

# **Appendix C**

## **Historical Resources Technical Report**





## Addendum

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Date: June 1, 2016

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To: Jodie Brown, Senior Planner – Historical Resources, City of San Diego

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From: M.K. Meiser, M.A., Jeremy Hollins, M.A., Lauren Trimble, M.A., and Rachel Droessler, B.A.

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Subject: **Addendum to Report No. HRB-16-026 with Supplemental Information Regarding the Painted Wall Signs at the California Theatre, 1122 4<sup>th</sup> Avenue**

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### Introduction

At the April 28, 2016, City of San Diego (City or San Diego) Historical Resources Board (HRB) meeting, the HRB considered the designation of the California Theatre Painted Wall Signs under Meeting Agenda Item #6. The signs, identified as Signs #1, #2, and #3 in the Historical Resources Technical Report (HRTR) (Report No. HRB-16-026) prepared by AECOM, are located on the exterior of the California Theatre, which was designated as HRB Site #291 in 1990. The HRB did not make a decision regarding the designation of the signs at the meeting, and passed a motion requesting supplemental information be provided to augment the HRTR. The HRB motion requested:

“...the consultant to supplement the materials related to the two Agua Caliente painted wall signs, in particular, the sign the DPR form refers to as “sign 3” (the largest sign located on the west elevation). The Board would like: (1) substantive information and analysis with regard to the context of cross-border tourism and commerce (San Diego and Tijuana) and related economic development in the 1950’s and 1960’s, and how the signs may reflect or relate to those historic activities; (2) more information and background about the technique used for painting the wall signs; and (3) more information on the artist(s) responsible, to the extent that there is more information to be found. Additionally, if historic photos of the dog racing sign can be located, they should be included in the report.”

Between April 29, and May 26, 2016, supplemental research was conducted regarding the signs, specifically Sign #2 and Sign #3, which are related to the Agua Caliente racetrack in Tijuana. Based on the HRB motion, it is assumed that supplemental information related to Sign #1, which advertises the Barbary Coast Cocktail Lounge in operation from 1968 to 1976, was not requested by the HRB. This addendum has been prepared to present the results of the efforts to fulfill the HRB’s request and is organized in the following manner: Introduction, Resource Definition, Supplemental Information Results, Research Methodology, and Summary of Research Findings.

In summary, extensive research was completed using numerous repositories, archival materials, local and national contextual materials, various primary and secondary sources, and discussions with numerous individuals and groups. Substantial information was collected related to the 1950s–1960s advertising campaigns and management of the Agua Caliente racetrack and its overall relationship to the City’s leisure and recreation activities locally and in Mexico; the technique, methods, and ubiquity of the signs; and information related to the creative team, artists, and sign production company. As requested, historic photographs of the signs were located. Copies of historic research information are included in Attachment A.

## Resource Definition

To facilitate the development of a historic and evaluative context for the signs, a discussion about the resource classification of the signs, and the related challenges that exist when considering their significance, is necessary. Specifically, challenges exist when considering: Signs #2 and #3 as “objects”; their significance as resources from the recent past; the limited historical scholarship available; and the relatively obsolete nature of the resource class today.

Signs #2 and #3 are examples of “objects,” which is a term used by the City “to distinguish buildings and structures from those constructions that are primarily artistic in nature or are relatively small in scale and simply constructed. Although it may be moveable, by nature or design, an object is associated with a specific setting or environment.”<sup>1</sup> The types of objects most frequently designated by the HRB have included sculptural and statuary objects, murals, and fountains. In the few cases where signage has been designated by the HRB, the signs are free-standing (HRB Site #865 – Kensington Neon Sign), vertical or horizontal structurally fastened (HRB Site #635 – Waldorf Hotel/Plaza Hotel), or constructed of neon or metal (HRB Site #238 – Jimmy Wong’s Golden Dragon Neon Sign). Most designated signs advertise the business within the building or structure where they are located, serve as gateway signs, or have a symbolic relationship within a cultural landscape. In contrast, Signs #2 and #3 do not have these common characteristics shared by other HRB-designated objects and signs.

As painted wall signs, Signs #2 and #3 differ from more traditional resources and signs designated by the City. The signs are painted directly on the exterior walls of the California Theatre and would not exist separately or individually without the building, but their history is not directly related to the same events as the theater. The signs are essentially related features of the theater but have a separate historic context from the theater and do not date to the theater’s period of significance.<sup>2</sup> Only one instance exists where the HRB specifically addressed a painted wall sign as part of a designation action. The painted wall sign was an advertisement with no significant historical associations with the actual building on which it was painted. In that case, the HRB included the sign as part of the building’s designation (HRB Site #266 – the Adams-Henry Building), and not as an individual resource. This demonstrates the challenges painted wall signs present when they are not located physically on a building or structure with which they are associated.<sup>3</sup>

In addition, most HRB-designated signs were designed and built specifically for one location using a unique design. The most commonly designated signs are neon signs, which were typically used by businesses to mark their geographical location and draw automobile or foot traffic to the business. In comparison, Signs #2 and #3 were completed using very common sign painting techniques and an established logo from a pervasive advertising campaign that consisted of similar painted signs, billboards, printed ads, and neon and metal signs throughout San Diego (refer to Supplemental Information Results below). Unlike the neon signs advertising local businesses, Signs #2 and #3 advertised a business located in a different country that did not have a direct or strong link to the City’s economic past or development, like a major business located within San Diego would have. Rather, the signs reflect a singular tourism and leisure activity (visiting the Caliente racetrack) within a very narrow context associated with commerce and tourism to Mexico in the 1960s, which makes it more difficult to assess whether the signs reflect special elements of the City’s development.

Painted on the California Theatre between 1962 and 1963, Signs #2 and #3 are approximately 53 years old. As resources from the recent past, this presents several issues in understanding their historical significance, since scholarship and research regarding this period of San Diego–Tijuana history are not

<sup>1</sup> City of San Diego. “Land Development Manual – Historical Resources Guidelines,” April 2001. <https://www.sandiego.gov/sites/default/files/legacy/development-services/industry/pdf/ldmhistorical.pdf>. Accessed May 22, 2016. This definition is nearly identical to the National Park Service definition of an object, as discussed in National Register Bulletin 15.

<sup>2</sup> The California Theatre is listed in the local register for its architectural design and its association with the development of downtown San Diego from 1927 through 1940. While a designation criterion was not specified, it can be inferred that the theater meets Criteria A, C, and D.

<sup>3</sup> HRB Site #266, designated 1990, includes the Adams-Henry Company Building and its designation includes the Ben Hur Coffee painted wall sign on its exterior.

yet extensively developed. Valuable primary sources from the period, including records of cross-border travel, tourism, and economic impact, are not available, and research tends to focus on other historic themes, like Prohibition, “Old Mexico” romanticism, Cold War, and the North American Free Trade Agreement (NAFTA). Research indicates that the 1950s and 1960s reflected a new period at the Caliente racetrack, but not a new trend in transborder relations, tourism, or commerce. In addition, since the signs were completed by a large billboard advertising firm (refer to Supplemental Information Results below) that was bought out by a larger corporation, historical administrative records regarding the contract for Signs #2 and #3 are unavailable. Over time, new historical scholarship and perspective regarding this period may be completed, allowing a more thorough analysis of the larger historic themes.

Other signs that have been designated by the City were erected mostly between the 1930s through the 1950s, and there are no examples from the 1960s. Within the overall evolution of sign techniques and practices, Signs #2 and #3, which were painted in 1962–1963, are very late examples of common painted wall signs (completed prior to the practice being widely superseded by printed materials and billboards), and would not be reflective of any major workmanship challenges. However, very few historic-age painted wall signs remain intact within San Diego, which creates the challenge of determining the rarity of a resource type that was once common and placing it within its proper context.

The National Park Service recognizes that painted wall signs, or “ghost signs,” from the historic era can often become important to local communities as iconic symbols of the community or parts of the local streetscape, long after the businesses they are associated with cease to exist.<sup>4</sup> The sign itself becomes a visual landmark, valued by residents due to its presence in the community over time. Prominent or easily identifiable visual features of a neighborhood or the City may contribute to the distinctive quality or identity of such a neighborhood or the City. As a result, this tends to feed public sentiment regarding the significance of these resources. However, the National Park Service does not provide specific guidance related to the designation of ghost signs as a specific resource type.

*Latinos in Twentieth Century California*, a National Register of Historic Places (NRHP) Context Study, provides a framework for the evaluation of resources associated with major themes that reflect Latino achievements.<sup>5</sup> This study provides information on the types of properties that would be associated with businesses and commerce, recreation, sports, and media, but is not relevant to the evaluation of Signs #2 and #3. According to the context study, the property types associated with these themes that are significant to Latinos are typically located within Latino neighborhoods, reflect larger social and political movements, represent Hispanic achievements in the United States, or illustrate the development of Latino arts. Signs #2 and #3 do not embody any of these themes; therefore, the *Latinos in Twentieth Century California* NRHP Context Study is not applicable to this resource type.

Based on the above discussion, it is apparent that numerous challenges exist when considering the designation of Signs #2 and #3. These signs are not necessarily a resource type where the significance is evident or obvious (like objects valued for their high levels of craftsmanship or design), and if considered significant would be considered *marginally* significant under the HRB criteria for designation, due to the numerous factors discussed above. Overall, the signs are loosely associated with a very narrow and recent period of San Diego–Tijuana history (reflective of a trend that had existed for decades). While they are a visual landmark and unique examples of a resource type that is no longer prevalent, they reflect a very common technique and are late examples of the resource type.

## Supplemental Information Results

The supplemental information results in response to the HRB’s request for supplemental information are presented below and organized based on the content of the motion.

<sup>4</sup> Michael J. Auer. “Preservation Brief 25: The Preservation of Historic Signs,” *National Park Service*, 1991. <https://www.nps.gov/tps/how-to-preserve/briefs/25-signs.htm>. Accessed May 15, 2016.

<sup>5</sup> California Office of Historic Preservation (OHP), “Latinos in Twentieth Century California: National Register of Historic Places Context Statement,” *California State Parks*, 2015, [http://www.ohp.parks.ca.gov/pages/1054/files/latinosmpdf\\_illustrated.pdf](http://www.ohp.parks.ca.gov/pages/1054/files/latinosmpdf_illustrated.pdf).

**(1) [Provide] substantive information and analysis with regard to the context of cross-border tourism and commerce (San Diego and Tijuana) and related economic development in the 1950's and 1960's, and how the signs may reflect or relate to those historic activities**

San Diego–Tijuana Cross-border Tourism and Commerce

San Diego and Tijuana's modern histories have intertwined since the creation of the international border after the Mexican-American War ended in 1848, and Mexico ceded California to the United States. The population of Southern California boomed in the 1880s, and Tijuana was formally established in 1889. By the turn of the 20th century, the small town of Tijuana attracted American tourists and business interests. At the same time, it became a gateway for Mexicans looking to immigrate to the United States. To understand the role of cross-border tourism and commerce in the 1950s and 1960s, information must first be presented first that details the origins and development of the interrelationship between San Diego and Tijuana.

In general, several factors contributed to the rise of tourism in Southern California and Baja Mexico. Tourism emerged as an industry across the country as railroads enabled transportation to points of interest in the late 19th century. Reflecting the national trend, tourism emerged in Southern California and was further bolstered by the promotions of land speculators hoping to attract interest in new areas by creating points of interest. The promotions particularly grasped the romanticized Spanish Colonial and Mexican themes widely popularized in Helen Hunt Jackson's 1884 novel *Ramona*. These dramatized themes, whether real or fictional, were influential on public perception and became engrained in the nostalgic identity of Southern California.<sup>6</sup> *Ramona*-based tourist attractions evoked themes that became commodities of Southern California tourism. Although diverse factors contributed to the overall prevalence of nostalgic Spanish Colonial and Mexican *ranchero* themes, *Ramona* provided a touchstone to popularly characterize Southern California and Baja Mexico for tourists.

A revival of Spanish Colonial themes surged to the forefront during the Panama-California Exposition of 1915 in San Diego. The exposition attracted thousands of visitors to San Diego. Opportunists on both sides of the border capitalized on the influx of visitors, and businessmen invested in and promoted new entertainment destinations in Tijuana. Mexican businessman Antonio Elosúa created *La Feria Típica de Tijuana* (also known as the Tijuana Regional Fair), a typical Mexican festival showcasing traditional arts, food, and activities to attract cultural tourists to Tijuana.

Coincidentally, Mexico allowed gambling in 1915. Different legal stances on gambling in the United States and Mexico presented an opportunity for new business in Tijuana. Mexico had a long tradition of gambling, and casinos were widespread at the turn of the 20th century. Moral sentiments regarding gambling fluctuated in the United States and, by 1910, most forms of gambling were banned.<sup>7</sup> In 1916, San Francisco boxing promoter James "Sunny Jim" Coffroth and San Diego businessman Baron H. Long opened the Lower California Jockey Club, the first horse racetrack in Tijuana, to a crowd that included 10,000 Americans (Figure 1).<sup>8</sup> Elosúa opened the Casino Monte Carlo next to the racetrack to great initial success. However, the Lower California Jockey Club suffered many setbacks, including severe flooding and a fire. It further suffered when the United States entered World War I and partially closed the border in December 1917 for a year and a half.

<sup>6</sup> Dydia DeLyser, *Ramona Memories: Tourism and the Shaping of Southern California*. (Minneapolis: University of Minnesota Press, 2005).

<sup>7</sup> Roger Dunstan, "Gambling in California," *California State Library: Publication CRB-97-003*, January 1997, <https://www.library.ca.gov/crb/97/03/crb97003.html#toc>. Accessed May 28, 2016.

<sup>8</sup> Greg Niemann, *Baja Legends*. (San Diego: Sunbelt Publications, 2002).





**Figure 1. Lower California Jockey Club, built in 1916 (Source: [www.antiquegamblingchips.com](http://www.antiquegamblingchips.com))**

During World War I, San Diego developed an important naval base. The influx of sailors from the naval base seeking entertainment led the San Diego Chamber of Commerce to negotiate a deal with the Navy and the government to reopen the border into Mexico at Tijuana.<sup>9</sup> Coinciding with the passage of the 18th Amendment, Tijuana offered legal drinking and gambling to U.S. nationals during Prohibition from 1920 through 1933. Tijuana became an epicenter for alcohol drinkers, vendors, producers, and bootleggers. California liquor stores smuggled their inventories to Tijuana to set up shop across the border. The number of drinking establishments in Tijuana doubled from 30 to 60 in four years.<sup>10</sup> Avenida Revolución became the main drag, with casinos, hotels, motels, restaurants, souvenir shops, and other establishments catering to fun-seeking tourists. The Lower California Jockey Club racetrack reopened in 1920, attracting more Americans to Tijuana. No visa or passport was required for native-born U.S. citizens to visit Mexico, which allowed for unfettered access.

Tijuana's population grew steadily during the Prohibition period. When the Lower California Jockey Club was opened in 1916, Tijuana was a "thriving little village."<sup>11</sup> It was estimated that, in 1929, approximately 32,000 people, mostly Americans, were living in Tijuana when Tijuana's central commercial district was only about 4 blocks long.<sup>12</sup> However, Tijuana was soon home to more high-end resorts and racetracks than other border towns, drawing tourists from all over San Diego and Los Angeles and workers to support the new tourist industry. The Agua Caliente Hotel and Casino opened in 1928, followed by the Agua Caliente racetrack in 1929. The horse racetrack superseded the Lower California Jockey Club, and became a glamorous and popular destination for Californians for gambling, horseracing, drinking, and entertainment. During Prohibition, Agua Caliente racetrack averaged 3,500 attendees each race day.<sup>13</sup>

<sup>9</sup> Pable F. Guadiana Lozano, "Empresarios Transfronterizos en la Región Tijuana-San Diego al Inicio del Siglo XX," February 2015. <http://www.amhe.mx/jornadas/ponencias2015/guadianaponenciaAMHE2015.pdf>. Accessed May 28, 2016.

<sup>10</sup> Guadiana Lozano, 2015.

<sup>11</sup> Niemann, 2002.

<sup>12</sup> Fred Lewis, *The Heart of San Diego: John Alessio*, (1995; San Diego: Southwestern Cable), VHS.

<sup>13</sup> Guadiana Lozano, 2015.

Together, Elosúa, Coffroth, Long, and the other “Border Barons,” Frank Booze Beyer, Marvin Allen, and Carl Withington, with financial support from Adolph B. and John D. Spreckels, created a large network of binational business relationships between Mexico and California.<sup>14</sup> They created establishments meant for American consumers and concentrated advertising to appeal to Americans. San Diego newspapers covered events and advertisements for Tijuana establishments, which operated mainly in English. In Tijuana, signs advertising “legitimate Mexican enterprises are usually in Spanish,” and “the vice and booze signs are in the English language.”<sup>15</sup> Border promoters depicted the border as “exotic, freewheeling, and liberating,” frequently using symbols of “Old Mexico” and the Jazz Age, and offering promises of drinks, diversions, and a temporary reprieve from the restrictions of American society (Figure 2). Americans only needed “to step across the border and there to enjoy certain privileges and perform certain acts which are illegal in the country and state of their actual residence.”



**Figure 2. Prohibition-era advertisement for Agua Caliente (Source: Andre Williams Collection printed in Vanderwood, 2010)**

In 1929, Americans were responsible for 95 percent of all money spent in “pleasure resorts” on the Mexican side of the border, and, in 1931, over five million people entered Tijuana through the San Ysidro port of entry. Tijuana was completely Americanized: “At Tia Juana [sic], these Mexicans find on their side of the line, an American town, run by American capital, harboring American underworld women and American white slavers, the medium of exchange being American money, and all this unbridled debauchery being accomplished through the medium of the American language.” Although advertisements for Tijuana in San Diego newspapers continued to urge tourists to “visit this quaint Mexican village and send a post card from a foreign land,” another American consul concluded that, excepting the presence of Mexican government officials, “there is little Mexican about the village.”<sup>16</sup>

The heyday of Agua Caliente, along with other luxury casino hotels of the “Silver Coast” of northern Baja California like the Hotel Playa of Ensenada and the Rosarito Beach Hotel, correlated to the availability of gambling and drinking that was banned in the United States. This golden age declined with the legalization of gambling in Nevada in 1931, the repeal of Prohibition in 1933, the legalization of pari-mutuel wagering at California racetracks in 1933, and the construction of the Santa Anita racetrack in 1934, and abruptly ended after gambling was declared illegal in 1935 by Mexican President Lázaro Cárdenas. Casinos closed, and although sports and racetrack betting was later reestablished at the Agua Caliente racetrack, the glamour of the “Silver Coast” of Baja California faded.

Although casino gambling in Tijuana ended in 1935, the city remained a destination for vice tourism. The legacy of decades of promotion as a pleasure emporium persisted as Tijuana’s identity in the minds of

<sup>14</sup> Guadiana Lozano, 2015.

<sup>15</sup> Alexis McCrossen, editor, *Land of Necessity: Consumer Culture in the United States-Mexico Borderlands* (Durham: Duke University Press, 2009).

<sup>16</sup> McCrossen, 2009.

Americans, despite the development of the local community with an expanding population and economy. Early marketing efforts persuaded American consumers that Baja California was the perfect place to buy land, experience an exotic foreign culture, and access forbidden vices. This contrived consumerism contributed to the development of cultural stereotypes and cross-border relations that persisted throughout the 20<sup>th</sup> century. The image of border towns as centers of tourist kitsch and moral depravity and the source of vice would not be overcome through the mid-20<sup>th</sup> century.

In the 1930s, several factors led to increasing formality at the border. A wave of nationalism in Mexico pursued economic independence from the U.S. through the 1930s. Between 1929 and 1936, the U.S. deported up to 2 million people of Mexican descent primarily from California and Texas to Mexico. Many of those expelled remained in the border towns, and the U.S. tightened entry requirements to prevent their return to the U.S. as well as new immigrants. Despite this contraction at the border, Tijuana developed with new businesses and communities. Transborder transportation, communications, and even tourism to a lesser degree continued. U.S.-Mexico trade rebounded from a low in 1933, and doubled by 1939.<sup>17</sup>

As the U.S. entered World War II, border exchange between the U.S. and Mexico ramped up. The Agua Caliente races drew large crowds, and thousands of defense workers frequented Tijuana for cheaper liquor prices.<sup>18</sup> For wartime defense-related manufacturing and processing industries, the U.S. invested in Mexican mines and smelters and hired Mexican laborers through the Bracero Program, a temporary guest-worker program established in 1942. Through this program, millions of Mexican migrant workers earned wages in low level American jobs and became accustomed to mass-produced American goods.

In the postwar era, Tijuana's economy continued to be dependent on U.S. economic trends, while the disparity between the two economies grew. The entire San Diego–Tijuana region's population consistently grew after the wartime population boom. From 1960 to 1980, Tijuana's annual growth rate exceeded 6 percent and San Diego's growth rate exceeded 3 percent, both significantly higher than their respective national growth rates.<sup>19</sup> Several factors contributed to this growth, including the continued growth of U.S.-Mexican cross-border trade and tourism, the introduction of *maquiladoras*, and the development of a border commuter work force.<sup>20</sup>

In the 1950s and 1960s, tourist attractions in Tijuana continued to draw Americans south of the border. The tourism industry in Tijuana, with both American and Mexican financial backers, organized to draw American visitors (Figure 3). The renewed popularity of the rebranded Caliente racetrack under the management of John Alessio contributed to a flux of visitors to the races in the late 1950s and 1960s. In addition, bull fighting and jai alai were other unique attractions in Tijuana that persisted from the 1920s. The tourist souvenir shops and bars on Avenida Revolución remained staple visits for tourist crowds. At the time, no passports or visas were required to cross the border, U.S. dollars were the common currency, and transportation was readily available to get to Tijuana's main attractions.

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<sup>17</sup> McCrossen, 2009.

<sup>18</sup> John W. Dunlap, "Caliente Race Track Faces Closing Order," *The San Bernardino County Sun* (San Bernardino, CA), Jan. 30, 1942.

<sup>19</sup> Lawrence A. Herzog, "The California-Mexico Border: Dreams of a Transnational Metropolis," *American Association of Geographers*, January 2013, [http://www.aag.org/cs/news\\_detail?pressrelease.id=1813](http://www.aag.org/cs/news_detail?pressrelease.id=1813). Accessed on May 28, 2016.

<sup>20</sup> Herzog, 2013.



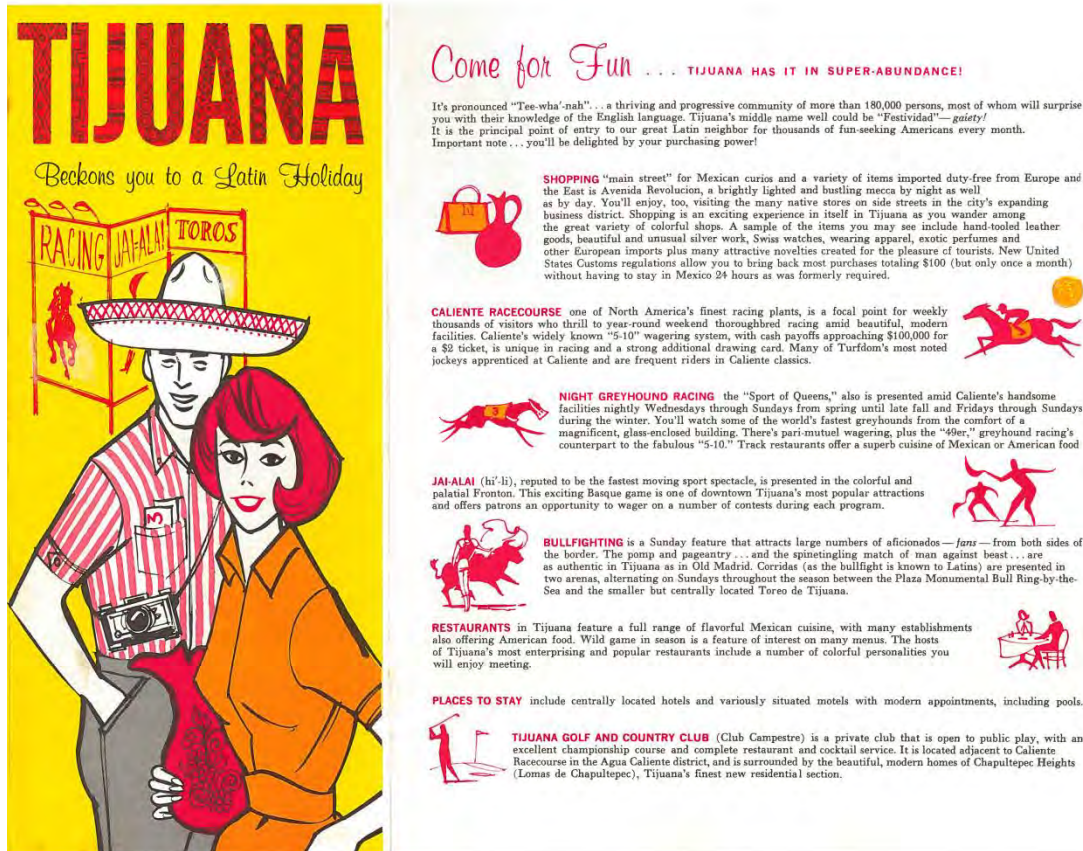


Figure 3. Tijuana Brochure, 1965 (Source: Private Collection)

In 1961, more than 20.4 million people crossed from San Diego into Tijuana, a 19 percent increase from the previous year. Previously, the largest increase had been 10 percent. The Bracero Program lasted until 1964, and was followed by the Border Industrialization Program in 1965, which introduced *maquiladoras*, foreign-owned assembly plants in duty-free border zones that exploited cheap Mexican labor and low transportation costs to assemble products for the American market. *Maquiladoras* generated nearly a million jobs in the Tijuana area through the 1980s.<sup>21</sup>

Economic development in Tijuana has always relied on its ties to the Southern California economy: "Tijuana has been, is and will continue to be because of its location on the border with San Diego."<sup>22</sup> Besides tourism, other commercial interests tied San Diego and Tijuana by the mid-20<sup>th</sup> century. By the end of the 20<sup>th</sup> century, political corruption and the market for American vice created a "sinister underworld to develop, trafficking people and substances to gringos."<sup>23</sup> In the late 2000s, fighting for control of the former empire of the Arellano Félix family's drug cartel led to chaos in the streets of Tijuana and paralyzed the local economy and crippled tourism. Since 2010, a relative peace and security has taken over Tijuana, with new businesses appearing and revitalizing the old touristic centers.<sup>24</sup> By 2010, the "transfrontier metropolis" of San Diego–Tijuana had a population of 5.5 million, one of the ten largest metropolitan regions in North America.<sup>25</sup> Currently, the San Diego–Tijuana area is the largest binational region on the U.S.–Mexico border. The San Ysidro port of entry is the most heavily crossed in the Western Hemisphere, and Otay Mesa is the second busiest on the U.S.–Mexico border.<sup>26</sup> The exchange of ideas, tourists, labor, and goods, from household staples, luxuries, contraband, and industrial by-

<sup>21</sup> Herzog, 2013.

<sup>22</sup> Sandra Dibble and Roxana Popescu, "Unity, divisions mark SD-TJ border's history," *San Diego Union-Tribune* (San Diego, CA), Mar. 23, 2015.

<sup>23</sup> Sam Quinones, "The Rebirth of Tijuana," *New York Times* (New York City, NY), Oct. 17, 2014.

<sup>24</sup> Quinones, 2014.

<sup>25</sup> Herzog, 2013.

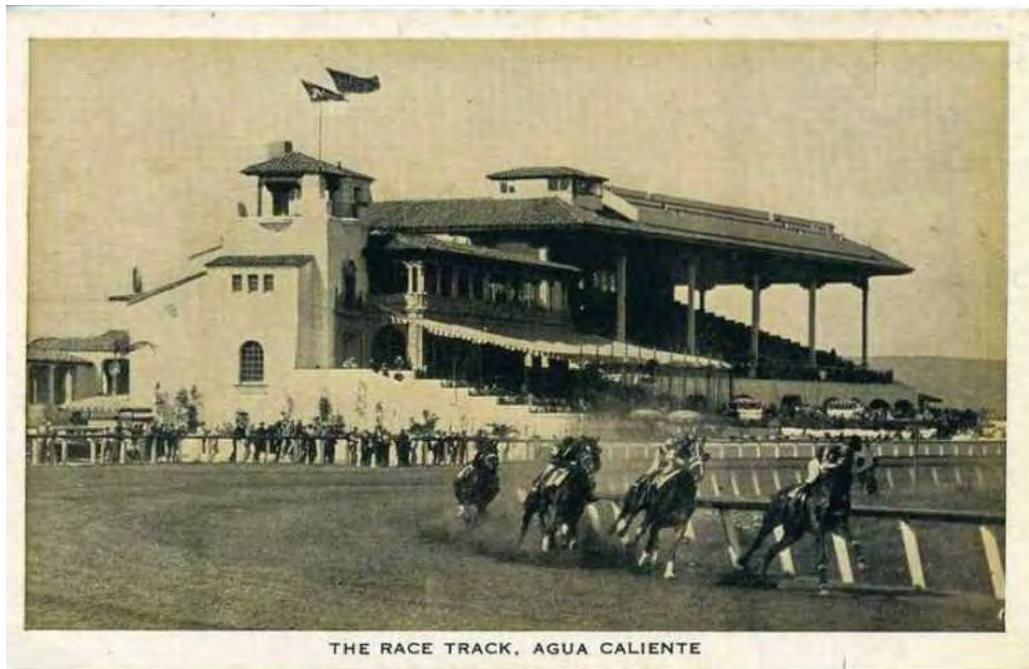
<sup>26</sup> Dibble and Popescu, 2015.



products continuously flows across the border. The exchange of economic and cultural resources continues to define the cross-border relationship of San Diego and Tijuana.

### Agua Caliente

The opening of Agua Caliente in 1929 signaled the beginning of the golden age of casino gambling and horse racing on the Silver Coast. The grounds consisted of a 500-room hotel, casino, spa, swimming pool, golf course, gardens, private radio station, airport, and both greyhound and horse racetracks (Figure 4). *Vogue* called the Agua Caliente Hotel and Casino “a dazzling, dreamlike city in miniature” in 1928.<sup>27</sup> It was a place where, “a lowly chimney becomes a thing of beauty... but that’s the way they do things at Agua Caliente!”<sup>28</sup> Large-purse races not only brought in the horses, but the tourists as well. Hotels in the San Diego area were filled to capacity with tourists on their way to Agua Caliente. On Agua Caliente Handicap Day in the racetrack’s inaugural year, a crowd of more than 35,000 arrived at the track with race fans having booked hotels months in advance, both in Southern California and Mexico. Spectators arrived on private planes at the nearby airstrip and by train.<sup>29</sup> The opulence of the resort drew celebrities including Buster Keaton, Jack Dempsey, Charlie Chaplin, Clark Gable, Carol Lombard, Jean Harlow, Howard Hughes, and Al Capone. The gambling and entertainments also drew middle-class Americans.



**Figure 4. Agua Caliente grandstand and racetrack, c. 1929 (Source: [www.antiquegamblingchips.com](http://www.antiquegamblingchips.com))**

Troubles for the racetrack began in the 1931–1932 season, when increased taxes on both the casino and track caused a loss of patrons and purses to be cut in half.<sup>30</sup> After gambling was prohibited in Mexico in 1935, the Agua Caliente Hotel and Casino could not survive without its gambling element and was closed in 1937.<sup>31</sup> The complex was seized as public property, and the hotel and casino buildings eventually became a school.

<sup>27</sup> Quoted in Jay Posner, “Caliente: once ‘Numero Uno’,” *San Diego Union Tribune*, Jul. 15, 1989.

<sup>28</sup> “Agua Caliente,” *Southern California Pictorial Life* magazine, Nov. 1931.

<sup>29</sup> David Beltran, *The Agua Caliente Story: Remembering Mexico’s Legendary Racetrack* (Lexington: Blood-Horse Publications, 2004).

<sup>30</sup> Beltran, 2004.

<sup>31</sup> Juan Manuel Benitez, “A Social History of the Mexico-United States Border: How Tourism, Demographic Shifts and Economic Integration Shaped the Image and Identity of Tijuana, Baja California, since World War II,” (PhD diss., University of California Los Angeles, 2005).

Sports and racetrack betting were allowed after 1935, and the racetrack reopened during the buildup to World War II. Caliente was known for innovation in racing and betting. In 1941, Caliente was the first major track to allow women jockeys. In 1942, Caliente staged the first \$100,000 race – the Caliente Handicap – won by the legendary Australian horse Phar Lap. The electronic starting gate and photo finish were first employed at the track.<sup>32</sup> During this time, the Agua Caliente racetrack was owned by a number of different management teams with some only lasting weeks or months. The racetrack was eventually leased by a Mexico City group who appointed John Alessio as the assistant general manager in 1947.

John Alessio, a former shoeshine boy, became a wealthy San Diego-area banker, businessman, hotelier, restaurateur, and racetrack operator (Figure 5).<sup>33</sup> As a Banco Pacifico employee, Alessio learned Spanish and leveraged his English language skills to attract business from American bar and shop owners in Tijuana who had previously conducted their banking in the United States. During his banking career, Alessio held several positions at the bank, including messenger, teller, assistant manager, and manager.<sup>34</sup>



**Figure 5. John Alessio at Caliente, 1959 (Source: Melvin Durslag, “Hot Spot for Cool Plungers,” *The Saturday Evening Post*, Jan. 5, 1959)**

Alessio once described how, after the United States entered World War II, he “played quite a part” in keeping Tijuana’s California/Mexico border open for tourism.<sup>35</sup> In a 1995 interview, Alessio explained that when the war began, the Federal Reserve Bank of Mexico permitted individuals to cross the border only with “instruments of credit of \$2,” rather than actual currency. To help individuals comply with this regulation, and thereby facilitate border crossings, Alessio and banking partner C. Arnholdt Smith arranged for Smith’s U.S. Holding Company, located within Banco Pacifico, to issue certificates of credit. The holding company began issuing checks in various denominations. Individuals seeking to cross the border could convert their cash into \$2 credits or checks. Checks carried no fee for the purchasers, but the holding company charged the depositors in Tijuana \$.03 per check to cover expenses.<sup>36</sup>

<sup>32</sup> H.G. Reza, “Out to Pasture: Hard Times Spell an End to Horse Racing at Agua Caliente,” *Los Angeles Times* (Los Angeles, CA), June 2, 1993. Accessed on May 16, 2016 at [http://arciles.latimes.com/1993-06-02/news/mn-42541\\_1\\_horse-racing](http://arciles.latimes.com/1993-06-02/news/mn-42541_1_horse-racing).

<sup>33</sup> Kenneth N. Gilpin, “John Alessio, 87, Businessman And California Political Force,” *New York Times*, April 5, 1998, accessed on May 16, 2016 at <http://www.nytimes.com/1998/04/05/business/john-alessio-87-businessman-and-california-political-force.html>.

<sup>34</sup> Myrna Oliver, “John S. Alessio; Influential Cross-Border Businessman,” *Los Angeles Times* (Los Angeles, CA), Mar. 26, 1998; Lewis, 1995.

<sup>35</sup> Lewis, 1995.

<sup>36</sup> Lewis, 1995.

While Alessio was managing Banco Pacifico, politics south of the border had changed and Agua Caliente had resumed on-track betting and bookmaking activities. Alessio described how he became involved with Agua Caliente:

I wanted to help them [race track owners] because they were my best account as a banker and I was acting as an interpreter [at the racetrack]—and the first thing you know the people of Mexico City, they were interested in the banks, said ‘we want you to be more active’, which I did, and of course then it was another phase of my life that I enjoyed a lot.<sup>37</sup>

Beginning in 1953, Alessio became the executive director, and over the next 17 years, his efforts transformed Agua Caliente into the largest legal gambling book in North America. When Alessio began managing the track, the foreign book was profitable and the dog races were nearly breaking even, but the thoroughbred cards were a major loss for the track.<sup>38</sup> To improve business, Alessio introduced the “5-10” betting scheme, adapted from South American tracks, in 1956. Conceived as a six-horse daily double, bettors picking winners in the fifth through the 10th races could achieve enormous payoffs. It created the possibility of large winnings from small wagers. Two years after Alessio introduced the “5-10,” Caliente’s business increased by 80 percent.<sup>39</sup> In addition, the “5-10” has been credited with creating hundreds of thousands of turf fans, thereby contributing to the growth of racetracks throughout the West.

Among his achievements, Alessio commissioned a design for a protective plastic jockey helmet, and the “Caliente Helmet” was introduced on the west coast in spring 1956 and endorsed by the Jockey Guild. Alessio also earned a \$5 per helmet royalty. As Alessio observed, the helmet “saved a lot of lives and it saved a lot of money for the operators because their insurance policy went down.”<sup>40</sup> The helmet is now standard equipment for jockeys.

In 1970, *Sports Illustrated* summarized Alessio’s achievements to date:

“It is Johnny [Alessio] who has made Caliente what it is today, the largest legal gambling book on the North American continent. Johnny is, indeed, the paradigm of a dying American ethos—shoeshine boy to millionaire. In the expanding country village of San Diego, where he grew up, Alessio has assumed the panache of local folk hero. A couple of years ago he was awarded the honorific Book of Golden Deeds of the Exchange Club, a society of businessmen dedicated to golden deeds. The Jockey Guild of America named him Man of the Year in Racing in 1957 for introducing the plastic safety helmet at Caliente. In 1962 the Border Cities Conference presented him with a citation for “furthering the international relations between Mexican and American people.” He was Mr. San Diego of 1964. Happy Chandler once commissioned Alessio a Kentucky colonel because he annually stages “the biggest Kentucky Derby party west of Louisville” at the Caliente track, with special Derby betting windows and closed-circuit television of the race. Bishop Francis J. Furey awarded Johnny an honorary doctorate of law from the Roman Catholic University of San Diego, which is quite a leap from the seventh grade, at which level Johnny abandoned academics to help support his family. His honors are, as the saying goes, endless.”<sup>41</sup>

In addition to managing Caliente, Alessio bought a number of resort properties during the 1960s, including San Diego’s Hotel Del Coronado, the Kona Kai Club, and Kona Inn, and a greyhound racetrack in Arizona. His company, the Alessio Corporation, owned a finance company, an insurance company, and a leasing corporation. He was also instrumental in creating the Coronado Bridge.

<sup>37</sup> Lewis, 1995.

<sup>38</sup> Arne K. Lang, *Sports Betting and Bookmaking: An American History*. Lanham, MD: Rowman & Littlefield Publishers, 2016.

<sup>39</sup> Lang, 2016.

<sup>40</sup> Lewis, 1995.

<sup>41</sup> Alfred Wright, “Johnny is in Agua Hot”, *Sports Illustrated* Aug. 3, 1970. Accessed on May 16, 2016 at <http://www.si.com/vault/1970/08/03/610894/johnny-is-in-agua-hot>.

In contrast to his achievements, in 1970, Alessio, three of his brothers, and his son Dominic, were charged by the U.S. government with funneling money from a Caliente account in a Mexican bank and failing to pay nearly \$1 million in taxes. In 1971, Alessio was convicted of income tax evasion. He served two years of a three-year sentence in Terminal Island and Lompoc in California, and McNeil Island in Washington, and paid a fine of \$20,000. His brother Angelo received a one-year sentence and a \$20,000 fine. After Alessio's release from prison in 1973, he directed development projects such as the 1,494-home Lomas de Agua Caliente tract and the 12-story International Plaza in the downtown area. He spent much of his time in Tijuana, while maintaining his residence in La Mesa. At the time of Alessio's death, he had various real estate interests in Tijuana, and owned Mister A's restaurant, a popular San Diego establishment, the Fifth Avenue Financial Centre in downtown San Diego, and the Rancho Tecate Resort and Country Club in Baja California, Mexico. Alessio died on March 24, 1998 in La Jolla, California, at age 87.<sup>42</sup>

While Alessio was involved with legal troubles, the Caliente racetrack burned due to a fire on August 5, 1971.<sup>43</sup> The loss of the Caliente was an economic blow to thousands of Mexicans and Americans. It was estimated at the time of the fire that more than 1,500 jobs at the racetrack alone were lost with the fire, 95 percent of which were Mexican jobs.<sup>44</sup> An additional 2,000 jobs relating to the track, such as exercise boys, service trade workers, and deliverymen, were also lost to the fire.<sup>45</sup> In addition to jobs, the millions of dollars in Mexican federal, state, and municipal taxes paid by the track greatly affected the local economy. More millions were lost in advertising, utilities, and food and alcoholic drinks.<sup>46</sup> Tijuana taxi drivers who depended on Caliente visitors for the majority of their fares were highly affected, as were hotels and motels whose empty rooms reflected the absence of Caliente tourists. By the end of August 1971, most of the horses from the Caliente stables were gone. The racetrack would eventually reopen in 1974 as the Hipodromo de Agua Caliente,<sup>47</sup> but would never reach the full grandeur of the 1930s or the Alessio 5-10 era.<sup>48</sup> Although greyhound racing still occurs on the grounds, Caliente horse racing ended in 1994.<sup>49</sup>

### Signs #2 and #3

Alessio launched a new marketing campaign for Caliente that began in the mid-1950s, which coincided with renovation of the racetrack and clubhouse, and the introduction of the "5-10" wager. The campaign also continued the longstanding focus on patrons from San Diego, Los Angeles, and greater Southern California. The campaign included print ad materials, billboards, neon signs, and painted wall signs emblazoned with a new Caliente logo; a downtown San Diego office with public relations representatives; and a variety of promotional gimmicks. In 1959, Alessio claimed that his annual \$400,000 Caliente advertising and promotion budget was the highest of any race course in the world, with more than 50 percent of the money used to promote the "5-10," the most effective customer lure.<sup>50</sup> Alessio was "the vital force behind the track, its promotional stunts and magical growth."<sup>51</sup>

Alessio hired the Barnes Chase Company, a local San Diego advertising firm, to manage advertising for Caliente. Barnes Chase was owned by Alessio's longtime friend and business partner, C. Arnholdt Smith, and managed accounts for several of Alessio's businesses, including Mister A's restaurant and the Hotel

<sup>42</sup> Kenneth N. Gilpin, "John Alessio, 87, Businessman And California Political Force," *New York Times*, April 5, 1998, accessed on May 16, 2016 at <http://www.nytimes.com/1998/04/05/business/john-alessio-87-businessman-and-california-political-force.html>.

<sup>43</sup> Jim McVicar, "Fire-fighting Effort Called 'An Exercise in Futility'," *San Diego Union* (San Diego, CA), Aug. 6, 1971.

<sup>44</sup> Monty Norris, "2,000 watch their jobs go up in smoke," *Evening Tribune* (San Diego, CA), Aug. 5, 1971.

<sup>45</sup> Robert Dietrich, "Thousands suffer job loss on both sides of border," *Evening Tribune* (San Diego, CA), August 5, 1971.

<sup>46</sup> Dietrich, 1971.

<sup>47</sup> Beltran, 2004.

<sup>48</sup> San Diego Chamber of Commerce, "San Diego Economic Bulletin," *Economic Research Bureau: San Diego Chamber of Commerce*, Feb. 1974.

<sup>49</sup> Reza, 1993.

<sup>50</sup> Melvin Durslag, "Hot Spot for Cool Plungers," *The Saturday Evening Post*, Jan. 5, 1959.

<sup>51</sup> Stan Hochman, "Caliente Gets Added Polish," *The San Bernardino County Sun* (San Bernardino, CA), May 2, 1958.



Del Coronado. In the late 1950s, the firm operated in downtown San Diego, with offices on Broadway.<sup>52</sup> Barnes Chase promoted itself as a complete advertising and public relations service for national, regional, and local businesses.<sup>53</sup> By 1960, Barnes Chase was the leading advertising agency in San Diego, with important accounts including Smith and Alessio's various business interests.<sup>54</sup> Jack Buchanan, an executive vice president, managed the Caliente account. By 1965, the firm changed its name to Barnes Champ.<sup>55</sup> When Smith and Alessio ran into legal troubles in the late 1960s, Barnes Champ was targeted in a federal investigation for laundering Smith's political campaign contributions. Buchanan started his own firm in 1970, retaining many of Smith's and Alessio's accounts.<sup>56</sup> Buchanan went on to success with a variety of other high-profile clients including Marvin K. Brown Cadillac, Kettenburg Marine, North Sails, the San Diego Chargers, and the San Diego Convention & Visitors Bureau, and was named "Advertising Leader of the Year" by the San Diego Association of Advertising Agencies in 1983.<sup>57</sup>

Marketing for Caliente evoked the longstanding "Old Mexico" themes of Southern California/Baja California tourism, which were originally popular nearly 50 years earlier. Phrases such as "racing in Colorful Old Mexico" were recycled for Caliente's theme.<sup>58</sup> The Caliente racetrack was itself once the epicenter of the golden era of "Old Mexico" tourism, imbued in the theme through its architecture and social history. The 1950s campaign harkened back to the golden era, featuring ideas of Mexican heritage and culture, including the "charro," a horseman decked in colorful Mexican clothes and a sombrero who led the horses to the post on a Mexican pony (Figure 6).<sup>59</sup>

Alessio commissioned illustrations of the Caliente races from Paul Desmond Brown, a renowned illustrator of equine scenes (see below for more information on Brown's career). Brown produced many drawings that were used in Caliente's advertising and promotional brochures.<sup>60</sup> In 1956, a portfolio of four of Brown's pencil and crayon drawings of Caliente scenes was published. Around the same time, Caliente began using a new logo that was likely attributable to Brown based on its style and subject matter. The logo read: "Caliente! in Old Mexico." The "C" of the Caliente was enlarged and decorated with red roses, like a winner's wreath, with a horse and jockey in the center (Figure 7).

The logo and accompanying scenes of horses and dogs became branding for the racetrack, and were used widely at Caliente in signage, on ticket stubs, and programs (Figure 8). The logo and scenes were also used in print materials, including colorful brochures in tourist information booths all over Tijuana and San Diego, mailings, newspaper, magazine, and directory ads (Figures 9-11).<sup>61</sup> Several billboards and painted walls signs in San Diego also displayed the images. By 1957, a Caliente billboard was located at the airport (Figure 12). A painted wall sign was also applied to the Horton Grand Hotel in San Diego (Figure 13). The painted wall signs on the California Theatre were commissioned by John Alessio and painted 1962–1963.<sup>62</sup> Alessio was a fan of large, splashy, outdoor advertisements (especially the neon sign topping Caliente's Public Relations Office located at 409 Broadway in San Diego) and "loved a lot of color."<sup>63</sup>

From 1952 to 1957, Agua Caliente had an office in the U.S. Grant Hotel in downtown San Diego (Figure 14). As a tourist brochure advertised, anyone could go to the Caliente office and ask "Miss Caliente" for

<sup>52</sup> City of San Diego Directory: 1956, 1958, 1959, 1960, 1961, 1962, 1963-1964, 1965, 1966, 1967, 1968.

<sup>53</sup> City of San Diego Directory: 1959, 1960, 1961, 1962.

<sup>54</sup> Don Bauder, "Mad Men of San Diego," *San Diego Reader*, July 9, 2008. Accessed on May 24, 2016 at <http://www.sandiegoreader.com/news/2008/jul/09/city-light-1/>.

<sup>55</sup> Denny Walsh and Tom Flaherty, "Investigative Report: Tampering with Justice in San Diego," *Life*, March 1924; Bauder 2008; Lowell Bergman and Maxwell Robach, "Nixon's 'Lucky City': C. Arnholdt Smith and the San Diego Connection," *Ramparts Magazine*, Oct. 1973. Accessed on May 24, 2016 at <https://www.unz.org/Pub/Ramparts-1973oct-00031>

<sup>56</sup> Bauder, 2008.

<sup>57</sup> Bauder, 2008.

<sup>58</sup> Durslag, 1959.

<sup>59</sup> Beltran, 2004.

<sup>60</sup> M.L. Biscotti, *Paul Brown: Master of Equine Art*. (Lanham: The Derrydale Press, 2001).

<sup>61</sup> Beltran, 2004.

<sup>62</sup> Tina Real (receptionist at the Caliente Racetrack Public Relations Office), interview by Lauren Downs, May 20, 2016.

<sup>63</sup> Real, 2016.

information, passes, and reservations.<sup>64</sup> “Miss Caliente” was required to speak both Spanish and English in order to accommodate all visitors to the track.<sup>65</sup> By 1958, a new public relations office opened at the prominent corner of 4th Avenue and Broadway opposite Horton Plaza (Figure 15). The Caliente public relations office was on the second floor of a new modern building. The office was highly visible, with a large neon sign of the Caliente logo (Figure 16). The office operated at 409 Broadway between 1957 and 1964, and then moved to 419 C Street nearby until 1972.<sup>66</sup>



**Figure 6. “The charros parade for the crowd as part of Caliente’s Fiesta del Pacifico”**  
(Source: Beltran, 2004)



**Figure 7. “Caliente!” logo, 1956. (Source: Caliente Brochure, 1957)**

<sup>64</sup> “Caliente!: The Internationally Famous Race Course in Tijuana, Baja California, Old Mexico” (Caliente Brochure), 1957. On file at the San Diego Public Library: California Collections.

<sup>65</sup> Real, 2016.

<sup>66</sup> City of San Diego Directory: 1957, 1960, 1965, 1966, 1967.



Figure 8. Clubhouse with 1950s addition and new signage (Source: Private Collection)



Figure 9. Caliente Future Book folder mailings (Source: Caliente Brochure, 1957)





Figure 10. City directory advertisement, 1961 (Source: San Diego City Directory)

• DO NOT DETACH • DO NOT DETACH • DO NOT DETACH • DO NOT DETACH •

**5-10 CALIENTE! BETTING**  
THE CALIENTE HANDICAPPING CASH POOL  
PLEASE USE PROGRAM NUMBERS ONLY FOR YOUR SELECTIONS

SELECTION (S)	RACE NUMBER	ALTERNATE (in the event of scratch)
	<b>5</b>	
	<b>6</b>	
	<b>7</b>	
	<b>8</b>	
	<b>9</b>	
	<b>10</b>	

YOU MAY BET \$2.00 OR MORE IN MULTIPLES OF \$2.00  
PLEASE FILL IN AMOUNT →

6481883  
AMOUNT  
\$ 00  
WAGERED

ALL WAGERS MUST BE VALIDATED AT CALIENTE RACE COURSE  
NO WAGERS ACCEPTED BY MAIL • WE EMPLOY NO AGENTS

Figure 11. “5-10” Betting Slip (Source: Beltran, 2010)





Figure 12. Caliente billboard at Lindbergh Field, circa 1959 (Source: Morgan, 1959)



Figure 13. Caliente painted sign on the north face of the Horton Grand Hotel, 1974 (Source: San Diego History Center, Photograph OP 17134-1275)



**Figure 14. “Miss Caliente” at the Caliente Office in the U.S. Grant Hotel  
(Source: Caliente Brochure, 1957)**



**Figure 15. Caliente Public Relations Office at 409 Broadway with billboards, opposite Horton  
Plaza, 1960 (Source: San Diego History Center, Photograph OP 17134-1275)**



**Figure 16. Rear view of the billboard and neon sign atop the Caliente Public Relations Office at 409 Broadway, 1964 (Source: San Diego History Center, Photograph UT85:D8302)**

To draw attendance, Alessio improved accessibility across the border and to the track. He encouraged bus services in Los Angeles to run more routes to Caliente, and made up the difference of unoccupied seats. Flights connected Long Beach Airport to Brown Field in Otay Mesa, where chartered buses would take patrons across the border and back, and patrons could be back in the Los Angeles area by 8:00 p.m. Special invitations were liberally offered, with free parking, admission, and programs, and even betting vouchers. The success of the campaign was evident in substantially increased attendance by 1957, after Caliente's "promotional geniuses have popped up with some red-hot gimmicks in the field of horse racing."<sup>67</sup> In 1958, promotional gimmicks were credited for Caliente's "all of a sudden" success: "Thousands of fans have been flocking to Agua Caliente, lured by free parking, free admission, special bus rates, "5-and-10" betting and other 'lures.'"<sup>68</sup>

The most impactful gimmick was the "5-10." By 1941, Agua Caliente offered a pick seven betting system, inclusive of the third to ninth races, and by the early 1950s, it offered the Daily Double and the Quinella.<sup>69</sup> However, no previous bet had the phenomenal success of the "5-10." On April 15, 1956, Caliente introduced the "5-10 Handicapping Contest," a wager on six consecutive winners in the fifth through tenth races. The "5-10" was based on a popular bet at Hipodromo La Rinconada in Venezuela.<sup>70</sup> The mass popularity of the "5-10" was based on the potential for record payouts on small bets. By 1957, the Sunday "5-10" pools were grossing \$100,000 or more, and the track began offering it on Saturdays, too.<sup>71</sup> Caliente's competition at racetracks in California had limited betting formats, and the "5-10" was peerless. Caliente continued to introduce new betting concepts, including the "4-9er," a similar format for dog racing.

As part of Caliente's marketing campaign initiated in 1956, Signs #2 and #3 reflect a successful period in the history of the Agua Caliente racetrack under John Alessio's management that drew thousands of Americans across the border to gamble on the races.

<sup>67</sup> Hank Hollingworth, "Sports Merry-Go-Round," *Independent* (Long Beach, CA), Sept. 12, 1958.

<sup>68</sup> Hollingworth, 1958.

<sup>69</sup> Henry McLemore, "Mac Finds Caliente Track 3-Ring Circus," *Santa Ana Register* (Santa Ana, CA), Jan. 13, 1941; and "Sports Parade," *San Bernardino County Sun* (San Bernardino, CA), Jan. 14, 1941.

<sup>70</sup> David J. Beltran, "Pick Six Bet Had Its Roots in Caliente's '5-10'," Jan. 25, 2010.

<http://maryforney.blogspot.com/2010/01/pick-6-bet-had-its-roots-in-calientes-5.html>

<sup>71</sup> Beltran, 2010.

Overall, since the 19th century, the histories of Tijuana and San Diego have been interrelated, associated with themes like commerce and tourism. This trend continued throughout the 20th century. During this period, several factors influenced this transborder relationship, including romanticized perceptions of Old Mexico and Prohibition prior to World War II, and economic benefits of manufacturing in Tijuana. By the 1950s and 1960s, Agua Caliente was essentially continuing economic and tourism trends that started decades earlier, encompassing a small component of a larger transborder economy that involved the Bracero Program, *maquiladoras*, and the Border Industrialization Program.

**(2) [Provide] more information and background about the technique used for painting the wall signs**

The Caliente wall signs were painted sometime between June of 1962 and the end of 1963. The south and west faces of the California Theatre are visible in an aerial photograph of downtown San Diego dated June 13, 1962,<sup>72</sup> and the wall faces are blank. The next available downtown aerial showing the California Theatre walls is dated 1963.<sup>73</sup> Both the Caliente horse racing sign and the dog racing sign are visible.

The Caliente wall signs were most likely painted using pounce patterns. Pounce patterns are a method of stenciling. First, painters draw out their design on a large piece of paper or on multiple sections of paper that will be aligned with one another (Figure 17-A). Tiny holes are then pricked in the design with a needle or pounce wheel, which is a stylus-like instrument with a small spoked metal wheel at the end that can be rolled over the design. After perforation, some painters take sandpaper to the reverse of the pattern to remove the extra paper fiber. The paper with the perforated design (also referred to as a “cartoon”<sup>74</sup>) is then taped to the surface to be painted (Figure 17-B). Pounce (powder or dust from charcoal, chalk, or other similar substance) contained in a pounce bag (a small cloth bag) is rubbed over the paper pattern (Figure 17-C). Depending on the color of the surface, lighter or darker pounce is used. After rubbing it with pounce, the paper is removed, and a powder outline of the design remains on the surface to be painted (Figure 17-D).<sup>75</sup> Evidence of pounce pattern use is not visible in the finished product.

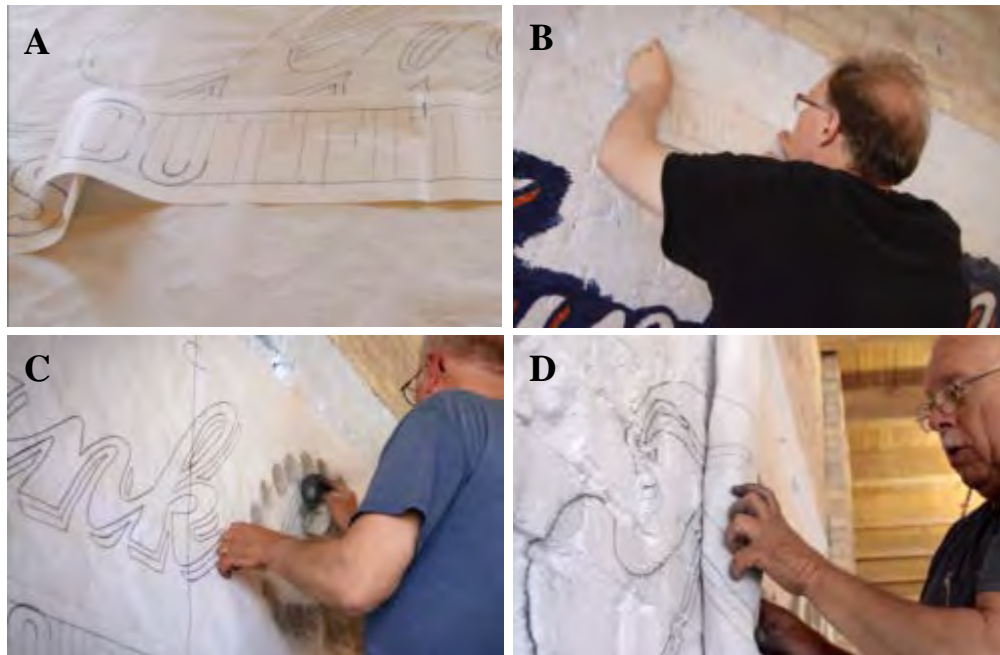
<sup>72</sup> San Diego History Center, Photograph 92:18835-1675, June 13, 1962.

<sup>73</sup> San Diego History Center, Photograph OP112 32-8/83:14668-8, 1963.

<sup>74</sup> Gerald W.R. Ward, editor, *The Grove Encyclopedia of Materials and Techniques in Art* (New York: Oxford University Press, 2008).

<sup>75</sup> Ward, 2008; Bob Fitzgerald, *Practical Sign Shop Operation* (Cincinnati: Signs of the Times Publishing Co., 1965); T. Goodwin, “Lessons in Mural Decoration,” *Art Amateur* 9, no. 3 (1883): 58-60; Ralph Gregory, *Sign Painting Techniques: Beginner to Professional* (Cincinnati: Signs of the Times Publishing Co., 1973); Frank H. Atkinson, *‘Atkinson’ Signpainting Up to Now* (originally published in Chicago: Frederick J. Drake & Co., 1909, 1915, 1929, 1937; reproduced in Cincinnati: Signs of the Times Publishing Co., 1983).





**Figure 17. Pounce Pattern Process (Source: Faythe Levine and Sam Macon, “Sign Painters: a Documentary,” 2014)**

Another common method of painting large wall signs is “cutting in.”<sup>76</sup> The painter uses the bricks of the building to measure out the design, and then uses freehand to outline or “cut in” the letters. The letters are then filled in by the same person or by someone else. However, this method was not likely used for the Caliente signs, given that the California Theatre does not have visible lines of mortar. In addition, pounce patterns are especially useful when reproducing the same image over and over again. As a result, the design for the sign was able to be created efficiently and replicative of the numerous other similar signs for Caliente located throughout California. One sign shop manual advised holding onto patterns after using them: “patterns become like money in the bank as return orders come into the shop.”<sup>77</sup> Another advised that pounce patterns are in fact the most professional means of painting when uniformity is necessary: “[the designs] will be identical and will result in better identification with the public. This is especially important in the case of company trademarks.”<sup>78</sup>

Pounce patterns are an old technology that has remained virtually unchanged for centuries. The first evidence of pounce pattern use comes from China and dates to the mid-10th century. Three heavily used pounce patterns were discovered in the Caves of the Thousand Buddhas at Dunhuang, and their designs closely matched the caves’ painted murals. The earliest written evidence of pounce patterns appears in c.1390 in an artist instructions manual by Cennino Cennini. Pounce patterns continued to retain their popularity through the renaissance and were routine in painters’ workshops. It is known among sign painters today that both da Vinci and Michelangelo used pounce patterns for their murals.<sup>79</sup>

It is unclear if the use of pounce patterns fell out of popularity and reemerged in the sign painting industry in the 1940s. Although a technical report on the Ghost Signs of Fort Collins states that pounce patterns were not used in sign painting until after 1940,<sup>80</sup> it is more likely that pounce patterns were still used in the industry before 1940. Evidence of pounce pattern use can be found in sign painting manuals dating

<sup>76</sup> Atkinson, 1983.

<sup>77</sup> Fitzgerald, 1965.

<sup>78</sup> Gregory, 1973.

<sup>79</sup> Ward, 2008; Faythe Levine and Sam Macon, *Sign Painters: A Documentary*, (2014; Chicago: Radar Studios.), DVD; Darek Johnson, “What, Exactly, is a Wall Graphic?” *Signs of the Times* magazine, May 2016, 238 no. 5.

<sup>80</sup> Adam Thomas, “Apparition of the Past, The Ghost Signs of Fort Collins: An Historic Context,” Report submitted to Advance Planning Department, City of Fort Collins, Larimer County, Colorado, July 2007.

before 1940, most prevalently in relation to signs on windows or automobiles.<sup>81</sup> Methods other than pounce patterns, such as counting bricks or creating scaled drawings with gridlines, were simply more widely used for large-scale wall painting.<sup>82</sup> The use of pounce patterns is very popular today and is currently the most commonly utilized method of wall painting.<sup>83</sup> The most current issue of *Signs of the Times*, which has been cited as being a vital tool in “keeping the signman abreast of all progress within the world of signs,”<sup>84</sup> contains two articles that describe the process of pounce patterns.<sup>85</sup>

Traditionally, the career of a sign painter started with an apprenticeship, or “on-the-job training”.<sup>86</sup> There are now sign painting classes and schools, but many sign painters still receive their training on the job.<sup>87</sup> According to Paul Lindahl, cofounder of Colossal Media in Brooklyn, New York, it takes five to seven years for a painter to go from walking into a shop knowing nothing to being able to execute an entire project.<sup>88</sup>

Although sign painters often refer to their work as art, some are careful to spell out the relationship between advertising and fine art: “It’s a sign, it’s not fine art. [You] don’t really have to worry about it—it’s just a sign. It’s meant to convey information and be attractive, be decorative and informative at the same time.”<sup>89</sup> Sign painting manuals carry a similar sentiment: “This is not a lesson in fine art. The methods and materials will be at variance with those used in art schools.”<sup>90</sup> Visibility is the main objective of signs, and the choices of design, layout, and color are based on both visibility and the client’s wishes.<sup>91</sup> As one sign painter put it: “One of the biggest differentiating factors of signs [and art] is that there is a wrong way to do it... there isn’t necessarily a truth to art, because you’re pursuing yourself... signs, you’re pursuing the ego of your client and the truth behind letter formation. So there is a right and a wrong.”<sup>92</sup> Wall painted advertisements serve the purpose of increasing business for a client. The ultimate goal of outdoor advertising is recall and recognition.<sup>93</sup>

Overall, in San Diego, not many painted wall signs still exist from the historic period, leaving Signs #2 and #3 as some of the last remaining signs, even though they are not necessarily distinctive examples of a type of craftsmanship or technique.

### **(3) [Provide] more information on the artist(s) responsible, to the extent that there is more information to be found.**

The advertising campaign commissioned by Alessio featured a logo and illustrations that appear attributable to Paul Desmond Brown (1893—1958), who is known as a master sporting artist and the preeminent American illustrator of equestrian subjects.<sup>94</sup> Brown was born in Minnesota, and started a commercial art business at age 18. Brown worked steadily until he joined the U.S. Army during World War I. After the war, Brown continued to illustrate equestrian events in the United States and the United Kingdom. His firm was named Black and White by Brown, and primarily produced commercial illustrations with a specialty of depicting horses and dogs in action. Brown was involved in the launch of *Polo*

<sup>81</sup> e.g., Goodwin, 1883; E.C. Matthews, *How to Paint Signs and Sho’ Cards* (New York: J.S. Ogilvie Publishing Company, 1920); Pullman School of Lettering, *The Sign Painter* (Chicago: Pullman School of Lettering, 1916); A. Ashmun Kelly, *The Expert Sign Painter* (West Chester: The Horace F. Temple Printing and Stationary Co., 1911).

<sup>82</sup> William Stage, *Ghost Signs: Brick Wall Signs in America* (Cincinnati: Signs of the Times Publishing Co., 1989).

<sup>83</sup> Levine and Macon, 2014.

<sup>84</sup> Gregory, 1973.

<sup>85</sup> Johnson, 2016; Josh Luke and Meredith Kasabian, “Wicked Cool Bowling: How a ‘Southie’ institution gained a handsome mural,” *Signs of the Times* magazine, May 2016, 238, no. 5.

<sup>86</sup> Gregory, 1973.

<sup>87</sup> Levine and Macon, 2014.

<sup>88</sup> Quoted in Levine and Macon, 2014.

<sup>89</sup> Signpainter Phil Vandervaat, quoted in Levine and Macon, 2014.

<sup>90</sup> Gregory, 1973.

<sup>91</sup> Gregory, 1973.

<sup>92</sup> Forrest Woznak, quoted in Levine and Macon 2014.

<sup>93</sup> U.S. Small Business Administration and the Signage Foundation for Communication Excellence, Inc., *The Signage Sourcebook: A Signage Handbook* (Sherwood: Signage Foundation, 2003).

<sup>94</sup> Biscotti, 2001; “National Sporting Library & Museum Highlights Illustrator Paul Brown,” [www.equestrianstylist.com](http://www.equestrianstylist.com), August 12, 2015.

magazine in 1927, as “the first artist to accurately portray the polo pony in action.”<sup>95</sup> In the 1930s, Brown illustrated advertisements, calendars, and other print materials for clothier Brooks Brothers. In the same period, Brown began writing and illustrating books, including 19 children’s books. He also illustrated over 100 books by other authors.<sup>96</sup>

Brown’s 1956 illustration portfolio of the Caliente races, including a cover folder with the “Caliente! in Old Mexico” logo, indicates that he was the designer of the logo (Figure 18). In addition, his illustration style is reflected in the black line drawings of horses and dogs that are included in Caliente’s marketing campaign. It is evident that his illustrations are projected in Signs #2 and #3. However, Brown died in 1958, and the signs were not painted until 1962–1963, which has implications about the possibility of Brown’s direct involvement in the design of Signs #2 and #3. No evidence that Brown specifically designed Signs #2 and #3 as billboards or enlarged painted wall signs has been discovered. Rather, it is likely that the marketing campaign modified his designs for Signs #2 and #3 for application by the Pacific Outdoor Advertising Company.



**Figure 18. “Into the stretch-NOW-RIDE,” illustration by Paul Brown, 1956  
(Source: Caliente Brochure, 1957)**

Signs #2 and #3 have been credited to the Pacific Outdoor Advertising Company.<sup>97</sup> As outlined in the HRTR, Pacific Outdoor Advertising Co. was a predominant Los Angeles-based billboard company that erected signs throughout Southern California in the 1950s and 1960s. The company was known for hand-painted billboards for Hollywood films and for a variety of free-standing billboards along the highways. By 1968, the company had more than \$12 million in sales and served over 2,400 food stores in California. Signs #2 and 3 are representative of Pacific Outdoor Advertising Co.’s prolific signs, but are not particularly distinctive as notable examples of the company’s best or most innovative signs during the period or in the region.<sup>98</sup>

<sup>95</sup> Biscotti, 2001.

<sup>96</sup> Biscotti, 2001.

<sup>97</sup> “José Moreno Obituary,” *San Diego Union-Tribune* (San Diego, CA), May 12, 2004; Enrique Limón, “The Agua Caliente Racetrack’s mural’s future is still in Jeopardy,” *San Diego CityBeat*, Dec. 11, 2011. Accessed at <http://sdcitybeat.com/article-9969-agua-caliente-racetrack-mural-san-diego-citybeat-enrique-limon.html>.

<sup>98</sup> HRTR.

One member of their crew was José Jesus Moreno, a professional sign painter who painted billboards, houses, planes, and taxi cabs throughout San Diego. Moreno was born in Mexico City in 1911 and lived in Logan Heights for 52 years until his death in 2004. Throughout his painting career, Moreno was also employed by Marine Construction Company and worked independently.<sup>99</sup> Little to no information is available on Moreno, including documentation of his participation in the creation of Signs #2 and #3 or other notable signs in San Diego, despite extensive efforts to collect primary and secondary source information (see Research Methodology below). However, since the wall signs were based on images created several years earlier by Brown, Signs #2 and #3 do not reflect a unique design philosophy or a very personal and/or creative effort by Moreno or the Pacific Outdoor Advertising Company. No technical or aesthetic achievements are visible on the signs or distinguishable from other signs or materials from the period associated with similar themes (per a review of historic images and biographical data) or reflect new or improved design expressions.

**(4) Additionally, if historic photos of the dog racing sign can be located, they should be included in the report.**

See Attachment A for historic views of the signs.

## Research Methodology

Research was conducted to complete this addendum by cultural resources specialists Lauren Downs, Rachel Droessler, and Trina Meiser. The repositories and dates visited are listed in Table 1 below:

**Table 1. Repositories Visited during Archival Research**

Repository	Dates Visited (2016)
San Diego History Center Research Library & Archives	May 6, May 10, May 17
San Diego Public Library: California Collections	May 11, May 12
San Diego State University: Love Library	May 4, May 10, May 17
San Diego State University: Special Collections	May 4
University of California San Diego: Geisel Library	May 5, May 9

Research was conducted at the San Diego History Center. Collections and listings under the California Theatre, John Alessio, Agua Caliente, horse racing, San Diego–Tijuana border relations, and tourism; historic photographs; and aerial photographs were reviewed. Research at the San Diego Public Library included a review of *San Diego Union-Tribune* archive listings under the same topics, as well as a review of city directories and a viewing of an interview with John Alessio. Research at the San Diego State University and University of California San Diego libraries consisted of a search for academic literature (books, peer-reviewed journals, theses, and dissertations) covering the topics researched at the History Center and Public Library.

Additionally, online resources were accessed for further archival research. Online resources consulted include the *San Diego Union-Tribune* archives, the *San Diego Reader* archives, the *New York Times* archives, the *Los Angeles Times* archives, Newspapers.com, the National Park Service National Register of Historic Places database, the California State Historic Preservation Office website, the Save Our Heritage Organization website, and the Vintage San Diego Facebook page. These online resources were searched for information related to the California Theatre, John Alessio, Agua Caliente, and San Diego–Tijuana border relations and border tourism. These online resources were also used to find photographs of Caliente advertising in San Diego.

To obtain commerce and tourism statistics and additional information related to painted wall signs (largely unavailable), a number of agencies, groups, and knowledgeable individuals were contacted (Table 2).

<sup>99</sup> “José Moreno Obituary,” 2004.



**Table 2. Persons/Agencies/Groups Contacted during Research**

<b>Person/Agency</b>	<b>Date Contacted/Visited (2016)</b>
<i>Union-Tribune</i> Archivist	May 19
National Register Archive (National Park Service)	May 9
California State Historic Preservation Office	May 23
City of San Diego: City Clerk's Office	May 12
San Diego Tourism Authority	May 12
San Diego Chamber of Commerce	May 12
U.S. Department of Transportation Reference Service	May 12
Clear Channel Advertising	May 9

The *San Diego Union-Tribune* archivist, Merrie Monteagudo, was contacted on May 19, 2016, for information related to the aforementioned research topics; to date, no response has been received. For information regarding the National Park Service's treatment of wall signs, the National Register Archive was contacted on May 9, 2016. The National Register Archive was also contacted regarding properties comparable to the Caliente wall sign listed in the NRHP on May 9, 2016. No response has yet been received. The California State Historic Preservation Office was contacted on May 23 to inquire about comparable properties listed in the California Register of Historical Resources. Jay Correia, Supervisor of the Registration Unit staff at the Office of Historic Preservation, was unaware of any such properties. A Public Records Request was made through the City Clerk's Office on May 12 for information related to the permitting of the Caliente wall signs (Request #16-939). To date, the request has been passed to the Code Enforcement Department and assigned to staff member Ginger Rodriguez. The San Diego Tourism Authority, the San Diego Chamber of Commerce, and the U.S. Department of Transportation Reference Service were contacted on May 12, 2016, for statistical information regarding cross-border tourism and commerce. The Chamber of Commerce receives its tourism data from the San Diego Tourism Authority and does not have these data on file. Jamil Patiag, business analyst at the San Diego Tourism Authority, was unable to locate tourism data from 1950s through the 1970s and was unsure where these tourism data exist. According to Steve Benino of the Bureau of Transportation Statistics, the U.S. Department of Transportation (USDOT) does not have data from those years. The USDOT does not have border crossing statistics prior to October 1993. Clear Channel advertising was contacted on May 9, 2016, for information regarding the permitting of the Caliente sign, as it may have been installed/maintained by one of its legacy companies. Clear Channel does not have records of the three painted wall signs on the California Theatre. The only record on file is for the detached billboard on the north side of the theater.

Persons connected to the Caliente advertising campaign in San Diego were also contacted (Table 3).

**Table 3. Individuals Contacted Regarding Caliente**

<b>Individual: Relation to Caliente</b>	<b>Date Contacted/Interviewed</b>
Tina Real: <i>Receptionist at the Caliente Race Course Public Relations Office</i>	May 20
Dominic "Bud" Alessio: <i>son of John Alessio</i>	May 16
Enrique Limón: <i>Journalist in contact with son of Caliente wall sign painter</i>	May 8, May 9
Kelley Makoske: <i>step-daughter of painter of mural inside Caliente Race Course Public Relations Office</i>	May 21

Tina Real, a receptionist at the Caliente Race Course Public Relations Office on 409 Broadway in the late 1950s and early 1960s, was interviewed by Lauren Downs on May 20. Topics covered in the interview included John Alessio, Ken Bojens, and Caliente advertising. Attempts to contact Dominic "Bud" Alessio, son of John Alessio, were unsuccessful. Attempts to reach family members of the late José Jesus Moreno were made through journalist Enrique Limón. Limón stated in his 2011 San Diego CityBeat article that he was in touch with Pedro Moreno, son of José Jesus Moreno. To date, Limón has not responded to email or Twitter messages. Kelley Makoske, stepdaughter of the late Armando Rosales V who painted the mural commissioned by John Alessio inside the 409 Broadway office, was successfully contacted on May 21. Beyond her stepfather's work, she was unaware of the operations of the Caliente Public Relations Office.

## Summary of Research Findings

In summary, Signs #2 and #3, painted in 1962–1963, are associated with a major marketing campaign for the Caliente racetrack in Tijuana in an era of renewed popularity for the old Agua Caliente racetrack after it was completely rebranded by businessman and promoter John Alessio, a significant historical figure in both San Diego and Tijuana history. The signs specifically relate to Alessio's substantial marketing campaign for Caliente in the mid-1950s related to the introduction of the '5-10' betting system that became hugely successful and drew thousands of people from Southern California to Tijuana. These advertising materials were seen throughout San Diego during this period, and were done to promote a solitary business not located in the United States. While this is connected to San Diego and Tijuana's cross-border history of commerce and tourism, it does not necessarily reflect a special element of San Diego's development. Alessio made significant contributions to the history of San Diego and Tijuana, and is responsible for the creation of Signs #2 and #3, but the signs do not necessarily reflect his most important contributions to San Diego. Likewise, the signs are not representative of an important historical event.

This analysis demonstrates that as symbols of the Caliente racetrack in Tijuana in the 1960s, Signs #2 and #3 do not necessarily reflect special elements of San Diego's development, and are similar to numerous other advertising materials that saturated the City at this time. The signs today commemorate the attraction of the Caliente races in the 1960s in the '5-10' era under Alessio's management and its widespread marketing campaign. More significant cross-border commercial developments evolved during the 1960s, with patterns of events like Bracero Program and the development of *maquiladoras*. Since the racetrack was not even located in San Diego (or even in California), little of the revenue spent at the track came back to San Diego, and was simply a recreational and leisure activity for the growing middle class of San Diego in the 1960s, which was already a practice that had existed for nearly 50 years prior to the 1960s. Overall, the signs are marginally associated with a very narrow and recent period of San Diego–Tijuana history.

The pervasive marketing campaign used a logo and illustrations originally designed by Paul Desmond Brown, a well-known equestrian illustrator, including the subjects in Signs #2 and #3, but the signs were painted at least four years after his death and six years after Brown designed the logo. They do not represent original artwork. In addition, they appear to have been applied with typical workmanship techniques of sign painting by a major billboard and signage company. The signs were not intended to portray an identity, character, or achievement for the neighborhood or City. While Signs #2 and #3 are examples of an outdated resource type and visual landmarks, they reflect a very common technique and are late examples of the property type.

Still, very few extant resources exist that are associated with San Diego–Tijuana cross-border themes from the 1960s, and public appreciation of the signs has made them local focal points in their setting. Signs #2 and #3 may be important as visual landmarks, valued by residents due to their presence in the community over time. As a result, even if Signs #2 and #3 do not necessarily meet the HRB historical designation criteria as objects in a clearly definable or compelling way, public sentiment may imbue these resources with additional significance.

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**Attachment A**  
**Historic Photographs and Print Material**

## **Photograph and Print Media Captions**

### **Caliente Wall Signs on the California Theater**

- A-1 Night Dog Racing sign on the south face of the California Theater, 1970 (photo by Bill Reid, posted within the "California Theatre – 1122 4<sup>th</sup> Ave" album on Vintage San Diego Facebook page March 14, 2015)
- A-2 Caliente signs on the south and west faces of the California Theater, looking up Third Avenue, April 3, 1980 (San Diego History Center, 80:3026)
- A-3 Caliente signs on the south and west faces of the California Theater, looking up C Street, April 3, 1980 (San Diego History Center, 80:3025)
- A-4 Front of California Theater with Dog Racing sign visible on south wall, April 3, 1980 (San Diego History Center, 80:3022)
- A-5 Partial view of Caliente horse racing sign on the California Theater, August 29, 1980 (San Diego History Center, 80:6416)
- A-6 Caliente horse racing sign on the California Theater, March 3, 1981 (San Diego History Center, 81:10500)
- A-7 South face of the California Theater with Caliente Night Dog Racing sign, March, 3, 1981 (San Diego History Center, 81:10503)
- A-8 Event photo on Second Avenue with partial view of Caliente horse racing sign, March 27, 1981 (San Diego History Center, 81:11836)

### **Caliente Outdoor Advertising around San Diego**

- A-9 Caliente billboard at the San Diego-Tijuana border (left is U.S., right is Mexico), 1954 (San Diego History Center, UT-8248-340)
- A-10 Caliente billboard at Lindbergh Field, March 1, 1957 (UT-8248-337)
- A-11 Caliente billboard at Lindbergh Field, circa 1959 (different billboard than previous 1957 Lindbergh Field billboard) (photograph in Neil Morgan, "My San Diego 1960," published by MY SAN DIEGO 1960, San Diego, 1959)
- A-12 Caliente billboard around 1680 Logan Avenue, late 1960's (photo by Bill Reid, posted within the "Freeways-N-Billboards" album on Vintage San Diego Facebook page January 27, 2015)
- A-13 Caliente painted sign on the north face of the Horton Grand Hotel, 1974 (San Diego History Center, OP 17134-1275)

### **Caliente Public Relations Office**

- A-14 Caliente Public Relations Office at 409 Broadway below Caliente billboard with neon "Fabulous 5-10" and large neon "C", and north of Caliente Dog Racing billboard, 1960. The Caliente billboard above the office reads: "SIX FANS WON \$12,425 A PIECE LAST SUNDAY IN THE FABULOUS CALIENTE 5-10" (San Diego History Center #S-6282)
- A-15 View of Caliente PR Office at 409 Broadway from the intersection of Broadway and Third Avenue, December 1, 1961 (San Diego History Center 92:18835-2105)
- A-16 Partial view of Caliente PR Office at 409 Broadway, April 29, 1961 (San Diego History Center, 92:18835-93)
- A-17 Rear view of the billboard and neon signs atop the Caliente PR Office at 409 Broadway, April 17, 1964 (San Diego History Center, UT85:D8302)
- A-18 View of Caliente PR Office at 409 Broadway across Horton Plaza, no date (San Diego History Center, UT85:J4774)
- A-19 Matchbook from the Caliente PR Office at 409 Broadway showing the inside of the PR Office with Tina Real (receptionist) and the interior racetrack murals, circa 1958-59; The back of the matchbook shows a picture of the Caliente racetrack (photo by Chris Real, son of Tina Real, posted within the "Matchbooks" album on Vintage San Diego Facebook page April 28, 2016)

**Caliente Print Advertisements**

- A-20 Agua Caliente advertisement from unknown newspaper, 1933 (San Diego History Center, Kahrs Scrapbook 1914-1984)
- A-21 Caliente 5-10 advertisement in the 1958 San Diego City Directory (San Diego Public Library: California Collections)
- A-22 Caliente advertisement from unknown magazine for Kentucky Derby party, 1960 (Private collection)
- A-23 Caliente advertisement in the Chula Vista Star-News, August 30, 1962 (Newspapers.com, accessed May 9, 2016)
- A-24 Caliente half-page advertisement in the 1961 San Diego City Directory (San Diego Public Library: California Collections)

**Caliente and Tijuana Tourism Brochures**

- A-25 San Diego tourism brochure from the Grant Hotel with a photograph of the Caliente racetrack, no date (San Diego Public Library: California Collections, Hotels)
- A-26 Caliente tourism brochure showing the Caliente Office in the lobby of the U.S. Grant Hotel, 1957 (San Diego Public Library: California Collections, Agua Caliente)
- A-27 Tijuana tourism brochure showing directions to Caliente racetrack, 1965 (Private collection)



## **Caliente Wall Signs on the California Theater**



Figure A-1. Night Dog Racing sign on the south face of the California Theater, 1970 (photo by Bill Reid, posted within the "California Theatre – 1122 4<sup>th</sup> Ave" album on Vintage San Diego Facebook page March 14, 2015)



Figure A-2. Caliente signs on the south and west faces of the California Theater, looking up Third Avenue, April 3, 1980 (San Diego History Center, 80:3026)



Figure A-3. Caliente signs on the south and west faces of the California Theater, looking up C Street, April 3, 1980 (San Diego History Center, 80:3025)



Figure A-4. Front of California Theater with Dog Racing sign visible on south wall, April 3, 1980 (San Diego History Center, 80:3022)





Figure A-5. Partial view of Caliente horse racing sign on the California Theater, August 29, 1980 (San Diego History Center, 80:6416)



Figure A-6. Caliente horse racing sign on the California Theater, March 3, 1981 (San Diego History Center, 81:10500)



Figure A-7. South face of the California Theater with Caliente Night Dog Racing sign, March, 3, 1981 (San Diego History Center, 81:10503)



Figure A-8. Event photo on Second Avenue with partial view of Caliente horse racing sign, March 27, 1981 (San Diego History Center, 81:11836)



## **Caliente Outdoor Advertising around San Diego**



Figure A-9. Caliente billboard at the San Diego-Tijuana border (left is U.S., right is Mexico), 1954 (San Diego History Center, UT-8248-340)



Figure A-10. Caliente billboard at Lindbergh Field (far right, note Caliente logo), March 1, 1957 (UT-8248-337)



Figure A-11. Caliente billboard at Lindbergh Field, circa 1959 (different billboard than previous 1957 Lindbergh Field billboard) (photograph in Neil Morgan, *My San Diego* 1960, San Diego, 1959)





Figure A-12. Caliente billboard around 1680 Logan Avenue, late 1960s (photo by Bill Reid, posted within the "Freeways-N-Billboards" album on Vintage San Diego Facebook page January 27, 2015)



Figure A-13. Caliente painted sign on the north face of the Horton Grand Hotel, 1974 (San Diego History Center, OP 17134-1275)

## **Caliente Public Relations Office**



Figure A-14. Caliente Public Relations Office at 409 Broadway below Caliente billboard with neon “Fabulous 5-10” and large neon “C”, and north of Caliente Dog Racing billboard, 1960. The Caliente billboard above the office reads: “SIX FANS WON \$12,425 A PIECE LAST SUNDAY IN THE FABULOUS CALIENTE 5-10” (San Diego History Center #S-6282)





A-15. View of Caliente PR Office at 409 Broadway from the intersection of Broadway and Third Avenue, December 1, 1961 (San Diego History Center 92:18835-2105)



A-16. Partial view of Caliente PR Office at 409 Broadway, April 29, 1961 (San Diego History Center, 92:18835-93)



A-17. Rear view of the billboard and neon signs atop the Caliente PR Office at 409 Broadway, April 17, 1964 (San Diego History Center, UT85:D8302)



A-18. View of Caliente PR Office at 409 Broadway across Horton Plaza, no date (San Diego History Center, UT85:J4774)





Figure A-19. Matchbook from the Caliente PR Office at 409 Broadway showing the inside of the PR Office with Tina Real (receptionist) and the interior racetrack murals, circa 1958-59; back of the matchbook shows a picture of the Caliente racetrack (photo by Chris Real, son of Tina Real, posted within the "Matchbooks" album on Vintage San Diego Facebook page April 28, 2016)



## **Caliente Print Advertisements**

**FRIDAY** *College Nite at*

**AGUA CALIENTE**  
*America's greatest entertainment*

**STARRING**  
Mlle. **RENEE VILLON**  
*The Blond Venus of Paris*  
in her Sensational

**FAN DANCE**  
*with the*

**REVUE de CALIENTE**  
*Featuring an international cast in*

**'THE STREETS OF PARIS'**  
*A scintillating 10 act extravaganza*

CESAR and MIMI Late of Hotel Savoy, London and Les Amba- sadores, Paris	ARMANDA CHIROT The Mexican Nightingale	La FRANCONI Italy's Beloved Tenor
JOSE MERCADO Grand Opera Company Mexico City	Mlle. <b>RENEE VILLON</b> Fan Dancer The Blond Venus of Paris	Du BARRY SISTERS from the Follies Bergere Ballet
MARINA de la VEGA "Chiquita"	JULIO KLEIN of Vienna On the Cymbalom	RIOs and ESPERANZA Argentine Whirlwinds
ROBERTO MAYTORENA Agua Caliente Hot Shot		

THE ROMANCERS—SENSATIONAL DANCE BAND

**BUFFET SUPPER** **50<sup>c</sup>**  
not obligatory

**DANCING 'TILL 2 A. M.**

**COCKTAILS and CORDIALS 25<sup>c</sup>**

Bottle <b>SANTO</b> <b>TOMAS WINE</b> <b>50<sup>c</sup></b>	Bottle <b>IMPORTED</b> <b>FRENCH WHITE WINE</b> <b>\$1</b>
---	--

**DeLuxe DINNER DANSANT \$1.50**  
*Dancing Parties Welcome After Dinner*

**[NO COVER CHARGE]**  
*Informal*

**ROMANCE IN OLD MEXICO**

**Do you know?**  
—that you can stay overnite  
at Agua Caliente, room with  
bath, including DeLuxe Dinner Dan-  
sant for \$4.50 per person double!

A-20. Agua Caliente advertisement from unknown newspaper, 1933 (San Diego History Center, Kahrs Scrapbook 1914-1984)

**WEEKEND  
THOROUGHBRED  
RACING**



**FABULOUS**

**5-10 CASH POOL**

**NARANCA AV—Contd**

1391 Goodwin Dorothy Mrs @ ΔHI4-8376  
1401 Allara Eug @ ΔHI4-0453  
1404 Greene Earl C @ ΔHI4-1335  
1409 O'Shea Chas ΔHI4-6850  
1410 No return  
1415 Couty Antonio @ ΔHI4-8108  
1421 Watson Gordon M @ ΔHI4-2398  
1428 Cox Everett S @ ΔHI4-6353  
1430 Giles Robt E  
1434 Garrett Lee L @ ΔHI4-2882  
1435 Jones Inez B Mrs @ ΔHI4-3751  
1438 Summerfield Claude  
1442 Taylor Gwendolyn O Mrs  
ΔHI4-9665  
1444 Shanks John W @ ΔHI4-5462  
1445 Corneliuson Aus @ ΔHI4-9838  
1458 Yarnell John D @ ΔHI4-3826  
1462 Molitor Robt H @ ΔHI4-7924  
1470 Ayers Newton J @ ΔHI4-4144  
1473 Vacant  
1474 Cottrell Harold D @ ΔHI2-4635  
1477 Southcott Edw J @ ΔHI4-4738  
1480 Kelley Marie T Mrs @  
1483 Chapman Edw ΔHI2-1424

334

**NAVELLO—From Greenfield dr south,  
2 east of 2d**

1190 Vacant  
1198 Vacant  
1199 Vacant  
1204 Vacant  
1209 Vacant  
1214 Vacant  
1214 Vacant  
1215 Vacant  
1215 Vacant  
1220 Vacant  
1227 Newhall Everett W @  
1232 Swanson Roy E @ ΔHI4-7015  
1233 Vacant  
1237 Denton Betty J Mrs @  
1238 Vacant  
1241 Brown K Roy @  
1244 Becker Robt O @ ΔHI4-0785  
1255 Vacant  
1256 Vacant  
1263 Millan Robt C @ ΔHI2-2925  
1266 Owen Thos H @ ΔHI4-5281  
1275 Vacant  
1278 Vacant  
1284 Vacant  
1287 Vacant  
1298 Bourell Orville G @ ΔHI2-3715

344

**NODEN—From Prescott av east to Max-  
well av, 2 north E Chase av**

205 Fitzsimmons Cleo H ΔHI2-2920  
206 Ward John P @ ΔHI4-0341  
217 Johnson Robt A @ ΔHI4-7495  
220 Peratt Earl T @ ΔHI4-1611  
225 Dowell Chas B @ ΔHI4-1547  
228 Hollywood Thos J @  
233 Buchanan James @  
236 Peters Irvin F @ ΔHI4-8587  
241 Goldsby Turner M ΔHU4-9302  
244 Smith Wm S @ ΔHI4-2211  
249 Bailin Marvin S @ ΔHI2-3911  
252 Tenney C Vorris @ ΔHI4-9645  
260 Williams John E @ ΔHI4-9528

334

**OAKDALE AV—From 600 N 2d east**

1316 Vacant  
1319 Rogers Floyd @ ΔHI4-8816  
1325 Hiller Francis E @ ΔHI4-2690  
1327 Eilers Geo P @ ΔHI4-5909  
1328 Frank Fredk G @ paving contr  
1333 Spencer A Orth @  
rear Shepherd Lula Mrs ΔHI4-8804  
1336 Berryman Robt L @ ΔHI4-8094

A-21. Caliente 5-10 advertisement in the 1958 San Diego City Directory (San Diego Public Library: California Collections)



*You are invited to enjoy the fun at...*  
**THE BIGGEST KENTUCKY DERBY PARTY WEST OF LOUISVILLE!**



*Imagine a day like this!* As you enter beautiful Caliente Race Track you stroll through a replica facade of Churchill Downs. You are greeted by Colonel Beauregard Bogle and his lovely Kentucky belle. While you thrill to a full program of thoroughbred racing you savor the flavor of a crackling-cold mint julep... and the authentic Churchill Downs souvenir glasses are *yours to take home!* You watch the running of The Derby on TV monitors conveniently located throughout Grandstand, Club House and Turf Club. And—to top off a glorious day—you dine in the fabulous Gold Room while enjoying an evening of exciting greyhound racing.



Imagine a day like this—or, better still, come join the party!  
 (We'll accept only one excuse for your not being here...and that's if you are actually going to Louisville.)

**THE DATE IS SATURDAY, MAY 7.** First Post is at noon.

RACING EVERY SATURDAY AND SUNDAY.  
 The Biggest Kentucky Derby Party West of Louisville is just one of the many colorful special events held each year at Caliente. For further information, reservations, free passes and/or an exciting new brochure, please write to Caliente Race Course, Dept. L-3, 409 Broadway, San Diego 1, California.



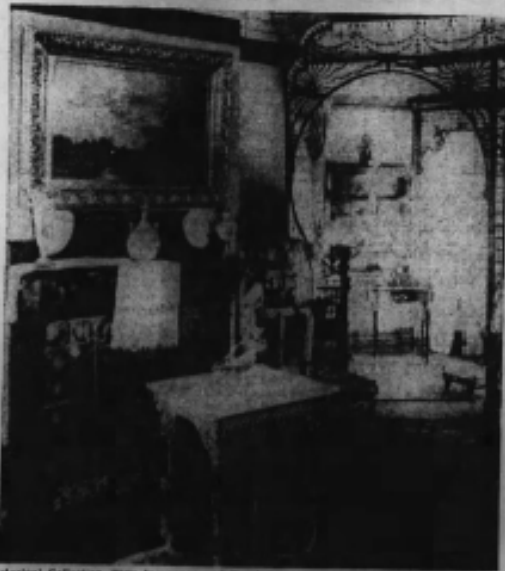
Just freeway minutes South of San Diego.

## The Working Class



Historical Collection, Title Insurance and Trust Co., Union Title Office, San Diego, Calif.  
**WOMEN PACKED** National City's most famous product — lemons — for shipping to the far corners of the continent. They worked at the foot of 23rd St. when this shot was made, in 1906.

## The Leisure Class



Historical Collection, Title Insurance and Trust Co., Union Title Office, San Diego, Calif.  
**THE WELL-DRESSED HOUSE** looks like this — if you're back in 1899. This was the parlor of the fashionable Ralph Granger home, burned to the ground a few years after this picture was taken. Still remaining, is the famous Granger Marble Hall.

### Jeweler's Almost Our City's Age

When National City was still young, a jewelry store opened its doors in Balboafield — and today that store has grown to 34 branches to become the largest jewelry chain in California.

Still controlled by the founding family, Kovan's opened its National City branch in South Bay Plaza in 1953. It is one of four branches in the San Diego area and is managed by L. H. Bernsien.

### World Peace with God Is Baha'i Purpose

The National City branch of Baha'i, a world religion, was founded eight years ago — although its faith is 118 years old.

The group has sponsored meetings to foster world understanding and peace, including speakers on United Nations Day, World Peace Day, Human Rights Day and World Youth Day.

Officers of the group are Art Kuhwald, chairman; Erna Haukefahl, secretary and Pat Hull, treasurer.



**THE Westerner**  
 COCKTAILS, DANCING  
 22 W. 7th St.  
 National City

**HAROLD'S CLUB**  
 CHINESE & AMERICAN FOOD  
 COCKTAILS • DANCING  
 29 W. 8th St.  
 National City

**CLUB 66**  
 HOME OF FAMOUS  
 25¢ DRINKS  
 730 National Ave.  
 National City

**Harold Dodds**



WHERE FUN SPENDS THE WEEKEND



WEEKEND THOROUGHBRED RACING



HOME OF THE FABULOUS 5-10

NIGHT GREYHOUND RACING



AND THE GOLD RUSH



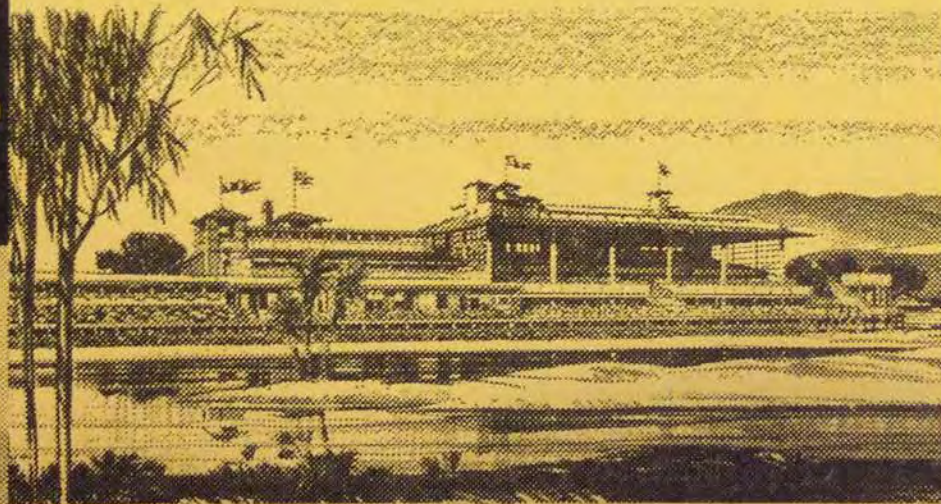
# AMUSEMENTS



HOME OF THE  
**FABULOUS**  
**5-10**  
AND WEEKEND  
THOROUGHBRED  
RACING



**ONE WORD**  
*for a world of pleasure*



NIGHT  
GREYHOUND RACING

JOIN THE



**GOLD RUSH**

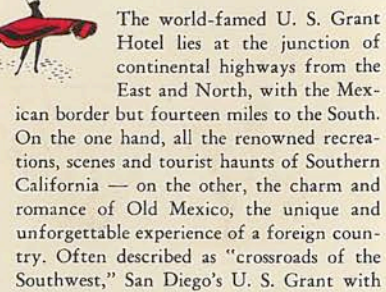


R. L. POLK & CO.'S

A-24. Caliente half-page advertisement in the 1961 San Diego City Directory (San Diego Public Library: California Collections)

## **Caliente and Tijuana Tourism Brochures**





its famous restaurants and night clubs, its sumptuous banquet and club rooms, its stores, shops and transportation offices, is the hub of civic, social and commercial life. You will find it, as do our guests from every state and foreign land, the ideal place to stay, for a day or a season.

**Drive-In Garage** You step from your car to hotel lobby and elevators. If you travel by motor, you'll particularly appreciate the convenience of this most unusual feature.



LOS ANGELES ← 50 minutes by air, 165 minutes by streamliner → SAN DIEGO



**A-25. San Diego tourism brochure from the Grant Hotel with a photograph of the Caliente racetrack, no date (San Diego Public Library: California Collections, Hotels) (Image 1 of 2)**





★  
*The U.S. Grant*  
SAN DIEGO'S WORLD-FAMED HOTEL

AS OLD as the West in tradition and warm friendliness, as new as tomorrow in facilities and appointments, today's U. S. Grant Hotel is an indispensable part of your trip to Southern California. No matter what the length of your stay, no matter what the purpose of your visit, it will be a privilege to welcome you and offer you the hospitality of this happy land.

*Carlton Lishty*  
General Manager

LITHO: HORTON & SMITH



HERE is all the best of Southern California! Here the sun is friendliest, the air is ever soft. Here you'll find a world's variety of scenery — wide, palm-fringed beaches, flowered deserts, white-capped coastal mountains. Whatever your favorite sport or recreation, it's at its best in San Diego! Swim in our tropic ocean, fish through the surf or over deep-sea grounds. Hike or ride our mountain trails and coastal paths — tee off where the view is as much as the game — record with your

camera an albumful of scenes and activities. Visit the favorite haunts of radio and screen personalities, the famed "glamor spots" that draw visitors from around the world. Recapture the historic past that the Mission fathers knew — then cross the border into another land, another age, down Mexico way. It's time to *live* your Southern California dream — time to make plans, set dates, and start out! (Travel light, you'll want to shop for western leisure clothes and famed "sun fashions"!)



A-25. (Image 2 of 2)



BAJA CALIFORNIA - AGUA CALIENTE



SAN DIEGO PUBLIC LIBRARY  
CALIFORNIA ROOM

JUN 26 '57



THE INTERNATIONALLY FAMOUS RACE COURSE IN TIJUANA, BAJA CALIFORNIA, OLD MEXICO

A-26. Caliente tourism brochure showing the Caliente Office in the lobby of the U.S. Grant Hotel, 1957 (San Diego Public Library: California Collections, Agua Caliente) (Image 1 of 6)



## AND—HERE IT IS—FOR SUN, FUN AND THE SPORT OF KINGS—BEAUTIFUL CALIENTE



Just 30 happy minutes—19 short miles south of San Diego over a wide California freeway—you discover Caliente. You drive through picturesque Tijuana, in Old Mexico, to this internationally famous race course where the thoroughbreds run every Sunday, and most Saturdays and Holidays year 'round.

Here is a valley so peaceful—so beautiful—it seems nature created it to be what it is—the most unique race course on the North American Continent. This is Caliente—with its old-world architecture—splendid backdrop of blue-gray hills—shimmering lakes in the green infield—its soft sea breezes and those flashing silks as the thoroughbreds break from the starting gate—cheered by thousands as they round the turn and pound, pound to the finish line.

There's excitement here—and leisure, too!

With all its natural beauty Caliente offers all the modern devices that make for the finest thoroughbred racing—such as the American Totalisator, the Puett Starting Gate, the Photo Finish and modern Film Patrol. And, for the first time in North America, Caliente offers the fabulous 5-10 Cash Pool every Sunday with winnings in the thousands of dollars.

Beyond this, Caliente is internationally famous for the Santa Anita, Kentucky Derby and Garden State Future Books—with weekly issues mailed to all parts of the world! The Caliente Foreign Book is open here daily, Monday through Saturday, the year 'round with running results from all major U. S. tracks.

America's finest greyhounds race at Caliente Wednesday through Sunday nights, Spring through Fall. In a few magical moments—sections of the greyhound track are moved on wheels into position in front of the stands for fast-action greyhound racing under the stars—utilizing the same American Totalisator.

Indeed, all this makes Caliente unique among race courses—anywhere in the world.



Beautiful Caliente offers visitors every convenience for a restful, racy day including roomy, free parking areas.



Each weekend, an international crowd of thousands gathers here, in this lovely, gay, old-world atmosphere.



The walking ring—in full view of Turf Club and Club House Terrace spectators.



Starting gate and movable section of greyhound track are shown in this panoramic view of famous Caliente.

## CALIENTE - IN BEAUTIFUL, ROMANTIC OLD MEXICO



Into the stretch - Now - Ride - Paul Aronson



## WHERE THOROUGHBRED RACING RECORDS ARE MADE

On October 22, 1955, one of the two triple dead heats of modern racing history occurred at Caliente. Participating were Stormsorn, ridden by Jockey Manuel Esparza—Chance Speed, ridden by Jockey Rene Cruzat—Beaufair, ridden by Jockey Louis Leon.



**TRIPLE DEAD HEAT**

Official Photochart of triple dead heat October 22, 1955, at Caliente.



**HOME OF WORLD'S RECORD DAILY DOUBLE**

Official Photochart showing the long-shot Rocklite winning by a nose.



Official Photochart showing favorite Slick Trick winning by half-length.

Caliente proudly claims the world's record daily double with a pay-off of \$12,724.80 on a \$2.00 ticket. Winner, on July 4, 1954, was Mrs. Ottilia Alexander who picked long-shot Rocklite, Jockey Allen Carmichael up in the fourth race and Slick Trick, Jockey Beloin Pulido up in the fifth.

Pay-offs of thousands of dollars occur each Sunday on the fabulous Caliente **5-10** Cash Pool. Examples: On August 5th, one person with a \$64.00 multiple ticket won \$30,610.80; on July 15th, one person with one \$2.00 ticket won \$20,887.20; on May 27th, a honeymooning couple with one \$2.00 ticket won \$12,263.80. Caliente was first to bring 5-10 Cash Pool to the North American Continent. And, with novice and expert alike, the 5-10 has proven more and more popular week after week among the international racing crowds at Caliente.





Miss Greyhound poses two favorites—and holds trophy awarded to the winner of the Annual Gold Cup race featuring America's fastest greyhounds — just one of the special attractions of the colorful, exciting Caliente Greyhound season of 150 or more nights each year.



'World's record breaking greyhound, Indy Ann, poses with proud owner, Ed Willard, and beautiful trophy presented on occasion of her 100th win, establishing a new world's record.



## CALIENTE — FOR FAST-ACTION GREYHOUND RACING SPRING THRU FALL

America's finest greyhounds race — under the stars — at Caliente Wednesday thru Sunday nights, Spring thru Fall.

Because of the ingenious arrangement of portable sections of the greyhound track, on wheels, from the race course infield, Caliente Greyhound Races are

run directly in front of the same stands and utilize the same Totalisator as are used for Caliente Thoroughbred Racing. Thousands of visitors from here, there and everywhere agree—speedy greyhound racing, sport of the ancients, is at its modern best under the stars of those balmy, beautiful Mexican nights — at Caliente.

## FOREIGN BOOK OPEN DAILY MONDAY THRU SATURDAY



Portion of Foreign Book board in the Silver Room at Caliente—showing results from all major U. S. tracks after a typical weekday operation. An additional Foreign Book board is located in the Gold Room at the Caliente Foreign Book.

### CALIENTE BRINGS YOU RACING RESULTS FROM ALL MAJOR U.S. TRACKS

Thousands of racing fans travel to Caliente every weekday to play their favorites around the country. Results are posted here from all major U. S. race tracks. Book windows are open prior to post time of first race of earliest Eastern track to closing race of latest Western track. Modern restaurant and coffee shop in the roomy Foreign Book area serve delicious Mexican and American food and beverages to make your racing weekday comfortable and pleasant at Caliente. Free admission, of course. Remember—all roads lead to beautiful Caliente Race Course every day—and you find acres of free parking for your convenience.

## FUTURE BOOK ON SANTA ANITA, KENTUCKY DERBY AND THE GARDEN STATE



Current issues of the colorful Future Book folders are mailed to fans the world over from Caliente. For your free copies, write Caliente Future Book, Box 208, Tijuana, B. C., Mexico.



Future Book director, Tony Alessio, points to one of the favorites in the 1956 line of the Caliente Future Book on the Garden State, the world's richest race. Shown is a portion of the master board in the Grandstand Concourse at Caliente during the full period of each Future Book operation, showing current odds on all eligible horses.

### WORLD FAMOUS CALIENTE FUTURE BOOK IS A LICENSED OPERATION

Requests come from all over the world for regular weekly issues of the renowned Caliente Future Book—showing the prevailing odds on the Santa Anita Handicap, Kentucky Derby and the Garden State, the world's richest race. The Future Book, known for years throughout the East as the winter book, issues odds ranging up to 1000 to 1 on all eligible horses in advance of running date. These current issues are mailed anywhere in the world from Caliente upon request. The Caliente Future Book is just one of the many special features that makes Caliente unique—the most complete race course in the world.

FOR YOUR CONVENIENCE — VISIT THE CALIENTE OFFICE — LOBBY U. S. GRANT HOTEL, SAN DIEGO, CALIFORNIA.



Come in and visit the attractive Caliente office located in the lobby of the world-famous U. S. Grant Hotel in downtown San Diego, California. Ask "Miss Caliente" for information, passes and reservations for your Caliente day of sun, fun and the sport of kings — your Caliente night of fast-action Greyhound racing under the stars.

The Caliente office is open Monday through Saturday year 'round. Telephone BElmont 9-4296 or BElmont 4-5657 — or write Caliente Office, U. S. Grant Hotel, San Diego 1, California.



The growing solidarity of Mexican-U.S. relations is a pride and pleasure to the peoples on both sides of our border. The charm of older ways blended with the excitement and appeal of the progressive Mexico of today, creates a land of fascinating contrasts—a land you'll enjoy for a brief visit or an extended tour.

## Facts You Should Know

A pamphlet with latest customs regulations is available at the U.S. Customs border office.

**NO VISA OR PASSPORT** is required to visit in Tijuana or elsewhere in the border areas by native-born U. S. Citizens. A stay of more than 72 hours requires a tourist card, readily obtainable through the Mexican Consulate in San Diego.

**BORDER PASSAGE** is streamlined and trouble-free, with broad lanes for highway entry. Convenient facilities are also provided for pedestrians, who may taxi or bus to the border and avail themselves of similar transportation very easily after passing the border station.

Naturalized citizens or foreign visitors entering Mexico from the United States must obtain appropriate clearance before leaving the U.S. Alcoholic beverages, plants, animals, fruits or birds, as well as certain other items, may not be brought back into California. Ask Customs officials if you are in doubt.

**AMERICAN CURRENCY** is generally accepted in Tijuana. If you wish to exchange dollars for pesos, you may do so at any of several banks, where English-speaking personnel are at your service during banking hours. Approximate exchange rate is 12½ pesos to the dollar.

**TAXI RATES** in Tijuana are best agreed upon prior to embarking in a cab. Flat rates are charged to various parts of the city. Some of these rates for your guidance are...

From the border to... 25c ■ Caliente Racecourse... 50c  
Downtown Bull Ring... 50c ■ Monumental Bull Ring... \$1.00  
Taxi drivers don't expect tips except for special services.

**TRAVEL FACILITIES** from Tijuana to other points of Baja California and throughout Mexico include air and bus lines, with modern well-kept equipment and courteous, qualified personnel. For further information on rates and schedules, we suggest you contact your Travel Agent.

**AUTOMOBILE INSURANCE** written by American companies normally has some limitations in Mexico, so you may wish to augment it with temporary insurance through a Mexican company. This can be arranged conveniently near the border at reasonable cost and will expedite clearance in the event of an accident. U.S. drivers' licenses are accepted in Mexico.

**HUNTING AND FISHING** lure many avid sportsmen to the vast and relatively unexploited areas of Baja California. Rugged mountains abound with both small and large game... fresh and salt water ponds near tidal areas are stopping-off places for millions of game birds. The waters of the Gulf of California teem with fish in great variety. Information on hunting and fishing laws of Mexico may be obtained from the Mexican Consulate, Bank of America Bldg., San Diego 1, Calif., or at the Dirección de Turismo del Estado (State Tourist Bureau) offices in Tijuana, Ensenada or Mexicali.

**INFORMATION AND ASSISTANCE** while you are in Tijuana is readily available and cheerfully rendered 24-hours a day at the downtown Tourist Information booth. Here you will find your every question answered and friendly counsel and recommendations supplied regarding specific information on subjects that can only be touched lightly in this folder.

Published as a community service by Caliente Racecourse.

# TIJUANA

Beckons you to a Latin Holiday



## Come for Fun . . . TIJUANA HAS IT IN SUPER-ABUNDANCE!

It's pronounced "Tee-ehs'-nah" . . . a thriving and progressive community of more than 180,000 persons, most of whom will surprise you with their knowledge of the English language. Tijuana's middle name well could be "Festividad"—guilty! It is the principal point of entry to our great Latin neighbor for thousands of fun-seeking Americans every month. Important note . . . you'll be delighted by your purchasing power!



**SHOPPING** "main street" for Mexican curios and a variety of items imported duty-free from Europe and the East is Avenida Revolución, a brightly lighted and bustling mecca by night as well as by day. You'll enjoy, too, visiting the many native stores on side streets in the city's expanding business district. Shopping is an exciting experience in itself in Tijuana as you wander among the great variety of colorful shops. A sample of the items you may see include hand-tooled leather goods, beautiful and unusual silver work, Swiss watches, wearing apparel, exotic perfumes and other European imports plus many attractive novelties created for the pleasure of tourists. New United States Customs regulations allow you to bring back most purchases totaling \$100 (but only once a month) without having to stay in Mexico 24 hours as was formerly required.

**CALIENTE RACECOURSE** one of North America's finest racing plants, is a focal point for weekly thousands of visitors who thrill to year-round weekend thoroughbred racing amid beautiful, modern facilities. Caliente's widely known "5-10" wagering system, with cash payouts approaching \$100,000 for a \$2 ticket, is unique in racing and a strong additional drawing card. Many of Turfdom's most noted jockeys apprenticed at Caliente and are frequent riders in Caliente classics.



**NIGHT GREYHOUND RACING** the "Sport of Queens," also is presented amid Caliente's handsome facilities nightly Wednesdays through Sundays from spring until late fall and Fridays through Sundays during the winter. You'll watch some of the world's fastest greyhounds from the comfort of a magnificent, glass-enclosed building. There's pari-mutuel wagering, plus the "49er," greyhound racing's counterpart to the fabulous "5-10." Truck restaurants offer a superb cuisine of Mexican or American food.

**JAI-ALAI** (hi' li), reputed to be the fastest moving sport spectacle, is presented in the colorful and palatial Fronton. This exciting Basque game is one of downtown Tijuana's most popular attractions and offers patrons an opportunity to wager on a number of contests during each program.



**BULLFIGHTING** is a Sunday feature that attracts large numbers of aficionados — fans — from both sides of the border. The pomp and pageantry . . . and the spine-tingling match of man against beast . . . are as authentic in Tijuana as in Old Madrid. Corridos (as the bullfight is known to Latinos) are presented in two arenas, alternating on Sundays throughout the season between the Plaza Monumental Bull Ring-by-the-Sea and the smaller but centrally located Tercio de Tijuana.

**RESTAURANTS** in Tijuana feature a full range of flavorful Mexican cuisine, with many establishments also offering American food. Wild game in season is a feature of interest on many menus. The hosts of Tijuana's most enterprising and popular restaurants include a number of colorful personalities you will enjoy meeting.



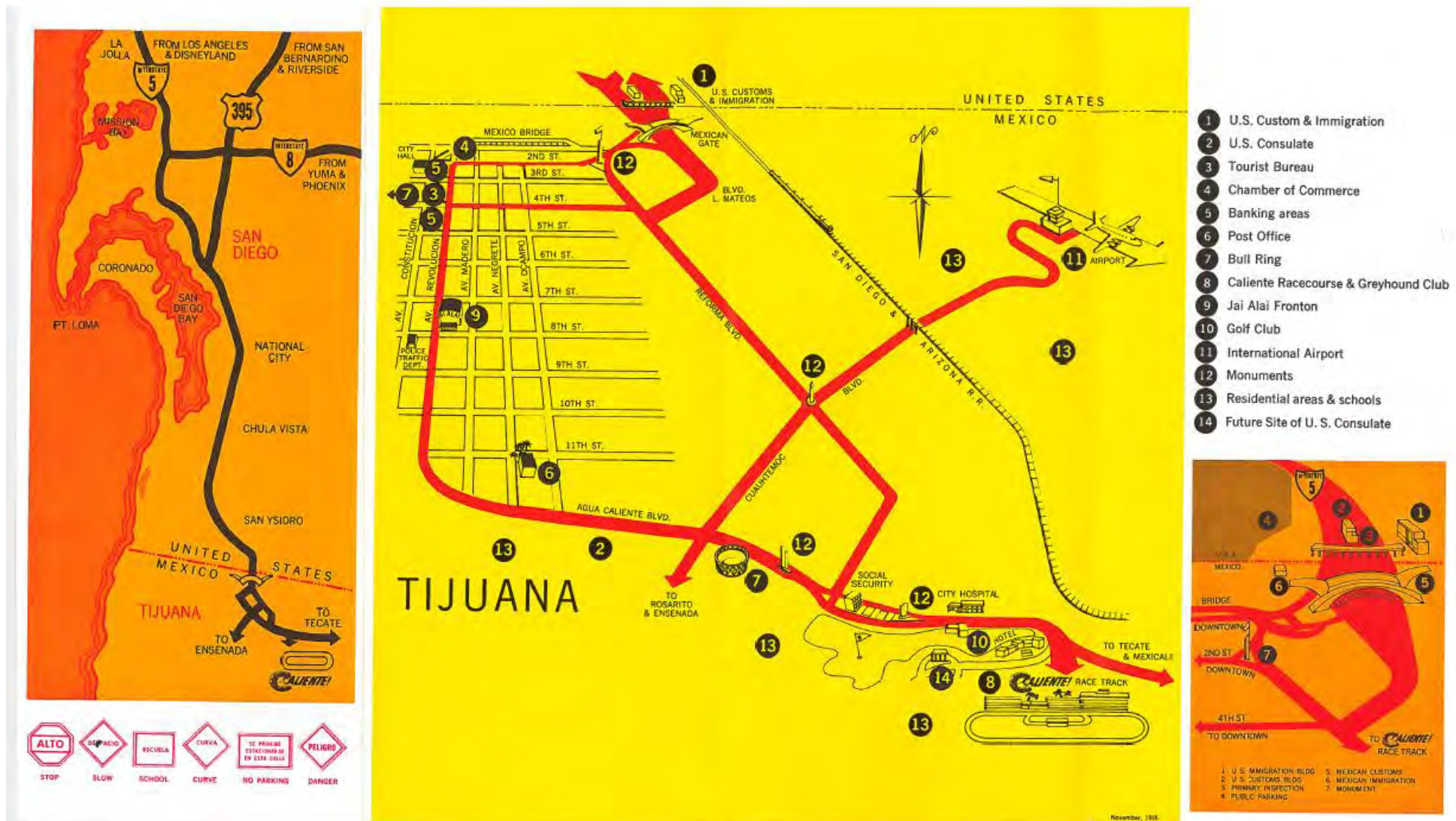
**PLACES TO STAY** include centrally located hotels and variously situated motels with modern appointments, including pools.



**TIJUANA GOLF AND COUNTRY CLUB** (Club Campestre) is a private club that is open to public play, with an excellent championship course and complete restaurant and cocktail service. It is located adjacent to Caliente Racecourse in the Agua Caliente district, and is surrounded by the beautiful, modern homes of Chapultepec Heights (Lomas de Chapultepec), Tijuana's finest new residential section.

A-27. Tijuana tourism brochure showing directions to Caliente racetrack, 1965 (Private collection) (Image 1 of 2)





A-27 (Image 2 of 2)



**HISTORICAL RESOURCE TECHNICAL REPORT FOR  
1122 4TH AVENUE REDEVELOPMENT PROJECT  
SAN DIEGO, CALIFORNIA**

***Prepared for:***

1122 4th Ave., LLC  
301 N. Carson Drive, Suite 205  
Beverly Hills, California 90210

***Prepared by:***

AECOM  
401 W. A Street, Suite 1200  
San Diego, California 92101  
(619) 610-7600

***Authors:***

M. K. Meiser, M.A.  
Jeremy Hollins, M.A.

Revised July 2016





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## EXECUTIVE SUMMARY

The proposed 1122 4th Avenue Redevelopment Project (project) is located at the northwest corner of 4th Avenue and C Street in downtown San Diego, California. The developer, 1122 4th Ave., LLC, is proposing to demolish the vacant California Theatre building and construct a new 40-story mixed-use building on the site. This historic resource study was conducted in support of the environmental assessment process in compliance with the California Environmental Quality Act (CEQA). This report includes an evaluation of potential historical resources under the criteria of the National Register of Historic Places (NRHP), the California Register of Historical Resources (CRHR), and the City of San Diego's Historical Resources Board, and a preliminary assessment of potential effects of project outcomes on historical resources. This report was revised in June 2016 to reflect project changes outlined in the Supplemental Environmental Impact Report (SEIR) for the project. This includes revisions to mitigation measures in the Findings and Conclusions section of this report.

The area of potential effects (APE) is defined as the project area, which encompasses three assessor's parcels. Archival research and field survey were conducted to identify previously recorded resources located within the APE. A records search at the South Coastal Information Center at San Diego State University identified one previously recorded resource within the APE, the California Theatre. Property data were also collected at the County of San Diego Assessor's Office and the City of San Diego Building Department.

Resources identified and evaluated in the current APE include the California Theatre building and the painted advertisements on its exterior walls, Signs #1–3. An intensive survey of the building was conducted, and the building and the signs were documented on California Department of Parks and Recreation 523 Forms. The California Theatre is listed in the City's local register as Historic Resource Number #291. The California Theatre building appears eligible for listing in the NRHP under Criterion A and the CRHR under Criterion 1 for its local significance associated with the booming development of downtown San Diego in the 1920s; and under NRHP Criterion C and CRHR Criterion 3 for its local significance as a good example of a Spanish Colonial Revival-style building. Its period of significance is 1927 to 1940. It is considered a historical resource under CEQA.

The painted signs, Signs #1–3, do not meet any NRHP, CRHR, or San Diego Historical Resources Board (HRB) criteria, and do not appear eligible for listing in the NRHP, CRHR, or local register. The results of this evaluation were presented to the HRB in a designation hearing on May , 2016. The HRB passed a motion to request additional research and information pertaining to the origins and completion of Signs #2 and #3. In response to that motion, AECOM prepared an Addendum to this document documenting an expanded context and materials relating to the signs and the business that they advertise, the Caliente racetrack in Tijuana, Baja California. The significance of Signs #2 and #3 as historical resources for the purposes of CEQA is pending the HRB's designation process.

The proposed project would demolish the California Theatre building, which is a significant historical resource. Demolition is not consistent with the Secretary of Interior's Standards for the Treatment of Historic Properties (36 Code of Federal Regulations part 68) and their applicable guidelines, because the historic character of the historical resource would not be retained or preserved. Demolition would be considered a significant direct impact under CEQA. The project is not expected to have a significant indirect or cumulative impact to historical resources due to the built-up nature of the area, new or recent development surrounding the property, lack of sensitive resources (including historic districts) and limited viewsheds. Mitigation measures may reduce impacts to the historical resource, but would not lower the impact to a level less than significant, since adherence to the Secretary of Interior's Standards for the Treatment of Historic Properties is not feasible. In conclusion, the project will substantially impact a significant historical resource, as defined in CEQA Guidelines Section 15064.5.

## INTRODUCTION

The proposed 1122 4th Avenue Redevelopment Project (project) is located at the northwest corner of 4th Avenue and C Street in downtown San Diego, California (Figure 1 – Regional Location Map and Figure 2 – Project Location Map). The developer, 1122 4th Ave., LLC, is proposing to demolish the vacant California Theatre building and to build a new 40-story mixed-use building on the site. This historic resource study was conducted in support of the environmental assessment process in compliance with the California Environmental Quality Act (CEQA). This report includes an evaluation of potential historical resources under the criteria of the National Register of Historic Places (NRHP), the California Register of Historical Resources (CRHR), and the City of San Diego’s Historical Resources Board, and a preliminary assessment of potential impacts of project outcomes on historical resources.

Preliminary plans for the project propose to demolish and replace the existing California Theatre building with a new, high-density, mixed-use building development. The project proposes to construct a 40-story, 282-unit residential tower core (414 feet tall) in the central portion of the site and a nine-story building to the east facing 4th Avenue to mimic the scale of the existing office building. The project also proposes two and one half levels of underground parking, street level retail, lobby, and residential amenities, and four levels of above-grade parking. The 7th floor will include a podium deck with activity areas. It is anticipated that the structures will consist of modern, cast-in-place concrete construction. Grading will be limited to excavation for the proposed subterranean parking garage.

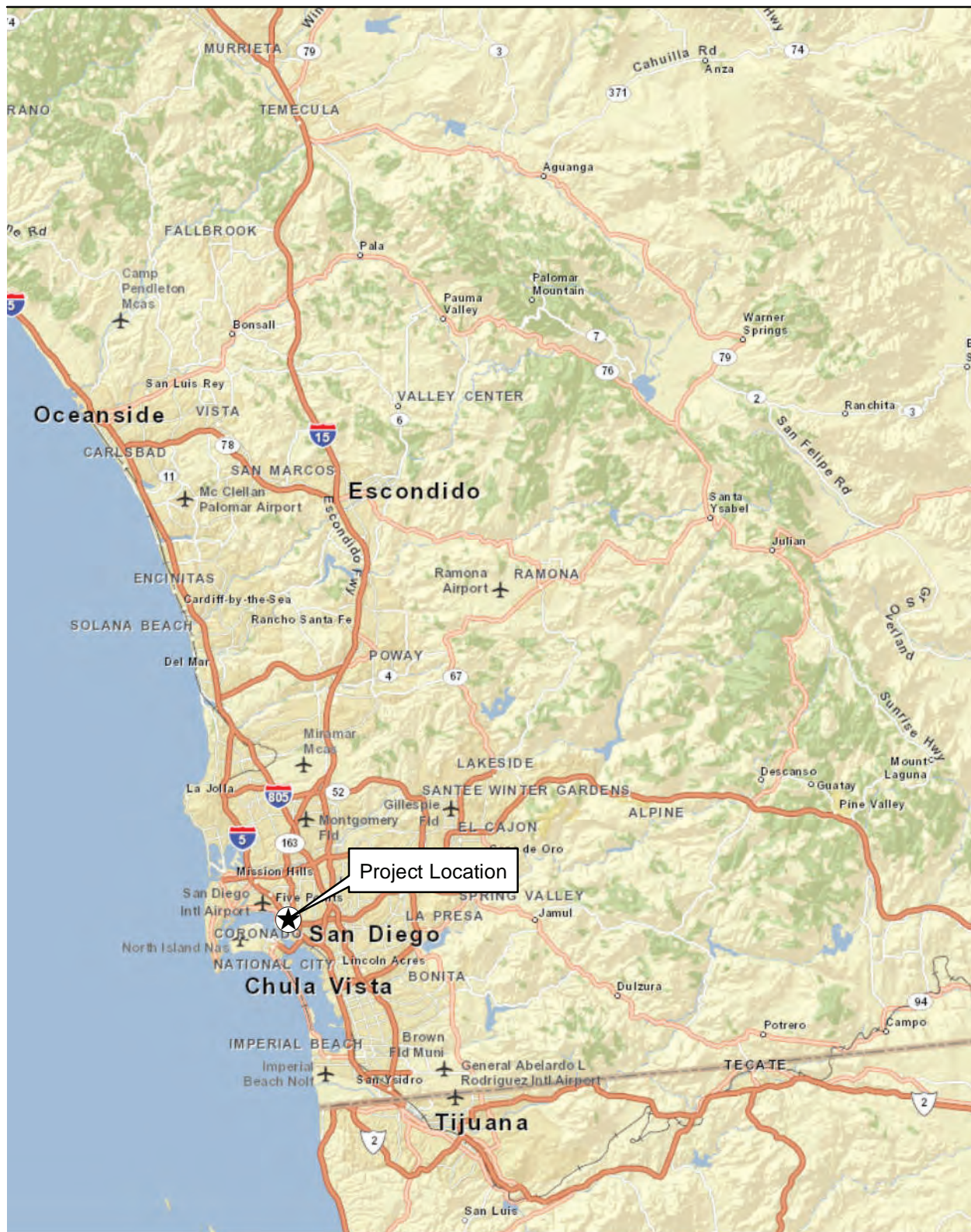
The area of potential effects (APE) (Figure 3 – APE Map) for the purposes of this study is limited to the project area, with the primary purpose of this study being the identification and evaluation of historical resources that will be directly impacted by the project.

## REPORT ORGANIZATION

Per the City’s *Historical Resource Technical Report Guidelines and Requirements* (City of San Diego 2009), this report includes a description of the project setting, a summary of the methods and results, a significance evaluation of resources in the APE, and the findings and conclusions of the study. Also included are Building Development Information (Appendix A), Ownership and Occupant Information (Appendix B), Maps (Appendix C), Department of Parks and Recreation (DPR) 523 forms (Appendix D), and Preparers’ Qualifications (Appendix E).

## PROJECT AREA

The project area is located in Horton’s Addition, Block 16, in Lots E, F, G, H, and I, in San Diego. The project area is a 25,103-square-foot site contained on assessor’s parcels 533-52-104, -105, and -108, and is bounded by 4th Avenue to the east, C Street to the south, 3rd



Source: ESRI, AECOM, SANDAG



0 5 10 20 Miles

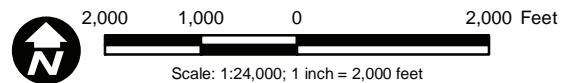
Scale: 1 = 633,600; 1 inch = 10 mile(s)

**Figure 1**  
**Project Vicinity**





Source: ESRI 2012; SANGIS 2012; USGS Topo 7.5' Quad Point Loma, CA 1984







**Figure 3**  
**Area of Potential Effects (APE)**

Avenue to the west, and Lots D and J to the north. The project site is located in the Civic/Core Neighborhood of the Downtown Community Plan area (Downtown Planning Area). The Downtown Planning Area includes approximately 1,500 acres of the metropolitan core of San Diego, bounded by Interstate 5 on the north and east and San Diego Bay on the south and southwest. The project area currently contains the California Theatre building that is composed of a vaudeville and cinema theater with an attached nine-story office building occupying Assessor's Parcel Numbers 533-52-104 and -105.

## **PERSONNEL**

This investigation was conducted by M.K. Meiser, M.A., and Jeremy Hollins, M.A. Ms. Meiser and Mr. Hollins are both qualified under the Secretary of Interior's Standards (36 Code of Federal Regulations [CFR] Part 61) for architectural history and history. Monica Mello, M.A., and Colin Recksieck, B.A., provided historical research support for this project. Resumes for key personnel are included in Appendix E.





## **PROJECT SETTING**

### **PHYSICAL PROJECT SETTING**

The project area is located in an urban corridor of downtown San Diego. The site is located at the northwest corner of C Street and 4th Avenue in the Civic/Core Neighborhood of the Downtown Planning Area. The project's immediate setting is densely developed with urban commercial buildings that are generally situated with no setback from the sidewalk. The surrounding buildings vary in architectural style, dates of construction, and size, being generally between three and nine stories high. The San Diego Trolley operates along C Street to the south of the project area, which is also a commercial corridor.

### **PROJECT AREA AND VICINITY**

The historic development of the project area and immediate vicinity is representative of the general development pattern of downtown San Diego. The project area is located in Lots E, F, G, H, and I of Block 16 in Alonzo E. Horton's 800-acre 1867 Addition in San Diego. The project area was undeveloped in 1876, although single-story residences were built on nearby blocks to the north, east, and west, and two-story civic and commercial buildings were built on nearby blocks along Broadway to the south, according to a birds-eye map of the area (see Appendix C). The lots remained undeveloped in 1887; however, by the following year, furniture warehouses and retail storefronts were located in the project area (Sanborn Fire Insurance Maps; see Appendix C). From 1906 through the construction of the California Theatre in 1927, the project area and the surrounding blocks fully developed with storefronts, lodgings, and other commercial spaces that occupied the entire blocks (Sanborn Fire Insurance Maps; see Appendix C). Since 1927, the area around the California Theatre has further developed with the removal of historic buildings and the introduction of modern high rises.

### **HISTORICAL OVERVIEW**

San Diego's built environment spans over 200 years of architectural history. To provide for a better understanding of the origin and development of the resources located within the APE, this historic context includes information and themes pertaining to the history of San Diego (taken from the City context provided in *San Diego Modernism Historic Context Statement* [City of San Diego 2007]) and the more specific development of downtown San Diego and its theaters.

#### **San Diego**

The initial Spanish settlement of the greater San Diego area began in 1769. Spain first laid claim to the California coast in the 16th century, but it was during the mid-18th century that the Spanish exploration and colonization was at a peak. The first area settled by the Spanish in Alta California was San Diego. Initially, both a mission and a military presidio were located on

Presidio Hill overlooking the San Diego River. A small community of settlers developed at the foot of Presidio Hill.

The early 1850s was the beginning of American involvement in San Diego. It began with the development of the San Diego harbor by two land speculators, Andrew B. Gray, chief surveyor of the United States Boundary Commission, and William Heath Davis, a San Francisco merchant. Dubbed “New Town,” it consisted of lands bounded on the north by present-day Broadway, on the east by Front Street, and on the west and south by the waterfront. In 1867, an experienced land developer by the name of Alonzo E. Horton purchased approximately 800 acres adjacent to and east of the New Town area (City of San Diego 2007).

Urbanization of the city began in 1869 when the center of government moved from Old Town to New Town (present-day downtown) with Horton’s influence. Development spread out from downtown based on a variety of factors, including the availability of potable water and transportation corridors. Factors such as views and access to public facilities affected land values, which in turn affected the character of neighborhoods that developed.

Encouraged by Horton’s successful ventures, several speculators and businessmen arrived in San Diego to purchase land in 1867, resulting in the creation of more than 15 new subdivisions around Horton’s Addition. Over the next 20 years, these neighborhoods continued to develop. When the first streetcar line appeared in San Diego, many families began to move out to suburbs, which were rapidly building up on the outskirts of town (City of San Diego 2007). These included the areas now known as Uptown and Golden Hill. Between 1900 and 1910, the population of San Diego more than doubled (Pryde 1992:73).

With the growing population, the city became a center for commerce and entertainment. By the turn of the 20th century, the commercial business district was concentrated in a few square blocks. The area developed between the 1880s and 1930s with the construction of several high-rise commercial buildings in a variety of architectural styles, including Chicago School, Neoclassical, and Renaissance Revival styles. San Diego’s rapid economic growth in the early 20th century was spurred by new commercial businesses, residential development, and new attractions, like the Panama-California International Exposition in 1915, drawing tourists. Several facilities were built in downtown San Diego for streams of new residents and visitors. San Diego’s population nearly doubled from 75, 000 to 148,000 in the 1910s (May 1996). The city transformed, and entertainment facilities and other commercial attractions were developed.

Movie palaces began appearing around the country in the 1910s and reflected popular architectural styles, first with Classical styles and grandeur. In the 1920s, eclectic and exotic revival styles became more prevalent in the design of cinemas. At the time of the 1915 Panama-California International Exposition, a new architectural style, Spanish Colonial Revival, was developed by Bertram Goodhue for the exposition buildings to reflect the Spanish colonial heritage of southern California. The elaborate and whimsical style showcased at the exposition became very popular and provided an on-trend palette for the fanciful experience of the movie palace. Six movie palaces with over 1,000 seats were built in San Diego in the 1920s, and at least

two were designed in the Spanish Colonial Revival style, the 1924 Balboa Theatre and the 1927 California Theatre (Plate 1) (May 1996).

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**Plate 1. California Theatre, June 24, 1927 (Source: San Diego History Center)**

Despite a growth spurt into the 1920s, San Diego followed national trends in the 1930s as the Depression slowed growth and industry. The post-World War II era brought recovery in the form of an increased industrial base, a growing tourist business, and the commercial exploitation of rich agricultural lands. These resources, along with the presence and influence of military bases, have continued to be important to San Diego's economic well-being.

### **California Theatre Building**

The California Theatre building, originally known as the New California Building, was built in 1927. The building housed the California Theatre (originally known as the New California Theatre), which was the largest vaudeville and movie palace in San Diego at the time with 2,200 seats (see Plate 1) (Marshall and Lia 2014). It was five of six large theaters built in San Diego in

the 1920s. West Coast Theatres, Inc., backed by local capitalist, C.S. Judson, developed the theater and the commercial building, which included office and retail space, including a women's clothing store, Bernard's, Inc., on the second floor (Marshall and Lia 2014). By the time the California Theatre was built, West Coast Theatres was an established movie theater chain affiliated with around two hundred theaters in southern California, including the local Cabrillo Theatre and Balboa Theatre. According to the *San Diego Union*, the owners of West Coast Theatres invested in the new theater with the confidence that San Diego was "on the threshold of the greatest era of development in the city" (quoted in Marshall and Lia 2014). Designed by John Paxton Perrine, a theater architect for West Coast Theatres, the theater reflected the popular Spanish Colonial Revival style. The general contractor firm of Edwards, Wildey and Dixon constructed the building, and interior decorating firm Armstrong, Power and Co. finished the interior (Vreeland 1990).

John Paxton Perrine was contracted as a theater architect for West Coast Theatres in 1925. Perrine designed minor theaters in Hawthorne, Monrovia, El Centro, Los Angeles, Redondo Beach, and San Bernardino. His designs included the Lincoln Theater in Los Angeles, the California Theatre in San Bernardino, and the Fox Theatre in Redondo Beach. Perrine's theaters were generally modest construction projects, except for the California Theatre in San Diego that included the eight-story office building that reportedly cost \$340,000 (*Southwest Builder and Contractor* 1926). Perrine's prolific career in theater design extended through 1930, which nationally marked the end of the movie palace era as the Depression set in. Perrine's later design work included apartment buildings, a library, and school buildings. In 1940–1941, Perrine was listed as a civil engineer in the Los Angeles Business Directory for the last time (Vreeland 1990).

Publicity for the grand opening on April 22, 1927, was showcased in the *San Diego Union*, including information on all aspects of the construction, decoration, and equipment in the theater. At the grand opening, the theater presented the films "The Venus of Venice," and "Book Idea," accompanied by Al Lyons and his band. The theater boasted cutting edge acoustics, modern lighting technology, and an elaborate Wurlitzer pipe organ that could emulate a 150-piece symphony orchestra (Vreeland 1990; Marshall and Lia 2014). The theater operated continuously with vaudeville and movies until vaudeville became obsolete and was discontinued in 1937.

In 1963, the interior was fully remodeled with a new lobby, glass front doors, a snack bar, seats, carpeting, drapes, heat, ventilation, and air conditioning, with air-cooled refrigeration, as well as larger restrooms with new fixtures. The theater's technology was also updated with new lighting and equipment for single-projector film equipment. The interior was painted, hiding the original murals and Spanish Colonial Revival ornamentation. By 1976, the theater was owned by Mann Theaters, and movies were discontinued. It briefly functioned as the Old Globe Theatre while their main stage was being reconstructed after the 1978 fire. The theater was also used for live music concerts, featuring rock and roll bands and other popular acts.

Apart from the theater, the New California Building contained several other businesses in the office tower and in the retail spaces along C Street. At the corner of 4th Avenue and C Street, the building housed a tavern, the Silver Cask Co., from approximately 1934 until 1966 (City Directories 1934–1966). A cask was affixed to the corner of the building at the entrance to the



tavern (Plate 2). The Silver Cask was replaced by the Barbary Coast tavern that operated from approximately 1968 to 1976 (City Directories 1968, 1970, 1971, 1974, and 1976). A variety of other retail stores, services, and other businesses occupied the other spaces over the decades.



**Plate 2. Silver Cask Co. tavern (at corner), 1950 (Source: San Diego History Center)**

The building's fate has been uncertain since 1990, when it was deemed vulnerable to seismic activity. The building has been vacant for several years, and controversies over its demolition have persisted to the present time.

## **Agua Caliente**

During Prohibition from 1919 to 1933, alcohol consumption was illegal in the United States, and many San Diego residents would travel to Tijuana to partake of the growing number of bars across the border. To profit from the American demand for drinking and gambling establishments in Mexico, investors from San Diego, including Baron Long, the owner of the grand U.S. Grant Hotel on Broadway in San Diego; James Croffroth; and Wirt G. Bowman, developed an upscale resort at Agua Caliente in Tijuana, Baja California, Mexico, approximately 20 miles south of San Diego (*Oxnard Daily Courier* 1928). The Agua Caliente casino and resort opened in July 1928, with a dog racetrack and golf course in operation shortly afterward (*Oxnard*

*Daily Courier* 1928). In December 1929, the \$2 million Agua Caliente Jockey Club horse racetrack opened with a crowd of 10,000 spectators (*Santa Cruz News* 1929; *San Bernardino County Sun* 1929). Through the 1930s, the luxurious facility drew affluent customers from southern California, including Hollywood stars. High-stakes horse racing, featuring the Agua Caliente Handicap, and golf tournaments attracted national attention.

After Prohibition, the property suffered from a decline in American patrons (*San Bernardino County Sun* 1940). In September 1937, the resort was closed and seized by the Mexican government to socialize the property as an aviation and industrial school and hospital, although the racetrack continued to operate (*Bakersfield Californian* 1937; *San Bernardino County Sun* 1938 and 1940). The racetrack regained some of its popularity when Sunday horse racing was banned in California in 1939, but the caliber of the races was comparatively low (*San Bernardino County Sun* 1940). The action by the Mexican government to seize the resort and casino property was overturned in 1942, but due to the shortage of materials and labor during World War II, the property remained closed (*Santa Cruz Sentinel* 1942). Eventually, the hotel and casino buildings were demolished.

In 1947, John S. Alessio, who would become a political force and business mogul, became the assistant general manager of the racetrack and worked on turning the operations around (*New York Times* 1998). In 1949, the track was modified to include an interchangeable dog track, allowing horse racing on Sundays and dog racing on Wednesday and Sunday nights (*Bakersfield Californian* 1949). In the 1950s, the racetrack was renovated and expanded, and became known as the Caliente Racetrack. During this period, Alessio turned Caliente into the largest legal gambling book in North America, created the first Pick 6-style betting system in North America, called the 5-10 and 4-9er betting pools, and commissioned the first safety helmets for jockeys (*New York Times* 1998).

To influence tourism in the San Diego market, the Caliente Racetrack operated a public relations office in downtown San Diego on Broadway Street in the 1950s and 1960s (City Directories 1954–1967). Caliente Racetrack also launched an advertising campaign in San Diego (Plates 3 and 4) (City Directory 1958). As part of the campaign, two advertisements were painted on the exterior walls of the California Theatre, purportedly by the Pacific Outdoor Advertisement company (Limon 2011).

In 1970, Alessio along with other members of his family was convicted of tax evasion and spent 2 years in federal prison (*New York Times* 1998). In 1971, a fire destroyed the Caliente Racetrack. It was rebuilt in the 1990s and continues to operate to the present day.



Plate 3. Advertisement for the Caliente Racetrack in Polk's City Directory, 1958.



**Plate 4. Advertisement for the Caliente Racetrack in  
Chula Vista Star-News, August 30, 1962.**



## **METHODS AND RESULTS**

### **ARCHIVAL RESEARCH**

A records search was recently conducted at the South Coastal Information Center (SCIC) at San Diego State University on February 26, 2015, for an archaeological initial assessment and testing plan for the project (ASM Affiliates 2015). The records search limits included the project area and a one-block radius. The records search included a review of previous cultural resources investigations, previously recorded cultural resources, survey maps, and historic maps on file at the SCIC. The records search also included a review of the following listings and sources:

- National Register of Historic Places (National Park Service 2007)
- California Inventory of Historic Resources (State of California 1976)
- California Historical Landmarks (State of California 1996)
- California Register of Historical Resources (State of California 1976 and updates)
- California Points of Historical Interest (State of California 1992 and updates)
- Office of Historic Preservation (OHP) Property Directory (2007)
- City of San Diego Historical Site Board Register
- Historic maps on file

Additionally, in order to develop an evaluative historic context for the California Theatre, supplemental research was conducted at/with the following repositories and sources: San Diego History Center, Civic San Diego, San Diego County Assessor, City of San Diego Planning Department, and the California Historical Resources Inventory Database.

### **Previous Investigations**

Five of 14 cultural resource reports previously conducted within the records search limits addressed the APE (Table 1).

### **Previously Recorded Cultural Resources**

The records search identified 18 built environment resources within the records search limits (Table 2). One of these resources, the California Theatre (P-37-027853, listed at 1122 4th Avenue and 330-336 C Street), is located within the APE. The California Theatre building was recorded by the Lia/Brandes Team in 1989 as offices, shops, and the theatre auditorium. The building faced both C Street and 4th Avenue. It was recommended significant for its Spanish Colonial Revival design and for its use as a major San Diego playhouse.

Two cultural resources have been previously recorded within the one-block search radius, P-37-028456 and P-37-028495. P-37-028456 consists of the Horton Plaza and Fountain and is listed in the City of San Diego Historical Site Board Register. P-37-028495 consists of the Gaslamp Historic District and is listed in the City of San Diego Historical Site Board Register.

**Table 1. Summary of Previous Surveys within Records Search Limits**

<b>NADB#:</b>	<b>Year</b>	<b>Author</b>	<b>Title</b>	<b>Within APE</b>
SD-03863	2000	Jones and Stokes	<i>Cultural Resources Investigation for the Nextlink Fiber Optic Project San Diego County, CA</i>	No
SD-03925	nd	Various	<i>California Theatre</i>	Yes
SD-07697	2000	Pierson	<i>An Archaeological Report for the Mitigation, Monitoring and Reporting Program at Sewer and Water Group 636, City of San Diego</i>	No
SD-07998	2002	May	<i>Historical Nomination of the South Park Commercial Transit Historic District</i>	No
SD-08363	2001	City of San Diego	<i>Public Notice of a Proposed Mitigated Negative Declaration for Water and Sewer Group Job 536</i>	No
SD-08450	1981	Brandes	<i>Historic Resources Inventory for Uptown Area, San Diego, California</i>	Yes
SD-08451	1981	Brandes	<i>Historic Resources Inventory for Middletown Area, San Diego, California</i>	Yes
SD-08882	2003	Moomjian	<i>Historic Resources Inventory Update of the Core Area for Center City Development Corporation</i>	Yes
SD-08921	2003	Cotton/Bridges Associates	<i>Final Environmental Secondary Study for the Proposed California Theatre Hotel</i>	Yes
SD-10991	nd	Various	<i>The Marston Department Store, 1050-1058 Fifth Avenue, San Diego, California</i>	No
SD-11017	nd	Various	<i>Medico Dental Building / Centre City Building, 233 "A" Street, San Diego, California</i>	No
SD-11325	nd	Various	<i>National Register of Historic Places Inventory – Nomination Form for U.S. Grant Hotel, 326 Broadway, San Diego, CA 92101</i>	No
SD-13799	nd	City of San Diego	<i>Addendum to Mitigated Negative Declaration No. 255100, Sewer and Water Group 957</i>	No
SD-14730	2013	Davison and Robbins-Wade	<i>Lake Morena's Oak Shored Mutual Water Company Water System Improvements Project Phase 2 – Archaeological Monitoring</i>	No

No archaeological sites have been previously recorded within the Project area or the one-block record search radius.

**Table 2. Previously Recorded Cultural Resources within Records Search Limits**

Address	Name/Description	Within APE
1122 4th Avenue; 330-336 C Street	California Theatre (P-37-027853)	Yes
Horton Plaza	Horton Plaza and Fountain (P-37-028456)	No
Multiple	Gas Lamp Historic District (P-37-028495)	No
1127 4th Avenue	--	No
202 C Street	--	No
233 A Street	Medico-Dental Building (P-37-028548)	No
343 A Street	Jewett Hotel	No
326 Broadway	--	No
500 Broadway	--	No
1014 5th Avenue	Holzwasser/Walker Scott Building (P-37-023906)	No
1027 4th Avenue	Fisher Opera House / Imperial Bank	No
1037 4th Avenue	Waldorf Hotel / Plaza Hotel	No
1041 5th Avenue	--	No
1050-1058 5th Avenue	The Marston Department Store (P-37-023894)	No
1222 5th Avenue	--	No
1301 5th Avenue	Hotel Sandford	No
815 3rd Avenue	Robert E. Lee Hotel / Lyceum Theater, Commodore Hotel	No

## FIELD SURVEY

Field investigations were conducted by Jeremy Hollins on July 2, 2015. During fieldwork, the APE (see Figure 3), including the exterior of the California Theatre, was observed and photographed. The interior of the California Theatre was not accessible during the site survey. In addition, in order to identify alterations and to facilitate the integrity analysis, the building's appearance and form were compared to past studies of property, completed in 2014 by Marie Burke Lia, 1990 by Thomas R. Vreeland, and 1989 by Marie Burke Lia and Ray Brandes. Because the APE for the purposes of this study is limited to the project area to evaluate historic resources that are NRHP- and/or CRHR-eligible and will be directly impacted by the project of the California Theatre, the field survey was limited to the project area. If determined necessary as the project design is refined, subsequent and supplemental studies may be required to consider the project's indirect impacts to resources located outside of the current project area.

Following fieldwork, the California Theatre 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* (OHP 1995). The resources were photographed with a digital camera, and representative photographs are included on the DPR 523 forms. The information on the forms includes a description of the building, a brief history of construction, date of construction, and a discussion of integrity. The forms also provide a discussion of significance that draws from the historic context developed through research and presented in this report. The completed forms can be found in Appendix D.

## RESOURCE DESCRIPTION

### California Theatre

Built in 1927, the California Theatre (historically known as the New California Theatre) building, measuring approximately 95 feet by 200 feet, is composed of four blocks or parts, consisting of the theater, stage/fly loft portion, a two-story retail block, and a nine-story office tower (with a penthouse) (Plates 5–8). The building features a rectangular form and masonry composition over steel-framing, and is designed in the Spanish Colonial Revival style.



**Plate 5. 4th Avenue façade and office tower, view facing southwest.**





**Plate 6. C Street façade, office tower at right, view facing northwest.**



**Plate 7. C Street façade, fly loft and two-story retail at left, view facing northeast.**



**Plate 8. 3rd Avenue façade, fly loft and two-story retail in foreground, office tower in background, view facing southeast.**

The building's appearance is characterized by the various rooflines that define the four blocks or parts. The office tower is the tallest element, located along the east portion of the building. The theater's auditorium is located in the center portion of the building and is almost four stories in height. The west portion has the stage and a fly loft that is nearly seven stories tall, and the two-story retail block. The building has a basement along the west and east sides of the property, previously used as dressing rooms, storage, and office areas, and an elevator shaft and associated equipment are located along the east portion (with the penthouse containing the elevator's mechanical systems).

The building has a flat roof set behind a parapet along the visible street elevations (the parapet is not located along the west part of the office tower and the east part of the stage/fly loft). The parapet sits above an elaborate boxed cornice consisting of decorative dentils, arched corbelling, and a banded entablature (Plate 9). The roof is clad with regularly laid straight barrel mission tiles and composition sheet roll roof, though several of the mission tiles have been removed. Other ornamentation includes cast-stone elements, such as finials, Baroque or Churrigueresque arched surrounds, wrought iron cresting, niches with oriel-like bases, and bas-relief patterned bands and belt courses. The exterior of the auditorium portion also features a series of evenly spaced unadorned pilasters, topped with an inverted sea-scroll or Ionic order at the pilasters' capitals with sculptural forms depicting the upper torso of the Greek mythology figure Atlas located above the capitals (Plates 10 and 11). The pilasters are intended to resemble buttresses. An exposed arched steel truss system is located along the roof of the auditorium but is not visible.

from a ground-level public vantage point behind the parapet walls (see portion of the steel truss above the central roofline in Plate 10).

The office tower block features symmetrical arrangements of recessed steel- and metal-framed windows, with a variety of sash patterns (e.g., single-sash, double-sash, double-sash with transom light) and window types (e.g., fixed, hopper, awning) (Plate 12). More elaborate fenestration patterns are located at the fourth story consisting of a tripartite set of multi-pane double-sash and fixed windows separated by Churrigueresque-detailed mullions and surrounds, with several arranged in a Palladian form (Plate 13). Above the fourth story, the window bays lack decorative detailing except for concrete slipsills. The entire tower is accentuated by stone quoins at the wall-junctions. The west elevation of the tower has a fire escape leading from the seventh to the third story. The main entrance to the theater was previously located at the ground story of the east elevation of the tower. Originally, a smaller marquee was located above the center of this elevation main entrance; however, in the 1940s, it was replaced with a three-part larger neon-lit marquee, and then removed and replaced again in the 1960s with a flat-back lit display sign. The 1960s marquee was modified by the 1990s with a simpler three-part marquee (which has also been removed). The entryway is currently bordered with plywood; however, it was originally open, with a deeply recessed set of doors located behind the marquee's opening and a freestanding box office (which has been removed) (Plate 14). The addition of the 1940s marquee led to the removal of several original second-story windows. The entryway to the office areas on the ground floor of the tower was previously located adjacent to the theater entrance and is also boarded.

The west portion, which contained the commercial or retail block, has been boarded along the lower portion (Plate 15). The first story is covered by an overhanging canopy above the commercial portion and above it are pairs of steel-framed windows separated by thick mullions, a tall parapet, and evenly spaced scrolled piers. Ornamental detailing similar to the office tower is also present along the exterior. The fly loft has corbelled and Moorish detailing beneath the cornice that resembles detailing on the auditorium (Plate 16). The fly loft has no fenestration, except along the lower portion of the building, which has been bordered. A rear exit that was most likely used by orchestra members and performers is located at the northwest corner of the fly loft. The rear (north side) of the building does not exhibit any ornamentation or fenestration (Plate 17). An asphalt-paved surface parking lot is located north of the building.

Three painted signs are located along the exterior elevations, which advertise “BARBARY COAST, SAN DIEGO’s IN SPOT, CORNER 4<sup>th</sup> & C” (along the north portion of the office tower), “YEAR ROUND NIGHT DOG RACING” (along the south elevation of the fly loft) and “RACING EVERY SATURDAY & SUNDAY, CALIENTE IN OLD MEXICO 5-10, BETTING ON MAJOR US HORSE TRACKS” (along the west elevation of the fly loft) (further information pertaining to the signs is provided below).

The interior spaces of the building are extensively deteriorated from lack of use, water penetration, and lack of maintenance. The interior was not accessible during the site survey; however, it is assumed it has not been substantially altered since it was recorded in 2014 by consultant Marie Burke Lia.





**Plate 9. Office tower entablature, C Street façade, view facing northwest.**



**Plate 10. C Street façade, auditorium wall, view facing northwest.**





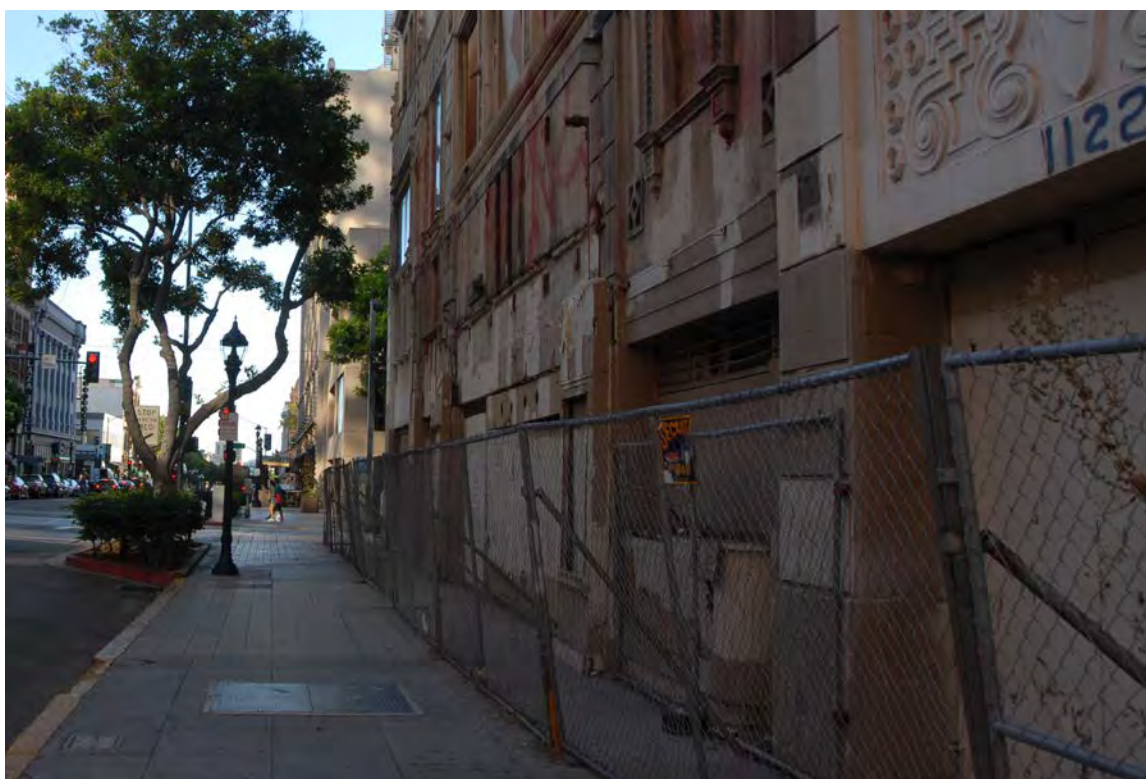
**Plate 11. Detail, auditorium wall, view facing northwest.**



**Plate 12. 4th Avenue façade, view facing west.**



**Plate 13. 4th Avenue façade, fenestration ornamentation, view facing west.**



**Plate 14. 4th Avenue façade, location of former marquee. view facing southwest.**





**Plate 15. C Street façade, boarded retail storefronts, view facing north.**



**Plate 16. Fly loft entablature, 3rd Avenue façade, view facing east.**



**Plate 17. North side, view facing south.**

## **Painted Wall Signs**

Three painted wall signs, created in the 1950s or 1960s, are applied to the exterior walls of the California Theatre building.

### ***Sign #1***

Sign #1, located in the uppermost portion of the north side of the office tower, is roughly 30 feet by 30 feet; the advertisement reads “BARBARY COAST, SAN DIEGO’s in spot, CORNER 4<sup>th</sup> & C” (Plate 18). The upper part of the sign, reading “BARBARY COAST,” has a pale background and faded dark letters. Below it, the sign has a red background with white letters reading, “SAN DIEGO’S in spot,” with an arrow pointing east. To the left of the arrow, there is a pale oval over a darker red background with no content in the oval. Below this section, a black band with white letters reads, “CORNER 4<sup>th</sup> & ‘C’.” Under this painted sign, a ghost sign depicting a rising sun pattern is also visible. The images are painted directly on the masonry and extend the full width of the wall. At ground level, there is a mounted billboard advertisement; the billboard is not attached to the exterior of the building. Sign #1 has visible deterioration caused by outdoor exposure; however, the overall text is legible.





**Plate 18. Sign #1, north part of office tower, view facing south.**

***Sign #2***

Signs #2 advertises the Caliente Racetrack. The sign is located on the south wall of the fly loft, measures 30 feet by 80 feet, and reads “YEAR ROUND NIGHT DOG RACING,” “CALIENTE!” (Plate 19). The sign has a rectangular shape with rounded corners and occupies the majority of the wall. The painted blue and white background and brown text is very faded and barely legible. It is deteriorated due to outdoor exposure.



**Plate 19. Sign #2, south elevation of fly loft, view facing north.**

### ***Sign #3***

Sign #3 also advertises the Caliente Racetrack. It is located on the west wall of the fly loft, measures 40 feet by 80 feet, and reads, “RACING EVERY SATURDAY & SUNDAY, CALIENTE! IN OLD MEXICO, HOME OF THE FABULOUS 5-10, BETTING DAILY ON MAJOR US HORSE TRACKS” (Plate 20). The painted sign is rectangular in shape and occupies the majority of the wall below the cornice. It features a yellow background with a black border with concave corners, and red and black text painted directly on the wall surface. The sign depicts two racehorses, one located within the “C” of the “Caliente” logo, and the other occupies the southern section of the west-facing wall. The “C” of the Caliente logo is decorated with a rose pattern. The sign has visible weatherization effects and is faded; however, text is legible.



**Plate 20. Sign #3, west elevation of fly loft, view facing east.**





# SIGNIFICANCE EVALUATIONS

## REGULATIONS

### California Environmental Quality Act

Under CEQA, the lead agency is responsible for determining whether a project may have a significant effect on historical resources. Historical resources are defined as resources eligible for the CRHR, as described below.

The CRHR is a listing of State of California resources that are significant within the context of California's history, and includes all resources listed in or formally determined eligible for the NRHP. The CRHR is a state-wide program of similar scope to the NRHP. In addition, properties designated under municipal or county ordinances are also eligible for listing in the CRHR. A historic resource must be significant at the local, state, or national level under one or more of the following criteria defined in the California Code of Regulations Title 14, Chapter 11.5, Section 4850:

1. It is associated with events or patterns of events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States;
2. It is associated with the lives of persons important to local, California, or national history;
3. It embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of a master, or possesses high artistic values;
4. It has yielded, or has the potential to yield, information important to the prehistory or history of the local area, California, or the nation.

Federal laws, regulations plans, and policies are not applicable to the proposed Project since it does not meet the definition of a federal undertaking for purposes of the National Environmental Policy Act (NEPA) and Section 106 of the National Historic Preservation Act (NHPA). Regulations for implementing NEPA and Section 106 of the NHPA are found in 40 CFR Parts 1500–1508 and 36 CFR Part 800, respectively. However, the current assessment includes an evaluation under the criteria of the NRHP, which is “an authoritative guide to be used by federal, state, and local governments; private groups; and citizens to identify the nation’s cultural resources and to indicate what properties should be considered for protection from destruction or impairment” (36 CFR 60.2). To be eligible for listing in the NRHP, a property must be at least 50 years old (or have reached 50 years old by the project completion date) and possess significance in American history and culture, architecture, or archaeology to meet one or more of four established criteria (36 CFR 60.4):

- A. Association with events that have made a significant contribution to the broad patterns of our history;
- B. Association with the lives of persons significant in our past;
- C. Embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; and/or
- D. Have yielded, or may be likely to yield, information important in prehistory or history.

Historic resources eligible for listing in the NRHP are considered “historic properties,” and may include buildings, sites, structures, objects, and historic districts. A potential historic property less than 50 years of age may be eligible under NRHP Criteria Consideration G if it can be demonstrated that sufficient time has passed to understand its historic importance (National Register Bulletin 15, page 43). To be eligible for listing in the NRHP, a property must also have integrity, which is defined as “the ability of a property to convey its significance.” Within the concept of integrity, the NRHP recognizes seven aspects or qualities that, in various combinations, define integrity: feeling, association, workmanship, location, design, setting and materials (National Register Bulletin 15, pages 44–45).

#### **City of San Diego Historical Resources Regulations (Land Development Code [Chapter 14, Article 3, Division 2])**

The City’s Historical Resources Regulations are intended to ensure that development occurs in a manner that protects the overall quality of historical resources. The City Manager determines whether a historical resource exists, and whether a potential historical resource is eligible for designation as a designated historical resource by the Historical Resources Board (HRB).

The Historical Resources Guidelines of the City’s Land Development Manual identify the criteria under which a resource may be historically designated (City of San Diego 2009). The manual states that any improvement, building, structure, sign, interior element and fixture, site, place, district, area, or object may be designated a historical resource by the 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. identified with persons or events significant in local, state or national history;
- C. embodies distinctive characteristics of a style, type, period, or method of construction or is a valuable example of the use of indigenous materials or craftsmanship;

- D. is representative of the notable work of a master builder, designer, architect, engineer, landscape architect, interior designer, artist, or craftsman;
- E. is listed or has been determined eligible by the National Park Service for listing on the National Register of Historic Places or is listed or has been determined eligible by the 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.

## RESOURCE EVALUATION

### California Theatre

The California Theatre is currently listed to the City of San Diego Register of Historical Resources as HRB #291 (Resolution Number R – 901024). The building was designated in 1990, as San Diego’s fifth major playhouse (the largest at the time of its construction), its Spanish Colonial Revival design, association with John Paxton Perrine (who was a principal architect for West Coast Theatres between 1925 and 1930), and its association with the film industry in the 1920s. While specific eligibility criteria were not identified as part of its listing, it can be inferred that the building is listed under Criteria A, C, and D. The following expands on the property’s local designation to consider the California Theatre’s eligibility for listing in the NRHP and CRHR.

#### *NRHP Criterion A/CRHR Criterion 1*

The California Theatre is associated with an important period of commercial and economic development in San Diego, and is representative of the rise of the recreation, entertainment, and performing arts activities during the early 20th century. During the 1920s, downtown San Diego was experiencing both a population and construction boom that spurred the development of attractions for residents and visitors. The property was constructed as the popular vaudeville movement started to wane, and “talking” motion pictures were on the rise. The California Theatre initially catered to both performance types, but was more strongly associated with the motion picture industry, as vaudeville was discontinued in 1937 at the theater. The theater was only the fifth theater constructed in San Diego and, at the time, was the largest. Within the city’s context, it is considered one of the last two old movie palaces (the nearby Balboa Theater is considered the other), and its sheer size and mixed-use components (retail/commercial space and office tower) reflect the larger trend and importance of these property types to the growth and development of San Diego, in providing recreational outlets to residents and visitors. When the theater opened, it was heralded as “the cathedral of the motion picture” and “an enduring contribution to the artistic beauty of the entire Southland.” At its grand opening on April 22, 1927, the theater presented Constance Talmadge and Antonio Moreno in “The Venus of Venice,” Fanchon and Marco’s “Book Ideas,” and Al Lyons and his band. Overall, it appears

eligible for listing in the NRHP under Criterion A and for CRHR under Criterion 1 at the local level of significance.

### ***NRHP Criterion B/CRHR Criterion 2***

The California Theatre was developed and owned by West Coast Theatres which ultimately constructed nearly 100 theaters on the west coast from the 1910s through the 1930s. While West Coast Theatres was instrumental in the theater's construction and development, no specific individuals important to the company are directly associated with the property and the property does not illustrate any contributions important to San Diego or to California's past. At the time, West Coast Theatres partnered with local capitalist C.S. Judson to purchase the lots and secure local approval. Judson was a long-time county resident, well known for his large land holdings outside of the city, in areas such as El Cajon. His length or span association with the California Theatre was for only a short period, during its development and not its operation. As a result, Judson's contributions to San Diego are best illustrated at other properties, like the former Red Cross Park in El Cajon, on land his family previously owned and then donated to the city. Overall, research has not revealed any associations with specific or significant individuals that illustrate a person's important achievements to the city or state or reflect the productive life of any significant people; therefore, it does not appear eligible for listing under NRHP Criterion B or CRHR Criterion 2.

### ***NRHP Criterion C/Criterion Criteria 3***

The California Theatre is distinctive for its Spanish Colonial Revival characteristics. The massing, form, and materials of the building are consistent with revival architecture in the early 20th century. Its decorative details are Spanish-influenced features that exemplify the style.

The Spanish Colonial Revival style descended from an eclectic period in architecture when European and Colonial American architectural traditions were revisited, and a shift from loose interpretation to more precise replication of these styles' characteristics was emphasized. The 1915 Panama-California Exposition in San Diego showcased the elaborate grandeur of the Spanish Colonial Revival style, as designed by Bertram Goodhue. Goodhue was a major proponent of reviving Spanish Colonial architecture, and the publicity of the exposition had a far-reaching effect on the popularity of the style. It became the predominant style in southern California, with entire communities employing the style in every building. The popularity of the style was widely represented in northern California as well.

The California Theatre possesses distinctive characteristics of the Spanish Colonial Revival style. These include its massing, asymmetrical form, surface coatings, and roofing profile. In addition, Moorish, Baroque, or Churrigueresque influences are seen in its finials, Baroque or Churrigueresque arched surrounds, wrought iron cresting, niches with oriel-like bases, and bas-relief patterned bands and belt courses. The property also possesses distinguishing features associated with moderate-sized theater from the period, including retail and office space, which was intended to maximize property values, enhance the experience of attending movies, and helps embellish the form and function of the theater as an important catalyst for development and economic engine.



While the theater was designed by theater architect John Paxton Perrine, little biographical information is available regarding him and his work. In 1920, he was a draftsman for the Los Angeles Harbor Department, and by 1922, advertisements for his architectural and engineering services were placed in the Los Angeles Business Directory. In 1925, he was working as the architect for West Coast Theatres and designed several theaters for the firm in Los Angeles County (Hawthorne, Monrovia, downtown Los Angeles) and Imperial County (El Centro). In 1927, he designed the California Theatre and a theater in San Bernardino County the following year; however, by 1930, he was no longer designing theaters and focused on residential and commercial projects. By the 1940s, he was advertising himself as a civil engineer and seemingly was no longer working as a designer. When considering his contributions at a state and national level, not enough information exists that would warrant his inclusion as a master architect or designer that has made technical and aesthetic achievements. Though Perrine may not be considered a master architect, the building is still a distinctive example of an architectural style and the property appears eligible for listing under NRHP Criterion C or CRHR Criterion 3.

#### ***NRHP Criterion D/CRHR Criterion 4***

The California Theatre is not likely to yield information regarding history or prehistory. It does not appear eligible under NRHP Criterion D or CRHR Criterion 4.

#### ***Integrity Analysis***

In addition to meeting one of the NRHP and CRHR criteria, a property must also retain a significant amount of its historic integrity to be considered eligible for NRHP and CRHR listing. Historic integrity is made up of seven aspects: location, design, setting, materials, workmanship, feeling, and association. The following is an integrity analysis for the California Theatre.

**Location is the place where the historic property was constructed or the place where the historic event occurred.** The California Theatre was constructed in 1927, in the growing downtown area of San Diego. The building was designed and constructed specifically for use as a theater at the northwest corner of the intersection of C Street and 4th Avenue, with an office tower and retail/commercial space integrated into its west and east sides. The building has not been moved since its construction in 1927 and has 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 property that have impacted or diminished the building's form, plan, space, and style. While there have been smaller changes to the property outside of its period of significance, primarily within the past 40 to 50 years, these changes would be considered small or negligible when considering the property as a whole and the extant character-defining features, which reflect its form, plan, space, structure, and style. Changes like the boarding of several windows, removal of roof cladding materials, and the removal and alterations of the marquees were changes to the building that occurred within the past 30 years; however, the building is still representative of a multi-use Spanish Colonial Revival-style theater and has retained a combination of its elements to convey its design.

**Setting is the physical environment of a historic property.** Since 1927, the California Theatre has retained its location in a developed and urban portion of San Diego. When it was

constructed, it was surrounded by buildings and structures from the 1910s and 1920s, used primarily as garages, hotels, restaurants, and commercial storefronts. While there has been considerable redevelopment in the area, which has led to the construction of parking garages and lots, multi-story residential and commercial buildings, and office high-rises, the theater does retain its physical environment. Overall, the building's setting is enhanced by the area's retention of its rectilinear street layout and network, continuation of property uses, and overall patterns of development. Accordingly, the setting has not changed substantially and the theater retains its integrity of setting.

**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.** The California Theatre building has had some alteration since its construction in 1927, including the removal, replacement, and modification of its marquee on 4th Avenue in the 1940s, 1960s, and 1990s. The original blade lighting fixture on its southeast corner was removed at an unknown date. Several storefronts along C Street have been modified over time with typical alterations to update the commercial spaces, including new awnings and glazed storefront configurations. However, the California Theatre retains the grand majority of its original and historic-period materials along the exterior, particularly above the first story. Its original ornamentation, windows, and rooflines are present in the upper stories. Decorative materials and features, like the cast-iron finials, Baroque or Churrigueresque arched surrounds, wrought iron cresting, niches with oriel-like bases, pilasters, and bas-relief patterned bands and belt courses are important materials that reflect the period of time and pattern of configuration important to retaining the property's appearance and integrity of materials.

**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 California Theatre is represented in its standard construction details and in its highly stylized Spanish Colonial Revival details. The workmanship, particularly in the ornamentation of the 1927 building, exemplifies the popular style from the period.

**Feeling is a property's expression of the aesthetic or historic sense of a particular period of time.** Because the theater is reasonably intact in its design, setting, workmanship, and materials, it retains the feeling of a period of time, as a Spanish Colonial Revival-designed theater with an office tower, fly loft, and commercial spaces.

**Association is the direct link between an important historic event or person and a historic property.** The California Theatre is significant because of its associations as the largest theater in San Diego at the time of its construction, and its role as the fifth major playhouse in San Diego. The property has a direct link and association with West Coast Theatres and was an important recreation, leisure, and performing arts activity for San Diegans during major phases in the city and state's past, including the transition from vaudeville performances to box-office movies and the Great Depression. Though no longer in use, the California Theatre retains its associations in serving the community and representing the community's development.

The California Theatre appears eligible for listing in the NRHP under Criterion A and the CRHR under Criterion 1 for its local significance associated with the booming development of downtown San Diego in the 1920s; and under NRHP Criterion C and CRHR Criterion 3 for its local significance as a good example of a Spanish Colonial Revival-style building. Its period of significance spans from 1927, the date of its construction, to 1940, the date of the removal of its original marquee, and it conveys San Diego's development and the sense of possibility and progress that accompanied it in the early 20th century.

## **Painted Wall Signs**

Signs #1–3, located on the exterior walls of the California Theatre building, are associated with San Diego's tourism and entertainment trends and development in the 20th century. The historical significance of the signs was determined by applying the criteria for the NRHP, CRHR, and HRB eligibility. Based on site investigations and historic research, the signs do not appear to possess the requisite significance to be eligible for listing in the NRHP, CRHR, or local register.

### ***NRHP Criterion A/CRHR Criterion 1/HRB Criterion A***

Sign #1 is associated with commercial advertising in San Diego, specifically for a business located within the California Theatre building. It advertises "BARBARY COAST, SAN DIEGO's in spot, CORNER 4<sup>th</sup> & C." In 1968, the Barbary Coast tavern was in operation at the corner of 4th Avenue and C Street (City Directories 1968, 1970, 1971, 1974, and 1976). The corner had previously been occupied by the Silver Cask Co. restaurant/tavern from approximately 1934 until 1966 (City Directories 1934–1966). A different Barbary Coast cocktail lounge was located at 2431 Pacific Highway in 1966 through 1980 (City Directories 1966–1980). City directories from the 1970s list separate operators associated with the Barbary Coast tavern located at 4th and C Street and The Barbary Coast cocktail lounge at 2431 Pacific Highway, and it is unclear if the two establishments were associated (City Directories 1974 and 1976). By the 1960s, San Diego had a plethora of taverns and cocktail lounges. Research has not revealed any significant historical events or themes related to the Barbary Coast tavern at 4th Avenue and C Street that was in operation from circa 1968 until circa 1976. The sign, painted approximately between 1968 and 1976 in relation to the business it advertised, has no important associations with historical events or themes. The sign, as a representation of a trend of painting advertisements on the exterior walls of commercial buildings, is not significant.

Signs #2 and #3 are also associated with commercial advertising in San Diego. The signs advertise the Caliente Racetrack. In the 1950s, the Agua Caliente Racetrack was renovated, and featured dog and horse racing. A new advertising campaign for Caliente Racetrack targeted the San Diego and southern California market, with a public relations office in downtown San Diego and print materials and signage featuring a logo that ornamented the "C" in Caliente with roses, and images of racehorses. Both Signs #2 and #3 feature the logo. Sign #2 advertises horse racing, and Sign #3 advertises dog racing. The signs were painted in the 1950s or 1960s, coinciding with the presence of the public relations office in downtown San Diego and the advertising campaign that employed the logo and images. In relation to the Caliente Racetrack, the signs do not represent important associations with historical events or themes. Also, the signs are not

important representations of a broad trend of painting advertisements on the exterior walls of commercial buildings.

Signs #1–3 do not distinctively embody or represent a pattern of events or a major event. The signs are commercial advertisements and do not relate to activities that occurred at the businesses they represent, and do not demonstrate the importance or contributions of any events. Therefore, Signs #1–3 do not meet NRHP Criterion A, CRHR Criterion 1, or HRB Criterion A.

***NRHP Criterion B/CRHR Criterion 2/HRB Criterion B***

Signs #1–3 do not appear to be directly associated with the life and career of an individual who made important contributions to the history of the United States, California, or the City of San Diego. There is no indication that individuals associated with the Caliente Racetrack or Barbary Coast tavern, or other individuals associated with the design and construction of the painted wall signs obtained prominence because of their association with the advertisements. Therefore, Signs #1–3 do not meet NRHP Criterion B, CRHR Criterion 2, or HRB Criterion B, as they are not associated with the lives of any important historical persons.

***NRHP Criterion C/Criterion Criteria 3/HRB Criteria C and D***

Signs #1–3 are located on the exterior walls of the California Theatre building, but were painted in the 1950s or 1960s, and are unrelated to the Spanish Colonial Revival design of the 1927 building.

Research has not indicated any credit for the design of Sign #1, and its painters are unknown. Research has revealed a claim that Sign #3 was painted by “Pacific Outdoor Advertisement,” and that José Jesus Moreno was one of the painters that worked on the Caliente logo (Limon 2011). Because the signs appear contemporaneous, it may be assumed that the same company painted both signs. In the 1950s and 1960s, Pacific Outdoor Advertising Co. was a predominant Los Angeles-based billboard company that erected signs throughout southern California. The company was known for hand-painted billboards for Hollywood films and for a variety of free-standing billboards along the highways. By 1968, the company had more than \$12 million in sales and served over 2,400 food stores in California (*Daily Independent Journal* 1968). Signs #2 and 3 are representative of Pacific Outdoor Advertising Co.’s prolific signs, but are not particularly distinctive as notable examples of the company’s best or most innovative signs during the period or in the region. There are no known associations of Signs #1–3 with any master artists or craftsmen.

The signs were hand painted and most likely created using “pounce patterns,” a typical sign painting practice employed after 1940, which involved the use of perforated paper stencils and chalk to create temporary outlines that could be applied directly to the wall’s exterior (City of Fort Collins 2007:9). The paint application of signs on the exterior walls of the building does not embody a distinctive method of construction, special materials, or craftsmanship.

The composition of Sign #1 includes basic colors and shapes for the background and lettering in both a standard sans serif font for “BARBARY COAST,” and “CORNER 4th & ‘C’,” and a more ornamented font for “in spot.” It has little ornamentation and is apparently missing an



element that was once in the pale oval in the sign. Sign #1 does not possess high artistic values. The composition of Signs #2 and #3 includes rectilinear backgrounds in pale, solid colors, with the Caliente Racetrack logo prominently featured and lettering that is mostly in a standard sans serif font. It is difficult to ascertain whether there are any other featured images in Sign #2 due to its progressed deterioration. Sign #3 has contrasting colors between its yellow background and the red used for the roses in the Caliente Racetrack logo and for the 5-10 logo. Also depicted in Sign #3 is a horse and jockey. The logos and images in Sign #3 were frequently used in the Caliente Racetrack's advertising campaign dating to the 1950s and 1960s, and are not a special design. It is unknown whether Sign #3 represents the first example of the use of the logo, or whether the logo was specifically designed for the sign, but research has not revealed any indications that this sign was important as the first use of the logo. The frequently used images in the sign do not possess high artistic values.

Therefore, Signs #1–3 do not appear eligible for listing in the NRHP, CRHR, or local register under NRHP Criterion C, CRHR Criterion 3, or HRB Criteria C and D, as the signs do not embody the distinctive characteristics of a type, period, region, or method of construction, represent the work of an important creative individual, or possess high artistic values.

#### ***NRHP Criterion D/CRHR Criterion 4/HRB Criteria F***

The resource is not likely to yield further information regarding history or prehistory. It does not appear eligible under NRHP Criterion D, CRHR Criterion 4, or HRB Criterion F.

#### ***Integrity Analysis***

Although Signs #1–3 do not appear to meet NRHP, CRHR, or HRB criteria, an integrity analysis was prepared for Signs #1–3.

**Location is the place where the historic property was constructed or the place where the historic event occurred.** The California Theatre was built in 1927; Signs #1–3 have not been moved since their placement on the building in the 1950s or 1960s, and their locations have not been obscured by subsequent construction. The signs have retained their integrity of location.

**Design is the combination of elements that create the form, plan, space, structure, and style of a property.** The designs of Signs #1–3 are somewhat intact, although all of the signs exhibit varying degrees of weatherization. Sign #1 is missing a portion of its design in the pale oval that now appears blank, and its integrity of design has been diminished by the missing element. Sign #2 has faded to the point that the original design is difficult to discern from ground-level vantage points, although it may be evident at close-range scrutiny. This loss of clarity has diminished its integrity of design. The design of Sign #3 is clearly visible, and the sign retains its integrity of design.

**Setting is the physical environment of a historic property.** Signs #1–3 are located on the exterior walls of the California Theatre, which is located in an urbanized area of downtown San Diego. When these signs were painted on the building in the 1950s and 1960s, new high-rise buildings were cropping up in the area, and urban renewal was underway. Infill development, removal of historic-period buildings, and streetscape improvements in the immediate

neighborhood have changed some of the spatial and visual relationships between the signs and other buildings and structures in the area. However, the signs are still set within an urban streetscape and have retained their integrity of setting.

**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.** Signs #1–3 may have been touched up over the years as a part of general maintenance; however, the signs appear in their original form with no additional or incompatible materials applied to them. The signs retain integrity of materials.

**Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.** Although Signs #1–3 exhibit noticeable deterioration, they continue to demonstrate the workmanship of hand-painted wall advertisements. The workmanship reflects common techniques used from the mid-20th century on, including “pounce patterns” or perforated stencils that were used to delineate sections of large-scale designs that painters would fill in by hand. Because the signs are relatively intact as hand-painted signs, they have integrity of workmanship.

**Feeling is a property’s expression of the aesthetic or historic sense of a particular period of time.** The condition of the signs has diminished their integrity of feeling because portions of the signs, particularly Sign #1 and Sign #2, appear incomplete since they have faded. The signs exhibit noticeable deterioration and do not exhibit the brightness and contrast that would express their original aesthetic and convey their historical feeling. Sign #3 is still fully legible and conveys its aesthetic and representation of a mid-20th century advertisement. Sign #3 retains integrity of feeling, although Signs #1 and 2 have lost their integrity of feeling.

**Association is the direct link between an important historic event or person and a historic property.** Sign #1 was associated with the Barbary Coast tavern, located within the building circa 1968, that is no longer in business. Sign #1 has lost its integrity of association. Signs #2 and 3 are advertisements for the Caliente Racetrack, which continues to operate to the present day. Signs #2 and 3 retain their integrity of association.

## **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 (Development Services Department, January 2007).

### **IMPACTS DISCUSSION**

The proposed project would demolish the California Theatre, which is a significant historical resource. Its character-defining features include the configuration of the office tower, retail spaces, and theater spaces, including the auditorium and the fly loft; Spanish Revival-style ornaments around the cornice, parapets, and windows; and other period (1927–1940) materials and finishes. If a project follows the Secretary of the Interior's Standards for the Treatment of Historic Properties (36 CFR Part 68) or Standards for Rehabilitation (Weeks and Grimmer 1995), impacts can be considered as mitigated to a level less than significant (CEQA Section 15064.5 (b)). However, demolition of this resource and/or its character-defining features is not consistent with the Secretary of the Interior's Standards, because the historic character of the historical resource would not be retained or preserved. Full demolition would be considered a significant and unavoidable impact under CEQA.

In accordance with the City's Significance Determination Thresholds, indirect effects were considered to determine if the project would cause the introduction of visual, audible, or atmospheric effects that are out of character with a historical resource or alter its setting. The project is not expected to have a significant indirect or cumulative impact to historical resources due to the built-up nature of the area, new or recent development surrounding the property, lack of sensitive resources (including historic districts), and limited viewsheds.

Implementation of Mitigation Measures HR-1, HR-2, and HR-3 may reduce impacts to the historical resource. In most cases, the use of drawings, photographs, and/or displays (such as outlined in HR-2) does not mitigate the physical impact on the environment caused by demolition or destruction of a historical resource to a level less than significant (CEQA Guidelines Section 15126.4[b]). However, CEQA requires that all feasible mitigation be undertaken even if it does not mitigate below a level of significance. In this context, partial preservation of character-defining features and/or other elements of the resource and archival recordation are legitimate measures. While recordation would eliminate one adverse impact of demolition (the loss of historical information), it would not prevent the physical loss of a historically significant resource or its character-defining features. With the implementation of Mitigation Measures HR-1 through HR-3, the impacts to historical resources would be reduced, but not to a level less than significant.

## MITIGATION MEASURES

To reduce the impacts caused by the demolition of the California Theatre, mitigation measures may be employed. However, mitigation measures may not lower the impact to a level less than significant under CEQA, if adherence to the Secretary of the Interior's Standards for the Treatment of Historic Properties is not feasible.

### ***Measure HR-1***

Recording the Resource: The City of San Diego's Land Development Manual – Historical Resources Guidelines identifies preferred mitigation measures to avoid impacts, including avoidance of a significant resource through project redesign or relocation of the significant resource. Since the proposed project includes the full or partial demolition of the California Theatre, a full recording of the building should be done so that a record of the significant resource is maintained.

Prior to demolition, Secretary of Interior-qualified professionals (in history or architectural history) (36 CFR Part 61) shall perform photo-recording and documentation consistent to the standards of the National Parks Service (NPS) Historic American Building Survey (HABS) documentation. HABS documentation is described by the NPS as “the last means of preservation of a property; when a property is to be demolished, its documentation provides future researcher access to valuable information that otherwise would be lost” (Russell 1990). The HABS record for the California Theatre shall consist of measured drawings (or reproductions of historic drawings), large-format archival photographs, and written data (e.g., historic context, building descriptions) that provide a detailed record that reflects the California Theatre's historical significance. At a minimum, the California Theatre should receive HABS Level II documentation (Russell 1990:4). If historical as-built drawings do not exist or are not reproducible to HABS standards, then measured drawings shall be prepared to document the structure and its alterations. These shall adhere to the standards set for a HABS Level I record. Past mitigation efforts may have produced large-form archival photographs (Marshall and Lia 2014), and may be used for HR-1, provided they meet HABS standards. Following completion of the HABS documentation and approval by the HRB, the materials shall be placed on file with the City, San Diego History Center, San Diego Central Library, and the Library of Congress.

### ***Measure HR-2***

Architectural Salvage: Architectural Salvage: Prior to demolition, the project applicant's qualified historic preservation professional (QHPP) shall make available for donation architectural materials from the site to museums, archives, and curation facilities; the public; and nonprofit organizations to preserve, interpret, and display the history of the California Theatre. The materials to become architectural salvage shall include historic-period elements that would be removed as part of the project, and shall be identified and made available prior to the commencement of demolition activities, to ensure that materials removed do not experience further damage from removal/demolition. No materials shall be salvaged or removed until HABS documentation is completed and an inventory of key exterior and interior features and materials is completed by Secretary of Interior-qualified professionals. The inventory of key exterior and interior elements shall be developed prior to issuance of the demolition or grading permit. The



materials shall be removed prior to or during demolition. Materials that are contaminated, unsound, or decayed shall not be included in the salvage program and shall not be available for future use or display. Based on past studies of the property, it is likely the materials for salvage may include the theater seats, lighting fixtures (chandeliers), wall and ceiling moldings, ornamental grille, decorative trim surrounding the stage, projection booth materials, and backdrop; however, the final list of materials shall be developed prior to demolition activities. The QHPP shall determine which materials are suitable for salvage (the assistance of qualified professionals can be utilized to make such determinations). Once the items for salvage are identified, the QHPP shall submit this information to the City's Historical Resource Section for approval. Following that, the QHPP in concert with the City's Historical Resources Section, shall notify various groups via letters, email, notification on the City's website, or public notices posted in newspapers concerning the availability of the salvaged materials and then shall make arrangements for any interested parties to pick up the materials after they have removed them. The project applicant shall be responsible for storing the salvaged materials in an appropriate climate-controlled storage space for an appropriate period of time, as determined through consultation with the City's Historical Resources Section. Prior to any plans to no longer use the storage space, the applicant will provide the City's Historical Resources Section with an inventory of any materials that were not donated to any interested parties, and measures to be taken by the project applicant to dispose of these materials.

### ***Measure HR-3***

**Interpretative Display:** In concert with HABS documentation, the applicant will create a display and interpretive material to the satisfaction of the HRB staff for public exhibition concerning the history of the California Theatre. The display and interpretive material, such as a printed brochure, could be based on the photographs produced in the HABS documentation, and the historic archival research previously prepared as part of the project. This display and interpretive material shall be available to schools, museums, archives and curation facilities, libraries, nonprofit organizations, the public, and other interested agencies. The display shall also be installed at the site by the applicant prior to the Certificate of Occupancy, after construction similar to other demolished historical resources, like the displays at Petco Park. The City would be responsible for reviewing and approving the display, including the language used for the display.

## **CONCLUSION**

In conclusion, the project would have a significant and unavoidable impact on a historical resource, the California Theatre building. Mitigation measures would reduce the level of impact to the historical resource, but will not lower the impact to a level less than significant. If through mitigation, the project is modified to adhere to the Secretary of the Interior's Standards for the Treatment of Historic Properties, the project would result in a less-than-significant impact.



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## **APPENDIX A**

### **BUILDING DEVELOPMENT INFORMATION**

- **COUNTY ASSESSOR'S BUILDING RECORD**
- **NOTICE OF COMPLETION**
- **WATER/SEWER CONNECTION RECORDS**
- **CONSTRUCTION PERMITS**
- **LOT AND BLOCK BOOK PAGE**
- **PREVIOUS HISTORICAL RESOURCE SURVEY FORMS**  
(including copy of Vreeland 1990)
- **HISTORIC PHOTOGRAPHS**
- **MEASURED DRAWINGS**





**COUNTY ASSESSOR'S BUILDING RECORD**



533-521-5

61C. 1366

Parcel No.

7-19-8

ASSESSOR, SAN DIEGO COUNTY

## Community

City of S.D.

SHEET 1 OF 3

NAME CAL THEATRE BLOG

ADDRESS 1110 - 1<sup>st</sup> ST S. D.

### SPECIAL FEATURES

SEE NOTE  
FOR UNIT ON BACK OF  
SHEET - 1 of 3

[illegible]

Spagna: 1.<sup>a</sup> div. Ft.

### MISCELLANEOUS STRUCTURES:

[illegible]

## COMPUTATIONS

MENGES, Lewis.  $\frac{3}{4}$  und int 279,900.

SCHUSTER Grade 1/4 and Int. 93,300.

No. 405  
 REMARKS: ① PART. ADDED TO R.O. BY J. BATH & Co. ARE  
 TAMP. IN NATURE EVEN THOUGH APPEARING AS IF MIGHT  
 BE FROM N.Y. FOR C.P. & R.O. PARTS.  
 ② Permits for our recording issued in 1963 concerned  
 theatre only, for kalyan. No change in H.P. value  
 for kalyan theatre. B.L. Thompson 3/6/64 H.P. Value  
 to P.P. H.B.R.



533-521-5  
7-19-51

Parcel No.

ASSESSOR, SAN DIEGO COUNTY

## Community

SHEET 2 OF 2

NAME Cal Second Thru 100

ADDRESS 1110 - 1<sup>st</sup>

# CONSTRUCTION RECORD

Appraiser and Date[illegible]

ADDRESS 1110 - 4th

PARCEL 7/15/15  
SHEET 3 OF 3 SHEET

[illegible][illegible]







Scales 1" = 10'.

# MISCELLANEOUS STRUCTURES

STRUCTURE	FOUND.	FLOOR	CONST.	EXT.	ROOF	DIM.	AREA/UNIT

## COMPUTATIONS

California Theater  
 9% Fox West Coast Theaters - 204,696

SEE  
 583-521-05 FOR  
 PLAN OF IMP5.

REMARKS: 5/6/64 Contract cost 50,000 for AC  
 110 Tons for CONTRACTOR - Air Conditioning Inc., KATHEN BVA  
 OTHER PERMITS IN 1963 WERE IN REPAIRS + INT ACT - NO add  
 For T.P. other than AC. 9/2/64  
 1/3 Shovel - part of AC - \$68,000 11/20/64  
 To part of AC  
 11/2/64 - 64 - RLC - 11/20/64  
 See action for completed data. Amps re-  
 duced from 27,720 to 22,680 for 1964.  
 Property assessed twice in 1964 as follows: 1) once  
 as real property, etc.



$$A_{\text{eff}}(220) \approx 0.1$$

00304- C ST

ASSESSOR, SAN DIEGO COUNTY

Parcel No.

## Community

SHEET 1 OF 1

NAME John T. Jones

ADDRESS

~~1122~~  
~~1110 - 4<sup>th</sup> St 3rd Ave~~

[illegible]



Parcel  
533-521-05

Trolley Tracks

C ST

533-521-04

WRIGHT  
HOTEL

202

40

TECHNICAL  
RESTAURANT  
10th & 11th St

PARADE

S. L. FRANKS

FLY  
SPACE

CALIFORNIA  
THEATRE

92

15  
3rd ST

140

145

5

118

CIVIC  
THEATRE

ACE  
PARKING

2nd + B

HALL

WRIGHT HOTEL

# Property Detail Report

For Property Located At :  
304 C ST, SAN DIEGO, CA 92101-4807



CoreLogic  
RealQuest Professional

## Owner Information

Owner Name: SLOAN CAPITAL PARTNERS LLC  
Mailing Address: PO BOX 49272, LOS ANGELES CA 90049-0272 B001 C/O FARAMARZ YOUSEFZADEH  
Vesting Codes: CO //

## Location Information

Legal Description:	LOTS E & F BLK 16 TR DB0013PG	APN:	533-521-04-00
County:	SAN DIEGO, CA	Alternate APN:	
Census Tract / Block:	53.00 / 3	Subdivision:	HORTONS ADD LOCKLING
Township-Range-Sect:		Map Reference:	/
Legal Book/Page:	533-52	Tract #:	DB0013PG
Legal Lot:	E	School District:	SAN DIEGO
Legal Block:	16	School District Name:	
Market Area:		Munic/Township:	
Neighbor Code:			

## Owner Transfer Information

Recording/Sale Date:	03/19/2008 / 03/13/2008	Deed Type:	TRUSTEE'S DEED
Sale Price:	\$6,000,000	1st Mtg Document #:	
Document #:	144789		

## Last Market Sale Information

Recording/Sale Date:	10/03/2005 / 05/25/2005	1st Mtg Amount/Type:	\$7,000,000 / PRIVATE PARTY
Sale Price:	\$6,250,000	1st Mtg Int. Rate/Type:	/ FIXED
Sale Type:	FULL	1st Mtg Document #:	851738
Document #:	851737	2nd Mtg Amount/Type:	/
Deed Type:	GRANT DEED	2nd Mtg Int. Rate/Type:	/
Transfer Document #:		Price Per SqFt:	\$320.45
New Construction:		Multi/Split Sale:	MULTIPLE
Title Company:	LANDAMERICA COM'L SVCS		
Lender:	PRIVATE INDIVIDUAL		
Seller Name:	CHRIS-TURN DEV INC		

## Prior Sale Information

Prior Rec/Sale Date:	11/09/1998 / 11/06/1998	Prior Lender:	/
Prior Sale Price:		Prior 1st Mtg Amt/Type:	/
Prior Doc Number:	729337	Prior 1st Mtg Rate/Type:	/
Prior Deed Type:	DEED (REG)		

## Property Characteristics

Year Built / Eff:	/ 1926	Total Rooms/Offices		Garage Area:	
Gross Area:	19,504	Total Restrooms:		Garage Capacity:	
Building Area:	19,504	Roof Type:		Parking Spaces:	
Tot Adj Area:		Roof Material:		Heat Type:	
Above Grade:		Construction:		Air Cond:	
# of Stories:		Foundation:		Pool:	
Other Improvements:		Exterior wall:		Quality:	
		Basement Area:		Condition:	

## Site Information

Zoning:	6	Acres:	0.23	County Use:	THEATER (633)
Lot Area:	9,997	Lot Width/Depth:	200 x	State Use:	
Land Use:	THEATER	Commercial Units:	1	Water Type:	
Site Influence:		Sewer Type:		Building Class:	

## Tax Information

Total Value:	\$1,000,000	Assessed Year:	2014	Property Tax:	\$14,351.08
Land Value:	\$1,000,000	Improved %:		Tax Area:	08242
Improvement Value:		Tax Year:	2014	Tax Exemption:	
Total Taxable Value:	\$1,000,000				

# Property Detail Report

For Property Located At :  
**1110 4TH ST, SAN DIEGO, CA 92148**



## Owner Information

Owner Name: SLOAN CAPITAL PARTNERS LLC  
Mailing Address: PO BOX 49272, LOS ANGELES CA 90049-0272 B001 C/O FARAMARZ YOUSEFZADEH  
Vesting Codes: CO //

## Location Information

Legal Description: LOTS G & H BLK 16 TR DB0013PG  
County: SAN DIEGO, CA APN: 533-521-05-00  
Census Tract / Block: 110.00 / 2 Alternate APN:  
Township-Range-Sect: Subdivision: HORTONS ADD LOCKLING  
Legal Book/Page: 533-52 Map Reference: 65-B4 /  
Legal Lot: G Tract #: DB0013PG  
Legal Block: 16 School District: SAN DIEGO  
Market Area: School District Name:  
Neighbor Code: Munic/Township:

## Owner Transfer Information

Recording/Sale Date: 03/19/2008 / 03/13/2008 Deed Type: TRUSTEE'S DEED  
Sale Price: \$6,000,000 1st Mtg Document #:  
Document #: 144789

## Last Market Sale Information

Recording/Sale Date: 10/03/2005 / 05/25/2005 1st Mtg Amount/Type: \$7,000,000 / PRIVATE PARTY  
Sale Price: \$6,250,000 1st Mtg Int. Rate/Type: / FIXED  
Sale Type: FULL 1st Mtg Document #: 851738  
Document #: 851737 2nd Mtg Amount/Type: /  
Deed Type: GRANT DEED 2nd Mtg Int. Rate/Type: /  
Transfer Document #: Price Per SqFt: \$117.38  
New Construction: Multi/Split Sale: MULTI  
Title Company: LANDAMERICA COM'L SVCS  
Lender: PRIVATE INDIVIDUAL  
Seller Name: CHRIS-TURN DEV INC

## Prior Sale Information

Prior Rec/Sale Date: 08/31/1988 / 06/1988 Prior Lender:  
Prior Sale Price: \$985,000 Prior 1st Mtg Amt/Type: /  
Prior Doc Number: 435905 Prior 1st Mtg Rate/Type: /  
Prior Deed Type: GRANT DEED

## Property Characteristics

Year Built / Eff: / 1926 Total Rooms/Offices  
Gross Area: 53,244 Total Restrooms:  
Building Area: 53,244 Roof Type:  
Tot Adj Area: Roof Material:  
Above Grade: Construction:  
# of Stories: Foundation:  
Other Improvements: Exterior wall:  
Basement Area: Garage Area:  
Garage Capacity:  
Parking Spaces:  
Heat Type:  
Air Cond:  
Pool:  
Quality:  
Condition:

## Site Information

Zoning: 6 Acres: 0.23 County Use: THEATER (633)  
Lot Area: 10,010 Lot Width/Depth: 200 x  
Land Use: THEATER Commercial Units: 1  
Site Influence: Sewer Type: State Use:  
Water Type:  
Building Class:

## Tax Information

Total Value: \$1,000,000 Assessed Year: 2014 Property Tax: \$15,774.92  
Land Value: \$1,000,000 Improved %: Tax Area: 08242  
Improvement Value: Tax Year: 2014 Tax Exemption:  
Total Taxable Value: \$1,000,000

# Property Detail Report

For Property Located At :  
4TH ST, SAN DIEGO, CA 92101



## Owner Information

Owner Name: SLOAN CAPITAL PARTNERS LLC  
Mailing Address: PO BOX 49272, LOS ANGELES CA 90049-0272 B001 C/O FARAMARZ YOUSEFZADEH  
Vesting Codes: CO //

## Location Information

Legal Description:	LOT I BLK 16 TR DB0013PG	APN:	533-521-08-00
County:	SAN DIEGO, CA	Alternate APN:	
Census Tract / Block:	58.00 /	Subdivision:	HORTONS ADD LOCKLING
Township-Range-Sect:		Map Reference:	65-C1 /
Legal Book/Page:	533-52	Tract #:	DB0013PG
Legal Lot:	I	School District:	SAN DIEGO
Legal Block:	16	School District Name:	
Market Area:		Munic/Township:	
Neighbor Code:			

## Owner Transfer Information

Recording/Sale Date:	03/19/2008 / 03/13/2008	Deed Type:	TRUSTEE'S DEED
Sale Price:	\$6,000,000	1st Mtg Document #:	
Document #:	144789		

## Last Market Sale Information

Recording/Sale Date:	12/24/2003 / 12/12/2003	1st Mtg Amount/Type:	\$500,000 / PRIVATE PARTY
Sale Price:	\$900,000	1st Mtg Int. Rate/Type:	/ FIXED
Sale Type:	FULL	1st Mtg Document #:	1507536
Document #:	1507535	2nd Mtg Amount/Type:	/
Deed Type:	GRANT DEED	2nd Mtg Int. Rate/Type:	/
Transfer Document #:		Price Per SqFt:	
New Construction:		Multi/Split Sale:	
Title Company:	LAWYERS TITLE		
Lender:	PRIVATE INDIVIDUAL		
Seller Name:	FOURTH AVENUE HOLDING CO		
	NO 1		

## Prior Sale Information

Prior Rec/Sale Date:	/	Prior Lender:	
Prior Sale Price:		Prior 1st Mtg Amt/Type:	/
Prior Doc Number:		Prior 1st Mtg Rate/Type:	/
Prior Deed Type:			

## Property Characteristics

Year Built / Eff:	/	Total Rooms/Offices		Garage Area:	
Gross Area:		Total Restrooms:		Garage Capacity:	
Building Area:		Roof Type:		Parking Spaces:	
Tot Adj Area:		Roof Material:		Heat Type:	
Above Grade:		Construction:		Air Cond:	
# of Stories:		Foundation:		Pool:	
Other Improvements:		Exterior wall:		Quality:	
		Basement Area:		Condition:	

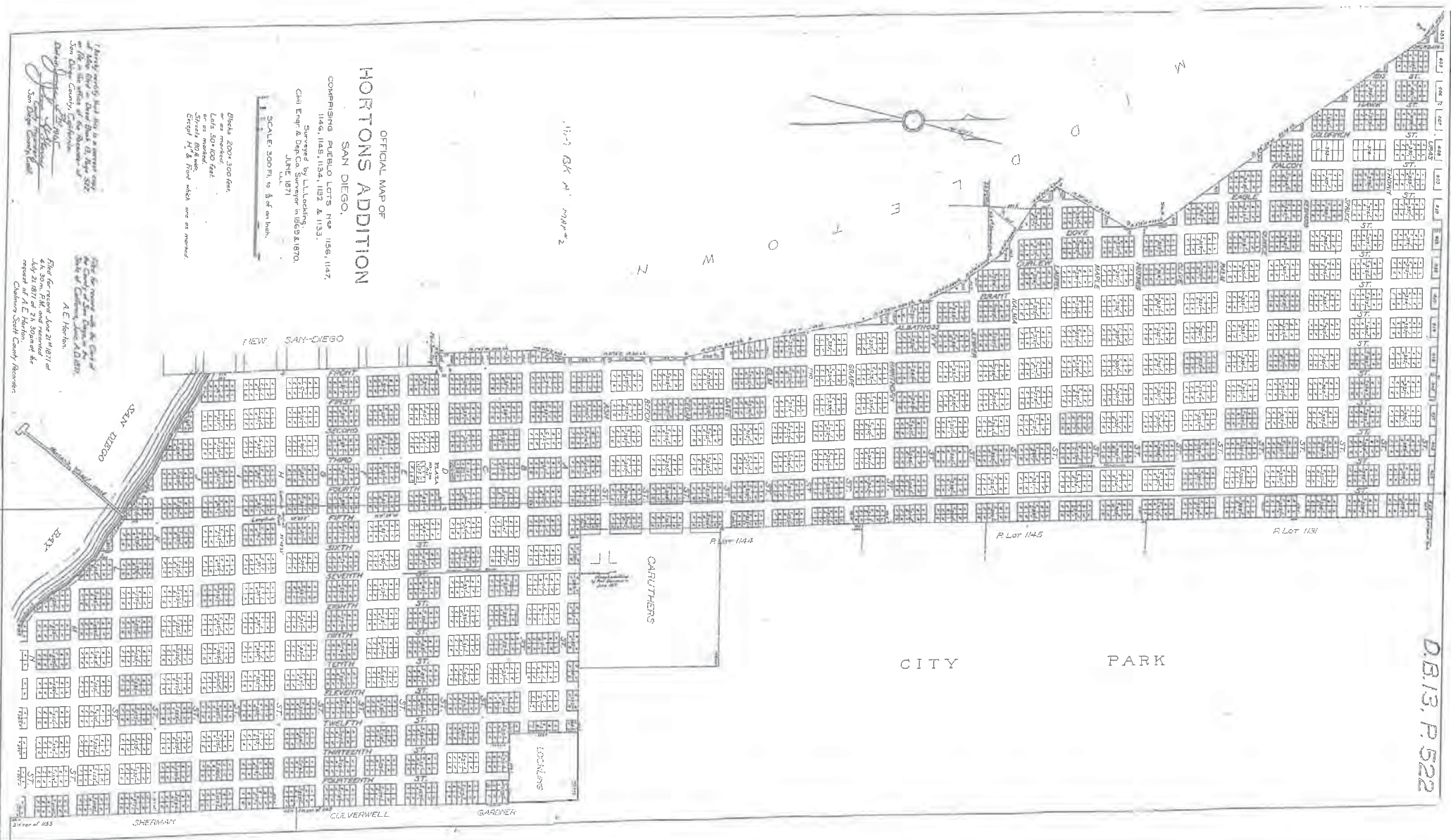
## Site Information

Zoning:	6	Acres:	0.11	County Use:	PARKING/GARAGE (631)
Lot Area:	4,996	Lot Width/Depth:	50 x	State Use:	
Land Use:	PARKING LOT	Commercial Units:		Water Type:	
Site Influence:		Sewer Type:		Building Class:	

## Tax Information

Total Value:	\$850,000	Assessed Year:	2014	Property Tax:	\$10,684.24
Land Value:	\$850,000	Improved %:		Tax Area:	08242
Improvement Value:		Tax Year:	2014	Tax Exemption:	
Total Taxable Value:	\$850,000				





OFFICIAL MAP OF  
HORTON'S ADDITION  
SAN DIEGO.

COMPRISING PUEBLO LOTS, Nos. 1156, 1147,  
1146, 1145, 1134, 1132 & 1133.  
Surveyed by L. L. Leachman  
Chas. Engle & Dep. Co. Surveyor in 1869 & 1870.  
JUNE 1871

SCALE 300 FT. to 1 in. of inch.

Blocks 200 x 300 feet,  
or as marked.  
Lots 50 x 100 feet;  
or as marked.  
Streets 60 feet wide.  
Except 1st & 2nd which are as marked.

This map was made by A. E. Horton  
of Horton's Addition, San Diego, Cal.  
San Diego County, California, at  
San Diego, Cal., June 1871.

This map was made by A. E. Horton  
of Horton's Addition, San Diego, Cal.  
San Diego County, California, at  
San Diego, Cal., June 1871.

Filed for record June 27th 1871 at  
4 A. M. P. M. and received the  
certificate of the County Clerk  
California San Diego County Records.

THIS MAP WAS PREPARED FOR ASSESSMENT PURPOSES ONLY. NO LIABILITY IS ASSUMED FOR THE ACCURACY OF THE DATA SHOWN. ASSESSORS PARCELS MAY NOT CORRELATE WITH LOCAL SUBDIVISION OR BUILDING ORDINANCES.

SAN DIEGO COUNTY  
ASSESSOR'S MAP  
BOOK 533 PAGE 52

BROADWAY  
CIR

SHT 1

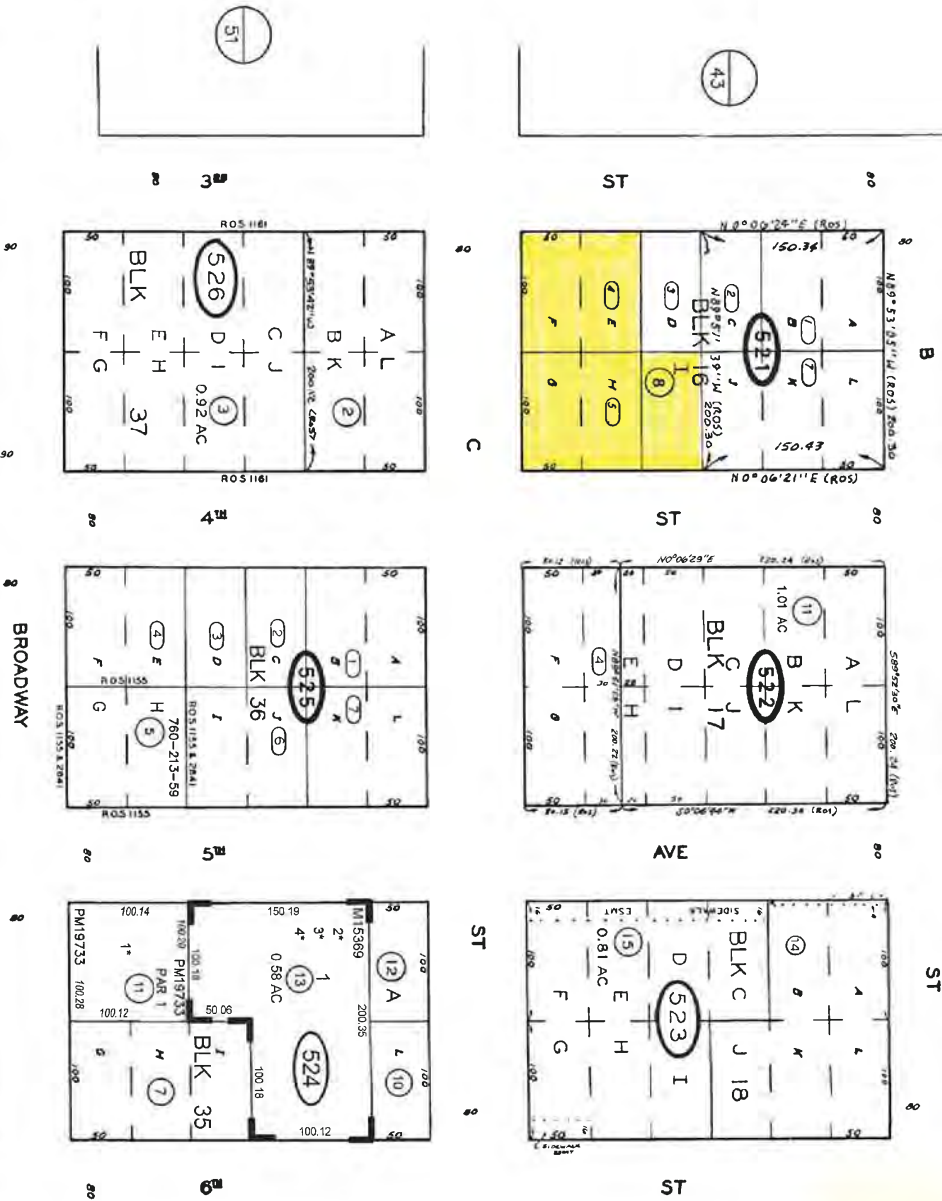
MAP 15369 - HOUSE OF BLUES/DIEGAN HOTEL  
DB 13 PG 522-HORTONS ADD LOOKLING  
ROS 1155,1161,2841,10830,11304,12312

# MAPS



- 1\* CONDO (REND)  
BROADWAY LOFTS  
DOC2008-0478788
- 2\* CONDO (REND)  
SETAI SAN DIEGO MUSIC VILLAGE  
DOC2008-0243241
- 3\* CONDO (REND)  
SETAI SAN DIEGO  
DOC2008-0243242
- 4\* CONDO (REND)  
LUXE AT SETHI SAN DIEGO  
DOC2008-0243243

CHANGES		05/20/2008 KJA	
BLK	OLD	NEW	CUT
524	546	11	66 1536
523	547	12-14	172 1514
522	147	8	
522	246	9	
522	345	10	84 2532
524	04508	12	96 1507
521	04514	8	86 2547
522	04514	11	89 1523
526	1	243	90 1515
523	54213	15	90 1435
524	14510	13	07 122



SHT 1

SHT 1

SHT 1



## **NOTICE OF COMPLETION**





Recorded at request of Owner, Mar 17 1927, at 5 min. past 4 o'clock, P.M.

John H. Ferry, County Recorder

By L. B. Woodward, Deputy

16868 Fee \$1.00

COMPARED

*Keith Hubbard*  
DEPUTY COUNTY RECORDER

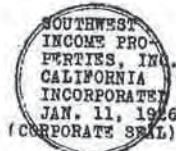
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3/17/1927 # 16868 MISCELLANEOUS BOOK 74, PAGE 319

#### NOTICE OF COMPLETION

NOTICE IS HEREBY GIVEN, that on the 17th day of March, 1927, the contract and improvement next herein described was completed; that the contract so completed was that entered into on April 20, 1926, between SOUTHWEST INCOME PROPERTIES, INC., a corporation, as Owner, and Edwards, Wilkey & Dixon Company, as Contractor, relative to the construction of the improvement next herein mentioned; that the improvement so completed was and is the California Building, being the Class "A" Office, Theatre, and Loft Building located on Lots "E", "F", "G" and "H" in Block 16 of Horton's Addition in the City of San Diego, California, fronting on the North side of "C" Street and extending through from Third to Fourth Street, in said City of San Diego; that the undersigned is the owner of the property and leasehold on which said improvement was erected; that the name of such owner is "Southwest Income Properties, Inc." a corporation, that it is the owner in fee simple of said Lots "E" and "F" in Block 16 of Horton's Addition, and is the owner of a leasehold interest in said Lots "G" and "H" in Block 16 of Horton's Addition (derived under lease from Albert Jones, which same and the modifications thereof, are now of record in the office of the County Recorder of San Diego County, California, and reference to which is made for full particulars); That said lots "E", "F", "G", and "H" in Block 16 of said Horton's Addition, in said City of San Diego, County of San Diego, State of California, according to map thereof in the office of the County Recorder of said San Diego County, constitute the property on which said improvement was so erected; and that all other contracts entered into with respect to the erection and equipping of said building and improvement were likewise completed on the date first herein mentioned, except a contract for structural steel entered into with The Moore Dry Dock Company, which said last mentioned contract was completed prior to said first mentioned date.

IN WITNESS WHEREOF, said Owner has caused this notice to be executed under its corporate name and seal by its President and Secretary thereunto duly authorized, this 17th day of March, 1927.



SOUTHWEST INCOME PROPERTIES, INC.,

By Frank E. Guben, Its President

Attest: Sidney J. Kass, its Secretary

STATE OF CALIFORNIA, )  
COUNTY OF SAN DIEGO, ) SS.

Sidney J. Kass, being first duly sworn, says, that he is an officer, to-wit, the Secretary of SOUTHWEST INCOME PROPERTIES, INC., a corporation, that he makes this verification for and on behalf of said corporation; that he has read the foregoing

Notice of Completion and knows the contents thereof, and that the same is true of his own knowledge.

Sidney J. Kass

Subscribed and sworn to before me, this 17th day of March, 1927.



Onna A. Rouse

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

Recorded at request of K. C. Springer, Mar 17 1927, at 40 min. past 4 o'clock, P.M.

John H. Ferry, County Recorder

Fee \$1.00

COMPARED:

*Ruth Hubbard*  
DEPUTY COUNTY RECORDER

By L. B. Woodard, Deputy

16868

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#### NOTICE OF COMPLETION

STATE OF CALIFORNIA, )  
COUNTY OF SAN DIEGO, ) SS.

John Griffith, being first duly sworn, deposes and says: That he is now and was upon the 15th day of November, 1926, the owner in fee simple of that certain real property situated in the San Diego, County of San Diego, State of California, and particularly described as follows, to-wit:

Lot 33 & 34, Block 33 Teralta

That, as such owner of said land, affiant, about the 15th day of November, 1926, entered into a contract with W. O. LaMotte Building Contractor for the erection and construction upon the land above described, of a certain building, to-wit:

One Bungalow 34 x 28, Modern with Garage 12 x 18.

That said building has been duly constructed in accordance to plans and specifications and the same was actually completed on the 1 day of Mar. 1927.

This notice is given in pursuance of the provisions of Section 1187, of the Code of Civil Procedure, of this State.

John Griffith

Subscribed and sworn to before me this 18th day of March, 1927.



Sam Atkins

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

My commission expires Dec. 14, 1930.

Recorded at request of Owner, Mar 18 1927, at 6 min. past 1 o'clock, P.M.

John H. Ferry, County Recorder

Fee \$1.00

COMPARED:

*Ruth Hubbard*  
DEPUTY COUNTY RECORDER

By L. B. Woodard, Deputy

17094

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## **WATER/SEWER CONNECTION RECORDS**





## OPERATING DEPT. SEWER CONNECTION ORDER

Location 112-B-4th No. 3654Between C & E Date 11/2/16Lot 29 Block 16 Amt. Pd. 5.50Addition HortonsOwner SuburbanSEWER INSPECTOR. You will make 5.50

sewer connection at above location--Page

Remarks: 6" Connection5/1/16

PERMIT CLERK.

Service Taps

Main 102 ft. 21 from 21 line of C St.

Service Enters

Property 11 ft. 11 from 11 line of 11 St.Goodspeed

Chg. W. O.

FOREMAN

## OPERATING DEPT. SEWER CONNECTION ORDER

Location 4615 H30-4th No. 3654Between C-B Date 7/29/19Lot 1 Block 16 Amt. Pd.Addition HortonsOwner J J DukeSEWER INSPECTOR: You will make STsewer connection at above location--Page 35Remarks: 7.7"CAN

PERMIT CLERK

SERVICE TAPS

MAIN 129' N FROM N LINE OF C ST.

SERVICE ENTERS

PROPERTY 11 FT. 11 FROM 11 LINE OF 11 ST.Harper

Chg. W. O.

FOREMAN

## OPERATING DEPT. SEWER CONNECTION ORDER

Location 112-B-4th No. 3654Between Harvard & E Date 7/17/17Lot 16 Block 16 Amt. Pd. 5.50Addition ChapmanOwner ChapmanSEWER INSPECTOR. You will make 5.50sewer connection at above location--Page 59-B-1Remarks 6" Connection 3/1/17Goodspeed

PERMIT CLERK

Service Taps

Main 112 ft. 11 from 11 line of C St.

Service Enters

Property 11 ft. 11 from 11 line of 11 St.Goodspeed

FOREMAN

Chg. W. O.







## PUBLIC WORKS DEPARTMENT—DIVISION OF SEWERS REPAIR RECORD

Form 535 1M 3-40

4th

Street

Number

1126

Saddle Rock Cal.

[illegible]



# OPERATING DEPARTMENT CITY OF SAN DIEGO

## APPLICATION AND ORDER FOR WATER SERVICE

Location 1122 4<sup>th</sup> St. between B St.  
C St. Lot 16 Blk. 16 Add. Horton

The undersigned hereby applies to the City of San Diego, for water service and meter at the above location. And in consideration of the installation of such service and meter, agrees to pay all charges incurred upon such location for such water service and to abide by all rules, regulations and provisions prescribed by said city, by ordinance or otherwise, relating to water service, regulation or rates.

Owner California Heater  
4/8/27 By \_\_\_\_\_

GENERAL FOREMAN: Please install 2" service and 2" meter at above location

MARKS: \_\_\_\_\_

Location 90 Ft. N of N Line of 6 St.  
4 St. W

Meter size and make 2" Triad  
 of meter 3882298 Reading 0

MARKS: \_\_\_\_\_

Checked By	Statistician	Investigator	Cost Clerk	Meter Clerk
<u>1-5</u>	<u>I</u>			<u>L</u>

Receipt No. 24351  
 Amt. paid 170.00  
 Date 4/8/27  
 Completed 4/8/27  
 Cost 138.95  
 Order No. \_\_\_\_\_

**MATERIAL**

**LABOR**

		NO. OF MEN	DAYS OR HRS. EACH	TIME TOTAL	RATE	AMOUNT
0' 2' C. 2	14.00					14.53
2' Cor/cock	1.10					
2 x 2 1/2 Red	.40					
2' Cell	.30					
2' Ang Gate	1.00					
2' Meter	65.00					
Box "	1.50					
1' Paving	18.00					
Total Labor						14.53
Total Material						106.30
Total Labor and Material						120.83
Overhead						18.12
Grand Total						138.95

PIPE FITTER

GENERAL FOREMAN

*J. B. Johns*



# OPERATING DEPARTMENT CITY OF SAN DIEGO

## APPLICATION AND ORDER FOR WATER SERVICE

Location 1112-4<sup>th</sup> St. between (C) St.  
(B) St. Lot Q-H Blk. 14 Add. 14

The undersigned hereby applies to the City of San Diego, for water service and meter at the above location. And in consideration of the installation of such service and meter, agrees to pay all charges incurred upon such location for such water service and to abide by all rules, regulations and provisions prescribed by said city, by ordinance or otherwise, relating to water service, regulation or rates.

Owner So West Insurance Corp.  
 By [Signature]  
 Date 1/21/27

GENERAL FOREMAN: Please install 5/8" service and 5/8" meter at above location.

MARKS: [Handwritten marks]

Service Clerk [Signature]  
 Location 78 Ft. N of N Line of (C) St.

4 St. W  
 Meter size and make 5/8" T. and  
 of meter 3383661 Reading 0

MARKS: [Handwritten marks]

Receipt No. 24000  
 Amt. paid 365<sup>00</sup>  
 Date 1/21-27  
 Completed [Signature]  
 Cost 227.99  
 Order No. [Blank]

Checked By	Statistician	Investigator	Cost Clerk	Meter Clerk

OR

MATERIAL		LABOR				
		NO. OF MEN	DAYS OR HRS. EACH	TIME TOTAL	RATE	AMOUNT
12-6 Tee	33.00					49.50
12" Sleeve	15.50					
6" Gate	22.50					
1" G.C. Pipe	36.00					
1" H. Lead	24.00					
1" H. Oakum	6.50					
1/8" Tread Meter	10.50					
3/4" Cop	2.00					
6" Gate Cop	2.00					
Meter Box	1.50					
1" Pipe Cut	21.60					
	148.75					
		Total Labor				49.50
		Total Material				148.75
		Total Labor and Material				198.25
		Overhead				29.74
		Grand Total				227.99

PIPE FITTER

E. R. Klemmer

GENERAL FOREMAN

A. P. Looce



City of San Diego, California  
WATER DEPARTMENT

9-21

WORK ASSIGNMENT ORDER NO.

45567

<input type="checkbox"/> INSTALL SERVICE AND TRANSFER METER	<input checked="" type="checkbox"/> RENEW SERVICE
<input type="checkbox"/> GATE VALVE MAIN- TENANCE	<input type="checkbox"/> FIRE HYDRANT MAINTEN- ANCE
<input type="checkbox"/> OTHER _____	

ISSUED	ASSIGNED
BY _____	TO <u>A. Juarez</u>
DATE _____	BY <u>Jernigan</u>
	DATE <u>10-1-63</u>

1. Account Number <u>6653</u>	2. Tap Number <u>1124351</u>	3. Meter Identification <u>2" Tr-541431</u>
4. Service Address <u>1122- 4th. Ave.</u>		5. Map Book & Page <u>9-22-A</u>
6. Legal Description		

7. Present Location <u>90' N/N/L of "C"</u> <u>St. on 4th Ave. West. Rn</u>
8. New Location <u>Same.</u>

9. Field Rep.	10. Location Approval (Signature—Property Owner)
---------------	--

11. New Location — As Installed
---------------------------------

12. Remarks <u>Renewed 2" CI service with 2" cop</u> <u>3'-2" top of 12" CI Main - 85 lbs.</u> <u>pressure.</u>
--

13. Date Completed <u>10/1/63</u>	14. Work Completed By: <u>A. Juarez</u>
--------------------------------------	--

## **CONSTRUCTION PERMITS**









LOCATION REC'D AT COUNTER BY

EXPIRATION DATE

WORKMAN'S COMPENSATION INSURANCE CERTIFICATE

258 (REV 4-79)

Building Permit Application				APPLICANT FILL INSIDE HEAVY LINES	
OWNER	NAME (OR NAME OF BUSINESS)				
	SOUL GOLDSTON - HARVEY DAVIS				
	MAILING ADDRESS (NUMBER) (STREET)				
DESIGNER	NAME				
	FRED J. MEYER				
	ADDRESS (NUMBER) (STREET)				
BUILDER	NAME				
	OWNER				
	ADDRESS (NUMBER) (STREET)				
JOB LOCATION	CITY				
	ZIP				
	TELEPHONE NUMBER				
PROPOSED WORK	STATE LICENSE NUMBER				
	CLASS NO				
	CITY LICENSE NUMBER				
JOB LOCATION	LOT	BLOCK	SUBDIVISION	UNIT	
	E + F	16	HORTON'S WATERS		
	JOB ADDRESS				
PROPOSED WORK	CONDITION OF SOIL AT JOB SITE				
	ORIGINAL <input type="checkbox"/> COMPACTED FILL <input type="checkbox"/> LOOSE FILL <input type="checkbox"/>				
	NO. OF EXISTING BUILDINGS ON LOT AND USE				
PROPOSED WORK	DESCRIBE WORK TO BE DONE				
	REFURBISH INTERIOR & EXT. OF BUILDING & LANDSCAPE RESTAURANT				
	EXISTING USE OF BUILDING OR PROPERTY				
PROPOSED WORK	PROPOSED USE OF BUILDING OR PROPERTY				
	FOOD SERVICE				
	I hereby acknowledge that I have read this application, that the information given is correct, and that I am the owner, or the duly authorized agent of the owner, I agree to comply with city and state laws regulating construction. In the event I do not comply with the Workman's Compensation law, this permit shall be deemed revoked.				
AGENCY FOR	SIGNATURE (OWNER OR AGENT)				
	DATE SIGNED				
	ADDRESS				
METER SIZE	METER SIZE				
	SERVICE SIZE				
	CREDIT				
REMARKS	CHECKED BY				
	NO ADDITIONAL CONNECTIONS REQ'D				
	REMARKS				

JOB ADDRESS				CENSUS TRACT NUMBER		PERMIT NUMBER	
304 C ST. ME				53.00		77282	
USE ZONE	COORD. INDEX	PLAN FILE NO.					
CRSD	201-1719	E 81468					
SETBACK FRONT YARD	REAR YD	SIDE YD	(INT)	(STR)	NAME OF STREET		
ALLOWABLE COVERAGE	FLOOR AREA RATIO ALLOWED	MAX. ALLOWABLE HEIGHT (FT.)		VARIANCE NO.			
LOT SPLIT DATE	AGREEMENT NO.	NO. OF BAR SINKS		CURB TO P.L.			
DATE PLANS SUBMITTED	WORK TO BE DONE	SIGN		B.C. CODE DWELL UNITS			
7-11-79	ALTER	REPAIR		220			
PLAN CHK. RECPT NO.	NEW	ADD		S 1 2			
47536 WFS				3 1 5			
PLAN CHK. RECPT AMT							
\$71.50							
FUND & ACCT.	NO UNITS	PER UNIT		TOTAL			
	VALUATION OF WORK	55,000 -					
100 73421	PLAN CHECK FEE	71.50					
100 73422	SUPPLEMENTAL PLAN CHK FEE						
600 9020	BUILDING PERMIT FEE			149.00			
41506 77505	STATE FEE			3.85			
41506 77505	SEWER FEE						
41506 77505	WATER FEE						
73423	PARK FEE						
HOLD ORDER NO.	SPECIAL INSPECTION REQUIRED FOR		TOTAL FEES DUE		162.85		
	CONCRETE		FIRE ZONE		TYPE OF CONST		
	MASONRY		1		III IHR.		
	WELDING, H.S. BOLTS		BLOG AREA		NO STORIES		
	PILE DRIVING		NC		2		
	SOILS		SPRINKLERS REQ'D FOR		HGT. IN FT.		
	OTHER IDENTIFY		PLANS CHECKED		DATE		
			CHRISTOPHERSON		7-17-79		
			PLANS APPROVED		DATE		
			S. C. Christopher		7-24-79		
			PLOT PLAN CHK'D & APP'D		DATE		
			APPLICATION APPROVAL				
			THIS PERMIT DOES NOT BECOME VALID UNTIL SIGNED BY THE DIRECTOR OF BUILDING INSPECTION, OR HIS DEPUTY; AND FEES ARE PAID, AND RECEIPT IS ACKNOWLEDGED IN SPACE PROVIDED.				
			SIGNATURE OF BUILD. INSP. DEPT. DEPUTY				
			DATE		7-27-79		

ATTENTION  
THIS PERMIT  
AUTHORIZES  
ONLY THE  
WORK NOTED

BUILDING  
INSPECTION  
DEPARTMENT



CITY OF  
SAN DIEGO

ENGINEERING &amp; DEV. APPROVAL:

INSPECTION  
ZONING APPROVAL:

HEALTH DEPT. APPROVAL:

FILE



JAN FEB MAR APRIL MAY JUNE JULY AUG SEPT OCT NOV DEC

## FIELD INSPECTION RECORD

PERMIT NUMBER

M77382

## INSPECTION APPROVALS

DATE

INSPECTOR

PROJECT ADDRESS

DATE

INSPECTOR

1. FRONT DOOR, SIDE & REAR  
VARD, EAST WTS. ENCROACHM.

10

1. FOUNDATION, FENCING, FILL,  
INTER. PTGS. REIN. STEEL

1

2. SOIL ON ☐ NATURAL GROUND  
☐ COMPACT FILL ☐ SPEC. FILL

2

3. SOILS REPORT APPROVED  
ECON. INSPECTION & EXCAVATION

3

4. REINFORCING STEEL USED  
☐ CONCRETE ☐ MASONRY

4

5. BOLTS, SPECIAL ANCHORS,  
INSERTS, HOLD DOWN DEVICES

5

6. DIAPHRAGM WALLING  
☐ FLOORS ☐ WALLS ☐ POOL

6

7. FRAMING ☐ LT. ENCL. MPTAL  
☐ WOOD ☐ STRUCTURAL STEEL

7

8. ENERGY INSULATION, INSTALLED  
CERTIFICATE REC'D ☐ YES ☐ NO

8

9. OCCUPANCY CONTROL SECTION

9

20. PERMIT EXPIRED

X ?X

1-482 Larr

DATE

INSPECTOR

7-30-79 REP

21552

7-14-79 REP

free dampen existing

Reest Connection on

Kenslow afterburner

8-16-79 REP

Revised Super on Expansion Shield

8-23-79 REP

Frame except Range hood shaft

1-482 Larr


PROB/18 -

SPACE IS NOW AN OFFICE, ORIGINAL

TENANT GONE??

5



<b>CITY OF SAN DIEGO BUILDING PERMIT APPLICATION</b>		<b>PROJECT ADDRESS</b> <b>304 "C" STREET</b>	
<b>PROJECT</b>	ADDRESS <b>304 "C" ST</b>	DIST NO. <b>1</b>	CENSUS TRACT NO. <b>53.00</b>
	LOT <b>550</b>	BLOCK <b>16</b>	SUBDIVISION NAME <b>R4P DB C-13 R 222</b>
<b>OWNER</b>	NAME <b>Victor C. ...</b>	PERMIT NUMBER <b>A31587</b>	COORD INDEX NO. <b>200-1719 F29549</b>
	ADDRESS <b>304 "C" ST</b>	ZIP CODE <b>92101</b>	
<b>CONTRACTOR</b>	NAME <b>CAGLE ELECTRIC</b>	CONDITION OF SOIL AT PROJECT <input type="checkbox"/> UNDISTURBED <input type="checkbox"/> COMPACTED FILL <input type="checkbox"/> LOOSE FILL	
	ADDRESS <b>3112 ...</b>		
<b>DESIGNER</b>	NAME <b>Andee ...</b>	DESCRIPTION OF PROPOSED WORK <b>Int. Actions - Partitions</b> <b>2 NEW WALLS 9' x 5'</b>	
	ADDRESS <b>13243 ...</b>		
EXISTING USE <b>Res.</b>		BUILDING INSPECTION DEPARTMENT 	
PROPOSED USE <b>Res.</b>		CITY TREASURER VALIDATION THIS PERMIT AUTHORIZED ONLY THE WORK NOTED	
STATE LICENSE NO. <b>325897</b>		SERV. SIZE <b>SEE ATT. RECPT.</b>	METER SIZE <b>SEE ATT. RECPT.</b>
CITY LICENSE NO. <b>92101</b>		SEWER CONN. <b>SEE ATT. RECPT.</b>	CREDIT <b>SEE ATT. RECPT.</b>
LICENSED CONTRACTORS DECLARATION: I hereby affirm that I am exempt from the Contractors License Law for the following reason (Sec. 70315 Business and Professions Code): Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he is a duly licensed contractor under the provisions of the Contractors License Law (Chapter 9 (commencing with Section 7000) of Division 2 of the Business and Professions Code) or that he is exempt therefrom and the basis for the alleged exemption. Any violation of Section 70315 by any applicant for a permit subject to the applicant to a civil penalty of not more than two hundred dollars (\$200).		NO. OF BAR SINKS <b>2</b>	
OWNER-BUILDER DECLARATION: I hereby affirm that I am exempt from the Contractors License Law for the following reason (Sec. 70315 Business and Professions Code): Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he is a duly licensed contractor under the provisions of the Contractors License Law (Chapter 9 (commencing with Section 7000) of Division 2 of the Business and Professions Code) or that he is exempt therefrom and the basis for the alleged exemption. Any violation of Section 70315 by any applicant for a permit subject to the applicant to a civil penalty of not more than two hundred dollars (\$200).		B.C. CODE (DWELL. UNITS) <b>2</b>	
I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044 Business and Professions Code). The Contractor's license through his own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he did not build or improve for the purpose of sale.		AGREEMENT NO. <b>73423</b>	
I, as owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044 Business and Professions Code). The Contractor's license law does not apply to an owner of property who builds or improves thereon and contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law.		VARIANCE NO. <b>73423</b>	
I am exempt under Sec. 70315 for this reason:		FUND & ACCT <b>73423</b>	
Owner's Signature <b>David D. Brown</b>		VALUATION OF WORK <b>6.00</b>	
WORKER'S COMPENSATION DECLARATION: I hereby affirm that I have a certificate of consent to sell insurance or a certificate of Workers' Compensation Insurance or a certified copy thereof filed with the Building Inspection Division (Sec. 3800 Labor Code).		NO. UNITS <b>2</b>	
Policy No. _____ Insurance Company _____		PER UNIT <b>25</b>	
Applicant's Signature <b>David D. Brown</b>		ACCOUNT ITEM TOTAL <b>50</b>	
CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE: I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the Workers' Compensation Laws of California.		HOLD ORDER NO. <b>73423</b>	
Owner's Signature <b>David D. Brown</b>		*PENALTY FEE(S) ADDED AS PROVIDED BY MUNICIPAL CODE	
CONTRACTOR'S SIGNATURE <b>David D. Brown</b>		WORK TO BE DONE <input type="checkbox"/> NEW <input checked="" type="checkbox"/> ALTER <input type="checkbox"/> MOVE <input type="checkbox"/> ADD'N <input type="checkbox"/> REPAIR <input type="checkbox"/> DEMO <input type="checkbox"/> RES. <input checked="" type="checkbox"/> K-RES. <input type="checkbox"/> OCC. CH.	
Lender's Name <b>David D. Brown</b>		TOTAL FEES DUE <b>\$2550</b>	
Lender's Address <b>3112 ...</b>		TYPE CONSTRUCTION <b>IL-MR</b>	
NAME <b>DAVID D. BROWN</b>		NO. STORIES <b>2</b>	
ADDRESS <b>3112 ...</b>		OCCUP. GROUP <b>A-3</b>	
CITY <b>SD</b>		BUILDING AREA <b>NC</b>	
ZIP CODE <b>92101</b>		TOTAL FLOOR AREA <b>NC</b>	
I certify that I have read this application and state that the above information is correct, and that I am the owner or the duly authorized agent of the owner. I agree to comply with all city and state laws relating to building construction. I hereby authorize representatives of the City of San Diego to enter upon the above mentioned property for inspection purposes. If, after making the Certificate of Exemption, from the Worker's Compensation provisions of the Labor Code I should become subject to such provisions, I will forthwith comply in the event I do not comply with the Worker's Compensation law, this permit shall be deemed revoked.		SPRINKLERS RECD FOR <b>NC</b>	
SIGNATURE <b>David D. Brown</b>		PLANS CHECKED <b>HANRILLA</b>	
DATE <b>11-28-84</b>		PLANS APPROVED <b>11/28/84</b>	
CONTRACTOR <input type="checkbox"/> OWNER <input type="checkbox"/> AGENT FOR CONTRACTOR <input type="checkbox"/> AGENT FOR OWNER <input type="checkbox"/>		APPLICATION APPROVAL SIGNATURE OF BUILD. INSP. DEPT. DEPUTY <b>11/28/84</b>	
IN 258 Rev. 12-83		DATE:	

INSPECTOR



JAN

FEB

MAR

APRIL

MAY

JUNE

JULY

AUG

SEPT

OCT

NOV

DEC

## FIELD INSPECTION RECORD

## PERMIT NUMBER ►

INSPECTION APPROVALS

DATE

INSPECTOR

INSPECTION APPROVALS

DATE

INSPECTOR

1. FRONT SIGNAGE  
VARIES FROM 10' TO 12'2. FRONT SIGNAGE  
VARIES FROM 10' TO 12'3. FRONT SIGNAGE  
VARIES FROM 10' TO 12'4. FRONT SIGNAGE  
VARIES FROM 10' TO 12'5. FRONT SIGNAGE  
VARIES FROM 10' TO 12'6. FRONT SIGNAGE  
VARIES FROM 10' TO 12'7. FRONT SIGNAGE  
VARIES FROM 10' TO 12'8. FRONT SIGNAGE  
VARIES FROM 10' TO 12'9. FRONT SIGNAGE  
VARIES FROM 10' TO 12'10. FRONT SIGNAGE  
VARIES FROM 10' TO 12'11. FRONT SIGNAGE  
VARIES FROM 10' TO 12'12. FRONT SIGNAGE  
VARIES FROM 10' TO 12'13. FRONT SIGNAGE  
VARIES FROM 10' TO 12'14. FRONT SIGNAGE  
VARIES FROM 10' TO 12'15. FRONT SIGNAGE  
VARIES FROM 10' TO 12'16. FRONT SIGNAGE  
VARIES FROM 10' TO 12'17. FRONT SIGNAGE  
VARIES FROM 10' TO 12'18. FRONT SIGNAGE  
VARIES FROM 10' TO 12'

19. OCCUPANCY CONTROL SECTION NOTIFIED BY

20. PERMIT EXPIRED ☐ BY LIMITATION ☐ FOR ABANDONMENT ☐ OTHER (EXPLAIN BELOW)

DATE

INSPECTOR

ITEM

ADDITIONAL INSPECTIONS, REMARKS, ETC.

NO. OF INSPECTIONS  
MADE ON THIS PERMITOPER N  
ACC T  
3102

7/14/85

J. H. H.

8

FRONT FOR CEILING NOT READY

NOTE:

FINALIZED PER APPROVED PLANS -  
NO HOOD - (2 ADDED WALLS ONLY)





THE CITY OF

# SAN DIEGO

BUILDING INSPECTION DEPARTMENT

1222 FIRST AVENUE, M.S. 301 • SAN DIEGO, CALIFORNIA 92101-4153

619-236-6270

PROJECT ADDRESS: 304 'C' STREET PLAN FILE NO. A002550-89

## OWNER - BUILDER VERIFICATION

Attention: Property Owner

An owner-builder permit application bearing your name and ( ) your signature ( ) your agent's signature has been filed for ( ☒ ) Building ( ☒ ) Electrical ( ☒ ) Plumbing/Gas ( ☒ ) Heating/Air Conditioning ( ☒ ) Sign construction work at the above address.

Please review the accompanying OWNER-BUILDER INFORMATION LETTER pertaining to your responsibilities as an owner-builder before providing the information requested below. Return this completed form as soon as possible. The permit will not be issued until this verification is completed and received in this office.

## PROPERTY OWNER: PLEASE PROVIDE INFORMATION REQUESTED BELOW

1. I ( ☒ ) have ( ) have not signed an application for a ( ☒ ) Building ( ☒ ) Electrical ( ☒ ) Plumbing/Gas ( ☒ ) Heating/Air Conditioning ( ☒ ) Sign permit.
2. I intend to personally perform ALL of the labor for this project: ( ) YES ( ) NO  
(If Yes, proceed to Item 6; if No, answer Item 3 or 4 below.)
3. I will personally perform part of the work, but have hired the following ( ☒ ) person(s) or ( ☒ ) firm(s) to supervise and/or provide the work indicated in Item 5 below.
4. I have hired the following ( ) person(s) or ( ) firm(s) to perform ALL of the proposed work indicated in Item 5 below.
5. The person(s) and/or firm(s) listed have been hired to perform the work indicated:

NAME OF PERSON(S) OR FIRM(S) HIRED FOR THIS PART OF WORK	ADDRESS OF PERSON / FIRM TELEPHONE NO./CONTR. LICENSE NO	DESCRIBE TYPE & EXTENT OF WORK TO BE DONE BY THIS PERSON/FIRM
ELECTRICAL CONTRACTOR	27100 BURZ. 239-3951	RE LOCATE EXIST. OUTLETS
PLUMBING CONTRACTOR	/	RUN NEW SEWING LINE TO EXISTING RELOCATE EXISTING HOT WATER! H2O LINES
HUNG. CONTRACTOR	/	RUN NEW EXHAUST FAN TO ROOF
	/	

6. Property Owner

Signature

Print Your Name

Social Security No.

556-781609

Date

4-3-89

A SEPARATE VERIFICATION STATEMENT IS REQUIRED FOR EACH OWNER-BUILDER PERMIT UNLESS ALL PERMITS ARE ISSUED AT THE SAME TIME.

IN-3042 (6-87)

## FOR BLDG. INSP. DEPT. USE ONLY

Building Permit # B001285-89

Electrical Permit # \_\_\_\_\_

Plbg./Gas Permit # \_\_\_\_\_

Htg./Air C. Permit # \_\_\_\_\_

Sign Permit # \_\_\_\_\_

Rec'd. by

Date

4-5-89

00464



H0 4858

ALCOHOLIC # 16715  
CENTRE CITY OVERLAY

2553-YV

201-1719

E 001918-89

MO01084-89

P001996-89

A002550-89



# Permit Application

City of San Diego Building Inspection Department  
1222 First Avenue, MS 301, San Diego, CA 92101 (619) 236-8270

## 1. Permit Type

☒ Combination ☒ Building ☐ Mobile Home ☒ Electrical ☒ Plumbing & Gas ☐ Mechanical ☐ Demolition  
☐ Relocation ☐ Remove Building

## 2. Project Information

Address <b>304 "C" STREET</b>		Plan File No.	
Legal Description		Building or Suite No.	
Lot No. <b>E1F</b>	Block No. <b>16</b>	Subdivision Name <b>HORTON'S ADD LOCKING</b>	Unit No.
Parcel No.	Parcel Map No.		Assessor's Parcel No.
Existing Use <b>RESTAURANT</b>	Condition of Soil at Site	<input type="checkbox"/> Undisturbed	<input type="checkbox"/> Compact Fill <input type="checkbox"/> Loose Fill
Description of Work <b>RELOCATE SINGLE USE TOILET - MODIFY SERVING LINE</b>	Total Floor Area <b>3294</b>		
Designer name <b>ROB BATT DESIGN ASSOC.</b>	Address <b>710 13th ST. #213</b>		
City <b>SAN DIEGO</b>	State <b>CA</b>	Zip Code <b>92101</b>	Telephone <b>338-0093</b>

## 3. Applicant

<input type="checkbox"/> Contractor <input type="checkbox"/> Agent for Contractor <input type="checkbox"/> Owner <input checked="" type="checkbox"/> Agent for Owner	
Name <b>ROB BATT DESIGN ASSOC.</b>	Address <b>710 13th ST. #213</b>
City <b>SAN DIEGO</b>	State <b>CA</b> Zip Code <b>92101</b> Telephone <b>338-0093</b>

## 4. Property Owner

<input type="checkbox"/> Owner <input checked="" type="checkbox"/> Lessee or Tenant	
Name <b>GARY CLEMENTS</b>	Address <b>304 "C" STREET</b>
City <b>SAN DIEGO</b>	State <b>CA</b> Zip Code <b>92101</b> Telephone

## 5. Contractor

Name	Address
City	State Zip Code Telephone
State License No.	License Class City Business Tax No.
Licensed Contractor's Declaration: I hereby affirm that I am licensed under provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code. My license is in full force and effect.	
Signature	Title Date

## 6. Workers' Compensation

<input checked="" type="checkbox"/> Workers' Compensation Declaration: I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Workers' Compensation Insurance, or a certified copy thereof filed with the Building Inspection Department (Sec. 3000, Lab. C).		
Insurance Company <b>FARMONT INS. CO.</b>	Policy No. <b>BIN3033</b>	Expiration Date <b>4-5-90</b>
<input type="checkbox"/> Certificate of Exemption: I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the Worker's Compensation Laws of California.		
Signature	Date	

## 7. Owner-Builder Declaration

Owner-Builder Declaration: I hereby affirm that I am exempt from the Contractor's License Law for the following reason [Sec. 7031.5, Business and Professions Code: Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that: "I am licensed pursuant to the provisions of the Contractor's License Law (Chapter 9, commencing with Section 7000, of Division 3 of the Business and Professions Code) or that he is exempt therefrom, and I've listed the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500):	
<input checked="" type="checkbox"/> I, as owner of the property, or my employees with wages as their sole compensation, will do the work and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, as long as such work is done or through his own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he did not build or improve for the purpose of sale).	
<input type="checkbox"/> I, as owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and contracts to such projects with contractor(s) licensed pursuant to the Contractor's License Law).	
<input type="checkbox"/> I am exempt under Section _____, B.P.C. for this reason:	
Signature	Date <b>4-3-89</b>

## 8. Construction Lending Agency

I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 5007, Civ. C).
Lender's Name
Lender's Address

## 9. Applicant's Signature

I certify that I have read this application and state that the above information is correct, and that I am the owner or the duly authorized agent of the owner. I agree to comply with all city and state laws relating to building construction. I hereby authorize representatives of the City of San Diego to enter upon the above-mentioned property for inspection purposes. If, after making the Certificate of Exemption from the Worker's Compensation provisions of the Labor Code I shall become subject to such provisions, I will forthwith comply. In the event I do not comply with the Worker's Compensation Law, this permit shall be deemed revoked.	
Signature <b>ROB BATT</b>	Date <b>3/30/89</b>

IN-3032 (Rev. 2-89)

00865



E001943-38  
P002591-88

# PERMIT APPLICATION

## CITY OF SAN DIEGO BUILDING INSPECTION DEPARTMENT

1222 First Avenue, MS-301, San Diego, Ca 92101 (619) 236-6270

☐ Combination Permit ☒ Building Permit ☒ Electrical Permit ☒ Plumbing & Gas Permit ☒ Mechanical Permit ☐ Relocation Permit ☐ Demolition Permit ☐ Mobile Home Permit

### 1. PROJECT INFORMATION

Plan File No. A002353-88

ADDRESS <u>304 "C" STREET</u>		BUILDING OR SUITE NO.	
LOT NO.	BLOCK NO.	SUBDIVISION	UNIT NO.
LEGAL DESC.	PARCEL MAP	PARCEL MAP	MAP NO.
EXISTING USE <u>RESTAURANTS</u>		ASSESSOR'S PARCEL NO. <u>533-521-04</u>	
DESCRIPTION OF WORK <u>REMODEL - KITCHEN - ADD TOILET - REMODEL ENTRY.</u>		CONDITION OF SOIL AT SITE <input type="checkbox"/> UNDISTURBED <input type="checkbox"/> COMPACT FILL <input type="checkbox"/> LOOSE FILL	
		TOTAL FLOOR AREA <u>3294</u>	

### 2. APPLICANT

NAME <u>MR. ROB BATT</u>	TELEPHONE NO. <u>619 239 2244</u>	<input type="checkbox"/> CONTRACTOR OWNER	<input checked="" type="checkbox"/> AGENT FOR CONTRACTOR
ADDRESS <u>10361 MATADOR CT.</u>	CITY <u>SAN DIEGO</u>	STATE <u>CA</u>	ZIP CODE <u>92124</u>

### 3. PROPERTY OWNER

NAME <u>MR. TOM PINTO</u>	TELEPHONE NO. <u>231-6881</u>	<input type="checkbox"/> OWNER	<input checked="" type="checkbox"/> LESSEE OR TENANT
ADDRESS <u>304 "C" ST.</u>	CITY <u>SAN DIEGO</u>	STATE <u>CA</u>	ZIP CODE <u>92101</u>

### 4. CONTRACTOR

NAME	TELEPHONE NO.
ADDRESS	CITY
STATE LICENSE NO.	CITY BUSINESS LICENSE NO.
LICENSED CONTRACTOR'S DECLARATION: I hereby affirm that I am licensed under provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect.	
SIGNATURE	TITLE
	DATE

### 5. WORKER'S COMPENSATION

<input type="checkbox"/> WORKER'S COMPENSATION DECLARATION: I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof filed with the Building Inspection Department (Sec. 3800, Lab. C)		
INSURANCE COMPANY	POLICY NO.	EXPIRATION DATE
<input checked="" type="checkbox"/> CERTIFICATE OF EXEMPTION: I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the Worker's Compensation Laws of California.		
SIGNATURE	DATE	

### 6. OWNER-BUILDER DECLARATION

OWNER-BUILDER DECLARATION: I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5 Business and Professions Code: Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9, commencing with Section 7000, of Division 3 of the Business and Professions Code) or that he is exempt therefrom, and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500).)	
<input type="checkbox"/> as owner of the property, or my employees with wages as their sole compensation, will do the work and the structure is not intended or offered for sale (Sec. 7044 Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or through his own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he did not build or improve for the purpose of sale)	
<input checked="" type="checkbox"/> as owner of the property, am exclusively contracting with licensed contractor(s) to construct the project (Sec. 7044 Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law)	
<input type="checkbox"/> I am exempt under Section 7031.5 for this reason	
SIGNATURE	DATE <u>04/20/88</u>

### 7. CONSTRUCTION LENDING AGENCY

I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civ. C)	
LENDER'S NAME	LENDER'S ADDRESS

### 8. APPLICANT'S SIGNATURE

I certify that I have read this application and state that the above information is correct, and that I am the owner or the duly authorized agent of the owner. I agree to comply with all city and state laws relating to building construction. I hereby authorize representatives of the City of San Diego to enter upon the above-mentioned property for inspection purposes. If, after making the Certificate of Exemption from the Worker's Compensation provisions of the Labor Code I should become subject to the provisions, I will forthwith comply. In the event I do not comply with the Worker's Compensation law, this permit shall be deemed revoked.	
SIGNATURE <u>Robert F. Batt</u>	DATE <u>MAR 29 1988</u>





THE CITY OF

# SAN DIEGO

BUILDING INSPECTION DEPARTMENT

1222 FIRST AVENUE, M.S. 301 • SAN DIEGO, CALIFORNIA 92101-4153

619-236-6270

PROJECT ADDRESS:

304 "C" STREET

PLAN FILE NO.

A002353-88

Attention: Property Owner

## OWNER - BUILDER VERIFICATION

An owner-builder permit application bearing your name and ( ☒ ) your signature ( ☒ ) your agent's signature has been filed for ( ☒ ) Building ( ☒ ) Electrical ( ☒ ) Plumbing/Gas ( ☒ ) Heating/Air Conditioning ( ☐ ) Sign construction work at the above address.

Please review the accompanying OWNER-BUILDER INFORMATION LETTER pertaining to your responsibilities as an owner-builder before providing the information requested below. Return this completed form as soon as possible. The permit will not be issued until this verification is completed and received in this office.

PROPERTY OWNER: PLEASE PROVIDE INFORMATION REQUESTED BELOW

1. I ( ☒ ) have ( ☒ ) have not signed an application for a ( ☐ ) Building ( ☐ ) Electrical ( ☐ ) Plumbing/Gas ( ☐ ) Heating/Air Conditioning ( ☐ ) Sign permit.
2. I intend to personally perform ALL of the labor for this project: ( ☐ ) YES ( ☒ ) NO  
(If Yes, proceed to Item 6; if No, answer Item 3 or 4 below.)
3. I will personally perform part of the work, but have hired the following ( ☐ ) person(s) or ( ☐ ) firm(s) to supervise and/or provide the work indicated in Item 5 below.
4. I have hired the following ( ☐ ) person(s) or ( ☒ ) firm(s) to perform ALL of the proposed work indicated in Item 5 below.
5. The person(s) and/or firm(s) listed have been hired to perform the work indicated:

NAME OF PERSON(S) OR FIRM(S) HIRED FOR THIS PART OF WORK	ADDRESS OF PERSON / FIRM TELEPHONE NO./CONTR. LICENSE NO.	DESCRIBE TYPE & EXTENT OF WORK TO BE DONE BY THIS PERSON/FIRM
MARINE & RESTAURANT FABRICATORS, INC.	1616 NEWTON AVE SAN DIEGO CA / 526053 exp: 3/31/00	RESTAURANT REMODEL.
	/	
	/	
	/	

6. Property Owner

X Signature

X Print Your Name

THOMAS PINTO

X Social Security No.

111-28-0498

X Date

02/30/00

## FOR BLDG. INSP. DEPT. USE ONLY

Building Permit #

Electrical Permit #

Plbg./Gas Permit #

Htg./Air C. Permit #

Sign Permit #

A SEPARATE VERIFICATION STATEMENT IS REQUIRED FOR  
EACH OWNER-BUILDER PERMIT UNLESS ALL PERMITS





# PERMIT APPLICATION

## CITY OF SAN DIEGO BUILDING INSPECTION DEPARTMENT

1222 First Avenue, MS-301, San Diego, Ca 92101 (619) 238-6270

☐ Combination Permit
 ☐ Building Permit
 ☐ Electrical Permit
 ☐ Plumbing & Gas Permit
 ☒ Mechanical Permit
 ☐ Relocation Permit
 ☐ Demolition Permit
 ☐ Mobile Home Permit

### 1. PROJECT INFORMATION

Plan File No. M001507-88

ADDRESS		304 "C" Street SAN DIEGO, CA		BUILDING OR SUITE NO.
LOT NO.	BLOCK NO.	SUBDIVISION NAME		UNIT NO.
LEGAL DESC.	PARCEL NO.	PARCEL MAP NO.	ASSESSOR'S PARCEL NO.	
EXISTING USE		CONDITION OF SOIL AT SITE:		
DESCRIPTION OF WORK		<input type="checkbox"/> UNDISTURBED <input type="checkbox"/> COMPACT FILL <input type="checkbox"/> LOOSE FILL		
DUCT WORK ONLY		TOTAL FLOOR AREA		

### 2. APPLICANT

NAME	CERTIFIED AIR CONDITIONING	TELEPHONE NO.	292-5740	<input checked="" type="checkbox"/> CONTRACTOR OWNER	<input type="checkbox"/> AGENT FOR CONTRACTOR
ADDRESS	7864 RONSON ROAD, SUITE A	CITY	SAN DIEGO	STATE	CA
				ZIP CODE	92111

### 3. PROPERTY OWNER

NAME	TOM PINTO	TELEPHONE NO.	231-6881	<input checked="" type="checkbox"/> OWNER	<input type="checkbox"/> LESSEE OR TENANT
ADDRESS	304 "C" STREET	CITY	SAN DIEGO	STATE	CA
				ZIP CODE	92101

### 4. CONTRACTOR

NAME	CERTIFIED AIR CONDITIONING, INC.	TELEPHONE NO.	292-5740
ADDRESS	7864 RONSON ROAD, SUITE A	CITY	SAN DIEGO
STATE LICENSE NO.	231927	LICENSE CLASS	C20
		CITY BUSINESS LICENSE NO.	SD74004739
LICENSED CONTRACTOR'S DECLARATION: I hereby affirm that I am licensed under provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect.			
SIGNATURE	<i>Thomas Pinto</i>	TITLE	PRESIDENT
		DATE	5-17-88

### 5. WORKER'S COMPENSATION

<input type="checkbox"/> WORKER'S COMPENSATION DECLARATION: I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof filed with the Building Inspection Department (Sec. 3800, Lab. C).		
INSURANCE COMPANY	PACIFIC NATIONAL	POLICY NO. WC234325
<input type="checkbox"/> CERTIFICATE OF EXEMPTION: I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the Worker's Compensation Laws of California.		EXPIRATION DATE 02-05-89
SIGNATURE	<i>Thomas Pinto</i>	DATE 5-18-88

### 6. OWNER-BUILDER DECLARATION

OWNER-BUILDER DECLARATION: I hereby affirm that I am exempt from the Contractor's License Law for the following reason [Sec. 7031.5, Business and Professions Code: Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9, commencing with Section 7000, of Division 3 of the Business and Professions Code) or that he is exempt therefrom, and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500)].

☐ As owner of the property, or my employees with wages as their sole compensation, will do the work and the structure is not intended or offered for sale [Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or through his own employee, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he did not build or improve for the purpose of sale].

☐ As owner of the property, am exclusively contracting with licensed contractors to construct the project [Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law].

☐ Am exempt under Section \_\_\_\_\_ B & P C for this reason \_\_\_\_\_

SIGNATURE \_\_\_\_\_ DATE \_\_\_\_\_

### 7. CONSTRUCTION LENDING AGENCY

I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civ. C).

LENDER'S NAME \_\_\_\_\_ LENDER'S ADDRESS \_\_\_\_\_

### 8. APPLICANT'S SIGNATURE

I certify that I have read this application and state that the above information is correct, and that I am the owner or the duly authorized agent of the owner. I agree to comply with all city and state laws relating to building construction. I hereby authorize representatives of the City of San Diego to enter upon the above-mentioned property for inspection purposes. If, after making the Certificate of Exemption from the Worker's Compensation provisions of the Labor Code I should become subject to such provisions, I will forthwith comply. In the event I do not comply with the Worker's Compensation law, this permit shall be deemed revoked.

SIGNATURE *Thomas Pinto* DATE 05-18-88

IN-3032 (1-87)

00119







Building Permit Application		APPLICANT FILL INSIDE HEAVY LINES		PLAN FILE NUMBER	BUILDING PERMIT NUMBER
OWNER'S NAME <u>BENJAMIN KELLEY</u>		JOB ADDRESS <u>1122-4 Ave</u>		46692	
MAIL ADDRESS <u>5837 42 Cedar Pl.</u>		SIDE YARD		SET BACK	REAR YARD
CITY <u>San Diego 921-1771</u>		USE ZONE <u>C</u>		MAP NO. <u>22</u>	VACANT SITE YES <input type="checkbox"/> NO <input type="checkbox"/>
ARCHITECT or ENGINEER		BLS CODE <u>027</u>		ECONOMIC LOCATION EA, LBD, TAX	CENSUS TRACT <u>4-53</u>
STREET ADDRESS		BUILDING AREA		LOT AREA	VARIANCE NO.
STATE LICENSE NO.		Encroachment Yes <input type="checkbox"/> Permit Req'd No <input type="checkbox"/>		PERMIT NUMBER	ST GRADE CHECK <u>44</u>
BUILDING CONTRACTOR		METER SIZE		CLEARANCE	CHECKED BY
STREET ADDRESS		RELEASED METER LOCATION		EXISTING <input type="checkbox"/> CENTER LINE <input type="checkbox"/> OTHER OF PROPERTY	
CITY		TYPE OF CONNECTION		BOOK PAGE	VERIFIED BY
STATE LICENSE NO.		FIRE ZONE <u>1-3-3</u>		Type of Construction I II III IV V	STREET IMPROVED YES <input type="checkbox"/> NO <input type="checkbox"/>
JOB DESCRIPTION		SPECIAL INSPECTOR REQ'D. YES <input type="checkbox"/> NO <input type="checkbox"/>		OCCUPANCY GROUP A B C D E F G H I J	
LEGAL DESCRIPTION: (Attach Maps & Boundaries if Necessary)		PLAN CHECKED BY <u>44</u>		PLAN CHECK RECEIPT NO.	
LOT BLOCK		BUILDING ADDRESS <u>1122-4 Ave</u>		BUILDING VALUATION <u>980.00</u>	
NEW <input type="checkbox"/> ADD <input type="checkbox"/>		ALTER REPAIR <input type="checkbox"/>		BUILDING PERMIT FEE <u>6.00</u>	
RESIDENTIAL <input type="checkbox"/> NON-RESIDENTIAL <input type="checkbox"/>		NUMBER OF STORIES		LESS PLAN-CHECK FEE	
COUNTY SANITATION DISTRICT		PRIVATE DISPOSAL APPROVAL		SEWER FEE	
RECEIPT NO.		STATEMENT OF PROPOSED USE		AMOUNT DUE <u>6.00</u>	
I hereby acknowledge that I have read this application, that the information given is correct, and that I am the owner, or the duly authorized agent of the owner, I agree to comply with city and state laws regulating construction, and in doing the work authorized thereby, no person will be employed in violation of the Labor Code of the State of California relating to Workmen's Compensation Insurance.		ATTENTION:		APPLICATION APPROVAL	
SIGNATURE OF OWNER or AGENT <u>Benjamin Kelley</u>		THIS PERMIT AUTHORIZES ONLY THE WORK NOTED		THIS PERMIT DOES NOT BECOME VALID UNTIL SIGNED BY THE DIRECTOR OF BUILDING INSPECTION, OR HIS DEPUTY, AND FEES ARE PAID, AND RECEIPT IS ACKNOWLEDGED IN SPACE PROVIDED.	
ADDRESS <u>8130 COMMERCIAL (LAWSON)</u>		INSPECTION DEPARTMENT		By: <u>Council</u>	
EVIDENCE OF AGENCY NOTED		CITY OF SAN DIEGO		Date: <u>7/31/63</u>	
PLOT PLAN CHECK & APPROVED				INSPECTOR	
HEALTH DEPT. APPROVAL					







APPLICATION REC'D AT COUNTER BY

EXPIRATION DATE

WORKMAN'S COMPENSATION INSURANCE CERTIFICATE

IN-255 (REV 4-78)

## Building Permit Application

APPLICANT FILL  
INSIDE HEAVY LINES

OWNER  
NAME OR NAME OF BUSINESS  
**A.M. Coppes 4911**  
MAILING ADDRESS NUMBER  
**3420 Kettler**  
CITY  
**San Diego** TELEPHONE NUMBER  
**615-1141**

DESIGNER  
NAME  
ADDRESS NUMBER STREET  
CITY ZIP TELEPHONE NUMBER

BUILDER  
NAME  
**OM 1471**  
ADDRESS NUMBER STREET  
CITY ZIP TELEPHONE NUMBER  
STATE LICENSE NUMBER CLASS NO. EXPIRATION DATE

JOB LOCATION  
LOT BLOCK SUBDIVISION UNIT  
**H-1 11 4th AV**  
JOB ADDRESS  
**1122 4th AV**  
CONDITION OF SOIL AT JOB SITE  
☐ ORIGINAL ☐ COMPACTED FILL ☐ COARSE FILL  
NO. OF EXISTING BUILDINGS ON LOT AND USE

PROPOSED WORK  
DESCRIBE WORK TO BE DONE  
**1st FLOOR**  
EXISTING USE OF BUILDING OR PROPERTY  
PROPOSED USE OF BUILDING OR PROPERTY

I hereby acknowledge that I have read this and in doing so, that the information given is correct and that I am, therefore, the duly authorized agent of the owner to apply for permits, with city and state laws regulating construction. If the permit is not comply with the Workman's Compensation law, this permit shall be deemed revoked.

SIGNATURE (OWNER OR AGENT) DATE SIGNED

AGENT FOR

ADDRESS

WATER METER SIZE SERVICE SIZE EXISTING CHECKED BY

REMARKS

NO ADDITIONAL CONNECTIONS REQ'D TYPE COIN CHECKED BY

SEWER REMARKS

JOB ADDRESS  
**1122 4th AV 4th FLR.**  
CENSUS TRACT NUMBER  
**5300** PERMIT NUMBER  
**N17774**

USE ZONE  
**CBD** COORD. INDEX  
**201-1720** PLAN FILE NO.  
**E 93959**

SETBACK FRONT YARD REAR YD SIDE (INT) (STRI) NAME OF STREET

ALLOWABLE COVERAGE FLOOR AREA RATIO ALLOWED MAX. ALLOWABLE HEIGHT (FT.) VARIANCE NO.

LOT SPLIT DATE AGREEMENT NO. NO. OF BAR SINKS CURB TO P.L.

DATE PLANS SUBMITTED WORK TO BE DONE  
☐ SIGN ☐ MOVE  
☐ ALTER ☐ DEMOLISH  
☐ REPAIR ☐ NON RES  
☐ NEW ☐ RESIDENTIAL  
☐ ADD

PLAN CHECK REPT NO. REPT AMT \$

FUND & ACCT. NO UNITS PER UNIT TOTAL

100 73421 PLAN CHECK FEE 13

100 73422 SUPPLEMENTAL PLAN CHECK FEE

100 73422 BUILDING PERMIT FEE

100 73422 STATE FEE

100 73422 SEWER FEE

100 73422 WATER FEE

100 73422 PARK FEE

HOLD ORDER NO.

SPECIAL INSPECTION REQUIRED FOR

☐ CONCRETE  
☐ MASONRY  
☐ WELDING, H.S. BOLTS  
☐ PILE DRIVING  
☐ SOILS  
☐ OTHER (IDENTIFY)

TOTAL FEES DUE 33.50

FIRE ZONE TYPE OF CONST OCCUP ORP  
**1** **1** **4/162**

BLDG AREA NO STORIES TOT FLR AREA  
**16** **8** **N/E**

SPRINKLERS REQ FOR HGT. IN FT.

PLANS CHECKED DATE  
PLANS APPROVED DATE  
PLOT PLAN CHECK & APPROV DATE

APPLICATION APPROVAL  
THIS PERMIT DOES NOT BECOME VALID UNTIL SIGNED BY THE DIRECTOR OF BUILDING INSPECTION, OR HIS DEPUTY. AND FEES ARE PAID AND RECEIPT IS ACKNOWLEDGED IN SPACE PROVIDED.

SIGNATURE OF BLDG. INSP. DEPT. DEPUTY  
DATE

1122/80

HEALTH DEPT. APPROVAL

INSPECTION APPROVAL

ENGINEERING & DEV. APPROVAL

INSPECTION APPROVAL



[illegible]





# PERMIT APPLICATION

## CITY OF SAN DIEGO BUILDING INSPECTION DEPARTMENT

1222 First Avenue, MS-301, San Diego, Ca 92101 (519) 236-6270

☐ Combination Permit  
 ☐ Building Permit  
 ☐ Electrical Permit  
 ☐ Plumbing & Gas Permit  
 ☐ Mechanical Permit  
 ☐ Association Permit  
 ☐ Demolition Permit  
 ☐ Mobile Home Permit

### 1. PROJECT INFORMATION

 Plan File No. A-226719-88

ADDRESS	<u>1122 Fourth Ave. San Diego</u>		
LOT NO.	BLOCK NO.	SUBDIVISION NAME	
<u>611</u>			
LEGAL DESC.	PARCEL NO.	PARCEL MAP NO.	
EXISTING USE	CONDITION OF SOIL AT SITE		
<u>Tenant Occupied</u>	<input type="checkbox"/> UNDISTURBED <input type="checkbox"/> COMPACT FILL <input type="checkbox"/> LOOSE FILL		
DESCRIPTION OF WORK	TOTAL FLOOR AREA		
<u>T.I. TO 7th + 3rd Floors</u>			

### 2. APPLICANT

NAME	TELEPHONE NO.	CONTRACTOR / OWNER	AGENT FOR CONTRACTOR / AGENT FOR OWNER
<u>R. Lee Martineau</u>	<u>462-0313</u>	<input checked="" type="checkbox"/>	
ADDRESS	CITY	STATE	ZIP CODE
<u>279 Whitsett Dr.</u>	<u>Escondido</u>	<u>CA</u>	<u>92020</u>

### 3. PROPERTY OWNER

NAME	TELEPHONE NO.	OWNER / LESSEE OR TENANT
<u>CALIFORNIA 1ST BANK</u>	<u>230-4507</u>	<input checked="" type="checkbox"/> OWNER <input type="checkbox"/> LESSEE OR TENANT
ADDRESS	CITY	STATE / ZIP CODE
<u>P.O. Box 109</u>	<u>San Diego</u>	<u>CA</u> / <u>92112</u>

### 4. CONTRACTOR

NAME	TELEPHONE NO.
<u>R. Lee Martineau</u>	<u>462-0313</u>
ADDRESS	CITY / STATE / ZIP CODE
<u>279 Whitsett Dr.</u>	<u>Escondido</u> / <u>CA</u> / <u>92020</u>
STATE LICENSE NO.	LICENSE CLASS
<u>276679</u>	<u>B C-29</u>
CITY BUSINESS LICENSE NO.	
LICENSED CONTRACTOR'S DECLARATION: I hereby affirm that I am licensed under provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect.	
SIGNATURE	TITLE / DATE
<u>R. Lee Martineau</u>	<u>owner</u> / <u>8-9-88</u>

### 5. WORKER'S COMPENSATION

WORKER'S COMPENSATION DECLARATION: I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation insurance, or a certified copy thereof filed with the Building Inspection Department (Sec. 3306, Lab. C).		
INSURANCE COMPANY	POLICY NO.	EXPIRATION DATE
<u>Fairmont</u>	<u>R115756</u>	<u>5-31-89</u>
CERTIFICATE OF EXEMPTION: I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the Worker's Compensation Laws of California.		
SIGNATURE	DATE	
<u>R. Lee Martineau</u>	<u>8-11-88</u>	

### 6. OWNER-BUILDER DECLARATION

OWNER-BUILDER DECLARATION: I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code: Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9, commencing with Section 7000, of Division 3 of the Business and Professions Code) or that he is exempt therefrom, and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500)).

☒ I, as owner of the property, or my agent, with wages as the sole compensation, will do the work and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code). The Contractor's License Law does not apply to an owner of property who builds or improves thereon and who does such work himself or through his own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he did not build or improve for the purpose of sale.

☐ I, as owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business and Professions Code). The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and contracts for such projects with a contractor licensed pursuant to the Contractor's License Law.

☐ I am exempt under Section \_\_\_\_\_ B&P C. by this reason: \_\_\_\_\_

SIGNATURE \_\_\_\_\_ DATE \_\_\_\_\_

### 7. CONSTRUCTION LENDING AGENCY

I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civ. C.).

LENDER'S NAME \_\_\_\_\_ LENDER'S ADDRESS \_\_\_\_\_

### 8. APPLICANT'S SIGNATURE

I certify that I have read this application and state that the above information is correct, and that I am the owner or the duly authorized agent of the owner. I agree to comply with all city and state laws relating to building construction. I hereby authorize representatives of the City of San Diego to enter upon the above-mentioned property for inspection purposes. If, after making the Certificate of Exemption from the Worker's Compensation provisions of the Labor Code, I should become subject to such provisions, I will forthwith comply. In the event I do not comply with the Worker's Compensation law, this permit shall be deemed revoked.

8-9-88



**Building Permit Application**APPLICANT FILL  
INSIDE HEAVY LINESPLAN FILE  
NUMBER **7446-A**BUILDING  
PERMIT  
NUMBER

027160

OWNER'S  
NAME **J. BARTH & CO**JOB  
ADDRESS **1122 - 4th**

1122 4th St

MAIL  
ADDRESS **RM 405 CAL THEATRE BLDG**SIDE  
YARD **0**SET  
BACK **0**REAR  
YARD **0**CITY **SAN DIEGO** TEL NO. **619 231-1111**USE  
ZONE **C**MAP  
NO **22**VACANT YES ☐  
SITE NO ☒ARCHITECT or  
ENGINEER **ARCHITECTURAL DESIGN CO.**BLS  
CODE **027**ECONOMIC LOCATION  
EA. LBD. TAXCENSUS  
TRACT **4-53**STREET  
ADDRESS **1017 FIRST AVE**BUILDING  
AREALOT  
AREA

VARIANCE NO.

STATE  
LICENSE NO.

PERMIT NUMBER

ST. GRADE  
CHECKBUILDING  
CONTRACTORMETER  
SIZE

CLEARANCE

CHECKED BY:

STREET  
ADDRESSEXISTING ☐CENTER LINE ☐

OTHER

OF PROPERTY

CITY

TYPE OF  
CONNECTIONHOOK  
PAGE

VERIFIED BY

FIRE ZONE  
**1 2 3**Type of Construction  
I II III IV VSTREET YES ☒  
IMPROVED NO ☐SPECIAL  
INSPECTOR REQ'D.YES ☐  
NO ☐

OCCUPANCY GROUP

A B C D E **F** G H I J **K**

PLAN CHECKED BY

PLAN CHECK  
RECEIPT NO.**JOB DESCRIPTION**

LEGAL DESCRIPTION

LOT BLOCK TRACT

WORK TO BE DONE

**INSTALLATION OF 2" WATER MAIN FOR THE USE OF NEW DWELLING**NEW ☐  
ADD ☐ALTER ☐REPAIR ☐DEMOLISH ☐MOVE ☐RESIDENTIAL ☐NON-RESIDENTIAL ☒NUMBER OF  
STORIESNUMBER OF  
DWELLING UNITSCOUNTY SANITATION DISTRICT  
RECEIPT NO.

PRIVATE DISPOSAL APPROVAL

**STATEMENT OF PROPOSED USE****DRINKING OFFICES**

I hereby acknowledge that I have read this application that the information given is correct; and that I am the owner, or the duly authorized agent of the owner. I agree to comply with city and state laws regulating construction; and in doing the work authorized thereby, no person will be employed in violation of the Labor Code of the State of California relating to Workmen's Compensation Insurance.

SIGNATURE OF  
OWNER or AGENT**William J. Barth & Co.**ADDRESS **1017 FIRST AVE. SAN DIEGO**EVIDENCE OF AGENCY NOTED  
PLOT PLAN CHECK & APPROVED  
HEALTH DEPT. APPROVAL**ATTENTION:**THIS PERMIT  
AUTHORIZES  
ONLY THE  
WORK NOTEDINSPECTION  
DEPARTMENTCITY OF  
SAN DIEGO**APPLICATION APPROVAL**

THIS PERMIT DOES NOT BECOME VALID UNTIL SIGNED BY THE DIRECTOR OF BUILDING INSPECTION, OR HIS DEPUTY; AND FEES ARE PAID, AND RECEIPT IS ACKNOWLEDGED IN SPACE PROVIDED.

By: **[Signature]**Date: **4/11/00**

INSPECTOR



## Building Permit Application

APPLICANT FILL  
INSIDE HEAVY LINESPLAN FILE  
NUMBERBUILDING  
PERMIT  
NUMBER

A37872

OWNER'S  
NAMEMAIL  
ADDRESS

CITY

ARCHITECT &  
ENGINEERSTREET  
ADDRESSSTATE  
LICENSE NO.BUILDING  
CONTRACTORSTREET  
ADDRESS

CITY

STATE  
LICENSE NO.

## JOB DESCRIPTION

LEGAL DESCRIPTION: (Attach Maps &amp; Records)

LOT BUILDING

BUILDING  
ADDRESSNEW ☐

ALTER

ADD ☐

REPAIR

RESIDENTIAL

NUMBER OF

NON-RESIDENTIAL

STORIES

COUNTY SANITATION DISTRICT  
RECEIPT NO.

## STATEMENT OF PROPOSED USE

1-15th St

ELECTRIC

I hereby acknowledge that I have read information given is correct; and that I am authorized agent of the owner, I agree to comply with all regulations of the city and state laws regulating construction; and in doing the work, no person will be employed in violation of the California relating to Workmen's Compensation.

SIGNATURE OF  
OWNER or AGENT

ADDRESS

EVIDENCE OF AGENCY NOTED  
PLOT PLAN CHECK & APPROVED  
HEALTH DEPT. APPROVAL

JOB

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76889

JOB ADDRESS		PLAN FILE NO.
HOUSE NO. 1172 47C	STREET 4th <del>St</del>	NO. PLAN FILE NO. 10
<b>APPLICATION FOR BUILDING PERMIT</b>		
APPLICANT: PRINT WITHIN HEAVY LINED ONLY		
<b>COMPLETE LEGAL DESCRIPTION OF PROPERTY</b>		
LOT F 2.5 SECTION OF SUBDIVISION Horton		
<b>TYPE OF BUILDING TO BE CONSTRUCTED</b>		
BUILDING <input type="checkbox"/>	ALTERATION TO EXISTING <input checked="" type="checkbox"/>	
SARREY <input type="checkbox"/>	REPAIR <input type="checkbox"/>	
NUMBER OF PERMITS	IS THERE ANOTHER BUILDING NEW OR THIS	
NUMBER OF STORIES	YES <input checked="" type="checkbox"/> NO <input type="checkbox"/>	
CLASS OF WORK		ALTERATION TO EXISTING
ADD <input type="checkbox"/>	REPAIR <input type="checkbox"/>	VALUATION OF JOB
ADDITION <input type="checkbox"/>	REPAIR <input type="checkbox"/>	
ALTERATION <input checked="" type="checkbox"/>	DEMOLITION <input type="checkbox"/>	
<b>OWNER</b>	NAME AND ADDRESS CALIF. THEATRE BLDG 2ND FLOOR	
<b>CONTRACTOR</b>	NAME AND ADDRESS Geo. F. Wick Co.	
STATE LICENSE NO. K32110		TEL. NO. 24-61121
I HEREBY CERTIFY THAT THE ABOVE APPLICATION IS CORRECT, THAT CONSTRUCTION WILL COMPLY WITH ALL LAWS AND I WILL NOT EMPLOY ANY PERSON IN VIOLATION OF THE STATE OF CALIFORNIA LABOR CODE RELATING TO WORKMAN'S COMPENSATION INSURANCE.		
SIGNATURE OF APPLICANT Geo. F. Wick by Perry		DATE 3/21/57
FOR PLANNING COMMISSION USE ONLY		
JOB CODE 34	CONSISTENTLY 153	USE ZONE 1 2 4 3 b c
BY OE		DATE 3-21-57
FOR BUILDING INSPECTION DEPARTMENT USE ONLY		
TYPE OF CONSTRUCTION I II III IV V		VALUATION OF JOB \$600.00
FIRE RESISTANCE 1 HW V		
OCCUPANCY GROUP A B C D E F G H I J		
DIVISION 1 2 3 4		
FIRE ZONE (1) 2 3		DATE 3/21/57



1122 - 21<sup>th</sup> ~ A.H.

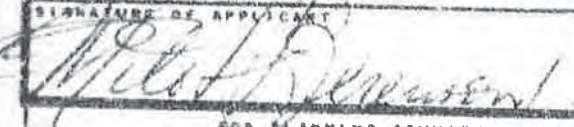
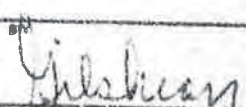
DATE	INSPECTOR	TYPE INSP.
5/2/57	Ray	Final
5-28-57	Ray	Final

PAID STAMP





41383

JOB ADDRESS		PLAN FILE NO.
HOUSE NO.	STREET	
1122	<del>1122</del> 4TH AVE	NO PLAN FILE NO. <input checked="" type="checkbox"/>
<b>APPLICATION FOR BUILDING PERMIT</b> BUILDING INSPECTION DEPARTMENT - CITY OF SAN DIEGO		
APPLICANT: PRINT WITHIN HEAVY LINES ONLY		
<b>COMPLETE LEGAL DESCRIPTION OF PROPERTY</b>		
LOT	BLOCK	ADDITION OR SUBDIVISION
E-Form 16 - 1122 - 4TH AVE -		
<b>TYPE OF BUILDING TO BE CONSTRUCTED</b>		
DWELLING <input type="checkbox"/> GARAGE <input type="checkbox"/> NUMBER OF PERMITS <input type="checkbox"/> NUMBER OF STORIES <input type="checkbox"/>	OTHER <input checked="" type="checkbox"/> <b>ALTERATIONS</b> IS THERE AN EXISTING BUILDING NOW ON THIS SITE? YES <input type="checkbox"/> NO <input type="checkbox"/> RESIDENTIAL <input type="checkbox"/> COMMERCIAL <input type="checkbox"/> OTHER <input type="checkbox"/>	
<b>CLASS OF WORK</b>		VALUATION OF JOB
NEW <input type="checkbox"/> ADDITION <input type="checkbox"/> ALTERATION <input checked="" type="checkbox"/>	REPAIR <input type="checkbox"/> MOVE <input type="checkbox"/> DEMOLITION <input type="checkbox"/>	500.00
<b>OWNER</b>	NAME AND MAILING ADDRESS	
	FOX WEST CONSULTING - 1122-4TH AVE SAN DIEGO CALIF. TEL. NO.	
<b>CONTRACTOR</b>	NAME AND ADDRESS	
	MILO BERENSON 230-12th STATE LICENSE NO. 89700 - TEL. NO. 42908-	
I HEREBY CERTIFY THAT THE ABOVE APPLICATION IS CORRECT, THAT CONSTRUCTION WILL COMPLY WITH ALL LAWS, AND I WILL NOT EMPLOY ANY PERSON IN VIOLATION OF THE STATE OF CALIFORNIA LABOR CODE RELATING TO WORKMAN'S COMPENSATION INSURANCE.		
SIGNATURE OF APPLICANT		DATE
		Jan 20/55
FOR PLANNING COMMISSION USE ONLY		
DIS. CODE	CENSUBTRACT	USE
27	L-53	ZONE R (C M P) 1 2 4 2 D C
DATE 1/20/55		
FOR BUILDING INSPECTION DEPARTMENT USE ONLY		
TYPE OF CONSTRUCTION		VALUATION OF JOB
I II III IV (V) FIRE RESISTANCE 1 HR (N)		1500.00
OCCUPANCY GROUP		
A B C D E (F) G H I J DIVISION 1 (2) 3 4		
FIRE ZONE		DATE
(1) 2 3		1/20/55
		







26889

JOB ADDRESS		PLAN FILE NO.	
HOUSE NO.	STREET	NO. PLAN FILE NO. <input checked="" type="checkbox"/>	
<b>ROUTE SHEET</b> FOR BUILDING PERMIT APPLICATION			
RESPONSIBILITY	ITEMS		DATE INITIALS
APPLICANT	SIZE OF WATER METER <input type="checkbox"/> 1" <input type="checkbox"/> 1 1/2" <input type="checkbox"/> 2" <input type="checkbox"/> OTHER		
	LOCATION OF WATER METER		
	EXISTING OR AVAILABLE		
	CENTER LINE OF PROPERTY		
PLANNING COMMISSION	REMARKS <i>cont. of the permit 221</i> <i>City of 10/03</i>		
CITY ENGINEER	ROUTE APPLICANT TO DEPARTMENT		
	APPLICATION CLEARED		
	NO CHARGE		
	SERVICE ORDER		
SEWER DIVISION	ROUTE APPLICANT TO DEPARTMENT		
	APPLICATION CLEARED		
	NO CHARGE		
	TYPE OF CONNECTION		
BUILDING INSPECTION	STATEMENT ATTACHED		
	NO.		
	TOTAL \$		
	APPLICATION CLEARED		
CASHIER	PERMIT ISSUED		

PAID  
 MAR 26 1957  
 J. P. WELLS  
 CASHIER





M012/3

Handwritten text, possibly a signature or date, appearing as "1/10/78" or similar.



JAN

010

101 61213

## INSPECT

- 1 FRONT ETTA  
YARDS LATER
- 2 FOUNDATION  
INTER 1"
- 3 FOR DE V  
CONCRETE
- 4 ☐ TOILET  
CONCRETE
- 5 REINFORCED  
CONCRETE
- 6 BOLTS SPACED  
EVENLY
- 7 DIAPHRAGM  
DOORS
- 8 EXAMINED  
DOOR
- 9 EMERGENCY  
CERTIFICATE

19 OCCUPANCY

20 PERMIT NO.

DATE

6-22-78 Sec 2

101 61213



**LOT AND BLOCK BOOK PAGE**





THE LAST NAME GIVEN IS THE ONE TO WHOM PROPERTY IS ASSESSED					THE LAST VALUE GIVEN IS THE ASSESSED VALUE FOR THE PRESENT YEAR													VALUE OF TREES AND YARDS												SCHOOL DISTRICT																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																			
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**PREVIOUS HISTORICAL RESOURCE SURVEY FORMS**



2011

# IDENTIFICATION

1. COMMON NAME: California Theatre Building
2. HISTORIC NAME: New California Theatre
3. ADDRESS: 330-336 C Street (1122 4th Ave) CITY: San Diego  
ZIP: 92101
4. PARCEL #: 533-521-04,-05
5. PRESENT OWNER: Ariel Coggeshall Estate  
ADDRESS: 354 11th Avenue CITY: San Diego  
ZIP: 92101 OWNERSHIP IS: PUBLIC: PRIVATE: X
6. PRESENT USE: Theatre/offices  
ORIGINAL USE: Theatre/offices

## DESCRIPTION

- 7A. ARCHITECTURAL STYLE: Spanish Colonial Revival
- 7B. BRIEFLY DESCRIBE THE PRESENT PHYSICAL DESCRIPTION OF  
STRUCTURE AND DESCRIBE ANY MAJOR ALTERATIONS FROM ITS  
ORIGINAL CONDITION.

Legal Description: Horton's Addition, Block 16, Lots E-G.

The building combines offices, shops, and a fine theatre, and is constructed in three levels. The section facing 4th Ave. is nine stories, the auditorium area is almost five stories, and the proscenium area is six stories. The reinforced concrete structure is Spanish Colonial Revival in design. The parapets of the flat roofs have red tile trim, decorated cornices and dentils or arched corbeling. Bands of cast ornamentation continue around the building at various levels and are trimmed with urns. Some windows have arches and baroque surrounds. The side walls of the auditorium imitate a Spanish church. The "C" Street wall of the rear has a sign painted on it. On the office section, the windows are recessed and plain in style from the 5th floor upward. A small penthouse is on the north side of the roof. The marquee of the theatre is on 4th Ave. Cement quoins marking the corners of the first three floors include niches for statuary. Awnings protect the windows of street-level shops.



8. CONST. DATE:  
FACT: 1926-1927
9. ARCHITECT:  
John Paxton  
Perrine
10. BUILDER:  
Wildy, Edwards, &  
Dixon Co., Los Angeles
11. APPROX. PROP. SIZE(FT):  
200' x 100'
12. DATE OF PHOTO:  
1988

TENTATIVE RANK: 1

SIGNIFICANCE: The California Theatre building is significant for its Spanish Colonial Revival design, and for its use as a major San Diego playhouse.



13. CONDITION: Excell Good X Fair Deteriorated  
No longer in existence
14. ALTERATIONS: None noted.
15. SURROUNDINGS:  
Open Land Scattered Bldgs Densely built-up? X  
Resid Indust Com'l X Other
16. THREATS TO SITE: None known X Pvt devel Zoning  
Vandalism Public Works Project Other
17. IS STRUCTURE: On its orig site? X Moved? Unknown?
18. RELATED FEATURES: None noted.

#### SIGNIFICANCE

#### 19. BRIEFLY STATE HISTORICAL AND/OR ARCHITECTURAL IMPORTANCE

San Diego's fifth major playhouse and its largest, with a capacity of 2,200 seats, the New California Theatre was owned by the West Coast Theatres, Inc., and backed by local capitalist, C.S. Judson. It was considered to have the finest and most modern equipment. A modern-type Wurlitzer pipe organ, installed at enormous expense, was equipped with an equivalency to a 150-piece symphony orchestra. At its grand opening on April 22, 1927, the theatre presented Constance Talmadge and Antonio Moreno in "The Venus of Venice," and Fanchon & Marco's "Book Idea," accompanied by Al Lyons and his band. Bernard's, Inc., an apparel store for women, occupied the entire second floor in 1927. The California Theatre, operated by Mann Theaters, discontinued its operation as a movie theatre in 1976. It had been in continuous use as a vaudeville and film theater since 1927 with vaudeville discontinued in 1937.

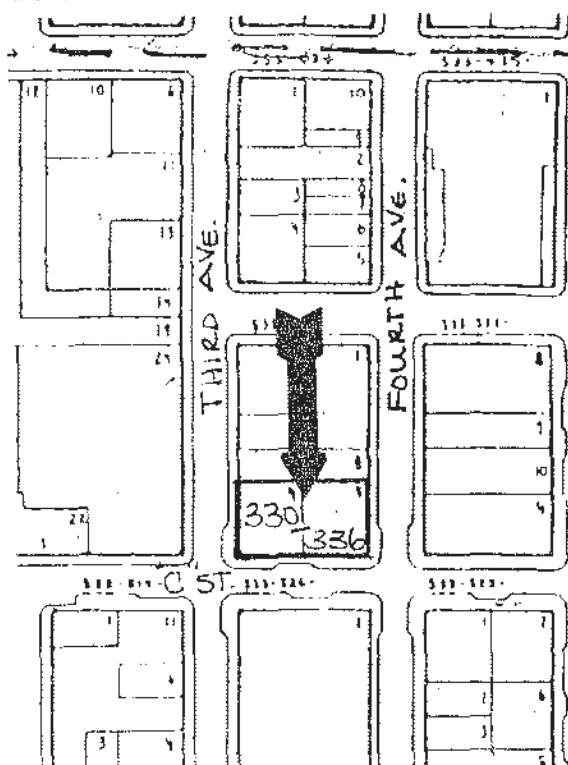
20. MAIN THEME OF THE HISTORIC RESOURCE: (IN ORDER OF IMPORTANCE).  
Architecture 1 Arts & Leisure 2  
Economic/Industrial  
Govt Military Religion  
Social/Education

21. SOURCES (BOOKS, DOCUMENTS, PERSONAL INTERVIEWS, AND THEIR DATES).

Office of San Diego County Recorder.  
San Diego City Directories.

22. DATE FORM PREPARED: 3/21/89  
BY: "Lia/Brandes Team"  
ADDRESS: 427 C Street, Suite 310  
CITY: San Diego, CA ZIP: 92101  
PHONE: (619) 235-9766

#### LOCATIONAL SKETCH MAP



*Final Report*

# The California Theater

## *An Architectural Appraisal*



By Thomas R. Vreeland FAIA

July 1990

*Final Report*

# The California Theater

## *An Architectural Appraisal*

By Thomas R. Vreeland FAIA

WO Number: 89150-12-250

July 1990



# Another WEST COAST ACHIEVEMENT



## "NEW CALIFORNIA" Theatre /



**Tonight**  
Fourth  
at  
C Street



**Tonight**  
Fourth  
at  
C Street

**San Diego's Greatest Entertainment!**

**SPECIAL  
NOTICE**

Doors Open  
at 3 P. M.

# NEW CALIFORNIA

FOURTH AT C. ST.  
DIRECTION: WEST COAST THEATRES, INC.

3 Complete  
Performances  
Including  
Introduction  
of Stage  
and Screen  
Stars  
at  
5, 7 and 9  
P. M.

The Cathedral of the Motion Picture

# HEY! HEY! SAN DIEGO

— off goes the  
Roof tonight at 5

ZOWIE!

WEE!

**NEVER! NEVER!**  
Such a Brilliant Premiere!  
Such Famous Guests!  
In Person! In Person!

COUNT 'EM!

**Charles Murray**

Master of Ceremonies

Lloyd Hamilton	Maria Corda
Jack Mulhall	Yola D'Avril
Natalie Kingston	Nath Barr
Walter Hiers	Roy Stewart
Larry Kent	Virginia Lee Corbin
Joan Harsholt and a host of others.	

In Honor of the Most Important Event in the History of San Diego! What a Glorious Night of Nights!

Doors Open at 3 P. M.

3 Complete Shows—5, 7 and 9 P. M.

Added Screen Attraction  
LLOYD HAMILTON in  
"SOMEBODY'S FAULT"

West Coast Theatres, Inc.  
present

## Fanchon & Marco's "BOOK IDEA"

A Colorful and Sparkling Stage Spectacle

**MURRAY and LEVERE**

THE FAMOUS SAN FRANCISCO BEAUTIES

Fanchon & Marco's Most Versatile Ensemble

Appearing in 3000 Worth of Gorgeous Costumes

JACKSON MURRAY, Noted Tenor

THE PYRAMID TRIO

VERA VAN, Charming Songs and Dainty Costumes

CONSTANCE & CLARISSA, a Nationally-famed Comedy Adagio Team

**CONSTANCE  
TALMADGE**  
WITH  
**ANTONIO MORENO** IN  
"VENUS OF VENICE"  
A Joseph M. Schenck Production



AT LYONS AND HIS BAND



## History

When the California Theater opened on April 22, 1927, a press agent writing for the San Diego Union compared it to castles in Spain: "It is beyond the human dreams of loveliness," he wrote, "rising in mountainous splendor, achieving that overpowering sense of tremendous size and exquisite beauty - a thing that comes miraculously seldom. It is more imaginative and dreamlike than anybody's Spanish castle, and yet it is one of the most common-sense structures, one of the most downright comfortable places in all California."

Such hyperbole might seriously apply to the castle which Julia Morgan designed for William Randolph Hearst at San Simeon. But can hardly be taken seriously when applied to the movie house at 4th and C Street. It is doubtful people took it seriously in its own day. For didn't two theaters clearly superior to it exist within blocks of the California: the Spreckels theater of 1912 designed by William Wheeler and Harrison Albright, and the Fox Theater of 1929, described in 1969 as "the largest and prettiest downtown theater showing first-run films"? Photos of these two theaters are contained at the end of this report.

The San Diego Union devoted six pages of that Friday morning edition to publicize the opening of the theater. In these pages every one is touted: the theatrical chain, West Coast Theaters, Inc., who built it; Edwards, Wildey and Dixon, the general contractors; the leasing agent; even the interior decorators. "Armstrong, Power and Co. are responsible for the wonderful decoration and mural paintings that adorn the walls, the foyer, the balconies and mezzanine floor of the big playhouse...thousands and thousands of dollars have been expended...in making the new theater the most pretentious on the Pacific Coast." But nowhere is there a mention of the architect, John Paxton Perrine. If the New California was seen as such an architectural triumph as the newspaper article made it out to be, wouldn't we expect the architect's name to be added to the list of movie stars and theater impresarios that marked its launching? No, because the opening of the California Theater in 1927 was not an architectural event but simply another episode in the development and exploitation of films in the 1920s, an event which added another theater to the already two hundred which formed the West Coast Theaters chain. It was press agency, ballyhoo, glamorous movie stars and elaborate stage reviews which established the reputation of movie theaters with the public, not its architecture.



## The Theater

In order to make proper evaluation of the California Theater in San Diego, we must look at it within its own peer group of theaters. First, among other theaters designed by its architect John Paxton Perrine within the same period of years. Second, among theaters designed by California architects who were contemporary with Perrine. And then to make a comparison or ranking within this spectrum of theaters.

John Paxton Perrine, who routinely designed theaters for the West Coast Theaters chain, designed four theaters that we have been able to find photographic material on or visit. This photographic material is contained in the back of the report.

1. The Lincoln Theater in Los Angeles (1926).
2. The California Theater in San Bernardino (1927).
3. The California Theater in San Diego (1927).
4. The Fox Theater in Redondo Beach (date unknown).

They all run to a similar format. Two we have visited have braced steel arches encased in concrete, exposed on the roof. The sides and back remain quite plain and unadorned although there is some attempt at ornamentation on the C Street elevation of the San Diego theater.

On the inside, the lobbies are shallow in comparison to the Spreckels Theater in San Diego (see photographs in back) or most of the large movie houses in Downtown Los Angeles by Charles Lee and others. The room is rectangular in plan. The insides of the auditoriums have a large capacity concave-fronted balcony. In the San Diego theater an attempt is made to describe a circle by linking the curved balcony front with the two quadrant shaped organ pipe screens on either side of the proscenium. The ceilings are subdivided by trabeation into rectangular panels which are then heavily decorated with painted and stencilled decorations and stucco

ornament. In the Los Angeles theater this is very elaborate, Islamic patterns and even Moorish stalactite work in plaster and is still largely intact. Unfortunately, the original elaborately painted ceiling of the San Diego Theater has been obliterated.

Six chandeliers usually hang from the ceiling, three over the balcony and three over the orchestra. These are of a particular design forming a thick circular disk or octagon, opaque at the bottom, shining light onto the ceiling, with a corolla of smaller lights around the rim. Three of these are still in position in Los Angeles but all six have been removed in San Diego. All four theaters have heavily ornamented proscenium arches usually framing a rectangular opening, although in the San Bernardino theater a curved valence creates an arched opening. In the other theaters an ornamental bracket where the pilaster meets the architrave softens the intersection. In the Lincoln Theater this takes the form of a segment of a multi-foil arch. In the San Diego theater these have been brutally chiseled out as have the heads of the two figures at the center of the arch.

In Perrine's theaters the triangular areas at either side of the stage which cannot be occupied by seats are filled by elaborate gilded pierced screens presumably hiding the organ pipes. In San Bernardino these triangular areas each contain a box overlooking the stage in the tradition of the baroque theater. In addition, gilded semi-circular balconies link these side features to the edges of the balcony. At the Lincoln Theater it takes the form of corbelled semi-circular oriels surmounted by shallow domes. At the California Theater in San Diego this area becomes the curved continuation of the balcony as described before and is the best preserved portion of the original theater. However, the three archways at the bottom have lost the stencilled decorations which were originally there, as is evidenced in the earlier photographs of the interior in the back of the report.

The side walls of Perrine's theaters receive plainer treatment: a shallow running arcade above the balcony on either side in San Bernardino; murals framed in shallow panels both in Redondo Beach and in Los Angeles. Those in Los Angeles are currently curtained off but appear to be intact beneath the curtains. San Diego's side walls are ornamented with pilasters surmounted by decorative brackets and connected by scrolled spandrels.



This sufficiently describes the four theaters known to us. Of these, three remain, the Redondo Theater having been pulled down. The three remaining theaters are in various states of preservation with the San Bernardino being the best preserved (it continues to operate as a legitimate theater) and the San Diego the worst, having lost its lobby, its ceiling and much of its proscenium arch.

### The Architect

As a theater architect, John Paxton Perrine remains somewhat of a mystery figure compared to his much better known contemporaries Albert Landsburgh and Charles Lee. He first makes his appearance in Los Angeles in 1920 as a draftsman for the Harbor Department. By 1922 he is advertising his architectural design and engineering services in the Los Angeles Business Directory. By 1925 he has become architect for West Coast Theaters, Inc. for whom he does a string of movie theaters in outlying communities such as Hawthorne, Monrovia, El Centro, or in Los Angeles at 2300 Central Avenue, well outside the downtown Broadway area. These were clearly not principal theaters for the big film distributors; they cost about a quarter of what the movie palaces cost to construct. For comparison, United Artists Theater and office building in Downtown Los Angeles by Walker and Eisen and Howard Crane built in 1927 cost \$1.4 million to construct; Albert Landsburgh's Warner Theater building in Hollywood cost \$1 million in 1926; the Belasco Theater by Morgan, Walls and Clements cost \$600,000, while Marcus Pritica's theaters in Fresno and San Bernardino each cost \$600,000. By comparison, Perrine's theaters, built during the same period, ran from \$128,000 for the Lincoln Theater to \$250,000 for the theater in San Bernardino, to \$340,000 for the California Theater in San Diego, the higher cost presumably reflecting the eight story office building which was part of it. All these figures come from the *Southwest Builders and Contractor* and reflect actual construction dollars. Some material on the architect and on the construction of the theater is contained in the appendix at the end of this report.

As for the architect himself, after a flurry of theater commissions during the 1920s (his last recorded theater is in 1930), he turns to other work, apartment buildings, a library, school buildings, during the 30s while his chief competitors, Charles Lee and Albert Landsburgh, continue to design theaters. In 1940 he is advertising himself only as a civil engineer in the Los Angeles Business Directory and is listed for the last time in 1941. As



his name cannot be found in the California death registry for the years 1940 through 1970, we have to assume he had left Southern California.

### The Office Building

Even as Class A office space the California Theater building at a construction cost of \$340,000 wasn't expensive when compared to the 13 story Class A office being built in San Diego at the same time by Edwards, Wildey and Dixon, general contractors for both buildings, at a cost of \$835,000.

If the California ranks low as a theater it ranks even lower as an office building. Office space within the building must always have been marginal. Only forty feet wide, this 8-story office building can only provide very shallow office depths.

A comparison with the 1912 Spreckels theater only a few blocks away (see photos at end of report) quickly establishes the California as the inferior. Both theaters are built within office buildings. The Spreckels building is a fine example of the commercial architecture of its period. Large, regularly spaced windows throw light well back into its interiors. A handsome, organically well-connected marquee leads into a deep, well appointed lobby, getting theater-goers well off the street before entering the auditorium. By contrast, the California is barely recognizable as an office building so irregular and eccentric is the fenestration of its entrance facade. A badly designed marquee spreads across the face of the building further destroying the balance of piers and spandrels and leads into an inadequate lobby of little architectural merit.\* The Third Avenue elevation is even more debased with the shallow retail space along the bottom, which it is hard to believe is original to the building, so inorganically does it join what is above it. This is also true of the rear elevation. The truth is Perrine

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\* In truth, Perrine cannot be blamed for the present marquee which was added in 1940 by theater designer C. A. Balch, as a comparison of photos 1 and 2 quickly establishes. Nevertheless, the present marquee is a severe architectural detriment to the building.

hadn't the foggiest notion how to handle the sides and back of his theaters. In both the Lincoln Theater and the California Theater (San Diego) he simply exposes the ungainly profile of the stage house to the street. By contrast the Spreckels and the Balboa Theaters in San Diego (see photos in back), the Million Dollar Theater and the Tower Theaters in Los Angeles carefully mask this awkwardness.

### The Style

To say something about the architectural styles of Perrine's four theaters:

1. The Lincoln Theater in Los Angeles is possibly the most distinctive and the most vigorous on the exterior. For this he chose the Moorish style, his most exotic choice. Still today, after innumerable coats of paint and several remodelings (it has become a Latino evangelical church renamed Crouch Temple), the bold relief of the multi-foiled arches and the honeycomb work produce a striking effect.
2. The California Theater in San Bernardino is probably intended to be Italian Baroque with its colossal order composite pilasters rising from floor to ceiling on either side of the proscenium, the circular corolla in the center of the ceiling, and the bands of tripled arcades along each side wall. The style is, however, by no means clear and distinguishable from the Spanish churrigueresque of his next two theaters, as it might have been in the hands of a master of the Baroque or Roccoco theater style such as Charles Lee.
3. & 4. The Fox Theater in Redondo Beach and the California Theater in San Diego are both clearly intended to be Spanish Colonial Revival. No vertically sweeping orders here but pilasters broken down into smaller stacked elements. In the Fox Theater even the architrave is broken into a string of decorative tablets. Big scrolled brackets support the architraves at each corner.

How appropriate for the architect to have chosen this particular style for a theater in San Diego. San Diego is the birthplace of the Spanish Colonial revival. Bertram Goodhue's decision to make it the style for the Pan Pacific exposition in Balboa Park in 1915 marks the beginning of the popularity of this style. From here, over



the next twenty years it spread like wildfire from San Diego to Santa Barbara and further. It is not surprising to find San Diego, where it was born, strongly influenced by this style and full of still extant examples. It is also not surprising to find both good and bad work in this style: that worth preserving because it represents the finest example within its category; and that which simply follows a popular fashion without real conviction or fundamental involvement of the building form. The California Theater belongs in the second group.

A good example of a 1920's theater in the Spanish Colonial Revival style is the Lobero Theater in Santa Barbara by George Washington Smith. The architect has used elements of that style, the pergola, the tile roof, the gleaming white walls, largely unpierced and rendered palpable by the use of oversize cornices and base moldings, to produce a totally original work that nevertheless could not be mistaken for anything but a Spanish fantasy. The same can also be said of the Fox-Arlington, a much bigger theater, also in Santa Barbara. The Lobero bears comparison with the California Theater for the obvious reason that they are comparable in size. Here all resemblance stops. Nothing has been done in the latter to sustain the fantasy that it is a Spanish building. The architect has built a rather banal theater building and simply tacked on some churrigueresque ornament. It could as easily have been gothic or deco. To see how it should be done, one should look at how Goodhue in Balboa Park adapted traditional Spanish forms to the California State building. The plastic mass; the contrast of wall in bright sunlight with the deep shade of porch or window; richly-carved ornament used where it is most effective. John Perrine, the architect of the California theater, had no such ambition.

### Conclusion

The California Theater is the work of a minor theater architect, and even as such, is not his best work. Both the California Theater (now the California Theater of the Performing Arts) in San Bernardino and the Lincoln Theater (now Crouch Temple) in Los Angeles are more original and vigorous works. (See photos at end of this report.)

There are many movie theaters in Southern California which achieved distinction architecturally and deserve to be preserved. In downtown Los Angeles alone there are probably ten. These include both Charles Lee's



theaters, the Tower and the Los Angeles, the Million Dollar, the United Artists, the Paramount by Albert Landsburgh, Warner's Downtown. The Wiltern, which has already been restored in its entirety as an office building and theater, stand as a beacon of the movie house of the 30s. The Fox-Arlington by Edwards and Plunkett in Santa Barbara has already been mentioned as a considerable accomplishment in the Spanish Colonial revival style and for its elaborate movie palace interior.

At least two theaters in San Diego rise to the stature of these others: the Spreckels by William Wheeler and Harrison Albright, built in the first decade of this century, for its handsome office building exterior on at least two streets and its splendid lavish interiors masterfully designed with turn-of-the-century elegance. And the Fox (see photos in back) which has already been preserved and restored, although it has lost its foyer in the process.

The California Theater cannot be considered in the category of the foregoing theaters. It is architecturally maladroit. The elevations on C Street, on Fourth Avenue and on Third Avenue are particularly bad. The blind bulk of the stagehouse lowering over Third Avenue; the side view of the two uneven masses of the office building and the stagehouse as seen from "C" Street, in no way mitigated by the shallow band of stores run along their base; and the erratically fenestrated and thinly ornamented office building and theater front facing Fourth Street.

About the interiors, the lobby is too shallow and has lost whatever decoration it had; the main hall is, as were all of Perrine's interiors, poorly conceived, a stringing together of ornamental pastiches without any of the totality which a good theater interior requires. It lacks that dominance of effect which emanates from a strongly designed ceiling and proscenium, to which all the other architecture of the side and back walls should be subordinate. Of course, it is difficult to judge, except from photos, what the total effect was since so much of the decoration upon which this effect would depend has vanished. Gone is the ceiling painting and stencilling, the ornate chandeliers, the murals (referred to earlier), the intact proscenium arch. What is left is a rather bare rectangular movie house with only fragments of its former glory.

### **The Photographs**

- 1. The California Theater, San Diego, Historical Photographs**
- 2. The California Theater, San Diego, Today**
- 3. The California Theater, San Bernardino**
- 4. The Lincoln Theater, Los Angeles**
- 5. The Fox Theater, Redondo Beach**
- 6. The Fox Theater, San Diego**
- 7. The Spreckels Theater, San Diego**
- 8. The Balboa Theater, San Diego**

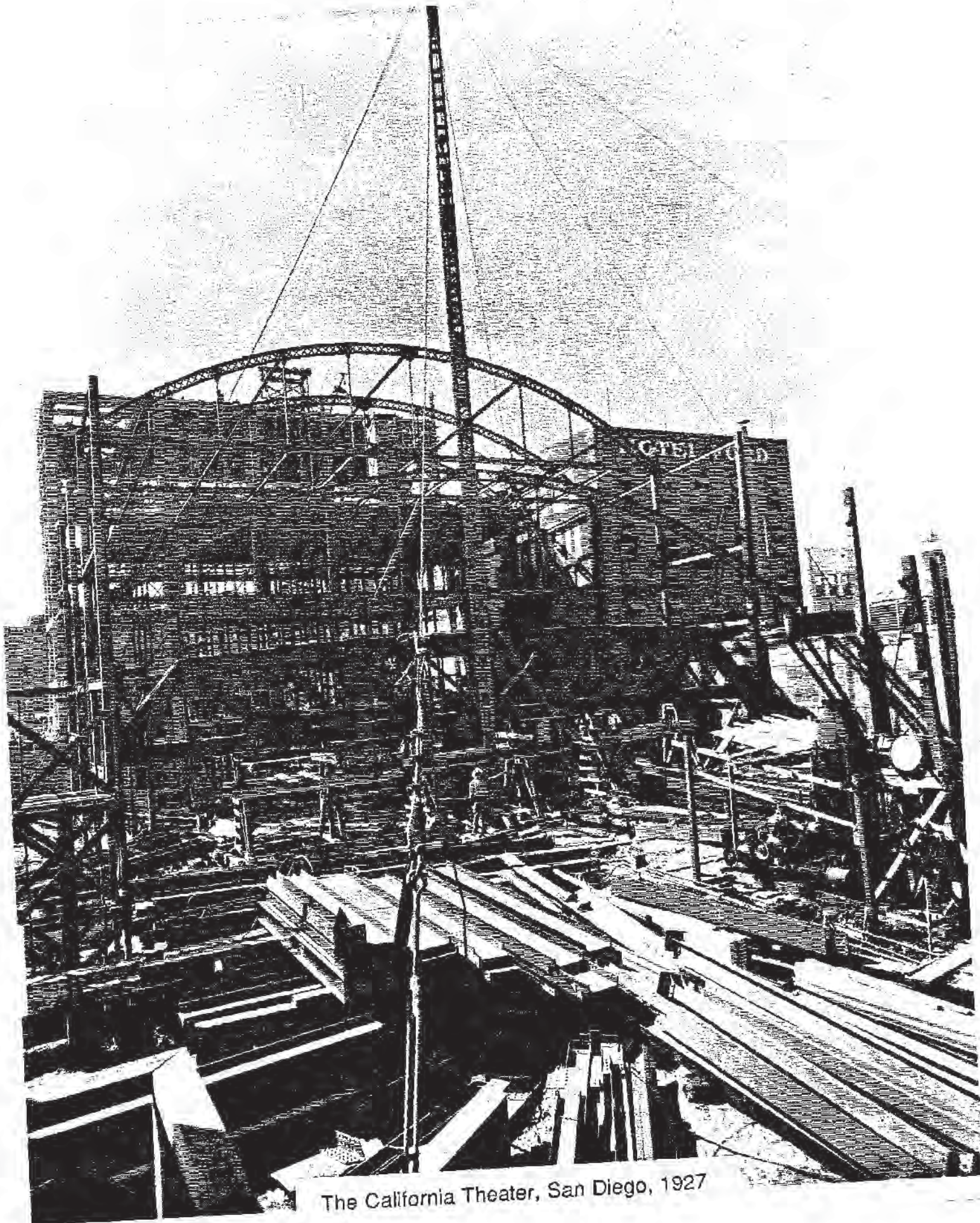






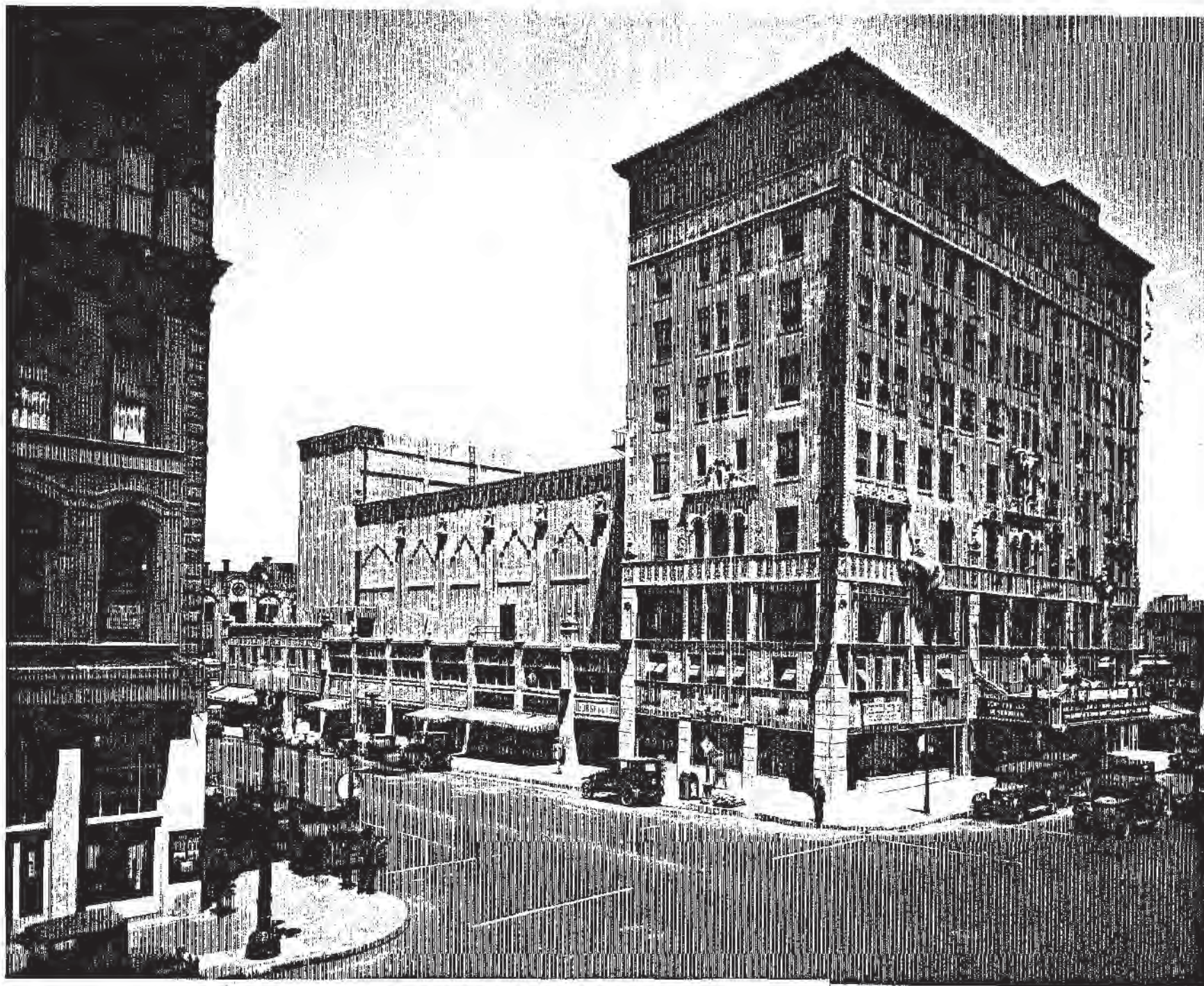
The California Theater, San Diego





The California Theater, San Diego, 1927





The California Theater, San Diego, 1927



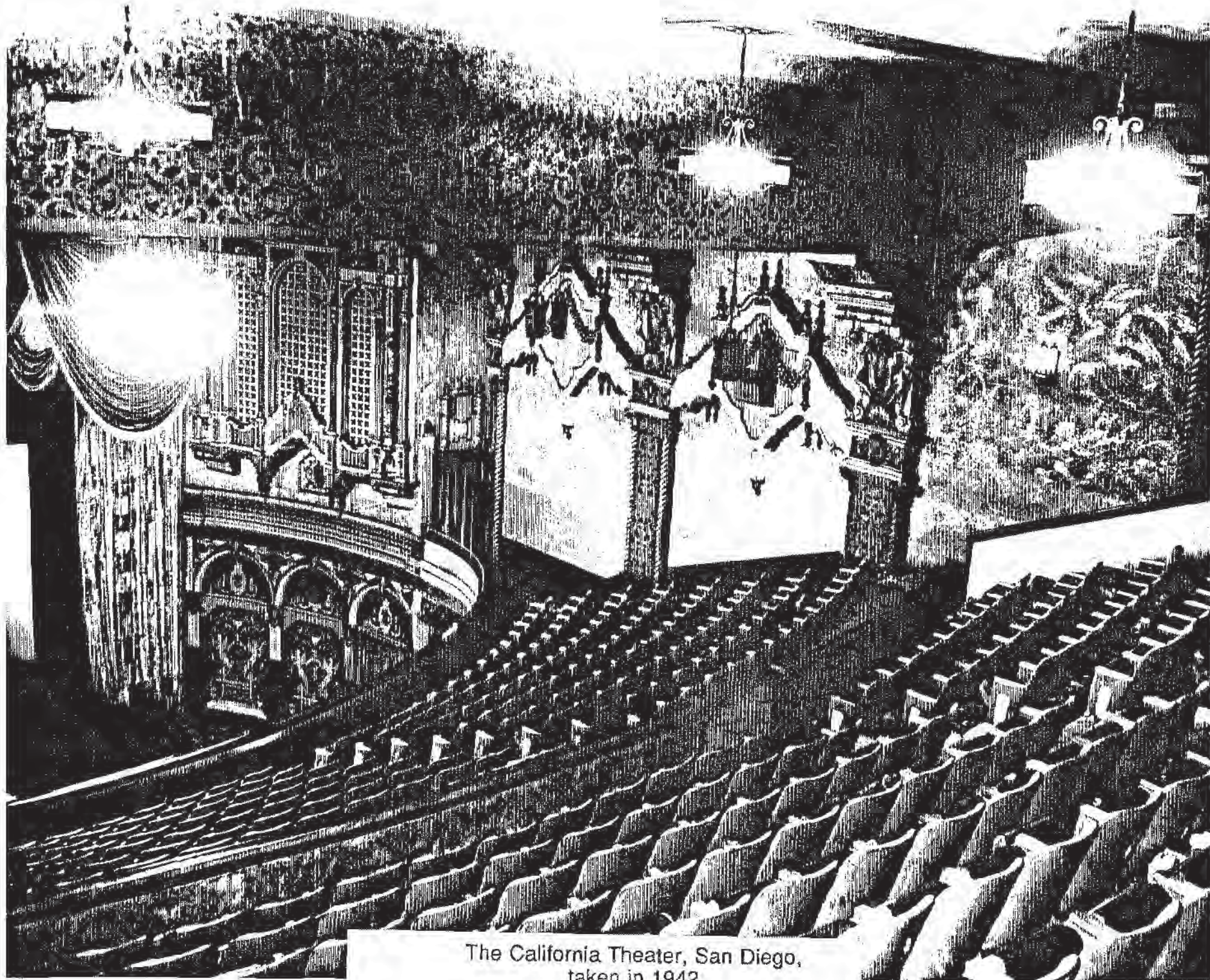


The California Theater, San Diego, 1927









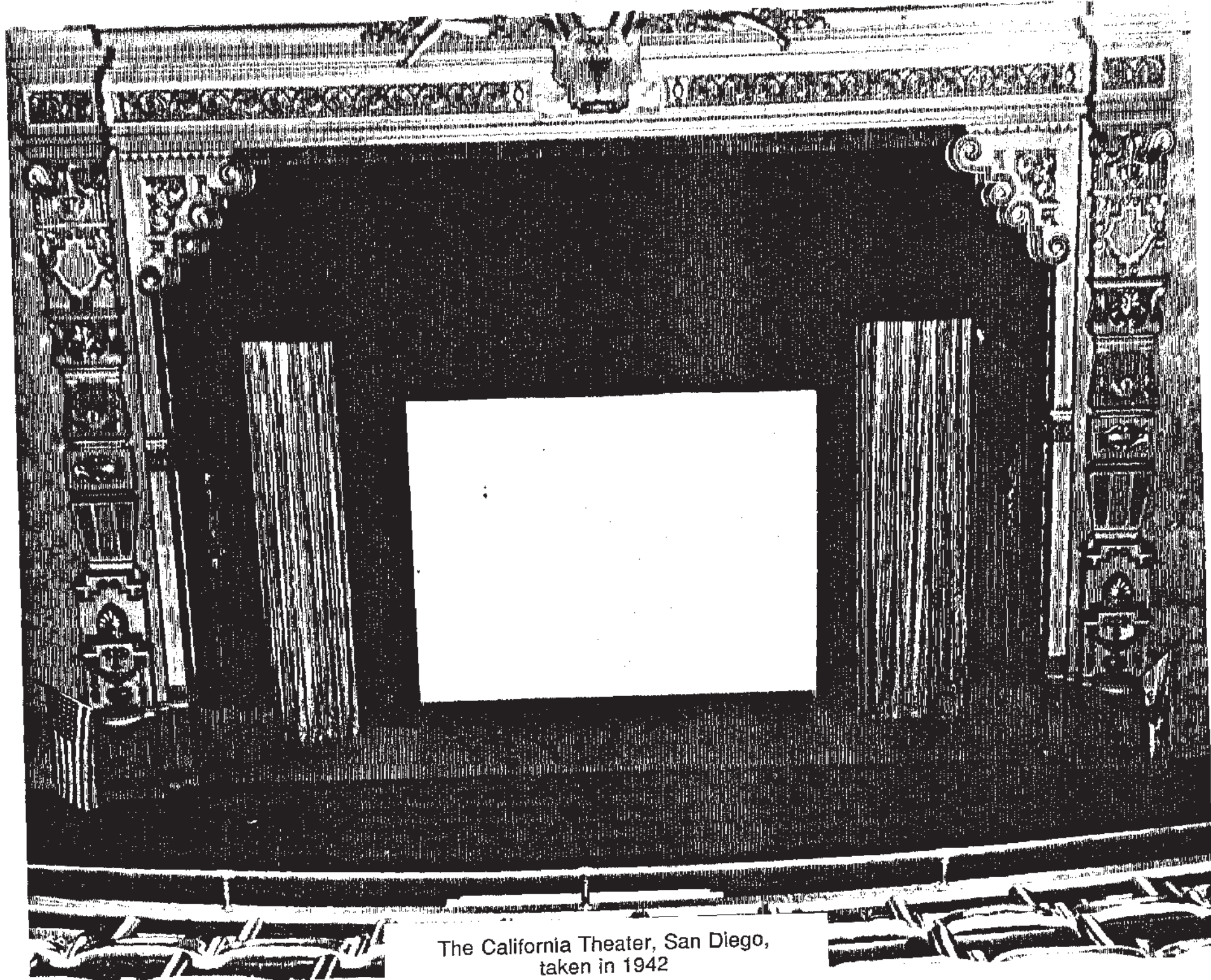
The California Theater, San Diego,  
taken in 1942





The California Theater, San Diego,  
taken in 1942





The California Theater, San Diego,  
taken in 1942





The California Theater, San Diego, Today





The California Theater, San Diego, Today





The California Theater, San Diego, Today





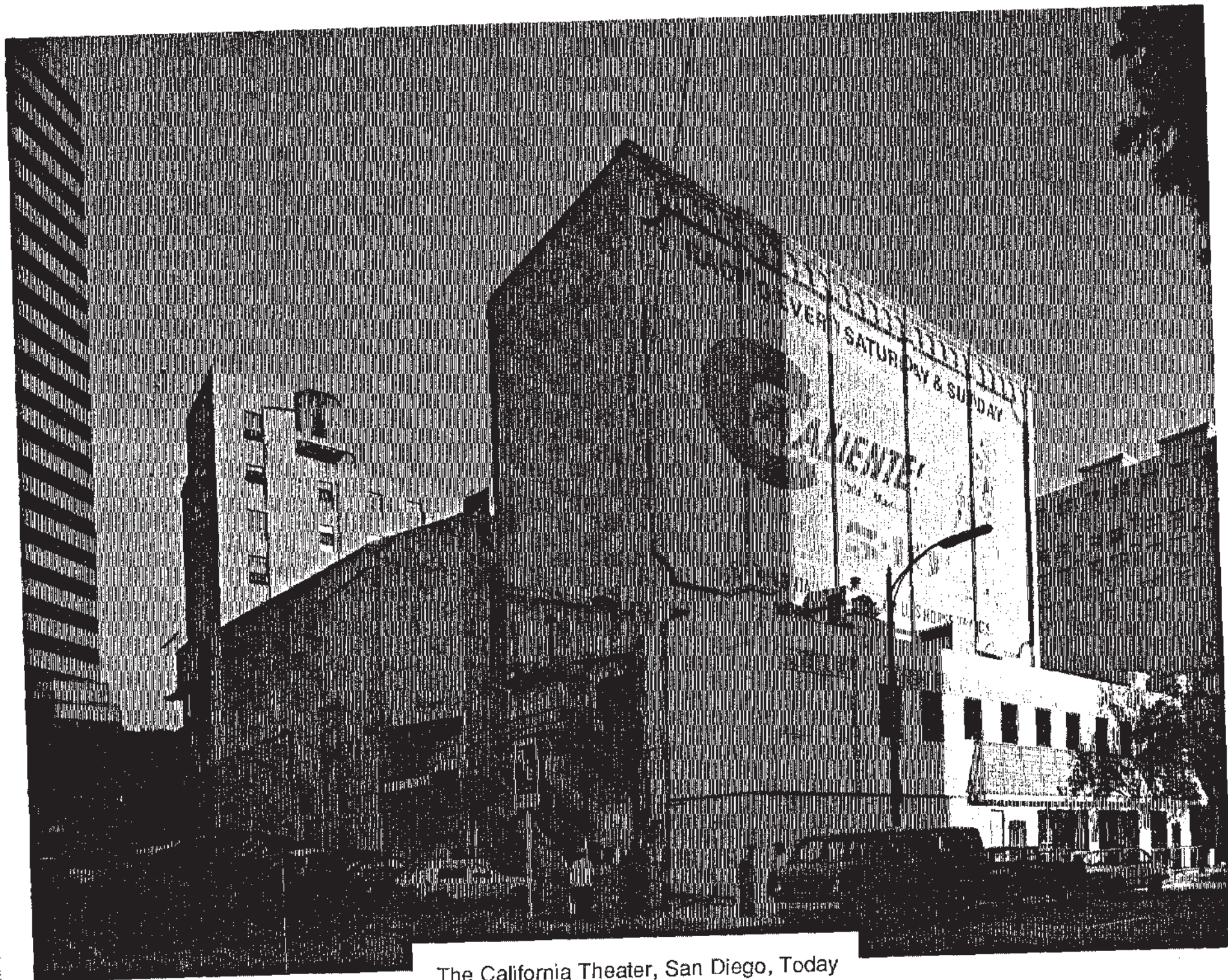
The California Theater, San Diego, Today





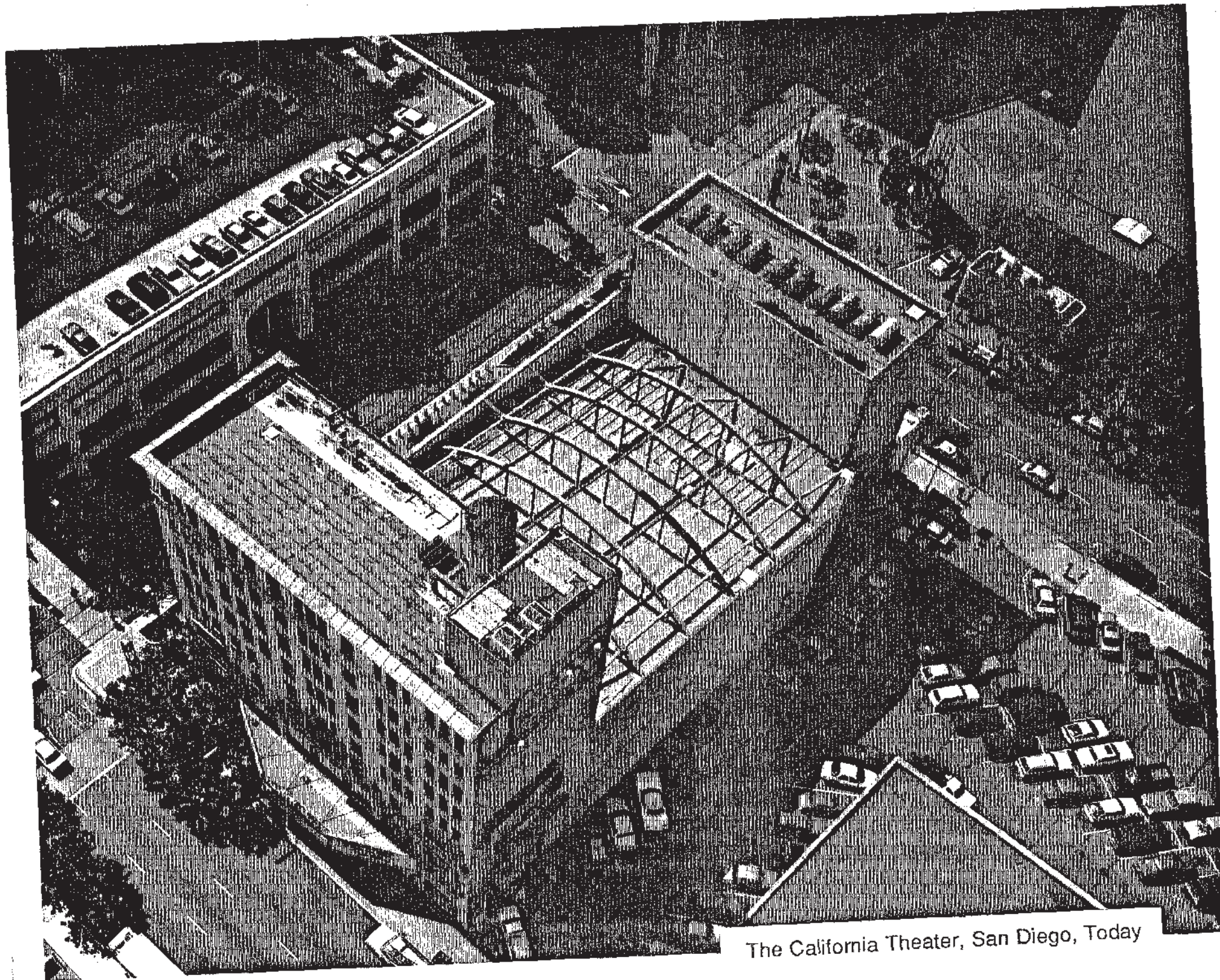
The California Theater, San Diego, Today





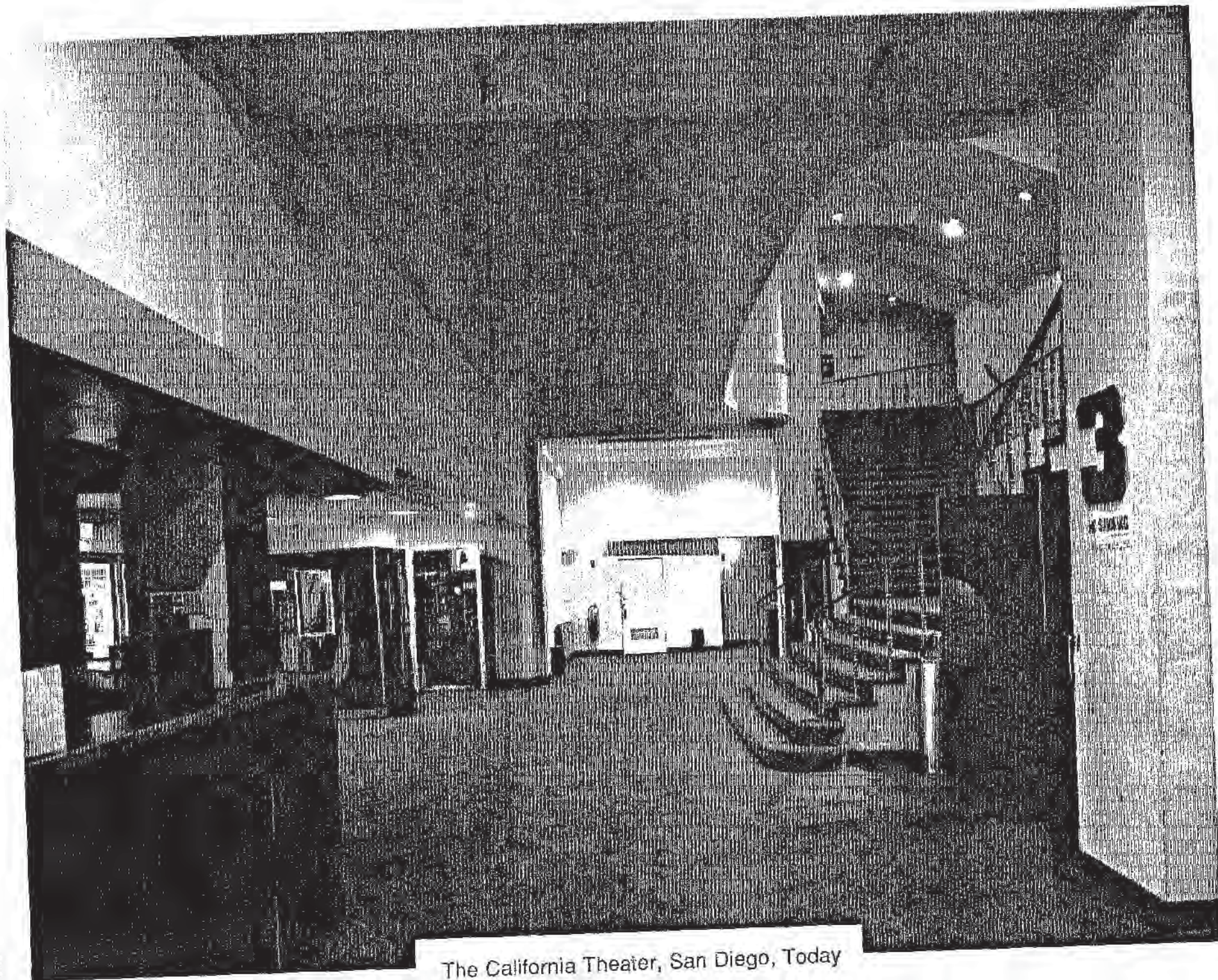
The California Theater, San Diego, Today





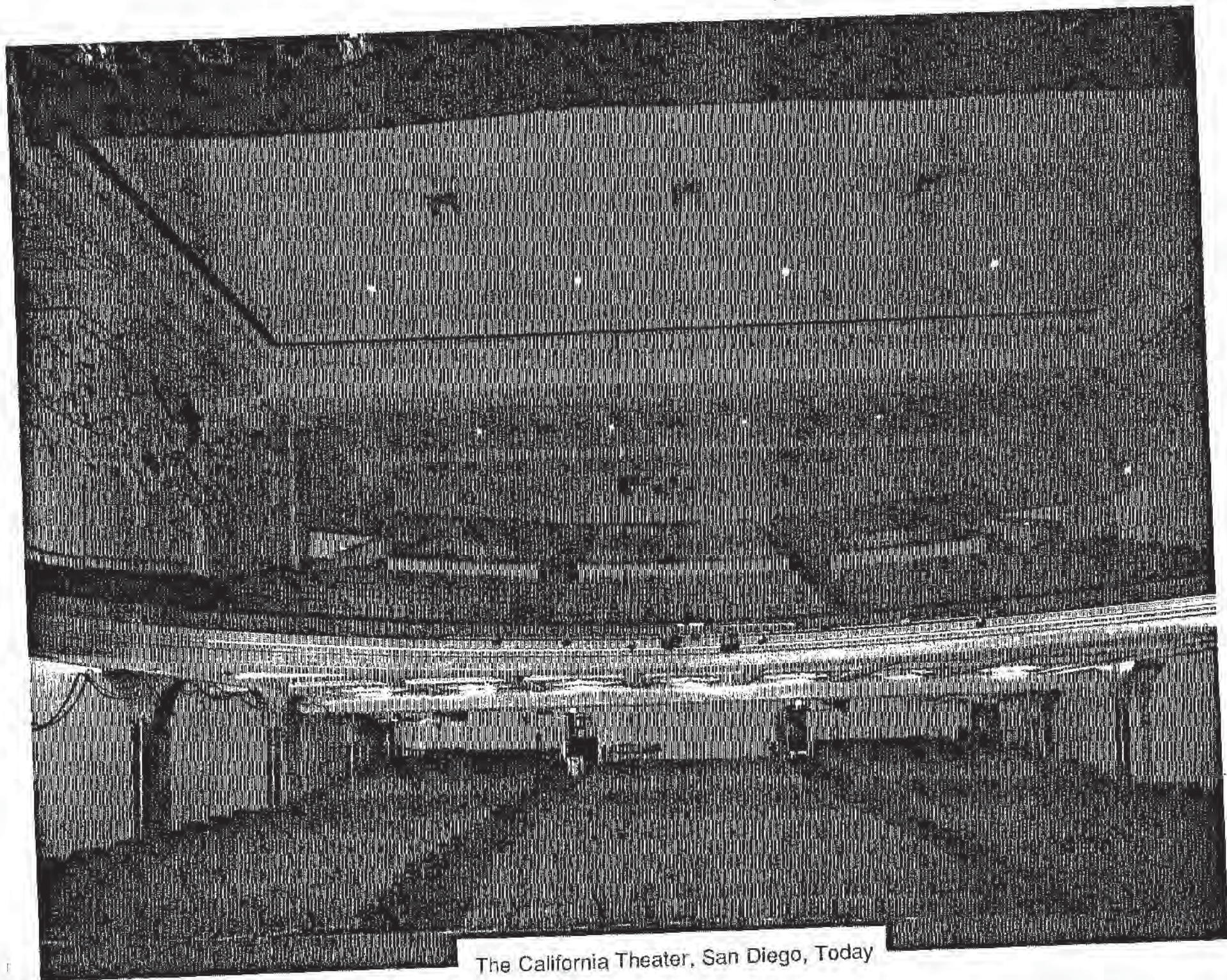
The California Theater, San Diego, Today





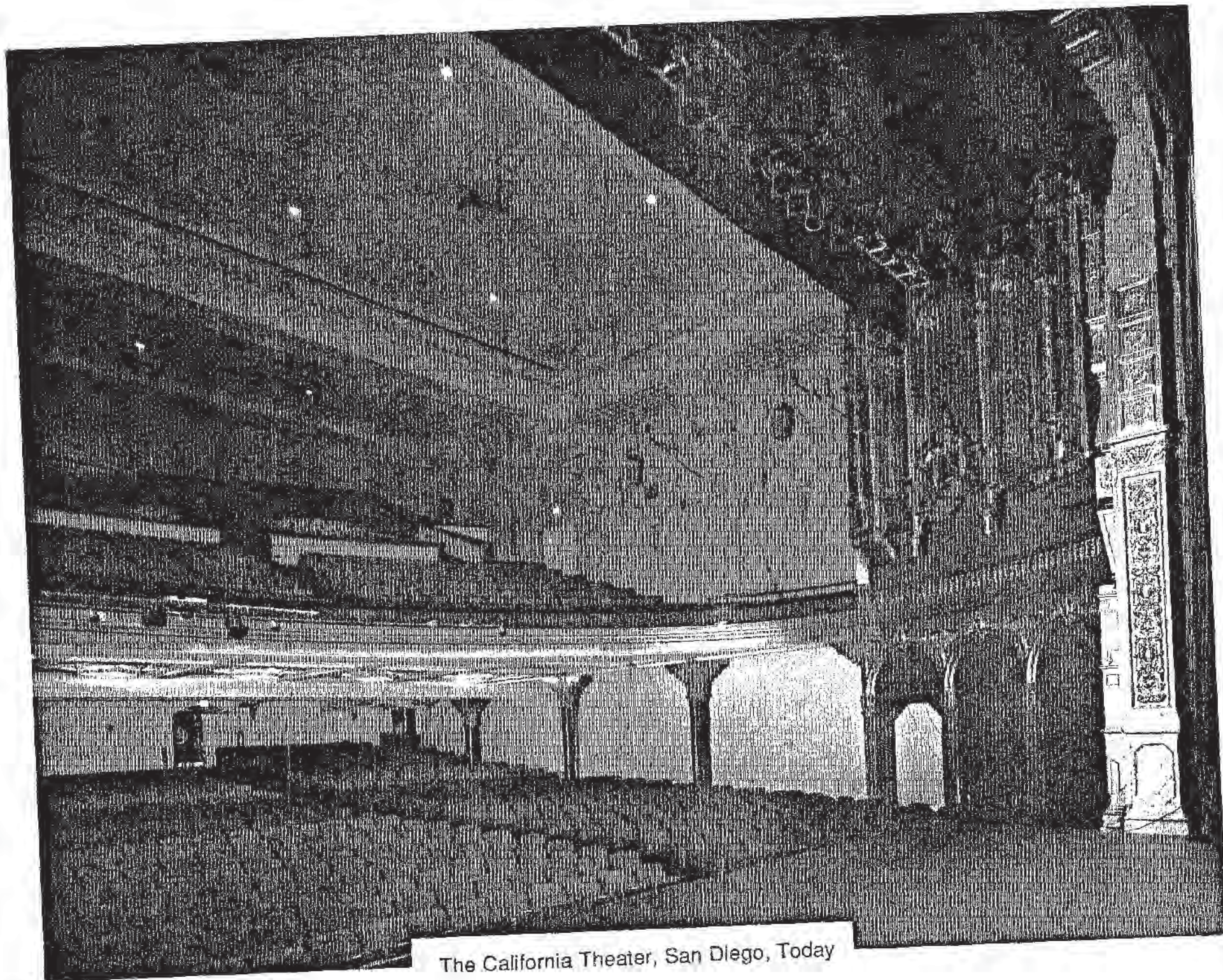
The California Theater, San Diego, Today





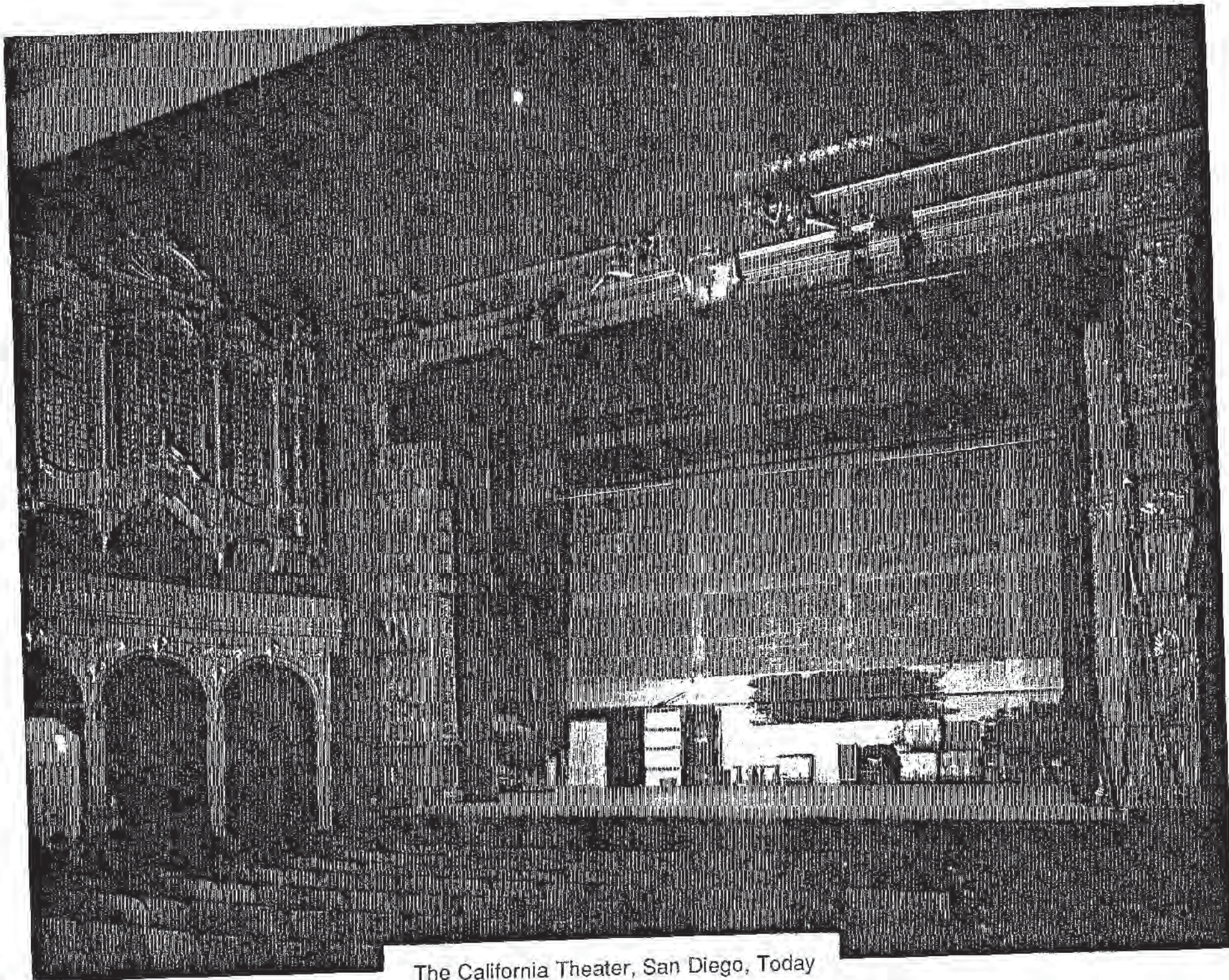
The California Theater, San Diego, Today





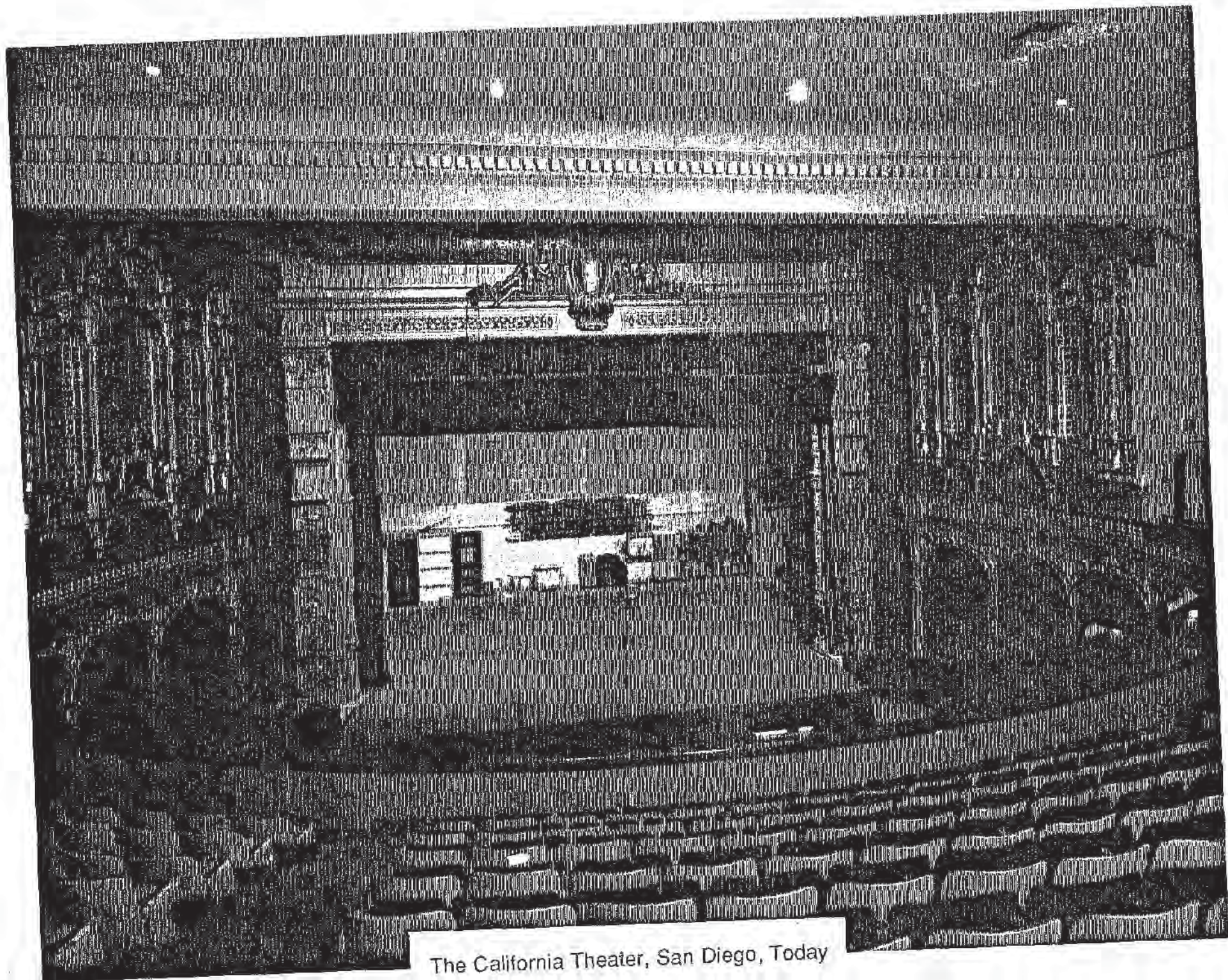
The California Theater, San Diego, Today





The California Theater, San Diego, Today





The California Theater, San Diego, Today





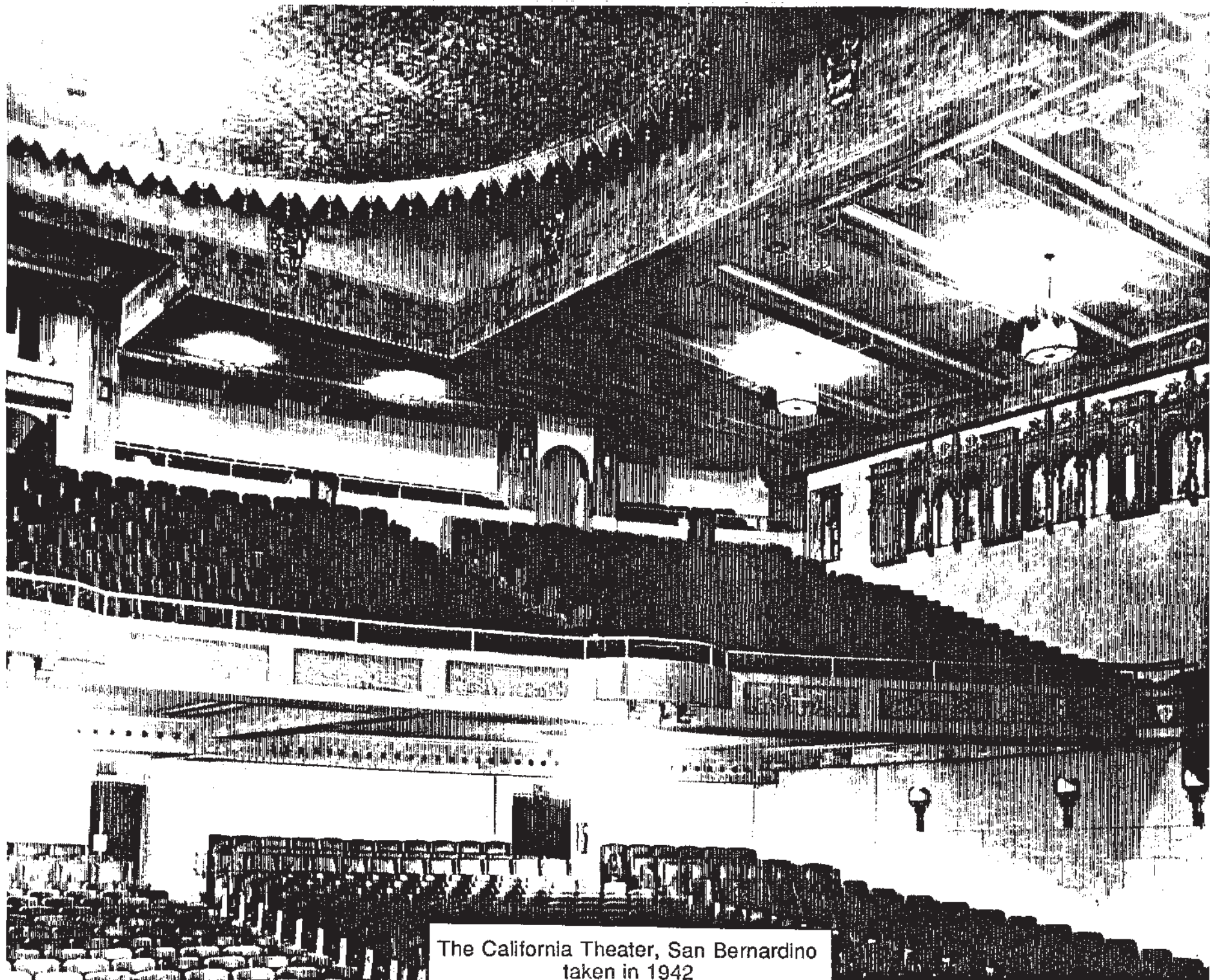
The California Theater, San Bernardino  
taken in 1990





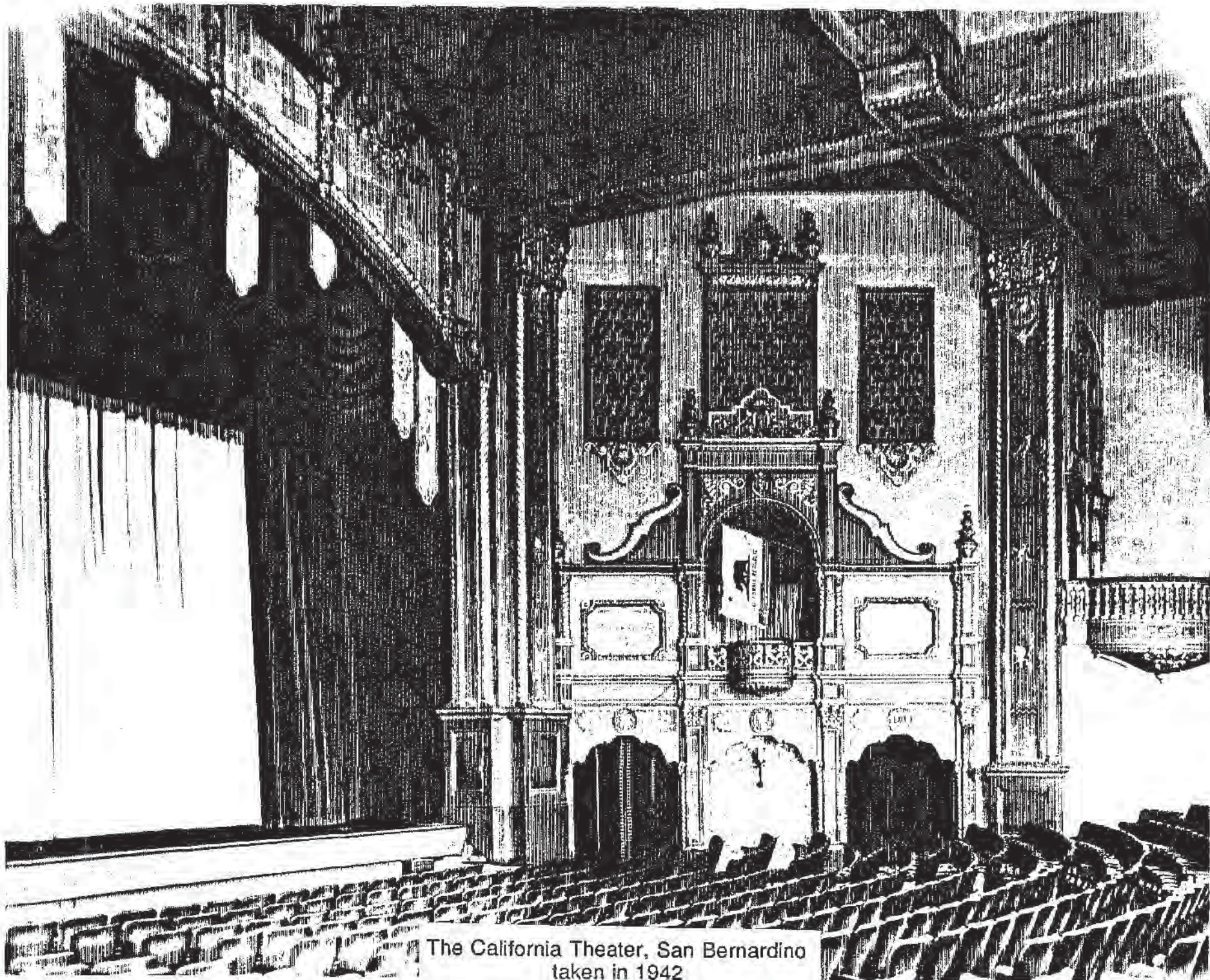
The California Theater, San Bernardino  
taken in 1990





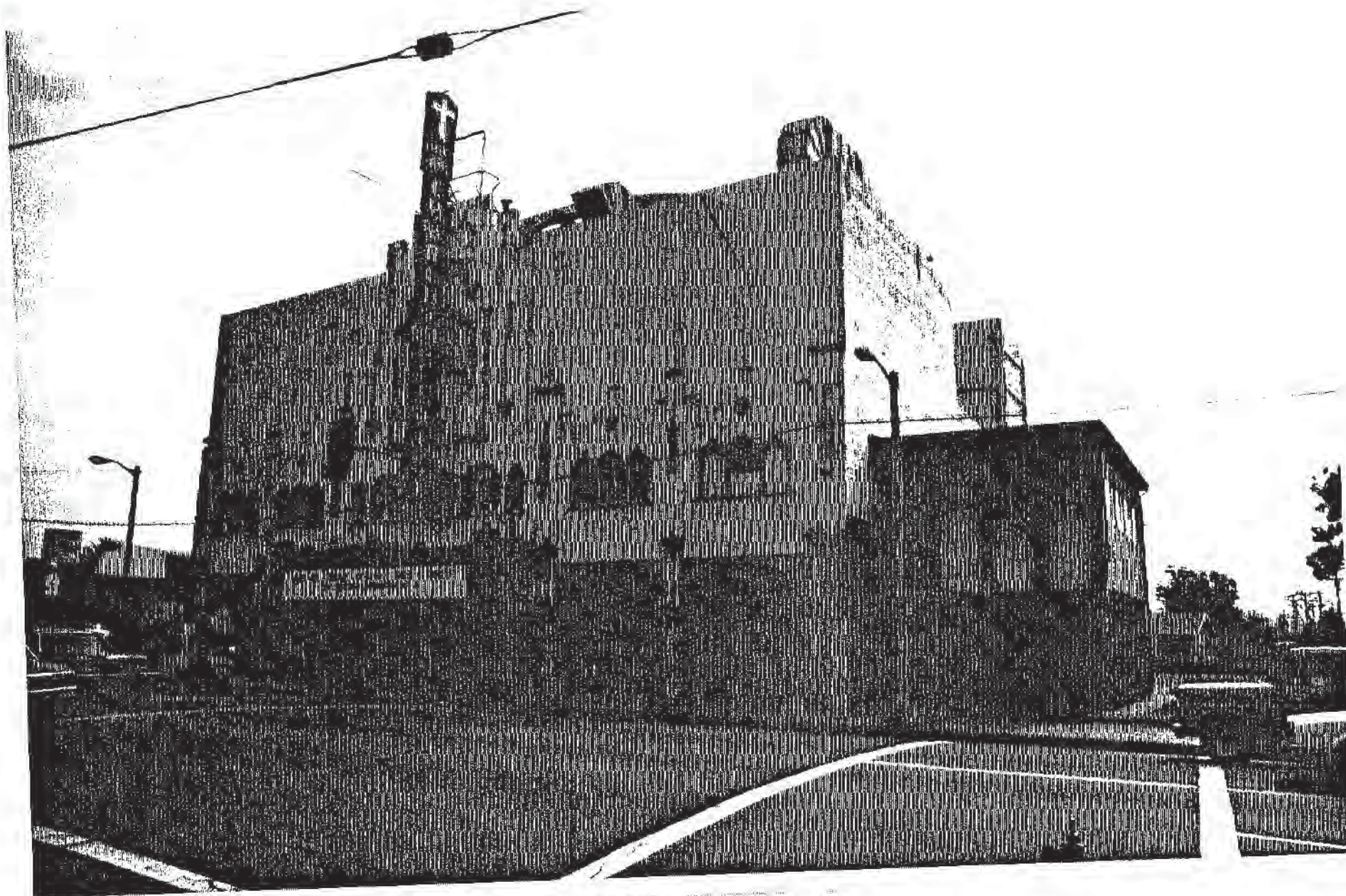
The California Theater, San Bernardino  
taken in 1942





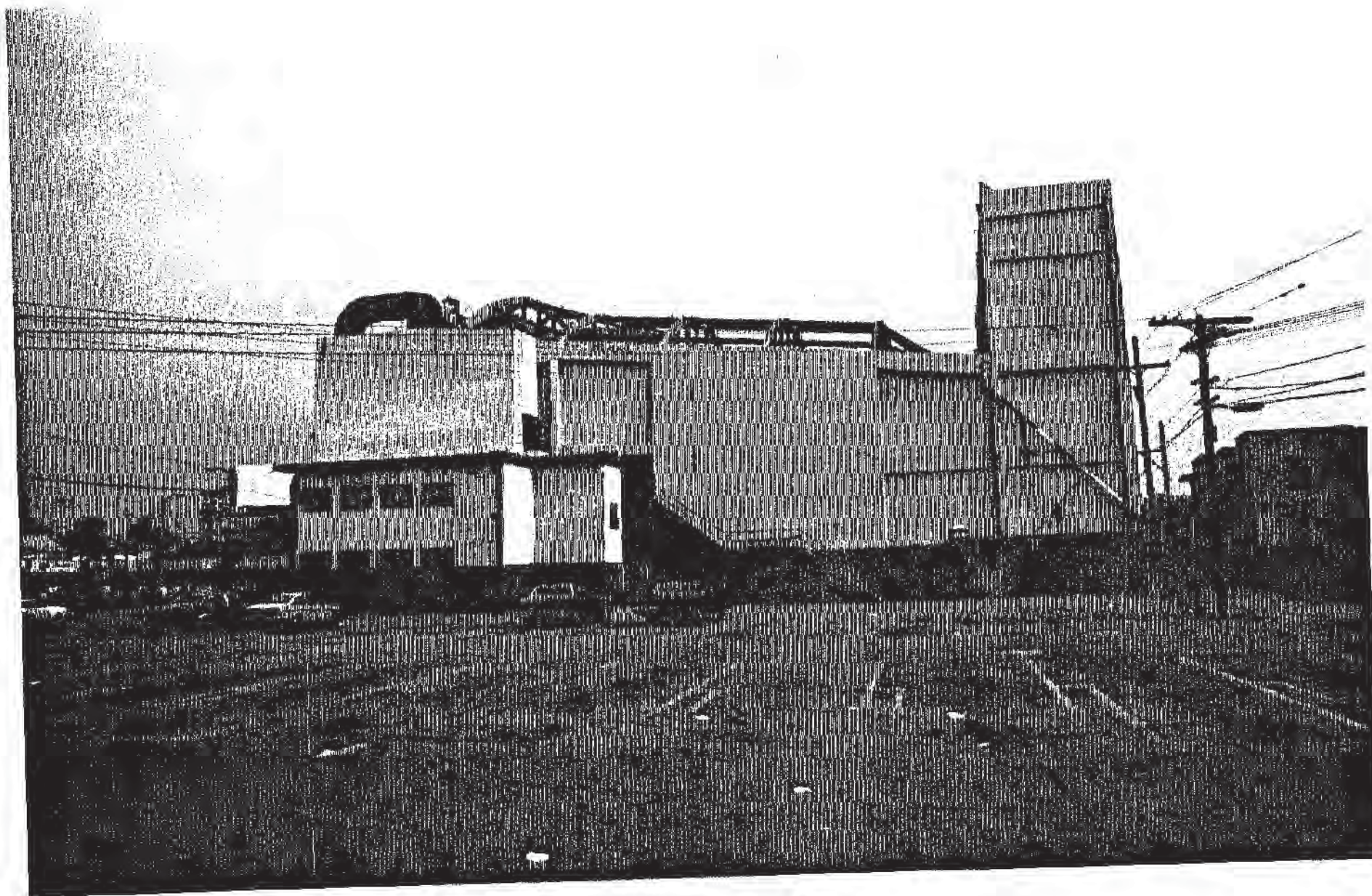
The California Theater, San Bernardino  
taken in 1942





The Lincoln Theater, Los Angeles  
taken in 1990





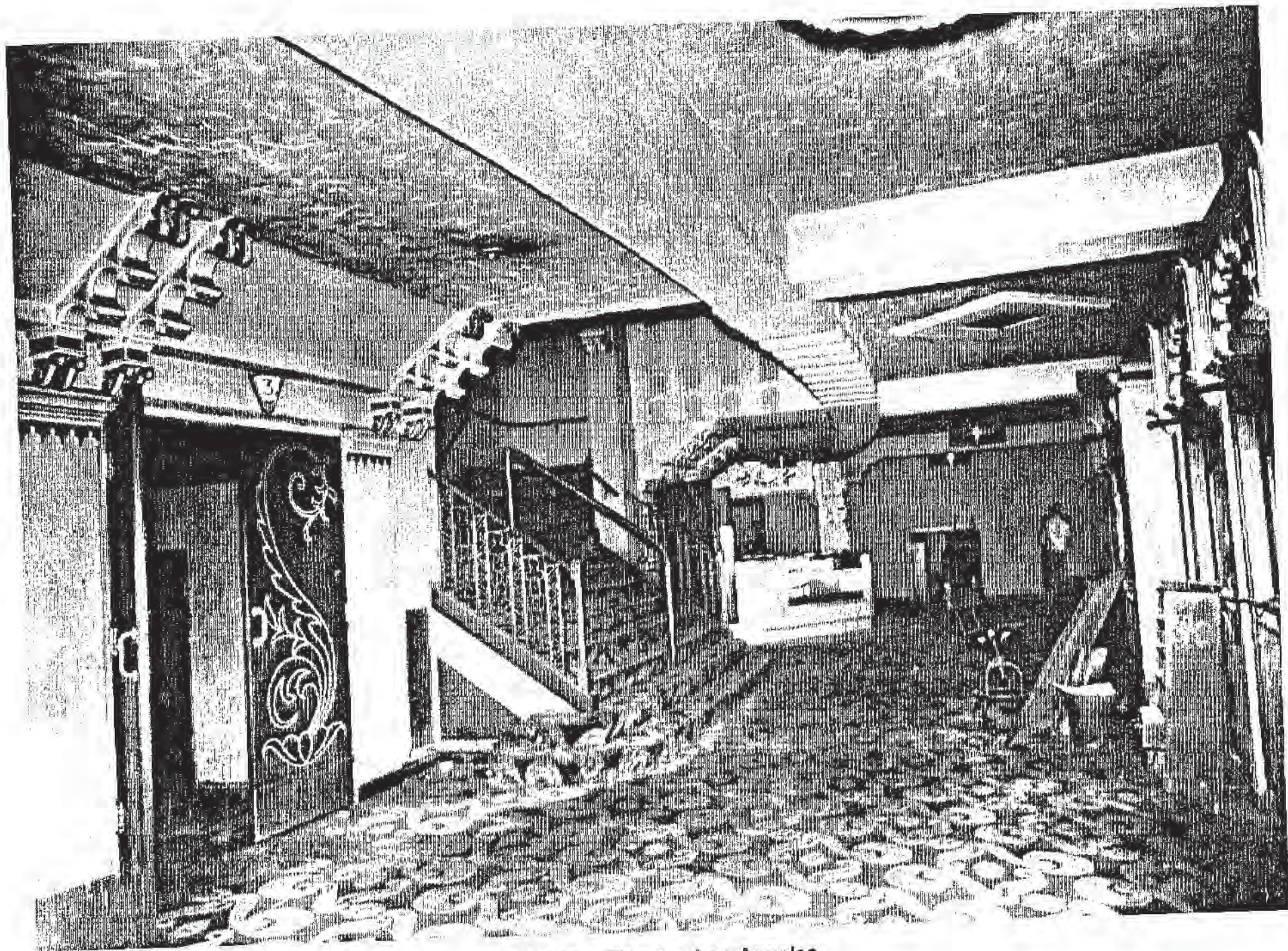
The Lincoln Theater, Los Angeles  
taken in 1990





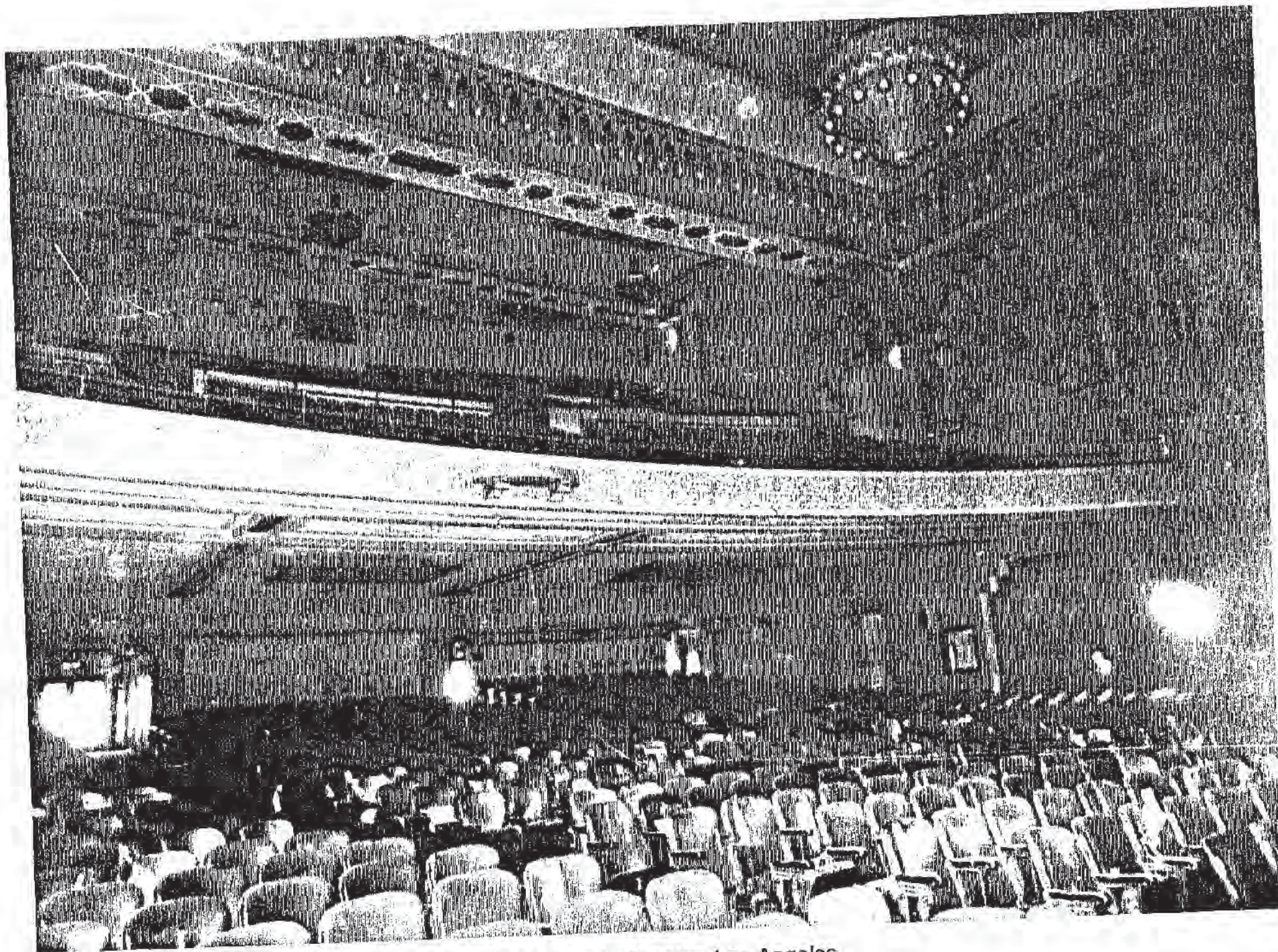
The Lincoln Theater, Los Angeles  
taken in 1990





The Lincoln Theater, Los Angeles  
taken in 1962





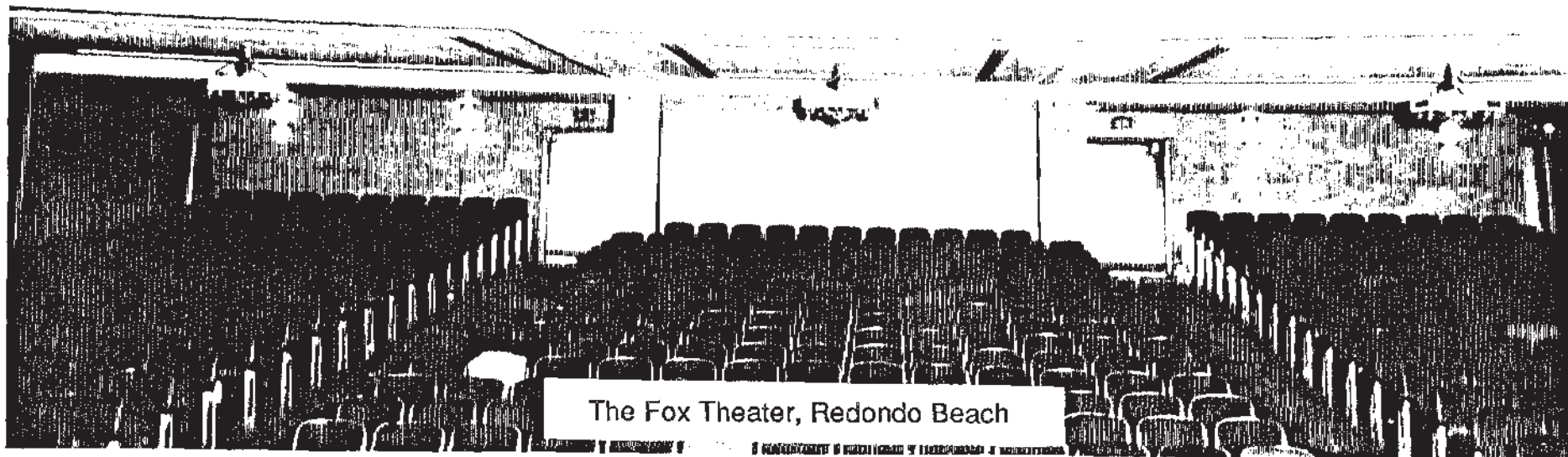
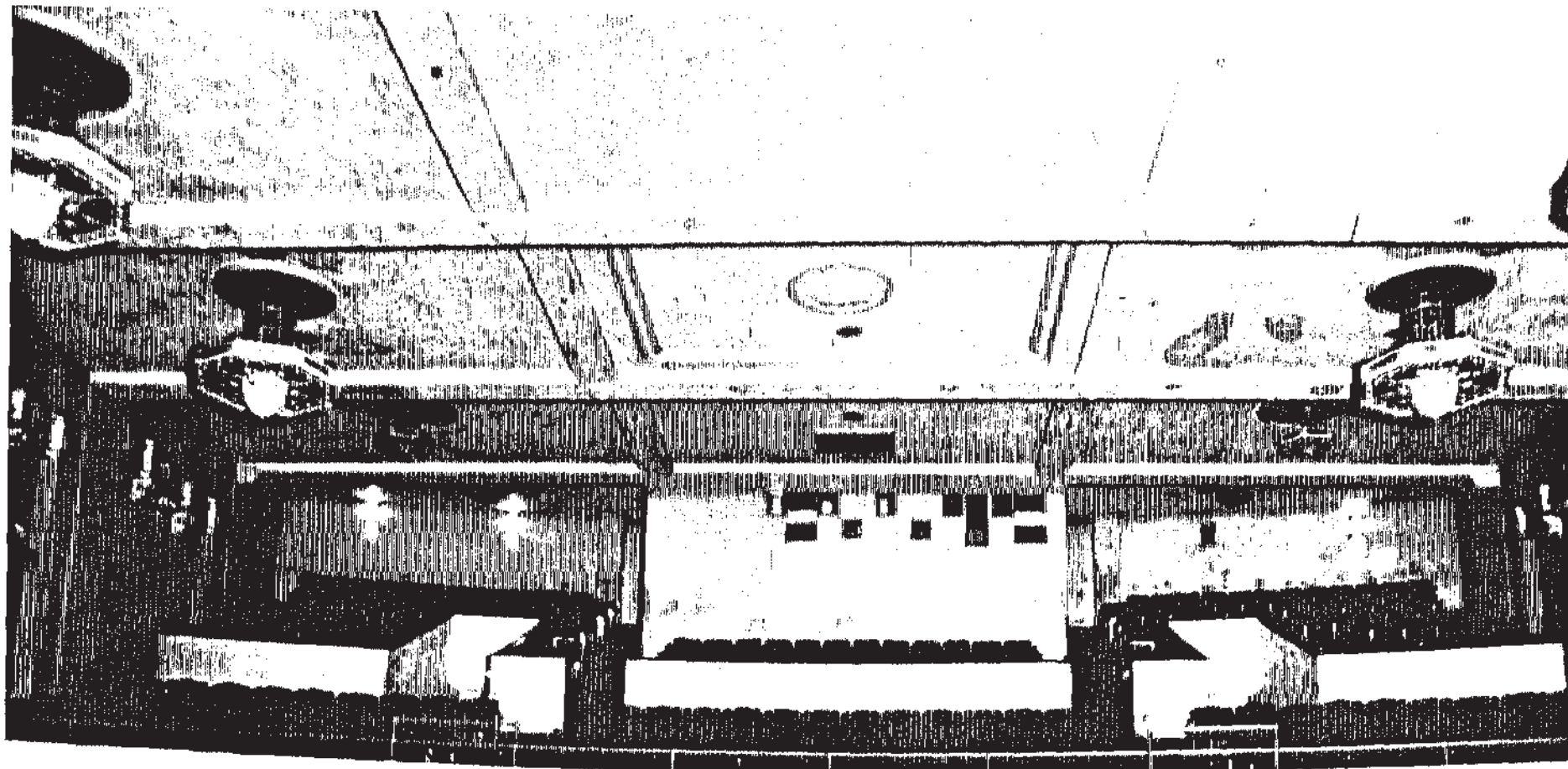
The Lincoln Theater, Los Angeles  
taken in 1962



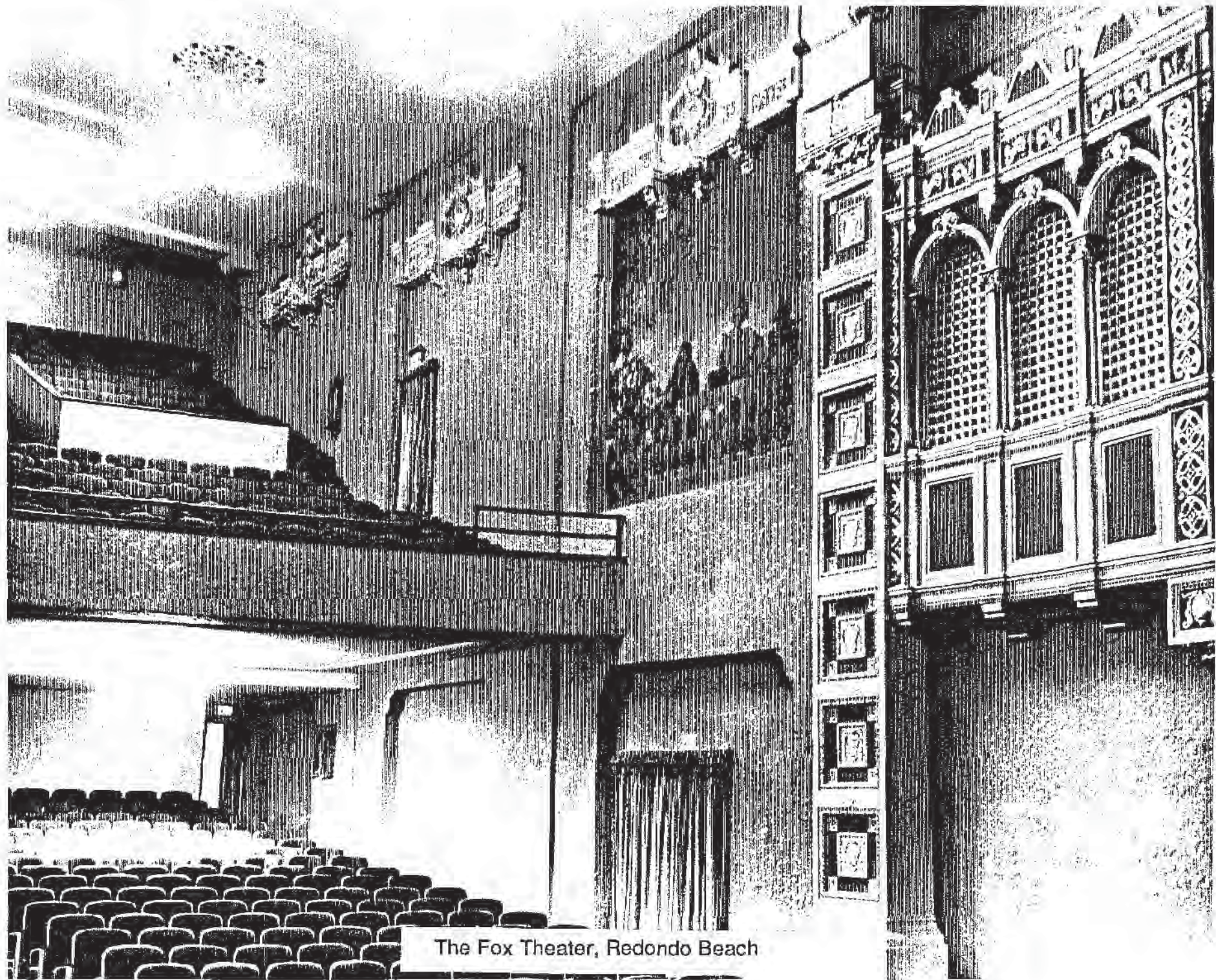


The Fox Theater, Redondo Beach



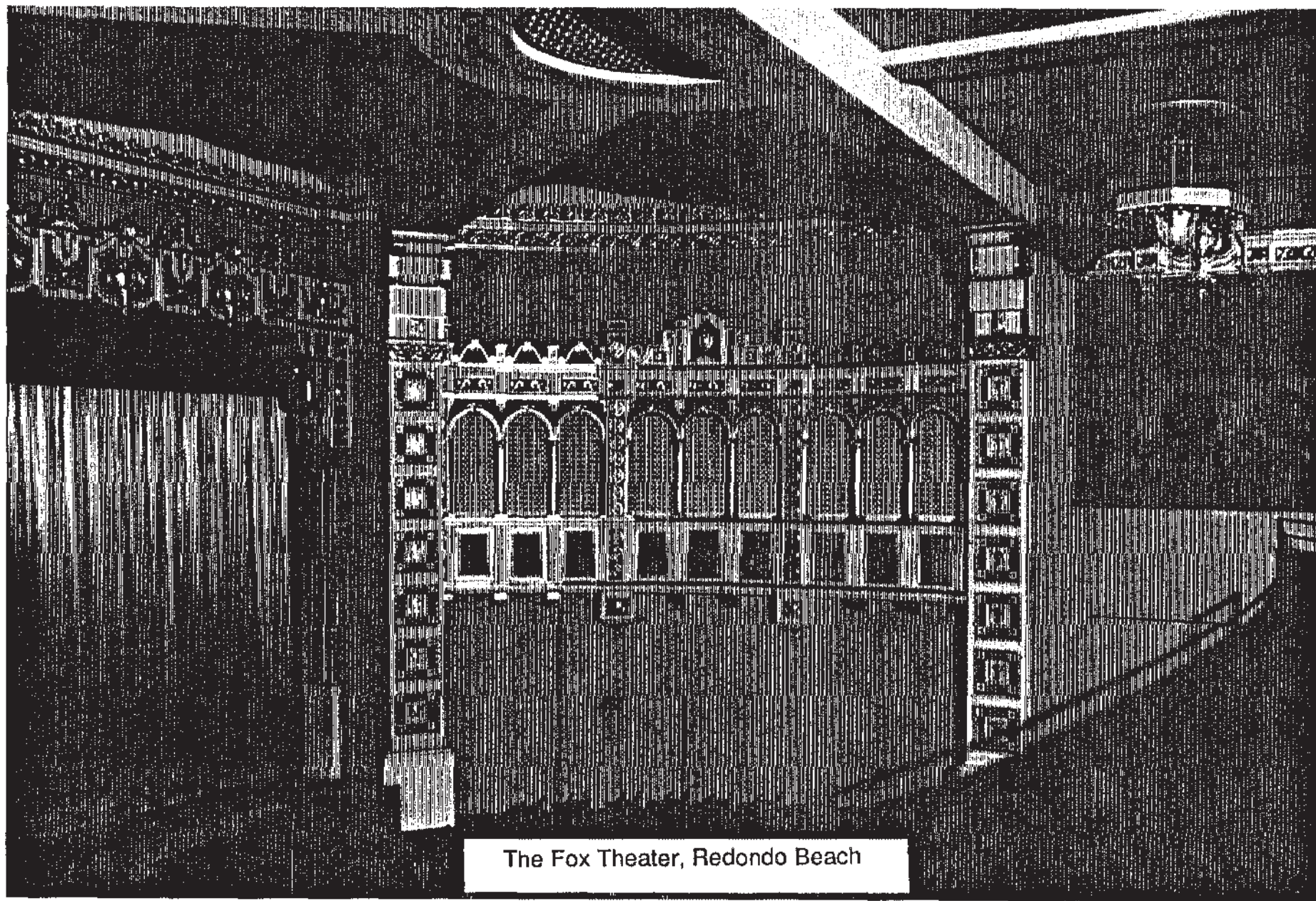




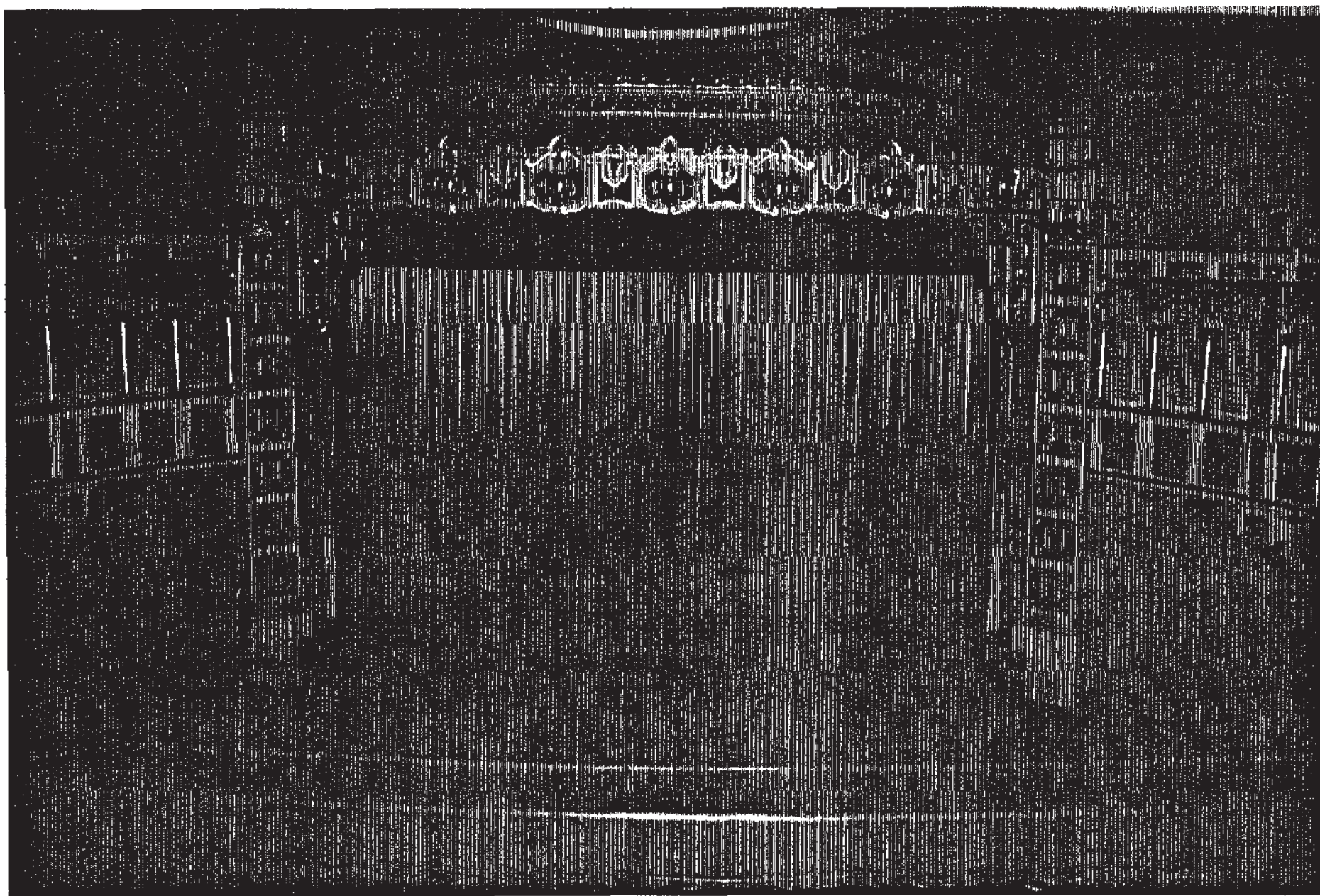


The Fox Theater, Redondo Beach





The Fox Theater, Redondo Beach



The Fox Theater, Redondo Beach





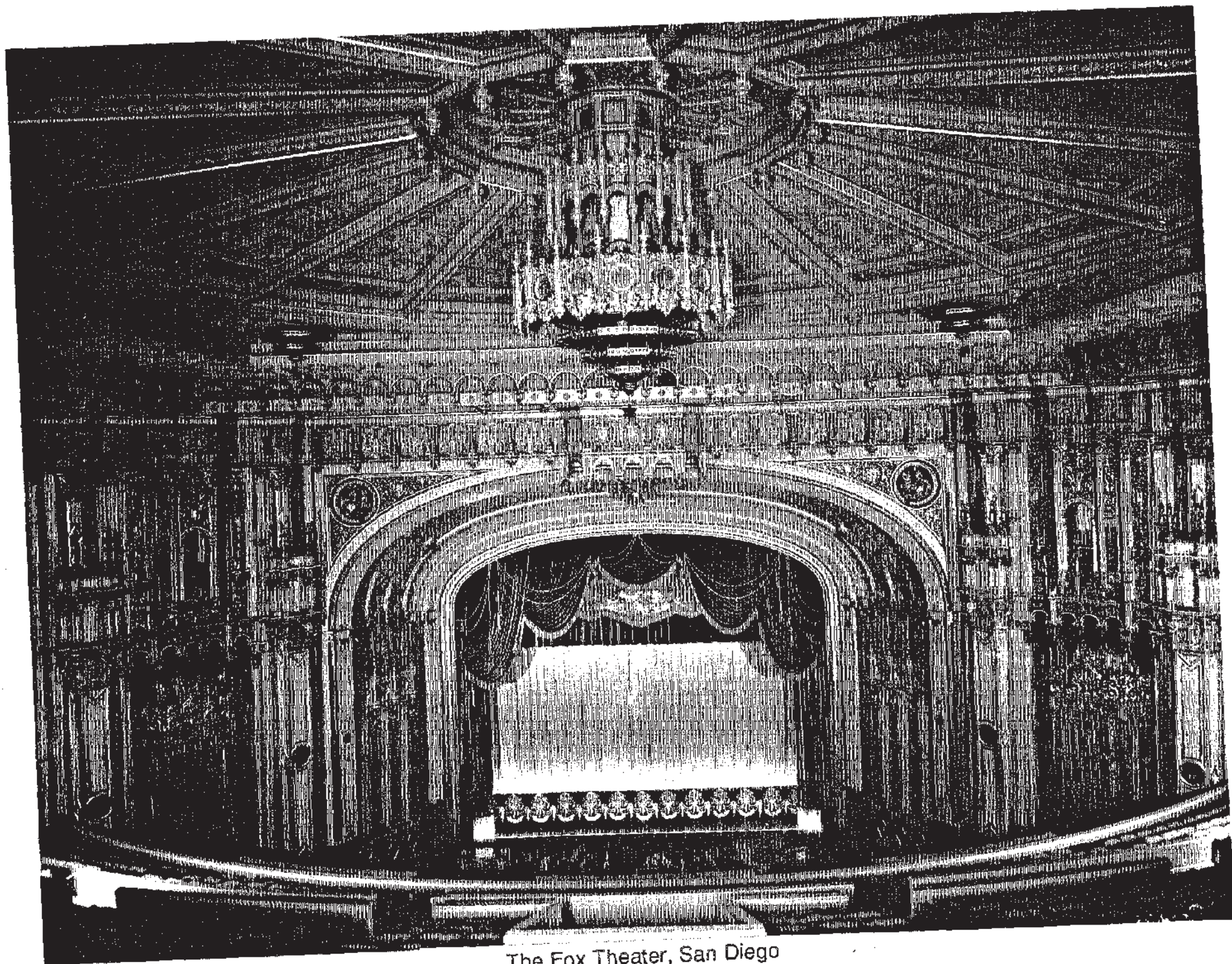
The Fox Theater, San Diego





The Fox Theater, San Diego





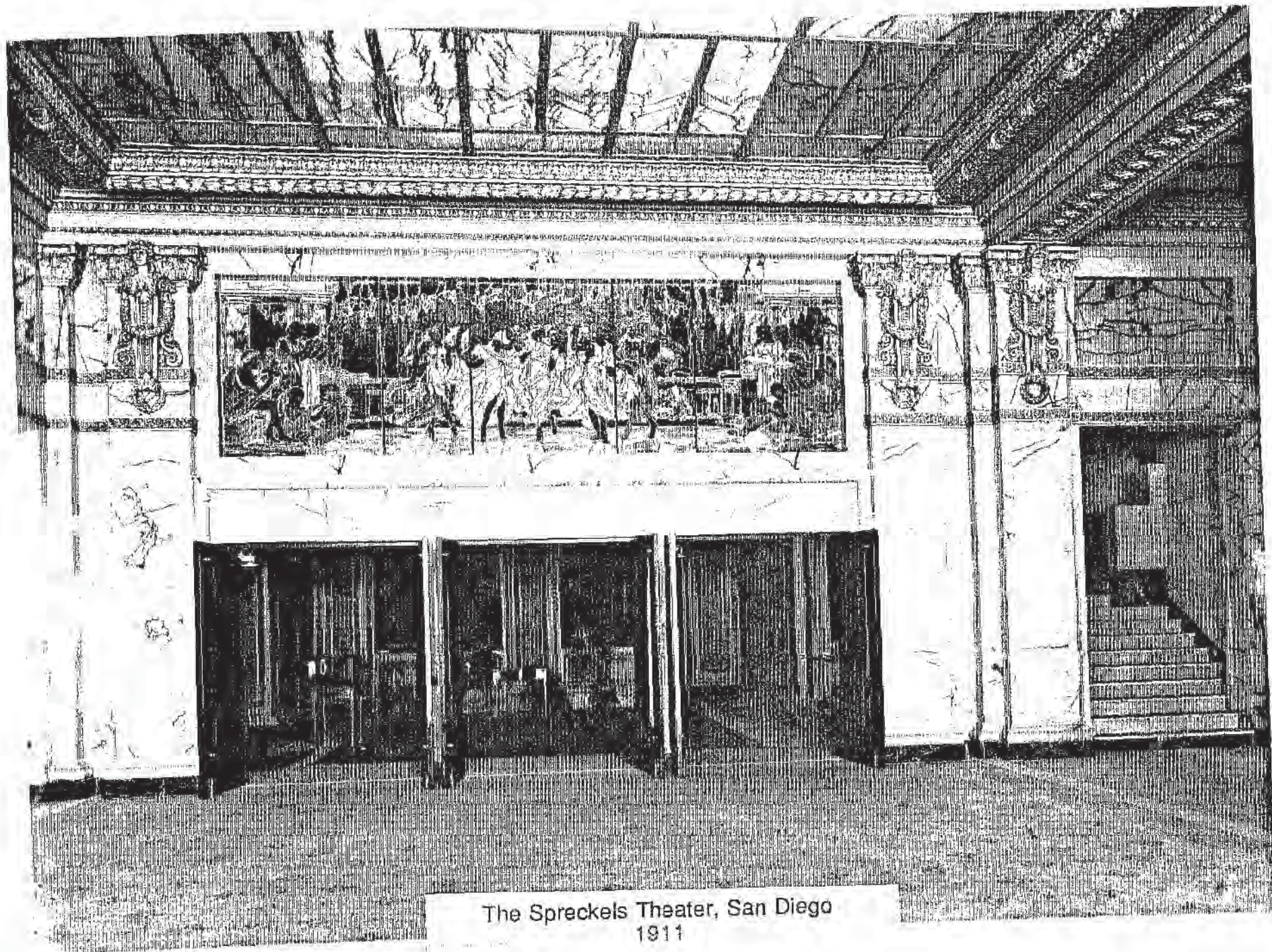
The Fox Theater, San Diego





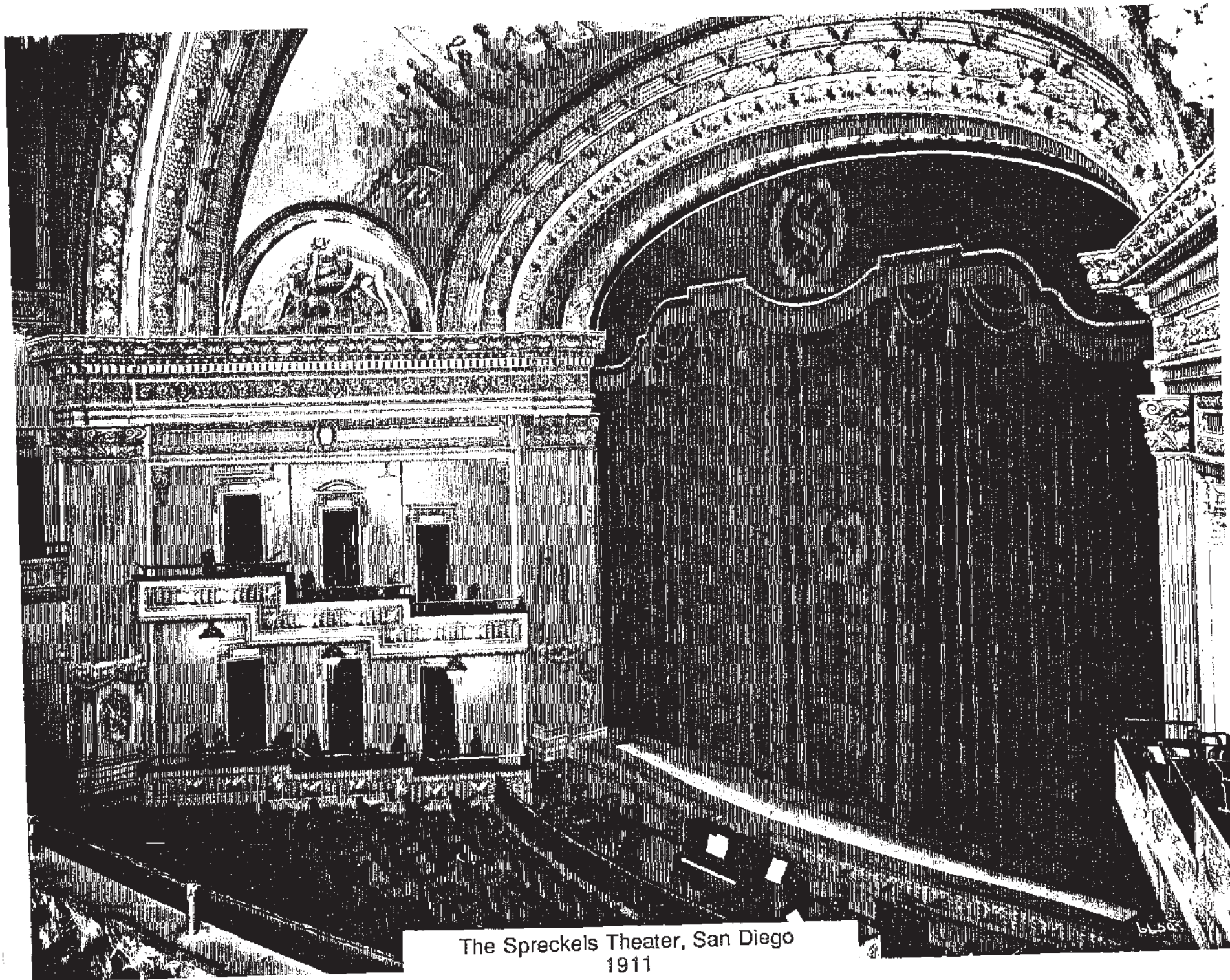
The Spreckels Theater, San Diego  
1911





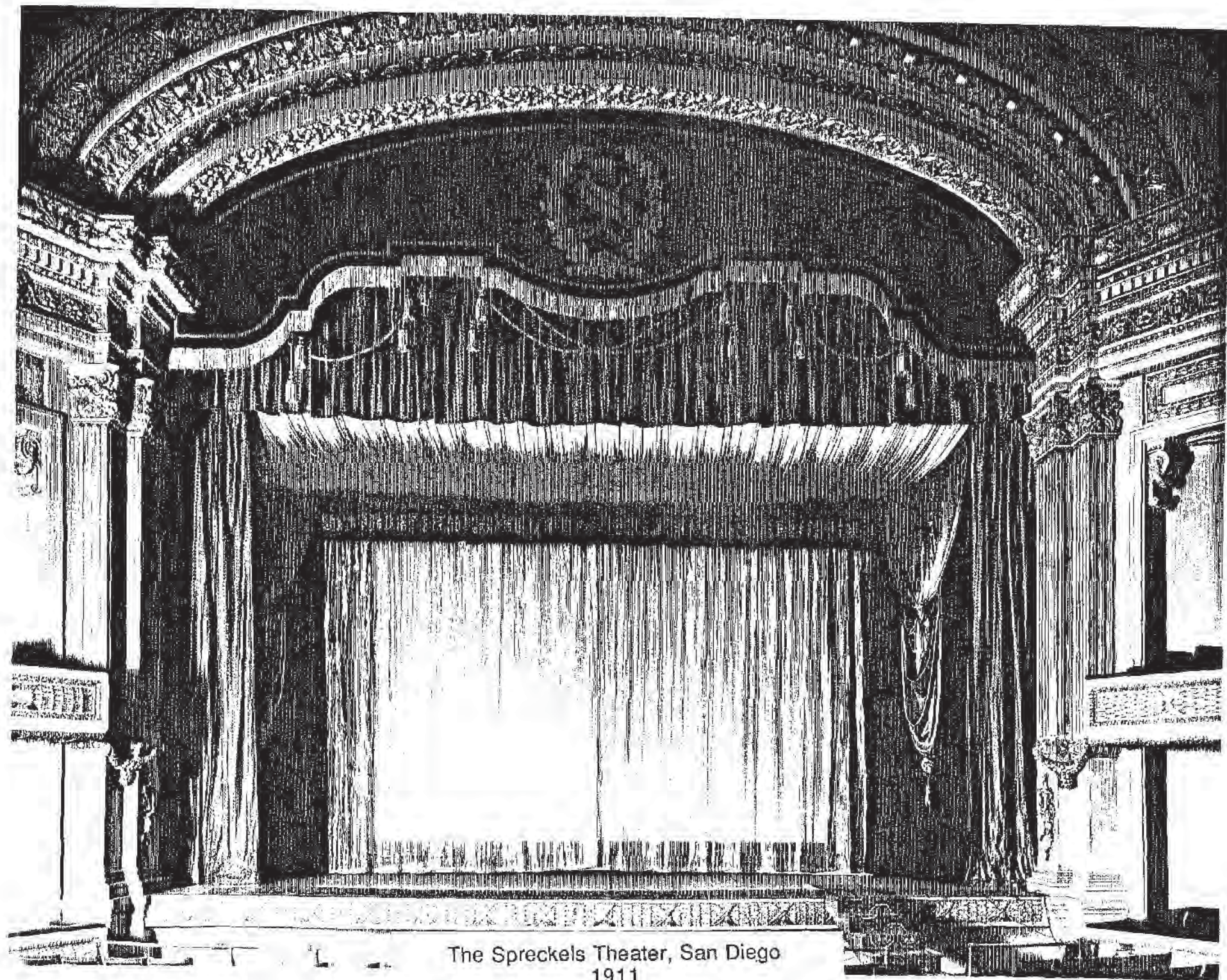
The Spreckels Theater, San Diego  
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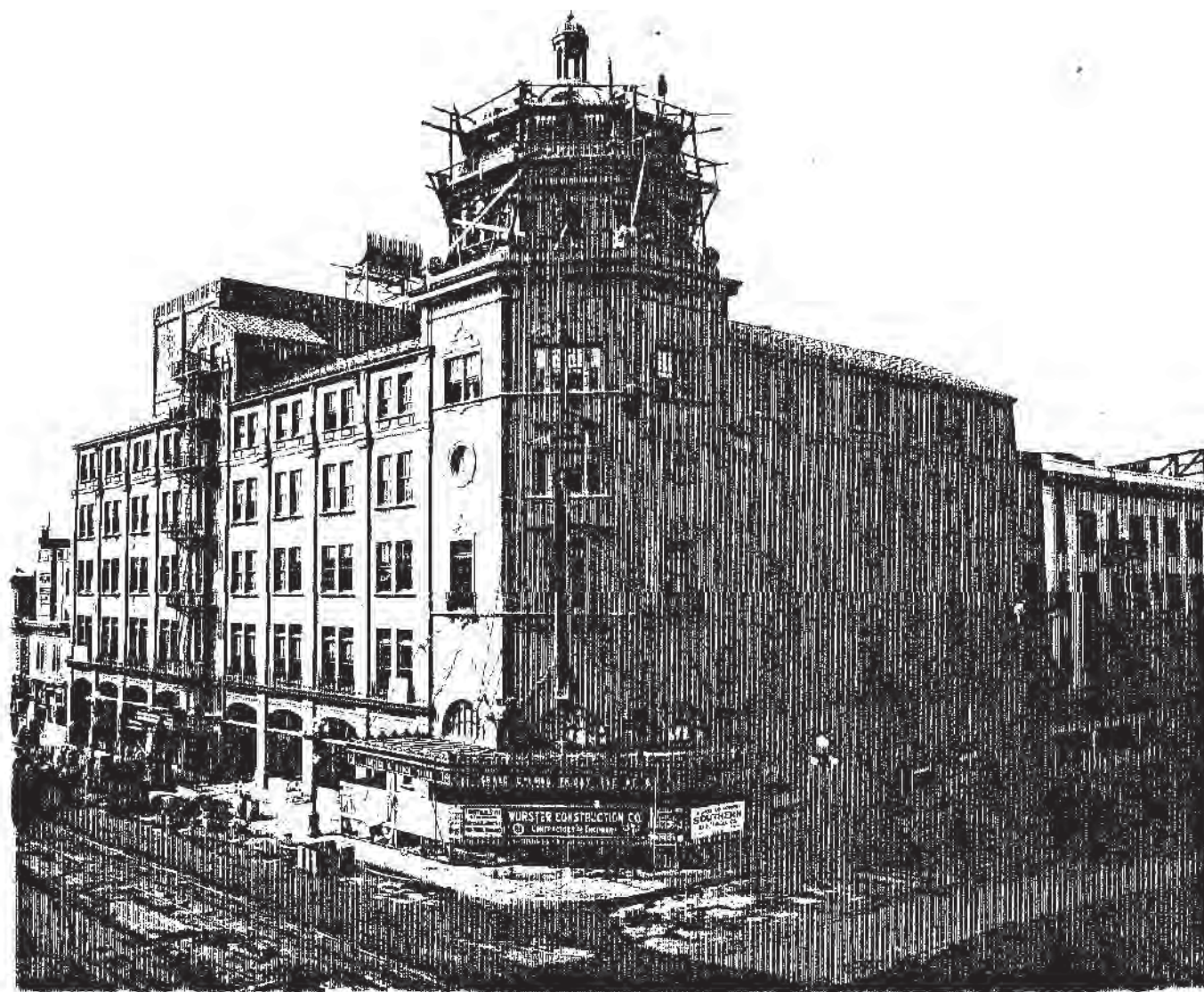
The Spreckels Theater, San Diego  
1911





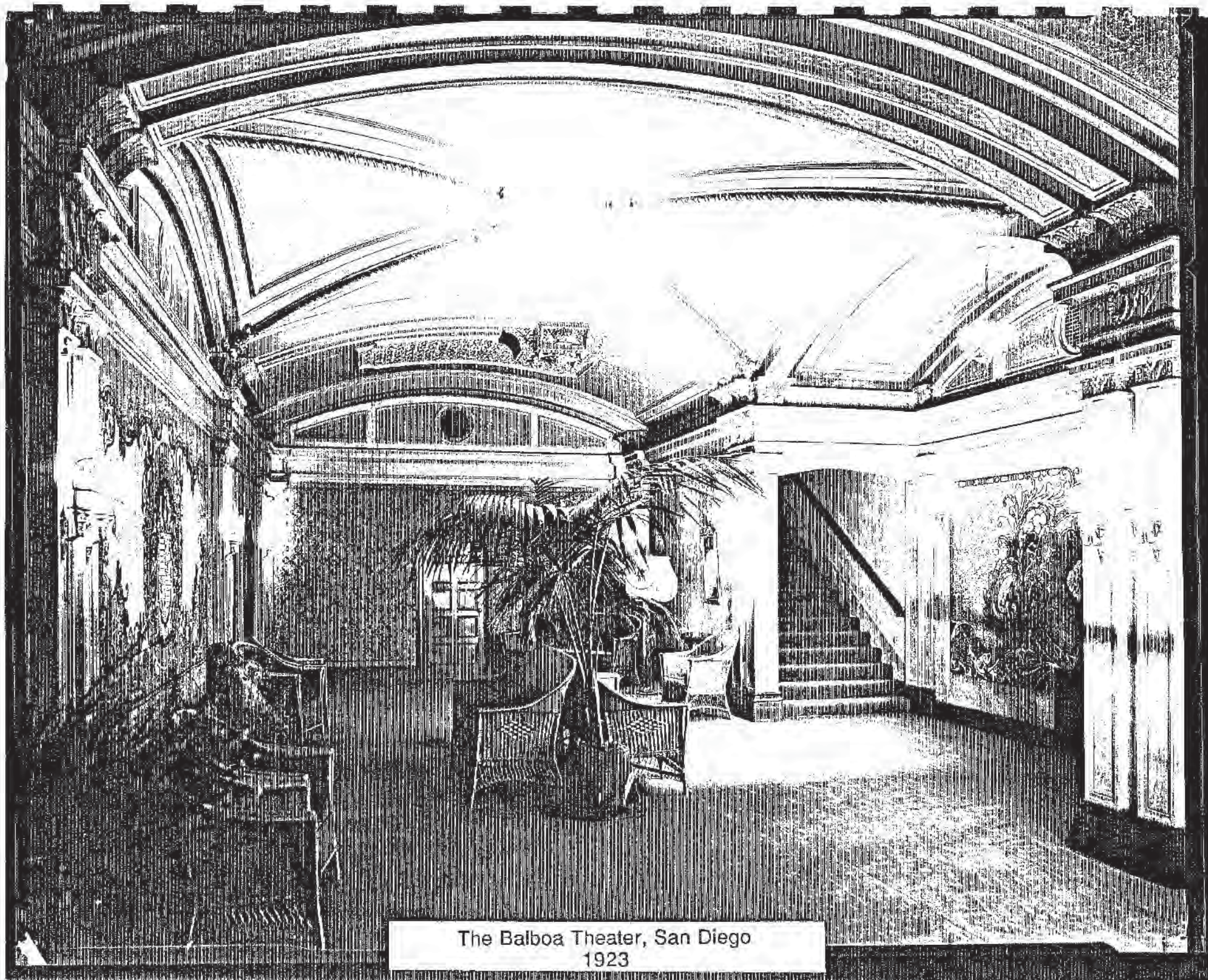
The Spreckels Theater, San Diego  
1911





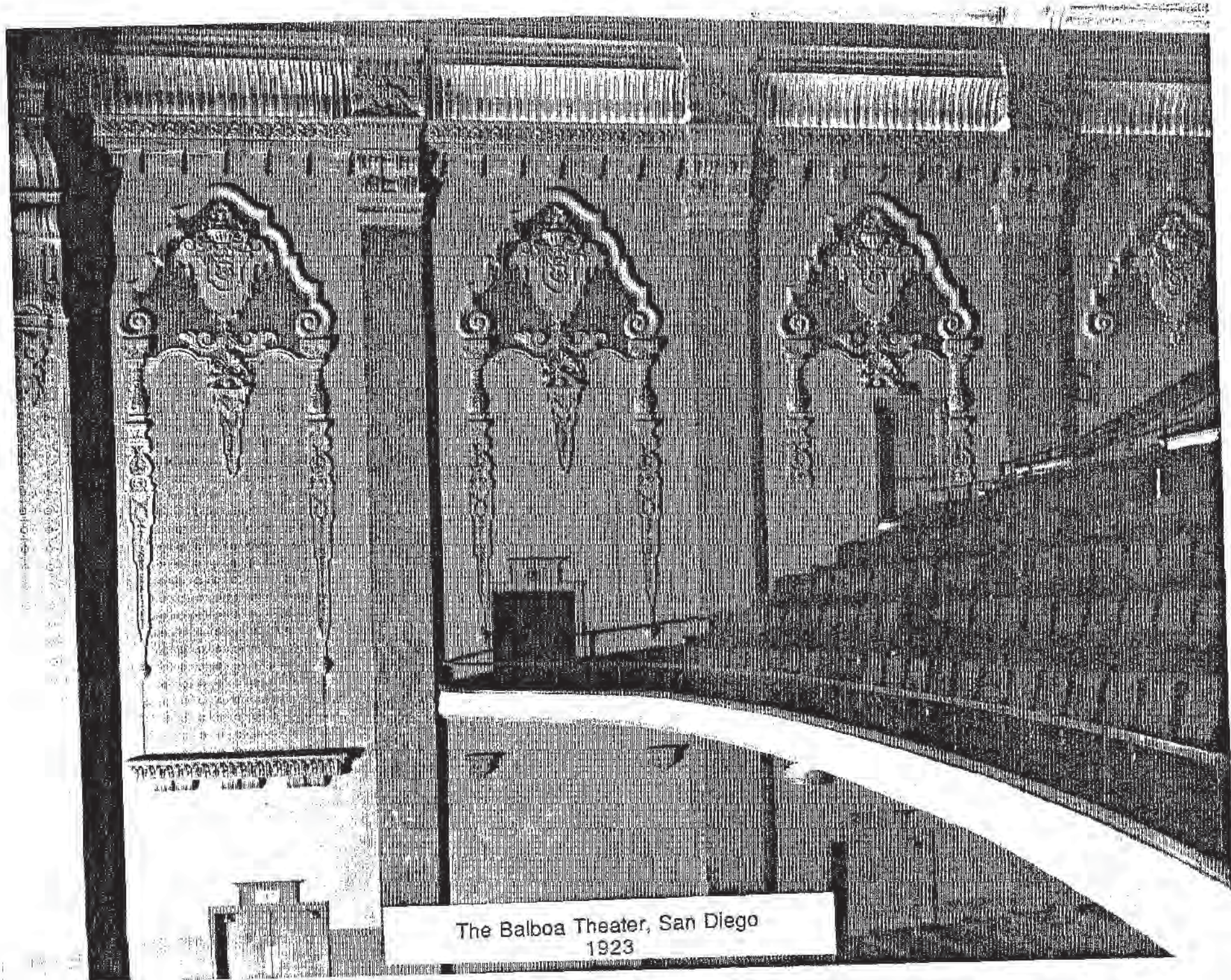
The Balboa Theater, San Diego  
1923





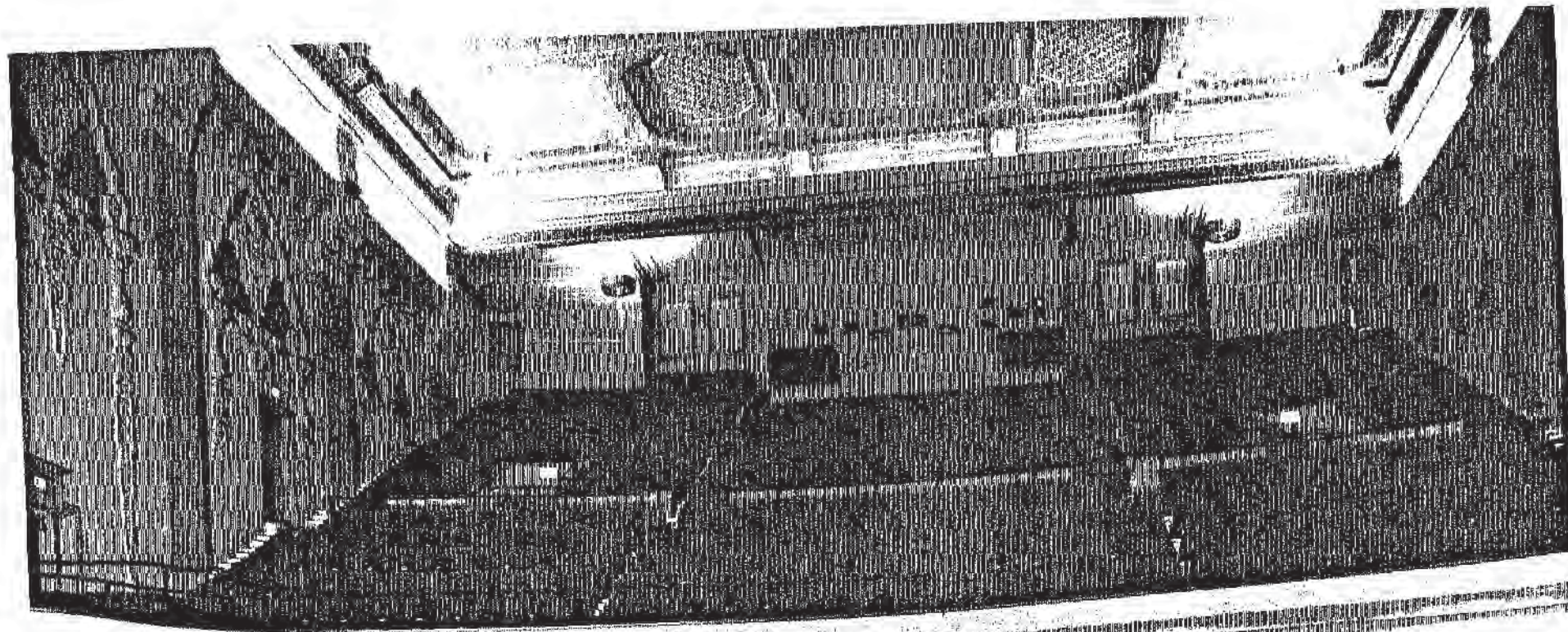
The Balboa Theater, San Diego  
1923





The Balboa Theater, San Diego  
1923





The Balboa Theater, San Diego  
1923







## **APPENDIX**

1. Excerpts from Southwest Builder and Contractor  
on construction of the California Theater
2. Information on the Architect, John Paxton Perrine,  
from the Los Angeles Public Library
3. Bibliography
4. Résumé of Author of this report, Thomas R. Vreeland





**COMPLETE CLASSROOMS (Owensmouth)**—N. Heyerdahl, 1626 Lemoine St., Los Angeles, subm. low bid to L. A. bd. educ. Mar. 24 at \$11,384.85 for compl. of classrooms, at Owensmouth high school. Other bids: P. A. Belanger, \$12,492; McFadden & Winkleman, \$14,967; S. C. Kronnick, \$19,552.



**REINF. CONCR. HOTEL AND APARTMENT BUILDING**—Archit. Samuel H. Dunford, 616 Lincoln Bldg., is preparing prelim. plans for reinf. concr. hotel and apt. bldg., at Sunset Blvd. and Olive Dr., for Edwin R. Rockwell Co.; 400 rms. with 100% baths, 50 apts. containing 6 and 8 rms. each, lobby, diningrm., and kitchen, ballrm., etc.; main bldg. 8 sto. and basement with several wings 4 sto. and basement each, stucco and stone ext., tile rfg., steam hgt. sys., elec. elevators, reinf. concr. and tiled swimming pool, tennis courts, etc.

**HIGH SCHOOL** (near Fullerton)—Archit. T. C. Kistner & Co., 1121 Detwiler Bldg., Los Angeles, will start plans at once for new union high sch. unit at E. Birch St. site, Olinda, near Fullerton, for the Brea-Olinda union high sch. dist. Bonds to the amount of \$320,000 have been voted to purchase site and erect bldg. The above site was definitely set at election held Feb. 20th.

**12-STO. REINF. CONCR. LOFT BUILDING**—Archit. W. Douglas Lee, 709 Textile Center Bldg., has been commissioned to prepare plans and will build 12-sto. and basement reinf. concr. store and loft bldg., on Pico St. nr. Maple Ave., for Lloyd & Casler; 100x140 ft., press. fr. and terra cotta facing, comp. rfg., steel sash, plate glass, steam hgt. sys., elec. elevators, ornam. iron wk., tile and Terrazzo wk., cem. flrs., marble wk.

**CLASS B HOTEL AND APARTMENT BLDG.**—Archit. Wm. Bruce, 4221 S. Broadway, is preparing wkg. plans for a 5-sto. brick hotel and apt. bldg., cor. 33th St. and Moneta Ave., for E. J. Thomas; 80 rms., 30% apts., cafe, lobby, ballrm., gym., lockers and showers, steam hgt. sys., storage water htr., hwd. and tile flrs., art stone and marble wk., elec. elevator, comp. rfg., plate glass, copper store fronts, fire escapes, struc. steel, ornam. iron, tile baths and sinks, \$100,000. Mr. Bruce is also preparing wkg. plans for a 1-sto. brick garage, 50x150 ft., for Mr. Thomas; \$20,000.

**BRICK STORES**—Archit. Louis Selden, 517 Byrne Bldg., has compl. prelim. plans for brick stores, at N. E. cor. Mission Rd. and Workman St., for A. Jacobs; face brick, tile and comp. rfg., steel, cem. flrs., stone trim, plate glass; \$15,000.

**STAGES AND CARPENTRY SHOP** (Culver City)—C. B. DeMille Studio, Washington Blvd., Culver City, is preparing preliminary plans for 1 stage and carpentry shop at Studio Culver City and 1 stage at the Metropolitan Studio, Santa Monica Blvd., Los Angeles; type of constr. not decided on.

**STUCCO DWELLING** (Carthay Center)—J. Robt. Harris, 5509 Carlton Way, Los Angeles, is preparing wkg. plans for a 2-sto., 12-rm., fr. and stucco dwlg., in Carthay Center, for Ed. Haaslamert, 150 S. La Brea Ave., Los Angeles; 48x60 ft., tile rfg., hwd. flrs., mahog. and pine trim, aut. water htr., gas unit hgt. sys., elec. controlled, ornam. iron, 2 mantels, 1 stone and 1 tile, 3 tile baths, tile sink, cedar lined closets, elec. refrig., garage, lawn sprinkler sys., day labor and subcontr. by owner; \$20,000.

**CLASS A TELEPHONE BUILDING** (Santa Monica)—Maurice Raska, 681 L. W. Hellman Bldg., Los Angeles, is comp. plans for 8-sto. and basement class A telephone bldg., at Santa Monica, for Santa Monica Telephone Co.; 60x80 ft., struc. steel frame, brick filler walls, reinf. concr. flrs., fireproofing, terra cotta facing, plate glass, fire escapes, elevators, steam hgt. sys.; \$200,000. Bids will be taken soon.

**SPANISH DWELLING** (Eagle Rock)—Geo. S. Morlan, 834 S. Western Ave., is compl. plans for 8-rm. fr. and stucco dwlg., at Eagle Rock, for Mr. Parker; tile rfg., wr. iron, 3 tiled baths, tiled drainbds., aut. water htr., unit hgt. sys., hwd. and tile flrs., hwd. and pine trim, tile mantel landscaping; \$22,000.

**STUCCO DUPLEX DWELLING**—L. G. Scherer, 6884 S. Vermont Ave., is compl. plans for 2-sto., 14-rm. fr. and stucco duplex dwlg., at Hancock Park, owner's name withheld; 48x58 ft., tile and comp. rfg., wr. iron, tiled baths and drainbds., aut. water htr., unit hgt. sys., hwd. and tile flrs., hwd. and pine trim, tile mantels, lawn sprinkler sys.

**SPANISH DWELLING**—L. G. Scherer, 6884 S. Vermont Ave., is preparing wkg. plans for 2-sto. and basement, 16-rm., fr. and stucco dwlg., at Los Feliz Heights, for Carl Thorne; 70x50 ft., tile and comp. rfg., wr. iron, 4 tiled baths, tiled drainbds., aut. water htr., unit hgt. sys., hwd. and tile flrs., hwd. and pine trim, tile mantel, landscaping, mech. refrig., intercommunicating telephone sys.; \$25,000.

**SCHOOL BUILDINGS**—The bd. educ. has approved wkg. plans for Horace Mann jr. high sch. bldg. to be erected at St. Andrews Pl. and 68th St., reinf. concr. constr., \$350,000; Edelman & Zimmerman, assoc. archts. The board also approved wkg. plans for a gym. at Sentous jr. high sch. site. The secy. was authorized to advertise for bids.

**ALTER THEATER** (Monrovia)—John Paxton Perrine, 814 Lincoln Bldg., Los Angeles, is compl. wkg. plans for alt. class C theater, at Monrovia, for Associated Theaters, Inc., C. L. Langley, pres.; new brick and stone front, plate glass, construct balcony of steel and frame constr., remodel stage, add 700 seats, plas., elec. wiring, painting and decorating.

**STUCCO DWELLING**—Harley S. Bradley, 1013 Hollywood Guaranty Bldg., is preparing prelim. plans for a 2-sto., 14-rm., fr. and stucco dwlg., on N. Vermont Ave., owner's name withheld; 40x140 ft., tile and comp. rfg., hwd. flrs., hwd. and pine trim, aut. water htr., gas unit hgt. sys., elec. controlled, 5 tile baths, tile sink, ornam. iron, cedar lined closets, mantel, elec. refrig., garage, lawn sprinkler sys.; \$50,000.

**FOUR STUCCO DWELLINGS**—Harley S. Bradley, 1013 Hollywood Guaranty Bldg., is preparing wkg. plans for four 2-sto., 11-rm., fr. and stucco dwlg., on Los Feliz Blvd., nr. Normandie Ave., owner's name withheld; 3 tile baths, tile sinks, hwd. flrs., hwd. and pine trim, aut. water htr., gas unit hgt. sys., elec. controlled, ornam. iron, tile mantels, cedar lined closets, garages, lawn sprinkler sys.; \$20,000.

**THEATER, STORE AND LOFT BUILDING** (San Diego)—John Paxton Perrine, 814 Lincoln Bldg., Los Angeles, has compl. wkg. plans and will take bids about next week for 8-sto. class A steel frame loft bldg. and for 2-sto. and basement class C brick theater, store and office bldg., on C St., betw. 3rd and 4th St., San Diego, for Kass & Ruben, Bank of Italy Bldg., Los Angeles; theater leased to West Coast Theaters, Inc., Los Angeles; theater will seat 2000, 19 stores, offices and lofts; 200x100 ft. class A section, 40x100 ft. and class C section, 160x100 ft., stucco ext., reinf. concr. flr. slabs and filler walls, tile and comp. rfg., plate glass, steam hgt. sys., vent. sys., 2 elec. elevators, steel sash, art stone trim, tile and marble wk., struc. steel let to Moore Dry Dock Co., 801 Broadway Arcade Bldg., Los Angeles.

**STUCCO DWELLING**—H. A. Lincoln, 834 S. Western Ave., has compl. plans for 8-rm. fr. and stucco dwlg., at Eagle Rock, for Carthay Center, for Robt. Erwin; 38x50 ft., rfg., 3 tiled baths, tiled drainbds., aut. water htr., unit hgt. sys., hwd. and tile flrs., hwd. and pine trim, mantel, landscaping, day labor by owner.

**PROSPECTIVE HOSPITAL** (Burbank)—E. R. Butterfield, J. N. Van Meter, Thomson, A. E. W. Yale and T. E. M. have requested Burbank city trus. to them permission to erect fireproof bldg. at Angeleno Ave. and Virginia St., bank. Decision of trus. withheld for 30 days.

**PROSPECTIVE SCHOOL BUILDINGS** (Downey)—Downey union high school dist. has bond election for Mar. 19 at which time it is proposed to vote \$85,000, proceeds of which would be used to build and equip manual and gymnasium bldgs. at present high school site.

**PROSPECTIVE SCHOOL** (El Monte)—Monte grammar school dist. will call bond election soon to vote on issuance of \$15,000, which to build 10-rm. frame grade school, Hicks Camp, addition of domestic science at Columbia school and renovation of Longton School.

**PROSPECTIVE COUNTY BUILDING**—Los Angeles county grand jury has recommended to superv. erection of new fireproof hall.

**CLASS A DEPOT AND HOTEL**—F. H. Stages, C. F. Wren, manager, 6th and Los Angeles Sts., have leased a lot, 50x150 ft., at 6th and Los Angeles Sts. and commenced the erection of an 8-sto. and basement A depot and hotel bldg. on the new project and an addition of 6 stories to the present.

**BRICK BUILDING** (Arcadia)—F. H. Stages, 151 E. Huntington Dr., has let contract for 2-sto. brick bldg. on E. Huntington Dr. Ground floor will contain storerooms and floor quarters for Arcadia Masonic Lodge; \$15,000.

**REMODEL DWELLING**—Alfred W. Wren, 1269 W. 23rd St., will have fr. dwlg. at 1269 W. 23rd St. converted into 2-fam. by R. B. front will be veneered with brick; \$1500.

**BRICK STORES AND APARTMENTS**—Auerbach, 1155 N. Kingsley Dr. (HO 1000) will start wk. soon on 3-sto. and part class C store, apt. and office bldg., at 1528-30 Sunset Blvd., for Michael B. 1624 Gardner St., \$40,000. Permit for this was issued under No. 39879 during week of Nov. 20, 1925, but wk. was never started.

**OIL SUB-STATION** (Yolo Co.)—Union Oil Co. Bldg., Los Angeles, will start about 5 weeks on new 2-tank sub-station, Clarksburg, Yolo county, to cost \$40,000. O'Rourke, care of Union Oil Co., 137 W. St., Oakland, will be in charge of constr. will involve erection of wharf, pumping office bldg., loading racks, garage, 2 tank warehouse, 40x60 ft.

**PAPER FACTORY** (Pomona)—F. O. Fernstrom Co., Stockholm, Sweden, have completed negotiations for erection of paper factory at Pomona to cost \$75,000. Output will consist principally of wrappers for citrus fruit. Branch to carry name of California Fruit Packing Mills. It is reported that plans for this have been drawn. F. O. Fernstrom, Calif. banker, will represent company.

**BUSINESS BUILDING** (Inglewood)—J. White, 227 N. Hillcrest, Inglewood, will start wk. on new 2-story Locust and 10th St., portion of which will be occupied by Postoffice. Constr. details undecided.

**STUCCO DWELLING** (Beverly Hills)—J. ter Bollenhacher, 1816 Marne Ave. (761) Los Angeles, will build a 1-sto., 6-rm., fr. and stucco dwlg. at 352 S. Swall Dr., Beverly Hills, for self; 36x60 ft., shingle rfg., hwd. flrs., hwd. and pine trim, aut. water htr., gas unit hgt. sys., elec. controlled, ornam. iron, mantel, bath and sink, garage, lawn sprinkler sys.

**STUCCO DWELLING**—D. W. McLea, N. Berendo St. (596-172), will build a 1-rm., fr. and stucco dwlg. at 1039 Hill St. for self; 37x17 ft., tile and comp. rfg., flrs., hwd. and pine trim, aut. water htr., unit hgt. sys., tile baths and sink, ornam. mantel, garage, lawn sprinkler sys.

**BRICK APARTMENTS**—F. A. Ford, Canon Dr., Beverly Hills, will build 4-sto. part basement, 102-rm., 47-fam. brick bldg. at 425 S. Hoover St. for self; 60x150 ft., and comp. rfg., face brick, fire escapes, lights, metal sash, tiled baths, tiled drain storage water htr., hwd. and pine trim, built in refrig., wallbeds; \$100,000. wk. and subcontr. by owner.

**STUCCO RESIDENCE**—Albert E. and Coger, 325 Taft Bldg. (HO 1475), will build 3-sto., 8-rm. res., 56x18 ft., at 8401 Quince for selves; plans by Wendell Drew, 3010 Mac Ave., and Francis N. Drouth, Pasadena Square Bldg.; tile and comp. rfg., ornam. oak, pine and diato flrs., 3 tiled baths, hgt. sys.; \$24,000.

**STUCCO DWELLING**—S. S. Beran, 100 Broadway, Glendale (Glen 1742-J), will build 2-sto., 10-rm., 2-fam. dwlg., 30x38 ft., at Ogden Dr. for self; tile and comp. rfg., tile baths, oak and pine flrs., garage; \$7000.

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**BRICK STORES AND APARTMENTS (Pomona).**—Markowitz, 310 Union Bank Bldg., (TR 0606), will build 1-story dwg. wk. and sub. contr. 2 sto. class C brick store and apt. bldg., at 3100 Glendale Blvd., for self; Saul Brown, New Orpheum Theater Bldg., archit. 4 stores, market and about 16 single and double appts; 75x104 ft., press. br. facing, tile and comp. fig., gas rads., water htr., pine trim, plate glass, cerm. and pine flrs., tiled baths and drainbds., wall beds, ornam. iron wk; \$30,000.

**STUCCO ADDITION.**—H. Cohen, 975 W. Jefferson St., will build 2-sto. addition, containing four 3-rm. apts., to class D bldg. at 975 W. Jefferson St. for self; stucco exteri., tiled baths and sinks, oak and pine flrs., built-in ice boxes; \$5,000.

**STUCCO BUNGALOW.**—John M. Crawford, 1117 Harecourt Ave. (WH 7739) will build 1-rm. bungalow, 35x57 ft., at 108 S. Fuller Ave. for self. Plans by C. A. Williams; shgle. rf., 2 tiled baths, gas furnaces, garage; \$800.

**STUCCO AND BRICK VENEER DWELLING.**—S. and H. Lester, 212 C. of C. Bldg. (TR 9077), will build 2-sto., 7-rm. dwlg., 41x33 ft., at 3361 oak Glen Dr. for selves; tile and comp. rf., 2 tiled baths, oak and pine flrs; \$5,000.

**FACTORY.**—A. J. Koll, 421 Celyton St. (TR 1575), will build 1-sto. factory bldg., 60x100 ft., at 727 E. 61st St. for self; brick front, met. sides and rear, comp. rf., Summerbell trusses, skylights; \$5,000.

**DWELLING (Downey).**—Ramon Strine, in care Strine Bros. Store, Downey, contemplates erecting 2-sto. dwlg. at Downey for self.

**BRICK BAKERY AND APARTMENTS (Pomona).**—Hans Schmidt, 200 E. 2nd St., Pomona, will erect 2-sto. brick bldg., 21x130 ft., on E. 2nd St., Pomona, work to be started next October. It will contain bakery on ground floor and apts. above.

**REINF. CONCR. ADMINISTRATION BLDG. (La Verne).**—J. S. Metzger & Son, 1007 S. Grand Ave., L. A., have started wk. for 2-sto., base, reinf. concr. administration bldg., at La Verne, for the La Verne College; 183x168 ft., plas. exteri., tile rfr., steam htg. sys., art stone trim; 108,960. Wk. has been delayed on account

**THEATER, STORE AND LOFT BUILDING (San Diego).**—John Paxton Perrine, 314 Lincoln Bldg., Los Angeles, has made minor revisions to plans for 2-sto. and part 3-sto. class A and class B theater, store and loft bldg., at San Diego, for Kass & Rubin, and contrs. who figured plans originally will be asked to submit revisions to their original bids.

**RENTAL BUILDING (San Diego).**—Z. J. Charvats, 1773 La Salle St. (WH 8204), will build 2-sto., 10-rm. dwlg., 33x44 ft., at 1380-82 Marie Ave. for self; tile and comp. rf., gum and O. P. trim, oak and pine flrs.; \$6500.

**STUCCO APARTMENTS.**—Sam Resher, 331 N. Soto St. will build 2-sto., 15-rm., 5-fam. apt. bldg., 42x90 ft., at 321 N. Soto St. for self; tile and comp. rf., ornam. iron, tiled baths, wall beds, oak and pine flrs.; \$16,000.

**BRICK BUSINESS BUILDING (Pomona).**—Walter A. Booth, 1st Natl. Bank Bldg., Pomona, has started wk. on 2-sto. store and office bldg., at 139-41 W. 2nd St., Pomona, for self.

**JONATHAN BAILEY SCHOOL (Whittier).**—G. P. Kristenson, 608 W. 80th St., was low bidder at \$117,400 on the genl. contr. for erecting new school bldg. at Jonathan Bailey school site at Whittier; Austin & Ashley, Cham. of Comm. Bldg., Los Angeles, archts. 124,000. Submits on other contracts for 2-story, 24-class, Whittier sch. on plng. at 111-827, G. C. Hewitt, 174 Glendale Blvd., Los Angeles, on painting at \$4824; So. Cal. Gas Co. on heating classrooms at \$1850; Munger & Munger, Pasadena, on heating and

ventilating auditorium at \$2947; Amer. Elec.  
 Constr. Co. on wiring at \$3340. Bids taken  
 under advisement. The bids were: General  
 Contract—J. P. Kristenson, \$117,400; C. W.  
 Pettifer Co., \$152,250; Thos. H. Reed, \$139,997;  
 Sault Bros., \$141,282; H. Layton, \$144,889;  
 Jas. P. Stone, \$145,500; Darrell Conley Co.,  
 \$147,320; Danics & Faris, \$147,778; United  
 Building & Finance Co., \$148,000; Witt &  
 Chute, \$149,850; Anton Johnson Co., \$149,988;  
 J. F. Kohler, \$151,785; E. D. Kronnick, \$154,000;  
 R. F. Flurley, \$154,888; S. D. Heckart, \$156,509;  
 Stiles Construction Co., \$158,600; Geo. W. Hegan  
 & Son, \$163,900. Plumbing—Frank Newlin,  
 \$21,327; Fred H. Walker, \$13,096; H. E. Murray,  
 \$13,120; John M. Eustace, \$13,433; E. W.  
 Brownell Co., \$13,387; Hickman Bros., \$15,337;  
 T. H. Stockton, \$13,400; \$13,500; Lohman Bros.,  
 \$14,274; Munger & Munger, \$14,387; Thos. Har-  
 erty Co., \$13,333; Buffalo Plumbing Co., \$17,266.  
 Painting—G. C. Hewitt, \$4921; Brown & Co.,  
 \$4990; Alhambra Wall Paper & Paint Co., \$45475;  
 W. E. Huntington \$5660; H. H. Mann, \$5696;  
 Gelfan Bros., \$5767; E. A. Lindgreen, \$5833;  
 E. E. Swan, \$6320; Arenz-Warren Co., \$7126; D. H.  
 Williams & Co., \$7190; Whittier Paint & Wall  
 Paper Co., \$7206.44. Heating—Farmers Hard-  
 ware & Paint Co., \$1550; So. Counties Gas Co.,  
 \$1960; Teco Ventilating & Heating Co., \$2100;  
 Potter Radiator Corp., \$2210; Pacific Gas Radi-  
 ator Co., \$3398; H. S. McClelland, \$3739; Foss-  
 Jones Co., \$3772; Munger & Munger, \$3947;  
 Williams Radiator Co., \$4076; J. M. Eustace,  
 \$4550; Frank Newlin, \$4560; Lohman Bros.,  
 \$4758; Peterson & Stockley, \$5035. Wiring—  
 American Electric Construction Co., \$3310;  
 Jacobs Electric Co., \$3884; Robertson Electric  
 Co., \$3286; K. D. Miller, \$3390.80; Bart L. Perry,  
 \$3477; R. E. Underhill, \$3585; English Construc-  
 tion Co., \$3543; Triple Electric Co., \$3672.50;  
 Baty Electric Co., \$3679.



APR. 14, 1926

## SOUTHWEST BUILDER AND CONTRACTOR

## ANAHEIM PERMITS

Stucco Dwg., 8 rms., comp rf: 561 N Rose St; lot 8, blk B, Tr 549; Fred Dyckman, own. \$3500  
 Anaheim; P C Haverly, bldr, Anaheim. \$3500  
 Stucco Dwg., 2 sto, 2 rms., tile rf: 700 N Clementine St; lots 31 and 30, blk A, Owens and Jones Tr; Sid McGraw, own & bldr, Anaheim \$10,000

## BURBANK PERMITS

Stucco Dwg., 7 rms., shgle rf: 1003 Palm; Ellis W Mattson, own & bldr, 925 Santa Anita Ave \$6000  
 Dwg., 7 rms., shgle rf: 2814 S Olive; lot 12, Tr 8135; H Starkweather, own & bldr, Burbank \$4000  
 Stucco Dwg., 4 rms., shgle rf: 4400 Aliso; lot 1, Providencia, Scott Tr; Frank R Whitney, own & bldr, R No 1, Box 824 \$1500  
 Two Stucco Dwgs., 4 rms. ea. shgle rf: 144 Valencia; lot 32, blk A, Tr 4035; 140 Valencia; lot 32, blk A, Tr 4035; F D Murray, own & bldr, 654 E Glendale Ave; \$1800 ea. \$3300  
 Stucco Dwg., 8 rms., tile rf: 125 Magara; lot 13, Tr 3430; L C Bell, own & bldr, 1033 Providencia \$3000  
 Stucco Dwg., 2 sto, 10 rms., shgle rf: 523 Delaware Rd; lots 4 and 5, blk 23, Tr 3543; S C Clark, bldr, 5304 Romaine St, Los Angeles, Calif. \$17,000  
 Stucco Dwg., 5 rms., shgle rf: 152 Spozler; lot 45, Tr 5811; W D Newcomer, own & bldr, Alameda \$3000  
 Stucco Dwg., 4 rms., shgle rf: 225 W Keystone; lot 24, blk A, Tr 7587; Hunt Bros., own & bldr, 215 N Olive \$2200  
 Stucco Dwg., 6 rms., shgle rf: 2324 N Brighton; lot 43, Tr 5619; Ray Penwell, own & bldr, 2124 N Brighton \$2500  
 Stucco Dwg., 5 rms., shgle rf: 616 S Lincoln St; J C Potter, own & bldr, 1131 N Sycamore \$3400  
 Stucco Dwg., 5 rms., shgle rf: 817 Avon; lot 52, Tr 7397; E L White, own & bldr, Burbank \$4000  
 Stucco Dwg., 5 rms., comp rf: 510 Elmwood; lot 23, Tr 6594; I Dewey, own & bldr, 1015 Justin Glendale \$3000  
 Stucco Dwg., 5 rms., comp rf: 906 N Naoma; lot 29, Tr 7479; J E Newquist, own & bldr, 810 N Santa Anita \$3000  
 Concr. Service Station, corr iron rf: 305 San Fernando Rd; T L Brown, own & bldr, 4th and Whittier Bldg., Montebello \$2000  
 Stucco Dwg., 5 rms., shgle rf: 405 Niagara; lot 24, blk C, Tr 6804; Sawyer & Bolen, own & bldr, 220 W Broadway, Glendale \$2500

## SAN DIEGO PERMITS

Alter Store and Apts., 3556 National Ave; John Pietila, own & bldr, at lot \$2000  
 Stucco Store and Living Rooms, 3 sto; 1701 Garnet St; Robt F Ravenscroft, own, Pacific Beach; J S Bunch, bldr, Pacific Beach \$6000  
 Stucco Dwg., 5 rms.; 4121 Hamilton St; J M Spurlock, own & bldr, 4453 Arizona St \$4000  
 Dwg., stucco; 1523 31st St; C H Alsbaugh, own & bldr, 1418 Essex St \$3500  
 Dwg., 4119 Iowa St; E B Potter, own, at lot; H L Lewis, bldr \$1800  
 Repairs, 3221 5th St; Mr Haskings, own, at lot; Southern Constr Co, bldr \$1500  
 Brick and tile Store, 1733-35 India St; Richard Buel, own, 267 5th St; M Trepte & Son, bldr \$6500  
 Alter Brick Garage, 1368 India St; John Brownhaw Co, bldr, Electric Bldg; M Trepte & Son, bldr \$7500  
 Dwg., 7 rms; 3046 Homer St; B W Decker, own, 3045 Homer St; A M Southard Co, bldr, 2564 5th St \$7000  
 Dwg., 6672 Electric Ave; G Klass, own & bldr, 334 Gravitte St \$2000  
 Repairs, 1326 Broadway; Peters Shearn Co, own, at lot; Southern Constr Co, bldr \$2000  
 Tile Dwg., 3666 Imperial Ave; Fred Wagner, own & bldr, at lot \$2000  
 Dwg., 4576 Massachusetts St; J W Smith, own & bldr, 4151 43rd St \$4000  
 Dwg., stucco; 2544 33rd St; Fred B Young, own & bldr, 4183 30th St \$3000  
 8 Dwgs., 3 rms; 2602-16-04-06-08-10-12-14 El Cajon Ave; Eugene Tweed, own & bldr, 1532 E St; \$2000 ea \$18,000  
 Dwgs., stucco, 5 rms; 341-39, 249-47 Coast Rd; South; Gus M Barnes, own, La Jolla; E R Druse, bldr, 6835 La Jolla Blvd, La Jolla \$340,000

Concr and Steel Office and Theater Bldg., 1113 4th St, Southwest Income Properties, Inc., own & bldr, Bank of Italy Bldg., Los Angeles \$340,000

at lot; J H Nicholson, bldr \$5500  
 Concret Fence, 1380 Torrence St; Geo R Harrison, own & bldr, at lot \$1000  
 Dwg., stucco; 2181 Linwood St; A E Stager, own & bldr, 614 3rd St \$4500  
 Dwg., 3315 Cedar St; C D McFarland, own & bldr, 1735 32nd St \$2000  
 Dwg., 4 rms; 3762 Alpha St; Ignacio Garcia, own & bldr, at lot \$1000  
 Stores and Offices, coner; 3831-35 Park Blvd; W C Phillips, own, 3772 Peirce St; W E Gibb, bldr \$14,000  
 Addition, 3022 Diamond St; A G Wainwright, own & bldr, Pacific Beach \$2000  
 Dwg., stucco; 1814 33rd St; E E Clay, own, at lot; S Natl Bank Bldg; E L Richards & Son, bldr \$2500  
 Dwg., stucco; 596 Jewell Dr; A A McClure, own, 637 19th St; W L McClure, bldr \$2500

## SAN DIEGO PERMITS

Dwg., 4 rms; 4051 Florida St; Jeanie Owens, own, 4647 Alabama St; J E Simmons, bldr, 761 La Jolla Blvd \$1500  
 Dwg., stucco, 5 rms; 3167 E St; M Goldstein, own, 146 Market St; John C Christenson, bldr, 3236 Myrtle St \$4900  
 Dwg., stucco, 6 rms; 636 Gravitte St; Wm S Valmier, own, 7227 Eads St, La Jolla; J C Kelly, bldr, 648 E St \$5200

## VENTURA PERMITS

Dwg., 8 rms., comp rf; Harrison Ave; Harry Conner, own & bldr, Gen Del \$2500  
 Stucco Apts, tile rf, 3 sto, 20 rms; Chestnut and Polk Sts; J P Doyle, own, Polk St; L G Schuller, bldr, Thompson Blvd \$20,530  
 Dwg., 5 rms., comp rf; Spruce St; Southern Calif Edison Co, own; John Mitchell, bldr, 337 Palm St \$3500  
 Three Dwgs., 4 rms ea., comp rf; Prospect Ave, Simpson Tr; D W Swain, own, Ventura; Bergsied & Barr, bldr, Carne Bldg; \$3000 each \$9000

## SANTA BARBARA PERMITS

Stucco Garage, comp rf; 1815 State St; Mrs Edmund Kelly, own, 111 W Valerio; Carl S Petersen, bldr, 413 E Victoria \$1200  
 Repair Stucco Dwg., shgle rf; 708 Collina Lane; lot 4, blk 22, Hawley Hgts; I M Wood, own; Roy Richardson, bldr, 251 Alamar Ave \$2000  
 Stucco Dwg., tile rf; 1509 Mountain Ave; lots 6, 7 and 8, blk G, Beckstead Tr; Edna Downhaver, own; Nils A Nilson, bldr, 1335 Mountain Ave \$3400  
 Concr. Warehouse, 317 Chapala; Santa Barbara Tobacco Co, own; D H MacQuiddy, bldr, 9 Las Tiendas Bldg \$14,000  
 Stucco Dwg., tile rf; 652 E Valerio; lot 9, Valerio Pl; P J Maher, own; S Smith, bldr, 2010 Hollister \$3500  
 Brick Garage, 118 Kimberly; C L Ross, own & bldr, 101 State \$7000  
 Dwg., comp rf; 1252 W Valerio; lot 17, Westwood; Robt Springer, own, 514 E Yononall; H N Berger, bldr, 224 W Figueroa \$3700  
 Dwg., shgle rf; 918 Olive; W H Sperry, own, Figueroa and Chapala; Clay Secrest, bldr, 431 Montgomery \$4000  
 Dwg., comp rf; 1230 W Valerio; J C Dickson, own; J L Osborne, bldr, 10 Ocean View \$3000

## TUCSON, ARIZ. PERMITS

Repair Brick Store, 406 N 5th Ave; lots 19 and 20, blk 89, City of Tucson; T W Brown, own & bldr \$2500  
 Add to Brick Dwg., 1329 N Park Ave; lot 40, blk 9, Feldmans Tr; T C Triplett, own & bldr \$1000  
 Brick Dwg., 7 rms., comp rf; 1905 E 4th St; lots 20, 21 and 22, blk 4, University Manor; Mrs G I Miller, own; E Dow, bldr \$5000  
 Brick Service Station, comp rf; 549 N Stone Ave; lots 1 to 4, blk 57, City of Tucson; J T Baughen, own; Frank Putnam, bldr \$5500  
 Brick Dwg., 5 rms., comp rf; 1429 E 6th St; lot 15, blk 11, Drakes Tr; Denny & Humphreys, own & bldr \$3800  
 Brick Dwg., 1004-08 E 5th St; lot 7, blk 14, Drakes Tr; Geo McClellan, own; Wm Curtagne, bldr \$5300  
 Two Brick Dwgs., 4 and 6 rms., comp rf; 528 E Maple St; lot 4, blk 13, Feldmans Tr; 1410 E 10th St; lot 7, blk 26, Drakes Tr; T C Triplett, own & bldr; \$2100 and \$4100 \$6200  
 Four Brick Dwgs., 4 and 5 rms., comp rf; 1143 N 7th Ave; lot 12, blk 21, Highland Park; 621 N Campbell, lot 17, blk 7, Rincon Hgts; 1821 E 4th St, lots 25 and 27, blk 8, Rincon Hgts; 1807 E 5th St, lots 33 and 34, blk 7, Rincon Hgts; W R Rudasill, own & bldr \$18,362  
 Brick Dwg., 5 rms., comp rf; 422 E Maple; lot 6, blk 13, Feldmans Tr; G B Echols, own & bldr \$2900  
 Brick Warehouse, comp rf; 201 E 8th St; lot 2, blk 13, City of Tucson; J & Corbett Lbr Co, own; Herb Brown, bldr \$1600  
 Brick Dwg., 4 rms., comp rf; 322 E 2nd St; lot 24, blk 32, Feldmans Tr; R H Martin, own & bldr \$1500

## Incorporations

Vin Gannon, Inc., Los Angeles; cap. stk., \$20,000; all sub. Directors: Vincent and Lois E. Gannon and Louise S. Nysewander, all of Calif.  
 Maryland Properties Co., Pasadena; cap. stk., \$500,000; sub., \$500. Directors: J. B. Coulston, L. S. Porter, L. E. Collins, Otto Meers and H. M. Nickerson, all of Pasadena.  
 Love & Truth Corporated Spiritualist, Los Angeles; no cap. stk. Directors: J. Malcolm and J. J. Aldridge of Watts; J. E. and F. M. Vaughn, J. A. Johnson and 3 others of Los Angeles; atty., M. C. Lewis, Los Angeles.  
 E. A. Mora Food Specialties Co., Los Angeles; cap. stk., \$150,000; sub., \$200. Directors: E. and Angela Mora and Ernest M. Torchia, all of Los Angeles; atty., E. M. Torchia, 404 Pershing Sq. Bldg.  
 Great Western Pub. Co., San Francisco; cap. stk., \$100,000; sub., \$30. Directors: W. A. Otis of San Francisco; Patty D. Bosley and J. A. Carter of Los Angeles; atty., Jno. Schlegel, 322 H. W. Hellman Bldg.  
 Calif. Group Corp., Los Angeles; cap. stk., \$500,000; sub., \$1100. Directors: J. E. Chaffin of Orange; J. E. Chaffin, 1000 N. 1st St, Los Angeles; J. E. Chaffin, 1000 N. 1st St, Los Angeles.

Merrill Osteopathic Sanitarium, Los Angeles; cap. stk., \$150,000; sub., \$700. Directors: Ward S. and Mary L. Merrill, Jno. J. Chas. E. Hobart, Helen F. Wing and 1 all of Los Angeles; atty., Chas. E. Hobart, Black Bldg.

Brashear & Morse, Inc., Los Angeles; cap. stk., \$10,000; sub., \$3. Directors: Harry of Monterey Park; C. Horatio Scott of Los Angeles; and Ralph Brashear of Los Angeles; Chas. E. Hobart, 1101 Black Bldg.

New York Provision Co., Los Angeles; cap. stk., \$25,000; sub., \$300. Directors: B. N. Vitz, N. Patman and Michael Schwartz, all of Los Angeles; attys., Abraham & Roca, Calif. Bldg.

San Fernando Market Co., San Fernando; cap. stk., \$50,000; sub., \$1200. Directors: N. Mitsch of Glendale; L. Q. Branson of Los Angeles; J. W. Mitchell of Saugus; F. L. Min, G. A. Young and 3 others of San Fernando; atty., Clyde R. Moody, San Fernando.

Britton & Chadwick, Inc., Los Angeles; cap. stk., \$75,000; sub., \$300. Directors: Albert Britton, Wm. P. Chadwick and Ella M. Lewis, all of Los Angeles; atty., A. Guard H. Jewelers Bldg.

Kenneth L. Colborn, Inc., Pasadena; cap. of \$200,000; sub., \$1000. Directors: Kenneth Colborn of Monrovia; Tucker McClure of Monrovia; Wellsiake D. Morse, Albert P. Goss and Jno. H. Waldo of Pasadena; attys., Wm. Hinds & Lawrence, 212 Boston Bldg., Pasadena.

Van Velzer Bros., Inc., Los Angeles; cap. stk., \$25,000; sub., \$3. Directors: Leroy W. and F. Clare Van Velzer and Thos. L. Clay, all of Los Angeles; attys., Clark, Law & Clay, 100 Hibernian Bldg.

Great Western Fin. Co., Los Angeles; cap. stk., \$100,000; sub., \$300. Directors: C. L. Cronk, C. A. Axlin and F. N. Arnold, all of Los Angeles.

Calif. Preparatory School for Boys, Los Angeles; cap. stk., \$400,000; all sub. Directors: Marie C. and Jno. H. and Helen C. Henry, all of Pasadena.

Burford Graves Co., Los Angeles; cap. of \$100,000; sub., \$300. Directors: Burford Graves of South Pasadena; A. R. McClary and Schroeder of Los Angeles; atty., Arnold & Ger, 725 Stock Exch. Bldg.

Associated Market Exchange, Los Angeles; cap. stk., \$100,000; sub., \$300. Directors: E. Schrader of Beverly Hills; J. W. Rarity and F. W. Hillis of Los Angeles; attys., McChes & Hall, 1014 Bank of Italy Bldg.

## Fictitious Names

Riveria Title Co., cor. Nebraska and Berkeley Sts., Santa Monica. Members: W. J. Hurtack, 3104 Santa Monica Blvd., Santa Monica; Paul P. Ball, Portland, Ore.; Ellen and T. M. Randall, R. R. 66, Santa Monica.

Keystone Title Co., 3942 Trinity St. Member: Howard Leffler, same.

J. W. Swope Const. Co., 1970 Morgan Pl. Member: J. W. Swope, same.

Leader Sheet Metal Wks., 5550 South Park Ave. Members: Chas. A. Nicholas, 457 E 11th St., and Henry D. Plate, 4644 W. Saturna St.

Mission Const. Co., 645 Glenmore Blvd., Glendale. Members: Chas. R. Winters, 249 Western Ave., Glendale; M. A. Josse, cor. Western Ave. and Victory, Glendale, and H. Clay Jones, 645 Glenmore Blvd., Glendale.

Phillips Title Co., 3915 Woodlawn Ave. Member: Alvin Phillips, same.

Comm'l Floor Co., 1414 E. 77th St. Member: Geo. A. Rynnas, same.

East Side Sheet Metal Wks., 614 E. Broadway (rear), Glendale. Members: A. J. Boon, man and W. Tholan, 323 N. Geneva St., Glendale.

Huntington Dr. Bldg. Supply Co., 4881 Huntington Dr. Members: M. J. Champlin, 1111 Griffin Ave.

Brant Bros. & Co. (building business), Los Angeles. Members: Louis A. Brant, 249 54th St.; Jno. A. Brant, 5705 Mulien Ave. Paul P. Pusich, 5013 4th Ave.

West Bros. (gent. contr. and bldg. business), 1207 W. 3rd St. Members: A. Roy West, man and Clarence H. West, 2720 W. Alhambra Alhambra.

Hart Bros. Co. (bldg. contr. business), S. Orange Grove Ave. Members: Eugene Hart, same and W. C. Hart, 1644 S. Genesee St. Engleman Hdw. Floor Co., 1534 W. 31rd St. Member: Edwin E. Engleman, same.

BUILDING PLANS AND SPECIFICATIONS Studio and Office Bldg.—Fine Arts Bldg. Co., own; Walker & Eisen, architects, 756 S. Spring St.; bldg. plans and spec. for 12-sto. store and office bldg., 11937 1st Fl. Bldg. Apr. 8.

M. Prelusky, own; W. L. Freytorke, des. contr. plans and spec. for residence lot 196, 3908; filed Apr. 13.

## Cessation of Labor

L. V. Reichenbach, own; Richard D. Johnson, contr. notice of cessation of labor lot 1.

14, 1926.

## Building Contr

## LOS AN

## Contracts—Church-

of Los Angeles, pt. 1073.

Lick Tr. Art Co. contr. time

payments, 25% dr

class compl., 25%

inter. decorat

50% val. lab. a

after notice of

Apr.—Lighting

Co. contr. time b

bldg. is ready for

80% val. lab.

after notice of

and bond to sure

a Sur. Co., sure

without plans an

Dwg.—Ralph F

Bedmore Bldg.,

Park Ave; lab. a

2416 ft. w. 33

Moneta, A. S.

limit, 75 wkrs. da

131.25 framed

131.25 35 days

Dated Apr. 8.

Apr. 9.

Store Bldg.—

Lyman, own; R.

Valley Bldg., Al

store bldg. time

Tr. 7656. Time, 11

1. Am't, \$2180.

and gnt. bldg.

notice compl. Al

L. & M. bond.

Frank T. Olson, a

Dated Apr. 8. Fil

Apr. 9.

Store Bldg.; 2 Sub

of Los Angeles

G. Martin archt.

for Seminary

1. Detroit St. Tim

160, val. lab. at

thereafter. Date

1. C. Sut

M. bond, \$4490.

Fid. & Guar. Co

Coony & Win

no bonds.

with plans and

and Stucco

and Subconcr.—

Walls & Cler

Bldg., genl. an

and stucco res.

and H. Hillhurst

Green Ave. Time b

Payments, 75% val

14 days after comp

contr., \$1410 W

L. E. McDonald, b

and Gas Fitting—

lab. and mat. ho

Thos. A. Edwar

Glenmore Blvd., Glendale.

Dated Apr. 8.

with plans an

Store Bldg.—Th

McClure archt., 140

Store Cabinet Co.

and mat. for 5-r

on St. in Sun R

11. Am't, \$350.

and mat. 1st an

after notice of

11. Filed

Apr. 11.

Dwg. and G

own; Wm. Hawa

and mat. for 5-r

Drage lot 50, Tr

14000. Payment



**BRICK STORE BUILDING**—E. H. Goff, 1219 95th St. (TH 6086), will build 1-sto. class bldg., 55x82 ft., at 927 S. Westmoreland Ave. for the House of Los Angeles, Inc., 927 S. Westmoreland Ave. (DU 5475); comp. rf., cem. frs., \$300.

**CCO BUNGALOWS**—C. F. Holland, 3870 Sunset Blvd., will build three 6-rm., 2-bath bungalows, two 16x67 ft. and the other 24x42 ft., at 5346 Willoughby Ave. for Mable T. Taylor, 5346 Willoughby Ave.; comp. rf., oak and pine trims, wall beds, garage; \$8500.

**CCO ADDITION**—Theo. A. Reichart, 5827 4th Ave. (VE 2160), will raise and add, under dwg., at 1387-69 Edgercliffe Dr. and convert into 3-fam. apt. for Sidney Cowen, 1369 Edgercliffe Dr. (599-139); stucco exterior, single rf., tiled baths and sinks, closet-beds; \$8700.

**CK THEATRE, STORES AND OFFICES**—Donville & Perryman, 3203 W. Washington St. (RM 5060), have prepared plans and will build 2-sto. class C bldg., 67x140 ft., at 134-42 S. Vermont Ave. for S. L. Brown, 8128 S. Vermont, 10 will contain theatre to seat 990, 10 terms, and 5 offices; face brick, cast iron trim, comp. rf., plate glass and tile floors, tile and the lobby, gas steam radi; \$35,000.

**CCO DUPLEX DWELLING**—Chas. S. Holloway, 1022 N. Western Ave. (HE 7639), will build 2-sto., 17-rm. fr. and stucco duplex dwg., at 720-22 S. Orange Grove Ave. for J. M. Miller, 234 Lucerne Ave. (TR 9372); 40x52 ft., tile comp. rf., wt. iron, tiled baths and drainpipes, aut. water htr., gas furnace, hwd., and aut. water htr., gum and pine trim, landscaping, \$14,500.

**BRICK STORE BUILDING**—V. P. Gilbert, 1000 Nat. Bank Bldg. (VA 9634), will build 1-sto. brick store bldg., 534 Towne Ave. for J. C. Dewey, Pomona; 40x110 ft., comp. face brick, cem. frs., plate glass, copper front, tile base; \$7500.

**SPRINKLER SYSTEM**—Peterson Bros., 233 1/2 Ave. St. Inglewood, awarded contr. at \$1792 for installing sprinkling system at N. A. Narver high school site at Lomita.

**PAINTING, PLUMBING**—Theo. Larson, 2029 1/2 Vermont Ave., awarded a contr. at \$14,400 for installing pipe in gymnasiums being erected at John C. Fremont high school site. Bids for painting were rejected and work will be readvertised.

**CLASS A HOSPITAL**—Scotfield Engineering-Construction Co., 1100 Pac. Pl. Bldg., awarded contr. at \$1,121,000 for all work except equipment, for erecting a class A hospital bldg. on Shatto St. near Witmer St. for the Hospital of the Good Samaritan; Reginald D. Johnson, 608 Union Bank Bldg., architect. It will be U-shaped, 207 ft. front, wings 121 ft. deep and 41 ft. wide; 10 sto. and basement, accommodations for 247 beds, all private rooms, surgical equipment, laboratories, operating rooms; chapel; reinf. concr. construction, stucco exterior. Tuia stone entrance, clay tile roof, marble and tile work, 4 elevators, steam

**THEATER, STORE AND LOFT BUILDING**—Edwards, Wilkey & Dixon, Engineers-Wilkey Bldg., Los Angeles, awarded genl. contr. for class A and class C theater, store and loft bldg., on C St. betw. 3rd and 4th Sts., for Diego, for Kass & Robin, Bank of Italy Bldg., Los Angeles; theater has been leased to West Coast Theaters, Inc.; plans by Engr. R. E. Paxton Perrine, 814 Lincoln Bldg., Los Angeles; theater will seat 2000, 10 stores, offices, 1000 ft. dimen., 20x100 ft., class A section is 1-sto. steel frame, 40x100 ft. and class C section is 2-sto. and basement brick, 180x100 ft., stucco exterior, reinf. concr. fr. slabs and filler, tile and comp. rf., steam hgt. sys., elev. sys., 2 elec. elevators, steel shg. art iron trim, tile and marble wk. Struc. steel wk. has been awarded to Moore Dry Dock Co., Los Angeles. Other contrs. will be award. in about 10 days.

**PL. (TH 2431)**, Los Angeles, has prepared plans and will build a 2-sto. brick packing plant at 3103 E. Vermont Ave., Los Angeles. for Builders Packing Co., Inc., 41x13 ft., small plant, offices, refrigeration plant, loading platform, etc.; comp. rf., cem. frs., skylights, steel shg., steel corrugated iron insulation; \$10,000.

**STUCCO DUPLEX DWELLING**—Fritz Frank, 571 N. Oxford Ave. (HE 7639), has contr. for 2-sto., 16-rm. fr. and stucco duplex dwg., at 268-68 S. Orange Dr. for Carl D. Ellnor, Raphael A. Nicolaus, 636 1/2 S. Vermont Ave., comp. rf., tile and comp. rf., wt. iron, tiled baths and drainpipes, aut. water htr., unit hgt. sys., hwd., and tile frs., hwd., and pine trim, tile mantel, mech. refrig., landscaping; \$11,000.

**WALKS, FENCES**—A. A. Alexander, Hunt-Park, awarded contr. at \$4321 for grading and constructing walks and fences at Pasadena St. school site.

**STORE BUILDING**—J. M. Haft, 828 Black Rock, has the contr. to erect a 1-sto. class C bldg., at 1225-27 Maple Ave. for Mable Herman; 38x150 ft., 5 stores; brick walls, press. work, plate glass, steel beams, comp. rf.; \$12,000.

**FRAME ROCK STORAGE BUNKER**—Wal-

**CLASS A STORE, OFFICE AND GARAGE BUILDING**—Water Constr. Co., 2404 W. 7th St., will build 13-sto. and 2 basement class A store, office and garage bldg. on east side of Spring St., betw. 7th and 8th Sts., for Max Winter; plans being prepared by Archt. N. W. Alpaugh, 2404 W. 7th St., R. R. F. Lehman, engr.; 4 stores, garage with accommodation for 380 cars, offices; concr. and steel constr., tan and buff. brick and stone trim, on Spring St. entrance, plas. and art stone trim, exten. on Main St. entrance, marble lobby, ornate iron grilles, marble partitions in toilets, tile, cem. and wood frs., electric hgt. sys., sprinkler sys., 5 elevators; \$500,000.

**AGRICULTURAL BUILDINGS**—McFadden & Winkelman, 1053 Harcourt Ave., awarded contr. at \$3944 for constructing three agricultural bldgs. at various school sites.

**ELECTRIC WIRING**—American Electric Construction Co. awarded contr. at \$1337 for installing electric wiring in Eugene St. school bldg.

**SPANISH DWELLING** (Palos Verdes)—Whiting, Boynton & Potts, 1120 Central Bldg., Los Angeles, will build 1-sto., 10-rm. Spanish dwelling at Palos Verdes, for Palos Verdes Estates; plans by Archt. W. L. Risley, 2512 W. 7th St., Los Angeles; fr. and stucco, tile rf., wt. iron, tiled baths and drainpipes, aut. water htr., unit hgt. sys., hwd., and tile frs., hwd., and pine trim, tile mantel, mechanical refrig., landscaping.

**BRICK OFFICE BUILDING** (Vernon)—W. C. Payne, 135 S. Pacific Blvd. (DE 2615)—Huntington Park, has contr. for a 2-sto. brick office bldg., in Vernon, for Axelsson Machine Wks.; cem. and wood frs., struc. steel; \$40,000.

**STUCCO DWELLING**—W. B. Housman, 1510 N. Kingsley Dr. (HO 7333), will build 2-sto., 7-rm. dwg., 28x34 ft., at 4642 La Mirada Ave. for J. J. Ross, 4642 La Mirada Ave. (955-711); comp. rf.; \$5000.

**STUCCO DWELLING** (HE 3420)—A. S. Howard, 707 Guaranty Bldg., will build 2-sto., 5-rm. dwg., 36x44 ft., at 1982 N. Normandie Ave. for F. W. Lyon, 1496 N. Berendo St. (593-5151); tile and comp. rf., wt. iron, oak and pine frs., 3 tiled baths, gas furnace; \$10,000.

**STUCCO BUNGALOW**—D. W. McLean & Son, 2091 N. Berendo St. (596-172), will build 8-rm. bungalow, 36x75 ft., at 6331 Drexel Ave. for Wm. E. White, 1205 W. Pico St.; tile and comp. rf., 2 baths, garage; \$7500.

**STUCCO DWELLING**—David F. Picken, 1656 N. Serrano Ave. (HE 9871), will build 2-sto., 11-rm. dwg., 51x82 ft., at 528 S. Plymouth Blvd. for Lee Mantle; tile and comp. rf., mahog. and O. P. trim, 3 baths (2 tiled and 1 Diato), De Luxe water htr., unit hgt. sys., garage; \$22,000.

**CHURCH ADDITION**—Ralph Nurse, 733 N. Hudson Ave. (HE 5493), will add 24x46 ft. to fr. church at 816 El Centro Ave. for Larchmont Lgts. M. E. Church, 574 N. Larchmont; stucco exterior; \$3475.

**BRICK GARAGE AND FRAME STORE AND SHED**—May & Greenwood, 520 E. 8th St. (VA 9855), will build 1-sto. class C garage, 30x40 ft., 1-sto. fr. store bldg., 30x50 ft., and 1-sto. fr. shed, 30x40 ft., at 164 W. Jefferson St. for R. B. Lloyd, Bank of Italy Bldg. (MA 4999); comp. rf., cem. frs.; \$4300.

**STUCCO DUPLEX RESIDENCE**—C. J. Dorfman, 1024 Monroe Ave. (WH 9237), has contr. for 2-sto., 13-rm. fr. and stucco duplex res., on Gardner St. for Mrs. Bessie Dorfman (597-055); hwd., frs., tile rf., Ward gas frs., furnace hgt., tiled baths and drainpipes, plas. fireplace, pine trim; \$12,000.

**BRICK FACTORY**—V. P. Gilbert, 705 Cit. Nat. Bank Bldg. (VA 9634), will build 1-sto. brick factory at 4050 S. Hoover St., for Golden State Bottling Works, 3121 S. Western Ave.; 45x50 ft., face brick, comp. rf., Summerville trusses, steel shg., cem. frs.; \$4000.

**SPANISH DWELLING**—La Brea Securities California Bank Bldg., has contr. for 3-sto. and part basement 5-rm. Spanish dwg. at Beverly Hills, for Mr. Levy, J. Thomas Payne, archt. and Geo. A. Blesed, assoc., 428 Western Mutual Life Bldg., Los Angeles; 44x45 ft., fr. and stucco, tile rf., wt. iron, 2 tiled baths, tiled drainpipes, aut. water htr., unit hgt. sys., hwd., and tile frs., hwd., and pine trim, tile mantel, mech. refrig., landscaping; \$12,000.

**STEEL STAGE AND GENERATOR ROOM** (Culver City)—Austin Co. of California, 777 E. Washington St., Los Angeles, has contr. for steel stage and generator rm. at 8614 Washington Blvd., Culver City, for Cedie B. De Alde Studios, Culver City; 215x160 ft., corr. iron rf., steel frame, stone tile walls, cem. frs.; \$40,000.

**CLASS A THEATER**—Wm. Simpson Constr. Co., Bank of Italy Bldg., awarded contr. at \$183,000 for all work comp. for erecting class A theater bldg. at 6120 Hollywood Blvd. for Hollywood Music Box, Inc.; Carter De Haven, pres. Morgan, Walls & Clements, 1135 Van Nuys Bldg., archt.; auditorium to seat 500 people, four shops, roof garden; reinf. concr. constr., stucco exterior, cast stone trim, tile and comp. rf., plate glass, wrought iron work, marble and tile, heating and ventilating.

**APARTMENTS**—Jas. S. Bohanan, 811 Delta Bldg., has the contract to erect a 2-sto., 12-rm.

**RESIDENCE**—J. S. Abel, 333 S. Hoover St., awarded contr. 2-sto., 30-rm. res. on Muirfield Rd. near 2nd St., for Mrs. Richard Fudger; Roland E. Coate, Union Bank Bldg., archt.; frame constr., cem. gun plaster exterior, clay tile rf., cedar, redwood and pine trim, wrought iron, oak frs., 5 tiled baths unit gas hgt. sys., garage; \$70,000.

**BRICK GARAGE**—Stromwell-Halperin Co., 1007 S. Grand Ave., has contr. for 1-sto. brick garage, at 1337 E. 7th St., for Western Auto Supply Co.; 20x107 ft., comp. rf., cem. frs., folding doors; \$5000.

**WAREHOUSE**—H. G. Grimwood, 45 16th St., Hermosa Beach, awarded contr. at \$18,000 for erecting 2-sto. class C warehouse at 1143 San Julian St. for L. A. Drug Co.; 50x150 ft., brick walls, face brick, steel shg., comp. rf., metal skylights, steel rolling doors, metal covered doors, freight elevator, wood and cem. frs., Myron Hunt, 1107 Hibernian Bldg., archt.

## Beverly Hills Notes

**STUCCO DWELLING**—R. F. Buntz, 226 N. Almont Dr., Beverly Hills, will build a 2-sto., 7-rm. fr. and stucco dwg., at 703 Elm Dr., Beverly Hills, for self; shgls. rf., hwd., frs., hwd., and pine trim, aut. water htr., gas unit hgt. sys., elec. controlled, stone mantle, ornate iron, elec. refrig., cedar lined closets, tile baths and sink, garage, lawn sprinkler sys.; \$22,500.

**STUCCO DUPLEX**—Chas. B. Henthorn, 253 S. Palm Dr., Beverly Hills (OX 4788), will build a 2-sto., 12-rm. fr. and stucco duplex at 153-53 S. Palm Dr., Beverly Hills, for R. E. Tindall, 3007 Cynthia St., Sherman; 37x57 ft., tile and comp. rf., hwd., frs., hwd., and pine trim, aut. water htr., gas unit hgt. sys., elec. controlled, ornate iron, tile baths and sinks, ornate iron, garage, lawn sprinkler sys.

**TWO DUPLEX DWELLINGS** (Los Angeles)—N. Alkire, 8748 Ashcroft St. (OX 3521), Sherman, will build two 2-sto., 12-rm. fr. and stucco duplex dwgs., at 8829 and 8833 Alcott St., Los Angeles, for self; plans by J. A. Monroe, 1414 Burton Way, Beverly Hills; for details see item under Los Angeles news notes.

**STUCCO DWELLING**—B. S. Donner, 1902 Pennsylvania St. (CH 3425), Los Angeles, will build a 2-sto., 10-rm. fr. and stucco duplex at 123 N. Hamilton Dr., Beverly Hills, for Rosalie Donner, 1902 Pennsylvania St., Los Angeles; for details see item under Los Angeles news notes.

**STUCCO DWELLING**—Pacific Mutual Constr. Co., 627 San Fernando Bldg. (TU 5320), Los Angeles, will build a 1-sto., 5-rm. fr. and stucco dwg., at 137 N. Stanley Dr., Beverly Hills, for Miss E. O. and Mrs. S. M. Darling; for details see item under Los Angeles News Notes.

**STUCCO DWELLING**—G. P. Kristenson, 606 W. 80th St. (TH 5813), Los Angeles, will build a 1-sto., 7-rm. fr. and stucco dwg., at 248 S. Maple Dr., Beverly Hills, for self; for details see item under Los Angeles News Notes.

**STUCCO DWELLING**—V. P. Newman, 1008 S. Tremaine Ave. (WH 5806), Los Angeles, will build a 2-sto., 9-rm. fr. and stucco dwg. at 406 Hillcrest Dr., Beverly Hills, for Geo. E. and Nina Tuckett, 1073 5th Ave. (EM 8013), Los Angeles; for details see item under Los Angeles News Notes.

**STUCCO DWELLING**—Watson & Henry, 108 E. 15th St. (DE 1340), Los Angeles, will build a 2-sto., 8-rm. fr. and stucco dwg., at 349 N. Palm Dr., Beverly Hills, for self; for details see item under Los Angeles News Notes.

**STUCCO DWELLING**—R. F. Fruit, 267 Valley View, Altadena, will build a 1-sto., 5-rm. fr. and stucco dwg., at 450 S. Maple Dr., Beverly Hills, for J. M. Fruit, 267 Valley View, Altadena; 35x57 ft., tile and comp. rf., hwd., frs., hwd., and pine trim, aut. water htr., gas unit hgt., tile bath and sink, ornate iron, mantel, garage, lawn sprinkler sys.

**STUCCO DWELLING**—Archit. Ralph C. Flewelling, 423 Camden Dr., Beverly Hills, has compl. wkg. plans for a 2-sto., 10-rm. fr. and stucco dwg., at 621 Linden Dr., Beverly Hills, for G. E. Shelton; 75x55 ft., tile rf., hwd., frs., hwd., and pine trim, aut. water htr., gas unit hgt. sys., elec. controlled, ornate iron, elec. refrig., cedar lined closets, ornate iron, 3 tile baths and lavatory, tile sink, 2 mantels, 41 plas. and 1 stone, garage, lawn sprinkler sys., day wk. and subcontr. by owner.

**STUCCO DWELLING**—A. E. Newman, 435 Canon Dr., Beverly Hills, will build a 2-sto., 10-rm. fr. and stucco dwg., at 1729 Cheyenne Chase Dr., Beverly Hills, for self; 64x53 ft., tile and comp. rf., hwd., frs., tile baths and sink, ornate iron, elec. refrig., cedar lined closets, hwd., frs., hwd., and pine trim, aut. water htr., gas unit hgt. sys., elec. controlled, garage, lawn sprinkler sys.; \$20,000.

**STUCCO DWELLING** (Beverly Hills)—W. C. Schultz, 1818 Morgan Pl., Los Angeles, has prepared plans and will build a 2-sto., 11-rm. fr. and stucco dwg., at 913 Bedford Dr., Beverly Hills, for self; for details see item under Los Angeles news notes.

## BEVERLY HILLS PERMITS

Stucco Alter, 2 rms, 1 sto, comp rf; 349 S Canon Dr, lot 1889, fr 6330; John R Davis, 1239 S 4th St, Canon Dr, Max Freeman, bldg 1239 W 4th St, Los Angeles \$1000  
Brick Store Bldg, 2 rms, 1 sto, comp rf; 1312

PERRINE, JOHN PAXTON,

"Store building (Ocean Park)--G.M. Jones, First National Bank Building, Ocean Park, has had plans drawn by J.P. Perrine for store and concession building and 20-foot reinforced concrete sea wall at Ashland Ave and Ocean Front, Ocean Park" SOUTHWEST BUILDER & CONTRACTOR 11/28/1924, p. 5, col/1

PERRINE, JOHN PAXTON,

"Announcement is made by Paul R. Cowles and John P. Perrine of a co-partnership operating under the name of Cowles-Perrine Organization, with offices at 742 S Hill St, Los Angeles; telephone TUCKER 6932. They will give an engineering and architectural service" SOUTHWEST BUILDER & CONTRACTOR 12/26/1924, p.52, col.1.

PERRINE, JOHN PAXTON

see SOUTHWEST BUILDER & CONTRACTOR 1/16/1925, p.57, col.3 (Cowles & Perrine prepare plans for store and amusement building on promenade between Pier Ave and Kinney St, Santa Monica for G. Merritt-Jones)

PERRINE, JOHN PAXTON,

see SOUTHWEST BUILDER & CONTRACTOR 7/31/1925, p.54, col.3 (Cowles-Perrine Organization, engineers, prepare plans for 2-story theater steel theater at Hawthorne for O.G. Williams; Hawthorne and Ballona aves, Hawthorne)

see SOUTHWEST BUILDER & CONTRACTOR 8/21/1925, p.50, col.2 (Cowles-Perrine Organization prepare plans for city hall/jail at Hawthorne)



PERRINE, JOHN PAXTON

see SOUTHWEST BUILDER & CONTRACTOR 11/28/1930,  
p.55, col.2. (firm of Perrine and Renfro pre-  
pare plans for apartment building at Yuma,  
Arizona...)

PERRINE, JOHN PAXTON

see SOUTHWEST BUILDER & CONTRACTOR 12/5/1930,  
p.50, col. 1. (Perrine & Renfro prepare plans  
for Hotel Gregory, Redlands)

see SOUTHWEST BUILDER & CONTRACTOR 12/5/1930,  
p.52, col.3. (Perrine & Renfro prepare plans  
for Apartment building at Yuma, Arizona)

PERRINE, JOHN PAXTON,

see SOUTHWEST BUILDER & CONTRACTOR 11/4/1930,  
p.50, col.1 (plans for Visalia library building)

see SOUTHWEST BUILDER & CONTRACTOR 11/4/1930,  
p.5, col.1 (plans for Rio Bravo School build-  
ings, Kern County)

PERRINE, JOHN PAXTON

see SOUTHWEST BUILDER & CONTRACTOR 7/10/1930,  
p.51,col.2 (plans for the Sun newspaper building,  
San Bernardino)

PERRINE, JOHN PAXTON

see SOUTHWEST BUILDER & CONTRACTOR 10/17/1930,  
p.50, col.2. (hotel, theatre and office building,  
Holtville)

PERRINE, JOHN PAXTON

see ARCHITECT & ENGINEER November 1938, p.56  
(plans for addition to the Wasco Grammar School,  
Kern County)

PERRINE, JOHN PAXTON

see SOUTHWEST BUILDER & CONTRACTOR 11/14/1930,  
p.51, col.2. (plans for theater at Holtville)



PERRINE, JOHN PAXTON

see SOUTHWEST BUILDER & CONTRACTOR 1/<sup>31</sup>~~23~~/1930,  
p.59,col.3. (draws plans for 3 story hotel in  
San Luis Obispo at corner of Chorro and Higuera  
streets)

PERRINE, JOHN PAXTON

see SOUTHWEST BUILDER & CONTRACTOR 2/21/1930,  
p.48,col.1. (Perrine and Renfro, architects,  
will handle remodeling of Strand Theatre at  
San Bernardino)

PERRINE, JOHN PAXTON

see SOUTHWEST BUILDER & CONTRACTOR 3/21/1930,  
p.44,col.2 (plans for a theater--for Fox West  
Coast Theaters--at Calexico)

PERRINE, JOHN PAXTON

see SOUTHWEST BUILDER & CONTRACTOR 7/4/1930,p.49  
(theater at Calexico)

PERRINE, JOHN PAXTON,

Plans for a theater building at El Centro;  
to seat 1400; leased to West Coast Theaters;  
mention is also made in this citation for an  
airdome (roofless theater) to seat 1200  
SOUTHWEST BUILDER & CONTRACTOR 7/22/1927,  
p.57,col.3

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PERRINE, JOHN PAXTON,

Plans for the California Theater, San Bernar-  
dino SOUTHWEST BUILDER & CONTRACTOR 7/15/  
1927,p.58,col.3

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PERRINE, JOHN PAXTON,

Plans for a post office building at Venice;  
location given as Venice Way and Trolley Way  
SOUTHWEST BUILDER & CONTRACTOR 6/8/1928,  
p.53,col.2

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PERRINE, JOHN PAXTON

see SOUTHWEST BUILDER & CONTRACTOR 1/31/1930,  
p.52, col.2. (draws plans for powerhouse re-  
modeling at Venice)



PERRINE, JOHN PAXTON,

see SOUTHWEST BUILDER & CONTRACTOR 1/15/1926,  
p.56,col.2 (plans for California Theatre, San  
Diego)

PERRINE, JOHN PAXTON

see SOUTHWEST BUILDER & CONTRACTOR 2/29/1926.,  
p.53,col.2. (theatre for O.G. Williams, Haw-  
thorne, to be known as the Roosevelt Theatre)

PERRINE, JOHN PAXTON

"New theatre planned," LOS ANGELES EXAMINER  
5/9/1926,pt.IV,p.8. (prepares plans for Lincoln  
Theatre, Los Angeles)

PERRINE, JOHN PAXTON

see SOUTHWEST BUILDER & CONTRACTOR 3/11/1927,  
p.51, col.3. (prepares plans for California  
Theatre at San Bernardino)

PERRINE, JOHN PAXTON

see SOUTHWEST BUILDER & CONTRACTOR 10/16/1925,  
p.61,col.3 (alterations to bathhouse, 161 Ocean  
Front, Venice)

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PERRINE, JOHN PAXTON,

see SOUTHWEST BUILDER & CONTRACTOR 11/6/1925,  
p.51,col.2 (plans for theater at Avenue 26  
and Pasadena Avenue--this latter street is  
now known as north Figueroa St)

---

PERRINE, JOHN PAXTON

see SOUTHWEST BUILDER & CONTRACTOR 1/1/1926,  
p.49, col.3. (plans for reinforced concrete  
theater at corner of Pasadena Avenue and  
Avenue 26 for West Coast Theaters)

---

PERRINE, JOHN PAXTON

see SOUTHWEST BUILDER & CONTRACTOR 1/8/1926,  
p.57,col.2. (reinforcing and bracing of Redondo  
Pier)



## BIBLIOGRAPHY

### The following persons were interviewed:

David Gebhard, Architectural Historian, University of Santa Barbara, 27 February 1990

Bruce Kamerling, Curator, San Diego Historical Society, 16 March 1990

Tom Owen, History Department, Los Angeles Public Library, 16 March 1990

### Newspaper Articles

"Orpheum May Use Structure", San Diego Union, March 7, 1926.

"Builders and Friends Welcome New California Theater", San Diego Union, April 22, 1927.

"Hey! Hey! San Diego", San Diego Union, April 22, 1927.

"Opening of New California Step in Advance of West Coast Theaters, Inc.", San Diego Union, April 22, 1927.

"San Diegans Crowd New Theater for Opening", San Diego Union, April 22, 1927.

"The New California Theater and Office Building", San Diego Union, April 22, 1927.

"Another West Coast Achievement", San Diego Union, April 23, 1927.

"San Diego Theater Building Sold", San Diego Union, November 20, 1935.

"California Theater To Be Renovated", San Diego Union, March 18, 1963.

"Theater to Modernize", San Diego Union, April 17, 1963.

"Old Theaters", San Diego Union, November 11, 1969.

"California Theater To Close After 48 Years", San Diego Union, August 22, 1975.

"Fade-Out of Movies Stirs Regrets", San Diego Union, April 19, 1977.

"Concert Series Scheduled at California Theater", San Diego Union, June 26, 1977.

"Bootstrap Morasses", San Diego Reader, July 28 - August 3, 1977.

"'Midsummer Night's Dream' Slated", San Diego Union, October 9, 1977.

"The Play Was the Thing in Old San Diego Theaters", San Diego Union, 8 October, 1987.

"The Spreckels Wars", San Diego Union, 8 October 1987.

"Standing Renovation", San Diego Union, (date unknown) 1987.

"Historic Theater is Reborn", San Diego Union, June 19, 1988.

"Preserve Past or Protect the Future?", San Diego Union, May 15, 1989.

"Balboa Theater Restoration Takes A Step", San Diego Daily Transcript, August 7, 1989.

"Senate Agrees to Purchase and Renovate Aged Theater", Los Angeles Times, September 21, 1989.

## **Periodicals**

### **Southwest Builder and Contractor:**

"Reinforced concrete theater in Los Angeles" (p. 49), January 1, 1926.

"Theater in Monrovia" (p. 53), February 12, 1926.

"Alter theater, Monrovia" (p. 56), February 26, 1926.

\*"Theater, store and loft building, San Diego" (p. 56), February 26, 1926.

\*\*"Extended bids" (p. 53), March 26, 1926.

\*\*"Changes to plans" (p. 55), April 9, 1926.

\*\*"Permit concrete and steel office and theater \$340,000" (p. 64), April 26, 1926.

"Perrine altering theater in Monrovia" (p. 54), April 23, 1926.

\*"Awarding of contract" (p. 57), April 23, 1926.

"Class C theater and store" (p. 56), April 30, 1926.

"Class A theater, Fresno and San Bernardino" (p. 55), May 14, 1926.

"Class A theater downtown, \$600,000" (p. 55), May 21, 1926.

"Class A theater, Vine St. and Hollywood" (p. 51), May 21, 1926.

"Class A theater, 2300 S. Central, taking bids" (p. 55), May 28, 1926.

"Plans completed for above" (p. 56), June 25, 1926.

"Class A theater, 2300 Central Avenue" (p. 50), July 23, 1926.

"Revised bids" (p. 50), October 29, 1926.

"Class A theater, store, office and loft building, Hollywood and Wilcox, taking bids" (p. 52), August 6, 1926.

"Contract awarded at \$2,000,000" (p. 51), October 15, 1926.

"Class A theater, Hill street between 10th and 11th" (p. 49), August 27, 1926.

"Class A theater, hotel and apartment building, Washington and Vermont" (p. 51), September 10, 1926.

"\$1,000,000 theater to be built in Los Angeles" (p. 52), October 22, 1926.

"Class A theater, 804 S. Broadway" (p. 49), October 29, 1926. Also p. 53, November 26, 1926.

\* Items dealing with California Theater, San Diego



"Class A theater and office building between 9th and 10th" (United Artists Building) (p. 50), October 24, 1926; (p. 44), December 24, 1926; (p. 51) November 19, 1926.

"Ventura theater" (pg. 53), December 3, 1926.

"Theater, office, loft building, \$2,000,000" (p. 44), December 24, 1926.

Article on Belasco Theater, January 14, 1927.

"Class A theater, Broadway between 9th and 10th, \$1,000,000" (p. 53), February 4, 1927.

"San Bernardino theater and store, \$180,000" (p. 55), February 4, 1927.

"Theater, stores, apartments - \$500,000, Whittier" (p. 52), February 11, 1927.

"Class A theater, 802 Broadway, \$200,000" (p. 52), February 11, 1927.

"Class A theater and office building between 9th and 10th, \$1,400,000, contract awarded" (p. 58), February 25, 1927.

"Class C theater building, concrete store and office building \$135,000" (p. 48), March 4, 1927.

"Theater, stores and offices in Fresno, \$605,000" (p. 50), March 4, 1927.

"Theater, offices and apartments, Las Vegas, \$100,000", March 4, 1927.

"Theater, Oxnard, \$250,000", March 11, 1927.

"Class A theater and stores, El Centro, \$125,000" (p. 48), March 25, 1927.

"Theater, Pasadena" (p. 49), March 25, 1927.

"150' x 150' steel frame theater, \$200,000" (p. 54), March 25, 1927.

"Reinforced concrete theater, office, stores and hotel, Ventura" (p. 50), April 1, 1927.

"Class A 13 story office building, San Diego, \$835,000" (p. 51), April 8, 1927.

"Class A office building, San Diego, \$1,000,000" (p. 49), April 8, 1927.

"Theater, \$250,000" (p. 49), April 15, 1927.

"Class A theater, store and office, San Bernardino, \$250,000" (p. 51), April 15, 1927.

#### Los Angeles Business Directory

Editions for 1920, 1922, 1925, 1929, 1934, 1938, 1939, 1940, 1941 carried listings of John Paxton Perrine

#### Pamphlets

"The Mighty Wurlitzer Hope-Jones Unit Orchestra Theater Pipe Organ", San Diego Chapter, American Theater Organ Society, 1982.

### Negative Attributions

We were not able to discover any architect's drawings of the theater.

The theater is not listed in any guide books of San Diego.

Neither John Paxton Perrine nor any of this theaters is mentioned in either Los Angeles architectural guidebook we consulted: Architecture in Los Angeles by Gebhard and Winter or Los Angeles Observed by Charles Moore et al



## **HISTORIC PHOTOGRAPHS**





California Theatre  
San Diego, California

# Historic Photo Captions

Photos are copyrighted by the San Diego History Center.

## Exterior Views

- H01 Construction view, looking west. August 30, 1926. (SDHC #Sensor 7-68)
- H02 Construction view, looking west. ca.1926. (SDHC #Sensor 15-120)
- H03 Construction view, looking northwest from above the corner of 4th Avenue and C Street. February 2, 1927. (SDHC #Sensor 7-67)
- H04 Construction view, looking west from the corner of 4th Avenue and C Street. ca.1927. (SDHC #11772)
- H05 Construction view, looking northwest from the corner of 4th Avenue and C Street. March 1927. This view matches 2014 photo 01. (SDHC #2365-A)
- H06 The entry canopy and marquee prior to opening. ca.1927. (SDHC #80:4675)
- H07 East and south facades looking northwest from 4th Avenue. ca.1927. (SDHC #7046)
- H08 East and south facades looking northwest from above the corner of 4th Avenue and C Street. June 24, 1927. (SDHC #Sensor 7-69)
- H09 East and south facades looking northwest from above the corner of 4th Avenue and C Street. ca.1928. (SDHC #Sensor 7-185)
- H10 East facade looking southwest from above 4th Avenue. ca.1928. (SDHC #6895)
- H11 East and south facades looking northwest from the corner of 4th Avenue and C Street. ca.1947. This view matches 2014 photo 01. (SDHC #Sensor 7-70)
- H12 The replacement entry canopy and marquee at night. ca.1950. (SDHC # Sensor 7-377)
- H13 East and south facades looking northwest from the corner of 4th Avenue and C Street. ca.1955. This view matches 2014 photo 01. (SDHC #Sensor 7-123)

- H14 Lower east facade and third entry canopy looking north on 4<sup>th</sup> Avenue. August 1, 1964. (SDHC #UT 85:E361)
- H15 Ground level foyer and main entry doors, looking northwest. ca.1929. This view matches 2014 photo 19. (SDHC #Sensor 7-375)

### **Interior Views**

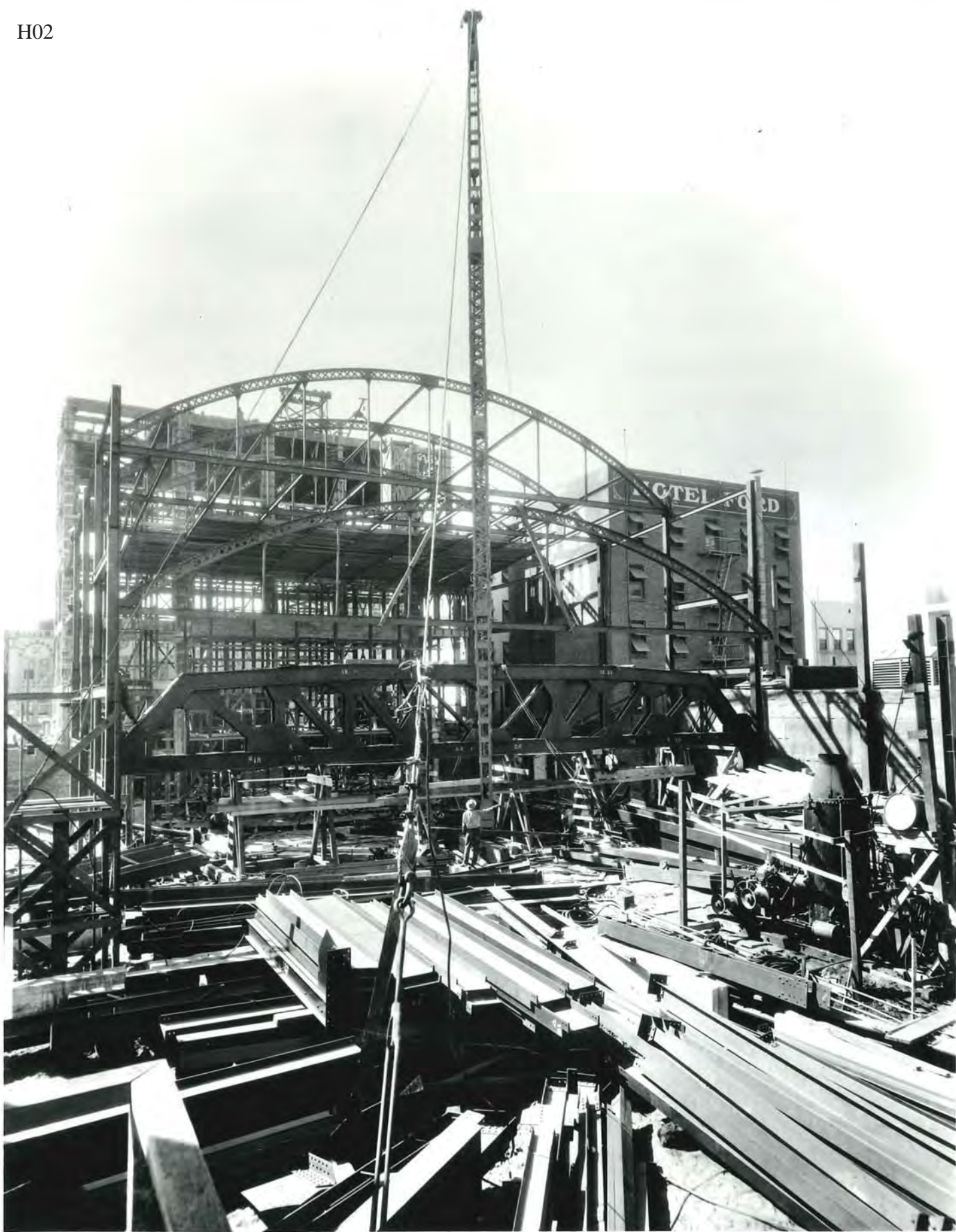
- H16 Grand stair at the theater lobby during construction, looking northwest. ca.1927. This view matches 2014 photo 20. (SDHC #2365-D)
- H17 South wall of the auditorium, from the stage. ca.1942. This view is similar to 2014 photo 24. (SDHC photocopy #unknown)
- H18 Auditorium from the balcony, looking northwest. ca.1942. (SDHC photocopy #unknown)
- H19 Auditorium front and stage from the balcony, looking west. ca.1942. (SDHC photocopy #unknown)







H02





H03









H05









H07

















H11









H13









H15





H16

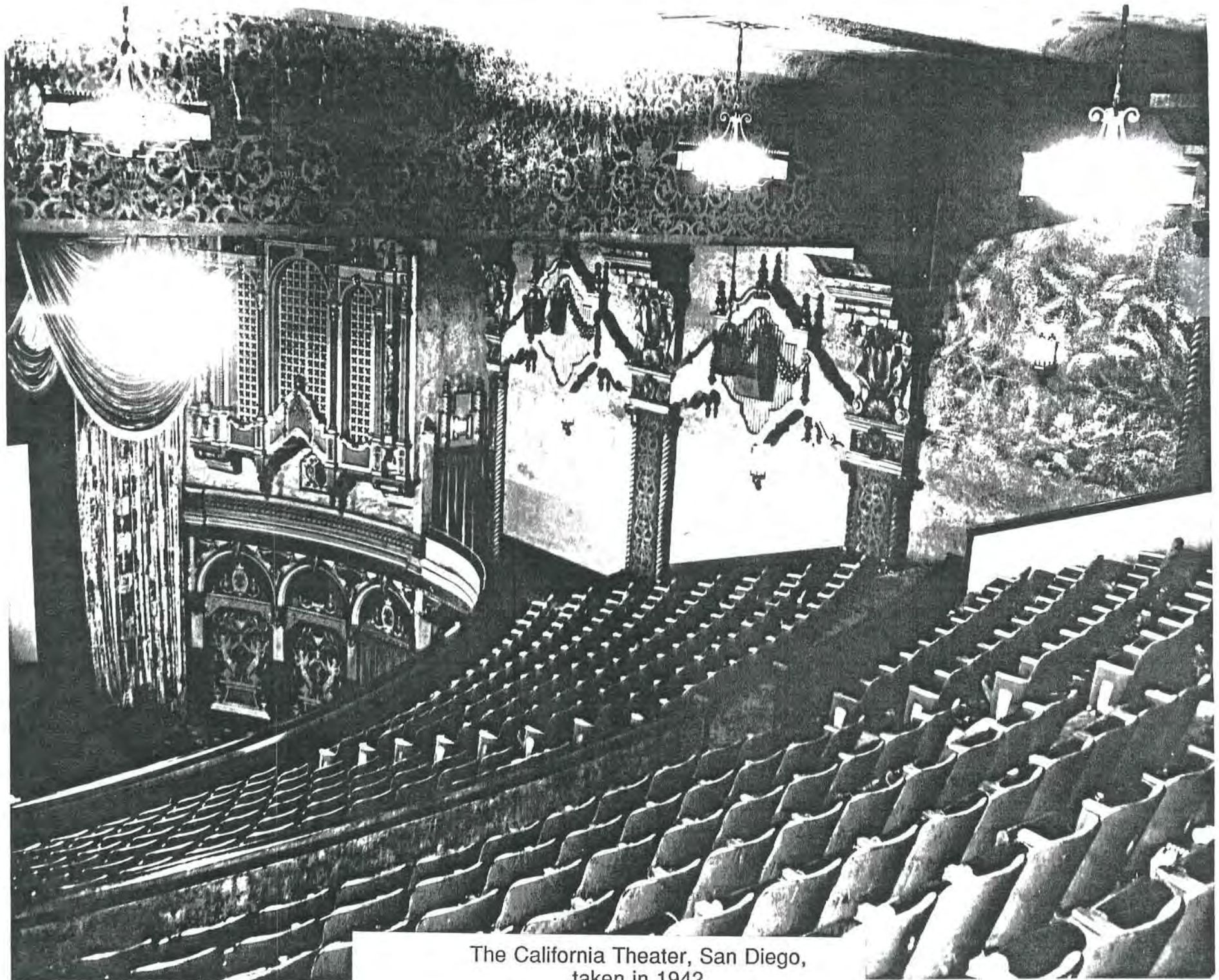






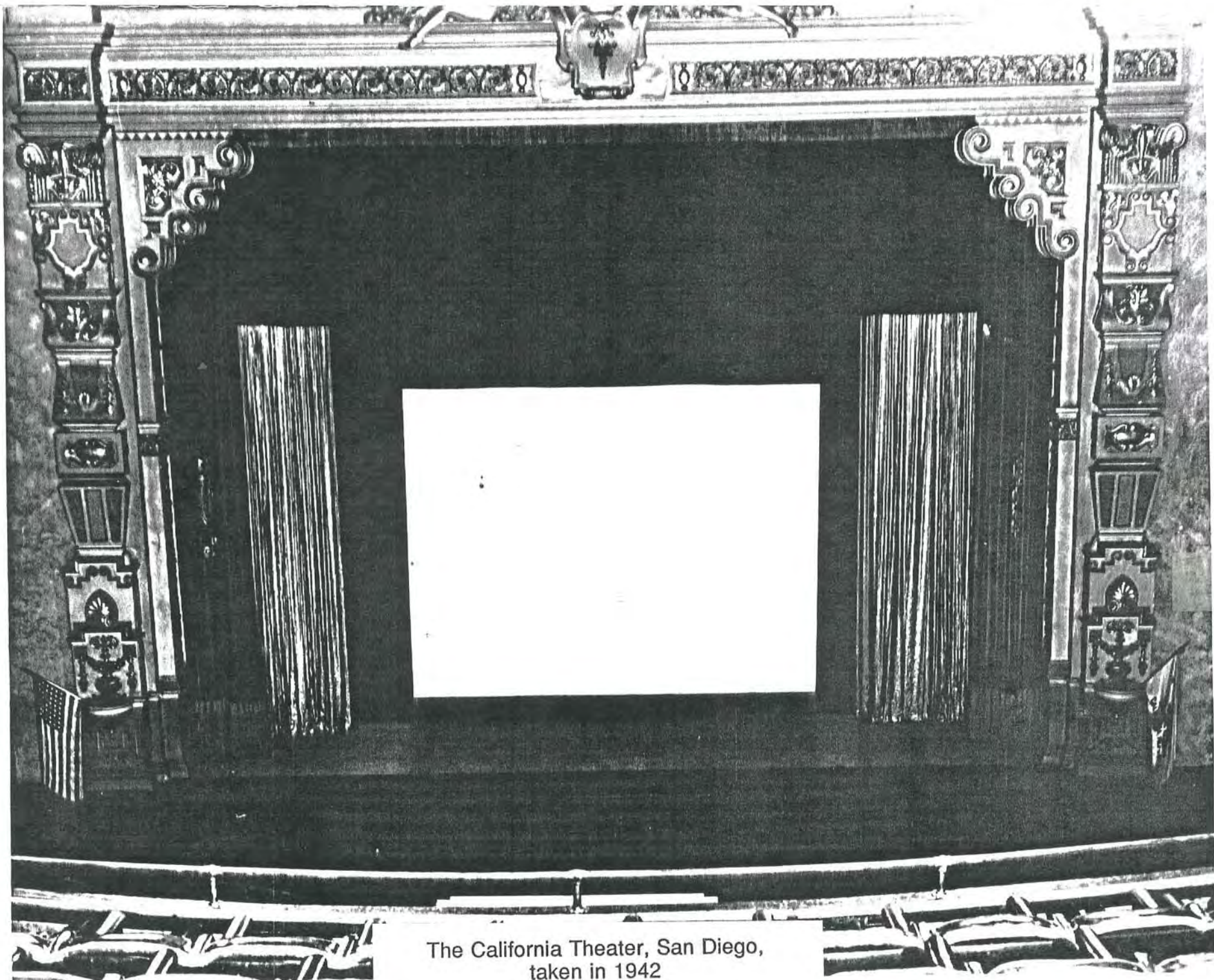
The California Theater, San Diego,  
taken in 1942





The California Theater, San Diego,  
taken in 1942





The California Theater, San Diego,  
taken in 1942



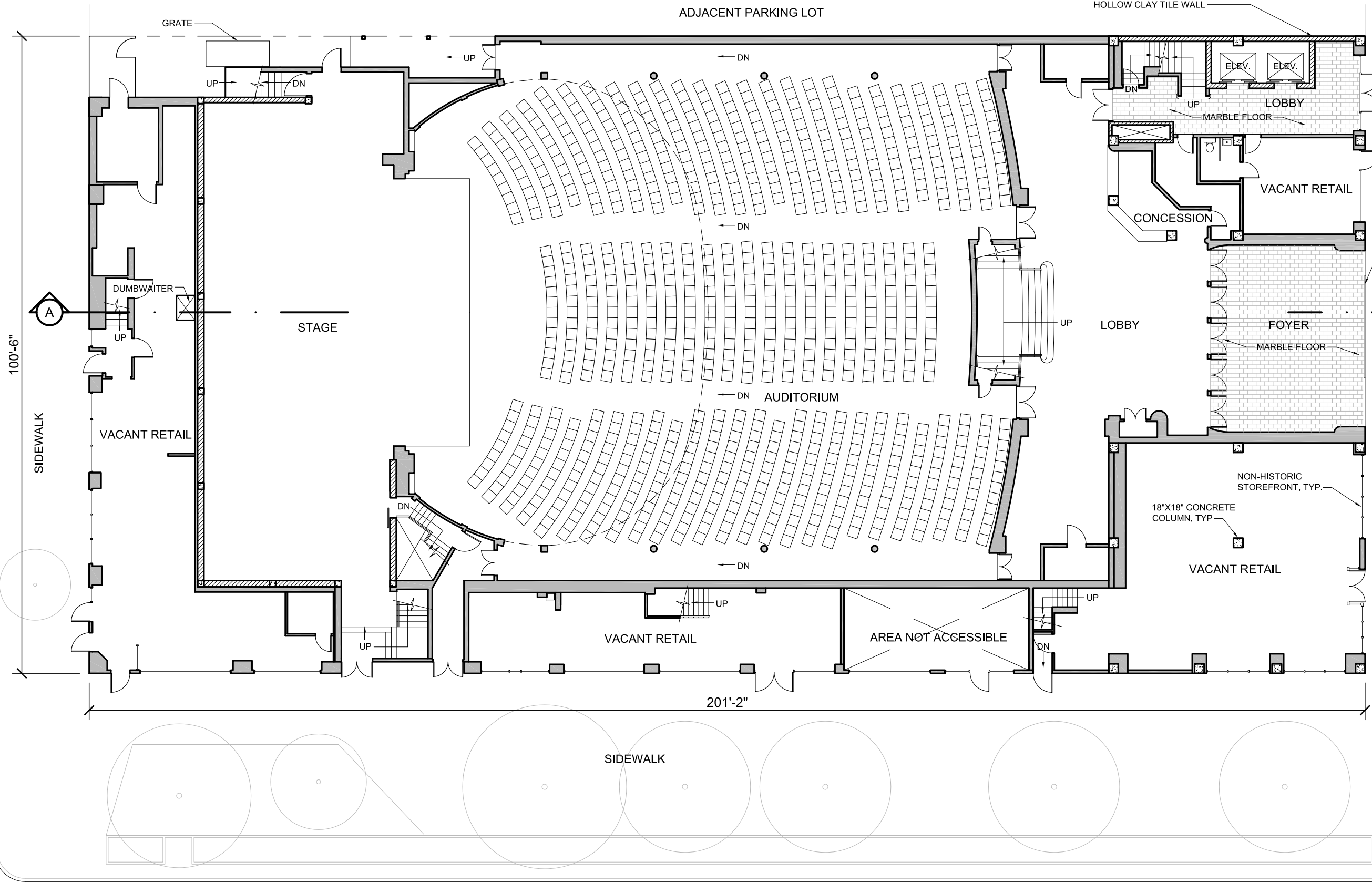


## **MEASURED DRAWINGS**





3RD AVE



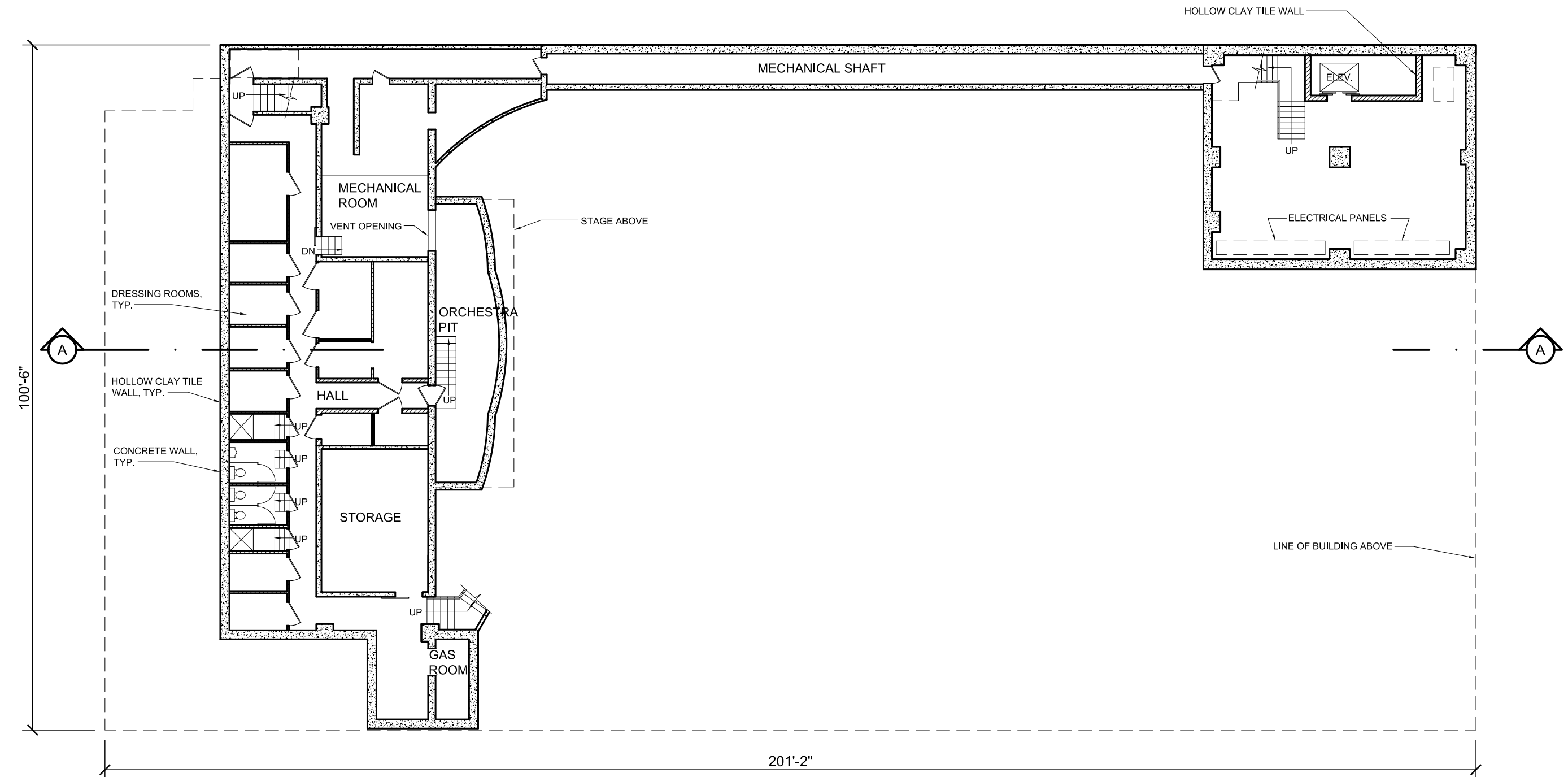
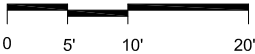
CALIFORNIA THEATRE - FIRST FLOOR PLAN



DRAWN BY: VINCENT RIVERA



CALIFORNIA THEATRE - BASEMENT FLOOR PLAN

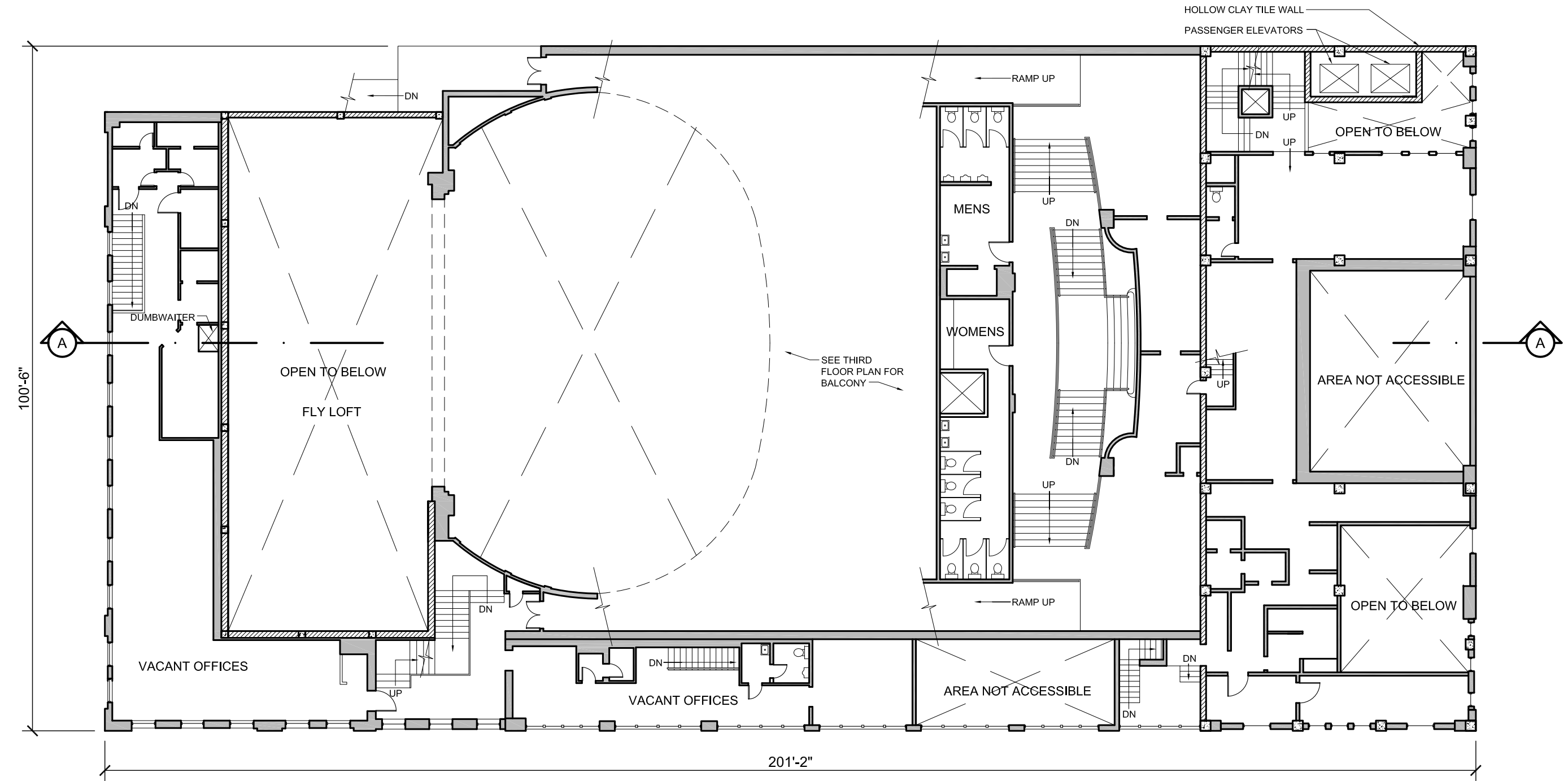
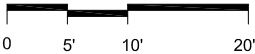


DRAWN BY: VINCENT RIVERA





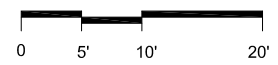
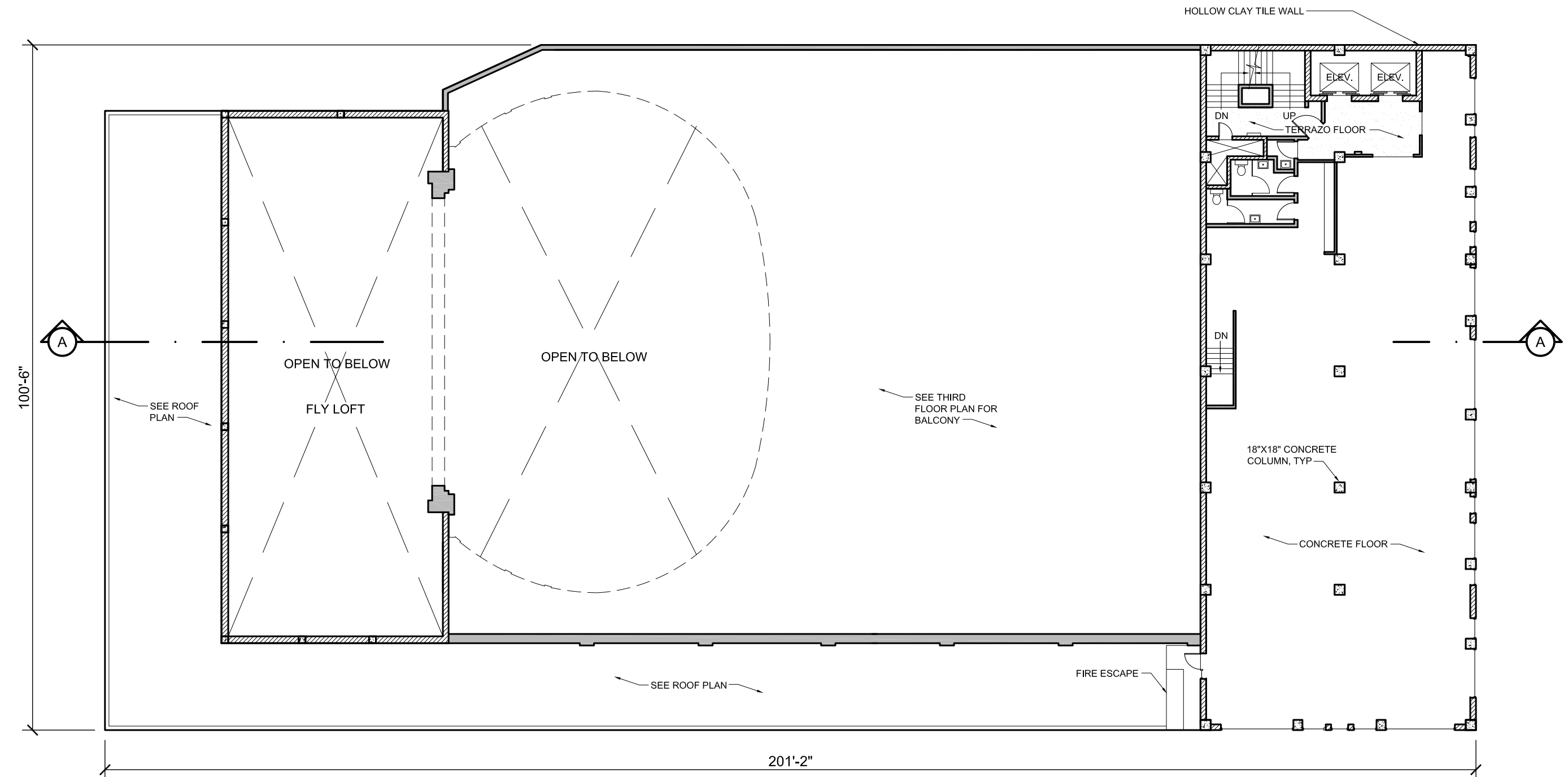
CALIFORNIA THEATRE - MEZZANINE FLOOR PLAN



DRAWN BY: VINCENT RIVERA



CALIFORNIA THEATRE - SECOND FLOOR PLAN

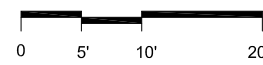
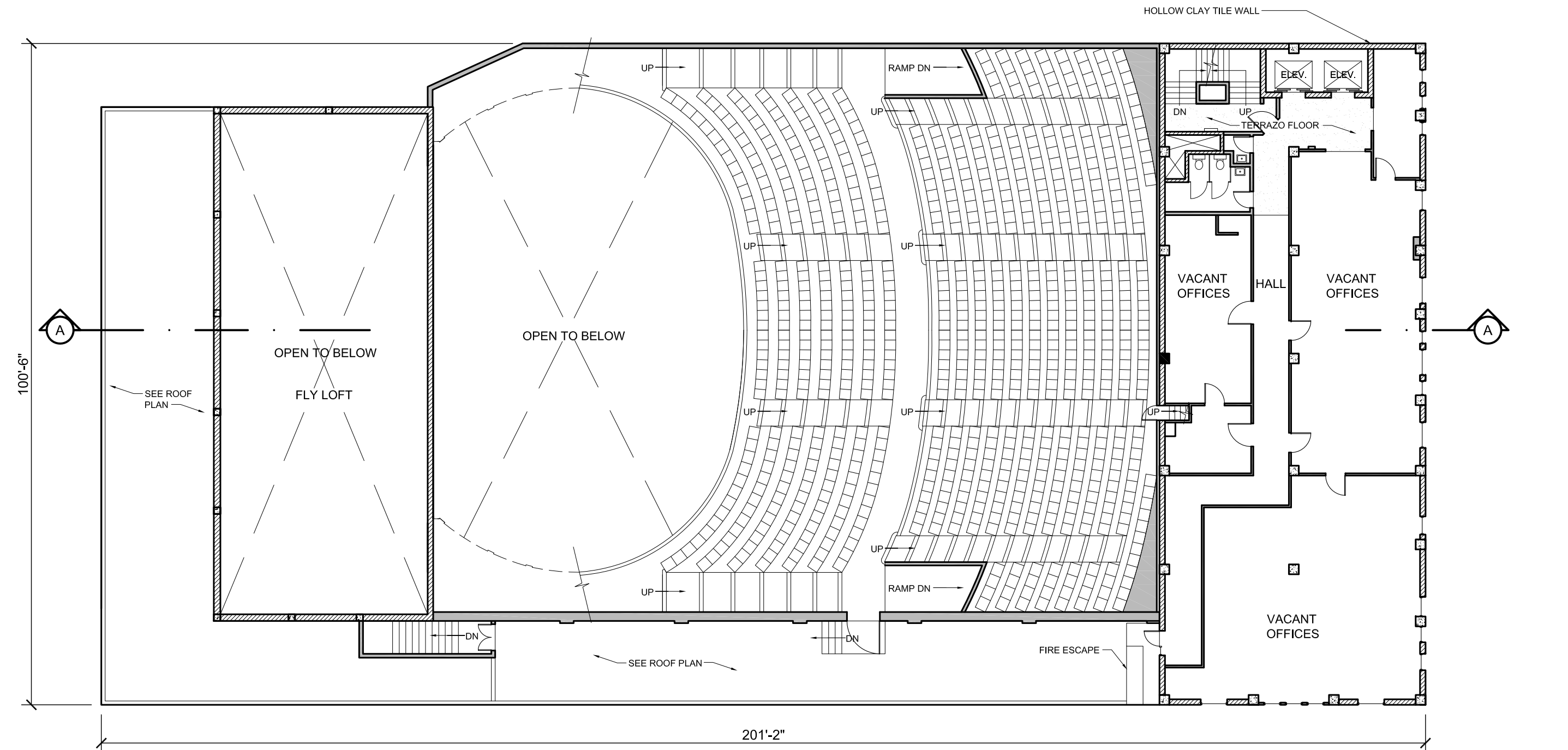


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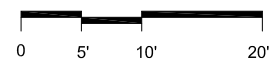
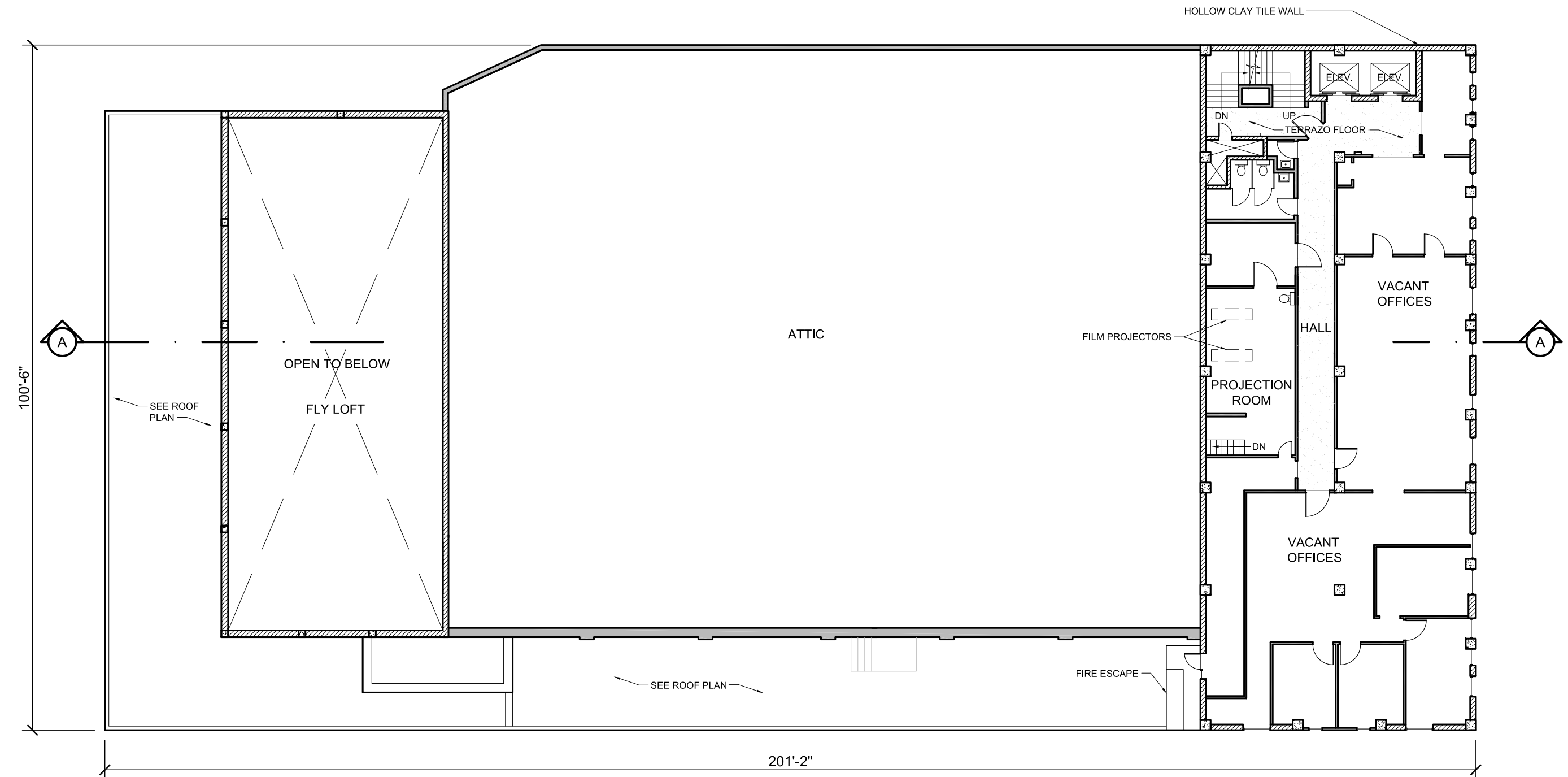
CALIFORNIA THEATRE - THIRD FLOOR PLAN



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CALIFORNIA THEATRE - FOURTH FLOOR PLAN

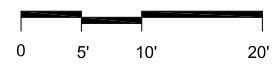
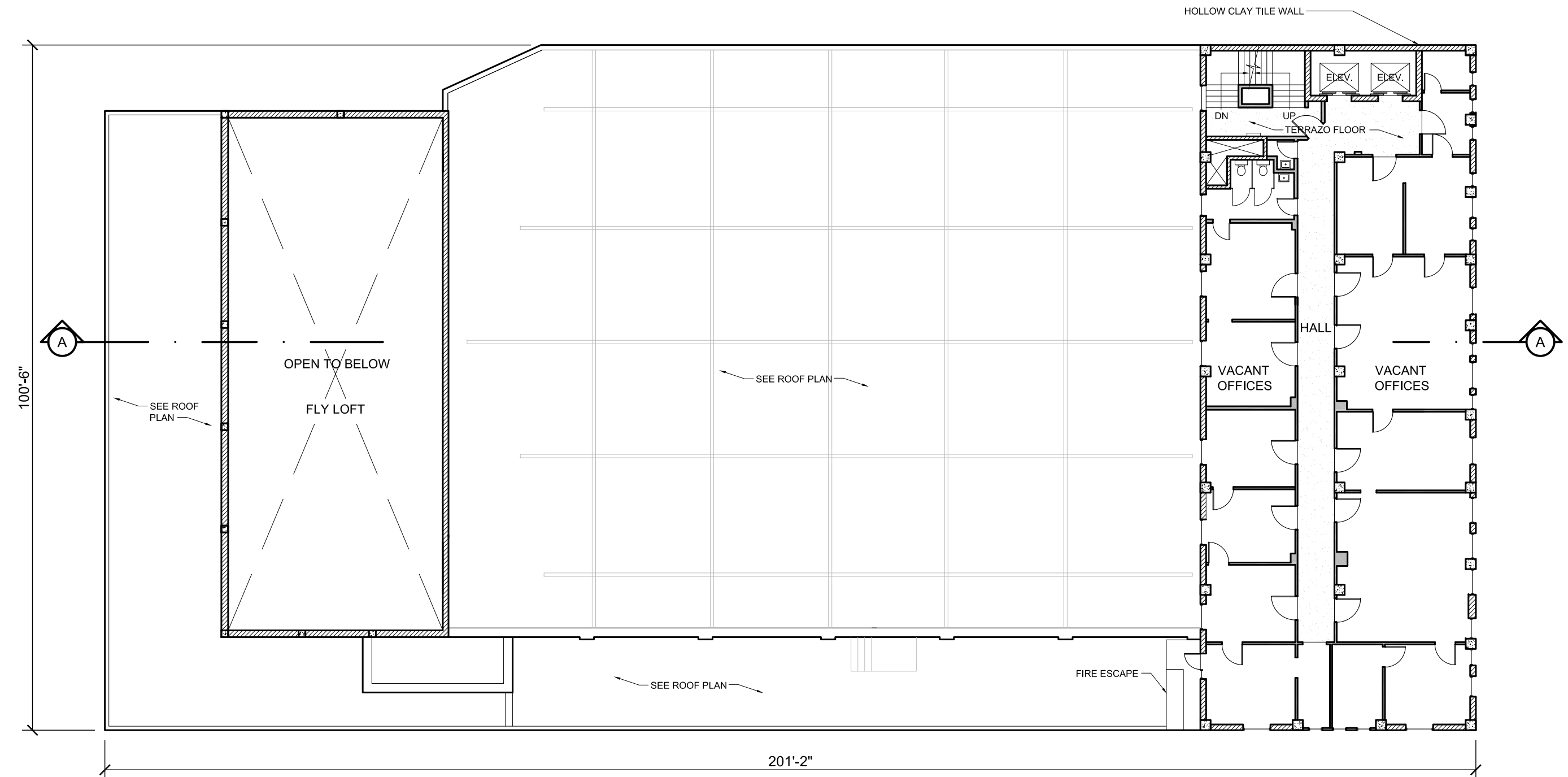


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CALIFORNIA THEATRE - FIFTH FLOOR PLAN



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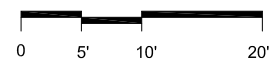
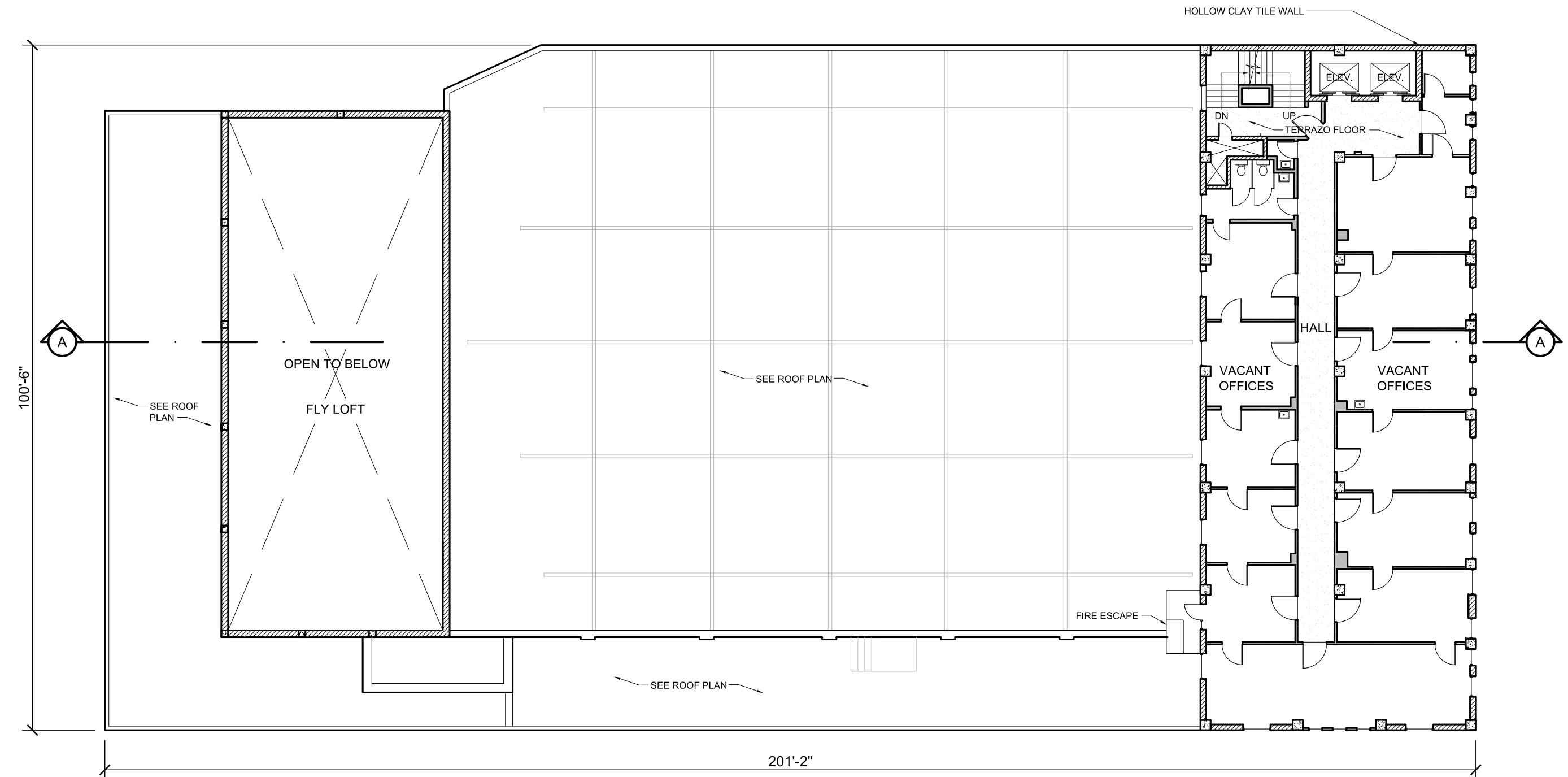
CALIFORNIA THEATRE  
1122 4TH AVENUE, SAN DIEGO, SAN DIEGO COUNTY, CALIFORNIA

HISTORIC AMERICAN  
BUILDINGS SURVEY  
SHEET 7 OF 13 SHEETS

LIBRARY OF CONGRESS  
PHOTO ARCHIVE



CALIFORNIA THEATRE - SIXTH FLOOR PLAN



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CALIFORNIA THEATRE  
1122 4TH AVENUE, SAN DIEGO, SAN DIEGO COUNTY, CALIFORNIA

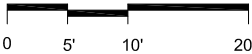
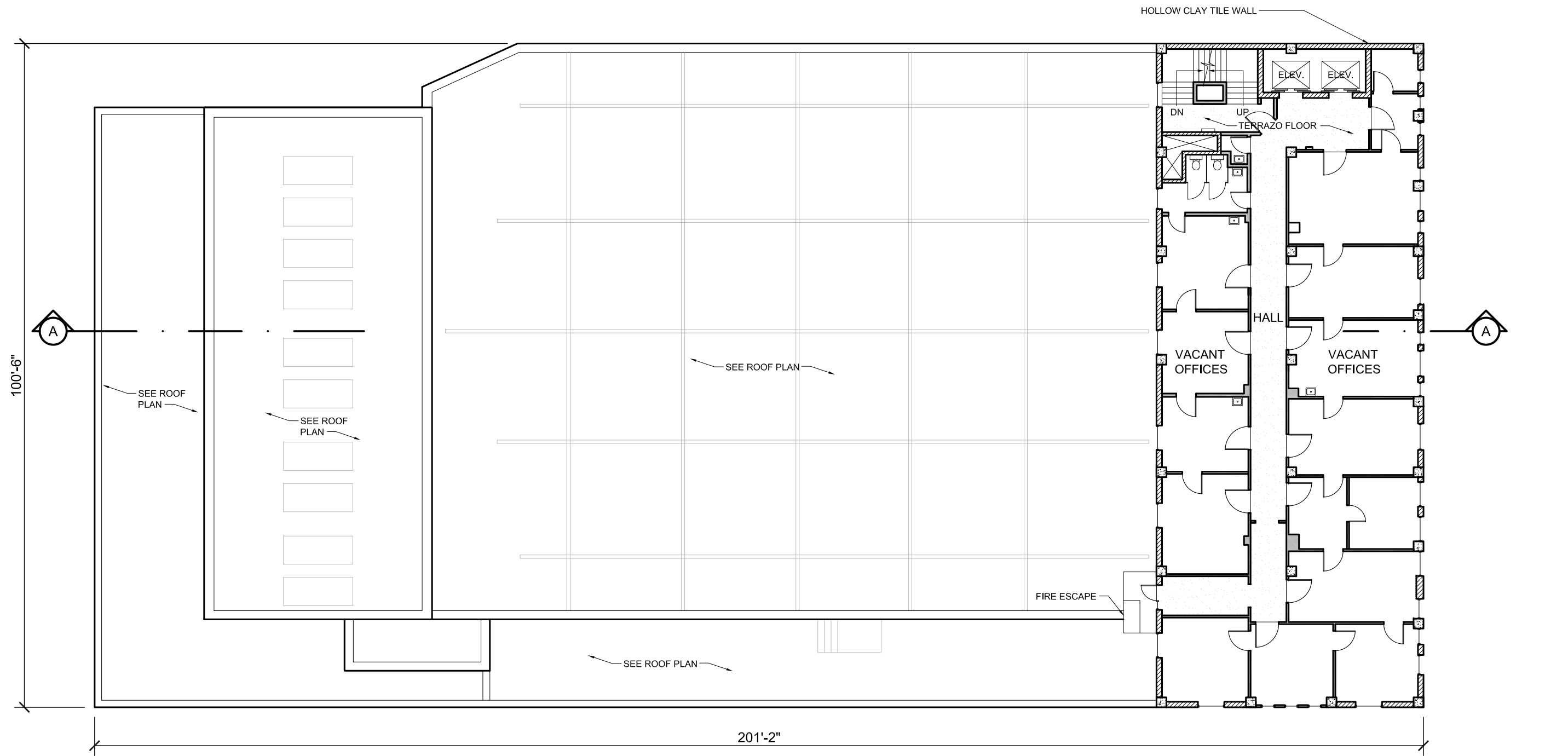
HISTORIC AMERICAN  
BUILDINGS SURVEY  
SHEET 8 OF 13 SHEETS

LIBRARY OF CONGRESS  
PHOTO ARCHIVE





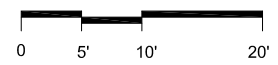
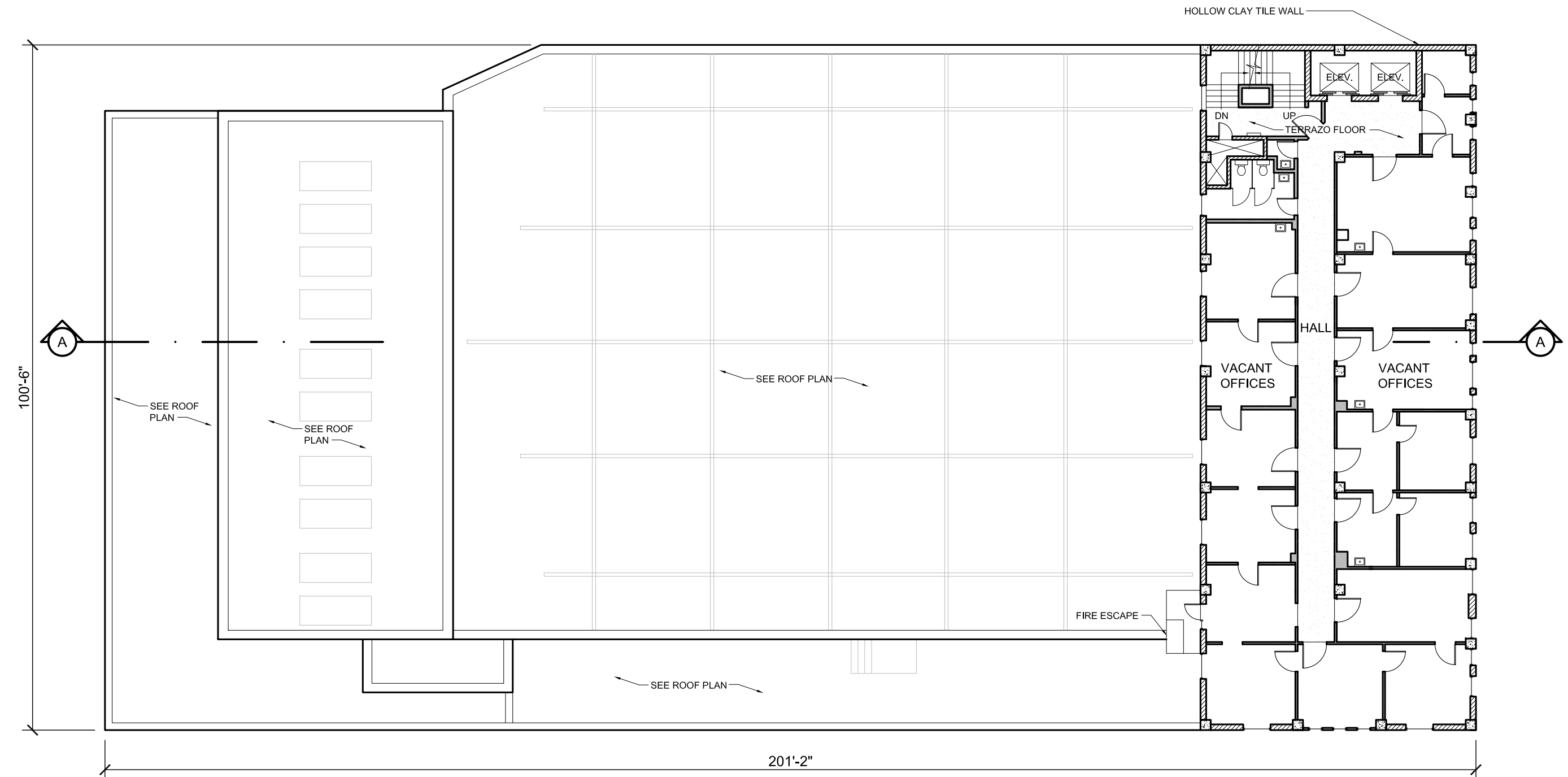
CALIFORNIA THEATRE - SEVENTH FLOOR PLAN



DRAWN BY: VINCENT RIVERA



CALIFORNIA THEATRE - EIGHTH FLOOR PLAN



DRAWN BY: VINCENT RIVERA

CALIFORNIA THEATRE  
1122 4TH AVENUE, SAN DIEGO, SAN DIEGO COUNTY, CALIFORNIA

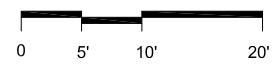
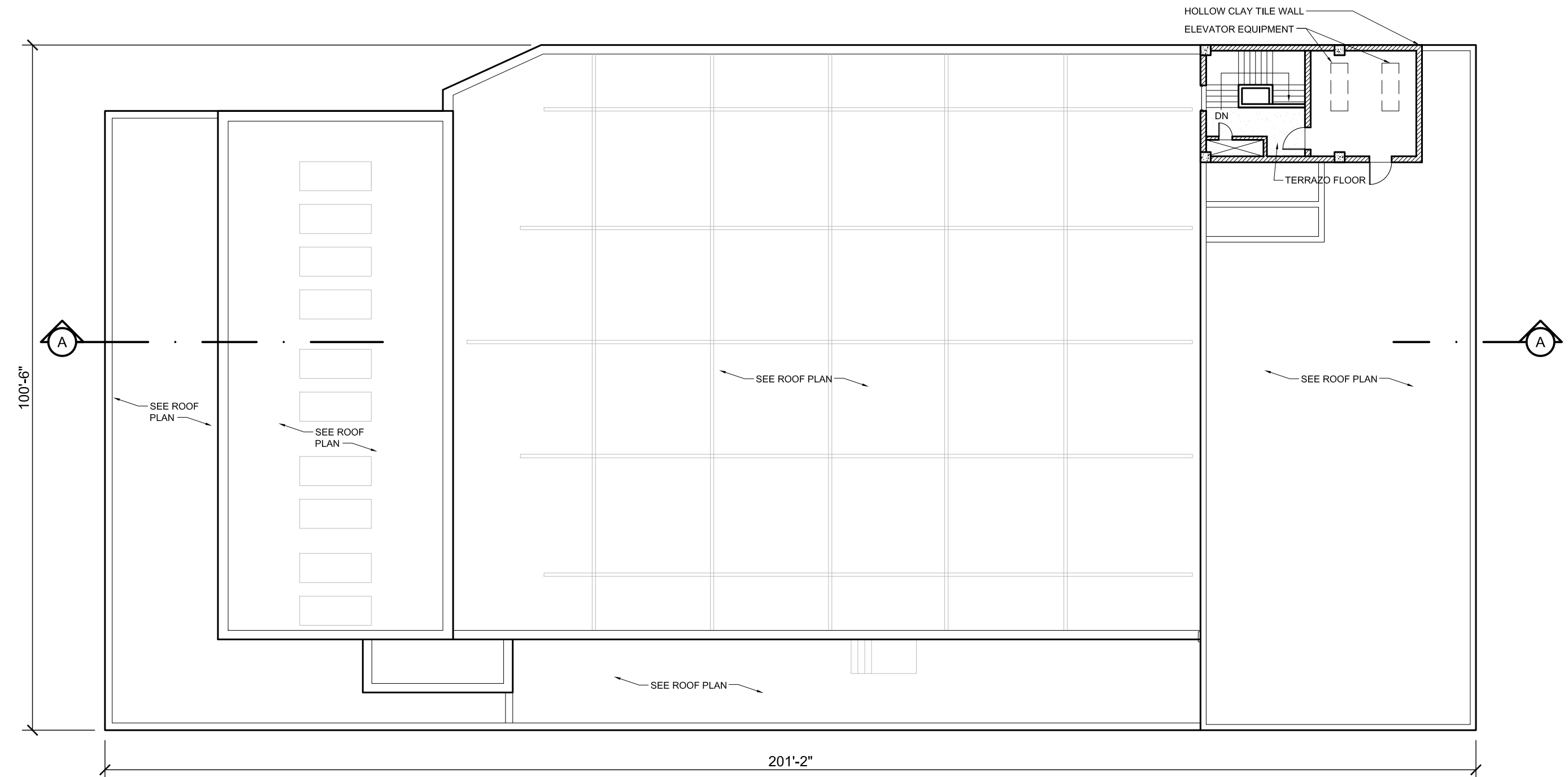
HISTORIC AMERICAN  
BUILDINGS SURVEY  
SHEET 10 OF 13 SHEETS

LIBRARY OF CONGRESS  
PHOTO ARCHIVE





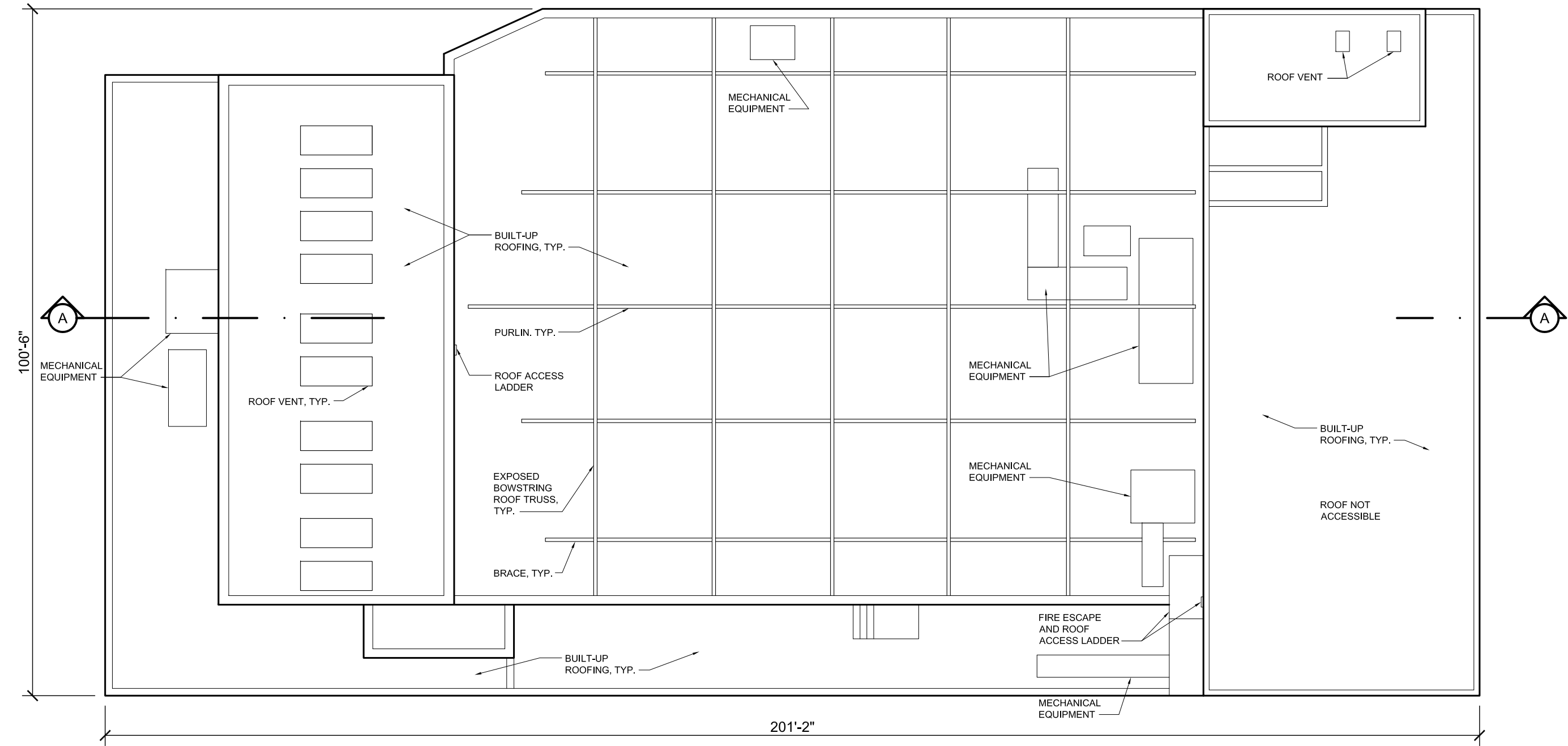
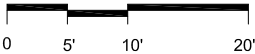
CALIFORNIA THEATRE - PENTHOUSE FLOOR PLAN



DRAWN BY: VINCENT RIVERA



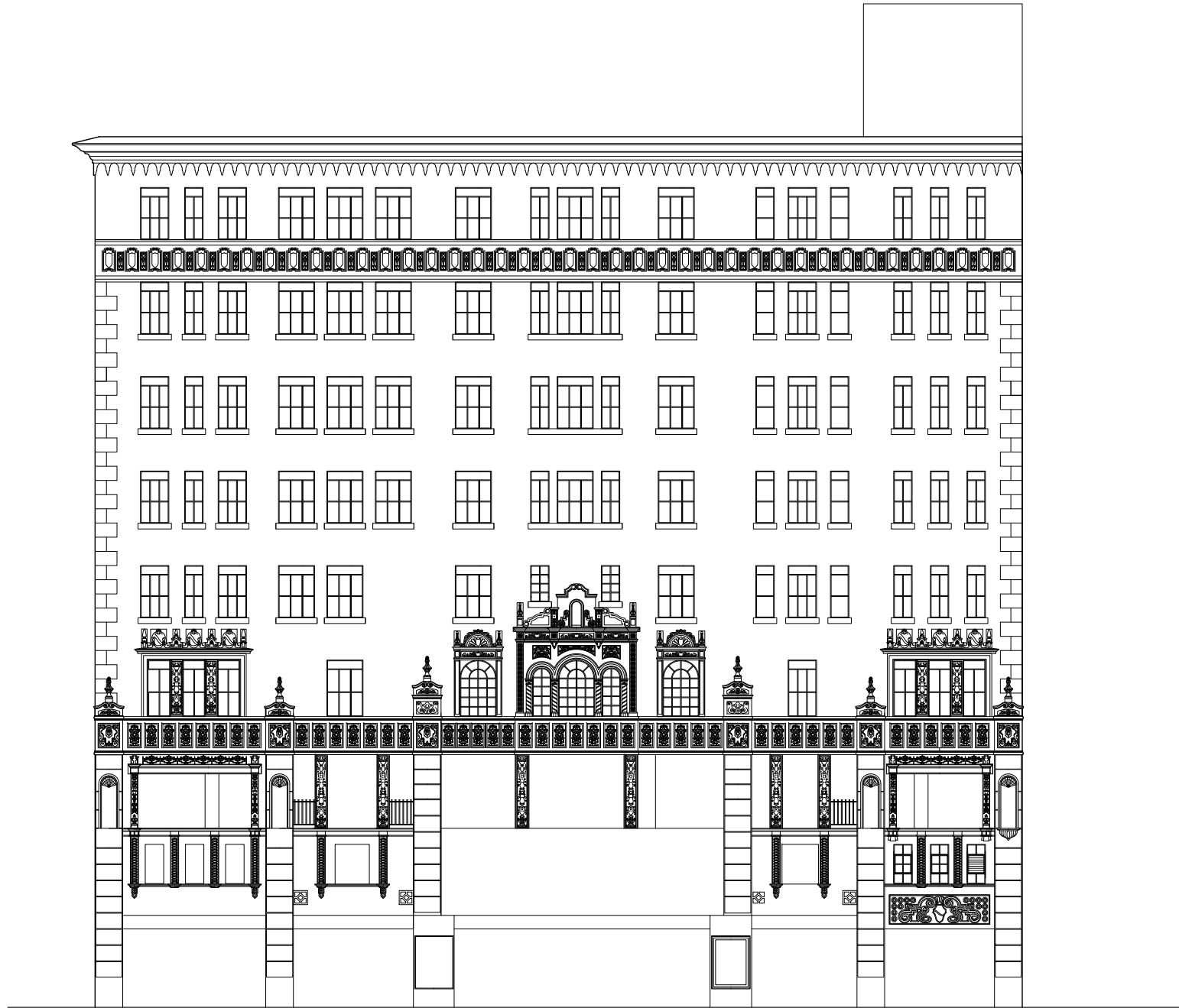
CALIFORNIA THEATRE - ROOF PLAN



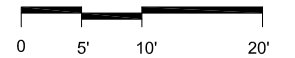
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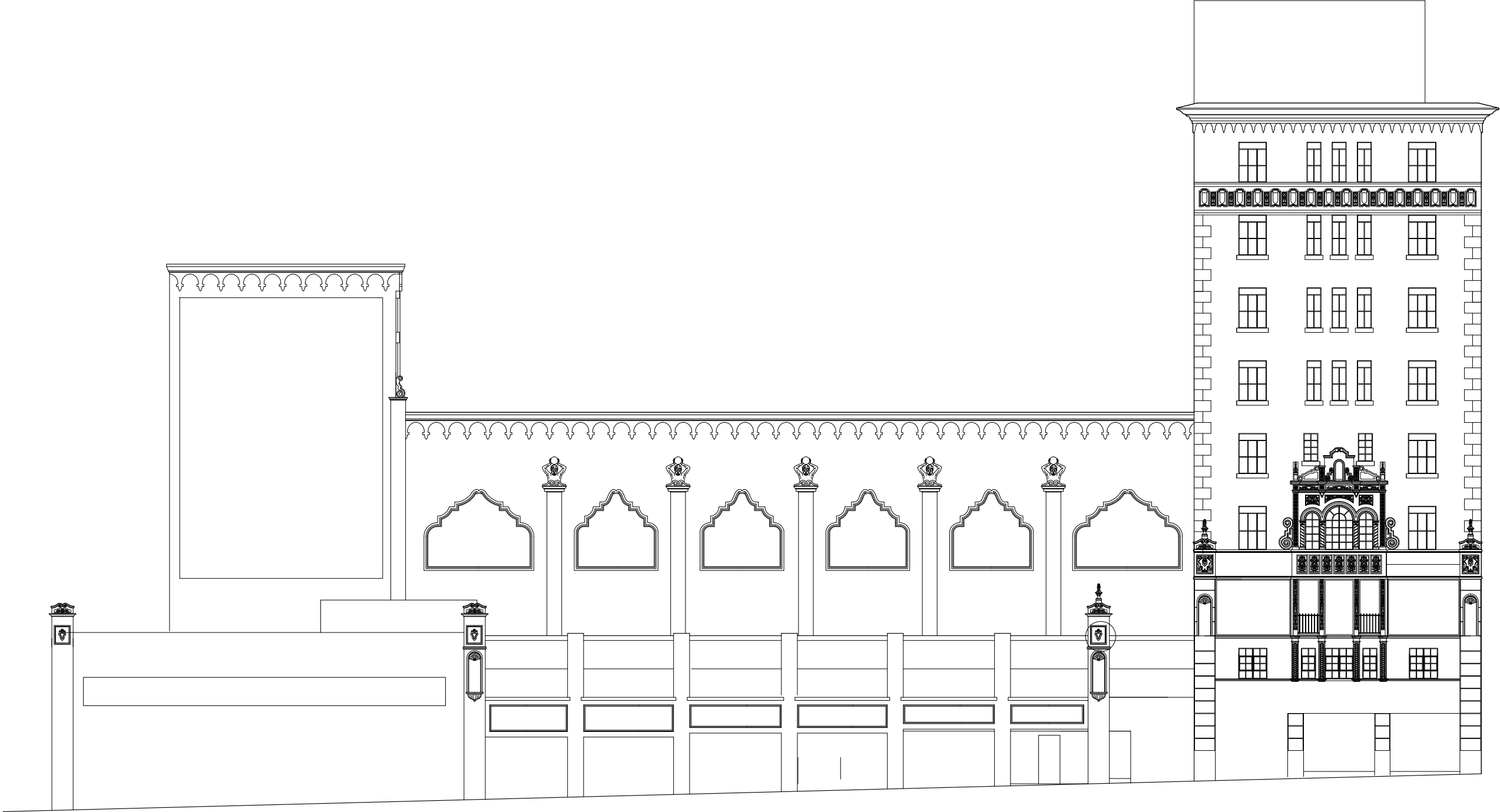


CALIFORNIA THEATRE - EAST ELEVATION -IN PROGRESS

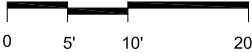


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CALIFORNIA THEATRE - SOUTH ELEVATION -IN PROGRESS



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## **APPENDIX B**

### **OWNERSHIP AND OCCUPANT INFORMATION**

- **CHAIN OF TITLE**
- **CITY DIRECTORY LISTING OF OCCUPANTS**
- **DEED FROM DATE OF CONSTRUCTION**





## **CHAIN OF TITLE**





# California Lot Book, Inc.

*dba California Title Search Co.*

P.O. Box 9004

Rancho Santa Fe, CA 92067

(858) 278-8797 Fax (858) 278-8393

info@lotbook.com

WWW.LOTBOOK.COM

## Chain of Title Report

AECOM  
401 West A Street, Suite 1200  
San Diego, CA 92101  
Attn: Trina Meiser

CTS Reference No.: 0715315  
Your Ref. No.: 60429809 task 01

**Title Search Through:** June 23, 2015

**Property Address:** 304 C St. & 1110 4<sup>th</sup> St.  
San Diego, CA 92101

**Assessor's Parcel No.:** 533-521-(04,05,08)-00

**Assessed Value:** \$2,850,000 (Combined Parcels)

**Exemption:** None

### Property Characteristics

**Use:** Theater/Parking Lot

**Improvements:** 72,748 square feet

### Short Legal Description

LOTS E, F, G, H AND I IN BLOCK 16 OF HORTON'S ADDITION, IN THE CITY OF SAN DIEGO, COUNTY OF SAN DIEGO, STATE OF CALIFORNIA, ACCORDING TO MAP THEREOF FILED IN THE OFFICE OF THE COUNTY RECORDER OF SAN DIEGO COUNTY.

Chain of Title  
(December 24, 1906 through June 23, 2015)

**The following documents relate to Lots E and F:**

1. Deed

Grantor: Union Title and Trust Company  
Grantee: David C. Reed and Juliet C. Reed  
Recorded: February 28, 1912, #5559, Book 552, Page 24, of Deeds

2. Deed

Grantor: David C. Reed  
Grantee: George R. Harrison  
Recorded: March 12, 1920, #7016, Book 799, Page 288, of Deeds

3. Deed

Grantor: George R. Harrison  
Grantee: Edward C. Hall  
Recorded: March 13, 1926, #14818, Book 1198, Page 50, of Deeds

4. Deed

Grantor: Edward C. Hall  
Grantee: Sidney J. Kass and Frank E. Ruben  
Recorded: March 13, 1926, #14819, Book 1198, Page 51, of Deeds

5. Grant Deed

Grantor: Sidney J. Kass, Helen Kass, Frank E. Ruben, and Flora L. Ruben  
Grantee: Southwest Income Properties, Inc.  
Recorded: April 10, 1926, #21726, Book 1203, Page 178, of Deeds

6. The San Diego County Assessor Lot Block Book Page shows the first year with assess improvements as 1927.

7. Notice of Completion

Recorded: March 17, 1927, #16868, Miscellaneous Book 74, Page 319

**Please be advised that this is not Title Insurance. The information provided herein reflects matters of public record which impart constructive notice in accordance with California Insurance Code 12340.10**



8. Grant Deed

Grantor: Southwest Income Properties, Inc.  
Grantee: Charles Sterling Judson and Katharine Robinson Judson  
Recorded: April 11, 1927, #21792, Book 1344, Page 179, of Deeds

9. Deed

Grantor: Charles Sterling Judson and Katharine Robinson Judson  
Grantee: Union Trust Company of San Diego  
Recorded: June 23, 1934, #33388, Book 295, Page 418

10. Trustee's Deed

Grantor: Bank of America National Trust and Savings Association  
Grantee: California Building Company of San Diego  
Recorded: June 12, 1935, #28397, Book 405, Page 375

11. Notice of Completion

Recorded: April 7, 1959, #68244, Book 7590, Page 546

12. Corporation Grant Deed

Grantor: Fox West Coast Theatres Corporation  
Grantee: Irvin J. Kahn  
Recorded: August 18, 1960, Records File No. 60-166162

13. Grant Deed (Individual)

Grantor: Irvin J. Kahn and Eleanor Kahn  
Grantee: Willy Neu, Bessy Neu-Halle, Ernest D. Haas, Charlotte Haas, Thelka Wolff, and Gerda Schuster, all as to a 1/4 interest, Benjamin B. Kolkey, 1/4 interest, Lesser Industrial Properties Ltd., 1/4 interest  
Recorded: January 3, 1961, Records File No. 61-744

14. Grant Deed

Grantor: Willy Neu, Bessy Neu-Halle, Ernest D. Haas, Charlotte Haas, Thelka Wolff, and Gerda Schuster  
Grantee: Benjamin B. Kolkey, Lesser Industrial Properties Ltd., and Irvin J. Kahn  
Recorded: August 24, 1961, Records File No. 61-148071

15. Grant Deed

Grantor: Irvin J. Kahn and Eleanor Kahn  
Grantee: West Loma Development Company Inc.  
Recorded: January 25, 1966, Records File No. 66-13412

**Please be advised that this is not Title Insurance. The information provided herein reflects matters of public record which impart constructive notice in accordance with California Insurance Code 12340.10**

16. Grant Deed

Grantor: Benjamin B. Kolkey and Mona Kolkey  
Grantee: West Loma Development Company Inc.  
Recorded: January 25, 1966, Records File No. 66-13413

17. Corporation Grant Deed

Grantor: Louis Lesser Enterprises, Inc.  
Grantee: West Loma Development Company Inc.  
Recorded: January 25, 1966, Records File No. 66-13414

18. Corporation Grant Deed

Grantor: West Loma Development Company, Inc.  
Grantee: A. W. Coggeshall  
Recorded: September 17, 1976, Records File No. 76-304423

19. Quitclaim Deed

Grantor: Meta B. Coggeshall  
Grantee: A. W. Coggeshall  
Recorded: September 17, 1976, Records File No. 76-304426

20. Order Settling First and Final Report of Executor, Allowance of Attorneys' Fees, and for Final Distribution

In the Matter of

the Estate of: Meta B. Coggeshall, Deceased  
Recorded: December 2, 1983, Records File No. 83-438593

21. Individual Quitclaim Deed

Grantor: A. W. Coggeshall  
Grantee: Ariel W. Coggeshall, Trustee, ½ interest  
Recorded: December 2, 1983, Records File No. 83-438625

22. Individual Quitclaim Deed

Grantor: Ariel W. Coggeshall, Trustee  
Grantee: Ariel W. Coggeshall, Trustee, ½ interest  
Recorded: December 2, 1983, Records File No. 83-438626

23. Corporation Grant Deed

Grantor: Union Bank, Successor Trustee  
Grantee: Fourth & C Corporation  
Recorded: May 15, 1990, Records File No. 90-265768

**Please be advised that this is not Title Insurance. The information provided herein reflects matters of public record which impart constructive notice in accordance with California Insurance Code 12340.10**



24. Grant Deed

Grantor: Fourth & "C" Corporation  
Grantee: San Diego International Christian Center, Inc.  
Recorded: May 28, 1997, Records File No. 97-244890

25. Grant Deed

Grantor: San Diego International Christian Center  
Grantee: Jerry T. Hanoum, Yvonne K. Hanoum, and Dusty Shawn Hanoum  
Recorded: February 18, 1998, Records File No. 98-82192

26. Quitclaim Deed

Grantor: Jerry T. Hanoum, Yvonne K. Hanoum, and Dusty Shawn Hanoum  
Grantee: Jerry T. Hanoum, Yvonne K. Hanoum, and Dusty Shawn Hanoum  
Recorded: June 3, 1998, Records File No. 98-333181

27. Interspousal Transfer Grant Deed

Grantor: Shelly Shawn Daisy Hanoum  
Grantee: Dusty Shawn Hanoum  
Recorded: November 9, 1998, Records File No. 98-729338

28. Grant Deed

Grantor: Jerry T. Hanoum, Yvonne K. Hanoum, and Dusty Shawn Hanoum  
Grantee: California Theatre Ltd.  
Recorded: June 4, 1999, Records File No. 99-391620

29. Quitclaim Deed

Grantor: California Theatre, Ltd.  
Grantee: Jerry T. Hanoum, Yvonne K. Hanoum, and Dusty Shawn Hanoum  
Recorded: November 24, 1999, Records File No. 99-778490

30. Trustee's Deed Upon Sale

Grantor: Presidio Mortgage, Inc.  
Grantee: The Newman Family Trust  
Recorded: March 27, 2002, Records File No. 02-258652  
Re-Recorded: January 7, 2003, Records File No. 03-16514

**Please be advised that this is not Title Insurance. The information provided herein reflects matters of public record which impart constructive notice in accordance with California Insurance Code 12340.10**

31. Quitclaim Deed

Grantor: D. Huntley, Trustee  
Grantee: Presidio Mortgage, Inc., 50% interest and Investor Money  
Mortgage, Inc., 50% interest  
Recorded: December 20, 2002, Records File No. 02-1167006

32. Deed-In-Lieu of Foreclosure

Grantor: Presidio Mortgage, Inc., 50% interest and Investor Money  
Mortgage, Inc., 50% interest  
Grantee: Chris-Turn Development, Inc.  
Recorded: July 9, 2004, Records File No. 04-638990

33. Grant Deed

Grantor: Chris-Turn Development, Inc.  
Grantee: California Theatre Investment Group, LLC  
Recorded: October 3, 2005, Records File No. 05-851737

34. Quitclaim Deed

Grantor: Presidio Mortgage Incorporated  
Grantee: California Theatre Investment Group, LLC  
Recorded: October 3, 2005, Records File No. 05-853569

35. Trustee's Deed Upon Sale

Grantor: Beverly Hills Management Company, Inc.  
Grantee: Sloan Capital Partners, LLC  
Recorded: March 19, 2008, Records File No. 08-144789

**The following documents relate to Lots G and H:**

36. Deed

Grantor: Union Title and Trust Company  
Grantee: Pacific Building Company  
Recorded: December 14, 1912, #2686, Book 583, Page 371, of Deeds

37. Deed

Grantor: Pacific Building Company  
Grantee: Albert J. Jones  
Recorded: December 1, 1925, #59650, Book 1123, Page 109, of Deeds

**Please be advised that this is not Title Insurance. The information provided herein reflects matters of public record which impart constructive notice in accordance with California Insurance Code 12340.10**



38. Lease

Lessor: Albert J. Jones  
Lessee: Sidney J. Kas and Frank E. Ruben  
Recorded: December 10, 1925, #61917, Book 22, Page 223, of Leases

Agreement Amending Lease

First Party: Albert J. Jones  
Second Party: Southwest Income Properties Inc.  
Recorded: April 10, 1926, #21728, Book 23, Page 22, of Leases

Lease Amendment

First Party: Albert J. Jones  
Second Party: Southwest Income Properties Inc.  
Recorded: April 13, 1926, #22299, Book 23, Page 34, of Leases

Lease Amendment

First Party: Albert J. Jones  
Second Party: Charles Sterling Judson and Katharine Robinson Judson  
Recorded: April 26, 1932, #24332, Book 108, Page 313

Amendment of Lease

First Party: Albert J. Jones  
Second Party: California Building Company of San Diego  
Recorded: October 10, 1935, #56956, Book 440, Page 211

Certificate of Ownership of San Diego Theatre Corporation into Fox West Coast Theatres Corporation

Recorded: March 14, 1960, Records File No. 60-52407

Assignment of Lease and Acceptance of Assignment

Assignor: Fox West Coast Theatres Corporation  
Assignee: Irvin J. Kahn  
Recorded: August 16, 1960, Records File No. 60-166163

Amendment to Lease

Recorded: October 21, 1960, Records File No. 60-209968

Amendment to Lease

Lessor: Albert J. Jones  
Lessee: Sidney J. Kass and Frank E. Ruben  
Recorded: January 3, 1961, Records File No. 61-746

**Please be advised that this is not Title Insurance. The information provided herein reflects matters of public record which impart constructive notice in accordance with California Insurance Code 12340.10**

Assignment of Interest in Lease and Acceptance of Assignment

Assignor: Irvin J. Kahn  
Assignee: West Loma Development Company Inc.  
Recorded: January 26, 1966, Records File No. 66-13415

Assignment of Lessor's Interest in Lease

Assignor: Benjamin B. Kolkey, Irvin J. Kahn, and Louis Lesser Enterprises, Inc.  
Assignee: West Loma Development Company Inc.  
Recorded: January 26, 1966, Records File No. 66-13416

Assignment of Interest in Lease and Acceptance of Assignment

Assignor: Louis Lesser Enterprises, Inc.  
Assignee: West Loma Development Company Inc.  
Recorded: January 25, 1966, Records File No. 66-13417

Assignment of Interest in Lease and Acceptance of Assignment

Assignor: Benjamin B. Kolkey  
Assignee: West Loma Development Company Inc.  
Recorded: January 25, 1966, Records File No. 66-13418

Assignment of Lease

Assignor: National General Theatres, Inc.  
Assignee: Mann Theatres Corporation of California  
Recorded: July 6, 1973, Records File No. 73-185890

Assignment of Lease

Assignor: A. W. Coggeshall and Ariel W. Coggeshall, Successor Trustee  
Assignee: Ariel W. Coggeshall, Surviving Trustee  
Recorded: December 6, 1983, Records File No. 83-442399

Assignment and Assumption of Ground Lease

Assignor: Union Bank, Successor Trustee  
Assignee: Fourth & C Corporation  
Recorded: May 15, 1990, Records File No. 90-265767

Assignment, Assumption and Consent of Ground Lease

Assignor: Fourth & C Corporation  
Assignee: San Diego International Christian Center, Inc.  
Recorded: May 28, 1997, Records File No. 97-244891

**Please be advised that this is not Title Insurance. The information provided herein reflects matters of public record which impart constructive notice in accordance with California Insurance Code 12340.10**



Assignment of Lease

Assignor: Presidio Mortgage, Inc.  
Assignee: D. Huntley, Trustee  
Recorded: May 29, 2002, Records File No. 02-452040

Assignment and Consent to Assignment of Lease

Assignor: San Diego International Christian Center, Inc.  
Assignee: Presidio Mortgage Inc.  
Recorded: September 12, 2002, Records File No. 02-780409

Assignment of Lease

Assignor: F. Giorgio, Trustee  
Assignee: California Theatre Investment Group, LLC  
Recorded: June 2, 2006, Records File No. 06-391982

39. The San Diego County Assessor Lot Block Book Page shows the first year with assessed improvements as 1927.

40. Notice of Completion

Recorded: March 17, 1927, #16868, Miscellaneous Book 74, Page 319

41. Deed

Grantor: May V. Jones  
Grantee: Albert J. Jones  
Recorded: September 25, 1930, #45827, Book 1827, Page 40

42. Deed

Grantor: Albert J. Jones and May V. Jones  
Grantee: Nathan Halle  
Recorded: July 15, 1936, #43387, Book 542, Page 43

43. Order Authorizing Executor to Borrow Money and to Execute Deed of Trust  
In the Matter of

the Estate of: Nathan Halle, Deceased  
Recorded: January 19, 1956, #8126, Book 5944, Page 544

44. Order Approving Final Account and Decree of Distribution  
In the Matter of

the Estate of: Nathan Halle, Deceased  
Recorded: February 25, 1957, #28697, Book 6470, Page 138

**Please be advised that this is not Title Insurance. The information provided herein reflects matters of public record which impart constructive notice in accordance with California Insurance Code 12340.10**

45. Notice of Completion

Recorded: April 7, 1959, #68244, Book 7590, Page 546

46. Joint Tenancy Grant Deed

Grantor: Thekla Wolff

Grantee: Paul J. Wolff, Frank Wolff, and Richard Wolff

Recorded: September 22, 1965, Records File No. 65-172288

47. Grant Deed

Grantor: Paul J. Wolff, Inge Wolff, Frank Wolff, Joan Wolff, Richard Wolff, and Doris Wolff

Grantee: Title Insurance and Trust Company

Recorded: December 29, 1965, Records File No. 65-234332

48. Corporation Grant Deed

Grantor: Title Insurance and Trust Company

Grantee: Paul J. Wolff, 1/3 interest, Frank Wolff, 1/3 interest, and Richard Wolff, 1/3 interest

Recorded: December 30, 1965, Records File No. 65-234928

49. Decree Establishing Death of Joint Tenant

In the Matter of the Petition of  
Charlotte Haas, to establish

fact of death of: Earnest David Haas, Joint Tenant

Recorded: August 4, 1969, Records File No. 69-140917

50. Death Certificate

Decedent: Bessy Halle Neu

Recorded: September 19, 1973, Records File No. 73-264052

51. Certificate of Release of Inheritance Tax Lien

Decedent: Bessy Halle Neu

Recorded: September 19, 1973, Records File No. 73-264053

52. Judgment of Final Distribution on Waiver of Accounting

In Re the Estate of: Willy Neu, Deceased

Recorded: September 25, 1973, Records File No. 73-270226

53. Quitclaim Deed

Grantor: Meta B. Coggeshall

Grantee: A. W. Coggeshall

Recorded: September 17, 1976, Records File No. 76-304426

**Please be advised that this is not Title Insurance. The information provided herein reflects matters of public record which impart constructive notice in accordance with California Insurance Code 12340.10**



54. Judgment of Final Distribution on Waiver of Accounting

In the Matter of

the Estate of:

Viviane Neu Saalman, Deceased

Recorded:

September 17, 1976, Records File No. 76-305575

55. Quitclaim Deed

Grantor:

Charlotte Haas

Grantee:

Nathan Halle Heirs Partnership

Recorded:

October 21, 1976, Records File No. 76-350161

56. Quitclaim Deed

Grantor:

Gerda Schuster

Grantee:

Nathan Halle Heirs Partnership

Recorded:

October 21, 1976, Records File No. 76-350162

57. Quitclaim Deed

Grantor:

Werner Klaus Neu

Grantee:

Nathan Halle Heirs Partnership

Recorded:

October 21, 1976, Records File No. 76-350163

58. Quitclaim Deed

Grantor:

Peter Robert Saalman

Grantee:

Nathan Halle Heirs Partnership

Recorded:

October 21, 1976, Records File No. 76-350164

59. Quitclaim Deed

Grantor:

Frank Wolff

Grantee:

Nathan Halle Heirs Partnership

Recorded:

October 21, 1976, Records File No. 76-350165

60. Quitclaim Deed

Grantor:

Paul J. Wolff

Grantee:

Nathan Halle Heirs Partnership

Recorded:

October 21, 1976, Records File No. 76-350166

61. Quitclaim Deed

Grantor:

Richard Wolff

Grantee:

Nathan Halle Heirs Partnership

Recorded:

October 21, 1976, Records File No. 76-350167

**Please be advised that this is not Title Insurance. The information provided herein reflects matters of public record which impart constructive notice in accordance with California Insurance Code 12340.10**

62. Order Settling First and Final Report of Executor, Allowance of Attorneys' Fees, and for Final Distribution

In the Matter of

the Estate of: Meta B. Coggeshall, Deceased

Recorded: December 2, 1983, Records File No. 83-438593

63. Individual Grant Deed

Grantor: Nathan Halle Heirs Partnership

Grantee: Professional Data Corp.

Recorded: August 31, 1988, Records File No. 88-435905

64. Individual Grant Deed

Grantor: Professional Data Corp.

Grantee: Nancy Diane Nichols, 1/6 interest, Shirley Lauren Nichols, 1/6 interest, Warren M. Nichols, 1/3 interest, and Warren M. Nichols, Trustee, 1/3 interest

Recorded: August 31, 1988, Records File No. 88-435906

65. Grant Deed

Grantor: San Diego International Christian Center

Grantee: Jerry T. Hanoum, Yvonne K. Hanoum, and Dusty Shawn Hanoum

Recorded: November 9, 1998, Records File No. 98-729337

66. Interspousal Transfer Grant Deed

Grantor: Shelly Shawn Daisy Hanoum

Grantee: Dusty Shawn Hanoum

Recorded: November 9, 1998, Records File No. 98-729338

67. Grant Deed

Grantor: Jerry T. Hanoum, Yvonne K. Hanoum, and Dusty Shawn Hanoum

Grantee: California Theatre Ltd.

Recorded: June 4, 1999, Records File No. 99-391620

68. Quitclaim Deed

Grantor: Warren M. Nichols, Trustee, 1/3 interest

Grantee: Warren M. Nichols

Recorded: August 27, 1999, Records File No. 99-593977

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69. Grant Deed

Grantor: Warren M. Nichols  
Grantee: Warren M. Nichols, Trustee  
Recorded: August 20, 2001, Records File No. 01-592178

70. Trustee's Deed Upon Sale

Grantor: Presidio Mortgage, Inc.  
Grantee: The Newman Family Trust  
Recorded: March 27, 2002, Records File No. 02-258652  
Re-Recorded: January 7, 2003, Records File No. 03-16514

71. Grant Deed

Grantor: Nancy Diane Nichols, Shirley Laureen Nichols, and Warren M. Nichols, Trustee  
Grantee: Presidio Mortgage, Inc., 50% interest and Investor Money Mortgage, Inc., 50% interest  
Recorded: September 12, 2002, Records File No. 02-780408

72. Deed-In-Lieu of Foreclosure

Grantor: Presidio Mortgage, Inc., 50% interest and Investor Money Mortgage, Inc., 50% interest  
Grantee: Chris-Turn Development, Inc.  
Recorded: July 9, 2004, Records File No. 04-638990

73. Grant Deed

Grantor: Chris-Turn Development, Inc.  
Grantee: California Theatre Investment Group, LLC  
Recorded: October 3, 2005, Records File No. 05-851737

74. Quitclaim Deed

Grantor: Presidio Mortgage Incorporated  
Grantee: California Theatre Investment Group, LLC  
Recorded: October 3, 2005, Records File No. 05-853569

75. Trustee's Deed Upon Sale

Grantor: Beverly Hills Management Company, Inc.  
Grantee: Sloan Capital Partners, LLC  
Recorded: March 19, 2008, Records File No. 08-144789

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**The following documents relate to Lot I:**

76. Deed

Grantor: U. S. Grant, Jr. and Fannie C. Grant  
Grantee: M. Hall  
Recorded: December 24, 1906, Book 400, Page 305, of Deeds

77. Deed

Grantor: M. Hall and Etta Hall  
Grantee: Sidney Grauman  
Recorded: March 6, 1926, #12575, Book 1183, Page 126, of Deeds

78. Deed

Grantor: Sidney Grauman  
Grantee: Baron Long  
Recorded: January 3, 1929, #364, Book 1575, Page 132, of Deeds

79. Notice of Completion

Recorded: June 10, 1932, #30252, Book 128, Page 298

80. Deed

Grantor: Baron Long and Martha Long  
Grantee: Marco J. Tomas and Marie Tomas, ½ interest and George A. Bullock and Gladys E. Bullock, ½ interest  
Recorded: August 8, 1944, #57750, Book 1721, Page 261

81. Grant Deed - Individual

Grantor: Marco J. Tomas and Marie F. Tomas, ½ interest  
Grantee: Marco J. Tomas  
Recorded: August 19, 1946, #89802, Book 2216, Page 92

82. Grant Deed

Grantor: George A. Bullock and Gladys E. Bullock  
Grantee: George A. Bullock and Gladys E. Bullock  
Recorded: March 18, 1952, #34059, Book 4407, Page 301

83. Order Settling First and Final Account and Decree of Distribution and Decree Terminating Joint Tenancy

In the Matter of

the Estate of: George A. Bullock, Deceased

Recorded: November 27, 1963, Records File No. 63-211559

**Please be advised that this is not Title Insurance. The information provided herein reflects matters of public record which impart constructive notice in accordance with California Insurance Code 12340.10**



84. Grant Deed

Grantor: Barbara Ann Thornhill  
Grantee: United States National Bank of San Diego, 1/8 interest  
Recorded: October 31, 1962, Records File No. 62-195816

85. Grant Deed (Individual)

Grantor: Gladys E. Bullock  
Grantee: United States National Bank of San Diego, 3/8 interest  
Recorded: October 31, 1962, Records File No. 62-195819

86. Judgment of Final Distribution Under Will on Waiver of Accounting; Approving Report of Executrix and Allowing Extraordinary Fees

The Estate of: Marco J. Tomas, Deceased  
Recorded: July 3, 1964, Records File No. 64-120341

87. Quitclaim Deed

Grantor: Katherine N. Dean  
Grantee: Robert Dean  
Recorded: December 28, 1983, Records File No. 83-472505

88. Grant Deed

Grantor: Crocker National Bank, 1/2 interest  
Grantee: Fourth Ave. Holding Company #1  
Recorded: December 28, 1983, Records File No. 83-472506

89. Individual Grant Deed

Grantor: Michael Arguello  
Grantee: Fourth Avenue Holding Company No. 1  
Recorded: January 17, 1986, Records File No. 86-20570

90. Individual Grant Deed

Grantor: Mirjana Tomas  
Grantee: Fourth Avenue Holding Company No. 1  
Recorded: January 17, 1986, Records File No. 86-20571

91. Individual Grant Deed

Grantor: Mark Joseph Tomas  
Grantee: Fourth Avenue Holding Company No. 1  
Recorded: January 17, 1986, Records File No. 86-20572

**Please be advised that this is not Title Insurance. The information provided herein reflects matters of public record which impart constructive notice in accordance with California Insurance Code 12340.10**

92. Individual Grant Deed

Grantor: Mary Alice Kinney  
Grantee: Fourth Avenue Holding Company No. 1  
Recorded: January 17, 1986, Records File No. 86-20573

93. Deed to Real Property

Grantor: Mary Alice Kinney, Conservator  
Grantee: Fourth Avenue Holding Company No. 1  
Recorded: January 17, 1986, Records File No. 86-20574

94. Order Confirming Sale of Real Property

The Conservatorship of: Marie F. Tomas, Conservatee  
Recorded: January 29, 1986, Records File No. 86-37068

95. Grant Deed

Grantor: Fourth Avenue Holding Company No. 1  
Grantee: California Theatre Investment Group, LLC  
Recorded: December 24, 2003, Records File No. 03-1507535

96. Trustee's Deed Upon Sale

Grantor: Beverly Hills Management Company, Inc.  
Grantee: Sloan Capital Partners, LLC  
Recorded: March 19, 2008, Records File No. 08-144789

– End of Report –

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**Please be advised that this is not Title Insurance. The information provided herein reflects matters of public record which impart constructive notice in accordance with California Insurance Code 12340.10. Note that we are not a Title Insurance Company, and that no express or implied warranty as to the accuracy or completeness of the information provided herein is granted. Our work has been performed under short time constraints with a quick turn around, and is based in part on the use of databases outside of our control. The recipient hereby acknowledges that California Lot Book, Inc. assumes no liability with respect to any errors or omissions related to the information provided herein. Also note that this search has been performed without the benefit of a Statement of Identification from the property owners, and if a search was performed for liens recorded against owner names, we cannot be sure that the information provided relates to the actual property owners, or is complete with respect to the property owners. In any event, our liability is limited to the amount of fees collected for the information provided herein.**

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## **CITY DIRECTORY LISTING OF OCCUPANTS**





Date: June 29, 2015 Recorder: C. Recksieck

RESOURCE APN 533-521-05-00, 533-521-04-00

CURRENT ADDRESS 1122 Fourth Avenue, 304 C Street

Date of construction ☒ Known ☐ Estimate 1927

City	Year	Resident	Business
San Diego	1928-1929	Silver Gate Theatres, Inc. West Coast Theatre, Inc.	California Theatre, California Building
San Diego	1930-1946	Fox West Coast Theatres	California Theatre, California Building
San Diego	1947-1948	Moving Pictures Operations Union	California Theatre, California Building
San Diego	1950-1984		California Theatre, California Building

Notes:

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**DEED FROM DATE OF CONSTRUCTION**





I, F. Shaffer, an unmarried woman

For and in consideration of the sum of TEN DOLLARS,

DO HEREBY GRANT TO T.G. Kelly,

ALL THAT REAL PROPERTY situated in the County of San Diego, State of California, bounded and described as follows:

An Undivided one-fourth interest in Lots Seven (7) and Twenty-seven (27) of Subdivision No. 2 of Lot Twelve of the Partition of the Rancho Mission of San Diego, in the County of San Diego County, according to the official Map thereof #68c filed in office of County Recorder October 5, 1891.

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

WITNESS my hand and seal this 4th day of March, 1927.

Signed and Executed in Presence of F. Shaffer (Seal)

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

On this 4th day of March, 1927, before me, F.C. Grable, a Notary Public in and for said County and State, personally appeared F. Shaffer, an unmarried woman, known to me to be the person whose name is subscribed to the foregoing instrument, and acknowledged to me that she executed the same.

WITNESS my hand and official seal the day and year in this Certificate first above written.

F.C. Grable  
Notary Public in and for said County  
and State.

Recorded at request of H. Kelly Apr 9 1927 at 23 Min. past 9 o'clock A.M.

John H. Ferry, County Recorder

By L.B. Woodard, Deputy

21669. Fee \$ .80

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4/11/1927 # 21792 Deed Book 1344, Page 179

177929 L.M.P.

#### GRANT DEED

For value received, SOUTHWEST INCOME PROPERTIES, INC., a California corporation, does hereby grant to CHARLES STERLING JUDSON and KATHARINE ROBINSON JUDSON, husband and wife, the following described real property, to-wit:

Lots "E" and "F" in Block Sixteen of Horton's Addition, in the City of San Diego, County of San Diego, State of California, according to map thereof in the office of the County Recorder of said County of San Diego.

Together with all improvements thereon and appurtenances thereto.

Subject to City and State and County taxes for 1927, existing leases heretofore reported in writing to the Grantee, a trust deed (of the same and other property) to SOUTHERN TRUST & COMMERCE BANK, a corporation, securing a bond issue in the aggregate principal of Four Hundred Thousand Dollars (\$400,000.00) recorded in Book 1191 of Deeds, at page 254, at 204, San Diego County Records, and a mortgage or deed of trust (also covering other property) securing a note in favor of ADOLPH RAMISH in the principal

amount of Sixty-five Thousand Dollars (\$65,000.00).

IN WITNESS WHEREOF, the Grantor has caused this deed to be executed under its corporate name and seal by its proper officers first thereunto duly authorized, this 16th day of March, 1927.

Southwest  
Income  
Properties Inc.  
California  
Incorporated  
Jan. 11, 1926.  
(Corporate Seal)

SOUTHWEST INCOME PROPERTIES, INC.,  
By Frank E. Ruben President  
Attest Sidney J. Kass Secretary.

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

On this 26th day of March, 1927, before me, Rolland C. Springer, a Notary Public in and for said County and State, personally appeared FRANK E. RUBEN, known to me to be the President, and SIDNEY J. KASS, known to me to be the Secretary, of SOUTHWEST INCOME PROPERTIES, INC., the corporation that executed the foregoing instrument, known to me to be the persons who executed the foregoing instrument on behalf of the corporation therein named, and they acknowledged to me that such corporation executed the same.

Rolland C. Springer  
Notary Public in and for said  
County and State.

Recorded at request of Union Title Insurance Co. Apr 11 1927 at 9 o'clock A.M.

John H. Ferry, County Recorder  
By N.C. Parsons, Deputy

21792. Fee \$1.00

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MARY F. HALL, a married woman,

For and in consideration of the sum of TEN & 00/100 DOLLARS,  
DO HEREBY GRANT TO UNION TRUST COMPANY OF SAN DIEGO, a corporation,  
ALL THAT REAL PROPERTY situated in the County of San Diego, State of California,  
bounded and described as follows:

Lot Twenty-three (23) in Block Three (3) of Kentwood-in-the-Pines, Unit No.1,  
according to map thereof No. 1918, filed in the office of the County Recorder of  
said San Diego County, June 15, 1926.

TO HAVE AND TO HOLD the above granted and described premises unto the said  
Grantee its successors and assigns forever.

WITNESS my hand and seal this sixth day of October, 1926.

Signed and Executed in Presence of

Mary F. Hall (Seal)

STATE OF CALIFORNIA }  
County of San Diego. } ss.

On this Sixth day of April, 1927, before me, HARRY W. KROTZ, a Notary Public  
in and for said County and State, personally appeared Mary F. Hall known to me to be  
the person whose name is subscribed to the foregoing instrument, and acknowledged to me

Photographed By M. DULAC, Deputy Recorder



STATE OF CALIFORNIA  
COUNTY OF SAN DIEGO

1925

On this 8th day of December 1925, before me, Z. F. DU PRÉZENT, a Notary Public in and for the said County of San Diego, State of California, residing therein, duly commissioned and sworn, personally appeared Herbert H. Kruse and Daisy M. Kruse, personally known to me to be the persons whose names are subscribed to the within instrument, and they duly acknowledged to me that they executed the same.

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

Z. F. Du Prezant.

Z. F.

Notary Public in and for the County of San Diego  
State of California.

Du Prezant

My commission expires July 4th 1926

Recorded at request of H. H. Kruse Dec 9 1925 at 20 Min paid \$ 0.1002 P.M.

Fee \$1.50

John W. Parr, County Recorder.

By L. W. Woodard, Deputy.

61695

## 12/10/1925 # 61917 Leases Book 22, Page 223

June 9<sup>th</sup> 1927  
Northwestern Mutual Life Ins Co  
July 7<sup>th</sup> 1927  
RECORDED  
INDEXED  
FILED  
JUL 10 1927  
SAN DIEGO, CALIF.

Assigned  
to this estate  
no bond  
Agreement filed  
7/8 1927

This lease, executed in duplicate this 10th day of December, 1925, by and between Albert V. Dunne, of the city of San Diego, California, hereinafter for convenience designated the lessor, and Daisy M. Kruse and Frank H. Kruse, of the city of Los Angeles, California, hereinafter for like reason designated the lessees, WITNESSETH:

1. The lessor hereby leases and lets unto the lessees, and the lessees hereby hire from the lessor, upon the covenants and conditions hereinafter set forth, Lots "A" and "B" in Block Sixteen (16) of Horton's Addition, in the city of San Diego, county of San Diego, State of California, according to the map thereof on file in the office of the county recorder of said county, together with all improvements now situated thereon, and also all the right, title and estate of the lessor in, to and under the streets and sidewalks adjoining, and whenever the words "leased premises" are hereinafter used, unless the context clearly indicates to the contrary, it is agreed that such words shall refer and be construed as applying to the property above described, and every part thereof, and that the same shall also refer and be construed as applying to all improvements hereafter erected on the above property, at any time or times during the term of this lease:

2. The term of this hiring is for ninety-nine (99) years, and shall commence on the 1st day of December, 1925, and shall terminate on the 30th day of November, 2024, unless sooner terminated as herein agreed.

3. The rent reserved by the lessor, and agreed to be paid by the lessees, is the sum of one thousand, two hundred and fifty dollars (\$1,250.00) per month, in gold coin of the United States of America, of the present standard of weight and fineness, or its equivalent in lawful money of the United States of America, in advance on or before







116340-A7C  
ASSIGNMENT OF LEASE

For value received, we, J. W. McElvey, and M. L. McElvey, do hereby assign and transfer to Ludovic A. de Salloy and Label E. de Salloy, husband and wife, as joint tenants, that certain lease executed by Dell M. Higgins and William E. McDonald, in favor of J. W. McElvey and M. L. McElvey, on July 3, 1925, in all those certain premises described as follows:

The Two (2) Upper Floors with the right to use the 4th Street entrance of the Marshall Higgins Building, located at 4th & B Sts., San Diego, California, subject to the terms and conditions expressed in said lease.

J. W. McElvey

M. L. McElvey

We, Dell M. Higgins and William E. McDonald, do hereby consent to the assignment of the above lease from J. W. McElvey and M. L. McElvey, to Ludovic A. de Salloy and Label E. de Salloy, subject to the terms and conditions expressed in said lease.

W. E. McDonald

Dell M. Higgins

We, Ludovic A. de Salloy, and Label E. de Salloy, hereby accept the assignment of the above mentioned lease, subject to the conditions and terms expressed in said lease to all of which we believe ourselves.

Ludovic A. de Salloy

Label E. de Salloy

STATE OF CALIFORNIA )  
                          ) ss  
COUNTY OF SAN DIEGO )

On this 5th day of April, A. D. 1926, before me, J. L. DeRiemer, a Notary Public, in and for said County and State, residing therein, duly commissioned and sworn, personally appeared Ludovic A. de Salloy known to me to be the person 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 official seal the day and year in this certificate first above written.

J. L. DeRiemer

J. L.  
DeRiemer

Notary Public in and for said County and State  
My Commission expires May 1, 1929.

Recorded at request of Ludovic A. de Salloy, April 1, 1926, at 10:15 AM, post 1 o'clock P.M.

John H. Perry, County Recorder

21472 Fee \$2.50

W. E. Parsons, Deputy

## 4/10/1926 # 21728 Leases Book 23, Page 22

## AGREEMENT AMENDING LEASE.

THIS AGREEMENT, made and entered into as of the first day of March, 1926, by and between ALBERT J. JONES, of the City of San Diego, California, hereinafter called the Lessor, and SOUTHWEST INCOME PROPERTIES INC. a corporation organized and existing under and by virtue of the laws of the State of California.

WITNESSETH: That

WHEREAS, the aforesaid Lessor and Sidney J. Kass and Frank E. Ruben have heretofore entered into a written lease, dated the first day of December, 1925, covering that certain real estate situate in the City of San Diego, County of San Diego, State



of California, described as lots "E" and "F" in Block Sixteen (16) of Horton's Addition according to the map thereof on file in the office of the County Recorder of said county, which said lease is for a term of ninety-nine years, commencing on the first day of December 1925, and terminating on the 1st day of November, 2024, and while said lease was filed for record in the office of said county recorder on December 11, 1925, and was thereafter recorded in book number 3 of leases, commencing at page 223 thereof; and

WHEREAS, it is provided in paragraph 13 of said lease that the lessees are to keep any improvements erected on the leased premises insured against loss or damage by earthquake and / or fire in an amount equal to at least eighty percent (80%) of the full insurable value of the said improvements and that the loss in case and every policy of insurance is to be made and kept payable to THE FIRST NATIONAL BANK OF ANIMAS, in said City of San Diego, or to such substitute for said bank as may be from time to time, in writing selected by the lessor, the lessees and the trustee in any deed of trust or mortgage given to secure any bonds that may be issued to construct or to assist in the construction of the new building to be erected upon said premises; and

WHEREAS, the interest of the said Sidney J. West and Frank E. Olson, in and to said lease has been assigned to the aforesaid corporation, Southwest Income Properties, Inc., which assignment has been made in accordance with the provisions of paragraph 21 of said lease; and

WHEREAS, a deed of trust or mortgage securing an issue of bonds in the amount of four hundred thousand dollars by the aforesaid corporation has been or is about to be recorded, which said deed of trust or mortgage requires that all the insurance to be carried upon said premises and the improvements thereon shall be made payable to the trustee under said deed of trust or mortgage, to-wit, Southern Trust and Commerce Bank, and

WHEREAS, it is provided in paragraph 21 of said lease that the rent therein reserved to the lessor, and all sums paid out or incurred by the lessor thereunder, together with interest thereon, and costs and attorney fees as therein agreed, shall be, and the same are thereby declared to constitute a first lien, not only upon all rents and other income to accrue during the term of said lease upon all improvements at any time or times located on said lots "E" and "F" but also upon all rents and other income to accrue during the term of said lease from that portion of the new building to be constructed at this time, which is to be designed, and used for a theatre, notwithstanding that a portion of said theatre will be situated on lots "E" and "F" in said Block 16 of Horton's Addition, which lots adjoin said lots "E" and "F" on the West; and

WHEREAS, the said lessor and the aforesaid corporation desire that the aforesaid lease shall be amended, so as to provide that the insurance required by said paragraph 13 of said lease shall be payable to the trustee under said deed of trust or mortgage, and so as to eliminate the lien given to said lessor by said paragraph 21 of said lease, in so far as said lien applies to any rents, or other income to accrue from that portion of any improvements which shall be located on said lots "E" and "F" but not otherwise;

NOW, THEREFORE, in consideration of the premises, it is agreed by the parties hereto that paragraph 13 of the aforesaid lease shall be, and the same is hereby, amended so as to read as follows to-wit:

"13. The lessees agree during the entire term of this lease, at their own expense, to insure and keep insured against loss or damage by earthquake and / or fire, all improvements at any time upon the leased premises, or any part thereof, or that are at any time in the course of construction thereon, in an amount equal to at least eighty



per centum (80%) of the full insurable value thereof; all insurance to be placed and kept placed in such insurance company or companies as are members of the Board of Fire Underwriters of the said city, and as have a paid-up capital of not less than one million dollars, (\$1,000,000.00); to be insured in each policy to the benefit of the lessor, the lessees and all other parties having any interest in the leased premises, other than as tenants; the loss in each and every policy to be made and kept payable to Southern Trust and Commerce Bank, in said City of San Diego, or to such substitute for said bank as may be from time to time in writing selected by the lessor, the lessees, and the trustee in any deed of trust or mortgage given to secure any bond that may be looked to construct, or to assist in the construction of the new building to be erected at this time; each and every policy to have attached a waiver and elimination of suit is generally known as "the fallen building clause"; each and every policy, and all receipts for premiums paid, to be immediately delivered to and kept at said bank or such substitute therefor, subject to the inspection of the parties or their agents. Should any loss or damage occur from earthquake and / or fire, or other cause insurable against, at any time or times during the term of this lease, it is agreed that all moneys received or recovered upon any and all policies shall be paid to said bank or such substitute therefor, and shall be held and paid out by said bank or such substitute as hereafter stipulated. Should the lessees fail to take out and maintain insurance in the manner and to the extent aforesaid, then it is agreed that the lessor may pay out any and all damages thereby sustained, and that he will not be limited merely to the cost of obtaining such insurance."

and it is further agreed by the parties hereto that paragraph 11 of the aforesaid lease shall be, and the same is hereby, amended so as to read as follows, to-wit:

"11. The lessees agree that all rents, and all sums paid out or incurred by the lessor hereunder, together with interest thereon, and costs and attorney fees as herein agreed, shall be, and the same are hereby declared to constitute a first lien upon all rents and other income to accrue during the term of this lease from all improvements at any time or times located on said lots "1" and "2" and this lease shall operate as an assignment of all rents, and other income to so accrue, for and during the time or times that the lessees are in default in the payment of the rent and / or any other sum or sums in this paragraph mentioned, and until all thereof are paid in full; and the lessees hereby authorize the lessor to collect and receipt for said rent and / or other income, and hereby authorize and direct all tenants of the above premises to pay the same to the lessor, for and during the time or times that the lessees are in default in the payment of the rent and / or any other sum or sums above mentioned, and until the payment thereof in full. Provided, however, that nothing in this paragraph contained shall constitute a waiver, or to any extent estop or deter the lessor from forfeiting this lease, in the manner hereinafter provided, should the lessor so desire, the provisions of this paragraph being hereby declared to be cumulative merely."

IN WITNESS WHEREOF, said Albert J. Jones has hereunto subscribed his name, and said SOUTHWEST INCOME PROPERTIES, INC., has caused its corporate name to be hereunto subscribed and its corporate seal to be hereunto affixed, by its duly authorized officers, the day and year first above written.

ALBERT J. JONES

SOUTHWEST INCOME PROPERTIES INC.  
By, Frank E. Ruben, President

Southwest Income  
Properties Inc.  
Incorporated  
Jan. 11, 1928  
California

ATTEST: Sidney J. Kaas, Secretary



STATE OF CALIFORNIA )  
(ss  
COUNTY OF SAN DIEGO)

On this 10th day of April, 1926, before me E. Swift Torrance, a Notary Public, in and for said County, residing therein, duly commissioned and sworn, personally appeared Albert J. Don E, known to me to be the person described in and whose name is subscribed to the foregoing instrument and he acknowledged to me that he executed the same.

IN WITNESS WHEREOF, I have hereunto subscribed my name and affixed my notarial seal, at my office in said County, the day and year in this certificate first above written.

E. Swift  
Torrance

E. Swift Torrance  
Notary Public in and for the County of  
San Diego, State of California.

STATE OF CALIFORNIA )  
(ss  
COUNTY OF SAN DIEGO)

On this 10th day of April, 1926, before me E. Swift Torrance, a Notary Public, in and for said County, residing therein, duly commissioned and sworn, personally appeared Frank E. Roben, known to me to be the President of the Board of Directors of the Secretary of Southwest Income Properties, Inc. the person who executed the within instrument, and known to me to be the person who executed said instrument on behalf of said corporation, and they acknowledged to me that said corporation executed the same.

IN WITNESS WHEREOF, I have hereunto subscribed my name and affixed my notarial seal, at my office in said County, the day and year in this certificate above written.

E. Swift  
Torrance

E. Swift Torrance  
Notary Public in and for the County  
of San Diego, State of California.

Recorded at request of C. J. Foss, Apr 12, 1926, at 11:10 a.m. Just 11 o'clock A.M.

John H. Perry, County Recorder

C. J. Foss, Deputy

21726 s. \$2.40

EXHIBIT ORIGINAL

LEASE

THIS INSTRUMENT OF LEASE, made and entered into this 25th day of September, 1925, by and between WILLIAM E. McDONALD, single man, Lessor, and RAY E. VELLAND and L. E. WELSH, as lessees, all of the City of San Diego, State of California, WITNESSETH

That the Lessor for and in consideration of the covenants, conditions, and agreements herein contained and the term rent and installments of rent hereinafter reserved, does hereby lease, demise and let unto the said lessees the following described property, to-wit: The North Half of Lot 11 in Block "E" of Horton's Addition, in the City of San Diego, County of San Diego, State of California, according to the official map thereof on record in the office of the County Recorder of said San Diego County, together with all buildings thereon and all appurtenances thereunto appertaining, including that certain building known as the Santa Rita Hotel, located at Number 836 First Street, in said City of San Diego.

That the terms, covenants, and conditions of this lease are as follows:



"3. The rent reserved by the lessor, and agreed to be paid by the lessees, is the sum of one thousand, five hundred dollars (\$1,500.00) per month, in gold coin of the United States of America, of the present standard of weight and fineness, or its equivalent in lawful money of the United States of America, in advance on or before the 10th day of each and every calendar month, commencing with the month of July, 1936, and continuing monthly thereafter during the entire term of this lease, without any demand therefor, at such place in said city of San Diego as the lessor may from time to time in writing require, and until further notice to the account of the lessor at The First National Bank of said city. It is agreed that the rent herein reserved shall be absolutely due to the lessor, without any rebate or reduction for any cause, and that the lessor shall not be required to pay, and shall not be or become responsible for any debt, obligation or liability, of whatsoever kind or character, which shall in any mode or manner arise or exist, at any time or times during the term of this lease, by reason of or in connection with the existence, condition, use, sanitation, or safety of the leased premises, or any part thereof; and this lease is, and each and all of its covenants and conditions are, to be liberally construed in favor of the lessor, in order to

PHOTOGRAPHED BY M. ENGLER DEPUTY RECORDER



carry out and effectuate this purpose. It is agreed further that the acceptance by the lessor of any currency, legal tender, drafts, checks, coin, money or other value, in payment of any installment or installments of rent, shall not constitute a waiver or estop the lessor to thereafter demand that any unpaid or future installment or installments of rent to be paid in gold coin of the United States, or its equivalent in lawful money of the United States as hereinbefore stipulated. It is agreed further that any and all unpaid rent, from the date it becomes due hereunder until paid, and any and all sums paid out hereunder by the lessor, from the date of such payment until repaid, shall bear interest at the rate of seven per centum----- (7%) per annum, in like gold coin, or its equivalent; and that the failure to collect interest in any one or more instances shall not constitute a waiver, or estop the lessor from collecting interest in any other or future instance or instances; and that the fact that interest is to be so paid shall not constitute a waiver, or to any extent estop or deter the lessor from forfeiting, this lease, in the manner hereinafter provided."

PROVIDED, FURTHER, that the above agreement, in so far as it increases to \$1.00 per month, the rental to be paid by the lessee to the lessor, is subject to the rights of the trustee and the bondholders under a certain trust indenture, executed in writing as of the 1st day of March, 1926, by the Southwest Income Properties Inc. the above corporation, to the Southern Trust and Commerce Bank of San Diego, California, as trustee, for the purpose of securing an authorized issue of \$400,000.00 of its bonds, to be known as "First Mortgage (fee and Leasehold) 6½% Serial Gold Bonds" which indenture was filed for record in the office of the county recorder of said county of San Diego on April 10, 1926, to which reference is hereby made for further particulars and that the same shall also be subject to the rights of the mortgagee under a mortgage executed on April 6, 1926, by the Southwest Income Properties Inc. the above corporation, to Adolph Smith of Los Angeles, California, for the purpose of securing the promissory note of said corporation to said Adolph Smith for \$66,000.00 of principal, which mortgage was filed for record in the office of the county recorder of said county of San Diego on April 10, 1926, to which reference is hereby made for further particulars; but said lease is not otherwise to be subject to said trust indenture or to said mortgage, or to the rights of the trustee, the bondholders, or the mortgagee hereunder, it shall remain in full force and effect as originally written, and as amended by a written agreement of the parties entered into as of March 1, 1926, and filed for record in the office of the county recorder of said county of record of San Diego on April 10, 1926."

The parties hereto further agree that neither the Southwest Income Properties Inc., the above corporation, nor any one or more of its successors in interest, shall at any time have any right to assign said lease, whether as provided in paragraph 21 thereof, or otherwise, unless and until each assignee, and each successive assignee, shall by a contract validly executed in writing, agree to pay to the lessor and to his successors in interest, not only the \$1,250.00 per month reserved to the lessor as rental in said lease, but also the \$250.00 additional monthly rental hereby secured and agreed to be paid to the lessor; and unless and until the above contract has (by each assignee and each successive assignee) been properly acknowledged, certified and recorded, and a duplicate copy thereof delivered to the lessor, or to his successor in interest. Otherwise it is agreed that any attempted assignment of said lease shall be invalid, and of no force or effect whatever.

The parties hereto further agree that the provisions hereof shall inure to the benefit of the lessor, and his successors, in interest, and that the same shall be binding upon the Southwest Income Properties Inc. the above corporation, and its successors in interest; subject to the provisions of the last preceding paragraph.



IN WITNESS WHEREOF, said Albert J. Jones has hereunto subscribed his name,  
----- and the Southwest Income Properties Inc. has caused its corporate name to be hereunto subscribed, and its corporate seal to be hereunto affixed, by its duly authorized officers, the day and year first above written.

ALBERT J. JONES

SOUTHWEST INCOME PROPERTIES INC.

Attest:

By, Frank E. Ruben, President

SIDNEY J. KASS,

Secretary

Southwest Income  
Properties Inc.  
Incorporated  
Jan. 11, 1926  
California

STATE OF CALIFORNIA )  
                          ) ss  
COUNTY OF SAN DIEGO )

On this 13th day of April, 1926, before me E. Swift Torrance, a Notary Public in and for said County, residing therein, duly commissioned and sworn, personally appeared Albert J. Jones, known to me to be the person described in, and whose name is subscribed to the foregoing instrument, and he acknowledged to me that he executed the same.

IN WITNESS WHEREOF, I have hereunto subscribed my name and affixed my notarial seal, at my office in said County, the day and year in this certificate above written.

E. SWIFT TORRANCE

Notary Public in and for the County of San Diego  
State of California.

E. Swift  
Torrance

STATE OF CALIFORNIA )  
                          ) ss  
COUNTY OF SAN DIEGO )

On this 13th day of April, 1926, before me E. Swift Torrance, a notary public in and for said county, residing therein, duly commissioned and sworn, personally appeared Frank E. Ruben, known to me to be the president and Sidney J. Kass, known to me to be the Secretary of Southwest Income Properties Inc. the corporation that executed the within instrument, and known to me to be the persons who executed said instrument on behalf of said corporation, and they acknowledged to me that such corporation executed the same.

IN WITNESS WHEREOF, I have hereunto subscribed my name and affixed my notarial seal, at my office in said county, the day and year in this certificate above written.

E. SWIFT TORRANCE

Notary Public in and for the County of San Diego  
State of California.

E. Swift  
Torrance

Recorded at request of F. E. Ruben, Apr 12, 1926, at 55 Min. past 4 o'clock P.M.

John H. Ferry, County Recorder

22299 Fee \$2.60

COMPAILED:

*Elizabeth J. Brington*

By, N. C. Persons, Deputy

-----oOoOoOoOoOoOoO-----

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Corporation therein named, and acknowledged to me that such corporation executed the same.

IN WITNESS WHEREOF, I have hereunto set my hand and affixed my official seal the day and year in this Certificate first above written.



Effie D. Botts  
Notary Public in and for  
said County and State.

Los Angeles, Cal., May 1st-1929.

For and in consideration of the sum of Ten Dollars (\$10.00) in hand paid, receipt of which is hereby acknowledged and for other valuable consideration, we, the undersigned WESTLAKE PARK INVESTMENT CO. do hereby assign, transfer and set over unto WESTLAKE SECURITIES CORPORATION, Ltd. all our right, title and interest in and to the within contract and all the land herein described and 3 shares of the capital stock of the Seaside Mutual Water Company.

WESTLAKE  
PARK  
INVESTMENT  
COMPANY INC.,  
INCORPORATED  
1923  
CALIFORNIA

WESTLAKE PARK INVESTMENT CO.  
by T. C. Hitchings Pres

Witness:

We hereby accept the above assignment and promise, covenant and agree to be bound by and to promptly perform each and every covenant, condition, agreement and promise therein contained on the part of the second party.

WESTLAKE  
SECURITIES  
CORPORATION,  
LTD. DELAWARE  
CORPORATE SEAL  
1929

WESTLAKE SECURITIES CORPORATION, LTD.  
Address by T. C. Hitchings Pres.

Witness:

Recorded at Request of Assignee Apr 25 1932 4 Min. past 6 P.M.

O. M. Swope, County Recorder

Fee \$3.00

By Deputy D. Cole

24811

*Deputy D. Cole*

4/26/1932 # 24332

Official Records Book 108, Page 313

#### LEASE AMENDMENT

ALBERT J. JONES, herein called the lessor, and CHARLES STERLING JUDSON and KATHARINE ROBINSON JUDSON, husband and wife, herein called the lessees, on the recitals herein contained, agree as herein stipulated.

#### RECITALS

Albert J. Jones, as lessor, entered into a written lease with Sidney J. Raes and Frank E. Ruben, as lessees, on December 1, 1925, leasing to the latter the following described real estate, for a term of ninety-nine (99) years from date, to-wit:

Lots "G" and "H", in block sixteen (16) of Horton's Addition, in the city of



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San Diego, county of San Diego, state of California, according to the map thereof on file in the office of the county recorder of said county.

The above lease was filed for record in the office of the county recorder of said San Diego county on December 10, 1925, and was thereafter recorded in Book No. 22 of Leases, commencing at page 223 thereof, to which reference is hereby made for further particulars.

Thereafter a building was erected on said lots "G" and "H", and also on the adjoining lots "E" and "F" in the same block, the principal portion of the ground floor thereof being constructed for and ever since used as a theatre.

At the time of the erection of said building, Southwest Income Properties, Inc., a corporation, was the owner of the lessee's interest in said lots "G" and "H", as created by said lease, and was also the owner in fee of said lots "E" and "F", and, for the purpose of constructing said building, executed a trust indenture on March 1, 1926, to Southern Trust and Commerce Bank of San Diego, California, as trustee, for the purpose of securing an authorized issue of four hundred thousand dollars (\$400,000.00) of bonds. This trust indenture was filed for record in the office of said county recorder on April 10, 1926, and was thereafter recorded in Book No. 1191 of Deeds, commencing at page 254 thereof, to which reference is hereby made for further particulars.

The above trust indenture was and now is subject, subordinate and subservient to the above lease, and to each, every and all of the covenants and conditions of said lease, and it is not the intention of this amendment to in any way change or affect said priority, either as to the rent to be paid under said lease, or as to any other of the covenants or conditions thereof, and this amendment shall never be so construed.

The above lease was amended on March 1, 1926, by a written instrument filed for record in the office of said county recorder on April 10, 1926, prior to the filing for record of said trust indenture, with the intention of making the terms of said trust indenture subject, subordinate and subservient thereto, and said amendment was thereafter recorded in Book No. 23 of Leases, commencing at page 22 thereof, to which reference is hereby made for further particulars. It is not the intention of this instrument to in any way change or affect said amendment, or its priority over said trust indenture, and the same shall never be so construed.

The above lease was again amended on April 12, 1926, by a written instrument filed for record in the office of said county recorder on April 13, 1926, and thereafter recorded in Book No. 23 of Leases, commencing at page 34 thereof, to which reference is hereby made for further particulars, and it is this amendment only which it is the intention of this instrument to change. By this amendment the rent was increased two hundred and fifty dollars (\$250.00) per month, or from twelve hundred and fifty dollars (\$1,250.00) per month, as reserved in the original lease, to fifteen hundred dollars (\$1,500.00) per month for the balance of the term.

The lessee now own the fee simple title to said lots "E" and "F", and also the lessee's interest in said lots "G" and "H", as created by said lease and said amendments thereto. Katharine Robinson Judson also owns a promissory note for fifty-five thousand dollars (\$55,000.00) principal, executed by said Southwest Income Properties, Inc., to Adolph Ramish on April 6, 1926, together with a mortgage upon said lots "E" and "F" securing the same, which mortgage was filed for record in the office of said county recorder on April 13, 1926, and thereafter recorded in Book No. 479 of Mortgages, commencing at page 57 thereof, to which reference is hereby made

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for further particulars. It is the further intention of this instrument to make the rent reserved by said original lease, as well as the rent reserved by this amendment, and all sums paid out and/or incurred by the lessor in accordance with said original lease, as amended, a direct lien upon said lots "E" and "F", and upon all rent to accrue therefrom, for and during the remainder of the term of said lease, subject only to the prior lien on said lots "E" and "F" of said trust indenture securing said issue of bonds.

On account of the general depressed financial conditions now existing, the lessees have applied to the lessor for a different arrangement concerning the rent to be paid in excess of the \$1,250.00 per month reserved in the original lease, and, after due consideration, the parties have agreed on the schedule of rents hereinafter set forth, subject to the other terms and conditions of this amendment, and it is the object and purpose of this instrument to reduce this understanding to writing.

## A G R E E M E N T

WHEREFORE, the parties have agreed, and do hereby agree, in the following manner, to-wit:

1. The parties agree that for the first five (5) years from and after April 1, 1932, the rent shall be only the twelve hundred and fifty dollars (\$1,250.00) per calendar month reserved in the original lease; that for the next fifteen (15) years, the rent shall be fifteen hundred dollars (\$1,500.00) per calendar month; that for the next ten (10) years, the rent shall be sixteen hundred dollars (\$1,600.00) per calendar month; and that for the balance of the term the rent shall be seventeen hundred dollars (\$1,700.00) per calendar month; all as is more graphically shown by the following schedule of rents for said period, to-wit:

From	To	Monthly Rent
April 1, 1932	March 31, 1937	\$1,250.00
April 1, 1937	March 31, 1952	\$1,500.00
April 1, 1952	March 31, 1962	\$1,600.00
April 1, 1962	November 30, 2024	\$1,700.00

2. The parties further agree that all rents herein reserved, as well as all sums paid out and/or incurred by the lessor in accordance with said original lease and/or either of said amendments thereto, shall be, and the same are hereby declared to constitute a lien upon said lots "E" and "F", and upon all rents and other income to accrue therefrom, and from all improvements at any time situated thereon, subject only to the prior lien on said lots "E" and "F" of said indenture securing said issue of bonds but superior to said mortgage from said Southwest Income Properties, Inc., to said Adolph Remick, and to all other liens and encumbrances of every character; and this amendment shall operate as an assignment of all rents and other income to so accrue, for and during the time or times that the lessees are in default in the payment of rent and/or the other sums in this paragraph mentioned, and until the same are paid in full, and there is specifically included in this assignment all rents and other income to accrue under the lease of said theatre, a portion of which is located on said lots "E" and "F", and the balance on said lots "G" and "H"; and the lessees hereby authorize the lessor to collect and receipt for said rent and other income, and hereby authorize all tenants to pay the same to the lessor, for and during the time or times that the lessees are in default in the payment of rent and/or any other sums above mentioned, and until the payment thereof in full. Provided, however, that nothing in this



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paragraph contained shall constitute a waiver, or to any extent estop or deter the lessor from forfeiting said lease, in the manner therein provided for, or from pursuing any remedy otherwise available, should the lessees be in default in the payment of rent, or in the performance or observance of any other covenant or condition of said lease, as amended, the provisions of this paragraph being hereby declared to be cumulative merely.

3. The parties further agree that the priority of the original lease, dated December 10, 1925, and of the first amendment thereto, dated March 1, 1928, referred to above, shall be in no way changed or affected by this amendment; and also that said lease and all amendments thereto shall remain as originally written, except as amended hereby; and except further that there shall be no personal liability upon said Charles Sterling Judson and/or said Katherine Robinson Judson, the lessees herein named, for the payment of the rent or the performance of the covenants and/or conditions of said lease, as amended, but this exception is personal to them, and shall not extend to any other party.

4. The lessees further warrant that there are no liens or encumbrances against said lots "E" and "F", other than those herein mentioned, and taxes and assessments for the year 1931, it being understood that the state, county and city taxes for the fiscal year 1931-32 are now delinquent. For any breach of the above warranty the lessees agree, jointly and severally, to be and remain personally liable to the lessor.

IN WITNESS WHEREOF, the parties have subscribed their names to duplicate copies hereof, as of the 1st day of April, 1932.

Albert J. Jones  
Lessor

Charles Sterling Judson

Katherine Robinson Judson  
Lessee

State of CALIFORNIA, }  
County of SAN DIEGO. } SS.

On this 22nd day of April, 1932, before me, E. Swift Torrance, a notary public in and for said county, residing therein, duly commissioned and sworn, personally appeared ALBERT J. JONES, known to me to be the person described in and whose name is subscribed to the foregoing instrument, and he acknowledged to me that he executed the same.

IN WITNESS WHEREOF, I have hereunto subscribed my name and affixed my notarial seal, at my office in said county, the day and year in this certificate above written.



E. Swift Torrance

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

State of CALIFORNIA, }  
County of SAN DIEGO. } SS.

On this 25th day of April, 1932, before me, Philip Storer Thacher, a notary public in and for said county, residing therein, duly commissioned and sworn, personally appeared CHARLES STERLING JUDSON and KATHARINE ROBINSON JUDSON, husband and wife, known to me to be the persons described in and whose names are subscribed to the foregoing instrument, and they acknowledged to me that they executed the same.

IN WITNESS WHEREOF, I have hereunto subscribed my name and affixed my notarial seal, at my office in said county, the day and year in this certificate

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above written.

Philip Storer  
ThacherPhilip Storer Thacher  
Notary Public in and for said county  
of San Diego, state of California.

Recorded at request of A. J. Jones Apr 26 1932 41 Min. past 12 P.M.

O. M. Swope, County Recorder  
By Deputy J. L. Squire

Fee \$2.50

84352

COMPAILED

*Esther A. Thacher*  
NOTARY PUBLIC - SAN DIEGO

-----XXXX-----

Kent Hodgkins, a single man

For and in consideration of the sum of Ten (\$10.00) Dollars,

DO HEREBY GRANT TO Anna N. Ball, as her separate property

ALL THAT REAL PROPERTY situated in the City of La Mesa, County of San Diego,  
State of California, bounded and described as follows:All of Lot Eighteen (18) and the westerly half of Lot Seventeen (17), in  
Block D. Lockout Park.

TO HAVE AND TO HOLD the above granted and described premises.

WITNESS my hand and seal this Fifth day of November, 1929.

Signed and executed and delivered in presence of } Kent Hodgkins (Seal)  
Olive M. Burnette  
Estellena J. BurnetteSTATE OF CALIFORNIA } ss.  
COUNTY OF SAN DIEGO }On this Fifth day of November, 1929, before me, E. C. Upp a Notary Public  
in and for said County and State, personally appeared Kent Hodgkins known to me to be  
the person whose name is subscribed to the foregoing instrument, and acknowledged to  
me that he executed the same.WITNESS my hand and official seal the day and year in this Certificate first  
above written.E. C.  
UppE. C. Upp  
Notary Public in and for  
said County and State.

Recorded at request of Grantee Apr 26 1932 6 Min. past 1 P.M.

O. M. Swope, County Recorder  
By Deputy D. Gold

Fee \$1.00

84356

*Esther A. Thacher*  
NOTARY PUBLIC - SAN DIEGO

-----XXXX-----



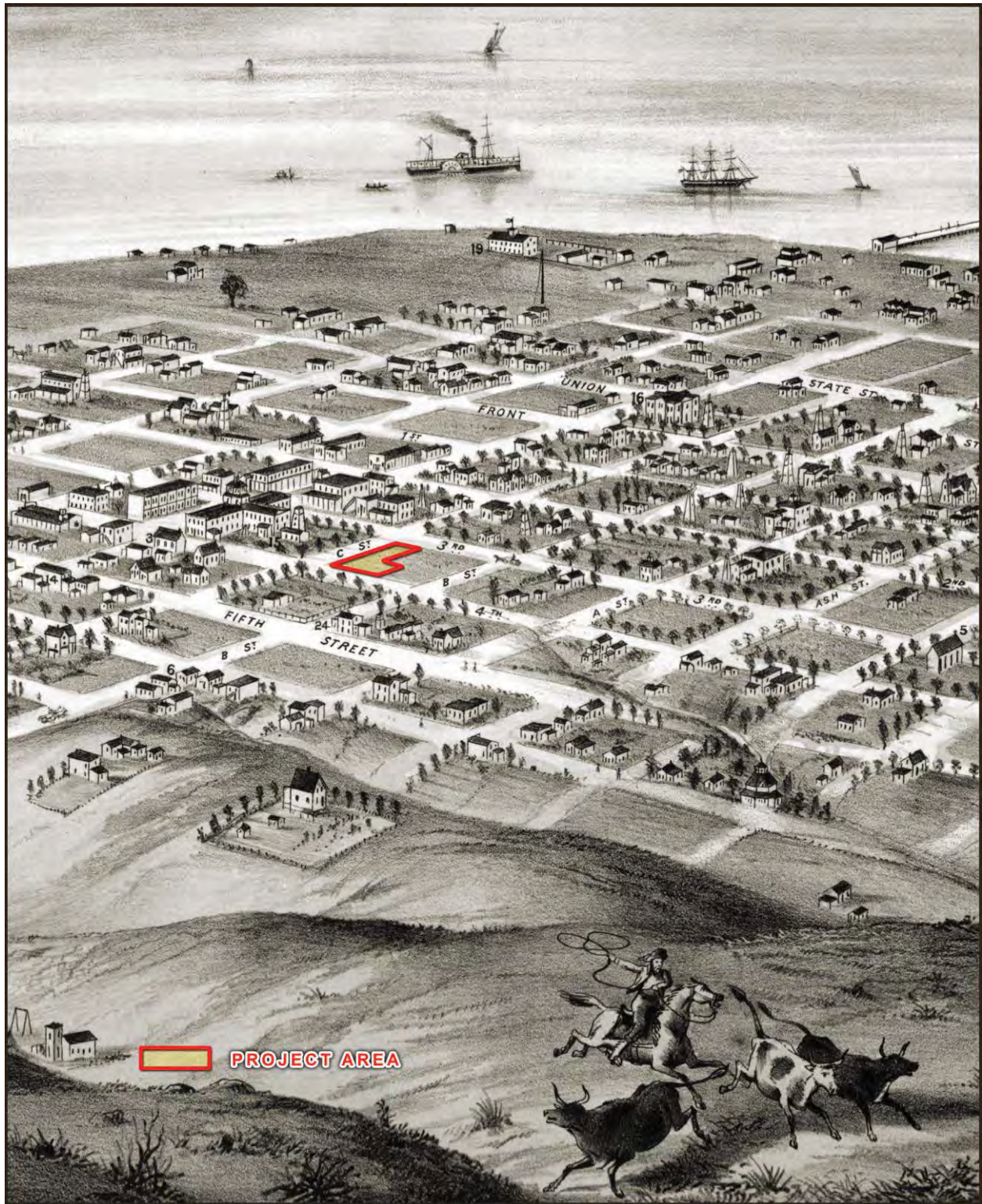
## **APPENDIX C**

### **MAPS**

- **CITY OF SAN DIEGO 800 SCALE ENGINEERING MAP**
- **USGS MAP**
- **ORIGINAL SUBDIVISION MAP**
- **SANBORN FIRE INSURANCE MAPS**







Project location on the 1876 Bird's-Eye-View Map.

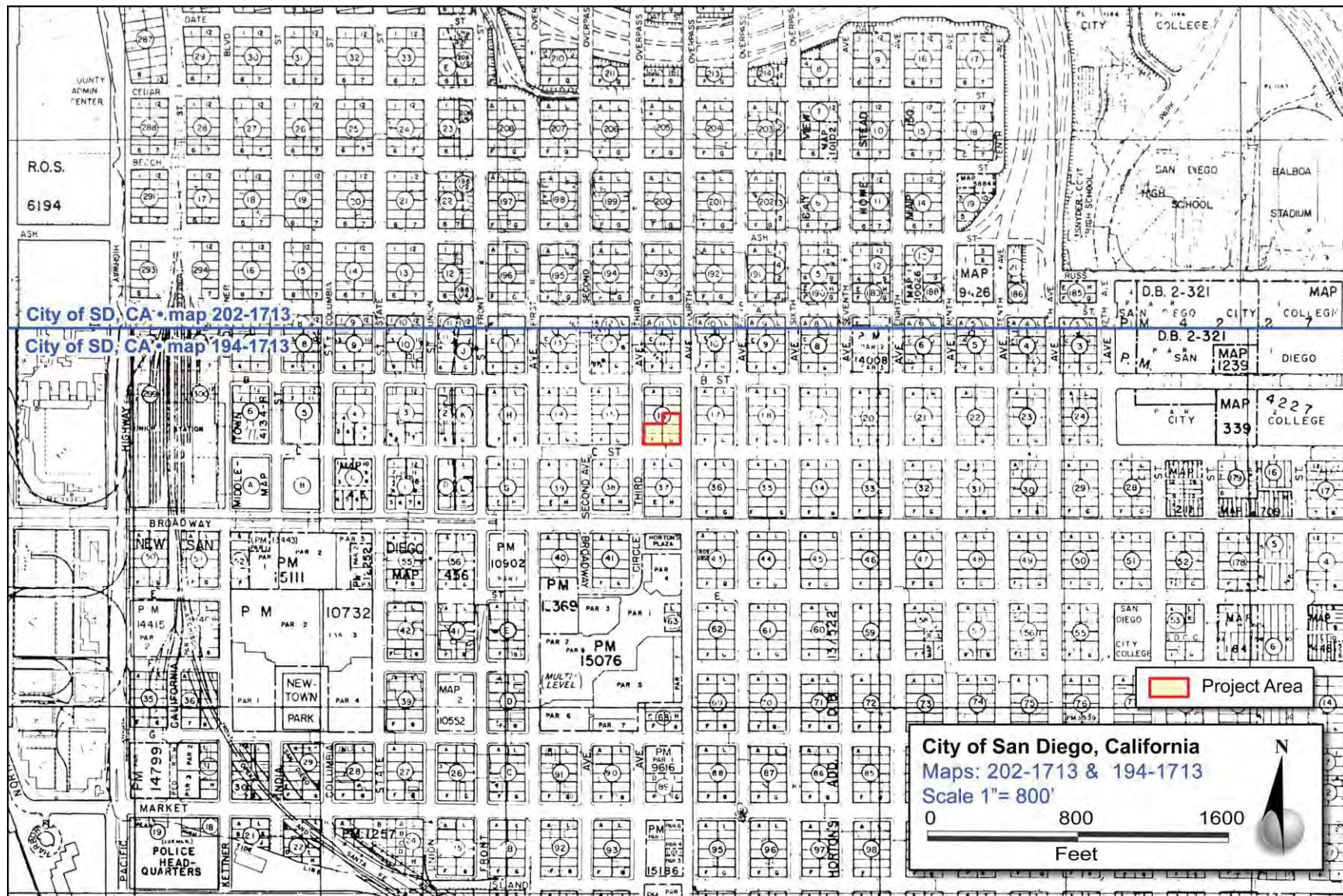




**CITY OF SAN DIEGO 800 SCALE ENGINEERING MAP**







Project location map shown on the City of San Diego 1"=800' map.

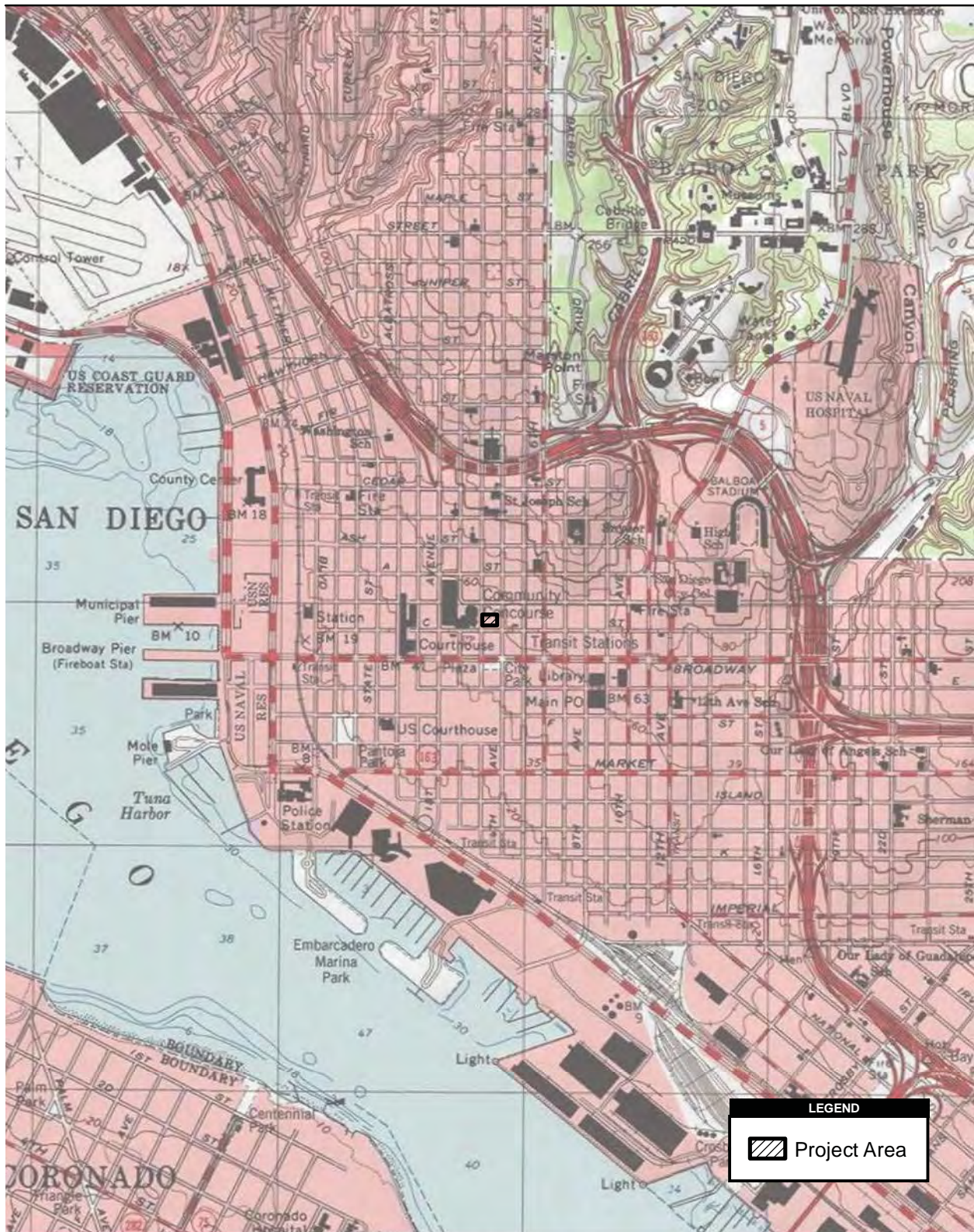




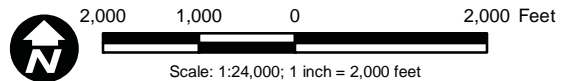
## USGS MAP







Source: ESRI 2012; SANGIS 2012; USGS Topo 7.5' Quad Point Loma, CA 1984







**ORIGINAL SUBDIVISION MAP**







712003

2003

NEW TOWN

PUBLIC PARK 1400 Acres.

# MAP OF MORTON'S ADDITION SAN DIEGO

Blocks 300 x 200 Feet,  
Lots 50 x 100 Feet.

Streets 80 Feet,  
*except H Street which is 100 Ft.*

Surveyed by  
**L. L. LOCKLING,**  
DEP CO. SURVEYOR.

G. T. BROWN & CO. LITH. 549 CLAY ST. SAN FRANCISCO



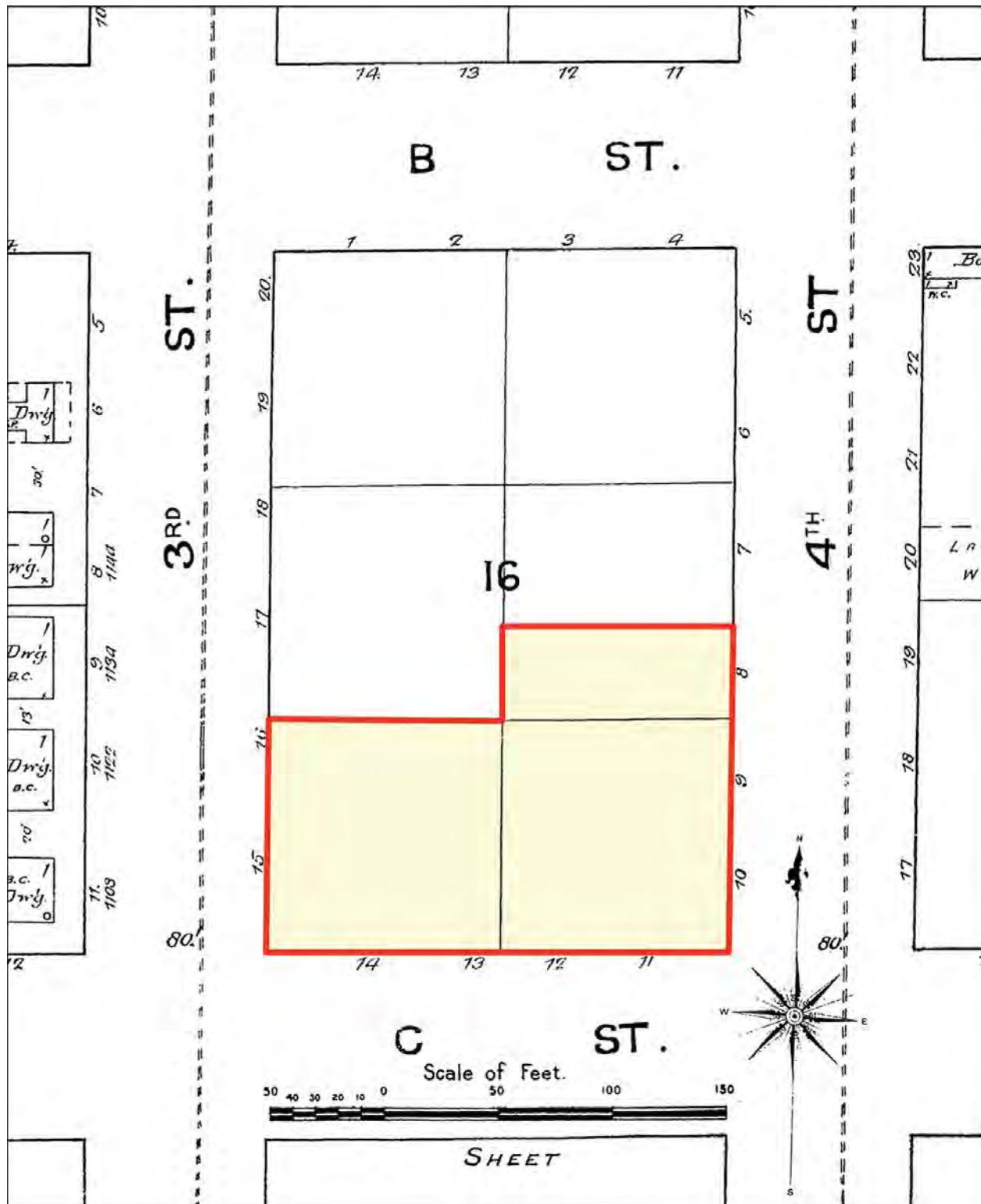




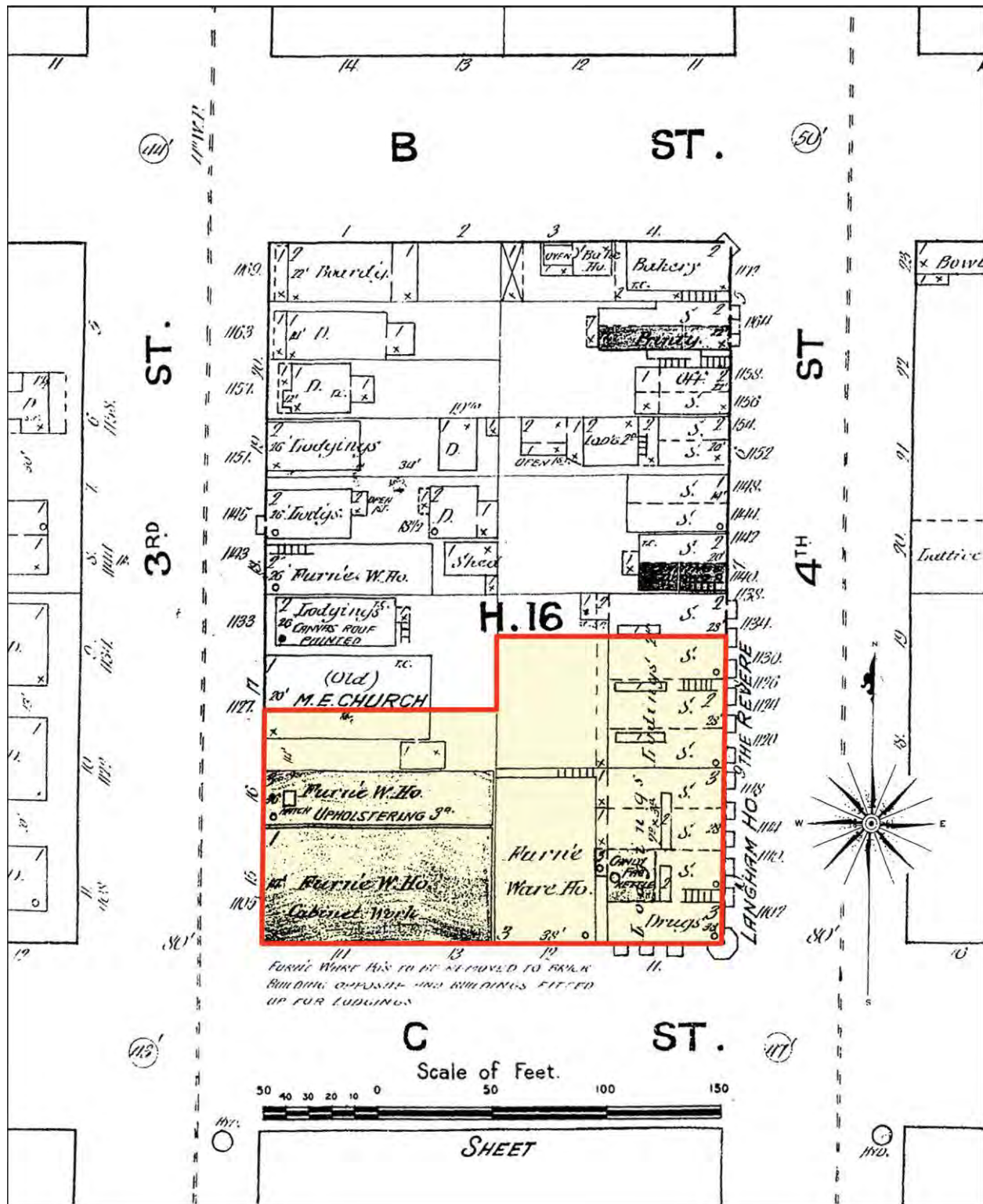
## **SANBORN FIRE INSURANCE MAPS**







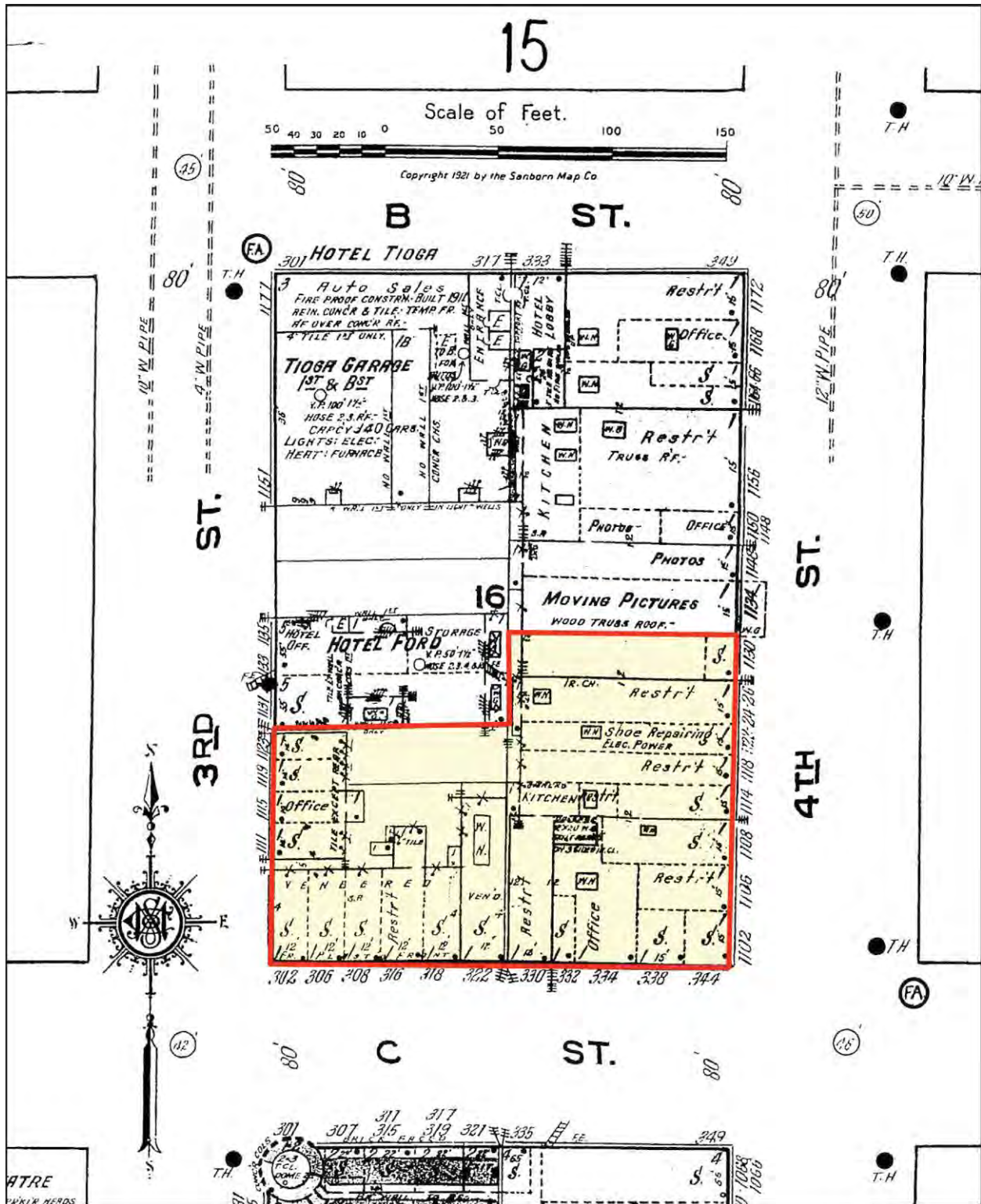
Project location on the 1887 Sanborn Fire Insurance map.



Project location on the 1888 Sanborn Fire Insurance map



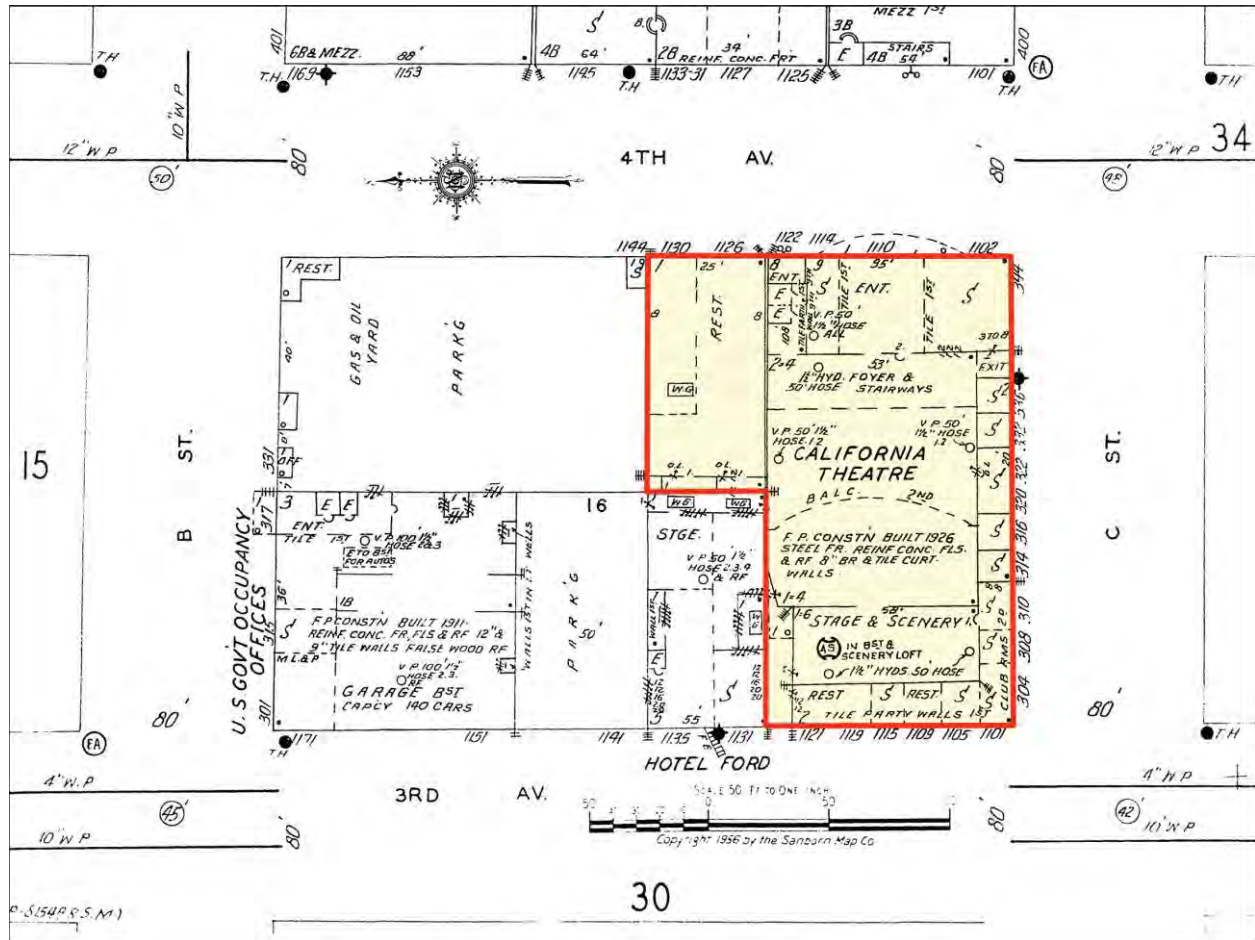




Project location on the 1920 (reprinted 1921) Sanborn Fire Insurance map.







Project location on the 1920 (reprinted 1956) Sanborn Fire Insurance map.



## **APPENDIX D**

### **DPR FORMS**





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

Primary # P-37-027853 UPDATE

HRI # \_\_\_\_\_

Trinomial \_\_\_\_\_

Page 1 of 3

\*Resource Name or #: California Theatre

**P1. Other Identifier:** New California Building, New California Theatre, California Theatre Building

\***P2. Location:** ☐ Not for Publication ☒ Unrestricted

\***a. County:** San Diego

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

\***b. USGS 7.5' Quad:** Point Loma **Date:** 1984 **T** N/A; **R** N/A **¼ of ¼ of Sec ; B.M.** S.B.B.M.

c. Address: 1122 4th Ave

City: San Diego

Zip: 92101

d. UTM: Zone: 11 ; 484850 mE/ 3619935 mN (NAD83)

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

The resource is located at 1122 4th Avenue and 330-336 C Street at the northwest corner of 4th Avenue and C Street in downtown San Diego (APN 533-52-104 and -105). The facade of the building faces east to 4th Avenue.

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

See Continuation Sheet.

\***P3b. Resource Attributes:** (List attributes and codes) HP10 – Theater

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

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



**P5b. Description of Photo:**

California Theatre, facade, view facing east. 07/08/2015

\***P6. Date Constructed/Age and**

**Sources:** ☒ Historic

☐ Prehistoric ☐ Both

Constructed 1927; San Diego Union.

\***P7. Owner and Address:**

1122 4th Ave., LLC  
301 N. Carson Drive, Suite 205  
Beverly Hills, CA 90210

\***P8. Recorded by:**

AECOM  
401 W A Street  
San Diego, CA 92101

\***P9. Date Recorded:** 07/08/2015

\***P10. Survey Type:**

Intensive survey

\***P11. Report Citation:** AECOM, 2015. *Historical Resource Technical Report for the 1122 4th Avenue Development Project, San Diego, California.*

\***Attachments:** ☐ NONE ☐ Location Map ☐ Sketch 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 3

\*NRHP Status Code 3S

\*Resource Name or # California Theatre

**B1. Historic Name:** New California Theatre, New California Building, California Theatre Building

**B2. Common Name:** California Theatre

**B3. Original Use:** Theater, retail and office building

**B4. Present Use:** Vacant

\***B5. Architectural Style:** Spanish Colonial Revival

\***B6. Construction History:** (Construction date, alterations, and date of alterations)

Constructed in 1927. Originally, a smaller marquee was located above the center of this elevation main entrance; however, in the 1940s, it was replaced with a three-part larger neon-lit three-part marquee, and then removed again in the 1960s with a flat-back lit display sign. The 1960s marquee was modified by the 1990s with a simpler three-part marquee (which has also been removed). The entryway is presently bordered with plywood; however, it was originally open, with a deeply recessed set of doors located behind the marquee's opening and a freestanding box office (which has been removed). The addition of the 1940s marquee led to the removal of several original second story windows. The entryway to the office areas on the ground floor of the tower was previously located adjacent to the theater entrance and is also boarded. The west portion, which contained the commercial or retail block, has been boarded along the lower portion.

In 1963, the interior was fully remodeled with a new lobby, glass front doors, a snack bar, seats, carpeting, drapes, heat, ventilation, and air conditioning, with air-cooled refrigeration, as well as larger restrooms with new fixtures. The theater's technology was also updated with new lighting and equipment for single-projector film equipment. The interior was painted, hiding the original murals and Spanish Colonial Revival ornamentation.

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

\***B8. Related Features:** Several painted signs are located along the exterior elevations, which advertise "SAN DIEGO'S IN SPOT, CORNER 4th & C" (along the north portion of the office tower), "YEAR ROUND NIGHT DOG RACING" (along the south elevation of the fly loft) and "RACING EVERY SATURDAY & SUNDAY, CALIENTE IN OLD MEXICO 5-10, BETTING ON MAJOR US HORSE TRACKS" (along the west elevation of the fly loft).

**B9a. Architect:** John Paxton Perrine

**b. Builder:** Edwards, Wildey and Dixon

\***B10. Significance:** Community development **Theme:** Entertainment

**Area:** San Diego

**Period of Significance:** 1927-1940

**Property Type:** Theater

**Applicable Criteria:** A and C

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

The California Theatre building appears eligible for listing in the NRHP under Criterion A and the CRHR under Criterion 1 for its local significance associated with the booming development of downtown San Diego in the 1920s; and under NRHP Criterion C and CRHR Criterion 3 for its local significance as a good example of a Spanish Colonial Revival-style building. Its period of significance spans from 1927, the date of its construction, to 1940, the date of the removal of its original marquee.

**B11. Additional Resource Attributes:** (List attributes and codes)

\***B12. References:**

For a full list of references, see:

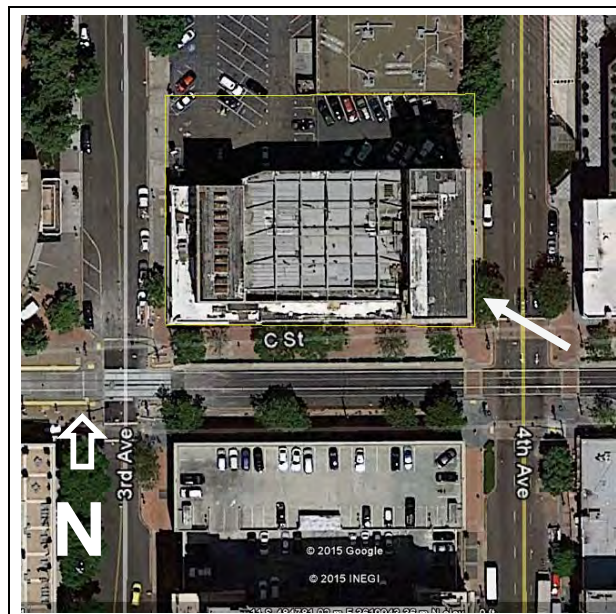
AECOM, 2015. *Historical Resource Technical Report for the 1122 4th Avenue Development Project, San Diego, California.*

**B13. Remarks:**

\***B14. Evaluator:** AECOM

\***Date of Evaluation:** 07/08/2015

(This space reserved for official comments.)





Page 3 of 3

\*Resource Name or #: California Theatre

\*Recorded by: AECOM

\*Date: 07/08/2015

☐ Continuation

☒ Update

**\*P3a. Description:** (continued)

Built in 1927, the California Theatre (historically known as the New California Theatre) building, measuring approximately 95 feet by 200 feet, is comprised of four blocks or parts, consisting of the theater, stage/fly loft portion, a two-story retail block, and a nine story office tower (with a penthouse). The building features a rectangular form, masonry composition over steel-framing, and designed in the Spanish Colonial Revival style.

The building's appearance is characterized by the various rooflines that define the four blocks or parts. The office tower is the tallest element, located along the east portion of the building. The theater's auditorium is located in the center portion of the building and is almost four stories in height. The west portion has the stage and a fly loft that is nearly seven stories tall, and the two story retail block. The building has a basement along the west and east sides of the property, previously used as dressing rooms, storage, and office areas, and an elevator shaft and associated equipment are located along the east portion (with the penthouse containing the elevator's mechanical systems).

The building has a flat roof set behind a parapet along the visible street elevations (the parapet is not located along the west part of the office tower and the east part of the stage/fly loft). The parapet sits above an elaborated boxed cornice consisting of decorative dentils, arched corbelling, and a banded entablature. The roof is clad with regularly laid straight barrel mission tiles and composition sheet roll roof, though several of the mission tiles have been removed. Other ornamentation includes cast-stone elements, such as finials, Baroque or Churrigueresque arched surrounds, wrought iron cresting, niches with oriel-like bases, and bas-relief patterned bands and belt courses. The exterior of the auditorium portion also series of evenly spaced unadorned pilasters, topped with an inverted sea-scroll or Ionic order at the pilasters' capitals with sculptural forms depicting the upper torso of the Greek mythology figure Atlas located above the capitals. The pilasters are intended to resemble buttresses. An exposed arched steel truss system is located along the roof of the auditorium, but is not visible from a public vantage point behind the parapet walls.

The office tower block features symmetrical arrangements of recessed steel- and metal-framed windows, with a variety of sash patterns (e.g., single-sash, double-sash, double-sash with transom light) and window types (e.g., fixed, hopper, awning). More elaborate fenestration patterns are located at the fourth story consisting of a tripartite set of multi-pane double-sash and fixed windows separated by Churrigueresque-detailed mullions and surrounds, with several arranged in a Palladian form. Above the fourth story, the window bays lack decorative detailing except for concrete slipsills. The entire tower is accentuated by stone quoins at the wall-junctions. The west elevation of the tower has a fire escape leading from the seventh to the third story. The main entrance to the theater was previously located at the ground story of the east elevation of the tower. Originally, a smaller marquee was located above the center of this elevation main entrance; however, in the 1940s, it was replaced with a three-part larger neon-lit three-part marquee, and then removed again in the 1960s with a flat-back lit display sign. The 1960s marquee was modified by the 1990s with a simpler three-part marquee (which has also been removed). The entryway is presently bordered with plywood; however, it was originally open, with a deeply recessed set of doors located behind the marquee's opening and a freestanding box office (which has been removed). The addition of the 1940s marquee led to the removal of several original second story windows. The entryway to the office areas on the ground floor of the tower was previously located adjacent to the theater entrance and is also boarded.

The west portion, which contained the commercial or retail block, has been boarded along the lower portion. The first story is covered by an overhanging canopy above the commercial portion and above it are pairs of steel-framed windows separated by thick mullions, a tall parapet, and evenly spaced scrolled piers. Similar ornamental detailing as the office tower is also present along the exterior. The fly loft has corbelled and Moorish detailing beneath the cornice that resembles the auditorium. The fly loft has no fenestration, except along the lower portion of the building, which has been bordered. A rear exit that was most likely used by orchestra members and performers is located at the northwest corner of the fly loft.

The interior spaces of the building are extensively deteriorated from lack of use, water penetration, and lack of maintenance. The interior was not accessible during the site survey; however, it is assumed it has not been substantially altered since it was recorded in 2014 by consultants David Marshall and Marie Burke Lia.

**References:**

AECOM, 2015. *Historical Resource Technical Report for the 1122 4th Avenue Development Project, San Diego, California.*

Marshall, David and Marie Burke Lia. 2014. Draft of *Historic American Building Survey, California Theatre Building.*





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

Primary # \_\_\_\_\_  
HRI # \_\_\_\_\_  
Trinomial \_\_\_\_\_

Page 1 of 6

\*Resource Name or #: California Theatre Signs #1, 2, and 3

**P1. Other Identifier:** Caliente Racetrack advertisements, Barbary Coast advertisement

\***P2. Location:** ☐ Not for Publication ☒ Unrestricted

\*a. County: San Diego

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

\*b. USGS 7.5' Quad: Point Loma Date: 1984 T N/A; R N/A ¼ of ¼ of Sec ; B.M. S.B.B.M.

c. Address: 1122 4th Ave

City: San Diego

Zip: 92101

d. UTM: Zone: 11 ; 484850 mE/ 3619935 mN (NAD83)

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

The signs are located on the exterior walls of the California Theatre at 1122 4th Avenue and 330-336 C Street at the northwest corner of 4th Avenue and C Street in downtown San Diego (APN 533-52-104 and -105).

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

See Continuation Sheet.

\***P3b. Resource Attributes:** (List attributes and codes) HP26 – Monument/ Mural/ Gravestone

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

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



**P5b. Description of Photo:**

California Theatre, Sign #3, view facing northeast. 07/27/2015

\***P6. Date Constructed/Age and**

**Sources:** ☒ Historic

☐ Prehistoric ☐ Both

1950s-1960s; sign content

\***P7. Owner and Address:**

1122 4th Ave., LLC

301 N. Carson Drive, Suite 205

Beverly Hills, CA 90210

\***P8. Recorded by:**

AECOM

401 W A Street

San Diego, CA 92101

\***P9. Date Recorded:** 07/20/2015

\***P10. Survey Type:**

Intensive survey

\***P11. Report Citation:** AECOM, 2015. *Historical Resource Technical Report for the 1122 4th Avenue Development Project, San Diego, California.*

\***Attachments:** ☐ NONE ☐ Location Map ☐ Sketch 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 6

\*NRHP Status Code 6Z

\*Resource Name or # California Theatre Signs #1, 2, and 3

**B1. Historic Name:** N/A

**B2. Common Name:** N/A

**B3. Original Use:** Advertising

**B4. Present Use:** Advertising

\***B5. Architectural Style:** N/A

\***B6. Construction History:** (Construction date, alterations, and date of alterations)

Signs #1–3 were created in the 1950s-60s. Date determined based on advertising content and history of business' featured on signage; Sign #1 advertises the "Barbary Coast" a San Diego tavern, and Signs #2 and 3 advertise the Caliente Racetrack at Agua Caliente in Baja California, Mexico. It is likely the signs were created using "pounce patterns," a typical sign painting practice employed after 1940, which involved the use of perforated paper stencils and chalk to create temporary outlines that could be applied directly to the wall's exterior. The signs may have been repainted as part of a general maintenance activity.

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

\***B8. Related Features:** The painted wall signs are a related feature to the California Theatre building.

**B9a. Architect:** N/A

**b. Builder:** unknown

\***B10. Significance:** Mid-20th century advertising **Theme:** Advertising **Area:** San Diego

**Period of Significance:** 1950s-1960s

**Property Type:** Mural

**Applicable Criteria:** N/A

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

Signs #1–3, located on the exterior walls of the California Theatre building, are associated with San Diego's tourism and entertainment trends and development in the 20th century. The historical significance of the signs was determined by applying the criteria for the NRHP, CRHR, and HRB eligibility. Based on site investigations and historic research, the signs do not appear to possess the requisite significance to be eligible for listing in the NRHP, CRHR, or local register..

See Continuation Sheet.

**B11. Additional Resource Attributes:** (List attributes and codes)

\***B12. References:**

For a full list of references, see:

AECOM, 2015. *Historical Resource Technical Report for the 1122 4th Avenue Development Project, San Diego, California.*

**B13. Remarks:**

\***B14. Evaluator:** M.K. Meiser, M.A., AECOM

\***Date of Evaluation:** 10/30/2015

(This space reserved for official comments.)





Page 3 of 6

\*Resource Name or #: California Theatre Signs #1, 2, and 3

\*Recorded by: AECOM

\*Date: 07/20/2015

☒ Continuation ☐ Update

**\*P3a. Description:** (continued)

**Sign #1**

Sign #1, located in the uppermost portion of the north side of the office tower, is roughly 30 feet by 30 feet; the advertisement reads "BARBARY COAST, SAN DIEGO'S in spot, CORNER 4<sup>th</sup> & C" (Plate 18). The upper part of the sign, reading "BARBARY COAST," has a pale background and faded dark letters. Below it, the sign has a red background with white letters reading, "SAN DIEGO'S in spot," with an arrow pointing east. To the left of the arrow, there is a pale oval over a darker red background with no content in the oval. Below this section, a black band with white letters reads, "CORNER 4<sup>th</sup> & 'C'." Under this painted sign, a ghost sign depicting a rising sun pattern is also visible. The images are painted directly on the masonry and extend the full width of the wall. At ground level, there is a mounted billboard advertisement; the billboard is not attached to the exterior of the building. Sign #1 has visible deterioration caused by outdoor exposure; however, the overall text is legible.



**Sign # 1 (north side), view facing south.**

**Sign #2**

Signs #2 advertises the Caliente Racetrack. The sign is located on the south wall of the fly loft, measures 30 feet by 80 feet, and reads "YEAR ROUND NIGHT DOG RACING," "CALIENTE!" (Plate 19). The sign has a rectangular shape with rounded corners and occupies the majority of the wall. The painted blue and white background and brown text is very faded and barely legible. It is deteriorated due to outdoor exposure.

**Sign #3**

Sign #3 also advertises the Caliente Racetrack. It is located on the west wall of the fly loft, measures 40 feet by 80 feet, and reads, "RACING EVERY SATURDAY & SUNDAY, CALIENTE! IN OLD MEXICO, HOME OF THE FABULOUS 5-10, BETTING DAILY ON MAJOR US HORSE TRACKS" (Plate 20). The painted sign is rectangular in shape and occupies the majority of the wall below the cornice. It features a yellow background with a black border with concave corners, and red and black text painted directly on the wall surface. The sign depicts two racehorses, one located within the "C" of the "Caliente" logo, and the other occupies the southern section of the west-facing wall. The "C" of the Caliente logo is decorated with a rose pattern. The sign has visible weatherization effects and is faded; however, text is legible.

Page 4 of 6

\*Resource Name or #: California Theatre Signs #1, 2, and 3

\*Recorded by: AECOM

\*Date: 07/20/2015

☒ Continuation   ☐ Update



Sign # 2 (south side), view facing north.



Sign # 3 (west side), view facing east.



\*Recorded by: AECOM

\*Date: 07/20/2015

☒ Continuation ☐ Update

**\*B10. Significance:** (continued)

**NRHP Criterion A/CRHR Criterion 1/HRB Criterion A**

Sign #1 is associated with commercial advertising in San Diego, specifically for a business located within the California Theatre building. It advertises "BARBARY COAST, SAN DIEGO's in spot, CORNER 4<sup>th</sup> & C." In 1968, the Barbary Coast tavern was in operation at the corner of 4th Avenue and C Street (City Directories 1968, 1970, 1971, 1974, and 1976). The corner had previously been occupied by the Silver Cask Co. restaurant/tavern from approximately 1934 until 1966 (City Directories 1934–1966). A different Barbary Coast cocktail lounge was located at 2431 Pacific Highway in 1966 through 1980 (City Directories 1966–1980). City directories from the 1970s list separate operators associated with the Barbary Coast tavern located at 4th and C Street and The Barbary Coast cocktail lounge at 2431 Pacific Highway, and it is unclear if the two establishments were associated (City Directories 1974 and 1976). By the 1960s, San Diego had a plethora of taverns and cocktail lounges. Research has not revealed any significant historical events or themes related to the Barbary Coast tavern at 4th Avenue and C Street that was in operation from circa 1968 until circa 1976. The sign, painted approximately between 1968 and 1976 in relation to the business it advertised, has no important associations with historical events or themes. The sign, as a representation of a trend of painting advertisements on the exterior walls of commercial buildings, is not significant.

Signs #2 and #3 are also associated with commercial advertising in San Diego. The signs advertise the Caliente Racetrack. In the 1950s, the Agua Caliente Racetrack was renovated, and featured dog and horseracing. A new advertising campaign for Caliente Racetrack targeted the San Diego and southern California market, with a public relations office in downtown San Diego and print materials and signage featuring a logo that ornamented the "C" in Caliente with roses, and images of racehorses. Both Signs #2 and #3 feature the logo. Sign #2 advertises horseracing, and Sign #3 advertises dog racing. The signs were painted in the 1950s or 1960s, coinciding with the presence of the public relations office in downtown San Diego and the advertising campaign that employed the logo and images. In relation to the Caliente Racetrack, the signs do not represent important associations with historical events or themes. Also, the signs are not important representations of a broad trend of painting advertisements on the exterior walls of commercial buildings.

Signs #1–3 do not distinctively embody or represent a pattern of events or a major event. The signs are commercial advertisements and do not relate to activities that occurred at the businesses they represent, and do not demonstrate the importance or contributions of any events. Therefore, Signs #1–3 do not meet NRHP Criterion A, CRHR Criterion 1, or HRB Criterion A.

**NRHP Criterion B/CRHR Criterion 2/HRB Criterion B**

Signs #1–3 do not appear to be directly associated with the life and career of an individual who made important contributions to the history of the United States, California, or the City of San Diego. There is no indication that individuals associated with the Caliente Racetrack or Barbary Coast tavern, or other individuals associated with the design and construction of the painted wall signs obtained prominence because of their association with the advertisements. Therefore, Signs #1–3 do not meet NRHP Criterion B, CRHR Criterion 2, or HRB Criterion B, as they are not associated with the lives of any important historical persons.

**NRHP Criterion C/Criterion Criteria 3/HRB Criteria C and D**

Signs #1–3 are located on the exterior walls of the California Theatre building, but were painted in the 1950s or 1960s, and are unrelated to the Spanish Colonial Revival design of the 1927 building.

Research has not indicated any credit for the design of Sign #1, and its painters are unknown. Research has revealed a claim that Sign #3 was painted by "Pacific Outdoor Advertisement," and that José Jesus Moreno was one of the painters that worked on the Caliente logo (Limon 2011). Because the signs appear contemporaneous, it may be assumed that the same company painted both signs. In the 1950s and 1960s, Pacific Outdoor Advertising Co. was a predominant Los Angeles-based billboard company that erected signs throughout southern California. The company was known for hand-painted billboards for Hollywood films and for a variety of free-standing billboards along the highways. By 1968, the company had more than \$12 million in sales and served over 2,400 food stores in California (*Daily Independent Journal* 1968). Signs #2 and 3 are representative of Pacific Outdoor Advertising Co.'s prolific signs, but are not particularly distinctive as notable examples of the company's best or most innovative signs during the period or in the region. There are no known associations of Signs #1–3 with any master artists or craftsmen.

The signs were hand painted and most likely created using "pounce patterns," a typical sign painting practice employed after 1940, which involved the use of perforated paper stencils and chalk to create temporary outlines that could be applied directly to the wall's exterior (City of Fort Collins 2007:9). The paint application of signs on the exterior walls of the building does not embody a distinctive method of construction, special materials, or craftsmanship.

State of California – The Resources Agency  
DEPARTMENT OF PARKS AND RECREATION  
**CONTINUATION SHEET**

Primary # \_\_\_\_\_  
HRI# \_\_\_\_\_  
Trinomial \_\_\_\_\_

Page 6 of 6

\*Resource Name or #: California Theatre Signs #1, 2, and 3

\*Recorded by: AECOM

\*Date: 07/20/2015

☒ Continuation ☐ Update

The composition of Sign #1 includes basic colors and shapes for the background and lettering in both a standard sans serif font for "BARBARY COAST," and "CORNER 4th & 'C'," and a more ornamented font for "in spot." It has little ornamentation and is apparently missing an element that was once in the pale oval in the sign. Sign #1 does not possess high artistic values. The composition of Signs #2 and #3 includes rectilinear backgrounds in pale, solid colors, with the Caliente Racetrack logo prominently featured and lettering that is mostly in a standard sans serif font. It is difficult to ascertain whether there are any other featured images in Sign #2 due to its progressed deterioration. Sign #3 has contrasting colors between its yellow background and the red used for the roses in the Caliente Racetrack logo and for the 5-10 logo. Also depicted in Sign #3 is a horse and jockey. The logos and images in Sign #3 were frequently used in the Caliente Racetrack's advertising campaign dating to the 1950s and 1960s, and are not a special design. It is unknown whether Sign #3 represents the first example of the use of the logo, or whether the logo was specifically designed for the sign, but research has not revealed any indications that this sign was important as the first use of the logo. The frequently used images in the sign do not possess high artistic values.

Therefore, Signs #1–3 do not appear eligible for listing in the NRHP, CRHR, or local register under NRHP Criterion C, CRHR Criterion 3, or HRB Criteria C and D, as the signs do not embody the distinctive characteristics of a type, period, region, or method of construction, represent the work of an important creative individual, or possess high artistic values.

**NRHP Criterion D/CRHR Criterion 4/HRB Criteria F**

The resource is not likely to yield further information regarding history or prehistory. It does not appear eligible under NRHP Criterion D, CRHR Criterion 4, or HRB Criterion F.

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**APPENDIX E**  
**PREPARERS' QUALIFICATIONS**





**M.K. Meiser, M.A.** (M.A. Historic Preservation Planning, Cornell University; B.A. History, Kenyon College), is a historic preservation planner and meets the Secretary of the Interior's qualifications (36 Code of Federal Register Part 61) in architectural history and history. Ms. Meiser has more than 10 years of experience in identifying and planning for cultural resources, including historic structures, districts, and landscapes. She specializes in technical analysis to support regulatory compliance, specifically under Section 106 of the National Historic Preservation Act, the National Environmental Policy Act (NEPA), and the California Environmental Quality Act (CEQA). Ms. Meiser conducts cultural resources studies, including inventory, survey, and evaluation reports; impacts analyses and findings of effect; National Register of Historic Places (NRHP) nominations; and Historic American Buildings Survey (HABS)/Historic American Engineering Record (HAER) documents. She consults on a variety of rehabilitation, transportation, energy, military, and community projects with clients, designers, and agencies. Her experience in historic preservation provides a strong understanding of federal, state, and local regulations and a thorough knowledge of the Secretary of the Interior's Standards for the Treatment of Historic Properties and their function in architectural design and historic preservation planning.

**Jeremy Hollins, M.A.** (M.A. Public History, University of San Diego; B.A. History [Environmental], University of Rhode Island), is a Secretary of the Interior-qualified Architectural Historian and Historian. He is also a certified Project Manager. Since 2003, Mr. Hollins has performed numerous historic evaluations, context studies, and determinations of eligibility and effect for a range of resources based on local, state, and National Register criteria and through technical reports, DPR 523 series forms, HABS reports, cultural landscape reports, historic structures reports, and resolution documents. He has a detailed knowledge of the laws and ordinances which affect historic properties, such as Section 106 of the NHPA, CEQA, NEPA, Section 4(f), California Public Resources Code, State Historic Building Code, and the Secretary of Interior. Mr. Hollins has provided program guidance and third party reviews for a range of local, state, federal, and private clients, frequently attending Council/Commission meetings as an expert regarding historic preservation issues. He has made informational presentations to the public agencies regarding complex historic preservation topics, including assessment of landscapes, unique and significant resources, and overall policies and best management practices for the stewardship of resources. He has also made presentations to numerous nonprofits and community groups to discuss participation and benefit of the Mills Act program, Historic Tax Credits, and Adaptive Uses of historic properties.

