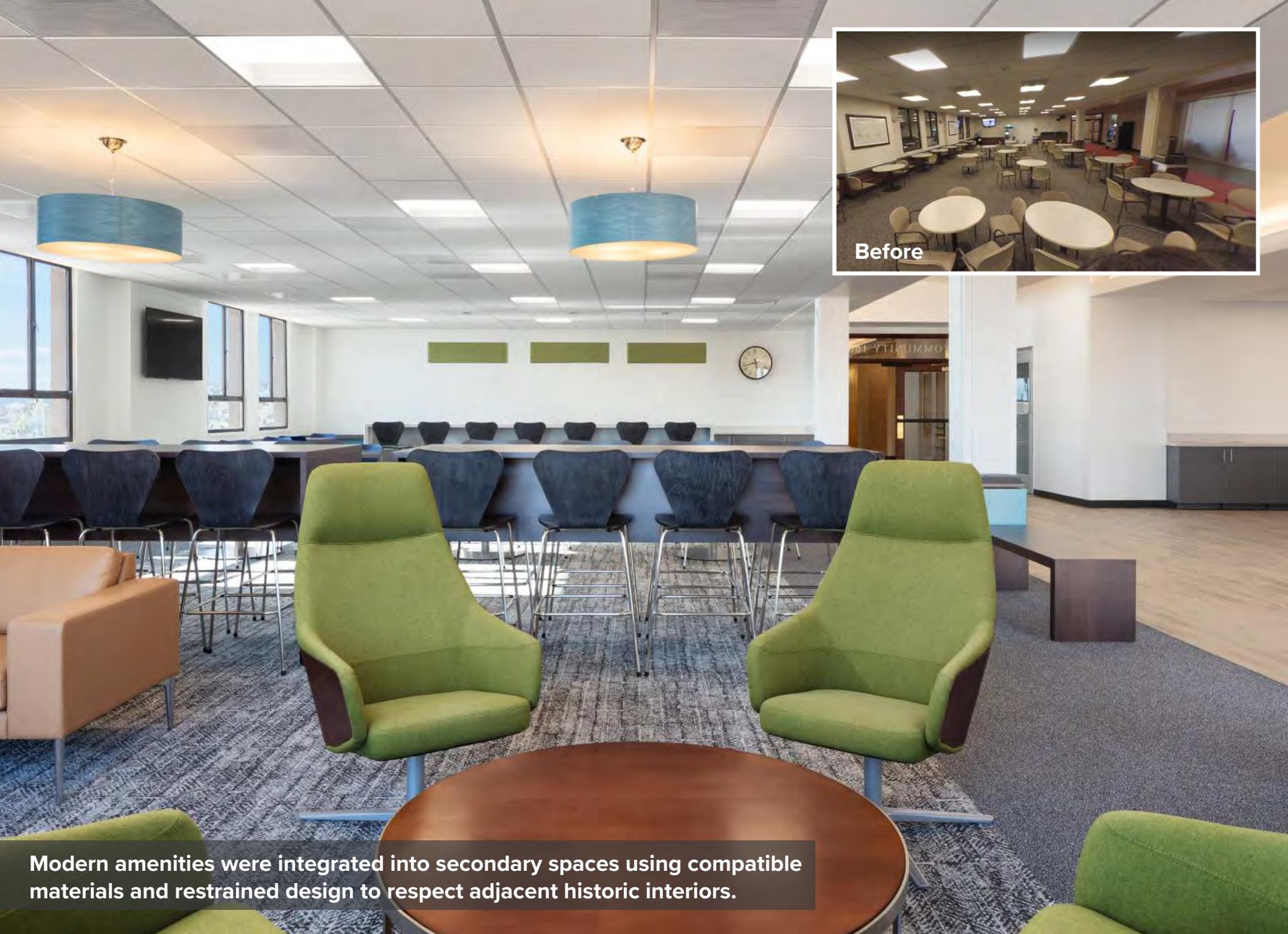
Building automation, fire protection, and life-safety systems were modernized throughout the facility, transforming performance while preserving historic spaces.



Comprehensive mechanical upgrades were carefully integrated within service spaces, allowing complete system replacement without altering character-defining public interiors.



New electrical infrastructure enhances operational reliability and resilience while preserving the historic fabric above and around these service areas.



Modern amenities were integrated into secondary spaces using compatible materials and restrained design to respect adjacent historic interiors.



Contemporary breakroom upgrades support daily public service functions while remaining visually subordinate to historic architectural elements.

Preservation of exterior materials and roof elements protects the building's historic silhouette and waterfront presence.



The CAC remains a defining landmark of San Diego's civic skyline, its historic character preserved while modern systems extend its functional lifespan.



City of San Diego | 2026 Preservation Awards

County Administration Center Renovation

County of San Diego | **SILLMAN**



2026 San Diego Preservation Awards Nomination Form

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Nominations must be received no later than February 27, 2026.

SECTION I: ADMINISTRATIVE INFORMATION

Project/Program Name: George and Anna Marston House Museum & Gardens Restoration

Address: 3525 7th Avenue, San Diego, CA 92103

Category (refer to first page of packet): Category 1, Restoration Projects

Project Completion Date (month, year): 02/07/2025

Program Launch Date (month, year): 07/01/2025

Individuals/Organizations Involved in the Project

For each participant entered here, include name, organization name (if applicable), and email address (attach additional pages as needed).

1. Save Our Heritage Organisation
2. _____
3. _____
4. _____

Nominator Information

Name: Alana Coons

Company or Title (optional): Save Our Heritage Organisation

Address: PO Box 80788, San Diego, CA 92138

Phone: 619-297-9327 Email: sohosandiego@aol.com

If you are not associated with the project, do you wish to be notified if the project wins an award?
(Y/N)

If yes, please indicate your preferred email: _____

SECTION II: NARRATIVE DESCRIPTION OF PROJECT

Narrative Description of Accomplishment and Reason for Nomination:

- For nominating projects, discuss the work performed, and provide details as to how specifically the project met the Secretary of the Interior's Standards for the Treatment of Historic Properties.
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- For people, discuss the background, work, and leadership of the individual or organization. Please provide details about their contributions to the field of preservation.
- Does the project or program demonstrate an innovative approach to preservation, encourage sustainability/climate resiliency, or add housing units? If so, please provide a description of how.

Please provide narrative below. Insert more sheets as necessary.

The restoration of the city-owned George and Anna Marston House Museum & Gardens represents an outstanding achievement in historic preservation stewardship, technical execution, and fiscal responsibility. Undertaken in 2024, the project addressed decades of deferred maintenance affecting one of San Diego's most architecturally and culturally significant historic sites. The work focused on stabilizing and restoring character-defining exterior features of the 1905 Arts & Crafts estate, including brick masonry, wood trim, windows, doors, garden walls, gates, terraces, and the carriage house, ensuring the long-term sustainability of the site for public use.

All work was executed in strict accordance with the Secretary of the Interior's Standards for the Treatment of Historic Properties, prioritizing preservation over replacement and repair over removal. Masonry repointing employed historically compatible soft mortar appropriate to early twentieth-century brick, preventing further damage caused by incompatible modern materials. Original wood elements, windows, and doors were repaired wherever feasible, and missing or severely deteriorated features were reconstructed based on physical evidence and historic documentation. These approaches retained the maximum amount of historic fabric while restoring architectural integrity.

Sustainability and Climate Resiliency

The project demonstrates sustainability through its emphasis on material conservation, embodied energy retention, and reuse of existing historic resources. By repairing original materials rather than replacing them, the restoration minimized waste and reduced the environmental impacts associated with new construction. Preservation of historic masonry, woodwork, and landscape features also contributes to climate resiliency by maintaining durable, time-tested materials and passive environmental benefits such as shade, thermal mass, and stormwater absorption through historic gardens and terraces.

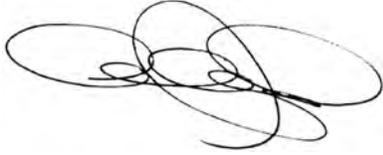
Organizational Leadership and Contributions

This project was made possible through the exceptional leadership and expertise of Save Our Heritage Organisation (SOHO). As steward of the Marston House for over 16 years, SOHO has consistently invested in the preservation and public accessibility of the site despite limited funding for major capital work. Executive Director Bruce Coons, drawing on more than 50 years of experience in restoration, preservation, and contract management, personally defined the project scope, selected the restoration contractor, and oversaw all aspects of the work. His technical fluency enabled precise decision-making on materials, methods, and historic accuracy.

By absorbing all administrative and oversight costs, SOHO ensured that 100 percent of the \$1 million grant for the city-owned resource was dedicated to physical restoration. This project exemplifies best-in-class nonprofit stewardship and sets a high standard for preservation practice, accountability, and public benefit.

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Signature of Applicant

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- Copies of other materials, such as news clippings or other commendations that support the case for noteworthiness of the project, program, or person.



Damian

SPECTRA
CONSTRUCTION
























SPECTRA
HISTORIC CONSTRUCTION









2026 San Diego Preservation Awards Nomination Form

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SECTION I: ADMINISTRATIVE INFORMATION

Project/Program Name: Ruth Lindley/Nathan Rydon House

Address: 1515 W Lewis St

Category (refer to first page of packet): Preservation Project

Project Completion Date (month, year): October 2024

Program Launch Date (month, year): November 2022

Individuals/Organizations Involved in the Project

For each participant entered here, include name, organization name (if applicable), and email address (attach additional pages as needed).

1. Betty Willis - Bwillis@fontporch.net

2. _____

3. _____

4. _____

Nominator Information

Name: Kiley Wallace

Company or Title (optional): Landmark Historic Preservation

Address: 5100 Marlborough Dr, Suite 106A, SAN Diego

Phone: 760-704-7373 Email: Kiley@preserve.sandiego.com

If you are not associated with the project, do you wish to be notified if the project wins an award?

(Y) (N)

If yes, please indicate your preferred email: Kiley@preserve.sandiego.com

SECTION II: NARRATIVE DESCRIPTION OF PROJECT

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Please provide narrative below. Insert more sheets as necessary.

See attachment

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A handwritten signature in cursive script, appearing to read "Kw Smith", is written over a horizontal line.

Signature of Applicant

Section II: Narrative Description

The Ruth Lindly house at 1515 West Lewis in Mission Hills was originally nominated under Criteria C for its Prairie Architectural style. The home was designated under C and consultant Kiley Wallace did additional research and brought the project back to the HRB Board for consideration under B. Despite some opposition from city staff, the Board designated the home additionally under Criteria B for Ruth Lindley who was significant as an early WASP pilot during WW2 and whose Women's Air Service Jacket is currently on display at the Smithsonian Institute.

The consultant did additional research and was able to find additional early historical photographs showing what the original front porch looked like. The front porch was rebuilt at some point in the 1940's, which was not known during initial designation. Lindly's daughter, who unfortunately died from Cancer during this time, provided priceless early Mission Hills photos. These showed enough of the porch to allow for the restoration of the original design and rebuilding of the Prairie style front porch.

Owner Betty Willis chose to take on and complete the restoration of the original porch which took a multi-year effort during the global pandemic. The front porch restoration along a main drive in Mission Hills serves as a gift to the Mission Hills community as well as serving as a reminder of the significant contributions of Ruth Lindly as a pioneering member of the earliest female military pilots. See below historical photos and photos detailing the recently completed restoration.

Section IV: Supporting Documentation

Transitional Photos before porch restoration



Historic Photo showing original porch



Current Photos showing Restoration



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SECTION I: ADMINISTRATIVE INFORMATION

Project/Program Name: Kelner Residence

Address: 2127 Fort Stockton, San Diego, CA 92103

Category (refer to first page of packet): Rehabilitation/Restoration Project + Add Additional Housing Unit (ADU) & People in Preservation (Homeowner)

Project Completion Date (month, year): 11/2025

Program Launch Date (month, year): N/A

Individuals/Organizations Involved in the Project

For each participant entered here, include name, organization name (if applicable), and email address (attach additional pages as needed).

1. Greg Kelner, Homeowner/gregkelner@me.com
2. Kim Grant, Architect/kim@kimgrantdesign.com
3. Tony Parker, Contractor/tparkergbinc@gmail.com
4. _____

Nominator Information

Name: Kim Grant, Architect

Company or Title (optional): Kim Grant Design Inc.

Address: 2400 Kettner Blvd. Studio 220, San Diego, CA 92101

Phone: 619-269-3630 Email: kim@kimgrantdesign.com

If you are not associated with the project, do you wish to be notified if the project wins an award? (Y/N)

If yes, please indicate your preferred email: _____

SECTION II: NARRATIVE DESCRIPTION OF PROJECT

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[See Attached Narrative](#)

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Signature of Applicant

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- Copies of other materials, such as news clippings or other commendations that support the case for noteworthiness of the project, program, or person.

[See Attached Supporting Documentation](#)



KIM GRANT DESIGN INC



RESTORING and EXPANDING A 1923 HOME

2127 Fort Stockton Drive, Mission Hills

SAN DIEGO PRESERVATION AWARDS - 2026

2400 Kettner Blvd. Studio 220, San Diego, CA 92101 ♦ T 619.269.3630

2026 San Diego Preservation Award Nomination

Homeowners: Greg Kelner **Architect:** Kim Grant, AIA

Reason for Nomination: The current homeowners deserve to be recognized for the effort put forth in Restoring this 1923 home. Great care was taken in preserving the architectural style and restoring the non-original stucco finish back to the original texture. Delineating the older addition as well as carefully delineating the new addition from the the original portions of the home. The homeowner has brought this charming Spanish Eclectic home back to its original condition along with substantially setback and diminished additions. Also, as part of this project, a new Garage was built on the alley with an ADU located above to create an additional housing unit, in keeping with the Spanish style of the original structure, all located at the rear of the property and out of public view from the street.

Project Description:

House

This 1923 home had an addition at the rear of the house that was not properly distinguished from the original home. Part of the work included re-stuccoing the original house back to the original finish that was found below the non-original stucco. Then delineate the end of the original house to that area of the older addition with a specific score line, then changing the stucco texture to a lightly smoother finish. The current additions were also delineated by a subtle score line then using a smoother stucco texture. Where the parapet roof needed to be raised to create a guardrail in the back half of the house/roof, a score line was used to trace the outline of the original parapet roof, keeping the original profile information alive, while very subtly expressing it.

The second story addition was pushed far to the rear of the original house, keeping the original footprint and impression of the home scale. The addition was differentiated by a change of roof style and venting detail, smoother stucco, and simplified windows. Where a parapet was used for a portion of the new second story roof, the parapet shape was kept simple, unlike the variation of the original roof line.

All windows that could be restored were restored/repared; A new roof was put on the original home.

The ADU was built all the way at the rear of the property, out of public view from the street. The building uses similar materials, smoother stucco, terra cotta tile details at windows and the stoop roof at the Entry. The roof line is kept simple to distinguish the structure from the original home, with a reduced dimension in the parapet step.

Master Bedroom Suite Addition – Second Story

The second story addition consists of the new Master Bedroom, Bathroom, and Closet. There is also a small roof terrace with a gas firepit. This terrace is directly accessed from the Master Entry area and the Master Bedroom.

Secretary of the Interior’s Standards for the Treatment of Historic Properties:

The project met the Standards in that the Additions to the structure are pushed back from the front of the structure, maintaining the original historic structure’s prominence on the property; The original stucco texture finish was restored, and the new areas of stucco were differentiated by smoothing the texture and creating a subtle score line between new and old; Differentiation in the roof design and detailing, simplification of the window designs; The added ADU building is detached from the original historic structure and is located in the rear of the property and out of public view from the street, keeping in the Spanish style, yet simplified from the original house.

Historic Designation

This property has been designated by the City of San Diego Historical Resources Board, HRB Site# 07-031 (District Contributor 822-35)

Resources List

- Homeowners: Greg Kelner
2127 Fort Stockton Drive
San Diego, CA 92103
858-775-8249
gregkelner@me.com
- Architect: Kim Grant, AIA
Kim Grant Design, Inc.
2400 Kettner Blvd. Studio 220
San Diego, CA 92101
T: 619.269.3630
kim@kimgrantdesign.com
- Contractor: Tony Parker General Builders
619-977-1227
tparkergbinc@gmail.com

2026 SAN DIEGO PRESERVATION AWARD

NOMINATION SUPPORTING DOCUMENTAION

Historic Landmark No. 822-35
Fort Stockton Line Historic District Contributor
Mayor Bard House

2127 FORT STOCKTON DRIVE, SAN DIEGO CALIFORNIA
02-24-2025



Kim Grant, Architect

2127 FORT STOCKTON DRIVE, SAN DIEGO CALIFORNIA



Photos of current home: Front of Home; Historic Landmark Plaque

2127 FORT STOCKTON DRIVE, SAN DIEGO CALIFORNIA



Photo of current home: The original stucco finish has been restored back to its original finish/texture

Photo of current home: Second story addition pushed back to respect the original scale of the home/ smoother stucco texture used

2127 FORT STOCKTON DRIVE, SAN DIEGO CALIFORNIA



Before

Photo of existing home prior to construction: Stucco finish not original

2127 FORT STOCKTON DRIVE, SAN DIEGO CALIFORNIA



After

Photo of current home: The original stucco finish has been restored back to its original finish/texture

Photo of current home: Second story addition pushed back to respect the original scale of the home

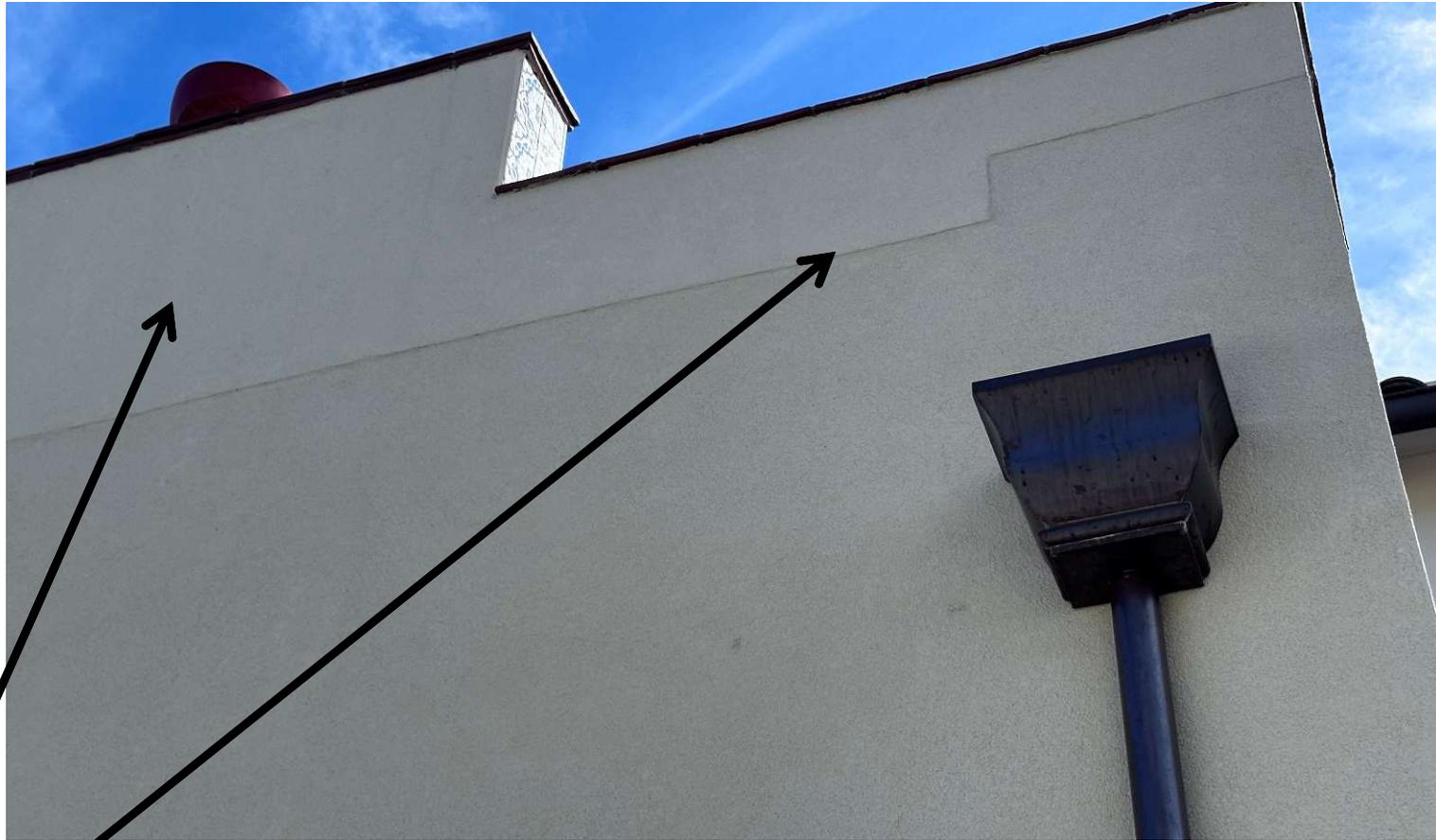
2127 FORT STOCKTON DRIVE, SAN DIEGO CALIFORNIA



Before

Photo of existing home prior to construction:
Original parapet profile

2127 FORT STOCKTON DRIVE, SAN DIEGO CALIFORNIA



After

Photo of current home: New stucco wall scored at guardrail extension to highlight original parapet profile outline; New walls finished in smoother stucco than original finish

2127 FORT STOCKTON DRIVE, SAN DIEGO CALIFORNIA



After

Photo of current home: New walls finished in smoother stucco than original finish; Subtle score line between finishes to delineate original roofline

2127 FORT STOCKTON DRIVE, SAN DIEGO CALIFORNIA



Before



After

Before and After Photos of Front of Home

2127 FORT STOCKTON DRIVE, SAN DIEGO CALIFORNIA



Before



After

Before and After Photos of Driveway View of Home

2127 FORT STOCKTON DRIVE, SAN DIEGO CALIFORNIA



Before



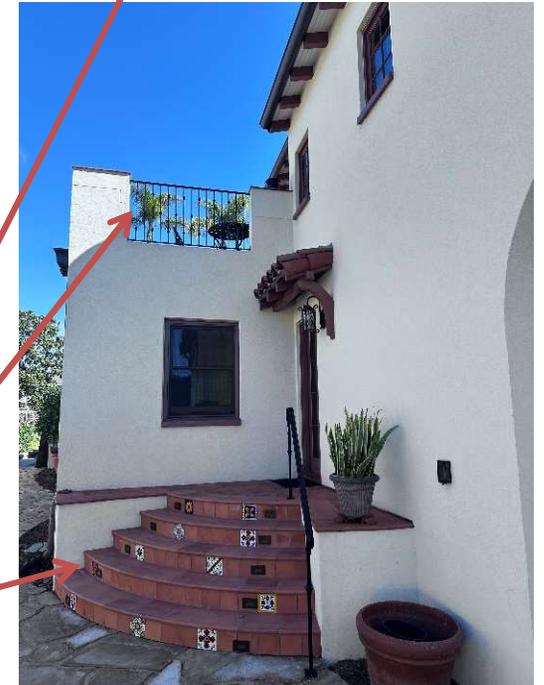
After



Before

Photos of existing home prior to construction: Existing back door and stairs

Photos of current home: New second story addition; New exterior stairs to rear yard; New rooftop terrace delineated from original parapet with different stucco, railing, and score line



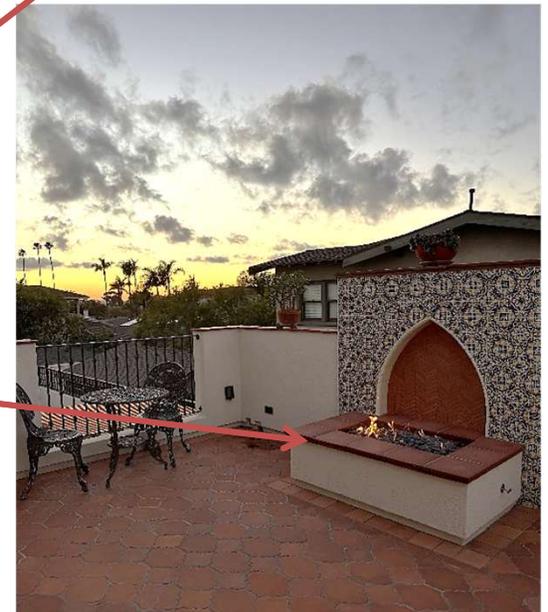
After

2127 FORT STOCKTON DRIVE, SAN DIEGO CALIFORNIA

After Photos of Second Story Addition and Rooftop Terrace



Photos of current home: New set back second story addition; New tiled rooftop terrace with firepit

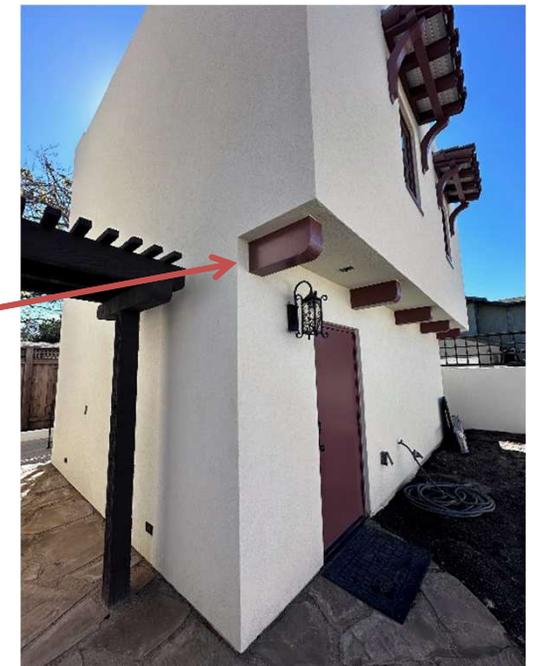


2127 FORT STOCKTON DRIVE, SAN DIEGO CALIFORNIA

After Photos of ADU



Photos of current home: New ADU with simple roofline to distinguish it from the original home; Similar construction materials to those used with new second story addition



2127 FORT STOCKTON DRIVE, SAN DIEGO CALIFORNIA

After Photos of Architectural Details



2127 FORT STOCKTON DRIVE, SAN DIEGO CALIFORNIA

After Photos of Master Bedroom Addition



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SECTION I: ADMINISTRATIVE INFORMATION

Project/Program Name: Petronzio Residence

Address: 1824 Sheridan Ave., San Diego, CA 92103

Category (refer to first page of packet): Rehabilitation/Restoration Project & People in Preservation (Homeowner)

Project Completion Date (month, year): 12/2023

Program Launch Date (month, year): N/A

Individuals/Organizations Involved in the Project

For each participant entered here, include name, organization name (if applicable), and email address (attach additional pages as needed).

1. Vince Petronzio, Homeowner/vpetronzio@gmail.com
2. Kim Grant, Architect/kim@kimgrantdesign.com
3. Boyd Masing, Contractor/boyd@masingconstruction.com
4. Elizabeth Barkett, Interior Designer, Ross Thiele,elizabeth@rossthiele.com

Nominator Information

Name: Kim Grant, Architect

Company or Title (optional): Kim Grant Design Inc.

Address: 2400 Kettner Blvd. Studio 220, San Diego, CA 92101

Phone: 619-269-3630 Email: kim@kimgrantdesign.com

If you are not associated with the project, do you wish to be notified if the project wins an award? (Y/N)

If yes, please indicate your preferred email: _____

SECTION II: NARRATIVE DESCRIPTION OF PROJECT

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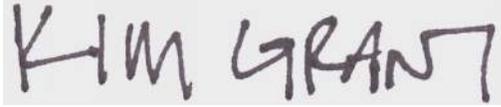
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 - *Photos of the completed project (REQUIRED).*
 - Plans, drawings, PowerPoint, or other documentation sufficient to illustrate the property before and after the nominated activity and to address how the project met the Secretary of the Interior's Standards for the Treatment of Historic Properties
- For interpretive/educational/community projects or programs: Copies of related materials, such as a book, brochure, DVD/CD, website links, transcripts, or photographs of exhibits or activities.
- Copies of other materials, such as news clippings or other commendations that support the case for noteworthiness of the project, program, or person.

[See Attached Supporting Documentation](#)



KIM GRANT DESIGN INC



RENOVATING A 1912 HOME

1824 Sheridan Avenue, Mission Hills

SAN DIEGO PRESERVATION AWARDS - 2026

2400 Kettner Blvd. Studio 220, San Diego, CA 92101 ♦ T 619.269.3630

2026 San Diego Preservation Award Nomination

Homeowners: Vince Petronzio **Architect:** Kim Grant, AIA

Reason for Nomination: The current homeowners deserve to be recognized for the effort put forth in Restoring this 1912 home as well as the care taken to create a new Kitchen and Courtyard that is complementary to the original architecture. One of the aspects of the craftsman style is the connection to the outdoors and nature. The new Kitchen uses stained wood similar to the original stained wood throughout the home in contrast to the bright white Kitchen in the previous owners design. To increase the connection to the outdoors, a large bifolding door was installed to replace three sets of narrow French doors. The large bifolds are designed to be respectful of the original glass detail, yet modified scale to differentiate from the original. The size of the bifold doors fits within the perimeter of the original doors per HRB direction. The courtyard changes included an Outdoor Fireplace, Water Feature, and Built-In Outdoor Kitchen. Fencing was also improved.

Project Description:

House

This 1912 home underwent a Kitchen Remodel years ago under the direction of the previous owner. That older non-original Kitchen was compartmentalized, bright white, and separated from an outdoor connection. In our project, the Kitchen was remodeled using stained wood on the walls and ceiling more in keeping with the original stained redwood interiors, as well as the use of colors and tile that are more in keeping with the period of the home. The Kitchen was opened to the Dining Room and the Courtyard using large bifold wood doors, using a glass detail respectful of the original French doors but differentiated in scale, filling the width of the original three French door pairs. The entire house was painted and shingles were restored as well as the roof was repaired and replaced as needed.

Secretary of the Interior's Standards for the Treatment of Historic Properties:

The project met the Standards in that the modified Bifold doors were within the outer limit lines of the original French doors, therefore, keeping intact the wall sections and original overall width of openings. The new outdoor fireplace was differentiated from the original brick chimney detailing by using brick of a different dimension and slightly different color variation. The Kitchen changes including the bifold doors as well as the Courtyard improvements are located out of public view.

Resources List

Homeowner: Vince Petronzio
1824 Sheridan Avenue
San Diego, CA 92103

Architect: Kim Grant, AIA
Kim Grant Design, Inc.
2400 Kettner Blvd. Studio 220
San Diego, CA 92101
T: 619.269.3630
kim@kimgrantdesign.com

Interior Designer: Elizabeth Barkett, ASID
858-454-2133
elizabeth@rossthiele.com

Contractor: Boyd Masing
619-247-7995
boyd@masingconstruction.com

2026 SAN DIEGO PRESERVATION AWARD NOMINATION SUPPORTING DOCUMENTAION

**Historic Landmark No. 572
Mary F. Ward/Emmor Brooke Weaver House
1911**

1824 SHERIDAN AVENUE, SAN DIEGO CALIFORNIA
02-24-2025



Kim Grant, Architect

1824 SHERIDAN AVENUE, SAN DIEGO CALIFORNIA



Photo of current home: Front Elevation

1824 SHERIDAN AVENUE, SAN DIEGO CALIFORNIA



Photos of current home: Front of Home; Historic Landmark Plaque

1824 SHERIDAN AVENUE, SAN DIEGO CALIFORNIA



After

Photo of current home: New folding exterior doors to rear courtyard installed within original overall opening of existing three pairs of exterior doors; New door glass break up of two rectangular glass panes over two vertical glass panes below to differentiate from original

1824 SHERIDAN AVENUE, SAN DIEGO CALIFORNIA



Before

Photo of home prior to construction: Rear courtyard with three pairs of exterior doors; Original door glass break up of two square glass panes over two vertical glass panes below

1824 SHERIDAN AVENUE, SAN DIEGO CALIFORNIA

Before Photos of Rear Courtyard



Photos of home prior to construction: Rear courtyard with three pairs of exterior doors; Original door glass break up of two square glass panes over two vertical glass panes below; Non-original fireplace



1824 SHERIDAN AVENUE, SAN DIEGO CALIFORNIA

After Photos of Rear Courtyard



1824 SHERIDAN AVENUE, SAN DIEGO CALIFORNIA

After Photos of Rear Courtyard



Photos of current home:
New outdoor fireplace
with subtle change in
brick pattern to
differentiate from the
original fireplace
chimneys; New wood
fence with open lattice;
New Outdoor Kitchen;
new Water Feature



1824 SHERIDAN AVENUE, SAN DIEGO CALIFORNIA



Before

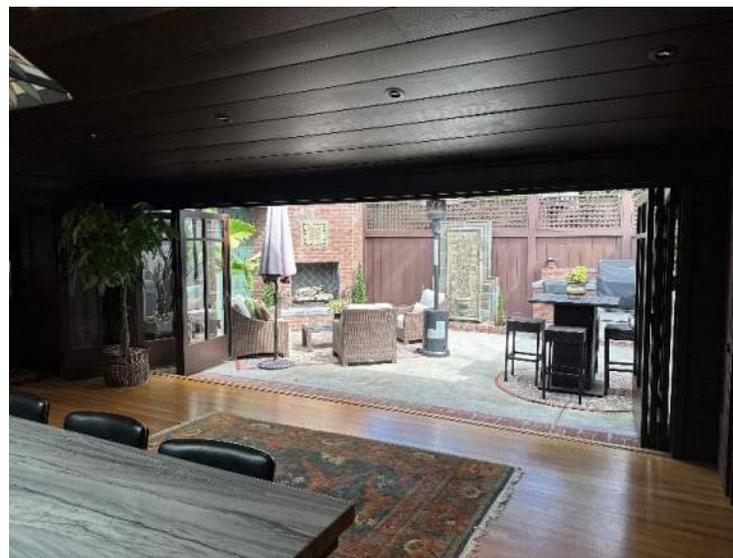


After

Before and After Photos of Expanded Exterior Courtyard Doors

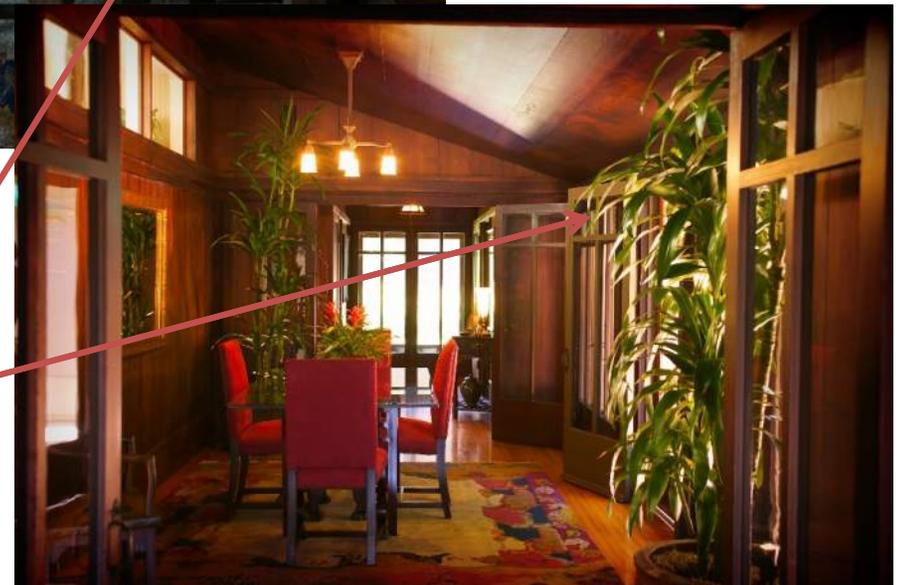
1824 SHERIDAN AVENUE, SAN DIEGO CALIFORNIA

After Photos of Kitchen and Expanded Door Opening



1824 SHERIDAN AVENUE, SAN DIEGO CALIFORNIA

Before Photos of Kitchen and Dining Room



Photos of existing home prior to construction: Separate Kitchen and Dining Room; Existing skylights; Existing doors to Rear Courtyard

1824 SHERIDAN AVENUE, SAN DIEGO CALIFORNIA

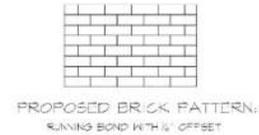
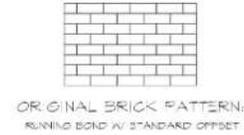
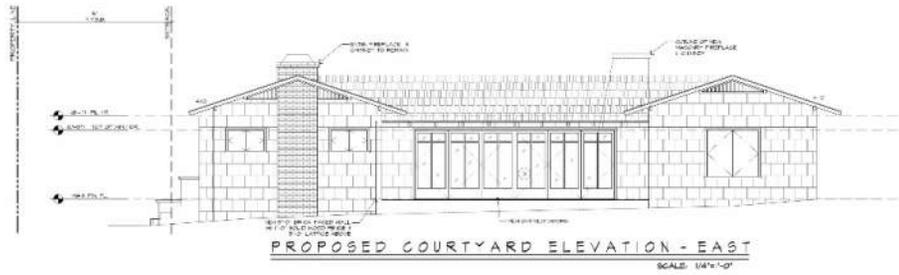
After Photos of Kitchen



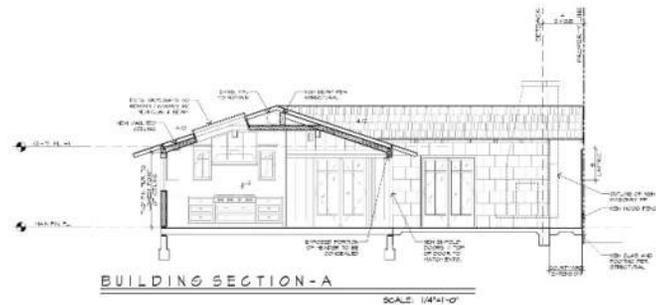
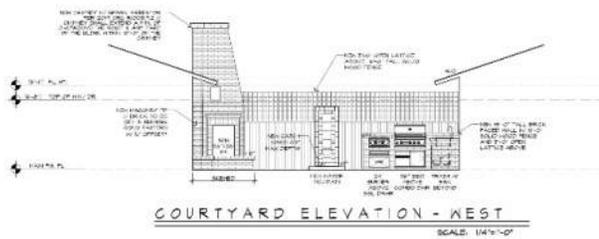
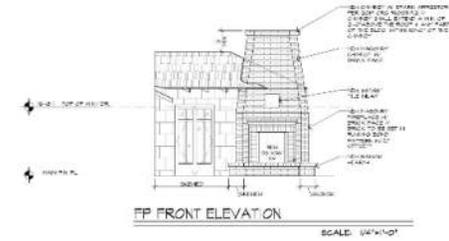
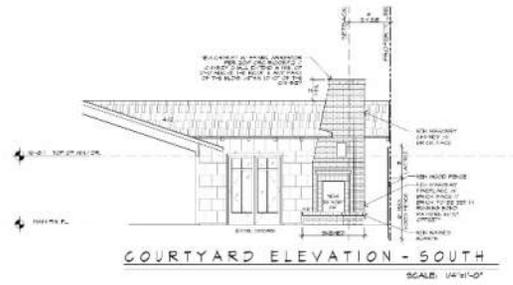
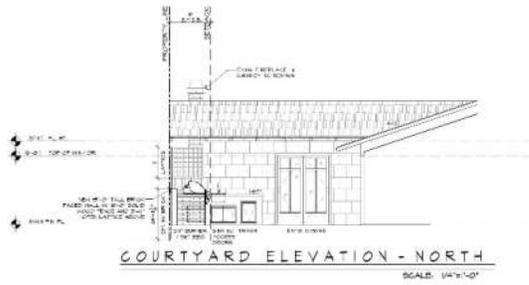
Photos of current home:
New open Kitchen/Dining
area; New island, New tile
inlay at range top

1824 SHERIDAN AVENUE, SAN DIEGO CALIFORNIA

Approved Exterior Elevations



IF REPLACE BRICK PATTERNS
SCALE 1\"/>



CITY OF SAN DIEGO
DEPARTMENT OF PLANNING AND ECONOMIC DEVELOPMENT



PETRONZIO RESIDENCE
1824 SHERIDAN AVENUE
SAN DIEGO, CA 92103

PETRONZIO RESIDENCE
1824 SHERIDAN AVENUE
SAN DIEGO, CA 92103

REV. DATE

09/12/22

A4.1

REVISIONS

09/12/22

2026 San Diego Preservation Awards Nomination Form

The City of San Diego City Planning Department is now accepting nominations for the 2026 Preservation Awards. Nomination forms must be completed in their entirety. Additional pages and attachments may be provided. Photos are required for any architecture-based nomination.

Nominations must be received no later than February 27, 2026.

SECTION I: ADMINISTRATIVE INFORMATION

Project/Program Name: Hailey Residence

Address: 4494 Tivoli Street, San Diego, CA 92107

Category (refer to first page of packet): Rehabilitation/Restoration Project & People in Preservation (Homeowner)

Project Completion Date (month, year): 5/2024

Program Launch Date (month, year): N/A

Individuals/Organizations Involved in the Project

For each participant entered here, include name, organization name (if applicable), and email address (attach additional pages as needed).

1. Rob and Kathy Hailey, Homeowners/kak2bea@gmail.com
2. Kim Grant, Architect/kim@kimgrantdesign.com
3. Kiley Wallace, Historian/kiley@preservesandiego.com
4. Paige Hailey, Landscape Designer/California Farm and Garden

Nominator Information

Name: Kim Grant, Architect

Company or Title (optional): Kim Grant Design Inc.

Address: 2400 Kettner Blvd. Studio 220, San Diego, CA 92101

Phone: 619-269-3630 Email: kim@kimgrantdesign.com

If you are not associated with the project, do you wish to be notified if the project wins an award? (Y/N)

If yes, please indicate your preferred email: _____

SECTION II: NARRATIVE DESCRIPTION OF PROJECT

Narrative Description of Accomplishment and Reason for Nomination:

- For nominating projects, discuss the work performed, and provide details as to how specifically the project met the Secretary of the Interior's Standards for the Treatment of Historic Properties.
- For programs, discuss the overall structure of the program, how the community engages with and or participates in the program, and how the program aligns with historic preservation.
- For people, discuss the background, work, and leadership of the individual or organization. Please provide details about their contributions to the field of preservation.
- Does the project or program demonstrate an innovative approach to preservation, encourage sustainability/climate resiliency, or add housing units? If so, please provide a description of how.

Please provide narrative below. Insert more sheets as necessary.

[See Attached Narrative](#)

SECTION III: MATERIALS RELEASE APPROVAL

I understand and agree that the City of San Diego, in the promotion of the awards program and historic preservation, may use all materials submitted for this nomination unless identified as restricted, and all official photographs and videos taken at the awards ceremony.

A handwritten signature in black ink on a light gray background. The signature reads "KIM GRANT" in all capital letters. The letters are somewhat stylized and connected, with a prominent horizontal line under the "K" and "M".

Signature of Applicant

SECTION IV: SUPPORTING DOCUMENTATION

Supporting Documentation: Supporting materials may be submitted to supplement but not substitute for the justification that is supposed to be provided in the Narrative portion of the nomination.

Types of materials that may be included:

- For building projects:
 - *Photos of the completed project (REQUIRED).*
 - Plans, drawings, PowerPoint, or other documentation sufficient to illustrate the property before and after the nominated activity and to address how the project met the Secretary of the Interior's Standards for the Treatment of Historic Properties
- For interpretive/educational/community projects or programs: Copies of related materials, such as a book, brochure, DVD/CD, website links, transcripts, or photographs of exhibits or activities.
- Copies of other materials, such as news clippings or other commendations that support the case for noteworthiness of the project, program, or person.

[See Attached Supporting Documentation](#)



KIM GRANT DESIGN INC



RESTORING A 1927 HOME

4494 Tivoli Street, San Diego, CA 92107

SAN DIEGO PRESERVATION AWARDS - 2026

2026 San Diego Preservation Award Nomination

Homeowners: Rob and Kathy Hailey **Architect:** Kim Grant, AIA

Reason for Nomination: The current homeowners deserve to be recognized for the effort put forth in Restoring this 1927 home. Great care was taken in preserving the architectural style and replacing the many details of the original design as well as a dedication to restoring all salvageable elements from the original home. With all their hard work, the homeowners have brought this charming Spanish Eclectic home back to life.

Project Description:

House

This 1927 home had a previous addition that included enclosing a portion of the prominent balcony facing the ocean view. As part of the restoration work, and working with HRB Staff, the delineation of where the original balcony was located was clearly delineated by adding differentiated stucco, an extension of the balcony tile, and simplifying the in-fill detailing.

All windows that could be restored were restored/repared; double hung windows were re-roped and re-puttied and elsewhere where non-original windows had been, new all wood windows were built to match existing details and hardware.

Additions as part of our project included extending the northeast rear wing of the house, adding 101 square feet, towards the backyard and out of public view, to allow for a proper sized Kitchen, Laundry and Powder Room. The exterior work included removing non-original structures in the backyard and creating a covered Terrace area complete with an outdoor fireplace and BBQ. The pool was reshaped to be more traditional and consistent with the Spanish style with the addition of a water feature. The driveway was replaced using matching colored concrete and score pattern from the original design and the addition of a simple iron driveway gate.

The landscaping is mostly drought tolerant and complimentary to the Spanish style home, designed and installed by the homeowner's daughter.

Kitchen

The existing space that was the Kitchen was transformed by extending the northeast wing of the building into the backyard and out of public view adding 101 square feet. Vaulting the ceiling created a more significant feeling to the space and reflective, yet different, from the original Living Room vaulted ceiling. Large wood bifolding doors were added to the Kitchen to take in the views to the patio and new pool/spa/fountain and to allow for more light.

Bathrooms

Main Level Bath: Remodeled entirely yet keeping the original built in tub and deep arch detail, and keeping the original windows.

Upper Level Bath: Remodeled entirely yet keeping the original windows.

Master Bath: Remodeled this Bath with more appropriate tile and finishes.

Interiors

The original faux stone/plaster walls still exist in the Entry and into the Stairwall; The original staircase and railings have been restored; the stained glass/original skylight lens has been restored as the centerpiece of the stairwall; The Living Room maintains the original vaulted and beamed ceiling. Damaged plaster has been repaired. The house has been rewired and replumbed.

Secretary of the Interior's Standards for the Treatment of Historic Properties:

The project met the Standards in that the previous Balcony enclosure was remodeled to differentiate the in-fill stucco from the original stucco texture; the Balcony tile edge detail was added for the extent of the enclosed portion delineating that that portion had originally been an outdoor Balcony; All wood windows were replaced-in-kind as needed where restoration was not possible (custom built); The Kitchen addition was kept in the rear of the house, not visible from public view. The Kitchen addition was differentiated by stepping down the terra cotta roof, use of smoother stucco and a vertical

score line between the original rear corner of the house and the addition. The new bifold doors from the Kitchen to the patio are the width of the two original windows, outer edges, per HRB direction. The non-original terra cotta roof over wood rafters and posts in the patio was removed and the stucco restored.

Historic Designation

This property has been designated by the City of San Diego Historical Resources Board, HRB Site# 23-029, Historic Report by Kiley Wallace.

Resources List

- Homeowners: Rob and Kathy Hailey
4494 Tivoli Street
San Diego, CA 92107
- Architect: Kim Grant, AIA
Kim Grant Design, Inc.
2400 Kettner Blvd. Studio 220
San Diego, CA 92101
T: 619.269.3630
- Historian: Kiley Wallace
Landmark Historic Preservation
760-704-7373
- Landscape Design: Paige Hailey (owner's daughter)
California Farm and Gardens
Owners: Paige Hailey and Mat Roman

2026 SAN DIEGO PRESERVATION AWARD NOMINATION SUPPORTING DOCUMENTAION

Historical Landmark No. 23-029
C. H. Salyers, Original Architect
Dodge Construction Company, Original Contractor

4494 TIVOLI STREET, SAN DIEGO CALIFORNIA
02-24-2025



Kim Grant, Architect

4494 TIVOLI STREET, SAN DIEGO CALIFORNIA



Photo of current home: Front Elevation

4494 TIVOLI STREET, SAN DIEGO CALIFORNIA



Historic Photo



Before: Existing home prior to construction



After: current home

4494 TIVOLI STREET, SAN DIEGO CALIFORNIA



After

Photo of current home: Stucco texture at previously filled-in balcony changed to smoother texture to differentiate between historic and prior construction

Photo of current home: Restored scored concrete entry

4494 TIVOLI STREET, SAN DIEGO CALIFORNIA



Historic Photo

Historic Photo: Showing original open balcony

Historic Photo: Showing original awnings

4494 TIVOLI STREET, SAN DIEGO CALIFORNIA



Before

Photo of existing home prior to construction:
Original portion of Second Story open balcony is now
enclosed; Windows added and stucco used closely
matches original

Photo of existing home prior to
construction: Original Awnings
removed

4494 TIVOLI STREET, SAN DIEGO CALIFORNIA



After

Photo of current home: Stucco texture at previously filled-in balcony changed to smoother texture to differentiate between historic and prior construction; Balcony tile floor extends to create detail below the filled in area; Simplified wood windows installed

Photo of current home: Awnings added

4494 TIVOLI STREET, SAN DIEGO CALIFORNIA

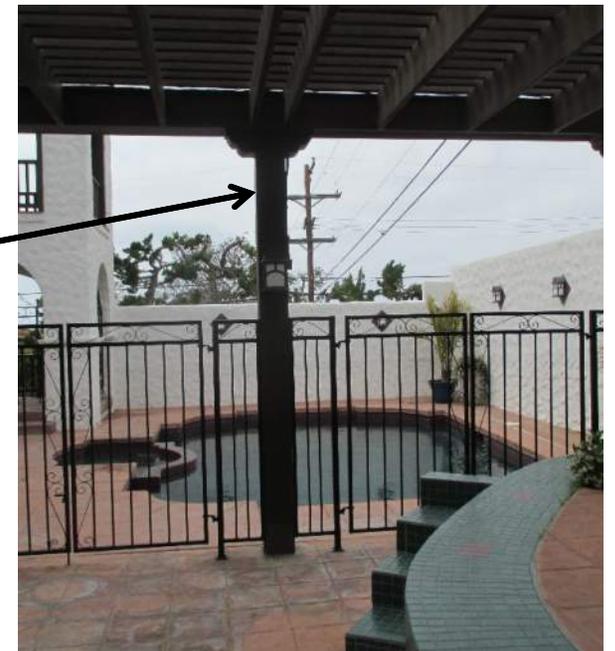


Photos of existing home prior to construction: Previously enclosed portion of original open balcony; Existing stucco too closely matching the original texture at the filled in areas; Non-original concrete balcony flooring

4494 TIVOLI STREET, SAN DIEGO CALIFORNIA



Photos of existing home prior to construction: Pool and existing stucco wall; Rear courtyard; Rear yard dining area; Rear yard wood trellis



4494 TIVOLI STREET, SAN DIEGO CALIFORNIA



After

Photo of current home: New kitchen addition with vertical score in stucco and stepped down roof to differentiate from original building

4494 TIVOLI STREET, SAN DIEGO CALIFORNIA



Before



After

Before and After Photos of Original Turret

4494 TIVOLI STREET, SAN DIEGO CALIFORNIA



Before



After

Before and After Photos of Outdoor Breezeway

4494 TIVOLI STREET, SAN DIEGO CALIFORNIA



Before



After

Before and After Photos of Restored Driveway and New Gate

4494 TIVOLI STREET, SAN DIEGO CALIFORNIA



Before



After

Before and After Photos of Balcony

4494 TIVOLI STREET, SAN DIEGO CALIFORNIA



Before



After

Before and After Photos of Rear Yard: New covered terrace with fireplace and BBQ

4494 TIVOLI STREET, SAN DIEGO CALIFORNIA



Before
Non-original tiled patio cover



After

Before and After Photos of Rear Courtyard: Non-original tiled patio cover removed; New folding doors installed within the original opening dimensions; New decorative tile; New lighting

4494 TIVOLI STREET, SAN DIEGO CALIFORNIA



Before



After

Before and After Photos of Rear Courtyard: New Covered Terrace

4494 TIVOLI STREET, SAN DIEGO CALIFORNIA



Before



After

Before and After Photos of Rear Yard: New Covered Terrace and Fireplace

4494 TIVOLI STREET, SAN DIEGO CALIFORNIA

Before and After Photos of Pool Area: New water feature; Relocated Spa



Before

After

4494 TIVOLI STREET, SAN DIEGO CALIFORNIA

Before and After Photos of Kitchen



Before

After

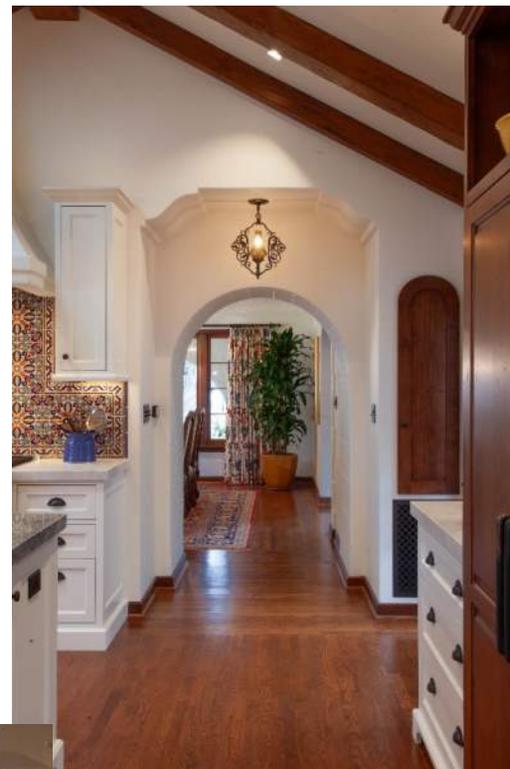
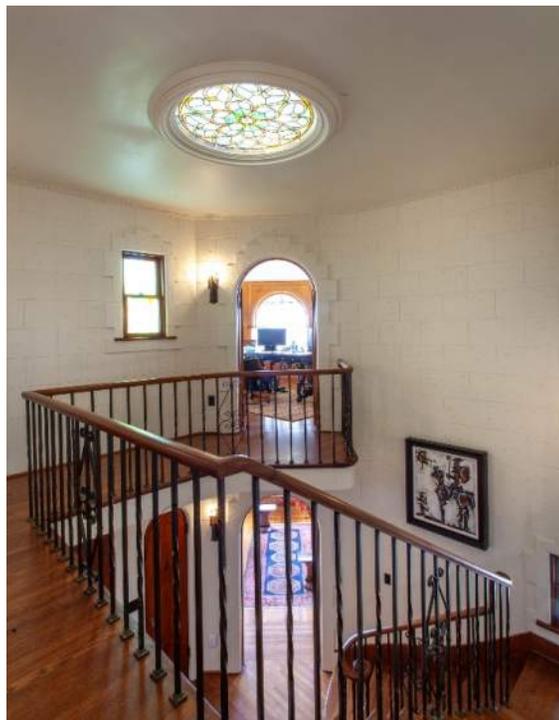
4494 TIVOLI STREET, SAN DIEGO CALIFORNIA

After Photos of New Kitchen



4494 TIVOLI STREET, SAN DIEGO CALIFORNIA

After Photos of Restored Interior: Restored archways and stained-glass skylight

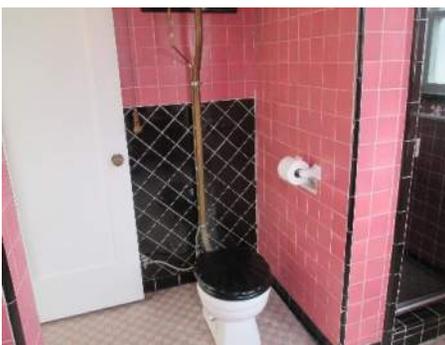
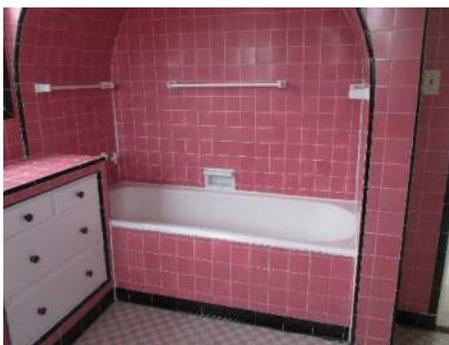


4494 TIVOLI STREET, SAN DIEGO CALIFORNIA

Before and After Photos of Upstairs Bath



After



Before

4494 TIVOLI STREET, SAN DIEGO CALIFORNIA

After Photos of Master Bath



4494 TIVOLI STREET, SAN DIEGO CALIFORNIA

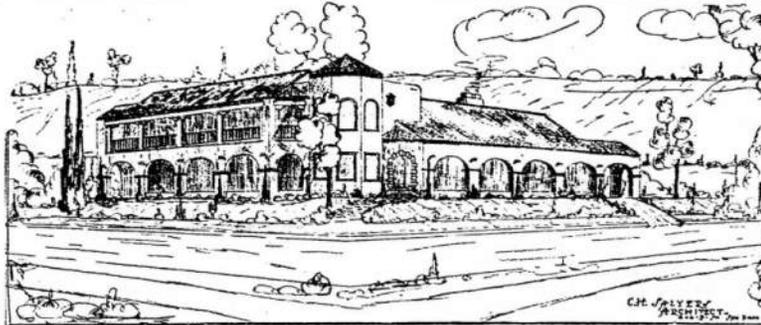
4494 Tivoli St.

Historical Research Photos and Rendering
Legacy 106 Inc.

San Diego Union, October 31, 1926

Mexican-Colonial Combined With Spanish Architecture Creates Ideal Southern California Style for Sunset Cliffs

Architect's sketch of residence to be erected at once in Sunset Cliffs for W. S. Mills, sales manager of the John P. Mills Organization, Inc. The design is a combination of Mexican-colonial and Spanish architecture and was suggested by Mills. C. H. Salyers is the architect, and the Dodge Construction company the contractor.



A palatial home will be erected at once in Sunset Cliffs, on the Point Loma ocean shore, for W. S. Mills, sales manager of the John P. Mills organization, he announced yesterday, in deciding to build there. Mills is following the lead of his brother, head of the organization, whose fine home now is nearing completion on Sunset Cliffs boulevard.

This new home, unique in architectural design and of 12 rooms, will cost \$118,000 and, with its site, will comprise an investment of \$25,000. The location is the northwest corner of Tivoli and Guizot streets. There will be a frontage of 120 feet on the former and 118 feet on the latter. C. H. Salyers of San Diego, is the architect and the Dodge Construction company also of this city, is the contractor.

The architect, following instructions by the owner, has combined Mexican-Colonial and Spanish architecture in the plans for the home. The columns and the balcony on the second floor contain about 1200 square feet of space. A tower, limited in height to the gable of the main part of the house, is a feature of the design. Exterior walls will be of tinted stucco and the entire building will be roofed with red tile. All of the rooms are to be differently decorated and ceilings will be of varied design. Three baths are provided.

Placement of the house on a villa site gives most of the ground to gardens in the rear of the house, and this will be watered in after a manner suggested by the colonial style of the lower part of the house. The site, on the rising slope of the Point, commands an excellent view over the Pacific.

San Diego Union, May 8, 1927

PALATIAL RESIDENCE OF W. S. MILLS

SITUATED AT THE CORNER OF TIVOLI AND GUIZOT STREETS, SUNSET CLIFFS, POINT LOMA
Open For Public Inspection to Celebrate "Better Homes" Week

The Public Is Invited!
Home Open Every Day
This Week Until 10 P. M.
Starting Today



Home of W. S. Mills (Sunset Cliffs), C. H. Salyers, 646 E St., Designer

LOOK
at the job of
linoleum
laying in the
kitchen of the
Mills home
when you visit
it this week

A "better home" should
have a "better floor"

H. L. BENBOUGH

Mr. Mills--
"In the home of yours you have built a monument to yourself as well as a permanent home for your children."

And we urge everyone to inspect carefully the tile work in the kitchen and bathroom, as well as the Tivoli and Magnolia work installed by

Thurnell Tile and Marble Co., Inc.
1238 First Phone Franklin 2151

W. S. Mills

Owner of this Dream Home, allow us in our humble way to offer you our sincerest congratulations.

We are proud indeed of the part we have taken in the completion of this stately work of art and want to thank each subcontractor and his staff for their untiring effort and co-operation on being able to turn the home over to the owner in schedule time.

Dodge Construction Co.
"Builders of Better Homes"

4750 Van Dyke Ave. Hillcrest 8667-J

Interior Decorating by C. Wesley Johnston Phone Hillcrest 8667-J
4849 Biosa Street

We recently consulted with the request of W. S. Mills in making for the best obtainable

The Hardwood Floors were laid and finished by us, and we will make original inspection.

KIRK
The Floor Man
4036 Idaho St. Hillcrest 1882

To W. S. Mills

We say: Well done, this good and faithful service. Your broad vision is deserving of no end of praise.

And we furnished the Onest work.

Ray L. Miller
Onest Contractor
4135 Litch St. Phone Hillcrest 1396-W
Estimates carefully given and satisfaction guaranteed.

We ask that you carefully inspect the Electric Wiring, Electric Heating and Electric Fixtures in this exceptional home.

We know you will agree when we say it was a true work of art. Installed by

F. L. Byrum
Electrical Contractor
3708 Adams Ave. Ph. Hillcrest 5221-W

ELECTRO-KOLD

In the New Home of W. S. Mills, on Sunset Cliffs Tivoli Street, is all possible modernness with the beautiful tile drain board and equipment. It is known as Electro-Kold to be the ideal ornamental iron work installed in the Refrigerator, installed by the Water, Inc.

Building restrictions called for **Red Tile Roofing** Mr. Mills called for the best, and we were awarded the contract, of which we are justly proud, and offer sincere congratulations to the owner of this beautiful edifice.

Union Roofing Co.
143 W. Pennsylvania Ave. Hillcrest 1988-J

W. S. Mills IS WORTHY OF A GREAT DEAL MORE THAN MERELY CONGRATULATIONS and we are proud of the beautiful ornamental iron work installed in this magnificent home by us.

Southern Wire and Iron Works
513 Seventh St. Phone Main 5801

Mill Work, Sash Doors and Glass furnished by

FRANK GALEY & SONS
Sash Balance

301 2nd St. Phone Hillcrest 1518
S. O. Symonds
Sash Balance
The Perfect Balance

CONGRATULATIONS—and without fault of construction, we say no better job of plumbing can be found in Southern California than that installed in the new home of W. S. Mills.

Guy Fox
(Plumber)
4528 Wightman Ave. Ph. Hillcrest 3551-J

Furnishing the Dress

Paint, varnish and stencils of quality, and mechanics of ability are the necessities of beautifying every home.

PABCO PAINT STORE
3877 University Avenue
Phone Hillcrest 0131

Congratulations to W. S. Mills. Like a Gem is a finished gem in the landscaping of a beautiful home. And nothing was left undone in completing a perfect picture of stonework and lawn around this palace. The sprinkling system was also installed by us under the personal supervision of J. J. Waddington, manager of the Sprinkling system department.

Growing Grasses, Murrey Dan Road
Southern California Nurseries
2791 Park Boulevard Phone Hillcrest 6014

Historic Research on the property

4494 TIVOLI STREET, SAN DIEGO CALIFORNIA

Save Our Heritage Organization (SOHO)
The Sunset Cliffs Home Tour 1989
A Study of Spanish Revival Architecture



4494 Tivoli



This home was designed by local architect C.H. Salyers under the direction of the owner, William S. Mills, and built by the Dodge Construction Company. Mills, the brother of John P., and sales manager for the John P. Mills Organization Inc., erected this \$18,000 twelve room, three bath home in 1927. The tower, limited in height to the gable of the main part of the house, was a feature in the design. The home included two colonades, a Spanish balcony, and a large patio with a fountain. All of the rooms inside were decorated differently and ceilings were of varied designs. The estate featured a musical fireplace made possible through an innovative system of radio wiring conceived and installed under the personal supervision of Mr. Mills. In fact, the system permitted radio music in all the public rooms, all from one radio and the use of a set of loud speakers. No one had seen such an elaborate plan for radio reception built into a home. Called the "Castle on the Cliffs" in a newspaper article, an open house was provided for the public during the "Better Homes Exposition" in May of 1927.

Mills and his wife, Olga, resided there until 1931, when he, like his brother, left town due to the financial decline of their business.

Historic Research on the property

Preservation Project Award Nomination

Nomination for City of San Diego Preservation Award Preservation Project Category

California State Building (San Diego Automotive Museum) Palisades Rehabilitation — Coordinated Preservation Projects Balboa Park, San Diego, California



Submitted to

Historical Resources Board
City of San Diego Planning Department
Historic Preservation Planning Section

February 23, 2026

Nomination Forms

2026 San Diego Preservation Awards Nomination Form

The City of San Diego City Planning Department is now accepting nominations for the 2026 Preservation Awards. Nomination forms must be completed in their entirety. Additional pages and attachments may be provided. Photos are required for any architecture-based nomination.

Nominations must be received no later than February 27, 2026.

SECTION I: ADMINISTRATIVE INFORMATION

Project/Program Name: Restoration of Monumental Murals
Address: Balboa Park Committee of 100 Project, Kevin Carpenter President 2025-present
president@c100.org
Category (refer to first page of packet): Restoration Project

Project Completion Date (month, year): 2015 Research begun

Program Launch Date (month, year): March 2021

Individuals/Organizations Involved in the Project

For each participant entered here, include name, organization name (if applicable), and email address (attach additional pages as needed).

- RTK Studios , rtkstudios@sbcglobal.net
- Mike Kelly, President C100 (2005-2019), mkelly4358@gmail.com
- Ross Porter, President C100 (2022-2024), rossporterster@gmail.com
- Barnhart Reese Construction , Vice President, Chuck McArthur and Superintendent, Shane Liberty, cmcarthur@debconstruct.com

Nominator Information

Name: Seonaid McArthur
Company or Title (optional): Chair, La Jolla Landmark Steering Committee
Address: 391 Via del Norte
Phone: 858-922-5162 Email: seonaidm@gmail.com

If you are not associated with the project, do you wish to be notified if the project wins an award? (Y/N)

If yes, please indicate your preferred email: Y

Project: Restoration of Monumental Murals, Individuals Involved (continued)

Roger Showley, President C100 (2020-2021) rmshowley@yahoo.com

Travis Nixon, Lighting, travis@absolutelyelectric.com

2026 San Diego Preservation Awards Nomination Form

The City of San Diego City Planning Department is now accepting nominations for the 2026 Preservation Awards. Nomination forms must be completed in their entirety. Additional pages and attachments may be provided. Photos are required for any architecture-based nomination.

Nominations must be received no later than February 27, 2026.

SECTION I: ADMINISTRATIVE INFORMATION

Project/Program Name: **Restoration of Sculptural Ornamentation: Maya Relief Panels, Bears, and Flagpoles, for the California State Building**
Address: **Balboa Park**
Category (refer to first page of packet): **Preservation Project**

Project Completion Date (month, year): **May, 2023**

Program Launch Date (month, year): **2017**

Individuals/Organizations Involved in the Project

For each participant entered here, include name, organization name (if applicable), and email address (attach additional pages as needed).

1. **Roger Showley, President C 100, rrmshowley@yahoo.com**
2. **Robert Thiele; robert@robertthiele.com**
3. **Bellagio Precast Kevin_matson@yahoo.com**
4. **Barnhart Reese Construction, Chuck McArthur cmcarthur@debconstruct.com**

Nominator Information

Name: **Dr. Seonaid McArthur**
Company or Title (optional): **Chair, La Jolla Landmark Steering Committee**
Address: **391 Via del Norte, La Jolla, CA**
Phone: **858-922-5162** Email: **seonaidm@gmail.com**

If you are not associated with the project, do you wish to be notified if the project wins an award?

(Y/N) **Y**

If yes, please indicate your preferred email: **seonaidm@gmail.com**

Project: Restoration of Ornamentation (Individuals Involved, continued)

Tony Court, Structural Engineer, abcourt@abcourtse.com

Travis Nixon, Lighting, travis@absolutelyelectric.com

2026 San Diego Preservation Awards Nomination Form

The City of San Diego City Planning Department is now accepting nominations for the 2026 Preservation Awards. Nomination forms must be completed in their entirety. Additional pages and attachments may be provided. Photos are required for any architecture-based nomination.

Nominations must be received no later than February 27, 2026.

SECTION I: ADMINISTRATIVE INFORMATION

Project/Program Name: **Color Restoration of the Palisades Buildings, Balboa Park**

Address: **C-100**

Category (refer to first page of packet): **Preservation Project**

Project Completion Date (month, year): **2022**

Program Launch Date (month, year): **2021**

Individuals/Organizations Involved in the Project

For each participant entered here, include name, organization name (if applicable), and email address (attach additional pages as needed).

1. **William Chandler, Chandler Art Consulting Services** **will.cacs@outlook.com**
2. **Susan Beck, Ph.D., Conservator and Paint Analyst**
3. **Natasha K. Loeblich, Architectural Paint Analyst**
4. **Roger Showley Committee of 100 President (2020-2021)** , **rrmshowley@yahoo.com**
5. **Ross Porter, President C100 (2022-2024)**, **rossporterster@gmail.com**

Nominator Information

Name: **Dr. Seonaid McArthur**

Company or Title (optional): **Chair, La Jolla Landmark Steering Committee**

Address: **391 Via del Norte, La Jolla, CA**

Phone: **858-922-5162** Email: **seonaidm@gmail.com**

If you are not associated with the project, do you wish to be notified if the project wins an award?
(Y/N) **Y**

If yes, please indicate your preferred email: **seonaidm@gmail.com**

Project: Color Restoration, Individuals involved (continued)

Milford Wayne Donaldson, Architect, FAIA, mwdonaldson13@yahoo.com

David Marshall, Architect, AIA, DavidMarshall@HeritageArchitecture.com

SECTION III: MATERIALS RELEASE APPROVAL

I understand and agree that the City of San Diego, in the promotion of the awards program and historic preservation, may use all materials submitted for this nomination unless identified as restricted, and all official photographs and videos taken at the awards ceremony.


Signature of Applicant

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California State Building (San Diego Automotive Museum)
Palisades Rehabilitation — Coordinated Preservation Projects
Balboa Park, San Diego, California

Project Overview

The rehabilitation of the California State Building in Balboa Park represents a coordinated preservation effort undertaken by the Balboa Park Committee of 100 to restore key architectural, artistic, and material features of the building dating to the 1935–36 California Pacific International Exposition.

This nomination presents three preservation projects that collectively restored the building’s historic character and architectural integrity:

- Restoration of Monumental Murals
- Restoration of Sculptural Ornamentation (Maya Relief Panels, Bears, and Flagpoles)
- Historic Color Restoration of the Palisades Buildings

Together, the projects reinstate the visual composition, symbolic ornamentation, and architectural finishes that defined the California State Building during the exposition period, while meeting the Secretary of the Interior’s Standards for Restoration. Each project required the Committee of 100 to lead fundraising, define the preservation vision, coordinate contractors and fabrication teams, and work with the City on necessary permits and installation

PROJECT 1 -- Restoration of Monumental Murals

Description of Work Performed

The Automotive Museum Façade Mural Project involved the research-based restoration and permanent re-creation of four monumental exterior murals originally installed on the California State Building for the 1935–36 California Pacific International Exposition. These murals—depicting Transportation, Scenic Beauty, Agriculture, and Industry—were a defining artistic feature of the Palisades but had been removed shortly after the Exposition, and were long considered lost.

When the **Committee of 100** selected the Automotive Museum as the first building to undergo rehabilitation within the Palisades preservation initiative in 2015, no color photographs, cartoons, or physical fragments of the murals were known to survive. The project therefore began not with conservation of surviving material, but with forensic reconstruction. Historic documentation consisted primarily of a limited number of black-and-white photographs and hand-colored postcards in which mural imagery was partially obscured by shadow, glare, or distance. Figures, landscape forms, infrastructure elements, and symbolic motifs were often indistinct. The reconstruction process required careful comparison across multiple photographic sources, enlargement and proportional scaling of façade bays, and digital clarification of tonal contrasts to distinguish foreground from background forms.

Scaled façade elevations were developed from historic construction drawings, and archival photographs to establish proportional relationships between architectural openings and mural panels. From these, full-scale line drawings were prepared, translating blurred historic imagery into legible compositional frameworks. Contextual research into California infrastructure, agricultural development, transportation systems, and landscape imagery of the 1930s informed interpretation of ambiguous elements, ensuring that reconstructed forms were grounded in period-appropriate references rather than conjecture.

Artists **Mary Kennedy** and **Richard Keit** of RTK Studios collaborated closely in translating this documentation into permanent ceramic murals fabricated using the *cuerva seca* technique. Glaze development required extensive testing to achieve tonal variation consistent with 1930s architectural tile while ensuring colorfastness and durability in an exterior coastal environment. Mock-ups and sample firings were evaluated to refine line weight, color saturation, and surface finish.

Approximately 576 square feet of architectural ceramic murals were fabricated and kiln-fired. Installation required structural review, anchoring design, and integration with the existing façade, without damage to historic fabric. Structural evaluation and installation coordination were undertaken with engineering consultation, and project architect Robert Thiele provided on-site oversight to ensure alignment between documentary evidence and constructed work.

The tile murals were finished by the studio in May 2020, installed on the building in March 2021, and formally dedicated 13 April 2021.

The recreated murals restore a defining artistic feature of the California State Building and reestablish the integration of architecture and narrative public art that characterized the Palisades during the Exposition.

Conformance with the Secretary of the Interior's Standards

The mural restoration conforms to the Secretary of the Interior's Standards for Restoration through reliance on documentary evidence, historically informed craftsmanship, and compatible materials. Reconstruction was based on archival photographs, postcards, and contextual research (Standards 1 and 3). The murals restore a distinctive artistic feature of the building (Standard 5) using durable ceramic tile compatible with the historic appearance (Standards 6 and 7). The new murals are identifiable as contemporary fabrications derived from historic documentation (Standards 8 and 9).

Collectively, the work demonstrates a disciplined application of restoration methodology grounded in documentary evidence and material compatibility.

Conclusion

The restoration and re-creation of the monumental façade murals return a major artistic feature to the California State Building and reestablish the integration of architecture and public art that defined the Palisades during the 1935–36 California Pacific International Exposition. Through archival research, digital reconstruction, and ceramic fabrication using historically informed techniques, the project successfully recovered imagery that had been considered lost for decades while maintaining the integrity of the historic structure.

PROJECT 2: Restoration of Ornamentation – Maya Relief Panels, Bears, and Flagpoles

Description of Work Performed

The original California State Building decorative features included Maya-inspired relief panels, rooftop bear sculptures, and flagpoles framing the building's primary entrance. Together, these elements established vertical emphasis, symbolic identity, and architectural hierarchy within architect Richard Requa's exposition-era composition.

By the late twentieth century, the relief panels had deteriorated or been removed, the rooftop bears were lost, and the flagpoles no longer reflected their historic configuration. Reconstruction therefore required careful archival investigation, dimensional analysis, and material reinterpretation.

Maya Relief Panels

Research into the missing façade ornament began in 2017 when the Committee of 100 commissioned **William Chandler** to examine archival photographs and exposition documentation. The original panels, fabricated in 1935 using lightweight Canec wallboard composed of compressed sugar-cane fiber, had been designed as temporary exposition features. Their ephemeral material composition explained their loss and required that reconstruction address both historic appearance and long-term durability.

Using enlarged archival imagery, architect **Robert Thiele** developed measured drawings and proportional studies to determine panel dimensions, relief depth, and repeating geometric sequences. Digital modeling was employed to test shadow lines and projection depth relative to the façade surface.

Fabrication was undertaken by **Bellagio Precast** under the direction of sculptor **Michael Matson**, working with **Kevin Matson**. Full-scale relief models were sculpted using foam substrates and hand-applied modeling compounds. Sectional profiling ensured dimensional consistency across repeated glyph forms. Latex molds were produced, and panels were cast in glass-fiber-reinforced concrete (GFRC), selected for its strength-to-weight ratio and ability to replicate crisp sculptural detail.

Panels were mounted on stainless-steel framing systems engineered to anchor independently of the historic stucco substrate, thereby minimizing intervention into the original fabric while ensuring seismic and environmental stability.

Bears and Flagpoles

The rooftop bear sculptures were reconstructed using archival photographs that documented their original placement and silhouette. Sculptor **Michael Matson** began with a scaled clay maquette to establish massing and profile. The maquette was sectioned at measured intervals to generate scaled templates used to fabricate a ribbed plywood armature corresponding to the full-size sculpture, approximately five feet in height and eight feet in length.

Full-scale modeling refined musculature, fur texture, and stance consistent with historic imagery. Internal stainless-steel armatures were engineered to anchor the sculptures to roof framing while accommodating wind loads and seismic requirements. The final bears were cast in GFRC with a cold-cast bronze finish designed to evoke the intended historic appearance while providing durability appropriate for permanent installation.

Installation required structural analysis, mounting design, building permits, and FAA review due to rooftop placement. The bears were installed on the north and south roof corners in 2021, restoring the building's vertical sculptural emphasis.

Flagpole Reconstruction

Flagpole Reconstruction similarly relied on digital modeling, historic photographs, and dimensional analysis to confirm original placement and proportions relative to the curved parapet and entry façade. New tapered aluminum flagpoles were fabricated using components manufactured by L. **Ph. Bolander & Sons**. Custom mounting assemblies and maintenance platforms were engineered to meet contemporary safety standards while replicating the historic roofline configuration. The flagpoles were reinstalled in their original locations in 2021.

Conformance with the Secretary of the Interior's Standards

Reconstruction of the bears and flagpoles relied on archival photographs, measured drawings, and digital modeling (Standards 1 and 3). Distinctive architectural features central to the building's identity were reinstated in their original locations (Standard 5). Compatible materials including GFRC and stainless-steel armatures were used to replicate historic appearance while ensuring durability (Standards 6 and 7). Mounting systems minimized impact on historic fabric.

Conclusion

The restoration of the bears and flagpoles reinstates key architectural elements that defined the California State Building during the 1935–36 California Pacific International Exposition. Through research-based reconstruction and historically informed fabrication, the project restores the visual completeness of the building and strengthens the architectural integrity of the Palisades ensemble.

PROJECT 3: Historic Color Restoration of the Palisades Buildings

Description of Work Performed

As part of the Palisades rehabilitation work plan adopted by the **Committee of 100** for the Preservation of Balboa Park, restoration of the original exterior paint colors of the Palisades buildings was undertaken between 2020 and 2021. The effort focused on identifying and reinstating the documented 1935 color palette for the California State Building (Automotive Museum), the Palace of Electricity and Varied Industries (Municipal Gymnasium), and the Federal Building (now the Comic-Con Museum).

Decades of repainting campaigns had obscured the original finishes, altering the tonal relationships between wall planes and sculptural ornamentation that defined the exposition-era design. To recover the authentic palette, the Committee of 100 initiated a forensic paint investigation combining archival research, physical sampling, and laboratory analysis. Paint samples were extracted from protected areas and surviving fragments of original ornamentation preserved in the San Diego History Center Study Collection. Samples were embedded in resin, cross-sectioned, polished, and examined under microscopy to identify original paint strata and substrate conditions. Stratigraphic analysis distinguished the earliest surviving finish layers from subsequent repaint campaigns.

The research team included:

- **William Chandler**, Chandler Art Consulting Services — archival research and documentation
- **Susan Beck**, Ph.D., Conservator and Paint Analyst — cross-section microscopy and paint stratigraphy
- **Natasha K. Loeblich**, Architectural Paint Analyst — comparative microscopy analysis and finish studies

Because original coatings on portions of the California State Building had been lost during earlier repainting, comparative analysis of intact paint layers from related exposition-era buildings was used to establish the historic palette.

The analysis confirmed that the Palisades buildings were originally painted in a **light, warm neutral body color with slightly darker ornamentation**, consistent with tonal relationships visible in historic photographs of the 1935-36 exposition.

Based on the research findings, the exterior color selected for the buildings corresponded to **Sherwin-Williams SW 6114 “Bagel”**, while the ornament color was matched to **Benjamin Moore AF-345 “Honeymoon.”**

Repainting the buildings using these historically derived colors restored visual coherence to the Palisades ensemble and reestablished the intended relationship between architectural surfaces and sculptural ornamentation

Conformance with the Secretary of the Interior's Standards

The historic color restoration meets the Secretary of the Interior's Standards for Restoration through reliance on scientific evidence, documentary research, and historically appropriate finishes.

The project reinstated documented exterior finishes from the building's period of significance, consistent with Standards 1 and 3. Color selection was grounded in cross-section microscopy, analysis of original ornament fragments, archival documentation, and comparative sampling across multiple exposition buildings, ensuring decisions were based on physical and documentary evidence rather than interpretation.

The reinstated color palette restores the architectural composition and tonal relationships integral to the original exposition design, consistent with Standard 5. The 2020–2021 repainting corrected inaccurate late-twentieth-century alterations and returned the buildings to their documented historic appearance.

Conclusion

The historic color restoration of the Palisades buildings represents a research-driven preservation effort that combined conservation science, archival investigation, and architectural stewardship. By reinstating the original 1935 palette, the Committee of 100 restored a fundamental aspect of the Palisades' architectural identity and ensured that subsequent restoration work—murals, relief panels, and sculptural elements—would be visually and historically integrated.

Section IV Supporting Documentation - Murals



California State Building and fountain in the Palisades, Balboa Park, during the 1935–36 California Pacific International Exposition. Historic view showing the building with monumental façade murals, flagpoles, and bears. San Diego History Center.



1935 Original



2019

California State Building entrance with original façade murals visible in arched recesses, 1935. Courtesy San Diego History Center.

Four Murals Get Places in State Building at Expo

Four beautiful murals, vividly depicting the march of progress in commerce, industry, agriculture and the scenic beauty and wonders of California, were hung yesterday in the huge semi-circular entrance of the California State building at the Exposition.

The murals are the work of Juan Larrinaga and are done in imitation mosaic work. Each mural is 9 by 18 feet.

With the murals for the State buildings completed and in their places, Larrinaga and his staff have started work on three panels, which will be hung in the Palace of Transportation. One of these panels will be devoted entirely to water transportation, while the other two will depict travel by air, rail, autos and trains. These panels will be completed and in place before the end of the week, Larrinaga said.

Arturo Eneim, an artist on Larrinaga's staff, is making still another gigantic panel which will be symbolic of electricity and the wheels of industry. This panel will be done in imitation bronze.



Historic newspaper article documenting the imagery in the four murals in the California State Building during the 1935 California Pacific International Exposition.



Artist Richard Keit (RTK Studios) presenting mural design concepts to Committee of 100 President Mike Kelly during research and reconstruction phase.

Here's some technical information about our tile glazes:

Developed over the past 40 years, the glazes we will be working with are composed primarily of silica and alumina as are all natural clays. Roughly speaking, clays range from 65% silica/35% alumina to 55% silica/45% alumina while durable glazes are essentially a Silica based glass with minimal percentages of Alumina to allow the glaze to conform and therefore adhere to the various coefficients of thermal expansion and contraction of fired clays. Our titanium-borosilicate glazes are opaque by design as they are applied to a red clay body that would muddy the colors of a translucent glaze formula.

These glazes bases (the body of the glaze not counting metallic oxides and carbonates that provide the colors) have evolved over time into complicated formulas that average around 20 components not including the metallic colorants. These glazes are fired to approximately 2,000 degrees F over a period of 36 hours slowly melting into a glass and creating an interface layer of glaze and clay that permanently adheres the two. Silica is the main ingredient of both the clay and glaze. Titanium and boron combined with silica add considerable hardening strength to the surface. In addition, Titanium adds opacity and surface texture while boron boosts colors in the blue to green spectrum.

These glazes have been formulated to endure decades of foot traffic on floors including many high traffic public building entrances. Of course no-one will be walking on these tiles, but this family of glazes are all the more resistant to wind driven particles and rigorous surface cleaning techniques because of their extremely high resistance to abrasion.

Ceramic glazes are completely inorganic in composition and so almost all ceramic-glass forming glazes, with the exception of low temperature fired enamels and Bristol glazes (which depend on zinc oxide as it's main fluxing component), are immune to the ultra violet rays of the sun that quickly breakdown and bleach out organic materials such as vinyl fabrics, painted surfaces, wood stains, and the like.

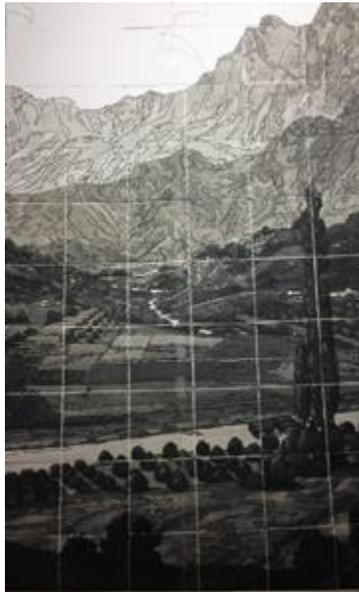
We have many outdoor installations in public areas that are more than three decades old at this point and none show any sign of color deterioration.

While our glazes are hard as granite, the one threat to any colored glazed surface (to which our glazes are quite resistant) is the use of highly acidic materials to clean hard water calcium deposits on fountain and pool tiles without neutralizing the acid quickly after. Even the errant acid etching of the surface of our tiles is reversible by polishing the etched surface (which we have supervised a few times over the years), as our glazing technique utilizes "full bodied" glazes (meaning though and through color) that are fired to an approximately 1/16th" thick as compared to typical brush glazing techniques such as Majolica which fire to the thickness of a piece of paper with an even thinner layer of the colorants on top of the white glaze.

Richard Keit and Mary Kennedy
RTK Studios



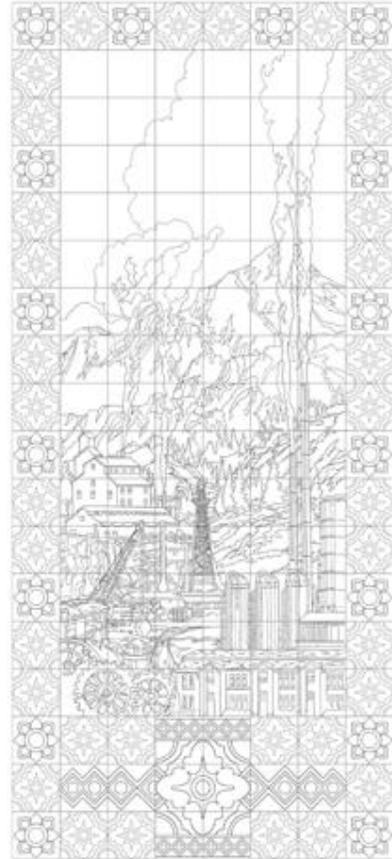
Technical documentation describing ceramic glaze development and material testing for the recreated murals by RTK Studios.



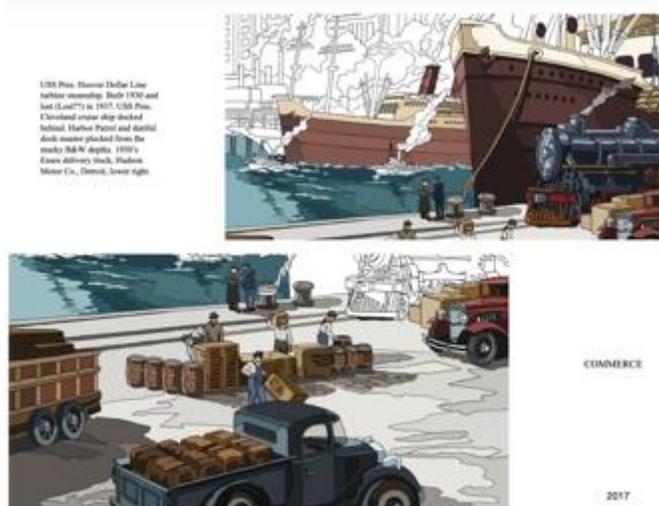
Quarter-scale blow-up of historic mural imagery used for reconstruction (left) and reverse-image line drawing developed using a light table



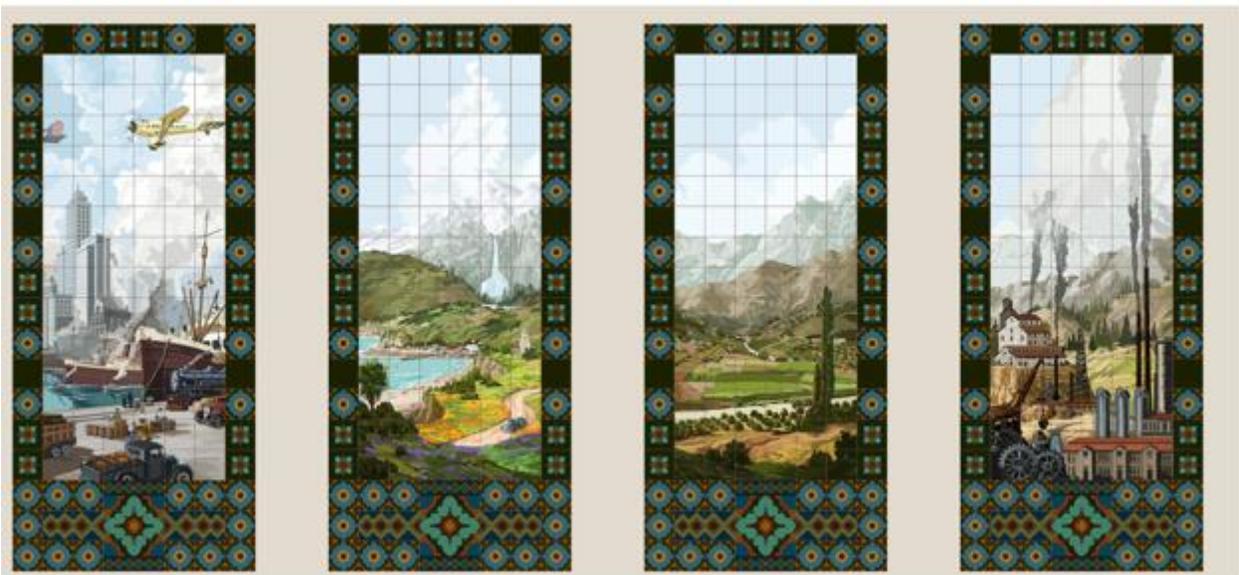
Step #3) Using a see-through vellum type paper on top of reverse image, I can now perfect the lines (camera ready) and create objects out of the unknown with help from google search references. The finished line art is scanned into digital format using a large scale scanner, reversed back to original view and ready to be flood filled on the computer using PaintShopPro. Filters will be applied to create the effects that the ceramic glazes will have in mimicing the original painted mural and lines diminished Transform into banners for hanging/fundraising and Viola!!



Reconstruction process materials, including archival photo references, line drawings, and digital preparation of mural imagery for ceramic fabrication.



Digital reconstruction drawing of the Commerce mural panel showing harbor, rail, and industrial imagery derived from archival photographs. 2017.

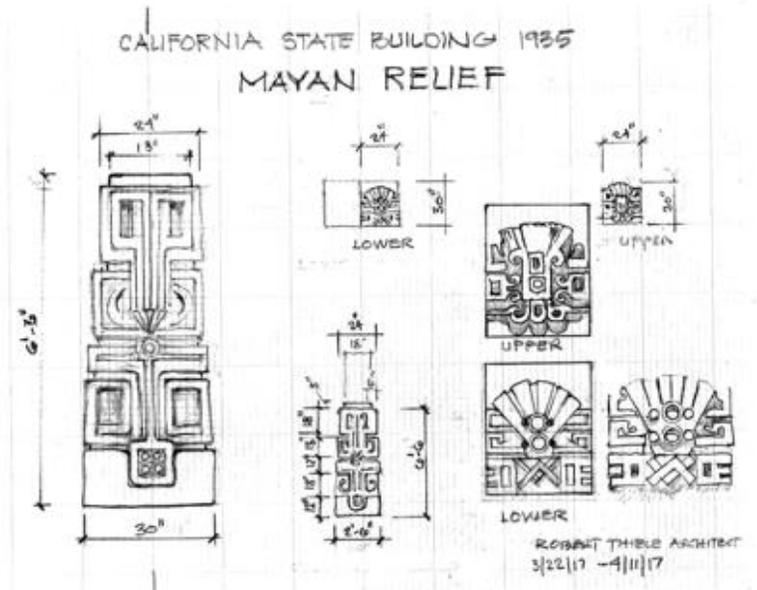


Color prototype for ceramic mural tiles planned for California State Building façade, representing Transportation, Scenic Beauty, Agriculture, and Industry.

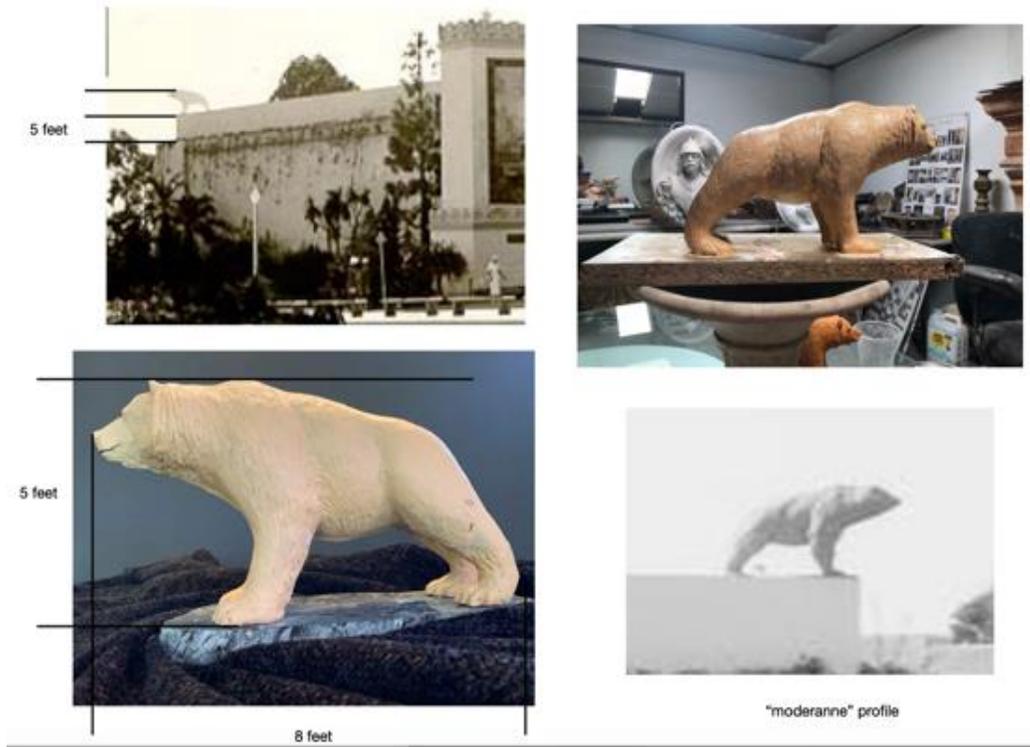


Digital rendering illustrating the reconstructed ceramic mural panels installed within the arched façade bays of the California State Building. Rendering derived from measured documentation and archival photographs to confirm scale, placement, and visual integration prior to fabrication and installation.

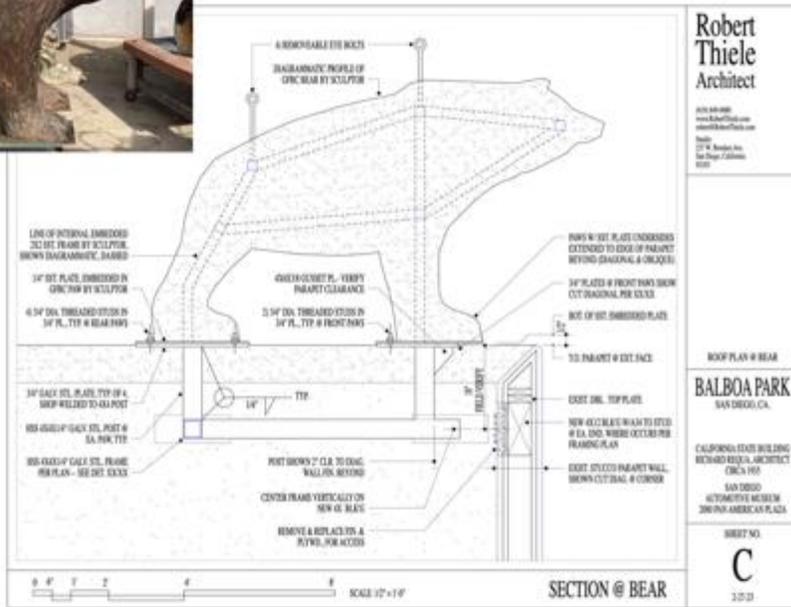
Section IV Supporting Documentation - Ornamentation



Sculpted study model of reconstructed Maya-inspired relief panel shown with measured drawing documenting dimensions and glyph geometry derived from archival photographs. Used to verify proportion and relief depth prior to GFRC fabrication.



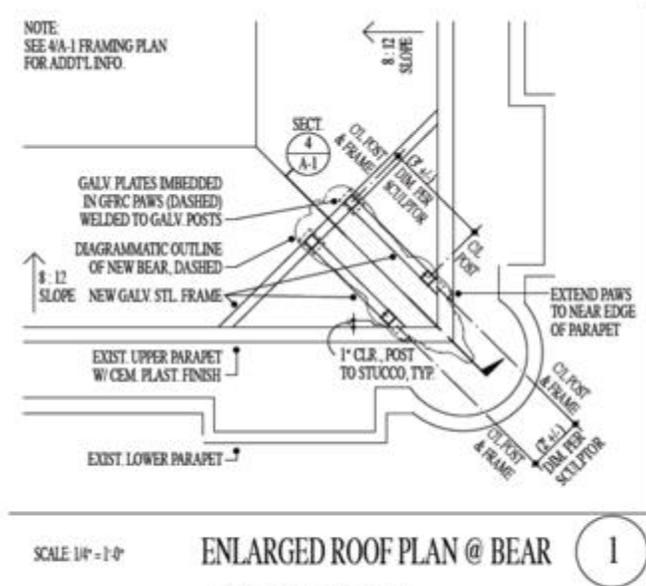
Clay maquette used to develop the form and proportions of the California grizzly bear sculptures.



Full-scale armature construction showing sectional rib framework used to create the bear sculptures.



Automotive Museum Bears on north and south corners of building



Armature proposed for Installation of reconstructed bear sculpture on roofline corner of the California State Building.



Michael Matson



Inspection of bear sculpting in progress at Bellagio Studio, June 2021. Former California State and Federal Historic Preservation Officer **Milford Wayne Donaldson, FAIA**, and Committee of 100 Board Member (center), review and approve the reconstruction work with sculptors **Kevin Matson** (left) and **Michael Matson** (right).



Installed reconstructed California grizzly bear sculpture at roofline corner of the California State Building. The bear's forepaws extend over the curved parapet edge, replicating the original 1935 silhouette and reinforcing the building's vertical sculptural emphasis. Flagpoles are visible in their restored historic locations.

Flagpole Reconstruction



L.Ph. Bolander & Sons
 1305 Evans Ave.
 San Francisco, Calif. 94124
 800-434-5611
 Quality Flagpoles Since 1885
 www.bolanderflagpole.com

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REVOLVING NON-COLLAPSE TRUCK DETAIL
 Aluminum Body with 20 Stainless Steel Ball Bearings and Two Carbon Steels on 3/4" Stainless Pins

SELF ALIGNING INTERNAL SLEEVE
 This pre-fit, shop machined sleeve is designed to allow for the free assembly without welding of large shafts which must be aligned in sections. Proper matching of the numbered parts will result in a fine fit for job.

All New, 6063-T5 Heat Treated Stainless Aluminum Tubing with an extremely fine grain Satin Finish.

Optional: Gunmetal, Clear Anodized, and Powder Coat Finishes available.

6" Clear Aluminum Cleat with 5/16" Stainless Steel Machine Screws

Span Aluminum Cleat

7" Non-Skive Cleat

Wood Hedges (shown after lamping on)

200 PSI Concrete

Dry Sand (lightly tamped after placing job)

Ground Base - Hot Dip Galvanized Steel

Steel Canting Hedges

Steel Base Plate

Steel Support Plate - welded to Ground Base

Span Aluminum
 Standard Flash Collar
 A B C
 9" 15" 2.75"

FOUNDATION DIMENSIONS

Exposed Height	A	B	C	D	E	F	G	H	K
20'	9"	6"	10"	8"	10"	4"	15"	24"	22"
25'	9"	6"	10"	8"	10"	4"	15"	24"	22"
30'	9"	6"	10"	8"	10"	4"	15"	24"	22"
35'	9"	6"	10"	8"	10"	4"	15"	24"	22"

These recommended foundations are only minimums. Dimensions may vary according to soil and wind conditions at location of installation.

Exposed Height	Overall Height	Base Dia.	Top Dia.	Wall Thickness	Length Tapered	Length Straight	Ball Dia.	Halyard Dia.	Ship Sections	Ground Base	Flag Size	Shipping Weight
HT20	22'	6"	3"	.188"	11'	12'	5/16"	1"	8'	5x2'	1628	
HT25	26'	6"	3"	.188"	11'	17'	5/16"	1"	8'	4x8'	1518	
HT30	30'	6"	3.5"	.188"	17.5'	19.5'	5/16"	1 or 2	10'	5x8'	2048	
HT35	34'	6"	3.5"	.188"	17.5'	19.5'	5/16"	1 or 2	10'	5x8'	2048	
HT40	38'	7"	3.5"	.188"	20'	19.5'	5/16"	1 or 2	10'	5x8'	2838	
HT45	42'	7"	3.5"	.188"	20'	19.5'	5/16"	1 or 2	10'	5x8'	2838	

Digital reconstruction model illustrating placement of roof-mounted flagpoles.



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EXTRA HEAVY GROUND SET CONE TAPERED ALUMINUM FLAGPOLES EXTERNAL HALYARD

REVOLVING NON-COLLAPSE TRUCK DETAIL
 Aluminum Body with 20 Stainless Steel Ball Bearings and Two Carbon Steels on 3/4" Stainless Pins

SELF ALIGNING INTERNAL SLEEVE
 This pre-fit, shop machined sleeve is designed to allow for the free assembly without welding of large shafts which must be aligned in sections. Proper matching of the numbered parts will result in a fine fit for job.

All New, 6063-T5 Heat Treated Stainless Aluminum Tubing with an extremely fine grain Satin Finish.

Optional: Gunmetal, Clear Anodized, and Powder Coat Finishes available.

6" Clear Aluminum Cleat with 5/16" Stainless Steel Machine Screws

Span Aluminum Cleat

7" Non-Skive Cleat

Wood Hedges (shown after lamping on)

200 PSI Concrete

Dry Sand (lightly tamped after placing job)

Ground Base - Hot Dip Galvanized Steel

Steel Canting Hedges

Steel Base Plate

Steel Support Plate - welded to Ground Base

Span Aluminum
 Standard Flash Collar
 A B C
 9" 15" 2.75"

FOUNDATION DIMENSIONS

Exposed Height	A	B	C	D	E	F	G	H	K
20'	9"	6"	10"	8"	10"	4"	15"	24"	22"
25'	9"	6"	10"	8"	10"	4"	15"	24"	22"
30'	9"	6"	10"	8"	10"	4"	15"	24"	22"
35'	9"	6"	10"	8"	10"	4"	15"	24"	22"

These recommended foundations are only minimums. Dimensions may vary according to soil and wind conditions at location of installation.

Exposed Height	Overall Height	Base Dia.	Top Dia.	Wall Thickness	Length Tapered	Length Straight	Ball Dia.	Halyard Dia.	Ship Sections	Ground Base	Flag Size	Shipping Weight
HT20	22'	6"	3"	.188"	11'	12'	5/16"	1"	8'	5x2'	1628	
HT25	26'	6"	3"	.188"	11'	17'	5/16"	1"	8'	4x8'	1518	
HT30	30'	6"	3.5"	.188"	17.5'	19.5'	5/16"	1 or 2	10'	5x8'	2048	
HT35	34'	6"	3.5"	.188"	17.5'	19.5'	5/16"	1 or 2	10'	5x8'	2048	
HT40	38'	7"	3.5"	.188"	20'	19.5'	5/16"	1 or 2	10'	5x8'	2838	
HT45	42'	7"	3.5"	.188"	20'	19.5'	5/16"	1 or 2	10'	5x8'	2838	

Flagpole fabrication and mounting design documentation.



Digital rendering derived from a three-dimensional architectural model of the California State Building, illustrating the proposed reconstruction of the historic bear sculptures and flagpoles based on archival photographs and measured documentation.

Section IV Supporting Documentation – Color Restoration



Late 20th-century fiberglass replica ornamentation installed on the northwest corner façade of the Federal Building exhibiting advanced surface deterioration; photograph dated January 23, 2019. Surviving original *Canec* ornament fragments in the San Diego History Center collection derive from the ground-floor cornice band and the vertical panel of four stacked rectangular reliefs.



Context photos for color sampling, 1935 Federal Building – Original canec ornamentation fragments as found in San Diego History Center Study Collection, August 2020. William S. Chandler



Two-layer sample. Beneath 1950s “Padre Brown” type paint is original paint color. 2020, William S. Chandler.



(Left) An area roughly 1 inch wide was scraped down to reveal the original finish. Effort was made to remove as much grime as possible from the surface layer. This material was compared to paint swatches from several commercial paint companies. In natural light, the best match found was Benjamin Moore’s AF-345 Honeymoon. (Right) Comparison of another color “Bagel” found in samples from the Gymnasium samples, May 2020. William S. Chandler

Required Photographs – “Before - 2019” and “After - 2024”



After restoration of murals, relief panels, bears, flagpoles, and reinstated historic color palette.

Letters of Support

Wayne Donaldson

ARCHITECT MILFORD WAYNE DONALDSON FAIA

February 19, 2026

Historical Resources Board

City of San Diego Planning Department
Historic Preservation Planning Section

Dear Chairperson Kristi Byers

I am pleased to offer my strong support for the recognition of the Coordinated Preservation Project undertaken at the California State Building in Balboa Park. The comprehensive restoration effort led by the Committee of 100 for the Preservation of Balboa Park represents an exemplary model of research-based preservation practice, collaborative leadership, and architectural stewardship.

The rehabilitation of the California State Building demonstrates an integrated and methodologically rigorous approach to restoration. Through the reconstruction of the monumental façade murals, the reinstatement of the Maya-inspired relief panels and rooftop sculptural program, and the scientifically grounded restoration of the original 1935 color palette, this project has restored critical character-defining features of one of the most significant structures from the 1935–36 California Pacific International Exposition.

What distinguishes this effort is not only the quality of the craftsmanship, but the depth of research and documentation that informed every phase of the work. Archival investigation, measured drawings, digital modeling, conservation science, structural engineering, and skilled artisan fabrication were coordinated in a manner fully consistent with the Secretary of the Interior's Standards for Restoration. The result is a project that restores historic integrity without conjecture, strengthens architectural coherence, and ensures long-term durability.

The Committee of 100 provided sustained leadership, fundraising, and coordination among architects, artists, conservators, engineers, contractors, and regulatory agencies. Their stewardship reflects a deep commitment to the preservation of Balboa Park's historic resources and to the responsible rehabilitation of civic landmarks. The talented professionals and artisans who executed this work demonstrated exceptional skill in translating documentary evidence into built form with precision and respect for the original design intent.

This coordinated preservation effort stands as a model for how complex historic restoration projects should be approached—grounded in evidence, collaborative in execution, and mindful of both authenticity and longevity. I commend the Committee of 100 and the entire project team for their dedication and professionalism, and I strongly support this nomination for recognition.

Sincerely,



Milford Wayne Donaldson, FAIA

7754 GREENRIDGE WAY, FAIR OAKS, MWDONALDSON13@YAHOO.COM CA 95628 916 532 8004

Save Our Heritage



Save Our Heritage Organisation

Protecting San Diego's architectural and cultural heritage since 1969

February 22, 2026

Attn Kelley Stanco

City of San Diego Planning Department
Historic Preservation Planning Section

Dear Ms. Stanco and members of the Historical Resources Board,

On behalf of Save Our Heritage Organisation (SOHO), I am pleased to offer our strong support for the nomination of the three projects related to the restoration of the California State Building (San Diego Automotive Museum) for the City of San Diego's 2026 Preservation Award.

The California State Building is a significant contributor to the architectural legacy of the 1935–36 California Pacific International Exposition and to the cultural identity of Balboa Park's Palisades district. The comprehensive restoration effort undertaken by the Balboa Park Committee of 100 represents an exemplary model of research-driven preservation, technical rigor, and long-term stewardship.

The restoration of the monumental façade murals, the reconstruction of the Maya-inspired relief panels, rooftop bear sculptures, and historic flagpoles, and the 1935 color palette collectively reestablish the building's architectural integrity and symbolic presence.

The project shows how lost or deteriorated character-defining features can be responsibly reconstructed when the work is grounded in credible documentary evidence and carried out through careful collaboration among preservation professionals, architects, artists, and fabricators. The result is not only the recovery of important architectural elements, but the revitalization of the Palisades as a coherent historic ensemble.

The project demonstrates thoughtful and effective preservation work in the City of San Diego and merits consideration for a 2026 Preservation Award.

Thank you for your consideration.

Sincerely,

Bruce Coons
Executive Director
Save Our Heritage Organisation (SOHO)

3525 Seventh Avenue • San Diego CA 92103 • www.SOHOsandiego.org • 619/297-9327



BALBOA PARK COMMITTEE OF 100

Working to preserve Balboa Park's historic architecture, gardens, and public spaces since 1967

1649 El Prado, Suite 2 • San Diego CA 92101

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February 23rd, 2026

Historical Resources Board
City of San Diego Planning Department
Historic Preservation Planning Section

Dear Chairperson Kristi Byers and Members of the Board,

As president of the Balboa Park Committee of 100 (C100), I am pleased to offer our strong support for the nomination of the Restoration of the California State Building for the City of San Diego's 2026 Preservation Award.

C100 is enthusiastically embracing projects in the Palisades, an oft-overlooked part of the park. It's the ideal area to realize a more accessible, less refined sense of place, and the activation and future projects we hope to bring about in this area will be a great counterpoint to the formality of the central mesa/Prado area. It is already a place for families and individuals who are focused on fun and recreation to spend an afternoon in the park.

Through careful research and coordinated execution, the four projects described in the nomination to recreate the monumental murals, reconstruct the Maya-inspired relief panels, return two newly recreated rooftop bear sculptures, add rooftop flagpoles resembling the originals, and repaint the building in the historically documented 1935 color palette. Together, these efforts have returned the building's defining architectural features and strengthened the historic character of the Palisades.

The award provides an important opportunity to recognize the many individuals who contributed their expertise to this work. Researchers, architects, preservation specialists, artists, engineers, and fabricators each played a vital role—from archival investigation and design to fabrication and installation. Their collective skill and dedication made this restoration possible.

We are proud of the collaboration that brought this project to completion and respectfully submit it for your consideration.

Sincerely,

Kevin J. Carpenter
President, Balboa Park Committee of 100

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2026 City of San Diego Preservation Awards

People in Preservation Award Nomination

For Robert Thiele

February 23, 2026

Prepared By Seonaid McArthur Ed.D.

391 Via del Norte, La Jolla, Ca

858-922-5162

2026 San Diego Preservation Awards Nomination Form

The City of San Diego City Planning Department is now accepting nominations for the 2026 Preservation Awards. Nomination forms must be completed in their entirety. Additional pages and attachments may be provided. Photos are required for any architecture-based nomination.

Nominations must be received no later than February 27, 2026.

SECTION I: ADMINISTRATIVE INFORMATION

Project/Program Name: **Robert Thiele Nomination**

Address: _____

Category (refer to first page of packet): **People in Preservation**

Project Completion Date (month, year): **ongoing**

Program Launch Date (month, year): _____

Individuals/Organizations Involved in the Project

For each participant entered here, include name, organization name (if applicable), and email address (attach additional pages as needed).

1. **Robert Thiele, robert@robertthiele.com**

2. **Kevin Carpenter, President C 100, president@c100.org**

3. _____

4. _____

Nominator Information

Name: **Dr. Seonaid McArthur**

Company or Title (optional): _____

Address: **391 Via del Norte, La Jolla, CA**

Phone: **858-922-5162** Email: **seonaidm@gmail.com**

If you are not associated with the project, do you wish to be notified if the project wins an award? (Y/N)

If yes, please indicate your preferred email: **Yes**

SECTION III: MATERIALS RELEASE APPROVAL

I understand and agree that the City of San Diego, in the promotion of the awards program and historic preservation, may use all materials submitted for this nomination unless identified as restricted, and all official photographs and videos taken at the awards ceremony.



Signature of Applicant

City of San Diego Preservation Awards

People in Preservation Award Nomination

Nominee: Robert Thiele

Affiliation: Balboa Park Committee of 100

Nomination Narrative

Architect Robert Thiele has demonstrated sustained individual leadership in the preservation and restoration of the Palisades area of Balboa Park, particularly the exposition buildings constructed for the 1935–36 California Pacific International Exposition. Working through the Balboa Park Committee of 100, Thiele has served as investigator, designer, coordinator, and on-site preservation lead for the reconstruction of lost architectural ornamentation and artistic features at the California State Building (San Diego Automotive Museum), the Municipal Gymnasium, and the surrounding Palisades landscape.

Since 2015, Thiele has led the rehabilitation of the Palisades one project at a time, serving not as a retained consultant, but as a dedicated citizen architect. Volunteering his professional expertise to the Balboa Park Committee of 100 without compensation, he has coordinated the research, design, permitting, construction observation, artist collaboration, and community interface required to bring complex preservation projects to completion. As he describes it, “The architect collects and brings all the ideas, pieces, and players of a project together and transforms it into a real thing.” His sustained, unpaid civic service reflects a commitment to stewardship rather than professional obligation — work pursued for the joy of contributing to Balboa Park’s future.

Thiele’s preservation work in Balboa Park began through sustainability and building-assessment projects and evolved into a long-term commitment to restoring the Palisades. After joining the Committee of 100 in 2015, he began assembling archival drawings, historic photographs, and documentary evidence needed to initiate restoration projects when no clear implementation plan existed.

California State Building (San Diego Automotive Museum)

One of Thiele’s earliest preservation efforts focused on recreating the ceramic tile murals and Maya-inspired sculptural ornamentation that once defined the California State Building. With no surviving drawings or color documentation, he relied on archival photographs, postcards, and proportional analysis of the building itself to reconstruct the imagery. He worked with graphic specialists to digitally interpret historic photographs, determining that tile replication of the imagery would provide a permanent and historically appropriate medium for recreating the mural content. He found RTK

Studios, Ojai, California, who worked in early tile techniques, for their ability to fabricate new tile murals using the *cuerva seca* process.

Thiele worked with the artists to reconstruct the mural scenes, coordinated structural evaluation, and worked with engineers and contractors to develop attachment methods for the heavy tile assemblies. He participated in contractor selection with the Committee of 100 and maintained a daily on-site presence during installation to ensure the work followed preservation intent.

Committee of 100 work plans from 2020–2021 document these efforts, including the installation of tile murals, GFRC ornamentation, and building lighting.

Maya Ornamentation, Bears, and Flagpoles

To reconstruct missing sculptural ornamentation, Thiele scaled historic photographs to full size, created three-dimensional foam mockups, and used shadow analysis to determine relief depth before coordinating fabrication with sculptors and precast specialists. He worked closely with sculptor-fabricators to refine the grizzly bear sculptures through multiple maquettes to match the historic bear profile. Thiele also helped resolve design and cost challenges related to installation of the rooftop bears and flagpoles, advocating for historically appropriate solutions that preserved the architectural composition. These projects were identified in Committee of 100 planning documents as key components of the Palisades rehabilitation initiative.

Municipal Gymnasium Sculptural Decoration

Beginning around 2020, Thiele expanded his preservation work to include restoration of sculptural features at the Municipal Gymnasium. Using archival photographs and historic drawings obtained from park design records, he coordinated the recreation of a large “bronze mural” and industrial-themed sculptural elements originally installed for the 1935 exposition.

Working with Matson Studios and structural engineer Michael Krackhower, Thiele helped develop a fabrication strategy using **glass-fiber-reinforced concrete (GFRC) for sculptural reproduction**, finished with a cold-cast bronze surface to replicate the appearance of the original mural while ensuring durability and safe installation.

He coordinated historical review of design details with preservation professionals and continues to oversee the drawings, fabrication process, and installation planning for these elements.

Palisades Planning and Public Space Activation

In addition to building-specific restoration projects, Thiele has contributed to broader planning for the rehabilitation of Pan American Plaza and the Palisades. Working with landscape architect Vicki Estrada and the Committee of 100, he has helped develop concept plans for a fountain and public plaza improvements that respect the historic footprint of the 1935 exposition while supporting

contemporary public use. These efforts reflect the Committee of 100's strategic focus on revitalizing the Palisades through coordinated restoration, planning, and public engagement.

Motivation, Legacy, and Public Impact

Thiele's preservation work is driven not by professional obligation, but by opportunity, stewardship, and a belief in the cultural importance of Balboa Park. He described his motivation as "the pure opportunity of working as an architect in Balboa Park on projects that will make a difference," as well as the desire to respond to the limited public resources available for maintaining the park's historic buildings.

He views the Palisades as an important cultural platform that has been underutilized for decades and believes restoration can help revive public engagement with this part of the park. His goal is to restore the Palisades as a place of cultural activity, imagination, and civic pride — a space where visitors of all backgrounds can gather and experience architecture, art, and public life together.

Thiele has described the work as "an adventure into the arts," encompassing tile making, sculpture, architecture, and historic research. He approaches preservation as a daily, incremental effort — "My thought, every single day, was 'how can I make another small step forward.'"

His long-term hope is that restoration of the Palisades will create a renewed cultural destination within Balboa Park, strengthening connections among museums, public spaces, and future generations of visitors.

Closing Statement

Through sustained leadership since 2015, Robert Thiele has combined architectural expertise, historical research, technical innovation, and civic dedication to restore the defining ornamentation of the Palisades. His work exemplifies how one individual's long-term commitment can catalyze meaningful preservation outcomes for the City of San Diego.

Robert Thiele's contributions exemplify the purpose of the City of San Diego's **People in Preservation Award**.

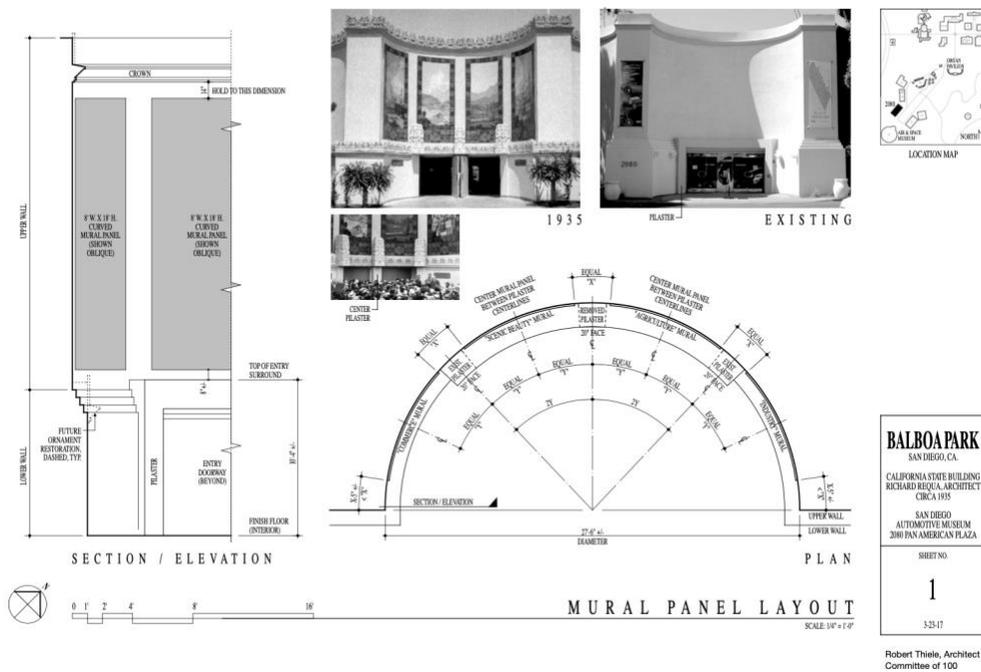
Section IV – Documentation Illustrations Related to Palisades Projects



Digital model 2019

Digital Model of California State Building, 2019

Three-dimensional digital rendering illustrating the reconstructed mural panels, rooftop ornamentation, and restored landscape context of the Palisades façade. The model was developed to guide proportional analysis and fabrication planning.



Mural Panel Layout and Digital Reconstruction Drawings (2019)

Measured drawings and digital reconstruction studies prepared under the direction of Robert Thiele for the recreation of

the ceramic tile mural program at the California State Building (San Diego Automotive Museum). Drawings include section, elevation, and panel layout studies based on scaled analysis of historic photographs.



RESTORATION
VISUALIZATION

BALBOA PARK
SAN DIEGO, CA

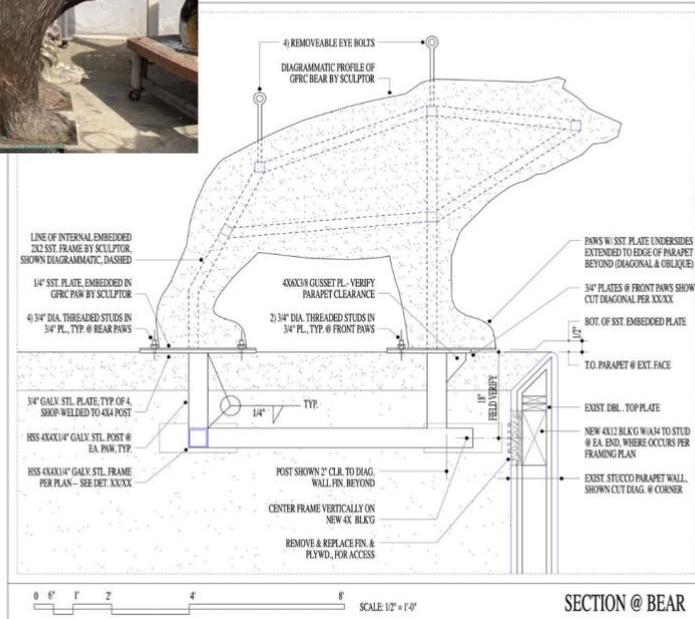
CALIFORNIA STATE BUILDING
RICHARD REQUA, ARCHITECT
CIRCA 1935

SAN DIEGO
AUTOMOTIVE MUSEUM
2080 PAN AMERICAN PLAZA

SHEET NO.
2

1:4.17

Robert Thiele, Architect
Committee of 100



Robert Thiele Architect

(619) 441-0880
www.RobertThiele.com
rthiele@RobertThiele.com

Studio:
217 W. Broadway Ave.
San Diego, California
92103

ROOF PLAN @ BEAR

BALBOA PARK
SAN DIEGO, CA

CALIFORNIA STATE BUILDING
RICHARD REQUA, ARCHITECT
CIRCA 1935

SAN DIEGO
AUTOMOTIVE MUSEUM
2080 PAN AMERICAN PLAZA

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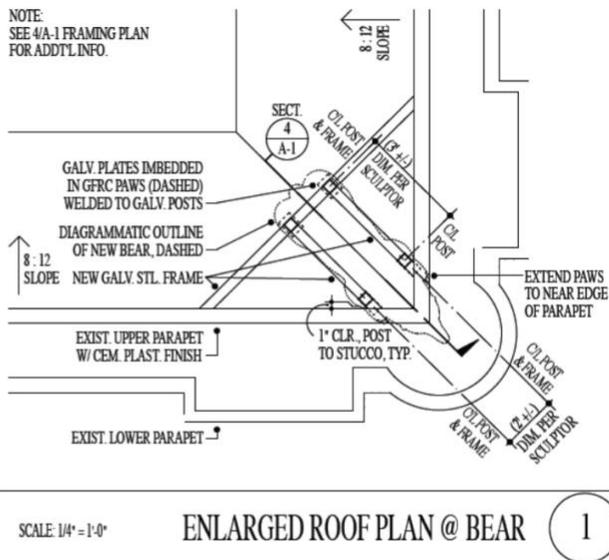
Grizzly Bear Sculpture – Maquette and Section Drawing

Full-scale maquette and section drawing used to determine mounting, structural support, and proportional alignment of

reconstructed rooftop bear sculptures. The section drawing documents attachment strategy and structural integration with the historic parapet. (See page 5, lower images.)



Automotive Museum
Bears on north and south
corners of building



SCALE: 1/4" = 1'-0"

ENLARGED ROOF PLAN @ BEAR

1

Robert Thiele Architect

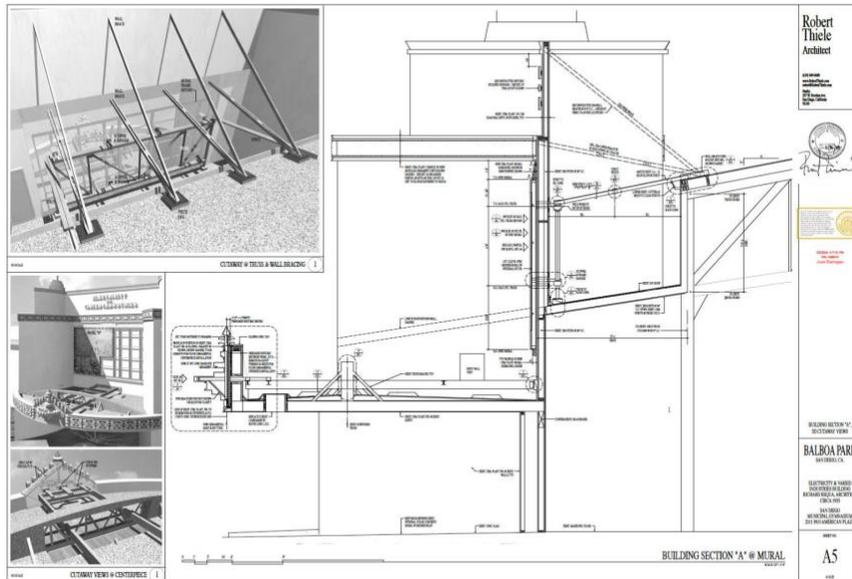
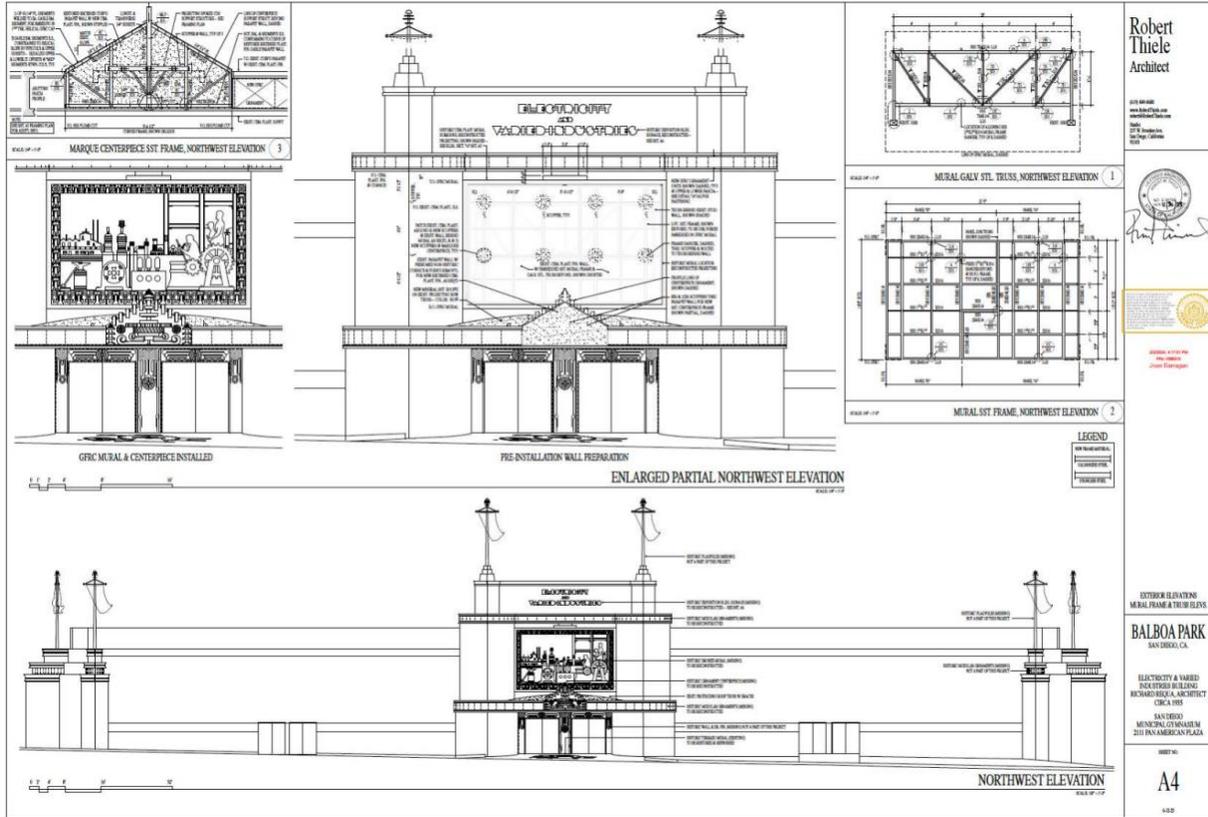
Submitted for Building Permit and FAA Determination of NO HAZARD TO AIR TRAFFIC September 27, 2021 Permitted

				<p>Robert Thiele Architect</p> <p>ENTRY FLOOR & WALL MURALS & MARQUEE & PARAPET ORNAMENTS FOR</p> <p>PALACE OF ELECTRICITY & VARIED INDUSTRY</p> <p>1915 CALIFORNIA PACIFIC INTERNATIONAL EXPOSITION @ THE PALISADES - BALBOA PARK</p> <p>TEXAS MEMORIAL MUSEUM 231 BALBOA AVENUE PLAZA SAN DIEGO, CA 92161</p>	
<p>ABBREVIATIONS</p> <p>1. ALL DIMENSIONS UNLESS OTHERWISE NOTED ARE IN FEET AND INCHES (1/8" = 0.125").</p> <p>2. FINISHES ARE TO BE AS SHOWN ON THE FINISH SCHEDULE.</p> <p>3. ALL MATERIALS AND WORKMANSHIP SHALL BE IN ACCORDANCE WITH THE SPECIFICATIONS AND STANDARDS OF THE CALIFORNIA BUILDING CODE AND THE CALIFORNIA ELECTRICAL CODE.</p> <p>4. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA BUILDING CODE AND THE CALIFORNIA ELECTRICAL CODE.</p> <p>5. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA BUILDING CODE AND THE CALIFORNIA ELECTRICAL CODE.</p> <p>6. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA BUILDING CODE AND THE CALIFORNIA ELECTRICAL CODE.</p> <p>7. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA BUILDING CODE AND THE CALIFORNIA ELECTRICAL CODE.</p> <p>8. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA BUILDING CODE AND THE CALIFORNIA ELECTRICAL CODE.</p> <p>9. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA BUILDING CODE AND THE CALIFORNIA ELECTRICAL CODE.</p> <p>10. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA BUILDING CODE AND THE CALIFORNIA ELECTRICAL CODE.</p>		<p>INCLUSES PLAZA PLAN</p>		<p>PROJECT DATA</p> <p>DATE: 09/27/21</p> <p>PROJECT NO: 2021-001</p> <p>CLIENT: TEXAS MEMORIAL MUSEUM</p> <p>LOCATION: 231 BALBOA AVENUE PLAZA, SAN DIEGO, CA 92161</p> <p>DESIGNER: ROBERT THIELE ARCHITECT</p> <p>SCALE: 1/4" = 1'-0"</p>	
<p>GENERAL NOTES</p> <p>1. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA BUILDING CODE AND THE CALIFORNIA ELECTRICAL CODE.</p> <p>2. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA BUILDING CODE AND THE CALIFORNIA ELECTRICAL CODE.</p> <p>3. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA BUILDING CODE AND THE CALIFORNIA ELECTRICAL CODE.</p> <p>4. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA BUILDING CODE AND THE CALIFORNIA ELECTRICAL CODE.</p> <p>5. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA BUILDING CODE AND THE CALIFORNIA ELECTRICAL CODE.</p> <p>6. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA BUILDING CODE AND THE CALIFORNIA ELECTRICAL CODE.</p> <p>7. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA BUILDING CODE AND THE CALIFORNIA ELECTRICAL CODE.</p> <p>8. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA BUILDING CODE AND THE CALIFORNIA ELECTRICAL CODE.</p> <p>9. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA BUILDING CODE AND THE CALIFORNIA ELECTRICAL CODE.</p> <p>10. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA BUILDING CODE AND THE CALIFORNIA ELECTRICAL CODE.</p>		<p>BUILDING CODES SPECIAL INSPECTION</p> <p>1. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA BUILDING CODE AND THE CALIFORNIA ELECTRICAL CODE.</p> <p>2. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA BUILDING CODE AND THE CALIFORNIA ELECTRICAL CODE.</p> <p>3. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA BUILDING CODE AND THE CALIFORNIA ELECTRICAL CODE.</p> <p>4. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA BUILDING CODE AND THE CALIFORNIA ELECTRICAL CODE.</p> <p>5. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA BUILDING CODE AND THE CALIFORNIA ELECTRICAL CODE.</p> <p>6. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA BUILDING CODE AND THE CALIFORNIA ELECTRICAL CODE.</p> <p>7. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA BUILDING CODE AND THE CALIFORNIA ELECTRICAL CODE.</p> <p>8. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA BUILDING CODE AND THE CALIFORNIA ELECTRICAL CODE.</p> <p>9. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA BUILDING CODE AND THE CALIFORNIA ELECTRICAL CODE.</p> <p>10. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA BUILDING CODE AND THE CALIFORNIA ELECTRICAL CODE.</p>		<p>SCOPE OF WORK</p> <p>RECONSTRUCTION OF ENTRY FLOOR, WALL MURALS, MARQUEE & PARAPET ORNAMENTS FOR THE PALACE OF ELECTRICITY & VARIED INDUSTRY.</p> <p>RECONSTRUCTION OF THE BEAR SCULPTURE ON THE ROOFTOP.</p> <p>RECONSTRUCTION OF THE HISTORIC MURALS ON THE WALLS.</p> <p>RECONSTRUCTION OF THE MARQUEE AND PARAPET ORNAMENTS.</p> <p>RECONSTRUCTION OF THE ELECTRICAL SYSTEMS.</p> <p>RECONSTRUCTION OF THE PLUMBING SYSTEMS.</p> <p>RECONSTRUCTION OF THE MECHANICAL SYSTEMS.</p> <p>RECONSTRUCTION OF THE STRUCTURAL SYSTEMS.</p> <p>RECONSTRUCTION OF THE INTERIORS.</p> <p>RECONSTRUCTION OF THE EXTERIORS.</p> <p>RECONSTRUCTION OF THE LANDSCAPE.</p> <p>RECONSTRUCTION OF THE PARKING.</p> <p>RECONSTRUCTION OF THE TRASH ENCLOSURE.</p> <p>RECONSTRUCTION OF THE SECURITY SYSTEMS.</p> <p>RECONSTRUCTION OF THE ACCESSIBILITY.</p> <p>RECONSTRUCTION OF THE SIGNAGE.</p> <p>RECONSTRUCTION OF THE LIGHTING.</p> <p>RECONSTRUCTION OF THE SOUNDING.</p> <p>RECONSTRUCTION OF THE VENTILATION.</p> <p>RECONSTRUCTION OF THE HEATING.</p> <p>RECONSTRUCTION OF THE COOLING.</p> <p>RECONSTRUCTION OF THE FUEL SYSTEMS.</p> <p>RECONSTRUCTION OF THE WATER SYSTEMS.</p> <p>RECONSTRUCTION OF THE SEWER SYSTEMS.</p> <p>RECONSTRUCTION OF THE GAS SYSTEMS.</p> <p>RECONSTRUCTION OF THE TELEPHONE SYSTEMS.</p> <p>RECONSTRUCTION OF THE DATA SYSTEMS.</p> <p>RECONSTRUCTION OF THE FIRE ALARM SYSTEMS.</p> <p>RECONSTRUCTION OF THE SMOKE DETECTOR SYSTEMS.</p> <p>RECONSTRUCTION OF THE SECURITY SYSTEMS.</p> <p>RECONSTRUCTION OF THE ACCESSIBILITY.</p> <p>RECONSTRUCTION OF THE SIGNAGE.</p> <p>RECONSTRUCTION OF THE LIGHTING.</p> <p>RECONSTRUCTION OF THE SOUNDING.</p> <p>RECONSTRUCTION OF THE VENTILATION.</p> <p>RECONSTRUCTION OF THE HEATING.</p> <p>RECONSTRUCTION OF THE COOLING.</p> <p>RECONSTRUCTION OF THE FUEL SYSTEMS.</p> <p>RECONSTRUCTION OF THE WATER SYSTEMS.</p> <p>RECONSTRUCTION OF THE SEWER SYSTEMS.</p> <p>RECONSTRUCTION OF THE GAS SYSTEMS.</p> <p>RECONSTRUCTION OF THE TELEPHONE SYSTEMS.</p> <p>RECONSTRUCTION OF THE DATA SYSTEMS.</p> <p>RECONSTRUCTION OF THE FIRE ALARM SYSTEMS.</p> <p>RECONSTRUCTION OF THE SMOKE DETECTOR SYSTEMS.</p>	
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<p>PROJECT TEAM</p> <p>ARCHITECT: ROBERT THIELE ARCHITECT</p> <p>ENGINEER: [Name]</p> <p>CONTRACTOR: [Name]</p> <p>GENERAL CONTRACTOR: [Name]</p> <p>MECHANICAL CONTRACTOR: [Name]</p> <p>ELECTRICAL CONTRACTOR: [Name]</p> <p>PLUMBING CONTRACTOR: [Name]</p> <p>STRUCTURAL CONTRACTOR: [Name]</p> <p>INTERIOR CONTRACTOR: [Name]</p> <p>EXTERIOR CONTRACTOR: [Name]</p> <p>LANDSCAPE CONTRACTOR: [Name]</p> <p>PARKING CONTRACTOR: [Name]</p> <p>TRASH ENCLOSURE CONTRACTOR: [Name]</p> <p>SECURITY CONTRACTOR: [Name]</p> <p>ACCESSIBILITY CONTRACTOR: [Name]</p> <p>SIGNAGE CONTRACTOR: [Name]</p> <p>LIGHTING CONTRACTOR: [Name]</p> <p>SOUNDING CONTRACTOR: [Name]</p> <p>VENTILATION CONTRACTOR: [Name]</p> <p>HEATING CONTRACTOR: [Name]</p> <p>COOLING CONTRACTOR: [Name]</p> <p>FUEL CONTRACTOR: [Name]</p> <p>WATER CONTRACTOR: [Name]</p> <p>SEWER CONTRACTOR: [Name]</p> <p>GAS CONTRACTOR: [Name]</p> <p>TELEPHONE CONTRACTOR: [Name]</p> <p>DATA CONTRACTOR: [Name]</p> <p>FIRE ALARM CONTRACTOR: [Name]</p> <p>SMOKE DETECTOR CONTRACTOR: [Name]</p>		<p>SHEET INDEX</p> <p>1. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA BUILDING CODE AND THE CALIFORNIA ELECTRICAL CODE.</p> <p>2. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA BUILDING CODE AND THE CALIFORNIA ELECTRICAL CODE.</p> <p>3. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA BUILDING CODE AND THE CALIFORNIA ELECTRICAL CODE.</p> <p>4. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA BUILDING CODE AND THE CALIFORNIA ELECTRICAL CODE.</p> <p>5. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA BUILDING CODE AND THE CALIFORNIA ELECTRICAL CODE.</p> <p>6. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA BUILDING CODE AND THE CALIFORNIA ELECTRICAL CODE.</p> <p>7. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA BUILDING CODE AND THE CALIFORNIA ELECTRICAL CODE.</p> <p>8. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA BUILDING CODE AND THE CALIFORNIA ELECTRICAL CODE.</p> <p>9. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA BUILDING CODE AND THE CALIFORNIA ELECTRICAL CODE.</p> <p>10. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE LATEST EDITIONS OF THE CALIFORNIA BUILDING CODE AND THE CALIFORNIA ELECTRICAL CODE.</p>			
<p>BALBOA PARK</p> <p>1915 CALIFORNIA PACIFIC INTERNATIONAL EXPOSITION @ THE PALISADES - BALBOA PARK</p> <p>TEXAS MEMORIAL MUSEUM 231 BALBOA AVENUE PLAZA SAN DIEGO, CA 92161</p>		<p>TS1</p>			

Municipal Gymnasium Sculptural Reconstruction – Elevation and Design Drawings

Architectural elevation drawings and historic reference photograph used in the reconstruction of the Municipal Gymnasium

sculptural program. Drawings illustrate the recreated “bronze mural” and industrial-themed ornamentation, fabricated using GFRC with cold-cast bronze finish. (See page 7 as well.)





Robert Thiele and Michael Matson posing with bear maquette.



Robert Thiele working with Michael Matson

California State Building (Automobile Museum) – “Before” and “After” Committee 100 Project



2019



2025

Letters of Support



2080 Pan American Plaza
San Diego, CA 92101
619-231-2886
sdautomuseum.org

Chair and Members
City of San Diego Historical Resources Board
Planning Department – Historic Preservation Planning Section

RE: Support for Robert Thiele — People in Preservation Award Nomination

Dear Chair and Members of the Historical Resources Board,

On behalf of the San Diego Automotive Museum, I am pleased to offer this letter of support for the nomination of architect Robert Thiele for the City of San Diego's People in Preservation Award.

Robert Thiele has played a central role in the restoration of the California State Building, home of the San Diego Automotive Museum, particularly through the reconstruction of the monumental façade murals and the sculptural ornamentation program, including the Maya relief panels, rooftop bear sculptures, and flagpoles. These projects restored character-defining architectural features that had been missing for decades and significantly strengthened the historic integrity and public presence of the building.

Throughout these restoration efforts, Robert worked closely with the Balboa Park Committee of 100, artists, fabricators, engineers, and City staff to translate archival documentation into carefully executed preservation work. His persistence, technical knowledge, and commitment to Balboa Park have helped return an important exposition-era building to a level of architectural completeness not seen since the 1935–36 California Pacific International Exposition.

The San Diego Automotive Museum is deeply grateful for Robert's dedication to preserving the California State Building and the Palisades. His work has enhanced the visitor experience, reinforced the building's historic significance, and contributed meaningfully to the ongoing revitalization of this important area of Balboa Park.

For these reasons, I strongly support Robert Thiele's nomination for the People in Preservation Award.

Sincerely,

A handwritten signature in black ink, appearing to read "Lenny Leszczynski". The signature is fluid and cursive, with a long horizontal stroke at the end.

Lenny Leszczynski
Chief Executive Officer
San Diego Automotive Museum

THE MISSION of the San Diego Automotive Museum is to serve as the hub of car culture in San Diego—uniting communities, igniting passion, and creating opportunities through the power and legacy of the automotive world.

San Diego Automotive Museum is an IRS 501(c)(3) Organization. Tax ID # 33-0147359

ARCHITECT MILFORD WAYNE DONALDSON FAIA

February 17, 2026

Historical Resources Board

City of San Diego Planning Department
Historic Preservation Planning Section

Dear Preservation Awards Committee,

It is my pleasure to support the nomination of Robert Thiele for the City of San Diego's People in Preservation Award. Having known Robert for more than four decades and worked alongside him through the Balboa Park Committee of 100 for many years, I have had the opportunity to witness firsthand his dedication, creativity, and persistence in advancing preservation work in Balboa Park — particularly in the Palisades.

Over the past twelve years, Robert has become one of the key individuals responsible for transforming long-standing preservation goals for the Palisades into tangible projects. While many people shared the vision of restoring the exposition-era buildings constructed for the 1935–36 California Pacific International Exposition, Robert consistently took on the responsibility of determining how that work could be accomplished. His combination of architectural training, construction experience, and willingness to engage deeply with archival research has made him uniquely effective in moving preservation projects from concept to completion.

Robert's leadership has been especially evident in the restoration work at the California State Building (San Diego Automotive Museum), where he guided the recreation of tile murals, Maya-inspired ornamentation, rooftop bear sculptures, and flagpoles that had been missing for decades. Working with artists, engineers, contractors, City staff, and the Committee of 100, he helped translate historic photographs and limited documentation into accurate and durable reconstructions that restore the building's architectural character.

He has continued this work through restoration planning and implementation at the Municipal Gymnasium and through broader efforts to revitalize the Palisades public spaces, including Pan American Plaza. These projects require patience, technical skill, collaboration, and persistence — qualities Robert demonstrates consistently.

What distinguishes Robert's contribution is not only his professional capability, but also his commitment to preservation as a form of civic stewardship. Much of this work has required sustained volunteer effort and long-term dedication. Robert has approached these projects with the mindset of a "citizen architect," working to ensure that Balboa Park's historic resources are preserved and experienced by future generations.

As someone who has spent much of my own career working on preservation projects in Balboa Park and throughout California, I recognize the importance of individuals who are willing to carry preservation efforts forward over many years. Robert Thiele is one of those individuals. His work in the Palisades represents a meaningful and lasting contribution to the preservation of Balboa Park's historic architecture and cultural landscape.

For these reasons, I strongly support Robert Thiele's nomination for the People in Preservation Award.

Sincerely,

A handwritten signature in blue ink that reads "Milford Wayne Donaldson". The signature is written in a cursive style with a large initial "M".

Milford Wayne Donaldson, FAIA

Former California State Historic Preservation Officer, 2004-2012
Former Chairman, Advisory Council on Historic Preservation, 2010-2019
Former Member San Diego Historical Resources Board
Balboa Park Committee of 100 Board Member



Save Our Heritage Organisation
Protecting San Diego's architectural and cultural heritage since 1969

February 17, 2026

Chair and Members
City of San Diego Historical Resources Board
Planning Department – Historic Preservation Planning Section

RE: Support for Robert Thiele — People in Preservation Award Nomination

Dear Chair and Members of the Historical Resources Board,

Save Our Heritage Organisation (SOHO) is pleased to support the nomination of Robert Thiele for the City of San Diego's People in Preservation Award.

Through his work with the Balboa Park Committee of 100, Robert Thiele has demonstrated sustained leadership and dedication to the preservation of the Palisades area of Balboa Park, particularly the California State Building (San Diego Automotive Museum). His efforts to reconstruct the building's monumental façade murals and sculptural ornamentation—including the Maya relief panels, rooftop bear sculptures, and flagpoles—have restored important character-defining features from the 1935–36 California Pacific International Exposition.

These projects required careful archival research, collaboration with artists and fabricators, and thoughtful integration of contemporary materials with historic architecture. Robert's ability to translate historic documentation into successful preservation projects reflects both technical skill and a deep commitment to stewardship of San Diego's historic resources.

The restoration work completed in the Palisades represents a meaningful contribution to the preservation of Balboa Park as a National Historic Landmark District. By helping to recover lost architectural and artistic elements of the California State Building, Robert has strengthened public understanding of the Exposition-era design vision and supported ongoing revitalization of this important civic landscape.

SOHO recognizes Robert Thiele's long-term commitment to preservation in Balboa Park and strongly supports his nomination for the People in Preservation.

Sincerely,

Bruce Coons
Executive Director
Save Our Heritage Organisation (SOHO)

3525 Seventh Avenue • San Diego CA 92103 • www.SOHOsandiego.org • 619/297-9327



BALBOA PARK COMMITTEE OF 100

Working to preserve Balboa Park's historic architecture, gardens, and public spaces since 1967

1649 El Prado, Suite 2 • San Diego CA 92101

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VICE PRESIDENT
NANCY CAROL CARTER

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PAM MILLER

A 501(C)3 CORPORATION
TAX ID: 95-8187105

February 23rd, 2026

Historical Resources Board
City of San Diego Planning Department
Historic Preservation Planning Section

Dear Chairperson Kristi Byers and Members of the Board,

As president of the Balboa Park Committee of 100 for the Preservation of Balboa Park, I am honored to offer our strongest support for the nomination of Robert Thiele for the City of San Diego's 2026 People in Preservation Award.

In short, the research and design that have gone into resurrecting Balboa Park's Palisades area of Balboa Park are a direct result of Robert's expertise and passion. His deep knowledge of the architecture of the 1935-36 California Pacific International Exposition, combined with his thoughtful and disciplined approach to preservation, has shaped every phase of this work.

Robert's contributions to our organization and to Balboa Park represent critical professional ability that he has given freely and generously as a "Citizen Architect," that is, as a volunteer. He has led the research, prepared measured documentation, and guided the design development for the restoration projects we have completed. In addition, he has managed public presentations, budgets, and building permits, ensuring that complex preservation efforts moved forward responsibly and successfully.

Simply put, this work would not have happened without Robert Thiele. His leadership, technical skill, and sustained commitment have been indispensable to the restoration and revitalization of the Palisades. For these reasons, we respectfully submit Robert Thiele for your consideration and believe he exemplifies the spirit and purpose of the People in Preservation Award.

Sincerely,

Kevin J. Carpenter
President, Balboa Park Committee of 100

2026 San Diego Preservation Awards Nomination Form

The City of San Diego City Planning Department is now accepting nominations for the 2026 Preservation Awards. Nomination forms must be completed in their entirety. Additional pages and attachments may be provided. Photos are required for any architecture-based nomination.

Nominations must be received no later than February 27, 2026.

SECTION I: ADMINISTRATIVE INFORMATION

Project/Program Name: Timothy Hutter

Address: 600 W. Broadway, 27th Floor, San Diego, CA 92101

Category (refer to first page of packet): People in Preservation

Project Completion Date (month, year): 7/2016

Program Launch Date (month, year): 4/2025

Individuals/Organizations Involved in the Project

For each participant entered here, include name, organization name (if applicable), and email address (attach additional pages as needed).

1. _____
2. _____
3. _____
4. _____

Nominator Information

Name: Heather Riley

Company or Title (optional): _____

Address: 600 W. Broadway, 27th Floor, San Diego, CA 92101

Phone: 619-233-1155 Email: hriley@allenmatkins.com

If you are not associated with the project, do you wish to be notified if the project wins an award?

Yes.

If yes, please indicate your preferred email: hriley@allenmatkins.com

SECTION II: NARRATIVE DESCRIPTION OF PROJECT

Narrative Description of Accomplishment and Reason for Nomination:

- For nominating projects, discuss the work performed, and provide details as to how specifically the project met the Secretary of the Interior's Standards for the Treatment of Historic Properties.
- For programs, discuss the overall structure of the program, how the community engages with and or participates in the program, and how the program aligns with historic preservation.
- For people, discuss the background, work, and leadership of the individual or organization. Please provide details about their contributions to the field of preservation.
- Does the project or program demonstrate an innovative approach to preservation, encourage sustainability/climate resiliency, or add housing units? If so, please provide a description of how.

Please provide narrative below. Insert more sheets as necessary.

SECTION III: MATERIALS RELEASE APPROVAL

I understand and agree that the City of San Diego, in the promotion of the awards program and historic preservation, may use all materials submitted for this nomination unless identified as restricted, and all official photographs and videos taken at the awards ceremony.

A handwritten signature in blue ink, appearing to read "Ashley", is written above a horizontal line.

Signature of Applicant

SECTION IV: SUPPORTING DOCUMENTATION

Supporting Documentation: Supporting materials may be submitted to supplement but not substitute for the justification that is supposed to be provided in the Narrative portion of the nomination.

Types of materials that may be included:

- For building projects:
 - Photos of the completed project (REQUIRED).
 - Plans, drawings, PowerPoint, or other documentation sufficient to illustrate the property before and after the nominated activity and to address how the project met the Secretary of the Interior's Standards for the Treatment of Historic Properties
- For interpretive/educational/community projects or programs: Copies of related materials, such as a book, brochure, DVD/CD, website links, transcripts, or photographs of exhibits or activities.
- Copies of other materials, such as news clippings or other commendations that support the case for noteworthiness of the project, program, or person.

SECTION II: NARRATIVE DESCRIPTION

Tim Hutter was initially appointed to the City of San Diego (“City) Historic Resources Board (“HRB”) by Mayor Kevin Faulconer and approved by the City Council in 2016, starting his tenure on the board in July of 2016. Soon thereafter, Mr. Hutter was elected as Vice Chair of the HRB in April of 2017. He served in that role until August of 2022, when he was voted Chair. He served as Chair through March of 2025.

During Mr. Hutter’s tenure, the HRB designated more than 300 individual resources, as well as four locally designated historic districts: the Spalding Place, South Park, Valle Vista Terrace, and Melhorn & Sons districts. Mr. Hutter also contributed to the review of historic resources in numerous community plan updates, and helped to shape the framework for large-scale historical clearance of tract home and subdivision development starting with the Mira Mesa Community Plan, as well as the University Community Plan.

Mr. Hutter served on the HRB’s Archaeological and Tribal Cultural Resources Subcommittee, as well as the Policy Subcommittee where he was the chair from 2022 through 2025. Throughout his service, Mr. Hutter pushed the board and staff for consistent interpretation and application of City regulations, particularly in the context of new development. He emphasized the need to balance preservation and progress in the City’s historic regulations.

Outside of the City, but during this same time, Tim used his historical resource experience to assist clients with preservation issues in other jurisdictions, including the designation of the historic Racquet Club in Palm Springs.

Mr. Hutter, the son of a Navy veteran, moved to San Diego as a child and graduated from Rancho Bernardo High School. Other than brief stints outside of San Diego for school, Mr. Hutter has chosen to live and raise his family in the City. His service to the preservation community is evidence of his long standing commitment to the City he loves. His lengthy tenure on the HRB should be celebrated as an example for others to follow.