

April 6, 2026
-Revised-

JUNPERO SERRA MUSEUM ADA IMPROVEMENT PROJECT

2727 PRESIDIO DRIVE, SAN DIEGO, CA 92101

HISTORICAL RESOURCES TECHNICAL REPORT

WBS #2-150434.02.02

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EXECUTIVE SUMMARY

The proposed Junipero Serra Museum ADA Improvements project is located within the 51.98-acre city-owned Presidio Park in the Old Town San Diego Community Planning area. The City of San Diego proposes to provide Americans with Disabilities Act (ADA) improvements to the Junipero Serra Museum. The project will provide a new ADA-compliant path of travel connecting a new parking lot to the main terrace of the museum, and a new 28-foot-wide driveway, constructed between Presidio Drive and the parking lot. The oval-shaped parking lot would have nine (9) total spaces, including five (5) ADA spaces and four (4) non-ADA spaces. A new lined bioretention basin will be located adjacent to the parking lot near Presidio Drive. The ADA walkway is not steep enough to qualify as a ramp, so handrails and curbs are not required. The walkway will be paved with concrete and include two-foot-wide gravel strips along the northern edges of all walkway segments.

The project study area and Area of Potential Effect (APE) has been limited to the proposed project roadway and parking lot and includes the landscaped knoll south of the Serra Museum and north of Cosoy Way just east of Presidio Drive. Archival and historical research as well as a field survey were conducted to identify previously recorded resources located within the project study area and APE. Property data was collected at the County of San Diego's Assessor's Office and the City of San Diego Building Department and Public Utilities Department.

This Historical Resources Technical Report acknowledges the Junipero Serra Museum and the Presidio site as historically significant. The Junipero Serra Museum and the Presidio site are listed on the City of San Diego's Register of Historical Resources (HRB #4 – Presidio of San Diego Site; HRB #35 – Presidio Excavation Site, HRB #237 – Junipero Serra Museum, and HRB #240 – Presidio Park). The Presidio Park site is also listed in the National Register of Historic Places (#66000226, October 15, 1966) and is a California Historical Landmark (#59, March 7, 1968). Therefore, the project study area and APE contain historical resources under CEQA.

The proposed Junipero Serra Museum ADA Improvements project will be completed per *The Secretary of the Interior's Standards for Rehabilitation (The Standards)* and would not result in a significant direct impact to the historical resource, the Junipero Serra Museum site. The proposed project includes a new parking lot and ADA walkway with retaining walls, light poles, bioretention basin, and some railings to be located at the adjacent undeveloped park to the south. The visibility of the new walkway and light poles will minimally impact some views of the Serra Museum. The proposed project would also result in the removal of a 4-foot wide section of an original 1929 concrete retaining wall between the south site stairs and main terrace of the Museum. This represents only a small portion of the retaining wall and the alteration would be easily reversible. In addition, one 30+ year old cork oak tree identified in KTU+A's 2013 landscape assessment as having "moderate" historical significance will be removed to make room for the walkway. Construction of the parking lot driveway will impact a section of the historic cobblestone gutter which would be removed and replaced with a reconstructed swale with reused cobbles set in concrete to match the existing along Presidio Drive.

Compliance with *The Standards* will enable the Junipero Serra Museum to continue to convey its architecture, retaining a high degree of its integrity of design, workmanship, materials, feeling, location, setting, and association, for which the property received its designation.

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SECTION I INTRODUCTION

The proposed Juniper Serra Museum ADA Improvements project is located within the 51.98-acre city-owned Presidio Park in the Old Town San Diego Community Planning area. The City of San Diego proposes to provide Americans with Disabilities Act (ADA) improvements to the Junipero Serra Museum. The project will provide a new parking lot located on the knoll south of the museum, an ADA-compliant path of travel connecting the parking lot to the main terrace of the museum, and a new 28-foot-wide driveway, constructed between Presidio Drive and the new parking lot. The new oval-shaped parking lot would have nine (9) total spaces, including five (5) ADA spaces and four (4) non-ADA spaces. A new lined bioretention basin will be located adjacent to the parking lot near Presidio Drive. The ADA walkway is not steep enough to qualify as a ramp, so handrails and curbs are not required. The walkway will be paved with concrete and include two-foot-wide gravel strips along the northern edges of all walkway segments.

The purpose of this Historical Resources Technical Report (HRTR) is to evaluate the potential eligibility of resources located within the project study area for listing in the National, State, and/or Local register of historic resources. In addition, this HRTR will address proposed project effects on identified historic resources in accordance with local, state, and national regulatory requirements.

This report contains the following information:

- Review of the existing exterior conditions of the property.
- Review of the history of the property and its physical development.
- Review of the subject property's eligibility under local, state, and national register designation criteria.
- An analysis of the effects of proposed project on historic resources.

A. REPORT ORGANIZATION

This HRTR has been prepared in compliance with the City of San Diego Historical Resources Board Historical Resource Technical Report Guidelines and Requirements. This report is organized into seven sections. The first section is the Introduction, providing purpose and overview of the report and resource location information. The Introduction is followed by the Project Setting, which describes the current environment as well its historical development. The third section, Methods and Results, details the work that was completed, such as research and field assessments, and provides a description of all resources within the project study area. The Significance Evaluations section provides an analysis of the significance of the resource against local, state, and national designation criteria. Section five, Findings and Conclusions, summarizes the results of the study and includes a potential impact discussion on identified historic resources. Next, the Bibliography notes all citations made in the document. Lastly, the Appendices includes necessary background information regarding the resources including building development information, ownership and occupancy information, maps, DPR forms, and preparer's qualifications.

B. PROJECT STUDY AREA

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The project study area and Area of Potential Effect (APE) has been limited to the proposed project walkway, roadway, and parking lot and includes the landscaped knoll south of the Serra Museum and north of Cosoy Way just east of Presidio Drive (Figures 1-1 and 1-2). The proposed project lies within the existing city-owned Junipero Serra Museum and Presidio Park parcel. The subject property is located within the Old Town San Diego Community Plan area, San Diego, California.

Property Name: Juniper Serra Museum and Presidio Park
Property Address: 2727 Presidio Drive, San Diego, CA 92103-1053
Assessor Parcel Number: 7601027500 and 44252000700
Community Planning Area: Old Town San Diego Community Planning Area

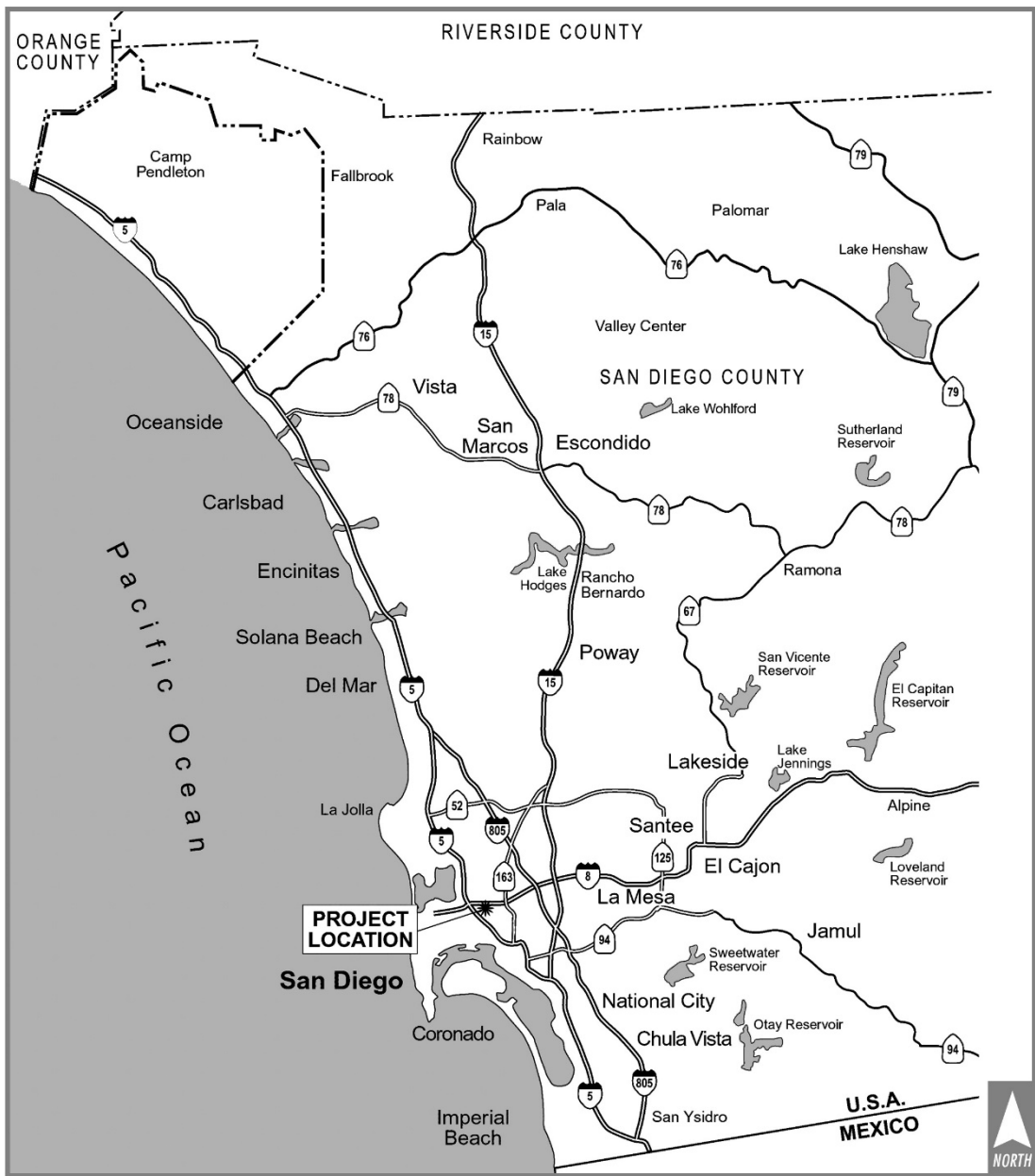


Figure 1-1: Vicinity Map.

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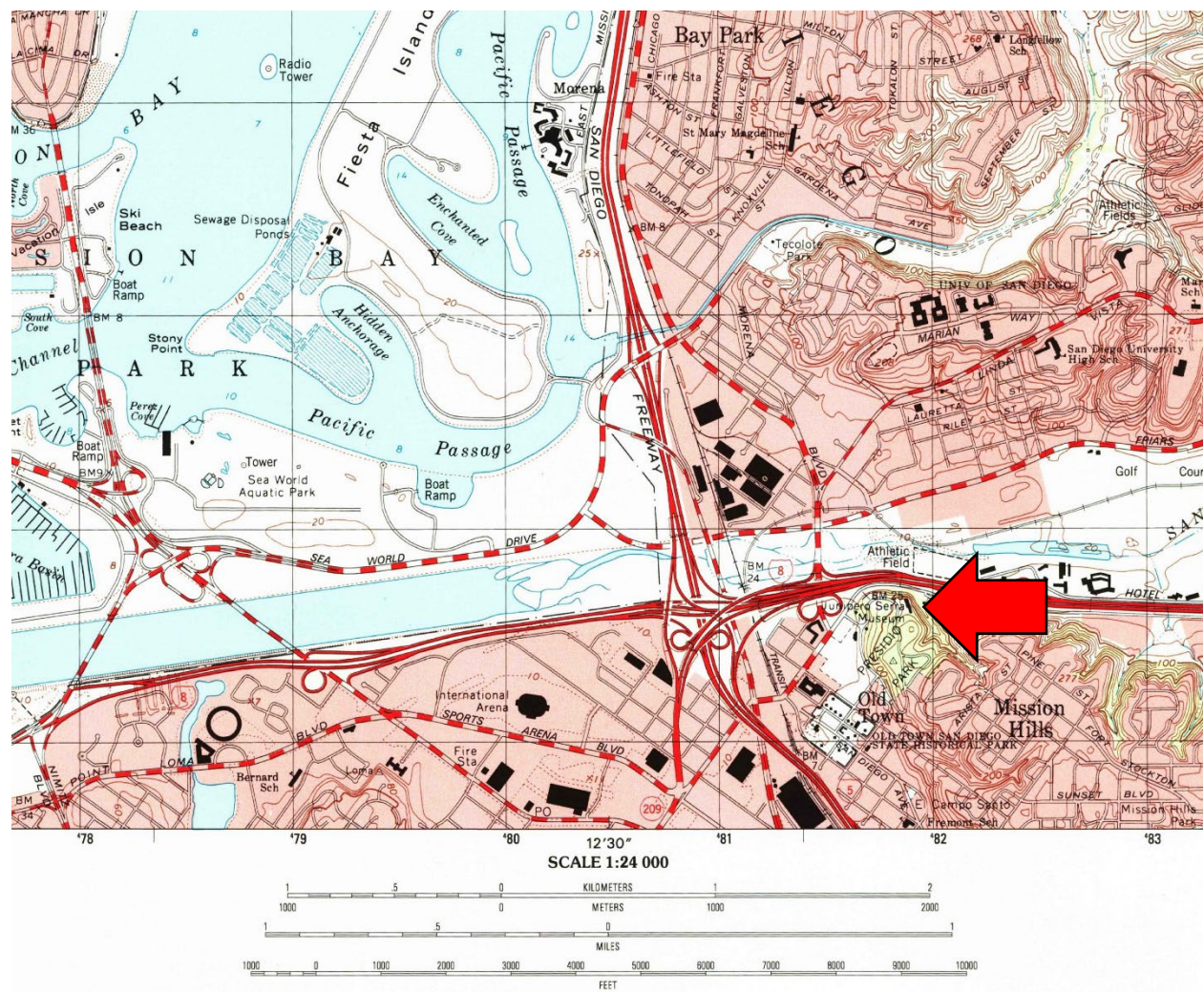


Figure 1-2: Location Map.

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Image Source: Nearmap (flown May 2025)



 Project Boundary

Figure 1-3: Project Location on Aerial Photograph.

Source: RECON

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Figure 1-4: Proposed Junipero Serra Museum ADA Improvements Project Site Plan. Source: Nasland

C. PROJECT PERSONNEL

The primary investigators from Heritage Architecture & Planning are David Marshall, AIA, NCARB, Senior Principal Architect and Eileen Magno, Principal Historian/Architectural Historian. Both

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principal staff members meet or exceed *The Secretary of the Interior's Qualification Standards* as published in the Code of Federal Regulations, 36 CFR Part 61.

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SECTION II PROJECT SETTING**A. PHYSICAL PROJECT SETTING**

The proposed Junipero Serra Museum ADA Improvements Project is located within the city-owned Presidio Park in the Old Town Community Planning area. It is bounded by Taylor Street and Mission Valley at the north and east, Cosoy Way to the south, and Presidio Drive and Jackson Street to the west. The Junipero Serra Museum and the Presidio site property are listed on the City of San Diego's Register of Historical Resources (HRB #4 – Presidio of San Diego Site; HRB #35 – Presidio Excavation Site, HRB #237 – Junipero Serra Museum, and HRB #240 – Presidio Park). The Presidio Park site is also listed in the National Register of Historic Places (#66000226, October 15, 1966) and is a California Historical Landmark (#59, March 7, 1968).

B. HISTORICAL OVERVIEW

The following text on the historical context of Presidio Hill is an excerpt from Jennifer Luksic and Nik Kendziorski, "The Use of Presidio Hill." *The Journal of San Diego History*. Volume 45, Number 3, Summer 1999.

Native American Use of Presidio Hill: Subsistence 1000 AD - 1769

It was upon this flat area at the base of Presidio Hill that a sizable Kumeyaay village was situated. The Tipai-Kumeyaay peoples lived in small groups or tribelets.¹ Each tribelet had a specific territory, with political and economic control of that area which contained anywhere from ten to thirty square miles, including river drainage.² The Tipai-Kumeyaay managed the land to provide food for the surrounding groups, and distributed the food by trading. This distribution allowed groups to possess benefits from every ecological zone, from the ocean to the mountains, and people had continual access to specific hunting, gathering and fishing areas.³ Tipai-Kumeyaay used slash and burn agricultural techniques. Controlled burning served two purposes, it allowed the chaparral to re-seed and produce more food, and it controlled what would be spontaneous and life threatening fires at other times. This was a sophisticated form of land management unknown to the Spanish who later came to the area. In Southern California, the Spanish saw -- but failed to recognize -- a viable system of harvesting, and managing the environment that was very different from that practiced in Europe..."⁴

They claimed that the native peoples only gathered what "nature" produced. The Kumeyaay employed their land management techniques in the foothills, the canyons and hillsides, the river bottoms, and the marshes. Although the land around Presidio Hill provided most of the needs for the Kumeyaay, they were not confined to the immediate area.

¹ Richard L. Carrico *Strangers in a Stolen Land: American Indians in San Diego* (Sierra Oaks Publishing Co.,1987), p. 12.

² Dr. Florence Connolly Shipek, Transcript, interview by Ruth Held, 16 September 1991, 6 April 1992, 18 January 1993. (San Diego History Center Oral History Program).

³ Lisbeth Haas, *Conquests and Historical Identities in California 1769-1936* (Berkeley: University of California Press, 1995), p. 17.

⁴ Dr. Florence Connolly Shipek, "Kumeyaay Plant Husbandry: Fire, Water, and Erosion Management Systems," in *Before the Wilderness: Environmental Management by Native Californians*, ed. Thomas C. Blackburn and Kat Anderson (Ballena Press Publication,1993) pp. 379-388.

Before Spanish contact in 1769 the occupants of the Presidio Hill area lived in tules, woven grass-like homes. Extended families lived together in one tule and the villages or tribelets consisted of approximately 300 people. Tools and implements were fashioned out of, [sic] stone, wood, bone, soapstone from the Channel Islands. The temperate San Diego climate meant the Kumeyaay needed only minimal clothing except during periods of cold weather when rabbit skin or willow bark robes, doubling as bedding, were used.⁵ The climate, combined with the resource based land management skills of the Kumeyaay, was conducive for a productive life in the region of Presidio Hill.

Colonial Uses of Presidio Hill: Spanish Expansion 1769 – 1821

The first Kumeyaay contact with European explorers began on September 28, 1542, when Juan Rodriguez Cabrillo sailed into San Diego Bay and dropped anchor near Point Loma. The Spanish had discovered Alta California and Cabrillo claimed the land for the crown naming it San Miguel. The Spanish went ashore and were greeted by Kumeyaay peoples and only remained for six days. Sixty years after Cabrillo [sic] another Spanish explorer arrived in San Diego Bay. In November 1602, Sebastian Vizcaino entered the bay and, claiming not to recognize the area as that which was described by Cabrillo, he renamed the spot San Diego de Alcalá. The feast day of San Diego de Alcalá was on the twelfth of November and the explorers went ashore and said mass in his honor. Vizcaino remained only a short time before he continued to explore the California coast. It would be 167 years before another Spanish explorer would set foot in Alta California.⁶

In 1762 Spain entered the disastrous Seven Years War on the side of France. The Peace of Paris the following year significantly altered Spain's position in North America and forced it to reexamine its strategic plans for further colonization. In 1768 [sic] the Spanish also feared that productive Russian colonizers in northern California might venture south to claim the southern California coast. In order to deter what appeared to be possible threats to the Spanish claims, the crown ordered the establishment of settlements in Baja and Alta California in part to provide a buffer from foreign powers such as the Russians and also English ships, which were now frequenting the Pacific Ocean. In addition, the Spanish did not understand North American geography. No one knew even the approximate distance from the East Coast, where the English (Spain's great rival) were expanding westward, to the West Coast or what topography lay in between. This lack of strategic knowledge also prompted Spain's decision to expand northward.

Moving north, the Spanish used time proven tactics for taking over occupied lands. These were techniques they had developed over three hundred years of subjugating native peoples throughout north [sic] and South America. They choose [sic] a site of importance to the Kumeyaay, present day Presidio Hill, and enacted their ceremonies of possession. Raising a cross and celebrating a mass, followed by the military taking possession of the land for the Spanish King, the region's new political leader. This ritual of appropriation substituted Spanish authority and power for the Kumeyaay's. Conversion of the indigenous population to Catholicism was the initial primary goal of the Spaniards. This not only met Spain's religious responsibilities, it was also meant to act as a control mechanism on this newly subjugated people. When this proved inadequate [sic] violence was employed. As one historian of this period has noted, "[violence] was a constant element of this [Spanish] society from the conquest forward." Subordination of the Natives [sic] people in Southern California was

⁵ Katharine Luomala, "Tipai - Ipai," in *Bibliography of the Indians of San Diego County: The Kumeyaay, Diegueno, Luiseno, and Cupeno*, ed. Phillip M. White and Stephen D. Fitt (The Scarecrow Press, Inc., 1998), p. 265.

⁶ Newland, "The Americanization of the Cultural Landscape of Frontier San Diego 1846-1872," pp. 18-35.

accomplished quickly as previous visits by foreigners created epidemics of European diseases that reduced and weakened native populations and their ability to rebel.⁷

The “Sacred Expedition of 1769” arrived in San Diego by land and sea, and unlike the previous expeditions this party stayed. On July 16, 1769, Father Junípero Serra, as expected, planted a cross on Presidio Hill and said mass[*sic*], dedicating the mission and presidio to San Diego de Alcala [*sic*]. Construction began at once on Presidio Hill. The Spaniards established a presidio or fort, residences, and a small mission church. With the building of the first European settlement in California, the Tipai-Kumeyaay-managed environment was altered forever. The first structures on Presidio Hill were wood and brush huts. Later, stronger wooden structures were built [*sic*] and in 1773 and 1774 adobe construction began on the hill. The site had a commanding view of the region and allowed the Spanish to see any possible intruders. More importantly for the Spanish, it provided a reminder to the Kumeyaay that the Europeans were in control. Presidio Hill was now the center of Spanish colonization efforts in Alta California and the seat for Spanish culture. Spanish Colonial practices of land management and use of resources came to dominate the region. Intensive agricultural and livestock husbandry inexorably changed the landscape surrounding Presidio Hill. European animal husbandry depleted native grasses and drove game into less accessible inland valleys.⁸

In 1774 when the strategic location of Presidio Hill had been secured, and the indigenous population was subdued, the mission was moved five miles north to take advantage of fertile soil and to locate amongst another Kumeyaay community. The new location provided a reliable source of water and agricultural land suitable for colonial land management practices. The original Presidio Hill site remained a strategic location and functioned as the political and civil center of San Diego.

Spanish troops guarded the mission with its crops and livestock, delivered mail and forced indigenous peoples into labor. The Spanish restricted trade with foreign countries in an attempt to reduce the influence that foreign settlers might have on the local population. The district under Spanish control stretched from Ensenada, Baja California to present day Malibu, California. In 1793 Captain George Vancouver of Britain entered San Diego harbor on a return trip from the Pacific Northwest. He noted in a letter to London how poorly the port was guarded and that it would be better defended from the Point Loma peninsula. In response, the Spanish constructed Fort Guijarros on Point Loma.⁹

It was not until 1800 that the first American ship, the little brig *Betsy*, made its way into San Diego Bay. Word of profitable trade opportunities with China and other countries in the Pacific was spreading to the East Coast of the United States. In 1803, two American fur-trading ships attempted to smuggle otter skins out of San Diego. The ships, Alexander and Lelia Byrd, were fired upon from Fort Guijarros and the Lelia Byrd returned fire. It was the only time that the guns of the fort were fired in defense of San Diego Bay. This was the beginning of an increase in foreign ships entering the Pacific Ocean and pursuing trading activities along the California coast.¹⁰

⁷ Haas, *Conquests and Historical Identities*, pp. 14-17.

⁸ Carrico, *Strangers in a Stolen Land*, p.14.

⁹ Iris H. W. Engstrand, *San Diego*, p.18.

¹⁰ James R. Mills, *San Diego: Where California Began*, 5th ed., (San Diego History Center, 1985) p. 21.

Mexican Use of Presidio Hill: Economic Build-up 1821-1848

Even as the Spanish expanded into Alta California their position as a colonial power in North America was weakening. Distant and under-populated, the far northern provinces were all but ignored by the central government in Mexico City. Growing political turmoil in Mexico City eventually led to calls for independence and by 1821 revolutionary troops overthrew the Spanish rulers. The new country included all of the present day American Southwest. Continuing political and military disorder plagued the new country and the frontier provinces were further neglected by Mexico City. During this time the church was also weakened, the mission system was abandoned, and the Franciscans left Mexico.¹¹

On April 20, 1822, the Spanish officially relinquished the presidio, which had been under Mexican control since 1821. The buildings and fortifications on Presidio Hill were left to crumble. The new government took control of all former mission lands and of local lands held by Kumeyaay. The commander of the presidio, Captain Francisco Maria Ruiz led the move to the flat lands west of the hill and helped develop the first town of San Diego. In 1833 the Mexican government secularized the missions, with curates replacing priests, then divided the land into large rancheros for themselves and other members of the emerging ruling class. The land management practices brought to San Diego by the Spanish had evolved over the years and under Mexican rule became one dominated by cattle ranching in response to the hide trade. The Kumeyaay population, which had been assimilated into mission life, was cast out by the government.¹² In their desperate search for protection and a livelihood, many of the Indians became near slaves for the wealthy Mexican Rancheros.¹³

Mexico encouraged foreign trade along the California coast and San Diego Bay became a prime location for the hide trade, as detailed in Richard Henry Dana's *Two Years Before the Mast*. Nevertheless, the fear of American invasion continued and was focused on immigrants coming overland from east. The desert terrain had provided a substantial barrier to any overland route until 1827 when Jedediah Smith became the first American to reach California from the eastern United States.

The development of San Diego at the base of Presidio Hill (known today as Old Town) and the increasing prosperity of the hide trade gave the area one of the highest revenues of any California port. Tiles and supplies from the abandon Presidio were sold off and the structure was left unprotected from the elements. San Diego was granted "Pueblo Status" in 1834 and became the center of social and political life. The Mexican social structure and land use traditionally included a central town with commerce and activity in the outlying areas.

1846 ended the Mexican era and marked the beginning of the American control of San Diego. During the Mexican-American War, Presidio Hill was used by the Americans as a strategic location. Commodore Robert Stockton was sent to San Diego to establish a garrison used to house a hundred soldiers and supplies on Presidio Hill, and named it Fort Stockton. In 1848 [sic] with the signing of the Treaty of Guadalupe Hidalgo and the end of the Mexican American era, a census was taken of San Diego's population. There were 248 white residents, 483 "converted" Indians [sic] 1,550 "wild"

¹¹ David J. Weber, "The Spanish-Mexican Rim," in Clyde A. Milner, et al., eds., *The Oxford History of the American West* (Oxford University Press, 1994), pp. 70-73.

¹² John T. Doyle, "The Missions of Alta California." *The Century Magazine* Vol. XLI, November 1890, Vol. XIX. *The Journal of San Diego History* (April 1965) pp. 389-402.

¹³ Carrico, *Strangers in a Stolen Land*, p.15.

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Section II – Project Setting

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Indians, 3 Negroes and 3 Sandwich Islanders. The Kumeyaay community, greatly reduced in numbers, fared worse under American rule. Numerous laws were passed that reduced the Indian's civil rights.¹⁴

From 1850 through 1860 San Diego was defining its boundaries and laws. Mexican Californios were fighting legal battles to retain land rights, and under the Department of the Interior [*sic*] Indians were being misrepresented and moved to Indian Territories, or reservations. From the time of the first contact with foreigners to 1851, 22,000 local Native Americans had died.¹⁵ The years of 1862-1863 saw a smallpox epidemic followed by a drought in 1864-1865, which further reduced Native American numbers in San Diego.¹⁶

American influences were quickly felt in San Diego. In 1851 William Heath Davis, a San Francisco businessman, attempted to start a new town near San Diego Bay. After two years of disappointment, the town, later known as "Davis's Folly," was abandoned. While Davis's entrepreneurial instincts were correct about the proper location for a commercial center, its realization was over twenty years away. The gold rush and the Civil War years came and went with minimal lasting impacts on San Diego. Yet the town at the base of Presidio Hill was becoming more American than Mexican as the economy shifted from the Rancho model to a more commercial one. In 1867 San Francisco merchant Alonzo E. Horton came to San Diego and succeeded -- spectacularly -- where Davis had failed. His "Horton's Addition" a few blocks east of Davis's failure was an instant success, and within a few short years became the official San Diego. The town at the base of Presidio Hill languished and a devastating fire in 1872 turned the once powerful regional town into a relic, as was Presidio Hill itself.

The Following text related to the development of Presidio Park is an excerpt from Gregg R. Hennessey, "Creating a Monument, Re-Creating History: Junípero Serra and Presidio Park." *The Journal of San Diego History*. Volume 45, Number 3, Summer 1999.

On July 16, 1929, seventy-eight year-old George White Marston, San Diego's leading merchant, reformer, and philanthropist, presided over the day long dedication of his Junípero Serra Museum and Presidio Park. It was a triumphant conclusion to Marston's twenty-two years of patient work to privately buy, develop, and preserve the land at the site of the first Spanish foothold in what would become California. The site was a genuinely important one in the history of Spain's exploration and colonization of North America. One hundred and sixty years earlier separate Spanish forces, one from the sea and two from the land, had met near the bay of San Diego and encamped on high ground at the southwest corner of the San Diego River valley. On July 16, 1769, the Franciscan missionary Fray Junípero Serra had blessed the site as the first mission in Alta California while the soldiers established the first presidio, or fort. A subscriber the romantic myth about Spain's colonial empire in the New World so pervasive in the early twentieth century, Marston conceived of the new park and its museum as tributes to those valiant Spaniards and the arrival of European civilization and Christianity.

The Junípero Serra Museum was the culmination for Marston of a lifetime of public benefactions that enriched San Diego's landscape and way of life. It also represented the successful conclusion of a long period of re-casting the historical memory of San Diego from a saga of bloody conquest first, of the

¹⁴ Ibid, pp.40-44.

¹⁵ Ibid, p. 58.

¹⁶ Ibid, pp. 37-48.

Indians by the Spanish and then, of the Mexicans by the Americans, to the story of a modern parade of progress from the European founders to the present group of Anglo-American town fathers and mothers. Scholars are agreed that societies reconstruct their pasts rather than faithfully recording them. According to Michael Kammen, a leading scholar on historical memory, this is done on a generational basis to satisfy the needs of contemporary culture, to usefully shape the present, and to build “an illusion of social consensus.”¹⁷ The much esteemed American historian Carl Becker also recognized this phenomenon in his classic 1932 essay, “Everyman His Own Historian.” History, Becker wrote, is “an unstable pattern of remembered things redesigned and newly colored to suit the convenience of those who make use of it.”¹⁸ Each generation draws from its own experience to give new meaning to old symbols enabling it to guide society’s direction. It is not as important to historians, then, how accurately the reconstructed memory reflects past events but rather why it was constructed as it was in that particular way and time.¹⁹

The creation of a monument to honor significant historic events and people in San Diego’s past reflected a trend in the early twentieth century that was being played out all across America. Beginning in the 1870s the ideas of collective memory and tradition became a national obsession. Industrialization and immigration were putting tremendous strains on American society, calling into question, or even ignoring, many of the traditions that defined national culture. The growing concern in this increasingly mechanized and pluralistic society was to create a useable memory of the past, with its attendant traditions, that would hold the nation together and support the powers that be. An early effort to shape the past was the 1876 Centennial in Philadelphia that celebrated the first one hundred years of American nationhood using the theme “Tradition of Progress.” The fair’s ultimate goal was to create reconciliation and national harmony in the aftermath of the Civil War. The idea of “progress” dovetailed nicely with the rising industrial revolution that quantified progress in monetary and technical terms. Progress was also used as a theme of unity that could rise above sectional or ethnic divisions. Over the next four decades this idea became the centerpiece of numerous subsequent expositions on the national and local level, including the 1915 Panama California Exposition in San Diego.²⁰ “Progress” also shaped the career of George White Marston. Although renowned as a businessman and proprietor of the much loved department store that bore his name, it was as a reformer that Marston made his most lasting imprint on San Diego. After arriving in San Diego in 1870 from Wisconsin as a twenty-year-old, the young man put nearly equal effort into succeeding as a merchant and as a public-spirited citizen. While building his dry goods business he volunteered at the Benevolent Association, led the organization of the Free Reading Room Association (the forerunner of the city library), was a member of the volunteer fire department, served as an officer in the Chamber of Commerce, and was elected to a two year term on the City Council. Near the end of the century, Marston opened a large new four-story department store with an electric elevator and one hundred employees and had secured a position in the highest ranks of the community.²¹

¹⁷ Michael Kammen, *Mystic Chords of Memory: The Transformation of Tradition in American Culture* (New York, Alfred A. Knopf, 1991), p.3-5, quoting, p. 4-5.

¹⁸ Carl Becker, “Everyman His own Historian,” *American Historical Review*, 37 (Jan. 1932), as quoted in, David Paul Nord, “The Uses of Memory: An Introduction,” *Journal of American History*, 85 (Sept. 1998), p.409.

¹⁹ David Thelen, “Memory and American History,” *The Journal of American History*, 75 (March 1989): 1125-26. See also, Sunil Khilnani “When Memory Comes: The Creation of Identity and the Invention of Tradition,” *Los Angeles Times Book Review*, 31 January 1999, p.3.

²⁰ Kammen, *Mystic Chords of Memory*, pp. 132-39.

²¹ Gregg R. Hennessey, “George White Marston and Conservative Reform in San Diego,” *Journal of San Diego History*, 32 (Fall 1986), 230-53.

Marston's deeply held religious beliefs were the wellspring of his secular reformist activities. Combining religion and reform was an American tradition. This is tended to render religion more liberal and reform more conservative and that was the case with Marston. His beliefs reflected the influence of the two major reforms of his life, the Social Gospel movement and the Progressive era. During Marston's young adulthood of the 1870s and 1880s, the Social Gospel movement growing out of Protestant churches emphasized the need to improve the living conditions of the urban poor who were being assaulted by the furiously growing industrialism. The insight of the Social Gospel reformers was to connect environment and behavior. Since conditions and surroundings determined character, a proper environment was essential to the development of a moral character. The Social Gospel, however, lacked the political power to make much headway until the rise of the Progressive movement at the turn of the century supplied the requisite political muscle to enact urban reforms. Using politics and the power of the government, Progressive reformers mounted strong challenges to the status quo and secured important social legislation to soften the impact of modernity on the less powerful. This wedding of social concern and political action undergirded Marston's manifold reform activities, prominently including historic preservation.²²

Marston's passion for preserving the past was part and parcel of a national mood. As America moved from one century to the next, the anxieties and the pronounced sense of discontinuity that often informs such transitions came into play. As the world and values of the Founding Fathers grew more distant and modern society became increasingly complex, a strong strain of nostalgia took hold, tangling history and myth even more than previous generations. In the early twentieth century historian Michael Kammen observes "History and tradition, myth and memory were becoming intertwined rather than differentiated"²³

During this transitional period, sentimental publications appeared that praised old landmarks for their power to create nostalgic moods about the past and provide vivid memories. Progress was lamented for the toll it took in the disappearance of historic sites. One of the most influential of these works was Helen Hunt Jackson's *Ramona*, published in 1884. Jackson was deeply involved in fighting for Indian rights and co-authored a scathing report for the federal government in 1883 on the deplorable conditions of Southern California Native Americans. Fearful that her report would be inadequate, she set out to write *Ramona* as a social protest novel about the Mission Indians in San Diego County. However, sentiment overshadowed her anger and a mood of romance and nostalgia clouded her political protest. *Ramona* became more of a paean to Southern California's pastoral and romantic past than a tirade about Indian injustice.

In the same period Charles Fletcher Lummis, a Los Angeles journalist, began to write and lecture tirelessly about the Hispanic heritage of California. He launched a program to save the old Spanish missions, an embodiment of the state's romantic past. To further the preservation efforts, Lummis created the California Landmarks Club in 1895 and George Marston was an early member. By 1900 San Diego started its own branch of the Landmarks Club and was able to match a \$500 offer by Lummis to start restoration work on the Mission San Diego de Alcalá.²⁴

²² *Ibid.*, pp. 237-39.

²³ Kammen, *Mystic Chords of Memory*, pp. 254-55, quote, p. 258.

²⁴ *Ibid.*, pp. 262-63; Kevin Starr, *Americans and the California Dream, 1850-1915* (Santa Barbara, Peregrine Smith, 1981), pp. 396-401; Alexander D. Bevil, *The Sacred and the Profane: The Restoration of Mission San Diego de Alcalá, 1866-1931*,

It would be almost twenty years before Marston himself began serious work on Presidio Park. There was much in the intervening years, however, that would influence his thinking and the direction the work would take. Indeed, this was the period when a new set of historical myths would be created that gave San Diego its unique regional identity, which the Junipero Serra Museum would come to personify. As San Diegans looked to their past to help them prepare for the new century, they adopted the current romantic nostalgia of the Hispanic period. Missions and ranchos, whether restored or in ruins, were tangible symbols of the region's past. They contributed to a new collective memory of the glorious European Spanish era followed by the halcyon days of the Spanish-Mexican Dons. A new identifying term, "Spanish-Californian," came into play which allowed people of diverse race and ethnicity to claim a link with a white, European ancestry. Mexicans and Indians were marginalized or left out of the story altogether.²⁵

These were certainly the views endorsed in local San Diego histories written during this period. The first of these histories was also the best and thereby the most influential. Written in 1907 by William E. Smythe, a nationally recognized author and promoter of western irrigation, the book offered the most detailed account of Spanish and Mexican rule and the Indian's place in it all. While Smythe viewed in a positive light the European arrival as the beginnings of civilization and Christianity, unlike subsequent historians he laid out the harsh and self-serving regimen the priests imposed on the Indians. This approach notwithstanding, he described the Indians as "covetous, thievish, and sneaking creatures, of a brownish complexion something like the soil." They were also cowardly. Finally, the Indians were "very poor material, and the Mission Fathers did exceedingly well in molding it into some semblance of civilization." As for the Mexicans, Smythe painted another stereotype of a people who led a carefree existence on their grand ranchos with the enjoyment of life being the highest expression of their culture. He clearly portrayed the class boundaries that dominated Mexican San Diego, writing that, "Natives of Spain or direct descendants of such natives, constituted the upper class and prided themselves upon the purity of their blood." In addition, they were well educated, very cultured, and leadership was theirs to assume. The lower classes were first the "Mexicans with more or less Aztec and Indian blood"; last, of course, was "the native Indian."²⁶

This view of the romantic and courageous Spaniards, the carefree Mexicans, and the inferior and eventually disposable Indians produced a powerful myth and dominated subsequent histories. Two books that came after Symthe closely followed his lead, albeit with extreme brevity, on San Diego's Hispanic past. Samuel F. Black in 1913 enthusiastically embraced the romantic and sentimental approach to the Spanish and Mexican periods ushered in by Symthe. In fact, he reprinted a chapter from Symthe on "Local Historic Spanish Families." Indians were reduced to scientific specimens near the end of the book in a reprint of a short article by the noted anthropologist Alfred L. Kroeber. Nine years later, Clarence Alan McGrew copied both his predecessors.²⁷

Journal of San Diego History, 32 (Summer 1992), 139-43; Mary G. Marston, Comp., *George White Marston: A Family Chronicle*, 2 vols. (Los Angeles, Ward Ritchie Press, 1956), 2:70-71.

²⁵ Lisbeth Haas, *Conquests and Historical Identities in California, 1769-1936*, (Berkeley, University of California Press, 1995), pp. 91, 129.

²⁶ William E. Smythe, *History of San Diego, 1542-1907* (San Diego, The History Company, 1907), pp. 21-22, 71-75, 142.

²⁷ Samuel F. Black, *San Diego County California: A Record of Settlement, Organization, Progress and Achievement*, 2 vols. (Chicago, S. J. Clarke Publishing Company, 1913), I: pp.59, 401-14, 430-14; Clarence Alan McGrew, *City of San Diego and San Diego County, The Birthplace of California*, 2 vols. (Chicago, The American Historical Society, 1922), I: 39.

The Mexican period in San Diego and California was in fact a time of political chaos, local strife, hostilities with the Indians, and general economic deprivation.²⁸ Ignoring such inconvenient details, Black and McGrew intended their volumes primarily as vehicles of civic boosterism for modern San Diego. They focused on the American period of San Diego history and the Anglo-American leaders of the town and its steady progress as measured in economic terms. Both of these histories had the standard “Biographical Section” in a separate volume in which scores of leaders and businesses paid to have their stories told. There were no profiles of Hispanic citizens or businesses in either history.

History books were not the only or even the main force developing and promoting this new historical interpretation of San Diego’s past. Public pageantry, historic preservation, and economic anxieties were major components of the powerful forces at work here. Following the great boom and bust period of the late 1880s in San Diego, the town was struggling to regain a momentum of economic growth when civic boosters discovered that 1892 would be the 350th anniversary of Juan Rodriguez Cabrillo’s landing in San Diego Bay. In the midst of financial hard times, the city came up with \$5,000 to put on an elaborate three day festival with costumed players sailing into the bay on a faithful reconstruction of the San Salvador, Cabrillo’s ship, to claim the area for Spain. Marching military bands, including one from Mexico City, led a parade and Father Antonio Ubach of the San Diego Mission brought some local Indians to perform native dances. The success of this festival, which is repeated annually to this day, produced its own myth when the lighthouse on Pt. Loma, the peninsula guarding San Diego Bay, was deemed to be an “historic” spot with an Hispanic past. In actuality, the United States government constructed the lighthouse in 1854. Nonetheless, in 1913 American and Hispanic traditions were combined when the federal government created the Cabrillo National Monument atop Pt. [sic] Loma to commemorate the region’s maritime past and, in a fashion, bestow government approval on the myth-making.²⁹

When Smythe published his history of San Diego in 1907, he made an insightful as well as clever connection with the rest of American history. He declared that San Diego was to the west coast of America what Plymouth Rock was to the nation’s east coast, co-equals in United States history for the arrival of European civilization. He hoped his book would produce two outcomes. First, he yearned to make San Diegans appreciate their own historical importance. Second, he wished to “inspire the people of San Diego to the preservation of all the precious landmarks of the early time and the creation of enduring memorials worthy of their history.” His first three preferences were a public statue of Cabrillo, saving “The Old Presidio overlooking Old Town,” and the restoration of the mission.³⁰

Smythe’s history helped to intensify San Diegans’ interest in preserving their past. While the San Diego Mission restoration moved slowly along and the Presidio project got off to its fitful start, commerce and restoration came together down the hill from the Presidio site in Old Town. John D. Spreckels, the city’s most powerful figure and owner of most of its utilities including the transit lines, understood the value of attractions if not historical preservation. In a common practice of the day, he would lay out new transit lines that included an attraction (preferably at the end of the line) which would draw paying customers/tourists. As he extended a line to the Old Town area he purchased the crumbling remains of the Estudillo house. It was promoted as “Ramona’s Marriage Place” because Helen Hunt

²⁸ Raymond G. Starr, *San Diego: A Pictorial History*, (Norfolk, The Donning Company/Publishers, 1986), p. 16.

²⁹ Iris H. W. Engstrand, *San Diego: California's Cornerstone* (Tulsa. Continental Heritage Press, 1980), pp., 68, 70.

³⁰ Smythe, *History of San Diego*, pp. 21-23.

Jackson had been in Old Town two decades earlier doing research for her novel. Spreckels paid for an exacting restoration with deep research into building methods and materials. It was so faithful to its research that the architect Hazel Waterman, insisting on doing things the “old way,” declared that only Mexican laborers could make the adobe bricks and tiles.³¹

Marston began his work on the future park in 1907. Along with four other men he purchased fourteen lots above San Diego’s Old Town for \$6,000 to preserve the historic site that, along with the presidio, also was the home of the first Spanish mission in California.³² After five fruitless years trying to interest the City of San Diego in preserving and developing the site, Marston bought out his partners and decided to move ahead on his own. Marston had also suffered a defeat the previous year, 1911, in the planning for the 1915 exposition that was to be held in City Park. His vision of a smaller fair on the peripheries of the park that would not intrude on the large open space at the center was defeated in favor of a grandiose plan set in the middle of the park. These setbacks seemed to have convinced Marston that the only way to achieve his vision was to act on his own.

Although Marston was the sole driving force for the Presidio project, it did not keep him from his characteristic broad business and civic engagements. The first decade of the new century was a busy one for Marston and San Diego. In addition to the preservation efforts for the mission and the Presidio, Marston was also engaged in significant business and reform activities. In 1902 he pledged \$10,000 to hire Samuel Parsons, Superintendent of New York’s Central Park, to create a plan for San Diego’s City Park. As that work progressed, Marston turned his attention to city planning in 1907 and hired John Nolen of Boston to develop plans to guide the city’s growth. These two projects reflected Marston’s reform ideas about the importance of a good environment. The park project was his second effort to create a professional plan of development for the 1,400 acre reserve that was set aside by the city in 1868. Parson’s drew up a plan in the Picturesque style and the city began to develop it. The Nolen Plan of 1908 opened up a new design aesthetic for San Diego. Nolen made numerous references to Mediterranean locations in an effort to awaken San Diegans to the uniqueness of its climate in combination with the bay and town. This use of Italian and Spanish examples in his plan played right into the growing romantic myth that was gaining shape in San Diego. It did not hurt that one could point out that Junípero Serra had come to the new world from his Spanish Mediterranean home on the island of Mallorca. On the business side, Marston built his last and largest store in 1912, a five story edifice that occupied a half block in the heart of downtown. In politics, Marston was a leading Progressive reformer both in San Diego and in California. In 1913 he ran for mayor and narrowly lost, defending Nolen’s city plan against an opponent who favored increased payrolls and industry over planning and parks. He lost a second time in 1917 over nearly identical issues.³³ The most significant setback for Marston came during this period and was one that would change San Diego forever and cement its romantic Hispanic image. In 1909 the city decided to hold an exposition in City Park to celebrate the opening of the Panama Canal and advertise the city as the first American

³¹ Elizabeth C. MacPhail, *The Story of New San Diego and of its Founder Alonzo E. Horton* (San Diego, The San Diego History Center, 2nd ed. rev., 1979), p. 120; Engstrand, *California's Cornerstone*, pp. 54-55; Starr, *Pictorial History*, p. 93.

³² The other purchasers were Charles Kelly, E. W. Scripps, A. G. Spalding, and John D. Spreckels. These lots were in the center of what is now Presidio Park.

³³ Gregg R. Hennessey, "City Planning, Progressivism, and the Development of San Diego, 1908-1926," Master's Thesis, San Diego State University, 1977. passim; Starr, *Americans and the California Dream*, pp. 401,02.

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port of call for westward bound ships. The decision effectively halted Parson's work on the park and marginalized Nolen's plan.

The Panama-California Exposition consumed the city's energy and attention for seven years. One million dollars was subscribed by private donors and another one million was approved by the voters in a bond issue. In line with the rising Hispanic romanticism, City Park was renamed Balboa Park for the Spanish explorer Vasco Nunez de Balboa, the first European to see the Pacific Ocean. Since this was only a regional fair (San Francisco was honored with the government certified international exposition), its prospects for outside participation and exhibits were modest. Adopting the idea of "Progress," as did all previous expos, the civic boosters of San Diego went all out to showcase San Diego and the Southwest. Progress carried a double meaning at the fair. The standard industrial and agricultural exhibits trumpeted the manifold possibilities of the region. In addition to these more conventional forms of progress, the expo also presented the idea of racial progress. Among the exhibits was an anthropological display, designed with much help from the Smithsonian Institution, that showed the evolution of the human race, especially in Latin America and the Southwest. The "Painted Desert," a companion exhibit sponsored by the Santa Fe Railroad, focused on Navajo and Apache Indian cultures with exacting replicas of hogans and tepees as well as the Taos Pueblo.³⁴

What made San Diego's fair so important and memorable was its architecture. In the early stages of planning it seemed a plain mission revival style, championed by the modernist Irving Gill, was the right expression for the city and its new fascination with its Hispanic roots. As the exposition grew during early planning phases, an offer for a much grander architecture was advanced by New York architect Bertram Grosvenor Goodhue. A leading exponent of the High Baroque style of Spanish Colonial architecture known as Churrigueresque, he offered this small fair a much grander vision of itself that played to the Mediterranean ideal that Nolen had urged upon San Diegans in his city plan. Using his connections with architects across the country in a letter writing campaign, Goodhue usurped the chief architect position from Gill.³⁵ Speaking of his designs, especially the permanent buildings in the quadrangle, Goodhue said he was trying to capture the region's past and, "to obtain insofar as this is possible something of the effect of the old Spanish and Mexican days and thus to link the spirit of the old seekers of the fabled El Dorado with that of the Twentieth Century." The buildings, he later said, "should provide . . . illusion rather than reality." California historian Kevin Starr has interpreted Goodhue's work as a "revisionist, anti-industrial aesthetic." Nevertheless, Starr recognized the bond of mutual interests between the New York architect and the San Diego boosters. "Each had an ideal city secreted within themselves. Each wanted the romance of the past and the promise of modernity."³⁶

A second important result of the exposition was the exposure to the military that San Diego gained from it. With the fair, San Diego burst on the scene at precisely the moment United States Navy was changing its basic strategy and evolving into a two ocean fleet in response to world imperialism among the major powers. The service was looking for new port facilities on the west coast as San Diego was

³⁴ Raymond Starr, "San Diego 1915-1916: The Panama California Exposition," in, John E. Fiddling, ed., *Historical Dictionary of World's Fairs and Expositions, 1851-1988* (New York, Greenwood Press, 1989), pp. 227-29; Starr, *Pictorial History*, p. 129.

³⁵ Starr, "Panama California Exposition," pp. 227-29; Richard F. Poure, *The History of San Diego*, vol. 5, *Gold in the Sun* (San Diego, The Union-Tribune Publishing Company, 1965), quoting, pp. 186-98.

³⁶ Starr, *Americans and the California Dream*, pp. 403-04.

opening itself up to a larger world. Scores of military men and politicians came to the fair and saw the larger possibilities in the harbor. With the aid of San Diego's Congressman William Kettner and a very eager business community, San Diego quickly became the premier military town in California. Trying to be good neighbors, the services bought into the new Hispanic style created at the fair and hired the expo's architect Goodhue to design several installations in his Spanish colonial style. As with the Cabrillo Monument, this was another government sanction of San Diego's new myth-making about its past.³⁷

The success of the exposition notwithstanding, this transitional period from one century to another created a slew of anxieties. By the time of Marston's second defeat for mayor in 1917, he had been in San Diego nearly fifty years. His losses clearly demonstrated that political power was shifting to a new group of leaders. As the town emerged from the depression of the late 1890's, it began to grow steadily and the 1909 decision to have the fair in 1915 accelerated the growth. Between 1890 and 1900 the city had gained less than ten percent in population, only 1,541 new citizens. Ten years later the population doubled to nearly 40,000 people. By 1920 after the fair, the population surged more than fifty percent to almost 75,000. In addition to the surging population, radical political events unnerved the town. Mexico, just fifteen miles south of the city, was seized by revolution in 1911. One of the contending parties, the Magonista army, took brief control of the border town of Tijuana with the aid of over a hundred labor radicals from the International Workers of the World (IWW) union. Following this brief but bloody episode, the IWW members retreated to San Diego. Within a few months the union was involved in a protracted and violent confrontation with the city over the right of free speech on public streets. Fearful for the town's image as it prepared for the exposition, the police cracked down hard and drove out the radicals. At the same time the police were executing a series of raids on local brothels in a vain attempt to rid the town of vice. Civic boosters also responded by creating the Order of Panama in 1913 to promote the expo and the town. Their major accomplishment was to dig up hundreds of tiles from the Presidio ruins and construct a giant cross with them and plant it in the center of the future park. An aging Charles Lummis came down to lead the dedication ceremonies. The town was becoming a city and there were those who were unsettled by the rapid changes.³⁸

Marston, like some other older leaders and political Progressives, turned towards projects over which he had control. This involved both progressive issues such as city planning and later on state parks as well as nostalgic ones like the Presidio project and the mission restoration. One historian of the Progressive Era, Robert Crunden, labeled this duality "innovative nostalgia." This aging generation of leaders were eager for change without rejecting the past altogether. Other historians have noted similar impulses in Progressives such as a deep concern for history and its lessons, a commitment to change while being mindful of the past, and a strong nostalgia for earlier and seemingly simpler times.³⁹ Each of these ideas finds some resonance in San Diego Progressives, especially Marston. While he was beginning new work to create state parks in San Diego County in 1928, he was also reflecting on the

³⁷ Roger W. Lotchin, *Fortress California, 1910-1961: From Warfare to Welfare* (New York: Oxford University Press, 1992), pp. 23-36.

³⁸ Richard Griswold del Castillo, "The Discredited Revolution: The Magonista Capture of Tijuana in 1911," *Journal of San Diego History* 26 (Fall 1980), 256-67; Rosalie Shanks, "The I. W. W. Free Speech Movement: San Diego 1912," *Journal of San Diego History* 19 (Winter 1973), 25-33; Clare V. McKanna, "Prostitutes, Progressives, and Police: The Viability of Vice in San Diego, 1900-1930," *Journal of San Diego History* 35 (Winter 1989), 44-65; Carl H. Heilbron, "Origin of the Serra Cross," *San Diego Magazine* (July 1929), p. 17.

³⁹ Robert M. Crunden, *Ministers of Reform: The Progressives Achievement in American Civilization, 1889-1920* (New York, 1982), as quoted in Kammen, *Mystic Chords of Memory*, p. 271; Kammen, *Ibid.*, pp.269-70.

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fiftieth anniversary of his business, a very modern department store. He spoke about “the movement towards a system of chain stores.” Within six months two large chain stores had offered to incorporate his store with theirs to which he replied: “No, we do not want to be enchained; let us just be Marston’s, not The Universal Mercantile Consolidated Aggregation. We want to jog on in the good old San Diego style for fifty more years.”⁴⁰

Creating the Junipero Serra Museum and preserving Presidio Hill were solidly within an important national cultural trend revolving around history and memory. The 1920s, often seen as a period for debunking heroes and traditions, was in fact the opposite. The decade saw such significant national memorials as Mt. Rushmore, Stone Mountain, and the Lincoln Memorial created in honor of presidents and warriors. Reflecting this trend, localities, especially in the West, began to “discover” their own heroes and history. Several impulses propelled this awakening. There was a strain of anti-modernism and nostalgia for a seemingly simpler past at work. Celebrations, observances, and exhibitions throughout the West opened up local and regional history, often with a new interpretation of the past. In addition to supporting the prevailing class, this new enthusiasm for history served commerce as well. Tourism and travel became national pastimes in the 1920s, and to facilitate this new economic wellspring highway building and improvements in the West flourished and the roadside historic marker was born as was the motor court.⁴¹ Marston’s two decades long effort on Presidio Hill is a nearly perfect paradigm of these historical developments.

Marston’s role in the exposition was much less than was expected of a member of the top leadership group. His initial response to the fair was to suggest that its effects would be transient and that the money would be better spent on urban development. Resigning himself to the inevitable, he lobbied early to keep the fair small and on the peripheries of the park but lost that battle as well when Goodhue offered his grand design. Marston was one of several speakers when the exposition opened and he entertained some of the dignitaries who came through town to see the fair. His major accomplishment, appropriately, was as a preservationist. In the fair’s aftermath, having come to appreciate its beneficial effect on the development of the park, he along with others helped to stave off demolition of the non-permanent buildings. Nevertheless, before the fair was over Marston had shifted his interest and efforts to his own project at Presidio Hill.⁴²

All that had gone before from the early efforts to restore the mission through the exposition and its legacy had created a new conception of San Diego’s past. The romantic and nostalgic writings of Helen Hunt Jackson and Charles F. Lummis set the stage for a white Spanish heritage that would send Mexicans and Indians to the margins of a new regional history. As envisioned by historian William E. Smythe, the Spanish conquest was the arrival of real civilization and Christianity, in essence the beginning of history for the region. This version of the past lent legitimacy to all that the Europeans did while discounting the history of the Mexicans and Indians, and then passed on that mantle of power to the conquering Anglo Americans. The new ruling class was urged to use this history to validate and consolidate its place in San Diego and this was accomplished through pageantry, preservation, and economics. The Cabrillo festival, the restoration efforts at the mission and the

⁴⁰ Marston, *Family Chronicle*, I:279.

⁴¹ Kammen, *Mystic Chords of Memory*, pp. 322-403.

⁴² Florence Christman, *The Romance of Balboa Park* (San Diego, San Diego Historical Society, 4th ed., rev., 1985), pp. 41, 53, 71.

Estudillo House, and the preservation of Presidio Hill all culminated in the profitable and popular 1915 Panama California Exposition that gave permanent definition to San Diego's new persona.

In early 1916 urban planner and landscape architect John Nolen sent Marston a sweeping planning document for Presidio Hill and Old Town. Clearly, Marston had been thinking about moving ahead with his project as the first year of the city's exposition was unfolding. The nine page report, a "Scheme for planning, improving, developing and maintaining..." an expanded area including Presidio Hill and also all of Old Town below the hill, laid out an ambitious strategy to join the preservation project with a controlled residential development. Nolen recommended that Marston gain control of as wide an area as possible through purchase and restrictive easements. A plan was to be drawn up that would connect all "points of historical or romantic interests" with a modern road system that would also tie in with downtown and the waterfront. Using plans and restrictive covenants of the day, Old Town would be transformed into "a distinctive community,... a characteristic suburb for people of refinement and taste..." Appropriate lands would be allocated for public purposes such as a park, memorials, playgrounds, and outdoor theater. For the first time in any planning document, the scheme included a museum.⁴³

Nolen's report also suggested the formation of "a permanent local organization or society to take charge of the property." This would lead, of course, to the formation of the San Diego Historical Society [History Center] in 1928. To further this idea, Nolen identified thirteen preservation organizations in America and England operating on national, regional, and local levels that could serve as models. He provided detailed examples of three of them and even suggested that such a San Diego organization might expand its operations to "other historic places in California." Nolen was educating Marston to the possibilities in San Diego by laying out the international scope of the burgeoning preservation movement. While not of all of Nolen's ideas would materialize in San Diego, his efforts would succeed in linking the Presidio Hill project with the national movement for historic preservation.⁴⁴

When World War I enveloped America in 1917, however, San Diego suspended less urgent concerns, historic preservation included. After the conflict San Diego's economy surged for nearly a decade, due in large part to the growing military presence, which in turn ignited phenomenal population growth. With a surging economy, Marston began buying more land on Presidio Hill and by 1925 he wrote Nolen that he owned all or part of ten square blocks. In his usual understated and playful manner he teased Nolen: "I presume you are simply going to make some broad suggestions about the treatment of this land. When you come here next I think I shall be prepared to have you begin detailed plans."⁴⁵

Neither Marston nor Nolen were Westerners. They were born and raised in the Midwest and the east where the climate was wet, not arid. The environmental values of their home regions were exemplified in a 1927 landscaping plan for Presidio Park. Nolen's plan, along with a large sketch, called for a series of grassy expanses divided into units by a curvilinear road and path system. Extensive shrubbery and numerous groves of trees were laid out in a picturesque style in alternating open spaces and masses of

⁴³ John Nolen, "Old Town, San Diego, California," 12 January 1916, John Nolen Collection, Department of Manuscripts and University Archives, Cornell University, pp. 1-3, hereafter, Nolen Coll.

⁴⁴ *Ibid.*, pp. 3-4, I-iv; Kammen, *Mystic Chords of Memory*, pp. 259-61.

⁴⁵ George W. Marston to John Nolen, 20 May 1925, George White Marston Collection, San Diego History Center Research Archives, hereafter, Marston Coll.

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plantings. All of this was dependent on irrigation water trapped in mountain reservoirs and piped into the city. This stood in stark contrast to the natural semi-arid environment of southern California which had greeted the eighteenth century explorers that the museum and park were meant to honor.⁴⁶

Marston, a gardener by deep inclination, oversaw the planting of Presidio Park on a nearly daily basis for more than ten years. At the beginning of the work in early 1928, he employed up to ten men to grade roads, remove an old concrete reservoir, contour parts of the hill, and plant by year's end over 7,000 shrubs and trees. The plant specimens, some of them quite exotic, represented every continent in the world, creating in essence an arboretum.⁴⁷ Nolen's plan also included a never-built open air theater, where the old reservoir was being removed, with an arbor behind it. Several architectural elements needed to be designed such as gates, benches, and arbors but Nolen's staff could not execute them because the museum, which would influence their work, had not been conceived as yet. Indeed, its plan would not be ready for another seventeen months.⁴⁸

Marston chose William Templeton Johnson as the architect of the Junípero Serra Museum. Johnson was entering the most productive phase of his professional career in the last half of the 1920s. The thirty-five year old architect had arrived in San Diego in 1912 after several years of study in New York and Paris, with extended sojourns in Spain and Italy. The architecture of the 1915 exposition captured his imagination and reinforced his exposure to the Mediterranean styles he had seen in southern Europe. By merging those styles with the southern California environment, Johnson, according to a latter day critic, exerted "more impact on the look of San Diego than any other architect." The mission style design with its clean and simple lines, arches, and deep set window openings that Johnson and others practiced until the late 1940s changed the look not only of San Diego but all of Southern California.⁴⁹

At the time Johnson was to design the Serra Museum he was chosen in a national competition to design three buildings for the United States Government at the Iberian-American Exposition in Seville, Spain. This was an exceedingly prestigious commission and Johnson was off to Spain for an extended stay. In San Diego he also had contracts to design the San Diego Trust and Savings Building and the Samuel I. Fox Building, both downtown landmarks. No set design had been agreed upon for the Serra Museum but sometime in 1925 Hale J. Walker, Nolen's senior associate, quickly sketched an idea for a long structure on the crest of Presidio Hill with a tower at the north end overlooking the San Diego River valley. Marston was quite taken with the concept and Johnson obliged by designing what is perhaps his greatest public building and one of the most recognizable urban landmarks in Southern California.⁵⁰ Still, Johnson's numerous commitments made it a close thing. As park planting proceeded apace, preparations were begun for the elaborate dedication day ceremonies. Johnson worked on the plans through 1927 and finally completed an acceptable set of drawings in the fall of 1928. By the time contracts were let, permits finalized, and construction begun there was less than

⁴⁶ Nolen to Marston, 13 June 1927, Nolen Coll.

⁴⁷ Marston to Nolen, 4 February, 22, September, and 28 November 1928, and Nolen to Marston, 23 May 1928, Marston Coll. For an extensive and authoritative listing of the park's plants see, Chauncey I. Jerabak, "A Plant Tour of Presidio Park," *Journal of San Diego History*, 15 (Summer 1969), pp. 13-24.

⁴⁸ Nolen to Marston, 13 June 1927, Nolen Coll.

⁴⁹ Dirk Sutro, *Los Angeles Times*, 6 November 1988. See also, Martin E. Petersen, "William Templeton Johnson, "San Diego Architect, 1877-1957," *Journal of San Diego History*, 17 (October 1971), pp., 20-30.

⁵⁰ Petersen, "William Templeton Johnson," p.26; Marston, *Family Chronicle*, 2:142; Marston to Nolen, 20 May 1925, Marston Coll.

half a year to complete the museum in time for the dedication. With Johnson acting as superintendent, the Kier Construction Company was awarded the contract. The work proceeded without any serious problems and was finished just in time for the July ceremony. The strikingly beautiful museum on its promontory is the very definition of romantic Spanish mission style architecture. Johnson described the building as similar to the California missions in its “rugged simplicity” with “thick walls and simple masses, and a sturdiness and frankness in design which gave them much charm.” While built “in close sympathy” with the original missions, he emphasized that it was a thoroughly modern building. “Except that the structure is of reinforced concrete and has modern plumbing,” he wrote, “the same materials and the same simple design have been employed as would have been used by the Franciscans a hundred and sixty years ago.” The wood work inside the museum was “as simple as it must have been, when made by the monks with their scanty supply of tools.”⁵¹ Even Marston, for whom the park was of much greater importance than the museum, was enthusiastic over the results. “We are making splendid progress on the park and on the building,” he wrote Nolen, “and everything is coming out beautifully. The people of the city are very enthusiastic over the building. It looms up tremendously and is considered a perfect success.”⁵²

One of Johnson’s goals was to “preserve the feeling of the missions without making the building too ecclesiastical in appearance.”⁵³ Over the years legions of San Diego Historical Society employees and volunteers have had to correct many visitors’ mistaken impressions that on entering the museum they have reached the original California mission. The large museum room evokes the feeling of entering the nave of an old Spanish church with its red tile floors, plain white walls, high beam ceiling, and clerestory type windows. Outside, a long arcade, partly covered by an open arch walkway, also vividly recalls the architecture of the California missions. That the architect’s attempted balancing act has only been partly successful is testimony to the power and endurance of the Hispanic myth so completely embodied in this building.

To further the links with Junípero Serra’s Spain and, possibly, to emphasize that the building was a museum and not a church, Marston sent his department store’s interior decorator, Ross H. Thiele, to Spain to collect antique furniture for a period room display. Museums, across the country assumed a new role of education and preservation under the watchword of authenticity. Period rooms became the new vogue in museums and they were meant to reaffirm traditions as seen in elite artifacts rather than everyday items.⁵⁴ Thiele was aided in Spain by Arthur Byne, an authority on Spanish furniture and arts and a buyer for millionaire collector William Randolph Hearst. Thiele’s idea was to purchase pieces from the fifteenth through seventeenth centuries that would invoke the world of the Spanish explorers and conquerors of the New World. Traveling from Andalusia to Catalonia he obtained a ten foot long walnut table, a large chest with Arabic geometric designs, a large armario with intricate lattice work doors, and a chest with simply carved oak paneled sides and a great iron lock and escutcheon on the front. The most valuable of the items was a vergueno, a decorative cabinet and writing desk with trestle support that came from Byne’s own collection. Various candelabra, smaller tables, church benches, chairs, wall hangings, and an old brazier completed the rare collection. Perhaps it hardly mattered that the collection reflected the ruling class of Spain rather than the humble origins that Father Serra knew. In writing about the acquisitions, Thiele evoked the similar landscapes and

⁵¹ [William] Templeton Johnson, "The Architecture of the Serra Museum," San Diego Magazine (July 1929), p. 5.

⁵² Marston to Nolen, 8 May 1929, Marston Coll.

⁵³ Johnson, "Serra Museum," p. 5.

⁵⁴ Kammen, *Mystic Chords of Memory*, pp. 322-403.

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environments of Spain and California, especially the bay of Palma near Serra's birthplace, comparing it with San Diego Bay in an effort to portray the Spanish conquest as not just inevitable but proper. Of the furniture he rhapsodized that, "To look upon it, considering its origins, brings to mind countless stories of romance and history."⁵⁵

As a final summation to the building of the monument and the reconstruction of history and memory the day long dedication on July 16, 1929, the 160th anniversary of the establishment of Spanish colonial rule, unfolded in many parts. The celebration evoked God, history, and progress and involved a king, a president, and civic boosters. The day was unusually hot, yet 2,000 people were on hand by 9 a. m. for a solemn high mass led by the head of Father Serra's own Franciscan order. A long dedicatory sermon sought "to perpetuate the precious memories of the past," and praise the heroic Spanish conquerors as "men of cultured minds, practical sense, [and] religious faith." They came to California "to win over the [Indians] for civilization and Christianity."⁵⁶ Following the long mass, military bands from the local marine and navy bases played for two hours as growing crowds wandered through the museum and park.

By 2:30 P. M. when the dedicatory events resumed, there were an estimated 12,000 people in the park. The most curious feature of the day was the "Historical Prelude." "A sincere attempt to depict with simple realism the scenes which took place on the hill 160 years ago," as the program announced, it was composed of five vignettes. The director of the prelude, Havrah Hubbard, went to great lengths to assure San Diegans that deep research had been done into the pre-contact culture of the Kumeyaay Indians. "Each scene is the picture of an actual occurrence, and the sequence of these scenes has with a single exception, been retained just as given in history." Accordingly, the scenes began with an earnest recreation of Indian village life at the moment before European contact. Then followed portrayals the first tentative contact between Spaniards and Indians, the coming of Junípero Serra and the military governor Gaspar de Portola, and Portola's departure for Monterey. The famous final scene depicted the raising of the cross, the consecration of the land by Serra, and the soldiers taking possession of the land for King Carlos of Spain. Hubbard declared, somewhat disingenuously, that the pageant was without allegory or symbolism but went on to insist that its contents were "fully as important and as far reaching as was the landing of the Pilgrims on Plymouth Rock."⁵⁷ With the conclusion of the drama, about half of the people left the park as the temperatures had moved into the high eighties.

Religious singing and invocations preceded the secular speeches. C. C. Young, the governor of California, gave the opening address. He praised Marston and San Diegans for preserving the important historic site and he linked the state's progress and greatness to the arrival of the Spanish. Next came the mayor of San Diego, Harry C. Clark, adding the prestige of the President of the United States to the proceedings by reading a congratulatory telegram from Herbert Hoover.

When George W. Marston rose to speak, he was greeted by a prolonged, standing ovation. A decorous man, though not shy, Marston was flummoxed by the public display that seemed to be headed towards adulation. Standing ramrod straight, as always, in a dark suit with stiff white collared shirt, he gestured

⁵⁵ Ross H. Thiele, "Furnishing Junipero Serra Museum," *San Diego Magazine* (July 1929), pp. 6, 24; Ross Thiele, Interview, San Diego Historical Society, San Diego, CA, 2 August 1980.

⁵⁶ *San Diego Union*, 17 July 1929, p. 9.

⁵⁷ *Ibid.*, p. 8; Havrah Hubbard, "The Historical Prelude," *San Diego Magazine* (July 1929), pp. 8, 20-21.

nervously for the audience to stop. When they did not, he reached for the large watch in his vest pocket and commenced to wind it. Once calm was restored, Marston's remarks were brief and polite, and, characteristically, about more work needing to be done. He thanked one and all for their generous expressions. Then he looked to the future, succinctly laying out several historic sites in the region that needed preservation and urging that "we develop all such parks commemorating history into a harmonious whole." "In building the city," he continued in his most pointed and deeply felt passage, "let us remember that the material things which will endure longest are those that express the spirit of man in art. In the arts of landscape and architecture the spirit of a city can be preserved for ages." Marston closed by entrusting his creations to the citizens of San Diego "for safeguarding as a perpetual memorial to the Spanish people who brought civilization and the gospel to this Pacific shore."⁵⁸

His Excellency Senor Don Alejandro Padilla y Bell, the Spanish ambassador to the United States, delivered a message from His Majesty King Alfonso to the convocation. He thanked all of the dignitaries on hand for "seeing that [Spanish] traditions are respected, recognized and remembered. . ." He reiterated Spain's historical concern for Indians, linking the work of Bartolome de las Casas with that of Junípero Serra. He further attempted to link the Franciscan mission system with the infamous American reservation system that followed it as proof of the former's benevolence and success.⁵⁹

The day's final address came from James A. Blaisdell, the president of Pomona College, where Marston was a trustee for over fifty years and president of the board for twenty-six years. Praising the conviction which brought the park and museum into existence, Blaisdell employed his scholarly rhetorical skills to divine the deeper meaning of the day's events. Recognizing the historical interpretation that Marston's project exemplified, the academician told the gathering that there were certain places in human history whose events called for dedication and it was important "to set these places apart into public possession and to devote them to the permanent offices of memory and inspiration." Such places, he continued, should be dedicated with "high ceremony to public protection and respect in order that these memories of the past may be continued as the perpetual challenge of the future." He joined the new historical memory of Presidio Hill with the concepts of race and progress as found in "the grace and chivalry of two branches of our common Aryan family, [and] in this fortunate region is the unique promise of our future." The Latins found and conquered while the Saxons inherited and developed. Reflecting the imperialism of his day, Blaisdell predicted that on such consecrated ground the two races faced "boldly out into the Pacific world which we are together to construct." Raising a clarion call to take up the challenge, Blaisdell assured Marston that the "happiness and prosperity" which would result was to be "your abundant reward."⁶⁰ Blaisdell's message echoed in the final act of the day, the singing of Edward Elgar's "Land of Hope and Glory."

George White Marston was seventy-nine years old in the summer of 1929. He had been in San Diego for fifty-nine years and had worked on the Presidio Park and Serra Museum project for over two decades. Before the July 29 ceremony, he and his wife had given title of the park and museum to a grateful city council. It had been his intention all along that this project would belong to the citizens of San Diego. Within three months of the dedication celebration, however, the Great Depression had begun. Subsequently, a new city council, elected in 1932, reneged on the agreement to take ownership

⁵⁸ *San Diego Union*, 17 July 1929, p. 8; Marston, *Family Chronicle*, 2:150-51.

⁵⁹ *San Diego Union*, p. 8.

⁶⁰ *Ibid.*, p. 9.

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and responsibility for the park. They used a technicality that the transfer was done by resolution rather than by ordinance. For nearly a decade, Marston continued to pay for the maintenance and improvement of his beloved site. With his own dwindling funds, later supplemented with monies from federal and state relief programs, he kept a small crew of men working to prevent the plants and trees from dying (the city generously supplied free water) and made improvements when possible. Four years later, “a kind of political revolution in 1936” as Marston described it, brought in another new council “with an attitude of friendliness to the Presidio enterprise.” When the city finally accepted ownership and responsibility for the gift in 1937, Marston’s records showed he had spent nearly \$300,000 to acquire the land, plant and maintain the park, and about \$100,000 to build the Serra museum. In addition, the Spanish furniture purchased for the museum cost over \$100,000.⁶¹

Marston persisted in tending and helping to guide the development of Presidio Park and the Serra Museum. During the last years of his life he wrote two “statements” about the park and the museum. Shortly before his death in 1946, frail and bed-ridden, Marston pondered “The Character of Presidio Park.” He reiterated the ideas that had informed the new historical memory and the creation of the Spanish romantic myth of the 1920s. In building Presidio Park, he had “sought to preserve its inherent forms and to enhance this physical character with deeper meaning and significance.” The Presidio was a symbol of Spanish exploration and the coming of Christianity and civilization to the Pacific Coast of the United States. It was in essence “the beginning of a new era.”⁶²

Earlier, in 1942, he had produced a more detailed history of his efforts, which he characterized as “the largest work of my life” other than his mercantile business. Marston was mostly interested here in facts and chronologies. He wrote of land purchases, Nolen’s extensive planning, Johnson’s “commanding landmark [on] Presidio Hill,” “years . . . devoted to mostly planning and surveying,” that were followed by “the heavy planting years,” succeeded in their turn by a decade “given largely to [m]aintenance.” The men who built and planted the park were fondly recalled, especially Percy M. Carter, a former gardener at Marston’s home and the first foreman on the project. He died suddenly in 1928 while working and Marston “felt his loss very deeply.” In the 1930’s Percy C. Broell was appointed superintendent of the park and worked under Marston’s direction to maintain and improve the park.⁶³

At the same time, Marston confessed, his relations with the city council, “were not always as pleasant as they were with the workmen.” With uncharacteristic candor, Marston disclosed his frustrations. The council elected in 1932 was “composed of men who ‘knew not Joseph’ and saw no use in having any more park land in San Diego.” They had rejected the earlier council’s acceptance of the park on a technicality. Controlling the water and a third of the park’s land, they had compelled Marston to carry on, at his own expense, and be grateful in the bargain for not being charged for the water. “I had to submit and humbly . . .,” he wrote. Four years later the new council of 1936 reversed the antagonism of its predecessor and reaccepted Marston’s gift.⁶⁴ In an elegant and telling manner the benefactor of Presidio Park and Serra Museum, a life-long Sunday school teacher, called upon his formative Social Gospel upbringing, folded into his mature Christian humanism, to settle vexing issues ten years later.

⁶¹ Gregg R. Hennessey, “Junípero Serra Museum: Architectural, Cultural, and Urban Landmark,” *Journal of San Diego History*, 25 (Summer 1979), 239.

⁶² Marston, “The Character of Presidio Park,” (1946), Marston Coll.

⁶³ Marston, “Presidio Park: Statement of George W. Marston, 1942,” Marston Coll., pp. 1-4.

⁶⁴ *Ibid.*, p. 4.

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Perhaps feeling the Great Depression was a metaphor for the Biblical famine in ancient Egypt, Marston evoked the story of Joseph and his brothers. After rejecting and banishing Joseph, his brothers are forced to seek help from him during the great famine. Not recognizing the powerful man to whom they turned for help, the brothers did not appreciate the quality and importance of the gift that was offered to them. Marston's sly use of this biblical metaphor was an elegant admonishment to the council's short-sightedness. It was also an act of absolution meant to bring them back into the fold, for the story of Joseph and his brothers is a story not of vengeance but forgiveness.⁶⁵

⁶⁵ My thanks to the Rev. Margaret England and James England for explicating the story of Joseph in this context.

SECTION III METHODS AND RESULTS**A. ARCHIVAL AND HISTORICAL RESEARCH**

This report was prepared using primary and secondary sources related to the resource's site development history.

Archival research has been conducted to determine the location of previously documented historic and architectural resources within the project study area and to help establish a context for resource significance. National, state, and local inventories of architectural/historic resources were examined in order to identify significant local historical events and personages, development patterns, and unique interpretations of architectural styles.

Information was solicited regarding the location of historic properties in the project area from local governments, public and private organizations, and other parties likely to have knowledge of or concerns about such resources. The following inventories, sources, and persons were consulted in the process of compiling this report:

- National Register of Historic Places
- California Historical Resources Information System (CHRIS) Information Center
- California Historical Landmarks
- California Points of Historical Interest
- California Register of Historic Resources
- County of San Diego Assessor's Office
- City of San Diego Planning Department
- City of San Diego Historical Resources Board
- City of San Diego, Development Services Department, Records Office
- City of San Diego Water Department
- San Diego History Center
- San Diego Central Public Library, California Room
- San Diego State University, Love Library

Materials included documentation of previous reports, photographs, building permits, news articles, City/County directories, title information, and maps. Published sources focusing on local history were consulted, as well as material relating to federal, state, and location designation requirements. Research for the report was not intended to produce a large compendium of historical and genealogical material, but rather to provide specific information necessary to understand the evolution of the site and its significance.

B. FIELD SURVEY

A site walk-through, existing conditions survey, and photographs were completed by David Marshall, AIA, NCARB, Senior Principal and Historic Architect. The survey was conducted to understand the existing condition of the site, identify character-defining features, and assess the site's historical

integrity. Analysis focused on the site features and did not include detailed assessments of the archaeological, structural, electrical, mechanical systems, or building interiors. Following the fieldwork, one property was recorded on DPR 523 forms according to the *Instructions for Recording Historic Resources, Department of Parks and Recreation, Office of Historic Preservation, State of California*. The resource was photographed with a digital camera and representative photographs are included in this report and on the DPR 523 forms.

C. DESCRIPTION OF SURVEYED RESOURCE

Architectural Style: Mission Revival¹

The Serra Museum is a Mission Revival style building with a four-story domed tower. The Mission Revival style architecture originated in California as exemplified in many of the state's landmark buildings. The earliest were built in the 1890s and by 1900, houses constructed in this style were spreading eastward under the influence of fashionable architects and national builders' magazines. Although never common outside of the southwestern states, scattered examples were built in early twentieth-century suburbs throughout the country. Most date from the years between 1905 and 1920.

Several California architects began to advocate the style in the late 1880s and early 1890s. It received further impetus when the Santa Fe and Southern Pacific railways adopted the style for stations and resort hotels throughout the West. Most commonly, typical Hispanic design elements (shaped parapets, arches, quatrefoil windows, etc.) were borrowed and freely adapted to adorn traditional shapes. In a few landmark examples, however, the forms of the early missions, including twin bell towers and elaborate arcades, were faithfully followed in domestic designs. In still other examples, innovative architects designed Mission buildings with many features borrowed from the contemporary Craftsman and Prairie movements; some even anticipate the simplicity of the subsequent International style. The style quickly faded from favor after World War I as architectural fashion shifted from free, simplified adaptations of earlier prototypes to more precise, correct copies. From this concern grew the Spanish Eclectic style which drew inspiration from a broader spectrum of both Old and New World Spanish buildings.

Primary character-defining features of the Mission Revival style includes mission-shaped dormer or roof parapet (these may be on either main roof or porch roof); commonly with red tile roof coverings; widely overhanging eaves, usually open; porch roofs supported by large, square piers, commonly arched above; wall surface usually smooth stucco. There are a great variety of shaped dormers and roof parapets that mimic those found on some Spanish Colonial mission buildings. Few are precise copies of the original models. Most examples have prominent one-story porches either at the entry area or covering the full width of the façade; these sometimes have arched roof supports to simulate the arches of Hispanic buildings. Mission-like bell towers occur on a few landmark examples. Quatrefoil windows are common; decorative detailing is generally absent, although patterned tiles, carved stonework, or other wall surface ornament is occasionally used. Some examples have unusual visor roofs. These are narrow, tiled roof segments cantilevered out from a smooth wall surface. They most commonly occur beneath the parapets of flat roofs.

¹ Virginia & Lee McAlester, "A Field Guide to American Houses." (New York: Alfred a. Knopf, Inc., 1984).

Resource Description

The following descriptions are primarily based upon the October 15, 2013 “Juniper Serra Museum Historic Structure Report” prepared by Heritage Architecture & Planning.

Site²

The Serra Museum is located at the top of Presidio Hill in Presidio Park. The historical importance of the site including roads, pathways, and planting cannot be overstated. The landscape is an important character-defining feature of the property and it contributes significantly to the overall historical character of the museum. The basic size, location, and shape of the museum were planned in 1927 by landscape architect John Nolen. Many of the plantings were actually installed and grown before the architectural plans for the museum were finalized by William Templeton Johnson. Alterations to the site have been relatively minimal since the construction of the museum in 1929. The site includes several important features that are potentially historic but are not attached to the building. These features include paved and cobble walkways, site walls, retaining walls, cobble gutters, garden statues, gate houses, and other small structures.

The most significant exterior expression of the Serra Museum occurs in the planted landscape. Remarkably, there are no exterior period lights, site furnishings, railings, and limited installations of pedestrian walkways and stairs. Although the Serra Museum has a significant relationship to its site and the planted landscape, the building engages the surrounding site in a very independent manner, lacking more distant axial connections, patios, or formal gardens. Significant exterior hardscape elements are minimal (with the exception of the Paseo Terrace) and the focus of the site is fixated on the imposing structure of the Serra Museum and its dramatic siting on the promontory of the Presidio Hill mesa. (Refer to Figures 3-1 to 3-5)

The landscaping surrounding the Serra Museum was evaluated by KTU+A in their 2013 report “The Juniper Serra Museum Presidio Park – San Diego CA: Landscape Architecture Assessment & Documentation.” The report focused on the landscaping in the immediate area of the Serra Museum, which represents the Marston-era plantings, and did not cover the area where the new parking lot is proposed. Four trees were identified as either “historically significant” from the Marston period or “moderately significant” from the mid-century period. The historically significant trees are a cluster of Senegal Date Palms (KTU+A #53) and a European Olive tree (KTU+A #59) near the historic walkway. The moderately significant trees are a European Olive tree (KTU+A #44) and a Cork Oak tree (KTU+A #57) near the historic walkway.

This is how those four trees are being impacted:

1. European Olive tree (KTU+A #44) was not found during a 10-9-20 site survey, so it was apparently removed after the 2013 report.
2. Senegal Date Palms (KTU+A #53) are being protected in-place.
3. Cork Oak tree (KTU+A #57) is in the direct path of the new walkway and must be removed. It is not a good candidate for relocation.
4. European Olive tree (KTU+A #59) will be protected in-place. The bottom leg of the walkway was shifted 10 feet to accommodate its roots.

² KTUA, “The Juniper Serra Museum Presidio Park – San Diego CA: Landscape Architecture Assessment & Documentation.” October 10, 2013.

Exterior Lighting: There is no documentation of exterior lighting intentions in the schematic landscape plan. It appears that current exterior lighting was all added at a later date, decades beyond the period of significance. There is no aesthetic relation between the exterior lighting that was added, and the building or landscape design. Functional lighting that was added has been for the intent of stairway/walkway safety, or to spotlight the structure itself. Given the operating hours of the museum, night lighting is not of primary importance. In addition, there is no photograph, plan, textual, or documentary evidence of previously installed exterior lighting from the period of significance.

Stairway/Walkway lighting: bollard style lighting dates from the 1970s and is functional. The style of the lighting is not relevant or compatible with the building design or aesthetic of the period. (Refer to Figures 3-9 and 3-11)

Building Spotlights: the spotlights are commercial in nature, industrial in appearance, and appear to date from the 1960s-1970s. The spotlight to the east is visually unobtrusive and hidden in surrounding tree branching. The spotlight to the southwest is visually prominent and associated with a flagpole installation. The spotlights may play an important role in providing building recognition but are dated and detract from the quality of the site and landscape; they are not compatible with the museum.

Exterior Site Railings: Original exterior metal railings are not in evidence in the project site area, or in period photographs. In exterior building stairs, where it might be reasonable to encounter exterior metal railings, no period railings exist. Metal railings that occur include:

South Building stairs – industrial quality, aluminum alloy with flanges, trade name “Speed Rail.” (Refer to Figure 3-14) These railings are high in functionality, but low in aesthetic relation to the museum, and are incompatible. Their installation configuration (extension of handrails beyond upper and lower treads) does not account for current ADA requirements, suggesting these city-installed features are probably pre-1980.

South Slope Stairs – The south slope stairs are original to the Serra Museum. Additional decorative metal railings are not original; the railings are constructed of flat stock, square pickets, and square railing base, painted black. Although the stair decorative railings achieve a higher degree of aesthetic intent, they are clearly functional, and were not designed or installed during the period of significance of the museum. They are installed in flush-to-grade, exposed, un-painted concrete footings that post-date the surrounding adjacent, original concrete and white-painted stucco of the museum. Again, their installation configuration does not account for ADA requirements (extension of handrails beyond upper and lower treads), suggesting these city-installed features - railings and concrete base - are probably pre-1980. The decorative railings are not compatible with the museum.

Site Furnishings: Original site furnishings, such as benches, are not in evidence in the immediate Serra Museum project site area and are not evident in period photographs.

Other city installed site furnishings occur in the area known as the Eucalyptus Grove and Picnic area. The installation is haphazard, and the site furnishings are an eclectic mix of contemporary fiberglass, and concrete picnic and overlook seating, and trash, none of which are compatible with the period of the museum.

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Wall Fountain – an exterior wall fountain was installed to the east of the museum entry doors. The design offers a hexagonal brick design, somewhat in keeping with the museum design, but it is clearly an addition to the site and is minimally compatible with the museum.

Site Statuary – period site statuary exists in the park, including “The Indian,” (Arthur Putnam) and “The Padre,” but the siting is distant from the museum site. The statuary is compatible with the period of the building including their scale, material (bronze), and location, but are ancillary in nature.

Exterior Stairs – South: To the south of the building tower, the historical grade has been steep and exterior stairs were installed at initial construction. The treads are painted white serving as a “visual warning” strip, but the white paint is a later addition and not a part of the period of significance. The Serra Museum does possess original stairs immediately adjacent the building, which feature Mediterranean, Spanish Revival style upturned 6”x12” red brick treads/risers. The treads are (occasionally) painted white serving as a “visual warning” strip, but the white paint is a later addition and not a part of the period of significance. In addition, where site walls occur about the museum, they are substantial: 12”-18” in thickness, raised above ground (2’-6” minimum), and are covered in a thin layer of smooth stucco and painted white. Walls associated with the steps leading up to the museum do not match the adjacent walls. The stair retaining walls (which match the width of adjoining original walls) are flush, or nearly flush with grade, and unpainted.

Hardscape materials:

Pedestrian Paving: The westerly occurring walkways are located in areas that are original paths of circulation to the museum, although they differ slightly from the Nolan plan. It is probable, given the historic and current grade of the area, that the walkways were ultimately sited for more functional purposes than the 1927 Nolan site plan suggests. However, 1930s period photographs show the general location and directionality of the paths and they remain consistent with today’s locations. Additionally, the materials employed – square red clay tiles – are compatible with the terra cotta tiles that form the apron about the museum, and their use is appropriate in the landscape. (Figures 2-1, 3-1, and 3-3 through 3-5)

There is evidence of repair to the walkways due either to underground access needs, or simple wear. The repairs generally use the same tiles, although there are color differentiations due either to age or tile selection. The tiles themselves lack compressive strength and will always be subject to wear and deterioration, although the character of that can be seen in a sympathetic light with the Spanish Revival.

There are also cobblestone gutters set in concrete that border both sides of Presidio Drive that are from the historic period. The gutters start at Cosoy Way and go to the bottom of the hill and continue along Jackson Street.

Serra Museum³

The Serra Museum is a Mission Revival style structure with a four-story domed tower. The style and form of the building are premier character-defining features.

³ Heritage Architecture & Planning, “Junipero Serra Museum Historic Structure Report.” Prepared for the San Diego History Center, October 15, 2013.

Walls: The exterior walls of the Serra Museum are concrete with a sand textured plaster finish. The walls are a premier character-defining features.

Roof: The Serra Museum has a clay tile roof. The roofing was replaced by the City in 2008. Even though the tiles are not historic fabric, they still contribute to the overall historical character of the building. Historic photographs indicate that the original tiles ranged in color and were set with random exposures using mortar. The existing roof tiles include various colors from beige and red to green). The existing tiles are set with much wider exposures and they do not include as many groups of randomly spaced double tiles as seen in the historic photographs.

The building form is characterized by the four-story domed tower on the north end of the museum. The rounded dome is plaster clad and it has an original bronze weather vane on top. The weather vane is detailed in the original 1929 drawings and it is a premier character-defining feature of the building.

Windows: All of the windows on the Serra Museum appear to be original. They include a variety of window types, sizes, and shapes. Operable windows are generally double or single casement windows or hopper windows. All of the existing windows are considered important character-defining features of the building.

Exterior Doors: The exterior doors at the Serra Museum are original. There are generally two types; plank doors and paneled double doors. The paneled double doors are located at the main front, side museum, and rear Library entrances. The other doors are generally single doors with rustic plank exteriors. All of the original exterior doors have decorative wrought-iron hardware that is original to the building. Some doors have been altered to add deadbolts and other hardware. The historic doors and hardware are important character-defining features.

The threshold at the main entrance to the museum is paved with special terra-cotta tiles. There is a bronze plaque on the wall adjacent to the entrance that says, “THE DOORWAY TILES ARE FROM THE CONDUIT THAT WAS BUILT ABOUT 1800 BY PRIESTS AND INDIANS OF THE SAN DIEGO MISSION.” The tiles are premier character-defining features.

Exterior Lighting: All of the original exterior light fixtures have been removed or replaced except for the fixture next to the front entrance. The remaining historic light fixture is a wall-mounted lantern-style fixture. It is an important character-defining feature. The existing non-historic light fixtures detract from the historic character of the building. They should be replaced with period-appropriate or replica light fixtures. Efforts should also be made to eliminate non-historic exposed conduit on the exterior of the building by wiring the fixtures internally.

Building Dedication Plaque: There is an original cast-plaster building dedication panel with incised letters on the west wall of the museum at southwest corner of the building. The dedication reads:

WM TEMPLETON JOHNSON
ARCHITECT
JOHN NOLEN

LANDSCAPE ARCHITECT 1929

Main Terrace:

The main terrace is a flat paved exterior area that extends along the west side of Loggia between the main building and the Sefton Room. This space is used for large public gatherings and private events that are routinely hosted at this site. The terrace is paved with 12” square terra-cotta tiles that have 1” mortar joints. They are original and an important character-defining feature of the building.

Loggia:

The Loggia is a long open-air covered arcade that extends from the main building to the Sefton Room. The arcade is open along the entire west side and steps down to the main terrace. The east side of the arcade is partially closed with three open arches framing views to the east over Mission Valley. The open arches have plaster balustrades.

Original components of the roof structure above the Loggia are important character-defining features. The underside of the roof is open and visible from the Loggia. There are round peeler log rafters with skip sheathing. The sheathing has been replaced and plywood has been added above it. Since the sheathing is not solid, the plywood is visible from below. Historically, the underside of the clay roof tiles above would have been visible from below. All of the wood members including the peeler logs, skip sheathing and plywood have a painted finish. The peeler logs appear to have originally been unfinished in early photographs of the Loggia.

North, East, and West Terraces:

There are original exterior terraces on all four sides of the main museum building. The terraces have terra-cotta tiled floors and low plaster walls. They are important character-defining features of the building. The pavers are 12” square terra-cotta tiles with 1” grout joints. There are several elevation changes on the terraces. Steps are typically constructed of 6” x 12” pavers stacked on end to create 6” steps. The existing pavers and steps are important character-defining features. A white contrasting stripe has been painted on each tread at every exterior stair. The painted stripes are non-historic and non-contributing, but they are required by current code so they should be retained and maintained as needed.

Exterior Stairs, Walkways, and Site Walls:

Two curvilinear pathways on the west side of the museum provide access from the terraces to the parking area on the west side of Presidio Drive. The pathway that leads from the south end of the main terrace to Presidio Drive was built in 1929 with the building. It includes a terra-cotta tiled walkway with 12” square tiles. The mid-section of the walkway has an alternate paving pattern with smaller tiles set in a basketweave pattern. There is a plaster-clad concrete retaining wall on the south side of the upper walkway that is original. There are several steps in the walkway leading down to the street. The steps are generally made of 12” square tiles laid flat unlike the stacked 6” x 12” tiles that comprise the steps on the terraces. The existing historic walkways and site walls are important character-defining features of the building. A white contrasting stripe has been painted on each tread of the stairs. Concrete strips have been added along both sides of the existing walkway to retain the adjacent soil and provide a continuous footing for the new handrails. They are dated 1978 and should

be considered non-contributing. Other added non-contributing features include the existing bollard lights and handrails.

The second pathway that leads from the north end of the terrace to the street below was added after the original construction of the building - sometime in the mid-1930s. Original exterior photos show a dirt path in the approximate location of the existing walkway. The existing walkway is paved with 8” square tiles (smaller than the original 12” square tiles that are found elsewhere around the building). Since this walkway was added after the period of significance, it should be considered a non-historic, non-contributing feature of the site.

On the east side of the site, there are several cobblestone steps and pathways leading to the canyon below. These features are not documented in any of the original drawings or early photographs, but they appear to be fairly old. Where feasible, these features should be preserved and protected. They are contributing features.

Existing Building Conditions Assessment

Walls:

The exterior walls of the Serra Museum are concrete with a sand textured plaster finish. The overall structural condition of the walls is generally good, but exterior paint has deteriorated and is in poor condition, leaving the historic plaster stained and unprotected. In several locations, especially on the east façade of the terrace walls, Loggia, and Sefton Room, the paint is flaking severely. There are also several areas of moderate to severe plaster damage. Several concrete spalling areas were noted on the Tower in addition to significant plaster deterioration and exposed rusting steel rebar at the Loggia and Tower balconies.

Roof:

The Serra Museum has a clay tile roof. The roofing was replaced by the City in 2008. The existing tile appears to be in good overall condition.

Windows:

All of the windows on the Serra Museum appear to be original. They include a variety of window types, sizes, and shapes. Operable windows are generally double or single casement windows or hopper windows. The existing historic windows are generally in fair condition with moderate wood deterioration on the exterior caused by exposure due to poor paint condition.

Exterior Doors:

All of the exterior doors at the Serra Museum appear to be original. They are wood doors and generally include decorative wrought-iron hardware, although some of the original hardware has been altered or replaced. The existing historic doors are generally in fair condition with moderate wood deterioration (usually at the base of the doors) caused by exposure due to poor paint condition. The double doors on the west façade leading to the main exhibit space are in poor condition and may need to be reconstructed.

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Exterior Lighting:

All of the original exterior light fixtures have been removed or replaced except one fixture located next to the front entrance. The remaining historic light fixture is a wall-mounted lantern-style fixture that is in fair condition. Other non-historic light fixtures are generally in fair condition.

Exterior Terraces:

The exterior terraces on all sides of the building are generally in fair condition. The terra-cotta tile paving is generally in good condition. Some of the terra-cotta tiled steps are cracked at the nosing due to wear, but they are otherwise in good condition. The non-historic painted contrasting stripes on each tread are also generally in good condition. A section of paving approximately 100 SF near the stairs and museum entry on the west terrace is in poor condition. This area has several cracks and appears to be settling differentially, creating vertical displacement. The site walls around the exterior of the terraces are in fair to poor condition with significant paint deterioration and some spalling.

Loggia:

The east wall and west arcade of the Loggia is in fair to poor condition with some structural cracks and plaster spalling. The existing concrete balustrade in three bays of the east wall is in poor condition with significant spalling as well as exposed and rusting steel rebar. The exposed framing of the Loggia roof has been at least partially replaced. It is in good condition. The exposed ends of the peeler log rafter tails are in fair condition with some wood deterioration and deteriorated flaking paint.

Exterior Stairs, Walkways, Gutters, and Site Walls:

The original terra-cotta tile walkway on the south end of the main terrace is generally in good condition. The retaining walls on the south side of the walkway are in fair condition with some structural cracks and spalling. The 1930s walkway on the north side of the site is in poor condition. The tile in several sections is severely pitted and cracked creating an uneven surface and trip hazard. The cobblestone gutters that run on both sides of Presidio Drive are in fair to good condition, with some missing cobbles and previous repairs and alterations. (Refer to Figures 3-7 through 3-24)

SECTION IV SIGNIFICANCE EVALUATION

A. EVALUATION CRITERIA

Federal, state, and local historic preservation programs provide specific criteria for evaluating the potential historic significance of a resource. Although the criteria used by the different programs (as relevant here, the National Register of Historic Places, the California Register of Historical Resources, and the City of San Diego Register of Historical Resources) vary in their specifics, they focus on many of the same general themes. In general, a resource need only meet one criterion in order to be considered historically significant.

Another area of similarity is the concept of integrity — generally defined as the survival of physical characteristics that existed during the resource’s period of significance. Federal, state, and local historic preservation programs require that resources maintain sufficient integrity in order to be identified as eligible for listing as historic.

1. National Designation: The National Register of Historic Places

The National Register of Historic Places (commonly referred to as the “National Register” or “NRHP”) is a Congressionally-authorized inventory of “districts, sites, building, structures, and objects significant in American history...” (16 U.S.C. § 470a). To be eligible for listing in the National Register, a resource must meet the following requirements.

Criterion (A): associated with events that have made a significant contribution to the broad patterns of our history

Criterion (B): associated with the lives of persons significant in our past

Criterion (C): embody the distinctive characteristics of a type, period, or method of construction; represent the work of a master; possess high artistic values; or represent a significant and distinguishable entity whose components may lack individual foundation

Criterion (D): has yielded or is likely to yield information important in prehistory or history.

Ordinarily cemeteries, birthplaces, graves of historical figures, properties owned by religious institutions or used for religious purposes, structures that have been moved from their original locations, reconstructed historic buildings, properties primarily commemorative in nature, and properties that have achieved significance within the past 50 years shall not be considered eligible for the National Register. However, such properties will qualify if they are integral parts of districts that do meet the criteria or if they fall within the following categories:

Criteria Consideration A: A religious property deriving primary significance from architectural or artistic distinction or historical importance; or

Criteria Consideration B: A building or structure removed from its original location but which is primarily significant for architectural value, or which is the surviving structure most importantly associated with a historic person or event; or

Criteria Consideration C: A birthplace or grave of a historical figure of outstanding importance if there is no appropriate site or building directly associated with his or her productive life; or

Criteria Consideration D: A cemetery which derives its primary importance from graves of persons of transcendent importance, from age, from distinctive design features, or from association with historic events; or

Criteria Consideration E: A reconstructed building when accurately executed in a suitable environment and presented in a dignified manner as part of a restoration master plan, and when no other building or structure with the same association has survived; or

Criteria Consideration F: A property primarily commemorative in intent if design, age, tradition, or symbolic value has invested it with its own exceptional significance; or

Criteria Consideration G: A property achieving significance within the past 50 years if it is of exceptional importance.

The property must also retain integrity. Integrity is “evaluated with regard to the retention of location, design, setting, materials, workmanship, feeling, and association” and it “must be judged with reference to the particular criteria under which a resource is proposed for eligibility.”

(36 C.F.R. § 60.4)

2. State Criteria Evaluation: California Register of Historical Resources

The California Register of Historical Resources (“California Register” or “CRHR”) identifies historical and archeological resources significant to the state. The eligibility requirements for listing in the California Register are very similar to the eligibility requirements for listing in the National Register, though they have a somewhat stronger focus on California-specific issues.

More specifically, to qualify as an historical resource for purposes of the California Register, a resource must meet at least one of four criteria:

Criterion 1: Associated with events that have made a significant contribution to the broad patterns of California’s history and cultural heritage

Criterion 2: Associated with the lives of persons important to local, California, or national history

Criterion 3: Embodies the distinctive characteristics of a type, period, region or method of construction or represents the work of a master or possesses high artistic value

Criterion 4: Has yielded or has the potential to yield information important to the prehistory or history of the local area, California, or the nation.

(Cal. Pub. Res. Code § 5024.1).

In order to be eligible for listing in the California Register, an historical resource must have integrity. (Cal. Code Regs. tit. 14, § 4851).

3. Local Criteria Evaluation: City of San Diego Historical Resources

The Historical Resources Guidelines of the City of San Diego's Land Development Manual (LDM) identifies the criteria under which a resource may be historically designated. It states that any improvement, building, structure, sign, interior element and fixture, site, place, district, area, or object, typically over 45 years old, regardless of whether they have been altered or continue to be used, may be designated a historical resource by the City of San Diego Historical Resources Board (HRB) if it meets one or more of the following designation criteria:

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

B. RESOURCE SIGNIFICANCE

The Serra Museum and Presidio site are designated under the following:

- National Register of Historic Places #66000226
- California Landmark #59
- City of San Diego Register of Historical Places #4, #35, #237, and #240

1. National and California Register*National Register Criterion A / California Register Criterion 1*

The San Diego Presidio site is associated with the first permanent European settlement on the Pacific Coast of the United States. The property is listed in the National Register of Historic Resources (#66000226). The San Diego Presidio site, therefore, also qualifies under California Register Criterion 1 as the first permanent European settlement on the Pacific Coast of the United.

National Register Criterion B / California Register Criterion 2

In 1907, five men – Charles Kelly, George W. Marston, John D. Spreckels, E.W. Scripps, and A.G. Spalding – purchased fourteen lots above San Diego's Old Town for \$6,000 to preserve the site of the first Spanish mission in California. These lots were in the center of what is now Presidio Park. After five years of futilely attempting to interest the City of San Diego of the project, Marston bought out the others. He understood that the only way a fitting memorial to the first European settlers of

California would be realized was through the dedication of a single individual. As the scope of importance of the project grew in his mind, Marston began the largest and most significant of his many philanthropic efforts for the city.

Therefore, the Serra Museum and Presidio site are significant for its association with George White Marston, one of the City’s most noted business man and public servant. The resource represents the most significant philanthropic efforts Marston made to the city. Therefore, the property qualifies under National Register Criterion B and California Register Criterion 2 at the local level of significance.

National Register Criterion C / California Register 3

The Serra Museum is an excellent example of Mission Revival style of architecture in San Diego and for its association with recognized master architect William Templeton Johnson. Johnson wrote of his work that “the Junipero Serra Museum is designed in close sympathy with the spirit of the architecture of the missions, [which] all had thick walls and simple masses, and a sturdiness and frankness in design which gave them much charm.” The purpose in his mind was to “preserve the feeling of the missions” without making the building too ecclesiastical in appearance. A jury of visiting architects in 1931 praise the museum as an outstanding modern example of the best of Mission architecture. Johnson considered it his finest achievement.

The building is concrete with white stucco walls, tile roof, and rough-hewed open timber ceilings. The large museum room evokes the feeling of entering the nave of an old Spanish church with its red tile floors, plain white walls high beam ceiling, and clerestory type windows. The most prominent feature of the Serra Museum is the north tower.

Therefore, the property meets National or California Register criteria for architecture as an example of the Mission Revival style of architecture and for its association with master architect William Templeton Johnson.

National Register Criterion D / California Register Criterion 4

The site is the location of the original Presidio site and is likely to yield archaeological information regarding history or prehistory and, therefore qualifies under National Register Criterion D and California Register Criterion 4.

2. City of San Diego Register

The Serra Museum and the Presidio site are locally designated under the City of San Diego Register of Historical Resources as HRB #4, #25, #35, and #240. The City has determined that the Serra Museum is significant for its association with George W. Marston, a prominent San Diego businessman and philanthropist; as well as its association with William Templeton Johnson, a noted master architect. It is also an excellent example for its architectural style and as a noted publicized landmark as a memorial to the first European settlers in California. The building exhibits its architectural details, is well maintained, and has not undergone any major changes to its historical fabric.

3. Integrity¹

In addition to meeting one of the local, state, or national criteria, a property must also retain a significant amount of its historic integrity to be considered eligible for listing. According to the *National Register Bulletin How to Apply the National Register Criteria for Evaluation*, integrity is defined as the ability of a property to convey its significance. To retain historic integrity a property will always possess several, and usually most of the aspects.

The City, State, and National registers recognize seven aspects of historic integrity as: location, design, setting, materials, workmanship, feeling, and association. Although not all seven aspects of integrity need be present for a property to be eligible, the property must retain enough physical and design characteristics to reflect the property's significance. The following defines each aspect of integrity per the National Register and provides an integrity analysis of the Serra Museum and Presidio site.

Location *is the place where the historic property was constructed or the place where the historic event occurred.*

The Serra Museum was constructed in 1929 at the Presidio site. The building has not been moved since its construction. The site contains the original location of the Presidio, the first European settlement location. Therefore, the Serra Museum and the Presidio site have retained its integrity of location.

Design *is the combination of elements that create the form, plan, space, structure, and style of a property.*

There have been no major alterations or changes to the resource that have impacted or diminished the Museum building's form, plan, space, structure, or style. It continues as a representative of its Mission Revival style architecture and has retained a combination of its elements to convey its design and retain its design integrity. Therefore, the property has retained its design integrity.

Setting *is the physical environment of a historic property.*

The site has little changes since 1937, when the site was officially accepted as a gift to the city by George Marston. Therefore, the property retains its setting aspect of integrity.

Materials *are the physical elements that were combined or deposited during a particular period of time and in a particular pattern of configuration to form a historic property.*

Alterations throughout the years have been kept to a minimum throughout the site. The site retains the majority of it is original and historic-period materials to both the building and site that reflect the period of time and style important to retaining the property's appearance and integrity of materials. Therefore, the materials integrity is retained.

Workmanship *is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.*

The workmanship evident in the Serra Museum is represented in its standard construction details and in its highly stylized Mission Revival architectural style. The workmanship, particularly in the

¹ National Park Service, "National Register Bulletin 15: How to Apply the National Register Criteria." https://www.nps.gov/subjects/nationalregister/upload/NRB-15_web508.pdf Accessed December 2019.

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ornamentation, exemplifies the popular style from the period. Therefore, its workmanship is retained.

Feeling is a property's expression of the aesthetic or historic sense of a particular period of time.

Because the building is reasonably intact in its location, design, workmanship, and materials, it retains the feeling of a period of time, that is, as a Mission Revival style resource. Therefore, its feeling integrity has been retained.

Association is the direct link between an important historic event or person and a historic property.

The building, through its history and architecture, continues to retain its association with William Templeton Johnson as the architect and Marston as the philanthrope/developer. The site is an important link to the San Diego's past as the first permanent European settlement in the Pacific Coast of the United States. Thus, its integrity of association is retained.

SECTION V FINDINGS AND CONCLUSIONS

Under CEQA, the City of San Diego has established significance determination thresholds for significant impact, in accordance with CEQA Guidelines Section 21082.2. Significant impacts include direct, indirect, and cumulative impacts to historical resources, as described in the City’s “CEQA Significance Determination Thresholds” dated January 2007.

A. PROPOSED PROJECT DESCRIPTION

The Presidio and Serra Museum site is located within the center of Old Town San Diego community. The Presidio and Serra Museum is one of the most recognized historic locations in San Diego. The City of San Diego proposes to provide Americans with Disabilities Act (ADA) improvements to improve public access to the Junipero Serra Museum.

The key project features include a new parking lot located on the knoll south of the museum, a new ADA compliant path of travel connecting the parking lot to the main terrace of the museum, and a new 28-foot-wide driveway, constructed between Presidio Drive and the parking lot. The new oval-shaped parking lot would have nine (9) total spaces, including five (5) ADA spaces and four (4) non-ADA spaces. A new lined bioretention basin will be located adjacent to the parking lot near Presidio Drive. The ADA walkway is not steep enough to qualify as a ramp, so handrails and curbs are not required. The walkway will be paved with concrete and include two-foot-wide gravel strips along the northern edges of all walkway segments.

Other project features include a green waste area for maintenance, stormwater and drainage improvements, and lighting. The storm water improvements would include a lined 962-square-foot bioretention basin, which would discharge runoff from the driveway, parking lots, and sidewalks to an existing cobble channel located adjacent to Presidio Drive, and a combination of gravel swales and storm drains to direct runoff from the ADA-compliant path and the northern portion of the project site to the existing cobble channels along Presidio Drive. The proposed project would impact a total of approximately 1.60 acres. Excavation would include a total of approximately 3,900 cubic yards and have maximum depths of ten (10) feet for the new parking lot and five (5) feet for the new ADA compliant path. The total net new impermeable area would be approximately 24,630 square feet.

The only impact to historic architecture is the removal of a 4-foot wide section of an original 1929 concrete retaining wall between the south site stairs and main terrace of the Serra Museum to accommodate the new ADA walkway. Construction of the parking lot driveway will impact a section of the historic cobblestone gutter which would be removed and replaced with a reconstructed swale with reused cobbles set in concrete to match the existing along Presidio Drive. There are also issues that come into play related to the visibility of the new walkway, lighting, and retaining walls. Refer to the photographs in Section 3A.

The proposed project will be completed in accordance with *The Secretary of the Interior’s Standards for Rehabilitation*.

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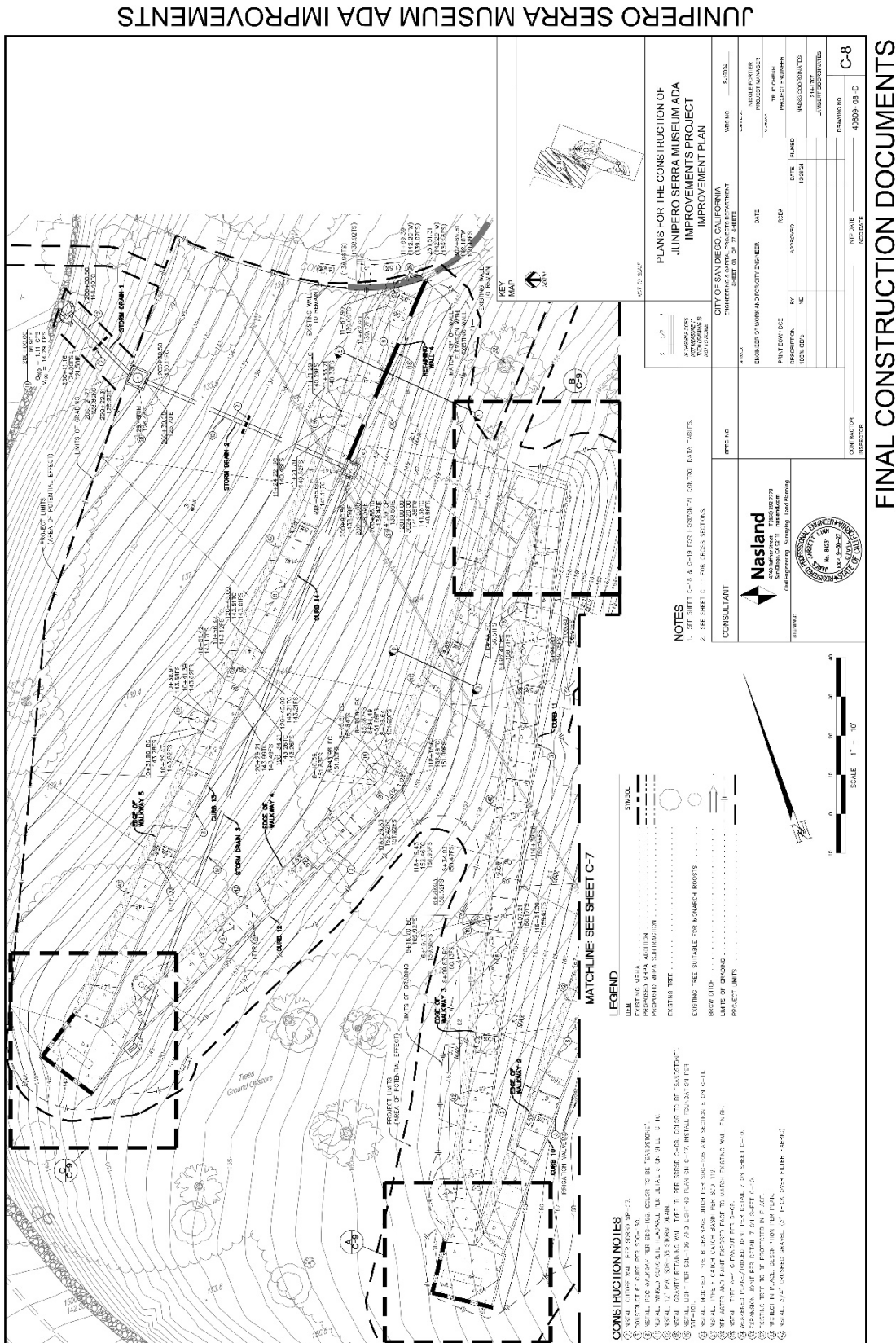


Figure 5-3: Proposed Junipero Serra Museum ADA Improvement Project, showing the new ADA walkway.

CANDIDATE VIEWS
FOR
VISUAL SIMULATION

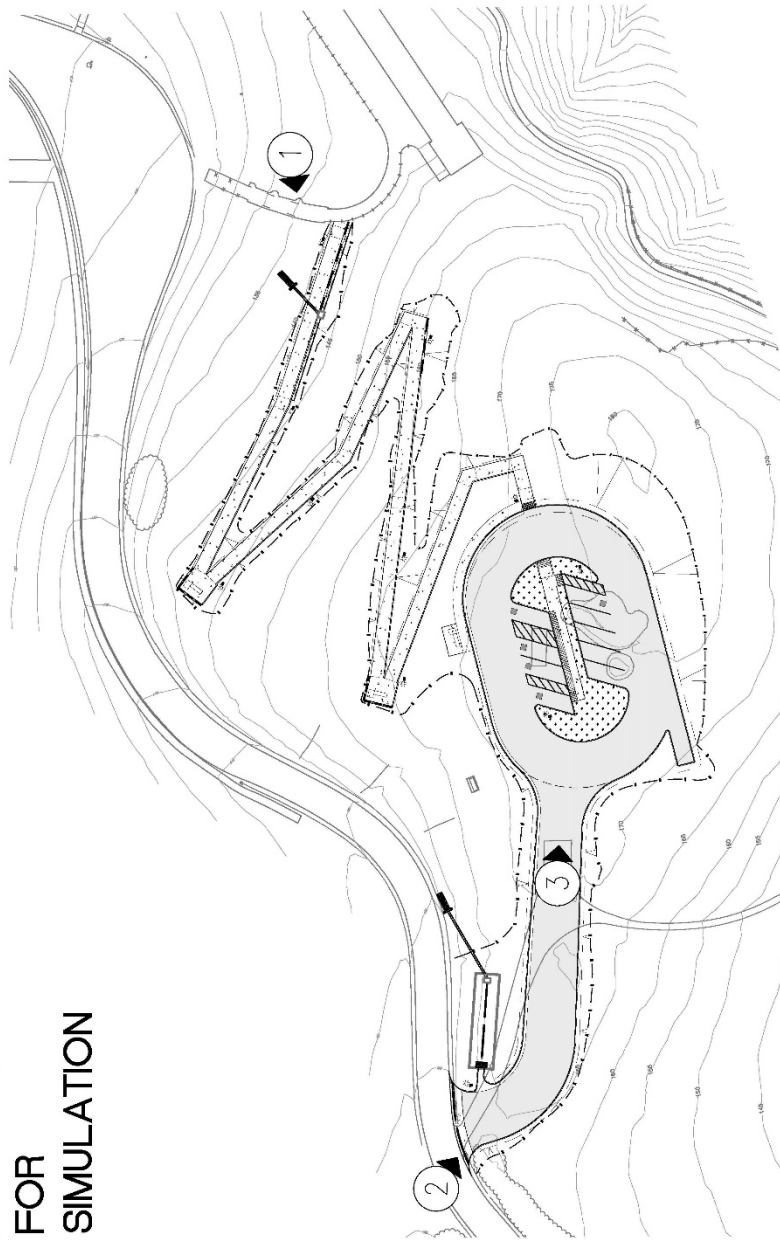


Figure 5-4: Photo Key Plan: Proposed project candid views for visual simulation.

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EXISTING VIEWS:



①

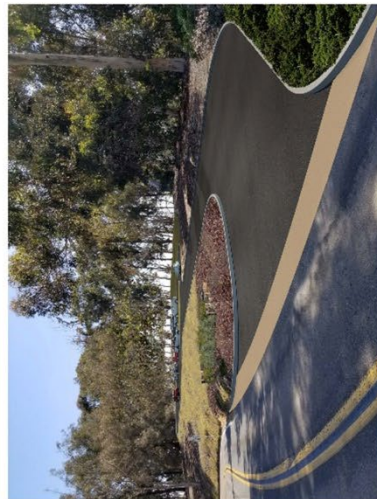
SIMULATED VIEWS:



①



②



②



③



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Figure 5-5: Existing views and proposed project simulated views.

B. IDENTIFYING HISTORICAL RESOURCES OF THE BUILT ENVIRONMENT

The APE contains the designated historic resources. The Junipero Serra Museum and the Presidio site are listed on the City of San Diego’s Register of Historical Resources (HRB #4 – Presidio of San Diego Site; HRB #35 – Presidio Excavation Site, HRB #237 – Junipero Serra Museum, and HRB #240 – Presidio Park). The Presidio Park site is also listed in the National Register of Historic Places (#66000226, October 15, 1966) and is a California Historical Landmark (#59, March 7, 1968).

C. PROPOSED PROJECT IMPACTS

CEQA Impacts

In determining potential impacts on historical resources under CEQA, a “project with an effect that may cause a substantial adverse change in the significance of a historical resources is a project that may have significant effect on the environment” (CEQA Guidelines §15064.5). A “substantial adverse change” means “demolition, destruction, relocation, or alteration of the resource such that the significance of a historical resource would be materially impaired” [PRC §5020.1(q)]. Generally, a project that follows *The Secretary of the Interior’s Standards for the Treatment of Historic Properties* shall be considered as mitigated to a level less than a significant impact on the historical resource.

Direct or indirect effects can occur to the eligible historical resources with the implementation of the project. Direct effects can include alteration, demolition, or removal of buildings, structures, and cultural landscape elements. Direct effects can also include the addition of new buildings, structures, or infill elements which would alter the historic setting, the site lines, or view corridors from one point to another by changing spatial relationships of buildings to each other along with landscape elements.

Implementation of the proposed project will result in a project that is mitigated to less than a significant as the project will comply with *The Secretary of the Interior’s Standards for Rehabilitation (The Standards)*. *The Standards* apply to historic buildings of all periods, styles, types, materials, and sizes. They apply to both the exterior and the interior of historic buildings. The Standards also encompass related landscape features and the building’s site and environment as well as attached, adjacent, or related new construction.

1. *A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.*

The proposed project shall not impose any changes in use to the current use of the Junipero Serra Museum. Portions of the adjacent undeveloped park to the south will change from open space to a parking lot and ADA walkway. The visibility of the new walkway and light poles will minimally impact some views of the Serra Museum, based on the design drawings and photo simulations. Guardrails will only be used at the landings.

2. *The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.*

The proposed ADA walkway would result in the removal of a 4-foot wide section of an original 1929 concrete retaining wall between the south site stairs and main terrace of the Museum. This represents only a small portion of the retaining wall and the alteration would be easily reversible. In the Cosoy Way scheme, a stone-lined swale (or gutter) at the edge of the road would be

JUNIPERO SERRA MUSEUM ADA IMPROVEMENTS PROJECT

removed and reset to allow vehicles to cross. The swale is apparently old, but it is not clear if it is historically designated.

- 3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.*

The proposed work would be designed utilizing materials, colors, and finishes that would differentiate the old from the new, such as colored concrete retaining walls rather than painted stuccoed walls and the walkway will be paved with concrete rather than terra-cotta tiles and include two-foot-wide gravel strips along the northern edges.

- 4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.*

No later changes to the Serra Museum would be affected.

- 5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.*

The portion of the retaining wall proposed to be removed is of simple concrete construction with no ornamentation distinctive details. The original finish, apparently beige-tinted stucco, is currently concealed by many layers of white paint.

- 6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.*

No deteriorated historic features are being replaced as part of this proposed project.

- 7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.*

The proposed project does not include chemical or physical treatments to the existing historic resource.

- 8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.*

The locations of known cultural deposits, areas with probable cultural deposits, and areas with a potential for cultural deposits within the existing footprint of the proposed project have been identified and mapped. Because the site is an NRHP (National Register of Historic Places) property, a professional archaeologist must be contacted if any proposed construction excavation is in an area with known or potential cultural deposits to determine whether an adverse effect would occur. If, during construction, cultural deposits are discovered, construction shall temporarily cease in the isolated areas for recording and recovery of specific features and important artifacts.

- 9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.*

The proposed project includes a new parking lot and ADA walkway with retaining walls, light poles, and some railings. One could consider the retaining walls that connect to the historic retaining wall to be part of an “addition.” The new walls will be compatible in scale and material (concrete), but will be differentiated from the original walls through variations in detailing and finish.

10. *New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.*

The new parking lot, ADA walkway, and opening in the historic retaining wall are all reversible and impacts to the site can be reversed through future grading and landscaping.

City of San Diego’s Significance Thresholds

The City of San Diego’s Significance document has identified various activities that will cause damage or have an adverse effect on the resource.

1. Direct Impacts

Demolition, Grading, and Excavation Activities

A proposed ADA Improvement project will be constructed at the project site. The proposed activities would create a direct impact to a portion of the site wall located south of the Serra Museum along with the removal of a Cork Oak tree identified as moderately significant.

Relocation from Original Site

The proposed project does not include the relocation of existing buildings or features.

Alteration or Repair of a Historic Structure

The ADA Improvement project includes alterations to the site in accordance with *The Secretary of the Interior’s Standards for Rehabilitation* and, therefore, shall be considered as mitigated to a level of less than a significant impact on the historical resource.

2. Indirect Impacts

Indirect impacts were considered to determine if the project would cause the introduction of visual, audible, or atmospheric effects that are out of character with a historic resource or alter its setting.

The proposed project is not expected to have a significant, indirect or cumulative impact to the Junipero Serra Museum, although visibility of the new walkway and lighting will impact some views.

3. Mandatory Findings Significance

CEQA sets forth mandatory findings of significance addressed below.

Does the project have the potential to substantially degrade the quality of the environment, substantially reduce the habitat of a fish or wildlife species, cause a fish or wildlife population to drop below self-sustaining levels, threaten to eliminate a plant or animal community, reduce the number or restrict the range of an endangered, rare or threatened species, or eliminate important examples of the major periods of California history or prehistory?

The Junipero Serra Museum's role in the architectural development trends of San Diego is important and will continue to convey its architectural style by retaining a high degree of its integrity of design, workmanship, materials, feeling, location, setting, and association, for which the property received its designation. Therefore, the proposed project would not eliminate the resource from its architectural association as an important example of this period of San Diego history and would not result in a mandatory finding of significance.

D. MITIGATION MEASURES

The following measures are not anticipated to be needed for the Junipero Serra Museum ADA Improvements project because the proposed work appears to comply with *The Secretary of the Interior's Standards for Rehabilitation*. However, until the visual impact of the new walkway is confirmed, the following mitigation measures are included for reference.

1. Redesign

Per the City of San Diego's Land Development Manual – Historical Resources Guidelines, preferred mitigation is to avoid impacts to the resource through project redesign. If the resource cannot be entirely avoided, all prudent and feasible measures to minimize harm to the resource shall be taken.

Depending upon project impacts, measures can include, but not be limited to:

- a. Preparing a historic resource management plan;
- b. Adding new construction which is compatible in size, scale, materials, color and workmanship to the historic resource (such additions, whether portions of existing buildings or additions to historic districts, shall be clearly distinguishable from historic fabric);
- c. Repairing damage according to *The Secretary of the Interior's Standards for Rehabilitation*;
- d. Screening incompatible new construction from view through the use of berms, walls and landscaping in keeping with the historic period and character of the resource;
- e. Shielding historic properties from noise generators through the use of sound walls, double glazing and air conditioning; and
- f. Removing industrial pollution at the source of production.
- g. A new Cork Oak tree will be planted to offset the Cork Oak that will be removed.

2. Salvage Materials

Prior to demolition, distinctive representative architectural features would be identified, and if feasible, salvaged for reuse in relation to the proposed plan, or perhaps removed to another location on site as provided in *The Secretary of the Interior's Standards*. This includes reusing stones from the existing cobblestone gutters. If reuse onsite is not feasible, opportunities would be made for the features to be donated to various interested historical or archival depositories.

3. Interpretive Signage or Display Panels

Installation of interpretive signs or display panels in a publicly visible location that describe the history and significance of the site wall in context with the landscape development of the site. The interpretive signage and its location within the new project must be approved by the City's Historical Resources Board staff and shall include historic photographs and a brief narrative describing the history and significance of the landscaping surrounding the Junipero Serra Museum.

The signage would be displayed/installed in an appropriate public or open space area within the site.

E. CONCLUSION

The Junipero Serra Museum is culturally, historically, and architecturally significant. As such, efforts should be made for the continual preservation and enhancement of the site. The proposed project would not result in a significant direct impact to the historical resource, the Junipero Serra Museum site, because demolition of a small portion of the existing historic retaining wall and removal of a section of the cobblestone gutter are minimal and reversible. The removal of a moderately significant Cork Oak tree will be mitigated by planting a new Cork Oak. There would be an indirect impact to the resource caused by the new ADA walkway and lighting which will impact some views.

Adherence to *The Secretary of the Interior's Standards for Rehabilitation* will be conducted which will enable the Junipero Serra Museum to continue to convey its architecture, retaining a high degree of its integrity of design, workmanship, materials, feeling, location, setting, and association, for which the property received its designation.

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Section V – Findings and Conclusions

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Weeks, Kay D. and Anne E. Grimmer. *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, & Reconstructing Historic Buildings*. Washington D.C.: National Park Service, 1995.

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SECTION VII APPENDICES

- A. BUILDING DEVELOPMENT INFORMATION**
- B. OWNERSHIP AND OCCUPANT INFORMATION**
- C. MAPS**
- D. DPR FORM**
- E. SCIC RESOURCE INFORMATION**
- F. PREPARERS' QUALIFICATIONS**

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Section VII – Appendices

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A. BUILDING DEVELOPMENT INFORMATION

- 1. County Assessor's Building Record**
- 2. Notice of Completion**
- 3. Water/Sewer Connection Records**
- 4. Construction Permits**
- 5. Previous Historical Resources Survey Forms**

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1. County Assessor's Building Record
No Building Records filed at the County since it is a public-owned property.

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2. Notice of Completion
Not Available.

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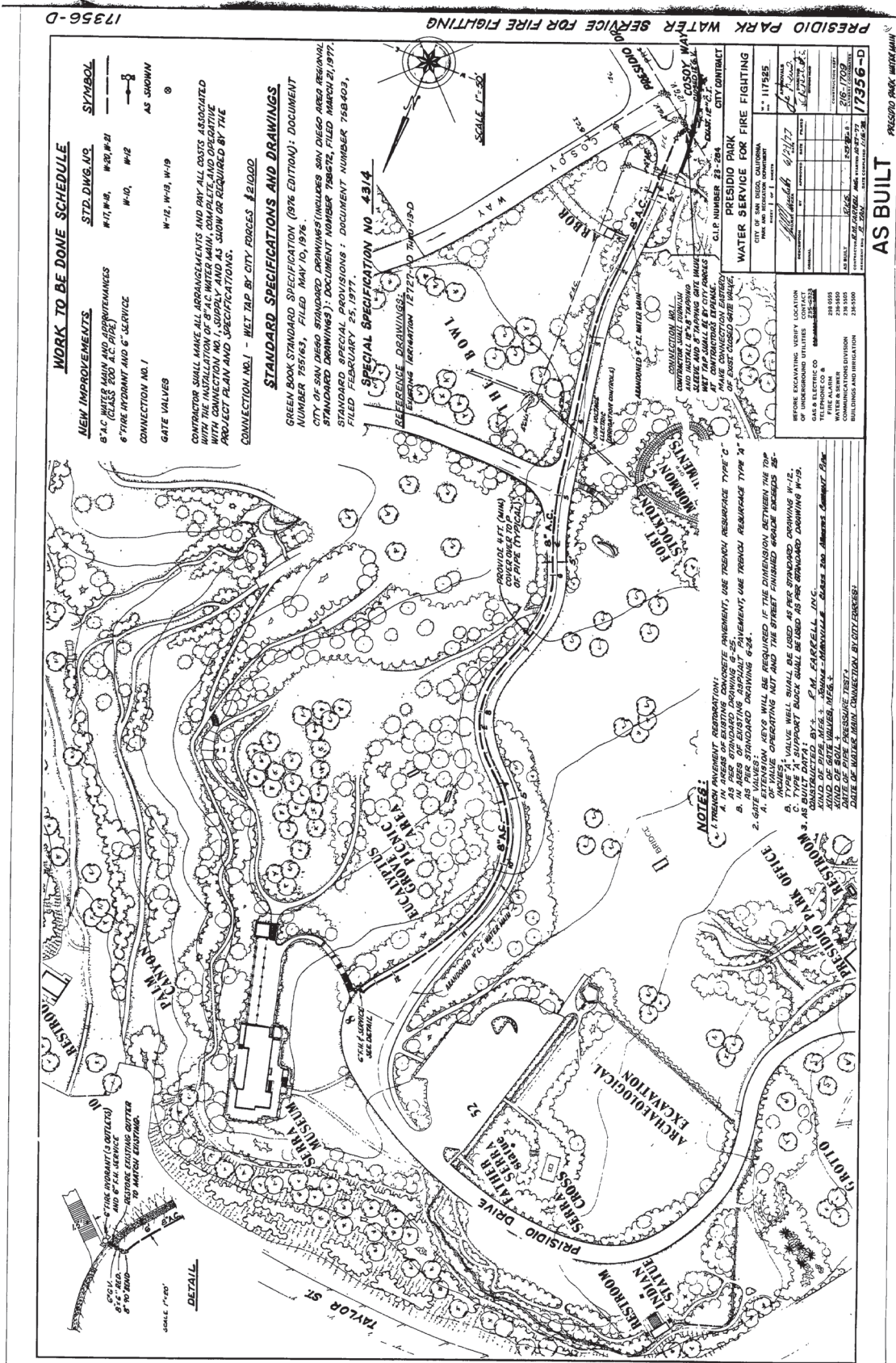
3. Water/Sewer Connection Records
Original Sewer Connection Records not available. The following As-Built drawing was provided by the Public Utilities Department.

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WORK TO BE DONE SCHEDULE

NEW IMPROVEMENTS	STD. DWG. NO.	SYMBOL
8" A.C. WATER MAIN AND APPURTENANCES (CLASS 200 A.C. PIPE)	W-11, W-16, W-20, W-21	—
6" FIRE HYDRANT AND 6" SERVICE CONNECTION NO. 1	W-10, W-12	—
GATE VALVES	W-12, W-13, W-19	⊙

CONTRACTOR SHALL MAKE ALL ADJUSTMENTS AND SET ALL COCKS ASSOCIATED WITH THE INSTALLATION OF 8" A.C. WATER MAIN AND APPURTENANCES WITH CONNECTION NO. 1, SUPPLY AND AS SHOWN OR REQUIRED BY THE PROJECT PLAN AND SPECIFICATIONS.

CONNECTION NO. 1 - MET TAP BY CITY BORES #21000

STANDARD SPECIFICATIONS AND DRAWINGS

GREEN BOOK STANDARD SPECIFICATION (976 EDITION); DOCUMENT NUMBER 757676, FILED MAY 10, 1976.

CITY OF SAN DIEGO STANDARD DRAWINGS (INCLUDES SAN DIEGO AREA REGIONAL STANDARD DRAWINGS); DOCUMENT NUMBER 798672, FILED MARCH 21, 1977.

SPECIAL PROVISIONS: DOCUMENT NUMBER 768403, FILED FEBRUARY 25, 1977.

SPECIAL SPECIFICATION NO. 4314

REFERENCE DRAWINGS:

EMERGENCY IRRIGATION 127127-D THROUGH 127127-D

NOTES:

1. THE EXISTING OPERATING VALVE SHALL BE USED AS PER STANDARD DRAWING W-12.
2. TYPE "A" VALVE WELL SHALL BE USED AS PER STANDARD DRAWING W-12.
3. TYPE "B" VALVE WELL SHALL BE USED AS PER STANDARD DRAWING W-12.
4. TYPE "C" VALVE WELL SHALL BE USED AS PER STANDARD DRAWING W-12.
5. TYPE "D" VALVE WELL SHALL BE USED AS PER STANDARD DRAWING W-12.
6. TYPE "E" VALVE WELL SHALL BE USED AS PER STANDARD DRAWING W-12.
7. TYPE "F" VALVE WELL SHALL BE USED AS PER STANDARD DRAWING W-12.
8. TYPE "G" VALVE WELL SHALL BE USED AS PER STANDARD DRAWING W-12.
9. TYPE "H" VALVE WELL SHALL BE USED AS PER STANDARD DRAWING W-12.
10. TYPE "I" VALVE WELL SHALL BE USED AS PER STANDARD DRAWING W-12.
11. TYPE "J" VALVE WELL SHALL BE USED AS PER STANDARD DRAWING W-12.
12. TYPE "K" VALVE WELL SHALL BE USED AS PER STANDARD DRAWING W-12.
13. TYPE "L" VALVE WELL SHALL BE USED AS PER STANDARD DRAWING W-12.
14. TYPE "M" VALVE WELL SHALL BE USED AS PER STANDARD DRAWING W-12.
15. TYPE "N" VALVE WELL SHALL BE USED AS PER STANDARD DRAWING W-12.
16. TYPE "O" VALVE WELL SHALL BE USED AS PER STANDARD DRAWING W-12.
17. TYPE "P" VALVE WELL SHALL BE USED AS PER STANDARD DRAWING W-12.
18. TYPE "Q" VALVE WELL SHALL BE USED AS PER STANDARD DRAWING W-12.
19. TYPE "R" VALVE WELL SHALL BE USED AS PER STANDARD DRAWING W-12.
20. TYPE "S" VALVE WELL SHALL BE USED AS PER STANDARD DRAWING W-12.
21. TYPE "T" VALVE WELL SHALL BE USED AS PER STANDARD DRAWING W-12.
22. TYPE "U" VALVE WELL SHALL BE USED AS PER STANDARD DRAWING W-12.
23. TYPE "V" VALVE WELL SHALL BE USED AS PER STANDARD DRAWING W-12.
24. TYPE "W" VALVE WELL SHALL BE USED AS PER STANDARD DRAWING W-12.
25. TYPE "X" VALVE WELL SHALL BE USED AS PER STANDARD DRAWING W-12.
26. TYPE "Y" VALVE WELL SHALL BE USED AS PER STANDARD DRAWING W-12.
27. TYPE "Z" VALVE WELL SHALL BE USED AS PER STANDARD DRAWING W-12.

AS BUILT

PROJECT INFORMATION

PROJECT NO. 117356-D
 CITY OF SAN DIEGO, CALIFORNIA
 CLIP NUMBER 23-284
 DATE: 11/21/77

DESIGNER
 HERITAGE ARCHITECTURE & PLANNING
 363 FIFTH AVE SUITE 302
 SAN DIEGO, CA 92101
 TEL: 619.239.7888
 FAX: 619.239.7889

DATE OF AS-BUILT CONNECTION BY CITY BORES:

As-Built drawings noting infrastructure connections dated 1978.

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4. Construction Permits
No permits on file at the City of San Diego.

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5. Previous Historical Resources Survey Forms

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B. OWNER AND OCCUPANT INFORMATION

- 1. Chain of Title**
- 2. City Directory**
- 3. Copy of Deed from Date of Construction**

1. Chain of Title

Chain of Title
(November 29, 1902 through June 16, 2019)

1. Disclaimer of Title

Decedent: L. C. Gunn
Successor: George W. Marston, Successor in Interest
Recorded: November 29, 1902, Deed Book 321, Page 432
Relates to: Old San Diego Block 440 and Lot 3, Block 420

2. Grant Deed

Grantor: Esther Hall
Grantee: George W. Marsten
Recorded: March 14, 1914, #5877, Deed Book 644, Page 163
Relates to: Old San Diego Lots 1, 2 and 4, Block 420

3. Grant Deed

Grantor: Union Title Company of San Diego, formerly Union Title and Trust Company
Grantee: George W. Marsten
Recorded: May 27, 1914, #12280, Deed Book 653, Page 165
Relates to: Old San Diego Blocks 421 and 439

4. Grant Deed

Grantor: George W. Marsten and Anna L. Marsten
Grantee: City of San Diego
Recorded: July 2, 1930, #31705, Deed Book 1790, Page 215
Note: For Public Park purposes

5. Grant Deed

Grantor: George W. Marsten and Anna L. Marsten
Grantee: City of San Diego
Recorded: July 8, 1930, #32504, Deed Book 1773, Page 402
Relates to: Old San Diego Lots 1 and 4, Block 420, Block 421 and Block 439

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6. Ordinance Setting Aside and Dedicating Certain Territory in the City of San Diego for a Public Park

Owner: City of San Diego

Recorded: December 24, 1937, #77058, Official Records Book 724,
Page 469

– End of Report –

Note: We find no recorded evidence of a Notice of Completion.

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2. City Directory
1930-Current Junipero Serra Museum

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3. Copy of Deed from Date of Construction

DEED BOOK 321

488

Photographed By M. DULAC, Deputy Recorder

STATE OF CALIFORNIA.)
COUNTY OF SAN DIEGO.)

On this 29th day of November A.D. Nineteen Hundred and Two before me G.C. Arnold a Notary Public in and for said County, residing therein duly commissioned and sworn personally appeared George W. Marston known to me to be the person described in, and whose name is subscribed to the within instrument, and acknowledged to me that he executed the same.

IN WITNESS WHEREOF, I have hereunto set my hand and affixed my Notarial Seal at my office in the County of San Diego, State of California, the day and year in this certificate first above written.

G.C. Arnold, Notary Public
in and for the County of San Diego, State of California.

Recorded at Request of W.G. Van Pelt. Nov. 29. 1902 at 20 min. past 2 o'clock P.M.

Jno. F. Forward, Recorder.

Fee \$... 20

By *Chas. C. ...* Deputy Recorder.

THIS INDENTURE made this Eighteenth day of November in the year of our Lord 1902 between Erie Waters Backus, spinster, party of the first part and Alfred Jefferson, the party of the second part,

WITNESSETH: That the said party of the first part for and in consideration of the sum of Eight hundred (\$800.00) Dollars lawful money of the United States of America to her in hand paid by the said party of the second part, the receipt whereof is hereby acknowledged, does by these presents grant, bargain, sell convey and confirm unto the said party of the second part and to his heirs and assigns forever, all those certain lots pieces or parcels of land situate lying and being in the La Jolla Park, San Diego County, State of California and bounded and particularly described as follows: to wit:-

Lots eight (8) and nine (9) in Block Fifty three (53) of La Jolla Park as per map made by A.G. Wheeler, surveyor, January 1897, and filed in the office of the County Recorder of San Diego County, March 22nd 1897.

The Power of Attorney from Florence Sawyer Bransby (formerly Florence Sawyer) and J.R. Loomis Bransby to Joe Freeman Jack, is dated April 13, 1900 and duly recorded in Vol. 8 of Powers of Attorney, page 477 of the records of San Diego County, California.

Together with all and singular the tenements, hereditaments, and appurtenances thereunto belonging, or in anywise appertaining, and the reversion and reversions, remainder and remainders, rents, issues and profits thereof.

TO HAVE AND TO HOLD, all and singular the said premises together with the appurtenances, unto the said party of the second part and to his heirs and assigns forever.

IN WITNESS WHEREOF the said party of the first part has hereunto set his hand and seal the day and year first above written.

Erie Waters Backus. (seal)

STATE OF ILLINOIS.)
COUNTY OF COOK.)

On this Eighteenth day of November in the year one thousand nine hundred and two before me Austin H. Parker, a Notary Public in and for the County of Cook and State of Illinois, personally appeared Erie Waters Backus, spinster known to me to be

3/14/1914 #5877

Deed Book 644, Page 163

Esther Hall
George W. Marston } *Esther Hall, unmarried,*

For and in consideration of the sum of *Five Dollars*
DO HEREBY Grant to *George W. Marston*

All that Real Property situated in *the City of San Diego* County of San Diego,
State of California, bounded and described as follows:

*Loty One, Two and Four in Block Four Hundred Twenty
of Old San Diego County of San Diego, State of California, according
to the Map thereof made by James C. Casco, P.E. in the office
of the City Engineer of said City of San Diego.*

To Have and to hold the above granted and described premises, unto the said grantee, *his*
heirs and assigns forever, *subject to taxes and assessments of 1914.*

Witness my hand and seal this *seventh* day of *March* 1914
Signed and executed in presence of *Esther Hall* (SHE)
Isabel J. Sullivan } (SHE)
(SHE)

STATE OF CALIFORNIA,
County of *San Diego* ss.

On this *seventh* day of *March* A. D. *nineteen hundred and fourteen*
before me, *Isabel J. Sullivan* a Notary Public in and for said County, residing therein,
duly commissioned and sworn, personally appeared *Esther Hall, unmarried,*

known to me to be
the person *described* whose name is subscribed to the within instrument, and acknowledged
to me that *she* executed the same.

In Witness Whereof, I have hereunto set my hand and affixed my Official seal at my office in
San Diego County of *San Diego* State of California, the day and year in this
certificate first above written.



Isabel J. Sullivan
Notary Public in and for the county of *San Diego* State of California

Recorded at Request of *J.P. Cochratty*

Mar 14, 1914 9 min past o'clock, P. M.

COMPARED:

JOHN H. HERRY, County Recorder.

DEPUTY COUNTY RECORDER

Deputy Recorder.

JUNIPERO SERRA MUSEUM ADA IMPROVEMENT PROJECT

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5/27/1914 #12280
Deed Book 653, Page 165

653
165

Registered by V. WHELAN, Deputy Recorder

UNION TITLE COMPANY OF SAN DIEGO,

formerly Union Title and Trust Company, a corporation, of the City of San Diego, County of San Diego, State of California, For and in consideration of the sum of Ten Dollars, Does Hereby Grant to George W. Marston, All that Real Property Situated in the City of San Diego, County of San Diego, State of California, bounded and described as follows:

Lots Three (3) and Four (4) in Block Four Hundred Thirteen (413) all of Blocks Four Hundred Fourteen (414), Four Hundred Twenty-one (421), Four Hundred Twenty-two (422), Four Hundred Thirty-seven (437), Four Hundred Thirty-eight (438), Four Hundred Thirty-nine (439), and Lot One (1) in Block Four Hundred Forty-eight (448), and all that portion of Block Four Hundred Twenty-three (423), described as follows:

Commencing at the Northeastly corner of said Block Four Hundred Twenty-three (423); thence Northwestly along the Southwestly line of Chestnut Street, 173 feet to the Easterly line of the tract of land described in Deed from J. B. Hinton to the City of San Diego, dated February 27th, 1895, and recorded in Book 394 Page 205 of Deeds; thence in a Southerly direction making an angle with the Southwestly line of Chestnut Street of 62° 26', a distance of 176 feet; thence in a Southerly direction making an angle with the Southwestly line of Chestnut Street of 45° 10' a distance of 131 feet to a point on the Southeastly line of Block Four Hundred Twenty-three (423), said point being 50 feet from the most Southerly corner of said Block Four Hundred Twenty-three (423); thence Northeastly along the Southeastly line of Block Four Hundred Twenty-three (423) a distance of 250 feet to the point of commencement, being all that portion of said Block Four Hundred Twenty-three (423) of Old San Diego lying Easterly of the East line of the tract of land conveyed by J. B. Hinton to the City of San Diego as above mentioned.

All being in Old San Diego, according to map thereof by James Pascoe, in March, 1870, on file in the office of the City Engineer of said City.

Subject to condition contained in Deed from Trustees of City of San Diego to Benjamin F. Parsons, dated February 13th, 1869, and recorded in Book 4, Page 329 of Deeds.

TO HAVE AND TO HOLD the above granted and described premises, unto the said Grantee, his heirs and assigns forever.

IN WITNESS WHEREOF, said corporation has caused this deed to be signed by its President and Secretary and its corporate seal to be affixed hereto this 16th day of May, 1914.

Signed and Executed in presence of



UNION TITLE COMPANY OF SAN DIEGO,
Jno. F. Forward, President.
Jas. D. Forward, Secretary.

State of California, }
County of San Diego. } ss.

On this 16th day of May, A.D. Nineteen Hundred and Fourteen, before me, A. M. Anthony, a Notary Public in and for said County, residing therein, duly commissioned and sworn, personally appeared Jno. F. Forward and Jas. D. Forward, known to me to be the President and Secretary, respectively, of Union Title Company of San Diego, the Corporation that executed the within instrument, and acknowledged to me that such Corporation executed the same.

IN WITNESS WHEREOF, I have hereunto set my hand and affixed my Notarial seal at my office in San Diego, County of San Diego, State of California, the day and year in this certificate first above written.



A. M. Anthony,
Notary Public in and for the County of San Diego,
State of California.

JUNIPERO SERRA MUSEUM ADA IMPROVEMENTS PROJECT

April 6, 2026

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166

Recorded at Request of Union Title Co. of San Diego (Curtis) May 27, 1914. At 9 o'clock, A.M. Fee \$1.10. John H. Ferry, County Recorder. By M. J. Parsons, Deputy.

COMPARED: [Signature] DEPUTY COUNTY RECORDER

12280

I, Mrs. Elizabeth Penny, a widow, of West Somerville, Massachusetts, For and in consideration of Ten (\$10) Dollars, Do Hereby Grant to Grant McArthur and William H. Caldwell, of San Diego City and County, State of California, All that Real Property situated in the City of San Diego, County of San Diego, State of California, bounded and described as follows:

Lots One (1), and Two (2), in Block Eighteen (18) of Reed and Rubbell's Addition in said City, according to Map thereof on file in the office of the County Recorder, of said San Diego County, California, numbered 327, and filed June 30th, 1886.

TO HAVE AND TO HOLD the above granted and described premises unto the said Grantees, Their heirs and assigns, forever, subject to State and County taxes, year 1912.

WITNESS My hand and seal this 30th day of April, 1912. Signed and executed in presence of Elizabeth Penny, her mark (SEAL) William H. Goodnow, Roger Clark.

State of Massachusetts,) ss. County of Middlesex.

On this 30th day of April, A.D. Nineteen Hundred and twelve, before me, William H. Goodnow, a Notary Public, in and for said County, residing therein, duly commissioned and sworn, personally appeared Elizabeth Penny, known to me to be the person described in and whose name is subscribed to the within instrument, and acknowledged to me that she executed the same.

IN WITNESS WHEREOF, I have hereunto set my hand and affixed my Official Seal, at my office, in Cambridge, Mass., County of Middlesex, State of Massachusetts, the day and year in this Certificate first above written.



William H. Goodnow, Notary Public in and for the County of Middlesex, State of Massachusetts. Commission Expires Dec. 14, 1917.

And I hereby certify that Elizabeth Penny has recently become blind, and signed this paper in my presence by her mark. Wm. H. Goodnow, Notary Public.

Recorded at Request of S. T. G. Co. (Agard) May 28, 1914. At 9 o'clock, A.M. Fee \$.90. John H. Ferry, County Recorder. By W. Howard Ferry, Deputy.

COMPARED: [Signature] DEPUTY COUNTY RECORDER

12389

We, O. M. Schmidt, and A. J. Dula, of the County of San Diego, State of California, for and in consideration of the sum of \$10.00 Ten Dollars, Do Hereby Grant to Ada Lee, City of Douglas, County of Cochise, Ter. of Arizona, All that Real Property situated in the City of San Diego, County of San Diego, State of California, bounded and described as follows:

Lots number Forty (40) and Forty-ones (41) in Block number Seventeen (17) of Fortuna Park Addition as per map of the same made by William H. Rumsey, licensed surveyor, and filed in the office of the County Recorder of said San Diego County, on the Twenty-second

Photographed by V. WELLMAN, Deputy Recorder

C. BUILDING DEVELOPMENT INFORMATION

1. City of San Diego 800 Scale Engineering Map
2. USGS Map
3. Original Subdivision Map
4. Sanborn Fire Insurance Maps

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1. City of San Diego 800 Scale Engineering Map

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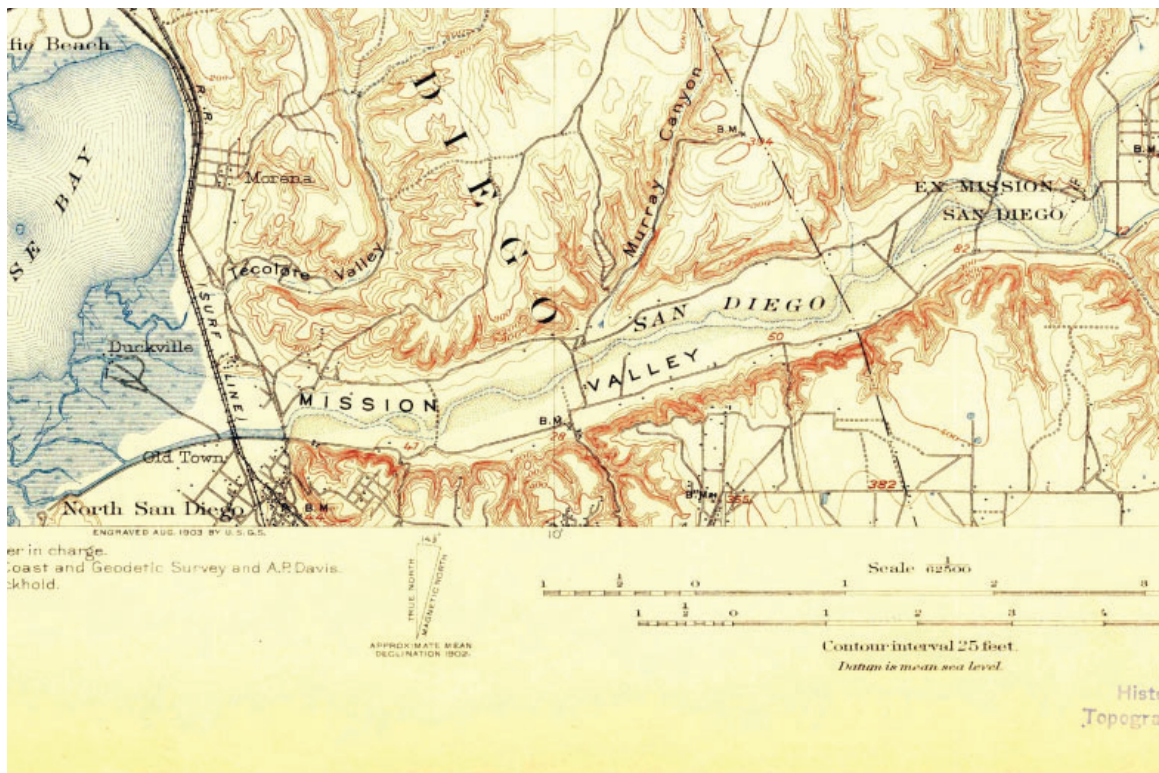
2. USGS Map

JUNIPERO SERRA MUSEUM ADA IMPROVEMENT PROJECT

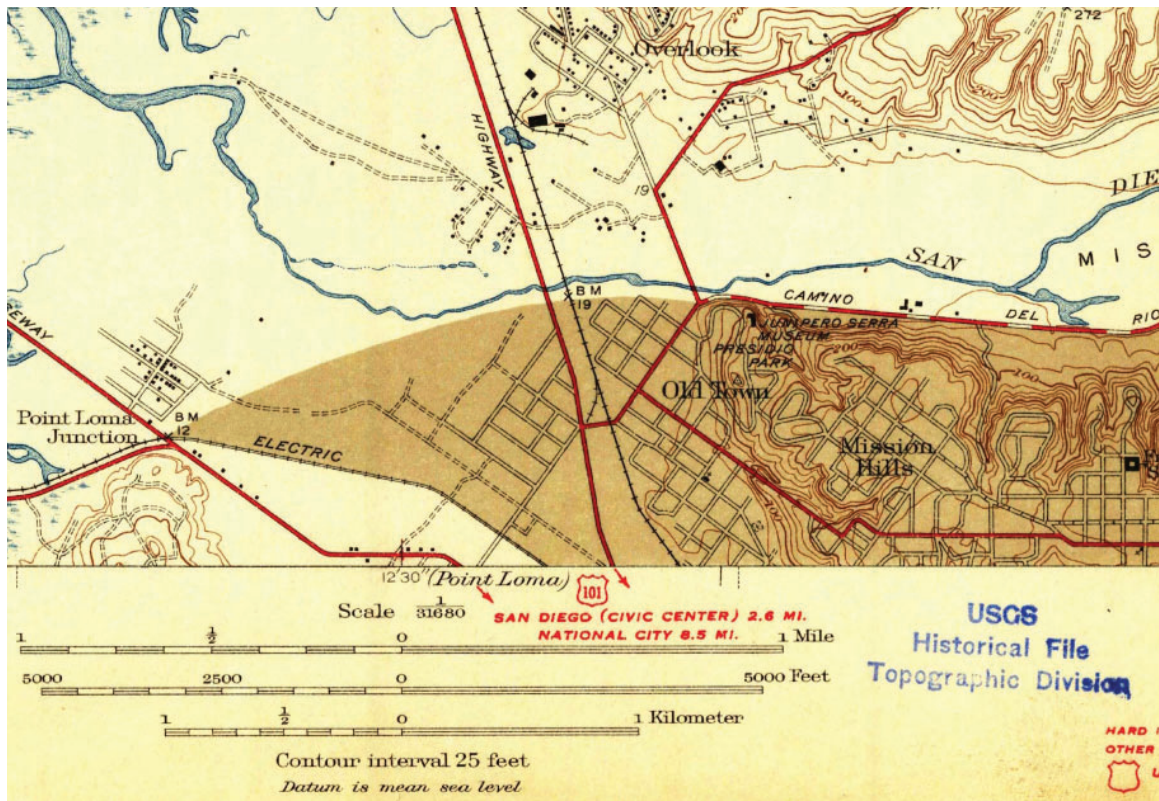
Historical Resources Technical Report

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USGS Map, La Jolla, 1903.



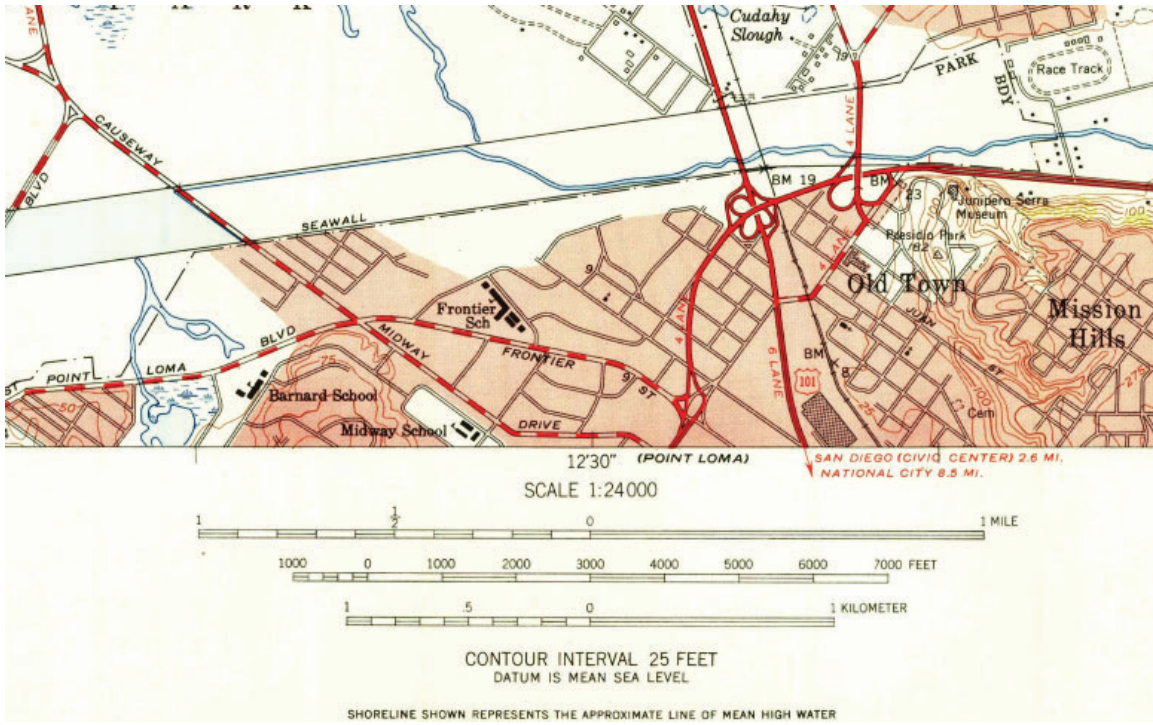
USGS Map, La Jolla, 1943.

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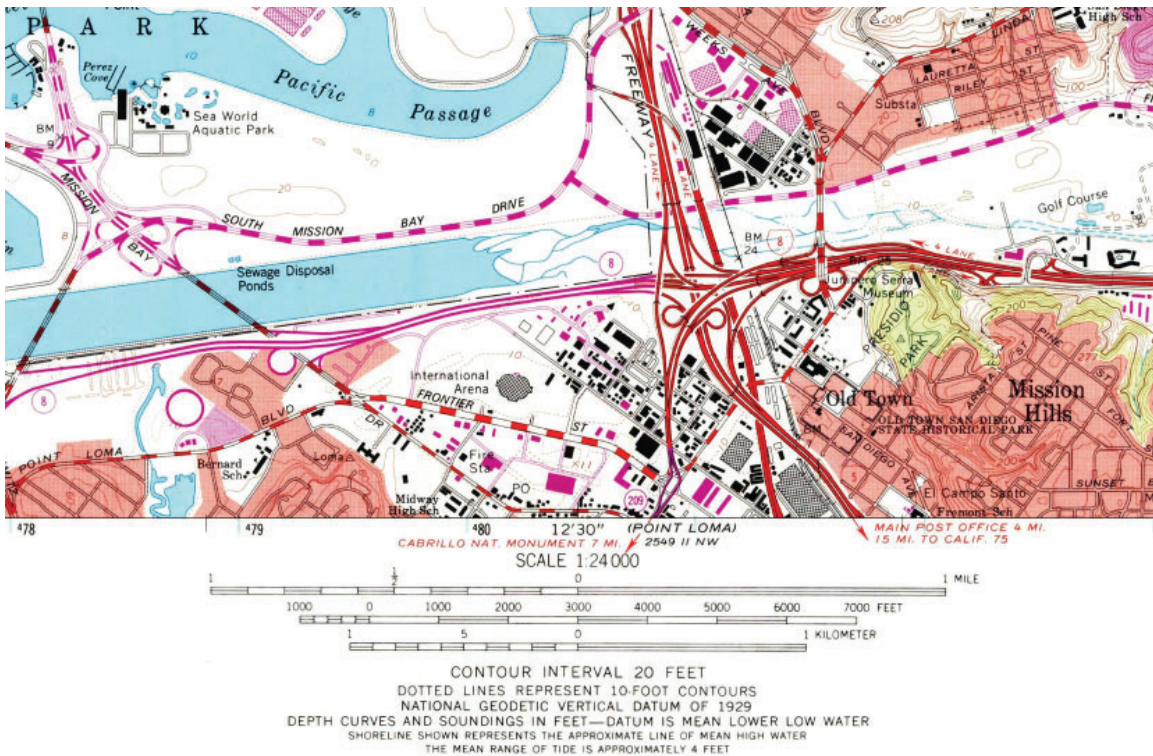
April 6, 2026

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USGS Map, La Jolla, 1953.



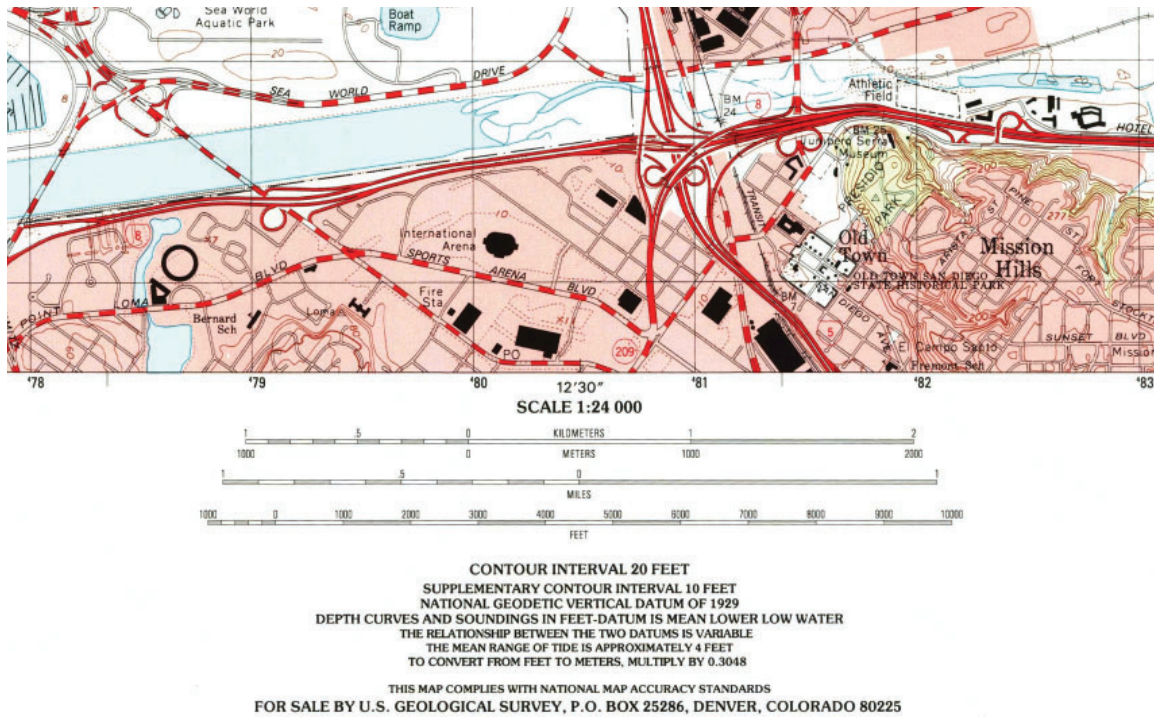
USGS Map, La Jolla, 1967.

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USGS Map, La Jolla, 1996.

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3. Original Subdivision Map

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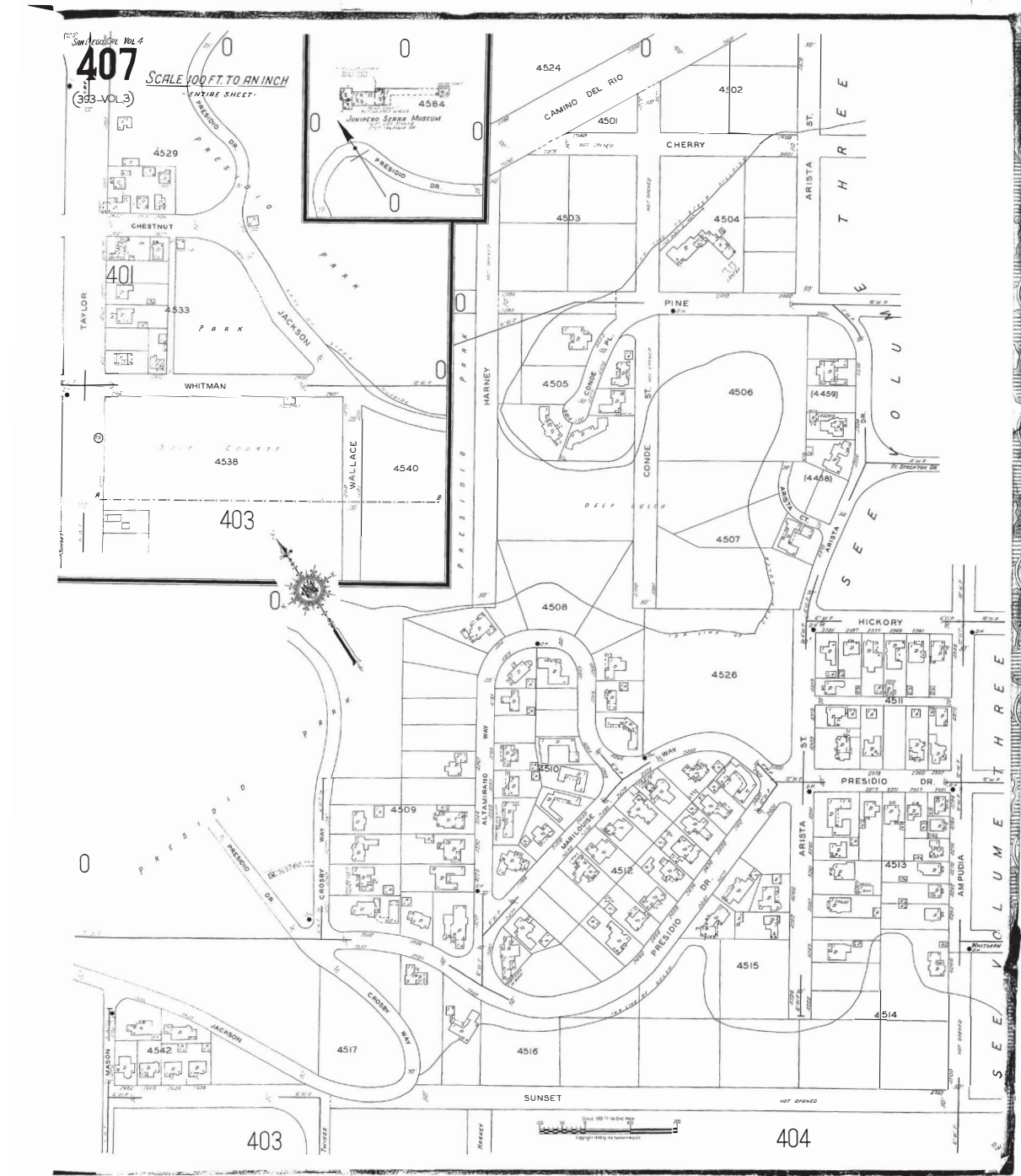
4. Sanborn Fire Insurance Maps

JUNIPERO SERRA MUSEUM ADA IMPROVEMENT PROJECT

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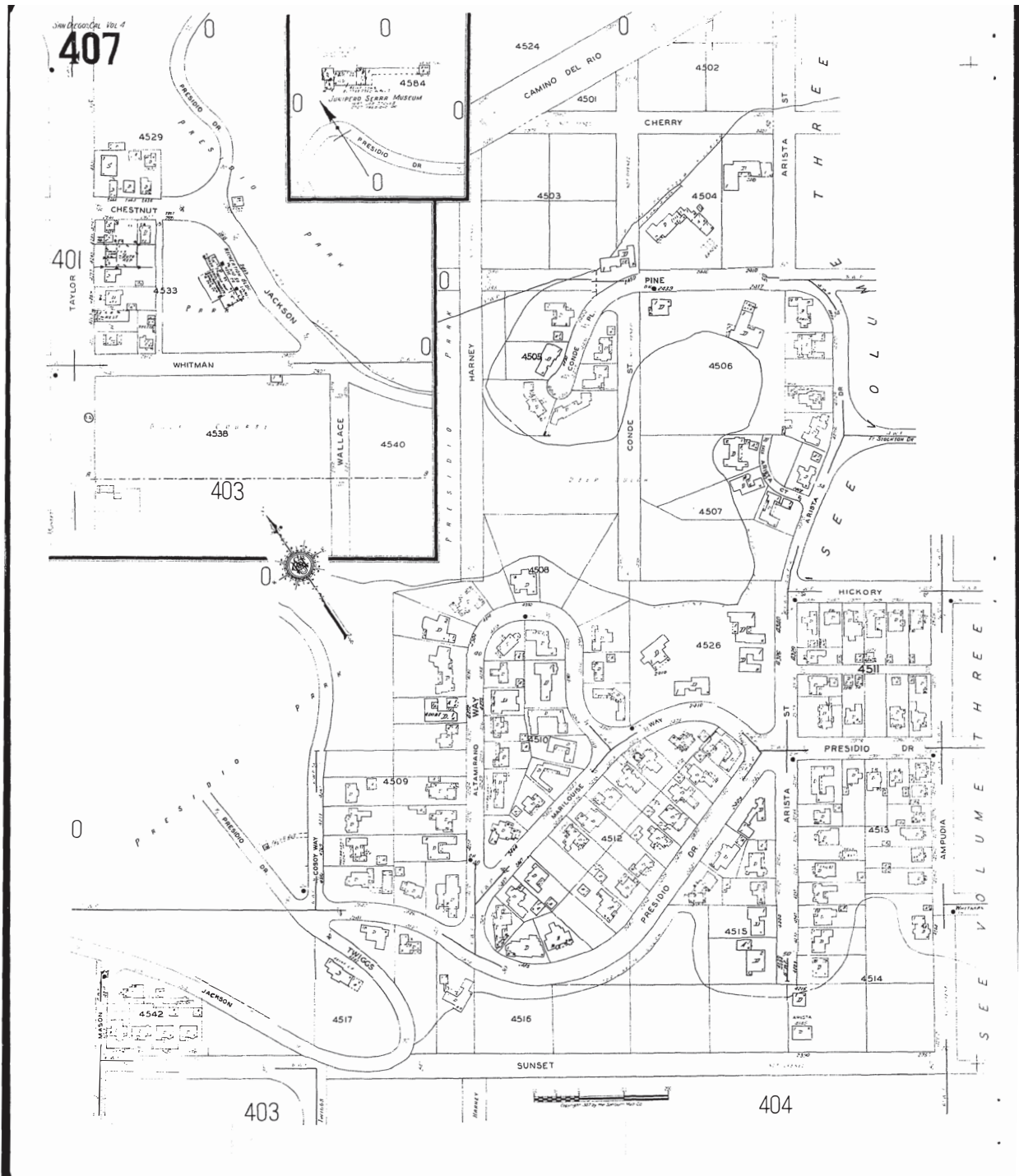
Sanborn Fire Insurance Map, 1940.

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Sanborn Fire Insurance Map, 1956.

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D. DPR

State of California --- The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
PRIMARY RECORD

Primary #

HRI #

Trinomial

NRHP Status Code 1S

Other Listings NRHB #66000226; CHL #59; HRB #4, HRB #35, HRB #237, HRB #240
Review Code Reviewer Date

Page 1 of 11 *Resource Name or #: (Assigned by recorder) Juniper Serra Museum

P1. Other Identifier:

*P2. Location: Not for Publication Unrestricted *a. County San Diego

and (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

*b. USGS 7.5' Quad: Point Loma Date: 1996 T ; R ; ¼ of ; ¼ of Sec ; M.D. B.M.

c. Address: 2727 Presidio Drive City: San Diego Zip: 92103

d. UTM: Zone: mE/ mN (G.P.S.)

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate) Elevation:

APN: 7601027500 and 44252000700

*P3a. **Description:** (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

The following descriptions are primarily based upon the October 15, 2013 "Juniper Serra Museum Historic Structure Report" prepared by Heritage Architecture & Planning.

Site¹

The Serra Museum is located at the top of Presidio Hill in Presidio Park. The historical importance of the site including roads, pathways, and planting cannot be overstated. The landscape is an important character-defining feature of the property and it contributes significantly to the overall historical character of the museum. The basic size, location, and shape of the museum were planned in 1927 by landscape architect John Nolen. Many of the plantings were installed and grown before the architectural plans for the museum were finalized by William Templeton Johnson. Alterations to the site have been relatively minimal since the construction of the museum in 1929. The site includes several important features that are potentially historic but are not attached to the building. These features include paved and cobble walkways, site walls, retaining walls, garden statues, gate houses, and other small structures.

(Refer to Continuation Sheet)

*P3b. **Resource Attributes:** (List attributes and codes) HP15 Educational Building; HP29 Landscape Architecture

*P4. **Resources Present:** Building Structure Object Site District Element of District Other (Isolates, etc.)

P5a. Photo or Drawing (Photo required for building, structures, and objects.)



P5b. Description of Photo: (view, date, accession #)

*P6. **Date Constructed/Age and Sources:**

Historic Both
 Prehistoric

*P7. **Owner and Address:**
City of San Diego

*P8. **Recorded by:** (Name, affiliation, and address)

Heritage Architecture & Planning
832 Fifth Avenue
San Diego, CA 92101

*P9. **Date Recorded:** 10.15.18

*P10. **Survey Type:** (Describe)
Intensive.

*P11. **Report Citation:** (Cite survey report and other sources, or enter "none.")

Juniper Serra Museum ADA Improvements Project Historical Resources Technical Report – Draft, June 19, 2019

*Attachments: NONE Location Map Continuation Sheet Building, Structure, and Object Record

Archaeological Record District Record Linear Feature Record Milling Station Record Rock Art Record

Artifact Record Photograph Record Other (List):

BUILDING, STRUCTURE, AND OBJECT RECORD

Page 2 of 11

*NRHP Status Code

*Resource Name or # (Assigned by recorder) Juniper Serra Museum

B1. Historic Name: Juniper Serra Museum; San Diego Presidio Site; Presidio Park

B2. Common Name: Junipero Serra Museum

B3. Original Use: Museum

B4. Present Use: Museum

*B5. Architectural Style: Mission Revival

*B6. Construction History: (Construction date, alterations, and date of alterations)
(Refer to Continuation Sheet)

*B7. Moved? No Yes Unknown Date: Original Location:

*B8. Related Features:

*B10. Significance: Theme: Settlement Area: Old Town San Diego

B9a. Architect: William Templeton Johnson

b. Builder:

Period of Significance:

Property Type:

Applicable Criteria: A,B,C,D,E,F

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The Serra Museum is listed on the City of San Diego's Register of Historic Landmarks as Site No. 237. Per the historical designation, the building is "significant for its association with George W. Marston, a prominent San Diego businessman and philanthropist; also for its association with William Templeton Johnson, one of San Diego's most noted architects; and as an excellent example of the Spanish Colonial Revival architectural style; as well as for its significance as one of San Diego's most noted and publicized landmarks; and as a memorial to the first European settlers of California." The site is also listed on the City of San Diego's Register of Historic Resources as HRB # 4 - Presidio of San Diego Site, HRB # 35 - Presidio Excavation Site, and HRB # 240 - Presidio Park. In addition to these local designations, the Presidio Park site is also listed on the National Register of Historic Places.

(Refer to Continuation Sheet)

B11. Additional Resource Attributes: (List attributes and codes) HP15 Educational Building; HP29 Landscape Architecture

*B12. References:
(Refer to Continuation Sheet)

B13. Remarks:

*B14. Evaluator: Heritage Architecture & Planning

*Date of Evaluation: 10.15.2018



(This space reserved for official comments.)

***P3a. Description:** (Continuation)

The most significant exterior expression of the Serra Museum occurs in the planted landscape. Remarkably, there are no exterior period lights, site furnishings, railings, and limited installations of pedestrian walkways and stairs. Although the Serra Museum has a significant relationship to its site and the planted landscape, the building engages the surrounding site in a very independent manner, lacking more distant axial connections, patios, or formal gardens. Significant exterior hardscape elements are minimal (with the exception of the Paseo Terrace) and the focus of the site is fixated on the imposing structure of the Serra Museum and its dramatic siting on the promontory of the Presidio Hill mesa.

Exterior Lighting: There is no documentation of exterior lighting intentions in the schematic landscape plan. It appears that current exterior lighting was all added at a later date, decades beyond the period of significance. There is no aesthetic relation between the exterior lighting that was added, and the building or landscape design. Functional lighting that was added has been for the intent of stairway/walkway safety, or to spotlight the structure itself. Given the operating hours of the museum, night lighting is not of primary importance. In addition, there is no photograph, plan, textual, or documentary evidence of previously installed exterior lighting from the period of significance.

Stairway/Walkway lighting: bollard style lighting dates from the 1970s and is functional. The style of the lighting is not relevant or compatible with the building design or aesthetic of the period.

Building Spotlights: the spotlights are commercial in nature, industrial in appearance, and appear to date from the 1960s-1970s. The spotlight to the east is visually unobtrusive and hidden in surrounding tree branching. The spotlight to the southwest is visually prominent and associated with a flagpole installation. The spotlights may play an important role in providing building recognition but are dated and detract from the quality of the site and landscape; they are not compatible with the museum.

Exterior Site Railings: Original exterior metal railings are not in evidence in the project site area, or in period photographs. In exterior building stairs, where it might be reasonable to encounter exterior metal railings, no period railings exist. Metal railings that occur include:

South Building stairs – industrial quality, aluminum alloy with flanges, trade name “Speed Rail.” These railings are high in functionality, but low in aesthetic relation to the museum, and are incompatible. Their installation configuration (extension of handrails beyond upper and lower treads) does not account for current ADA requirements, suggesting these city installed features are probably pre-1980.

South Slope Stairs – The south slope stairs are original to the Serra Museum. Additional decorative metal railings are not original; the railings are constructed of flat stock, square pickets, and square railing base, painted black. Although the stair decorative railings achieve a higher degree of aesthetic intent, they are clearly functional, and were not designed or installed during the period of significance of the museum. They are installed in flush-to-grade, exposed, un-painted concrete footings that post-date the surrounding adjacent, original concrete and white-painted stucco of the museum. Again, their installation configuration does not account for ADA requirements (extension of handrails beyond upper and lower treads), suggesting these city installed features - railings and concrete base - are probably pre-1980. The decorative railings are not compatible with the museum.

Site Furnishings: Original site furnishings, such as benches, are not in evidence in the immediate Serra Museum project site area, and are not evident in period photographs.

Other city installed site furnishings occur in the area known as the Eucalyptus Grove and Picnic area. The installation is haphazard, and the site furnishings are an eclectic mix of contemporary fiberglass, and concrete picnic and overlook seating, and trash, none of which are compatible with the period of the museum.

Wall Fountain – an exterior wall fountain was installed to the east of the museum entry doors. The design offers a hexagonal brick design, somewhat in keeping with the museum design, but it is clearly an addition to the site and is minimally compatible with the museum.

Site Statuary – period site statuary exists in the park, including “The Indian,” (Arthur Putnam) and “The Padre,” but the siting is distant from the museum site. The statuary is compatible with the period of the building including their scale, material (bronze), and location, but are ancillary in nature.

Exterior Stairs – South: To the south of the building tower, the historical grade has been steep and exterior stairs were installed at initial construction. The treads are painted white serving as a “visual warning” strip, but the white paint is a later addition and not a part of the period of significance. The Serra Museum does possess original stairs immediately adjacent the building, which

feature Mediterranean, Spanish Revival style upturned 6"x12" red brick treads/risers. The treads are (occasionally) painted white serving as a "visual warning" strip, but the white paint is a later addition and not a part of the period of significance. In addition, where site walls occur about the museum, they are substantial: 12"-18" in thickness, raised above ground (2'-6" minimum), and are covered in a thin layer of smooth stucco and painted white. Walls associated with the steps leading up to the museum do not match the adjacent walls. The stair retaining walls (which match the width of adjoining original walls) are flush, or nearly flush with grade, and unpainted.

Hardscape materials:

Pedestrian Paving: The westerly occurring walkways are located in areas that are original paths of circulation to the museum, although they differ slightly from the Nolan plan. It is probable, given the historic and current grade of the area, that the walkways were ultimately sited for more functional purposes than the 1927 Nolan site plan suggests. However, 1930s period photographs show the general location and directionality of the paths and they remain consistent with today's locations. Additionally, the materials employed – square red clay tiles – are compatible with the terra cotta tiles that form the apron about the museum, and their use is appropriate in the landscape.

There is evidence of repair to the walkways due either to underground access needs, or simple wear. The repairs generally use the same tiles, although there are color differentiations due either to age or tile selection. The tiles themselves lack compressive strength and will always be subject to wear and deterioration, although the character of that can be seen in a sympathetic light with the Spanish Revival.

Serra Museum¹

The Serra Museum is a Mission Revival style structure with a four-story domed tower. The style and form of the building are premier character-defining features.

Walls: The exterior walls of the Serra Museum are concrete with a sand textured plaster finish. The walls are a premier character-defining features.

Roof: The Serra Museum has a clay tile roof. The roofing was replaced by the City in 2008. Even though the tiles are not historic fabric, they still contribute to the overall historical character of the building. Historic photographs indicate that the original tiles ranged in color and were set with random exposures using mortar. The existing roof tiles include various colors from beige and red to green). The existing tiles are set with much wider exposures and they do not include as many groups of randomly spaced double tiles as seen in the historic photographs.

The building form is characterized by the four-story domed tower on the north end of the museum. The rounded dome is plaster clad and it has an original bronze weather vane on top. The weather vane is detailed in the original 1929 drawings and it is a premier character-defining feature of the building.

Windows: All of the windows on the Serra Museum appear to be original. They include a variety of window types, sizes, and shapes. Operable windows are generally double or single casement windows or hopper windows. All of the existing windows are considered important character-defining features of the building.

Exterior Doors: The exterior doors at the Serra Museum are original. There are generally two types; plank doors and paneled double doors. The paneled double doors are located at the main front, side museum, and rear Library entrances. The other doors are generally single doors with rustic plank exteriors. All of the original exterior doors have decorative wrought-iron hardware that is original to the building. Some doors have been altered to add deadbolts and other hardware. The historic doors and hardware are important character-defining features.

The threshold at the main entrance to the museum is paved with special terra-cotta tiles. There is a bronze plaque on the wall adjacent to the entrance that says, "THE DOORWAY TILES ARE FROM THE CONDUIT THAT WAS BUILT ABOUT 1800 BY PRIESTS AND INDIANS OF THE SAN DIEGO MISSION." The tiles are premier character-defining features.

Exterior Lighting: All of the original exterior light fixtures have been removed or replaced except for the fixture next to the front entrance. The remaining historic light fixture is a wall-mounted lantern-style fixture. It is an important character-defining feature. The existing non-historic light fixtures detract from the historic character of the building. They should be replaced with period-appropriate or replica light fixtures. Efforts should also be made to eliminate non-historic exposed conduit on the exterior of the building by wiring the fixtures internally.

¹ Heritage Architecture & Planning, "Junipero Serra Museum Historic Structure Report." Prepared for the San Diego History Center, October 15, 2013.

Building Dedication Plaque: There is an original cast-plaster building dedication panel with incised letters on the west wall of the museum at southwest corner of the building. The dedication reads:

WM TEMPLETON JOHNSON
ARCHITECT
JOHN NOLEN
LANDSCAPE ARCHITECT
1929

Main Terrace:

The main terrace is a flat paved exterior area that extends along the west side of Loggia between the main building and the Sefton Room. This space is used for large public gatherings and private events that are routinely hosted at this site. The terrace is paved with 12" square terra-cotta tiles that have 1" mortar joints. They are original and an important character-defining feature of the building.

Loggia:

The Loggia is a long open-air covered arcade that extends from the main building to the Sefton Room. The arcade is open along the entire west side and steps down to the main terrace. The east side of the arcade is partially closed with three open arches framing views to the east over Mission Valley. The open arches have plaster balustrades.

Original components of the roof structure above the Loggia are important character-defining features. The underside of the roof is open and visible from the Loggia. There are round peeler log rafters with skip sheathing. The sheathing has been replaced and plywood has been added above it. Since the sheathing is not solid, the plywood is visible from below. Historically, the underside of the clay roof tiles above would have been visible from below. All of the wood members including the peeler logs, skip sheathing and plywood have a painted finish. The peeler logs appear to have originally been unfinished in early photographs of the Loggia.

North, East, and West Terraces:

There are original exterior terraces on all four sides of the main museum building. The terraces have terra-cotta tiled floors and low plaster walls. They are important character-defining features of the building. The pavers are 12" square terra-cotta tiles with 1" grout joints. There are several elevation changes on the terraces. Steps are typically constructed of 6" x 12" pavers stacked on end to create 6" steps. The existing pavers and steps are important character-defining features. A white contrasting stripe has been painted on each tread at every exterior stair. The painted stripes are non-historic and non-contributing, but they are required by current code so they should be retained and maintained as needed.

Exterior Stairs, Walkways, and Site Walls:

Two curvilinear pathways on the west side of the museum provide access from the terraces to the parking area on the west side of Presidio Drive. The pathway that leads from the south end of the main terrace to Presidio Drive was built in 1929 with the building. It includes a terra-cotta tiled walkway with 12" square tiles. The mid-section of the walkway has an alternate paving pattern with smaller tiles set in a basketweave pattern. There is a plaster-clad concrete retaining wall on the south side of the upper walkway that is original. There are several steps in the walkway leading down to the street. The steps are generally made of 12" square tiles laid flat unlike the stacked 6" x 12" tiles that comprise the steps on the terraces. The existing historic walkways and site walls are important character-defining features of the building. A white contrasting stripe has been painted on each tread of the stairs. Concrete strips have been added along both sides of the existing walkway to retain the adjacent soil and provide a continuous footing for the new handrails. They are dated 1978 and should be considered non-contributing. Other added non-contributing features include the existing bollard lights and handrails.

The second pathway that leads from the north end of the terrace to the street below was added after the original construction of the building - sometime in the mid-1930s. Original exterior photos show a dirt path in the approximate location of the existing walkway. The existing walkway is paved with 8" square tiles (smaller than the original 12" square tiles that are found elsewhere around the building). Since this walkway was added after the period of significance, it should be considered a non-historic, non-contributing feature of the site.

On the east side of the site, there are several cobblestone steps and pathways leading to the canyon below. These features are not documented in any of the original drawings or early photographs, but they appear to be fairly old. Where feasible, these features should be preserved and protected. They are contributing features.

Existing Building Conditions Assessment

Walls:

The exterior walls of the Serra Museum are concrete with a sand textured plaster finish. The overall structural condition of the walls is generally good, but exterior paint has deteriorated and is in poor condition, leaving the historic plaster stained and unprotected. In several locations, especially on the east façade of the terrace walls, Loggia, and Sefton Room, the paint is flaking severely. There are also several areas of moderate to severe plaster damage. Several concrete spalling areas were noted on the Tower in addition to significant plaster deterioration and exposed rusting steel rebar at the Loggia and Tower balconies.

Roof:

The Serra Museum has a clay tile roof. The roofing was replaced by the City in 2008. The existing tile appears to be in good overall condition.

Windows:

All of the windows on the Serra Museum appear to be original. They include a variety of window types, sizes, and shapes. Operable windows are generally double or single casement windows or hopper windows. The existing historic windows are generally in fair condition with moderate wood deterioration on the exterior caused by exposure due to poor paint condition.

Exterior Doors:

All of the exterior doors at the Serra Museum appear to be original. They are wood doors and generally include decorative wrought-iron hardware, although some of the original hardware has been altered or replaced. The existing historic doors are generally in fair condition with moderate wood deterioration (usually at the base of the doors) caused by exposure due to poor paint condition. The double doors on the west façade leading to the main exhibit space are in poor condition and may need to be reconstructed.

Exterior Lighting:

All of the original exterior light fixtures have been removed or replaced except one fixture located next to the front entrance. The remaining historic light fixture is a wall-mounted lantern-style fixture that is in fair condition. Other non-historic light fixtures are generally in fair condition.

Exterior Terraces:

The exterior terraces on all sides of the building are generally in fair condition. The terra-cotta tile paving is generally in good condition. Some of the terra-cotta tiled steps are cracked at the nosing due to wear, but they are otherwise in good condition. The non-historic painted contrasting stripes on each tread are also generally in good condition. A section of paving approximately 100 SF near the stairs and museum entry on the west terrace is in poor condition. This area has several cracks and appears to be settling differentially, creating vertical displacement. The site walls around the exterior of the terraces are in fair to poor condition with significant paint deterioration and some spalling.

Loggia:

The east wall and west arcade of the Loggia is in fair to poor condition with some structural cracks and plaster spalling. The existing concrete balustrade in three bays of the east wall is in poor condition with significant spalling as well as exposed and rusting steel rebar. The exposed framing of the Loggia roof has been at least partially replaced. It is in good condition. The exposed ends of the peeler log rafter tails are in fair condition with some wood deterioration and deteriorated flaking paint.

Exterior Stairs, Walkways, and Site Walls:

The original terra-cotta tile walkway on the south end of the main terrace is generally in good condition. The retaining walls on the south side of the walkway are in fair condition with some structural cracks and spalling. The 1930s walkway on the north side of the site is in poor condition. The tile in several sections is severely pitted and cracked creating an uneven surface and trip hazard.

***B6. Construction History:** (Continuation)

The following chronology summarizes the development and construction of Presidio Hill and the Serra Museum from 1769 to July, 2013. This information is based on historical drawings, photographs, and written histories provided by the SDHC.

- 1000AD-1769** Tipai-Kumeyaay settlement (the village of Kosa'aay) is located on the site. The exact date of origin of the settlement is unknown. The approximate date of 1000 AD was listed in the *Journal of San Diego History*.²
- July 16, 1769** Father Junípero Serra planted a cross on Presidio Hill and performed Mass, dedicating the mission and presidio to San Diego de Alcalá. Construction of the presidio began at once.
- 1773-1778** The original wood-framed presidio buildings are replaced with more substantial adobe structures.
- 1774** The Mission San Diego de Alcalá is relocated to its new building and site nearby in Mission Valley. The presidio remains.
- 1821** Mexican revolutionary troops overthrow Spanish rulers signaling the end of the Spanish Colonial period.
- April 20, 1822** The Spanish officially relinquish control of the presidio and the buildings are left to crumble.
- 1827** Jedediah Smith becomes the first American to reach California by land from the eastern United States.
- 1833** The Mexican government secularizes the missions and divides the land into large rancheros.
- 1834** The town of San Diego which has been developed at the base of Presidio Hill (in the area known today as Old Town) is granted "Pueblo status" by the Mexican government.
- Feb. 2, 1848** The Treaty of Guadalupe Hidalgo is signed marking the end of the Mexican-American War.
- 1867** Alonzo E. Horton comes to San Diego and succeeds in establishing New Town which quickly eclipses Old Town and becomes the heart of the growing city of San Diego.
- 1907** George Marston, Charles Kelly, E. W. Scripps, A. G. Spalding, and John D. Spreckels purchase fourteen lots above San Diego's Old Town for \$6,000 to preserve the historic presidio site and create a public park.
- 1912** Marston buys out his partners' interests in the Presidio Hill property, still determined to create a city park on the land.
- 1916** John Nolen provides a planning document for Presidio Hill and Old Town.
- 1927** John Nolen provides a landscape plan which includes space for the museum building.
- 1928** The San Diego Historical Society is founded by Marston.
- 1928** Marston hires William Templeton Johnson to design the new museum for Presidio Park.
- 1929** Construction of the Serra Museum is completed and the park is officially dedicated on July 16, 1929.
- late 1930s** Construction of the north walkway in the approximate location of a previous dirt path is completed.
- 1972** A new interior stair from the main exhibit room to the tower gallery is added. Previous plans completed in 1970, which included the addition of a library and offices on the east side of the building, were never constructed.
- 1991** Plans completed for interior modification in the Sefton Room (construction not completed).

² *The Journal of San Diego History*, San Diego Historical Society Quarterly, Summer 1999, Volume 45, Number 3: The Use of Presidio Hill, by Jennifer Luksic and Nik Kendziorski.

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- 2008 Museum's roof is replaced with new clay tiles.
- 2010 San Diego Historical Society is renamed the San Diego History Center.

***B10. Significance:** (Continuation)

Period of Significance

A period of significance for the Serra Museum was not established in the historical landmarks nomination or the DPR Primary Record. Due to the extensive history of the site, it is appropriate to identify more than one period of significance for this property in order to address all periods of historical significance. Potential periods of significance include the Native American use of the hill by a Kumeyaay/Tipai village from approximately 1000AD-1769, the Spanish Colonial period from 1769-1821, the Mexican period from 1821-1848, and the Serra Museum period from 1907-1935.

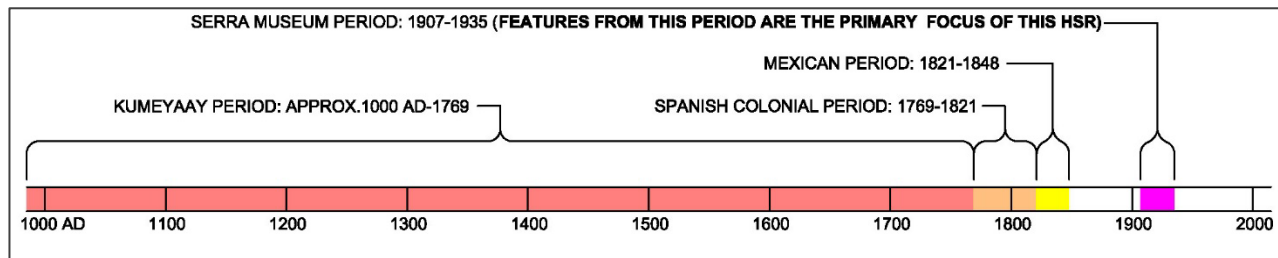


Figure: Periods of significance timeline for the Presidio Park site.

While there are multiple periods of historical significance for this property, the focus of this HSR is the Serra Museum and immediate surrounding landscape. The period of significance for these features is 1907-1935 (the time period shown as magenta in Figure above). This period would cover the initial acquisition of the park land by Marston, its dedication as a City Park, landscape design and planting, and construction of the Serra Museum. The closing of this period of significance in 1935 is related to the first known alteration to the site, construction of a paved walkway on the north end of the property in the late 1930s. All features and artifacts from the 1907-1935 period of significance are considered historic and should be retained, preserved, and protected in accordance with *The Standards*. Similarly, any archaeological features from previous periods of significance, while they are not addressed in this HSR, should also be retained, preserved, and protected in accordance with *The Standards*.

The site is known to contain remnants of the original presidio and Mission San Diego de Alcalá which were constructed during the Spanish Colonial period under the direction of Father Junípero Serra. Additional archaeological features may also exist from the Kumeyaay and Mexican periods. However, a detailed survey and analysis of archaeological features is beyond the scope of this HSR. Therefore, the analysis and recommendations contained herein relate only to existing architectural and site features associated with the Serra Museum period (1907-1935).

The dates listed above for the Kumeyaay, Spanish Colonial, and Mexican periods are based on the historical context written by Jennifer Luksic and Nik Kendzierski for *The Journal of San Diego History* in 1999 (excerpt included in Section II of this report). In order to confirm and refine the exact dates for these periods, additional investigation and analysis of previous archaeological studies is recommended.

NATIONAL REGISTER AND CALIFORNIA REGISTER

The Serra Museum and Presidio site are designated under the following:

- National Register of Historic Places #66000226
- California Landmark #59
- City of San Diego Register of Historical Places #4, #35, #237, and #240

National and California Register

National Register Criterion A / California Register Criterion 1

The San Diego Presidio site is associated with the first permanent European settlement on the Pacific Coast of the United States. The property is listed in the National Register of Historic Resources (#66000226). The San Diego Presidio site, therefore, also qualifies under California Register Criterion 1 as the first permanent European settlement on the Pacific Coast of the United.

National Register Criterion B / California Register Criterion 2

In 1907, five men – Charles Kelly, George W. Marston, John D. Spreckels, E.W. Scripps, and A.G Spalding – purchased fourteen lots above San Diego's Old Town for \$6,000 to preserve the site of the first Spanish mission in California. These lots were in the center of what is now Presidio Park. After five years of futilely attempting to interest the City of San Diego of the project, Marston bought out the others. He understood that the only way a fitting memorial to the first European settlers of California would be realized was through the dedication of a single individual. As the scope of importance of the project grew in his mind, Marston began the largest and most significant of his many philanthropic efforts for the city.

Therefore, the Serra Museum and Presidio site are significant for its association with George White Marston, one of the City's most noted business man and public servant. The resource represents the most significant philanthropic efforts Marston made to the city. Therefore, the property qualifies under National Register Criterion B and California Register Criterion 2 at the local level of significance.

National Register Criterion C / California Register 3

The Serra Museum an excellent example of Mission Revival style of architecture in San Diego and for its association with recognized master architect William Templeton Johnson. Johnson wrote of his work that "the Junipero Serra Museum is designed in close sympathy with the spirit of the architecture of the missions, [which] all had thick walls and simple masses, and a sturdiness and frankness in design which gave them much charm." The purpose in his mind was to "preserve the feeling of the missions without making the building too ecclesiastical in appearance. A jury of visiting architect in 1931 praise the museum as an outstanding modern example of the best of Mission architecture. Johnson considered it his finest achievement.

The building is concrete with white stucco walls, tile roof, and rough-hewed open timber ceilings. The large museum room evokes the feeling of entering the nave of an old Spanish church with its red tile floors, plain white walls high beam ceiling, and clerestory type windows. The most prominent feature of the Serra Museum is the north tower.

Therefore, the property meets National or California Register criteria for architecture as an example of the Mission Revival style of architecture and for its association with master architect William Templeton Johnson.

National Register Criterion D / California Register Criterion 4

The site is the location of the original Presidio site and is likely to yield archaeological information regarding history or prehistory and, therefore qualifies under National Register Criterion D and California Register Criterion 4.

San Diego Historical Resources Board Criterion Guidelines

The Serra Museum and the Presidio site are locally designated under the City of San Diego Register of Historical Resources as HRB #4, #25, #35, and #240. The City has determined that the Serra Museum is significant for its association with George W. Marston, a prominent San Diego businessman and philanthropist; as well as its association with William Templeton Johnson, a noted master architect. It is also an excellent example for its architectural style and as a noted publicized landmark as a memorial to the first European settlers in California. The building exhibits its architectural details, is well maintained, and has not undergone any major changes to its historical fabric.

Integrity

In addition to meeting one of the local, state, or national criteria, a property must also retain a significant amount of its historic integrity to be considered eligible for listing. According to the NPS, "integrity is the ability of a property to convey its significance." Historic integrity is made up of seven aspects: location, design, setting, materials, workmanship, feeling, and association. The following is an integrity analysis of the Serra Museum and Presidio site.

Location is the place where the historic property was constructed or the place where the historic event occurred.

The Serra Museum was constructed in 1929 at the Presidio site. The building has not been moved since its construction. The site contains the original location of the Presidio, the first European settlement location. Therefore, the Serra Museum and the Presidio site have retained its integrity of location.

Design is the combination of elements that create the form, plan, space, structure, and style of a property.

There have been no major alterations or changes to the resource that have impacted or diminished the Museum building's form, plan, space, structure, or style. It continues as a representative of its Mission Revival style architecture and has retained a combination of its elements to convey its design and retain its design integrity. Therefore, the property has retained its design integrity.

Setting is the physical environment of a historic property.

The site has little changes since 1937, when the site was officially accepted as a gift to the city by George Marston. Therefore, the property retains its setting aspect of integrity.

Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern of configuration to form a historic property.

Alterations throughout the years have been kept to a minimum throughout the site. The site retains the majority of its original and historic-period materials to both the building and site that reflect the period of time and style important to retaining the property's appearance and integrity of materials. Therefore, the materials integrity is retained.

Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.

The workmanship evident in the Serra Museum is represented in its standard construction details and in its highly stylized Mission Revival architectural style. The workmanship, particularly in the ornamentation, exemplifies the popular style from the period. Therefore, its workmanship is retained.

Feeling is a property's expression of the aesthetic or historic sense of a particular period of time.

Because the building is reasonably intact in its location, design, workmanship, and materials, it retains the feeling of a period of time, that is, as a Mission Revival style resource. Therefore, its feeling integrity has been retained.

Association is the direct link between an important historic event or person and a historic property.

The building, through its history and architecture, continues to retain its association with William Templeton Johnson as the architect and Marston as the philanthrope/developer. The site is an important link to the San Diego's past as the first permanent European settlement in the Pacific Coast of the United States. Thus, its integrity of association is retained.

B12. References (Cont.)

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*Recorded by: Heritage Architecture & Planning *Date 10.15.18 Continuation Update

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JUNIPERO SERRA MUSEUM ADA IMPROVEMENTS PROJECT

April 6, 2026

Historical Resources Technical Report

Section VII – Appendices

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JUNIPERO SERRA MUSEUM ADA IMPROVEMENT PROJECT

Historical Resources Technical Report

April 6, 2026

Section VII – Appendices

E. SCIC RESEARCH INFORMATION

Resource List

Primary No.	Trinomial	Other IDs	Type	Age	Attribute codes	Recorded by	Reports
P-37-000038	CA-SDI-000038						SD-00304, SD-00320, SD-00546, SD-04769, SD-05495, SD-06015, SD-08458, SD-14791
P-37-013664	CA-SDI-013664						SD-14791, SD-17021
P-37-013665	CA-SDI-013665						SD-03670, SD-12977, SD-14791, SD-17021, SD-17107
P-37-013666	CA-SDI-013666						SD-14791, SD-17107
P-37-013667	CA-SDI-013667						SD-14791
P-37-014247	CA-SDI-014074	Other - Juan/Taylor Streets Dump				(Walter Enterprises)	SD-03246, SD-14791, SD-14815, SD-17021
P-37-019194		Other - 530A Temp 1				2001 (Brian F. Smith)	SD-07690, SD-08175, SD-09625, SD-14791
P-37-021834		OHP PRN - 2138-0830-0000; Other - 2490 Presidio Dr.				2002 (Compushare)	SD-16963
P-37-021835		OHP PRN - 2138-0831-0000; Other - 2540 Presidio Dr.				2002 (Compushare)	SD-16963
P-37-021894		OHP PRN - 2138-0890-0000; Other - 4115 Twiggs St				2002 (Compushare)	
P-37-021900		OHP PRN - 2138-0896-0000; Other - 4136 Wallace St., Presidio Hills Golf Course, NE Section of Old Town				2002 (Compushare)	
P-37-021901		OHP PRN - 2138-0897-0000; Other - Presidio Park; Old Town-Taylor & Jackson St				2002 (Compushare)	SD-08175
P-37-021902		OHP PRN - 2138-0898-0000; Other - Franciscan Gardens Site/Cemetery, on Taylor St				2002 (Compushare)	
P-37-021903		OHP PRN - 2138-0899-0000; Other - Serra Palm Site, on Taylor St				2002 (Compushare)	

Resource List

Primary No.	Trinomial	Other IDs	Type	Age	Attribute codes	Recorded by	Reports
P-37-021906		OHP PRN - 2138-0902-0000; Other - Fort Stockton Site; Cosoy Wy & Presidio Dr.				2002 (Compshare)	
P-37-021907		OHP PRN - 2138-0903-0000; Other - Temple Beth Israel; Heritage Park-Juan & Harney St				2002 (Compshare)	
P-37-023767		Other - 2400 Presidio Drive				2001	
P-37-023919		Other - PRESIDIO PARK				2001 (N/A)	
P-37-023921		Other - 2727 PRESIDIO DRIVE				2001 (N/A)	
P-37-023941		Other - Group 601, Temp 1				2001 (Brian F. Smith and Associates)	SD-07694, SD-13537
P-37-023942		Other - Group 601, Temp 2				2001 (Brian F. Smith and Associates)	SD-07694
P-37-024558	CA-SDI-016288	Other - SMVTS-S-1				2002 (Harris Archaeological Cons.)	SD-09625
P-37-024559	CA-SDI-016289	Other - SMVTS-S-2				2002 (Harris Archaeological Cons.)	SD-09625
P-37-027055	CA-SDI-017688	Other - Block 4536				2005 (EDAW)	SD-10325, SD-14791
P-37-027058	CA-SDI-017691	Other - Block 4550				2005 (EDAW)	SD-10325, SD-14791
P-37-028431	CA-SDI-018352	Other - Fort Stockton				2007 (N/A)	SD-14791
P-37-028444		Other - Derby Dike Site				2007 (N/A)	SD-14791
P-37-028502		Other - Franciscan Gardens Site				2007 (N/A)	SD-14791
P-37-028600	CA-SDI-018591	Other - Casa De Estudillo; Other - Casa de Estudillo				2007 (State of California District Preservation Officer); 2008 (Department of Parks and Recreation)	SD-12334
P-37-029967		Other - R.R. West "Spec" House #1				2008 (Scott Moomjian)	
P-37-030930		Other - HCN-I-03				2009 (Laguna Mountain Environmental, Inc.)	
P-37-030937	CA-SDI-019630	Other - HCN-S-03				2009 (Laguna Mountain Environmental, Inc.)	
P-37-030939	CA-SDI-019632	Other - HCN-S-05				2009 (Laguna Mountain Environmental, Inc.)	
P-37-030940	CA-SDI-019633	Other - HCN-S-06				2009 (Laguna Mountain Environmental, Inc.)	
P-37-030941	CA-SDI-019634	Other - HCN-S-07				2009 (Laguna Mountain Environmental, Inc.)	

Resource List

Primary No.	Trinomial	Other IDs	Type	Age	Attribute codes	Recorded by	Reports
P-37-030942	CA-SDI-019635	Other - HCN-S-08				2009 (Laguna Mountain Environmental, Inc.)	
P-37-031962	CA-SDI-020233	Other - SMVTS Temp 1				2011 (Brian F. Smith & Associates)	SD-14791
P-37-032538	CA-SDI-020661	Other - FDR-S-1; Pico Motor Hotel	Site	Prehistoric, Historic	AH02 (Foundations/structure pads); AH04 (Privies/dumps/trash scatters); AP03 (Ceramic scatter)	2012 (Laguna Mountain Environmental, Inc.)	SD-13746, SD-17021
P-37-032899	CA-SDI-020784	Other - T-Mobile West Presidio Park Project - Temp 1	Site	Historic	AH04 (Privies/dumps/trash scatters)	2013 (Brian F. Smith & Associates)	
P-37-032949		Other - J. Rex Murray & Alice M. Spec House	Building	Historic	HP02 (Single family property)	2013 (SCOTT MOOMJIAN)	
P-37-033537	CA-SDI-021080	Other - ISO-G799-1	Other	Historic	AH16 (Other) - artifact scatter	2014 (Brian F. Smith & Associates)	SD-15074
P-37-033920	CA-SDI-021307	Other - Hilton-ASM-01	Site	Historic	AH04 (Privies/dumps/trash scatters) - historic trash scatter	2014 (Larry Tift, ASM Affiliates, Inc.)	
P-37-034095	CA-SDI-021346	Other - Alvarado's Lot; Other - Casa de Alvarado (GDP 19A); Other - Johnson Building (GDP 19); Other - Alvarado Saloon (GDP 63); Other - Alvarado-Llucia; Other - "French Bakery"; Other - Nottage Tin Shop and Residence (GDP 20A); Other - Bradshaw and Anderson's Saloon (GDP 20B)	Site	Historic	AH02 (Foundations/structure pads) - foundations; AH04 (Privies/dumps/trash scatters) - trash dump	2014 (Bethany Weisberg, California Department of Parks and Recreation, Southehrn Service Center)	
P-37-034096	CA-SDI-021347	Other - Casa de Serrano; Other - GDP#28A; Other - Casa de Rafaela Serrano; Other - Serrano-Soto-Rose; Other - Ensworth Store	Site	Historic	AH02 (Foundations/structure pads) - foundation	2014 (Bethany Weisberg, California Department of Parks and Recreation, Southern Service Center)	SD-17021

Resource List

Primary No.	Trinomial	Other IDs	Type	Age	Attribute codes	Recorded by	Reports
P-37-034098	CA-SDI-021350	Other - La Tienda General (General Store); Other - Casa de Alvarado; Other - GDP#37	Site	Historic	AH02 (Foundations/structure pads) - foundation; AH04 (Privies/dumps/trash scatters) - trash dump	2014 (Nicole Turner, Bethany Weisberg, California Department of Parks and Recreation, Southern Service Center)	SD-17021
P-37-034100	CA-SDI-021352	Other - Ybarra-Wilder-Smith; Other - GDP#29; Other - Machado-Smith House; Other - Machado-Wilder-Smith; Other - The Machado-Albert B. Smith House	Site	Historic	AH02 (Foundations/structure pads) - foundations; AH04 (Privies/dumps/trash scatters) - trash scatters	2014	SD-17021
P-37-034555	CA-SDI-021539						
P-37-035592							
P-37-036522		Other - Juan-H-1	Structure	Historic	HP28 (Street furniture)	2017 (Lauren Downs, AECOM)	SD-16902

ID	ADDRESS	CITY	ZIP	UTM_E AST	UTM_TH	UTM_NOR	STPL _X	STPL_Y	NR_STA TUS	HISTRC_NM	COMMN_NM	PROP_	PROJ_REF	PNUMBER	SITE_	SHPO_ID	REPORT	NR_D ESIG	CR_D ESIG	NHL	CHL	POHI		
30	4309 ARISTA ST	SD	92103	215400	1712600	0	1855903	5		MELCHER HOUSE	MASSENGILL HOUSE	43855	2138-0761-0000											
31	4366 ALTAMIRANO WY	SD	92103	215750	1711000	0	1856397	3			MACDONALD HOUSE HERITAGE PARK - MCCONAUGHY HOUSE	43833	2138-0739-0000											
32	0 HERITAGE PARK RW	SD	92103	0	0	0	0	0		MCCONAUGHY HOUSE		0												
33	0 HERITAGE PARK RW	SD	92103	482020	3623820	0	0	0	0	TEMPLE BETH ISRAEL	TEMPLE BETH ISRAEL/HERITAGE PARK	43998	2138-0903-0000	P-37-021907										
34	2540 Presidio Drive	SD	92110	0	0	0	0	0			SCHULMAN HOUSE; WARD HOUSE	43925	2138-0831-0000	P-37-021835										
35	0 TAYLOR ST	SD	92110	0	0	0	0	0		PRESIDIO GARDENS	FRANCISCAN GARDEN SITE BLK 413	43993	2138-0898-0000	P-37-021902										
36	0 TAYLOR St	SD	92110	0	0	0	0	0	0	SERRA PALMS	SERRA PALM SITE	43994	2138-0899-0000	P-37-021903										67
37	4285 ALTAMIRANO WAY	SD	92103	0	0	0	0	0	0	R.R. WEST "SPEC" HOUSE #1	CHRISTOPHER AND SYLVIA TENORIO RESIDENCE	0	R.R. WEST "SPEC" HOUSE #1	P-37-029967		MOOMJIA141	1131670		C					
38	4115 TWIGGS STREET	SD	92110	0	0	0	0	0		ROBERT PATTERSON & LULU BOLAM HOUSE	KUEHNI HOUSE	0	THE BOLAM HOUSE		0	JOHNSNP06	1132156	0	0	0	0	0	0	0
39	2540 PRESIDIO DRIVE	SD	92110	0	0	0	0	0				0			0	MAYV38	1132158	0	0	0	0	0	0	0
40	2436 PRESIDIO DRIVE	SD	92103	0	0	0	0	0	0	JOHN AND CAROLINE BOSTICK HOUSE	ZLOTNIK RESIDENCE	0	JOHN AND CAROLINE BOSTICK HOUSE		0	MOOMJIA174	1133329	0	0	0	0	0	0	0
41	4266 ARISTA STREET	SD	92103	0	0	0	0	0	0	J. REX MURRAY AND ALICE M. MURRAY SPEC HOUSE	HABERMAN RESIDENCE	0	J. REX MURRAY AND ALICE M. MURRAY SPEC HOUSE	P-37-032949		MOOMJIA221	1133927							

ID	ADDRESS	SDCITY_HSB	SDCNTY_REG	DISTRICT	OTHER_DESG	CNSTR_DATE	RESRCE_ATT	ARCHT_STYL	THEME_SIG	PERIOD_SIG	FLE_LAU_NCH	APN	APE_MAP	PRMT_ACT	CENSUS	MAP_NAME	PAGE	GRID
1	2400 PRESIDIO DR					1934	HP02	SPANISH COLONIAL	ARCHIT			442-701-11			1 SD		1268 G5	
2	2427 PRESIDIO DR					1932	HP02	MISSION	ARCHIT			442-703-05			1 SD		1268 G5	
3	2436 PRESIDIO DR					1927	HP02	SPANISH COLONIAL	ARCHIT			442-701-07			1 SD		1268 G5	
4	2440 MARILOUISE WY					1939	HP02	SPANISH COLONIAL	ARCHIT			442-691-05			1 SD		1268 G4	
5	2440 PINE ST					1931	HP02	SPANISH COLONIAL REVIVAL	ARCHIT			443-050-01			1 SD		1268 G4	
6	2441 PRESIDIO DR					1932	HP02	SPANISH COLONIAL	ARCHIT			442-703-04			1 SD		1268 G5	
7	2454 PRESIDIO DR					1928	HP02	SPANISH COLONIAL	ARCHIT			442-701-05			1 SD		1268 G5	
8	2490 MARILOUISE WY					1939	HP02	SPANISH COLONIAL	ARCHIT			442-701-20			65 SD		1268 F4	
9	2490 PRESIDIO DR														1 SD		1268 F5	
10	2600 JUAN St			NORTHEAST SECTION OF OLD TOWN DISTRICT			HP39	MISSION ADOBE	ARCHIT, HIST, ARCHAEO						65 SD		1268 F5	
11	2600 JUAN St			NORTHEAST SECTION OF OLD TOWN DISTRICT			HP39	MISSION ADOBE	ARCHIT, HIST, ARCHAEO						65 SD		1268 F5	
12	2600 PRESIDIO DR														65 SD		1268 F4	
13	2600 PRESIDIO DR														65 SD		1268 F4	
14	2727 PRESIDIO Dr					1929		SPANISH COLONIAL REVIVAL				444-671-10			65 SD		1268 F4	
15	2727 PRESIDIO DR					1769	HP14		EXP/STL, GOVT						65 SD		1268 F4	
16	2727 PRESIDIO DR														65 SD		1268 F4	
17	2727 PRESIDIO DR														65 SD		1268 F4	
18	2727 PRESIDIO DR														65 SD		1268 F4	
19	2727 PRESIDIO DR					1769	HP44		EXP/STL,MILT,						65 SD		1268 F4	
20	4136 WALLACE ST			NORTHEAST SECTION OF OLD TOWN DISTRICT		1850	HP02		ARCHIT						65 SD		1268 F4	
21	4136 WALLACE ST			NORTHEAST SECTION OF OLD TOWN DISTRICT		1850	HP02		ARCHIT						65 SD		1268 F4	
22	4155 TWIGGS St					1929	HP02	SPANISH VILLA NEW ENGLAND COLONIAL	ARCHIT			442-622-03			1 SD		1268 F5	
23	4230 ARISTA ST					1948	HP02		ARCHIT,MIL			443-330-23			1 SD		1268 G5	
24	4244 ALTAMIRANO WY					1920	HP02	SPANISH COLONIAL	ARCHIT			442-670-07			65 SD		1268 G4	
25	4257 ARISTA ST					1906	HP02	MISSION	ARCHIT			443-330-07			1 SD		1268 G5	
26	4266 ARISTA ST					1930	HP02	SPANISH COLONIAL CALIFORNIA	ARCHIT			442-703-02			1 SD		1268 G5	
27	4277 COSOY WY														65 SD		1268 F4	
28	4291 ARISTA ST					1940	HP02	SPANISH COLONIAL REVIVAL	ARCHIT			443-330-10			1 SD		1268 G5	
29	4300 ALTAMIRANO WY					1915	HP28	VICTORIAN	ARCHIT						65 SD		1268 G4	

ID	ADDRESS	SDCITY_HSB	SDCNTY_REG	DISTRICT	OTHER_DESG	CNSTR_DATE	RESRCE_AT	ARCHT_STYL	THEME_SIG	PERIOD_SIG	FLE_LAU_NCH	APN	APE_MAP_ACT	CENSUS	MAP_NAME	PAGE	GRID
30	4309 ARISTA ST					1938	HP02	CALIFORNIA SPANISH COLONIAL	ARCHIT			443-210-09		1 SD		1268	G5
31	4366 ALTAMIRANO WY					1916	HP02	SPANISH COLONIAL	ARCHIT			442-692-06		1 SD		1268	G4
32	0 HERITAGE PARK RW					1887								1 SD		1268	F5
33	0 HERITAGE PARK RW					1889	HP16	VICTORIAN ECLECTIC	RELIG,EXP/STL,ARCHIT					1 SD		1268	F5
34	2540 Presidio Drive													65 SD		1268	F5
35	0 TAYLOR ST													65 SD		1268	F4
36	0 TAYLOR St					1769	HP26		EXP/STL, MILT,					65 SD		1268	F4
37	4285 ALTAMIRANO WAY					1934	HP02	SPANISH ECLECTIC	ARCHITECTURE	1934		44269112		0		0	
38	4115 TWIGGS STREET	0	0	0	0	1929	HP02	SPANISH COLONIAL REVIVAL BUNGALOW	RESIDENTIAL	1924-1940	0	44262203	0	0	SD COUNTY THOMAS BROS	1268	F5
39	2540 PRESIDIO DRIVE	0	0	0	0	1938		ART MODERNE / MISSION REVIVAL W/ COLONIAL INFLUENCES	ARCHITECTURE	1938-1955	0	44267012	0	0	SD COUNTY THOMAS BROS	1268	F4
40	2436 PRESIDIO DRIVE	0	0	0	0	1927	HP2	SPANISH ECLECTIC	COMMUNITY DEVELOPMENT & ARCHITECTURE	1927	0	44270107	0	0	SD COUNTY THOMAS BROS	1268	G5
41	4266 ARISTA STREET					1930	HP02	SPANISH ECLECTIC	ARCHITECTURE	1930		442-703-02		0	SD COUNTY THOMAS BROS	1268	G4

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F. PREPARERS' QUALIFICATIONS

David Marshall, AIA, NCARB, is President and Senior Principal Architect with Heritage Architecture & Planning. His role in the project historic architect, investigator, and writer. Mr. Marshall holds a Bachelor of Architecture degree from Cal Poly Pomona. As an architect, he has been involved in the restoration and reconstruction of many of Balboa Park's exposition buildings, including the House of Hospitality, Spreckels Organ Pavilion, and Museum of Man. David is a past member of the San Diego Historical Resources Board and served as Chair of the Design Assistance Subcommittee. He was also a board member of the San Diego Architectural Foundation and served as president of the Save Our Heritage Organisation (SOHO). David is currently a Trustee with the California Preservation Foundation (CPF). Mr. Marshall meets the *The Secretary of the Interior's Professional Qualification Standards* for Architecture and Historic Architecture.

Eileen Magno, MA, is the Principal Historian with Heritage Architecture & Planning and served as principal researcher and writer. She is a qualified Historian and Architectural Historian under *The Secretary of the Interior's Qualifications Standards*. Ms. Magno has been involved with research and documentation of historical resources throughout California and parts of Arizona and Nevada. Her experience covers a wide venue of historic preservation reports, including historic structure reports, preservation plans, feasibility studies, historic surveys, architectural conservation assessments, adaptive reuse studies, master plans, and environmental documentation, such as Section 106 and technical historic architectural reports for CEQA/NEPA compliance. In addition, she has successfully prepared local, state, and national nominations. Ms. Magno holds a Master of Arts degree in History with an emphasis in Public History and Teaching. She is a past member of the Mira Mesa Community Planning Group for the City of San Diego.

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