



THE CITY OF SAN DIEGO

Historical Resources Board

DATE ISSUED: November 5, 2009 REPORT NO. HRB-09-066

ATTENTION: Historical Resources Board
Agenda of November 20, 2009

SUBJECT: **ITEM #8 – Henry B. Jones House**

APPLICANT: Scripps Health represented by Marie Burke Lia

LOCATION: 4040 5th Avenue, 92103, Uptown Community, Council District 3

DESCRIPTION: Consider the designation of the Henry B. Jones House located at 4040 5th Avenue as a historical resource.

STAFF RECOMMENDATION

Designate the Henry B. Jones House located at 4040 5th Avenue, excluding the detached garage, as a historical resource under HRB Criterion C. This recommendation is based on the following finding:

The resource embodies distinctive characteristics through retention of character defining features of the Craftsman architectural style and retains a high level of integrity from its period of significance, the construction date of 1911.

BACKGROUND

1This item is being brought before the Historical Resources Board in conjunction with a proposed demolition or building modification, not consistent with the Secretary of the Interiors Standards, of a structure of 45 years or more, consistent with San Diego Municipal Code Section



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143.0212.

The subject property is located one-half block north of Washington Street with lot frontage on both 4th and 5th Avenues. The property consists of a two story house facing 5th Avenue, and a detached garage accessed from 4th Avenue.

No notice of completion was submitted; however, the grant deed conveying ownership from J.H. Clinkscales to Henry B. Jones dates to March 1911; a sewer permit signed by H.B. Jones dates to September 1911; and the residential building record indicates a date of construction of 1912. Henry B. Jones is also listed as the first occupant of the house in 1913. This information is sufficient to estimate the date of construction as 1911, and for staff to propose the name Henry B. Jones House as consistent with the HRB naming policy.

ANALYSIS

A historical resource research report was prepared by RECON Environmental, with an update by Marie Burke Lia, which concludes that 4040 5th Avenue is not significant under any HRB Criteria. An analysis of significance under HRB Criterion C was also submitted to staff, prepared by Legacy 106 for the Hillcrest History Guild. Staff has reviewed both documents and has concluded that the property does not appear to be significant under Criteria A, B, and D, but finds that 4040 5th Avenue is eligible for designation under HRB Criterion C, as follows:

CRITERION A - Exemplifies or reflects special elements of the City's, a community's or a neighborhood's historical, archaeological, cultural, social, economic, political, aesthetic, engineering, landscaping or architectural development.

No historical evidence was presented that suggests that the property reflects special elements of San Diego's, historical, archaeological, cultural, social, economic, political, aesthetic, engineering, landscaping or architectural development. In addition, the property is not associated with special elements in Hillcrest or the Uptown Community Planning Area. HRB staff does not recommend designation based on HRB Criterion A.

CRITERION B - Is identified with persons or events significant in local, state or national history.

Historic research indicates the building was constructed by Henry B. Jones, who owned and lived in the house until 1923. The Jones family continued to own the house until 1930. The addendum to the consultant report suggests that Henry B. Jones may have retired from the Klauber Wangenheim Company, a grocery and general merchandise store, however this is unverified. Additional research provided to staff was excerpted from *Genealogy of the Jones Family*, written by George Russell Jones. This information suggests that Henry B. Jones was a retired farmer from North Dakota who relocated to San Diego in 1910 and became involved in real estate and banking. In either case it does not appear that Jones was a person of significance in local, state, or national history. In addition, research did not suggest subsequent owners or residents were persons of significance. The property does not appear to be associated with

significant historic events in local, state, or national history. HRB staff does not recommend designation under HRB Criterion B.

CRITERION C - Embodies distinctive characteristics of a style, type, period or method of construction or is a valuable example of the use of natural materials or craftsmanship.

4040 5th Avenue was constructed in the Craftsman style and embodies distinctive character defining features of the style as described below.

The house is two-story, rectangular in plan, with a cast concrete block foundation. The roof is side gabled with large front and rear facing dormers at the second floor level. On the front, east facing, elevation the roof curves and extends to cover the full width front porch, which is accessed by concrete steps with low walls on either side. A brick chimney is present against the south elevation extending through the roofline. On the opposite side, a smaller brick chimney rests against the north elevation, also extending through the roofline. The eaves of the gables and dormers are open with decoratively cut rafter tails and knee brackets. The attic space is vented with criss-crossed lath at the north and south facing gable apices. The first floor of the house inclusive of the porch interior, columns, and low porch walls are finished with horizontal clapboard siding, while the second floor exterior is finished with shingle siding. Fenestration on the house consists of wood frame Chicago style, double hung, or fixed windows, most with vertically divided light upper sashes.

Modifications to the house include the replacement of the historic roof with composition shingles, a minor modification; installation of asbestos siding which was recently removed to reveal the original wood lap and wood shingle siding still intact; and a porch enclosure. Wood framed windows with horizontally divided lights were used in the 1945 porch enclosure, typical of the mid-century period. These windows are still present, as evidenced by the interior porch photographs. A wood entry door and the original wood windows are present on the interior of the enclosed porch, as is all original horizontal wood clapboard siding. Because the enclosure was done with glass, preserving the transparency of the porch, and all original porch materials remain in place on the interior of the enclosure, staff does not consider this to be an adverse impact.

A detached garage sits behind the house fronting on 4th Avenue. The garage has a low pitched hipped roof, open eaves, horizontal wood lap siding, and wood doors and windows. The footprint of the garage has been modified by an addition that extends the garage toward 4th Avenue, installation of a non-historic garage door, and a smaller addition on the south elevation. Cumulatively these modifications have adversely impacted the garage to the extent that it should be excluded from the designation.

The historical research report submitted by the consultant and the analysis of significance prepared by Legacy 106 both state that the house at 4040 5th Avenue retains integrity of location, design, materials, workmanship and feeling; states that the associative element of integrity is not applicable; and that the property has lost integrity of setting. Staff agrees with this conclusion. In addition to retaining 5 out of 6 applicable elements of integrity, the house embodies the distinctive characteristics of the Craftsman style through the retention of character defining features of the style including a low-pitch side gabled roof with gabled front and rear facing dormers, open eave overhangs and decoratively cut eaves, decorative knee brackets,

original wood windows, original horizontal wood clapboard and shingle siding, and a full width front porch. Therefore the house is significant under HRB Criterion C, and staff recommends designation under this criterion, excluding the detached garage.

CRITERION D - Is representative of the notable work of a master builder, designer, architect, engineer, landscape architect, interior designer, artist or craftsman.

Historic research did not reveal the architect or builder of the property. There is no evidence to indicate the property was constructed by a master craftsman. HRB staff does not recommend designation under HRB Criterion D.

OTHER CONSIDERATIONS

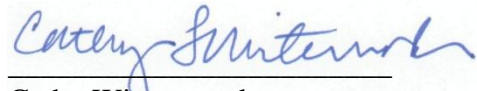
If the property is designated by the HRB, conditions related to restoration or rehabilitation of the resource may be identified by staff during the Mills Act application process, and included in any future Mills Act contract.

CONCLUSION

Based on the information submitted and staff's field check, it is recommended that the Henry B. Jones House be designated under HRB Criterion C as an example of Craftsman style architecture retaining integrity, excluding the detached garage. Designation brings with it the responsibility of maintaining the building in accordance with the Secretary of the Interior's Standards. The benefits of designation include the availability of the Mills Act Program for reduced property tax; the use of the more flexible Historical Building Code; flexibility in the application of other regulatory requirements; the use of the Historical Conditional Use Permit which allows flexibility of use; and other programs which vary depending on the specific site conditions and owner objectives.



Tricia Olsen
Associate Planner



Cathy Winterrowd
Principal Planner/HRB Liaison

TO/cw

Attachment(s):

1. RECON Historical Report and Addendum under separate cover
2. Legacy 106 Analysis of Significance under separate cover
3. Henry B. Jones biographical excerpt under separate cover
2. Draft Resolution

RESOLUTION NUMBER N/A
ADOPTED ON 11/20/2009

WHEREAS, the Historical Resources Board of the City of San Diego held a noticed public hearing on 11/20/2009, to consider the historical designation of the **Henry B. Jones House** (owned by Scripps Health, 10130 Sorrento Valley Road, Suite C, San Diego, CA 92121) located at **4040 5th Avenue, San Diego, CA 92103**, APN: **444-531-12-00**, further described as Lot 10, Block 3, Map 1069, Hillcrest in the City of San Diego, County of San Diego, State of California; and

WHEREAS, in arriving at their decision, the Historical Resources Board considered the historical resources report prepared by the applicant, the staff report and recommendation, all other materials submitted prior to and at the public hearing, inspected the subject property and heard public testimony presented at the hearing; and

WHEREAS, the property would be added to the Register of Designated Historical Resources as **Site No. 0**, and

WHEREAS, designated historical resources located within the City of San Diego are regulated by the Municipal Code (Chapter 14, Article 3, Division 2) as such any exterior modifications (or interior if any interior is designated) shall be approved by the City, this includes but is not limited to modifications to any windows or doors, removal or replacement of any exterior surfaces (i.e. paint, stucco, wood siding, brick), any alterations to the roof or roofing material, alterations to any exterior ornamentation and any additions or significant changes to the landscape/ site.

NOW, THEREFORE,

BE IT RESOLVED, the Historical Resources Board based its designation of the Henry B. Jones House on the following findings:

(1) The property is historically significant under CRITERION C for its distinctive characteristics of the Craftsman style through the retention of character defining features of the style including a low-pitch side gabled roof with gabled front and rear facing dormers, open eave overhangs and decoratively cut eaves, decorative knee braces, original wood windows, original horizontal wood clapboard and shingle siding, and a full width front porch.

BE IT FURTHER RESOLVED, in light of the foregoing, the Historical Resources Board of the City of San Diego hereby approves the historical designation of the above named property. The designation includes the parcel and exterior of the building as Designated Historical Resource **Site No. 0**.

BE IT FURTHER RESOLVED, the Secretary to the Historical Resources Board shall cause this resolution to be recorded in the office of the San Diego County Recorder at no fee, for the benefit of the City of San Diego, and with no documentary tax due.

Vote: N/A

BY: _____
JOHN LEMMO, Chair
Historical Resources Board

APPROVED AS TO FORM AND
LEGALITY: JAN I. GOLDSMITH,
CITY ATTORNEY

BY: _____
NINA FAIN
Deputy City Attorney

Resource Address: 4040 5th Avenue, San Diego, CA 92103
Analysis of Significance-HRB Criterion C

City of San Diego, Historical Resources Board, Criterion C. *Resources are those that embody the distinctive characteristics of a style, type, period, or method of construction or is a valuable example of the use of indigenous materials or craftsmanship.*

Historical Context for Craftsman Style Houses in San Diego

Summary. The 1911 vintage Henry B. and Climena Jones House at 4040 5th Avenue (formerly 4040 Hillcrest Drive) is an excellent example of the Arts & Crafts Movement, British and Bay Area Tradition influence of the Side Gable Roof with Full Porch variety of Craftsman architecture in San Diego that developed between 1905 and 1915. The house exhibits finer carpentry craftsmanship than a similar house at 1832 Dale Street exhibited, which the Historical Resources Board designated in 2009. Within the architectural context presented here, the house meets Criterion C for historical designation.

Introduction to the Historic Context of Craftsman Style in San Diego. Although Virginia and Lee McAlester bracket the time frame for the Arts & Crafts Movement in America as 1905 to 1930, the style slowly replaced the earlier National Folk Houses, Colonial Revival, Mission Revival, and Neo-Classic architectural styles in San Diego architecture between 1900 and 1919. During this transition, designers and architects mixed architecturally defining elements of all these styles. After the Arts & Crafts Movement effectively ended with Armistice Day on November 11, 1919, the meaning and stylistic changes of Craftsman style houses in San Diego changed too. The following historical context is necessary to understand the significance of 4040 5th Avenue in San Diego within this greater context.

Craftsman Architectural Styles in San Diego. After ten years of research into the Arts & Crafts Movement architecture of San Diego, Legacy 106 Inc. has identified a series of distinct phases of Craftsman architecture that enables meaning to the various styles represented around the city:

- British Arts & Crafts and Bay Area Tradition Influences (1900-1915);
- California Craftsman Bungalow Builder Influences (1915-1930);
- Subdivision Housing Craftsman Builder Influences (1920-1930).

British Arts & Crafts and Bay Area Tradition Influences. Peter Davey presented an in-depth review of the rise of British Arts & Crafts architecture in his book, *Arts & Crafts Architecture*, in 1980 and again in a second edition in 1995.

Arts & Crafts Architecture and the theories behind it caught the attention of the Western world, as Gothic Revival was set upon a new and vigorous course by the ideas of Pugin, Ruskin, and Morris. Looking back to an idealized Medieval world in which the artist was also a craftsman, they opposed the inhumanity of the Industrial Revolution and showed the way to a new future in which the gothic spirit could serve people's needs.

A whole new generation of artists, architects, and craftsmen was inspired by the ideals of truth to tradition, to materials and to function to create an architecture of freedom and originality (Davey 1995).

The brick and wood mansions of High Class British Arts & Crafts bear little resemblance to the architectural styles found in California. In 2005, Leslie M. Freudenheim in *Building with Nature; Inspiration for the Arts & Crafts Home* proposed that a meeting of inspirational philosophers in the 1890s inspired America's own version of the Arts & Crafts Movement (Freudenheim 2005). Others would note that John Muir, Frederick Law Olmstead, Daniel Burnham, Bernard Maybeck, and others met up with Reverend Joseph Worcester in San Francisco, which caught the political and architectural world "on fire" with the religio-spiritual ethos of protecting "God's creations" and living with nature. Among the British authors read by these men were the works of John Ruskin, William Morris, Philip Webb, and others. They also admired the works of H.H. Richardson, Bruce Price, and Charles Follen McKim, who inspired the Colonial Revival architectural style in the 1880-1900 time frame. More to the point, these great thinkers drew ideas from Spanish and Mexican architecture, art, and craftsmanship, which in turn created the Mission Revival architectural style, Mission furniture, and related furnishings.

Bay Area Tradition Influences on the Arts & Crafts Movement in San Diego.

The first inspiration for British Arts & Crafts in San Diego remains unknown, but the arrival of the Swedenborgian Church in University Heights might hold clues. Freudenheim argues that Reverend Worcester captured the minds of San Francisco architects in the 1890s and together they designed the First Unitarian Church using natural tree branches, finely carpentered wood, and natural glass set in finely wrought wooden frames. Bernard Maybeck's first sketch of the Swedenborgian Church reveals powerful Spanish church design influences that influenced the marriage of Mission and Craftsman style in architecture and internal furnishings. This became known as the "Bay Area Tradition." The first Swedenborgian Church in San Diego comprised a small wooden building that no longer exists. In theory, the Swedenborgian Church may have been the cultural center for Arts & Crafts in San Diego. When asked who Freudenheim thought started the movement in San Diego, she pointed to Charles Lummis and George White Marston and their involvement in restoring the California mission buildings (personal communication). Legacy 106 Inc. points to the Swedenborgian Church as a possible meeting place for Bay Area Tradition architects and artists to have met with San Diego people of the same mind.

The post Victorian British Arts & Crafts Movement caught on in America as a reaction against the Industrial Age at the end of the 19th century. People in San Diego eagerly embraced publications on the Arts & Crafts Movement philosophy of a "Middle Earth" in which people valued finely hand-made things, homes of skilled carpentry in fine woods, native stone, and artistically crafted ceramics, tile, sculptures and paintings. The height of Arts & Crafts spanned 1905 to 1915, when residents often lived out their lives within the ethos of the Arts & Crafts Movement by reading the literature of Gustav Stickley, Elbert Hubbard, and decorating their houses in organic and hand made objects. This movement continued to influence people until Hubbard died in the sinking of the RMS *Lusitania* in May of 1915. The best examples of Arts & Crafts Movement, Craftsman style architecture

reflecting the ethos of the movement were designed and erected by highly skilled carpentry craftsmen up to about 1915.

Wealthy San Diego families caught on to the British Arts & Crafts Movement around 1905, when William Sterling Hebbard and Irving Gill designed the Marston House on 7th Street in Balboa Park. High Class social circles spread the ethos of the Arts & Crafts Movement, which further influenced the Middle Class families with aspirations of improving their standing in the community. Both licensed and unlicensed architectural designers poured through period magazines, newspapers, and books to emulate the Arts & Crafts Movement in San Diego. People with money could hire the best carpenters to skillfully work wooden design elements to capture the essence of Swiss and Japanese carpentry shows in those publications. Although a number of artistic colonies and studios produced Arts & Crafts products, Hubbard and Stickley produced large volumes of materials for aficionados and designers to peruse.

Marston's department store in downtown San Diego heavily promoted Arts & Crafts furnishings and bookstores all over San Diego carried the works of Stickley, Hubbard, and a host of British authors. Local bookshops and art studios served as hang outs for Arts & Crafts poets, authors, and artists. Readings and art shows served as a favorite form of entertainment during the 1905 to 1915 time period.

Interest in the Arts & Crafts Movement began to wane in 1915, with the San Diego Chamber of Commerce, City of San Diego, State and Federal governments embracing international exposition following a Spanish theme to commemorate completion of the Panama Canal. However, all during construction of the Exposition grounds in Balboa Park, people continued to erect Craftsman style apartments, commercial buildings, and residences. What changed was the public interest in the Arts & Crafts Movement ethos.

Land speculators developed entire working class neighborhoods of Craftsman bungalows all around San Diego to house workers, investors, and staff for the developing exposition. This land boom spanned 1912 to at least the beginning of World War I, but the emphasis focused on smaller bungalow type houses and not the High and Middle Class custom houses that marked the 1905 to 1915 time frame.

Contextual Examples of British Arts & Crafts and the Bay Area Tradition Influences.

Although many examples of British Arts & Crafts buildings designed by William Sterling Hebbard are cited in Kathleen Flanagan's Master of Arts Thesis at the University of San Diego, the Marston House should serve as a good example of the High Class residential housing of the earliest Craftsman style housing in San Diego. The Bay Area Tradition influence melded Spanish or Mission Revival architectural style into High Class Arts & Crafts residences in San Diego. A good example of this latter influence is the 1909 Page Manor at 3580 Jennings Street in Point Loma (pending a 2010 hearing of the Historical Resources Board).

Arts & Crafts Artistic Design. San Diego Craftsman style houses built during the 1909 to 1915 time period benefited greatly from the confluence of ideas promoted in the *Arroyo Craftsman* magazine and Gustav Stickley's *Craftsman* magazine, both of which were sold

along with Stickley furniture at Marston's Department Store. Readers placed high value on building homes in fine quality exotic gum wood, cedar, mahogany, teak and redwood. This back-to-nature lifestyle encouraged people to surround themselves with hand-made Rookwood pottery, hand-hammered copper and silver ornaments, hand-fashioned furnishings and beautiful earth-toned fireplace tiles. Drawn to music, theater, and oratory presentations out at Madam Katherine Tingley's Theosophical Society on Point Loma, the San Diego middle class swiftly developed interests in the "New Thought Movement" promoted by people like George Wharton James in the *Arroyo Craftsman* and Charles Lummis' *Land of Sunshine* magazine. All manner of historic preservation, wildlife study, and conservation values emerged in this era.

Stickley published the *Craftsman Home* book in 1903 and 1904 that promoted Four Square style houses with pyramidal roofing that he called economical planning. While the interiors remained the same, he advised a variety of exteriors that included California Mission, New England Farm, Log Cabin, and Old English (often referred today as Tudor). He also created the Home Builders Club, which influenced carpenters and builders to use his books for style guides. Charles Summer Greene and Harvey Mather Greene began developing what they called Anglo-Indian bungalows for High Class customers in Pasadena and surrounding communities. Publication of their work inspired builders around California, including San Diego.

Progressivism Expressed in Arts & Crafts. Perhaps the most profound promotion of the Arts & Crafts Movement in San Diego during this era came from George White Marston and his fellow Progressive Party capitalists, many of whom embraced a confluence of the City Beautiful, Arts & Crafts, and grand public benefit acquisitions for the purpose of creating a better future. From a broader perspective, San Diego linked up with the spiritual centers in Los Angeles and Pasadena. When Lummis trumpeted expeditions south to patch up the deteriorating Mission San Diego in the *Land of Sunshine*, locals like Frank Salmon and Albert Spaulding joined with his "Sequoia League" and Landmarks Club to promote stewardship for Native American and Spanish Californian history. When British Consul Allen Hutchinson promoted British Arts & Crafts and paternalism to the less fortunate, Marston donated money and other resources. When E.W. Scripps, John D. Spreckels, and Albert Spaulding promoted federal and state investment in the development of state highways, Marston and Lummis and James embraced paved highways as the link between San Diego, Los Angeles, Pasadena and beyond. Coincident with all those activities was Kate O. Sessions' and Marston's Progressive Party maneuvering to bring urban planner John Nolen from Cambridge University to develop a General Plan to guide real estate planning, transportation, harbor, and park development in a manner harmonious with the values of the times.

The wilderness, for the first time, began to be regarded as something to be protected rather than defeated. Camping, simple and elaborate, was a pleasure of the summers. Muir was walking the Sierra heights and bidding for the protection of Yosemite and mountain fastnesses (Anderson, Moore and Winter 1974:9).

Ethos of Arts & Crafts in San Diego. Less a spiritual movement than a value judgment and lifestyle, San Diego citizens got caught up in the Arts & Crafts ethos that influenced architectural, art furnishings, and home decorations. Paintings and glass art of this period leaned heavily on landscapes and historical buildings in pastoral settings, colors tended to be forest green and rich soil tones, fine woods and furnishings exhibiting the hand-hammered textures of a middle earth. In *Art in California*, Bruce Porter wrote in 1916:

This decade accomplished a type of middle class dwelling that is distinguished by refinement and the use of native woods. These dwellings inaugurated what may almost be a *Californian* style in homes. The redwood interiors of the dwelling made agreeable backgrounds for the domestication of Japanese works of art that continue to work a strong influence on California life and its struggle towards a conscious sense of beauty (cited in Anderson, Moore and Winter 1974).

Locally, Albert and Anna Valentien established a studio in San Diego to produce a variety of art. Ellen Browning Scripps commissioned Albert to paint a series of watercolor depictions of local native flowers. A former painter of flowers on Roodwood Pottery in Cincinnati, Ohio, Albert developed Art Nouveau style pottery with flowers in low relief. Anna produced limited pottery, paintings, and taught art school to local aspiring artists at their studio on Park Boulevard. One of her pupils, Donal Hord, went on to achieve fame as a sculptor of public statues on display in Balboa Park, the Civic Center at 1600 Pacific Highway, and San Diego State University.

Architects, designers, and builders during this 1909-1915 period incorporated Arts & Crafts Movement art forms into the buildings of the era. Of the most prized architectural tiles, the tiles of Ernest Allen Batchelder and Rookwood Pottery command the highest praise. Since Batchelder had a factory in Los Angeles, his works are by far more common in San Diego. Rookwood Pottery architectural tiles had to be shipped by train and were less common.

British and Bay Area Tradition Influence on San Diego Architectural Styles.

As noted earlier, designers and builders before 1905 focused on Colonial Revival and Neo Classical influences to erect hotels, apartments, and residences. They also drew on the National Folk style, which included the one-story National Folk Railroad styles with pyramidal roofing. Good examples of this very early influence are the Red Rest / Red Roost beach cottages in La Jolla and entire subdivision neighborhoods in Golden Hill, Bankers Hill, and Hillcrest. The British Arts & Crafts and Bay Area Tradition influenced significant design changes after 1905 that resulted in several important early Craftsman architectural styles in San Diego:

- **Pyramidal Roof with Attic Dormer and Neo Classical Porch.** McAlester and McAlester refer to this as a National Folk, Pyramidal Family style. They also refer to “Craftsman” as one variant (McAlester and McAlester 2005: 100-101).
- **Side Gable Roof with Full Front Porch.** McAlester and McAlester refer to this as Colonial, Post Medieval. They also refer to Craftsman as one variant. (McAlester and McAlester 2005: 104-111).

- **Dutch Gambrel or Flared Roof.** McAlester and McAlester refer to this as Dutch Colonial with gambrel or flared roof (McAlester and McAlester 2005: 112-121);
- **French Normandy Roof.** McAlester and McAlester refer to this as French Colonial (McAlester and McAlester 2005: 121-127);
- **Cross Gable Roof with Gothic, Swiss, or Japonesque Carpentry.** McAlester and McAlester simply refer to this as Craftsman (McAlester and McAlester 2005: 452-463).

Distinctive Architecturally Defining Elements for Side Gable Roof Houses. As noted, McAlester and McAlester linked Colonial, Post Medieval architecture of the Eastern United States as the influence for Side Gable Roof with Full Front porch Craftsman style houses. This report has identified this as influenced by the British Arts & Crafts Movement and Bay Area Tradition as one of the earliest Craftsman expressions in San Diego. The distinctive design elements of this style are (1) the side gable roof with knee brackets, (2) second floor shingle siding, (3) first floor clapboard horizontal siding, and (4) Neo Classic, Battered, cobble, or square post porch supports.

During this period of 1905 to about 1915, architects and designers hired the best carpenters they could find to hand-make decorative elements showing fine carpentry.

The distinction between higher quality Craftsman style houses during this period lies in the quality of ornamental carpentry expressed in the rafter tails, windows, porch posts, and doors. For most carpenters, chamfering the edges of knee brackets for the roof or windows was enough ornamentation, but investing money and time to create highly ornamental kneed brackets is unusual for any of the Craftsman variances in San Diego. Other details for this period would include Japonesque high pitch roof ridges, Swiss chalet window dormers, and Swiss porch posts. Whatever the variation of style, expression of high carpentry skills is the distinction for Craftsman style houses.

Location of 4040 5th Avenue. The front porch on the 1921 Sanborn Fire Insurance Map, Map 370, faces Hillcrest Drive and the proper address for Henry B. and Climena Jones from 1911 through 1929 was 4040 Hillcrest Drive.

Dating House at 4040 5th Avenue. The September 1, 1911 sewer permit for Lot 10, Block 3, Hillcrest subdivision demonstrates a plumbed house existed at that time. The Tax Assessor's Residential Building Record shows taxation occurred the following year.

Builder. The 1914 Voter Register revealed Henry B. Jones listed himself as a builder. Previous Voter Register documents from 1908-1912 show he worked as a farmer, lived at 4936 Hillcrest Drive, and then listed himself as a retired farmer in 1912. His wife, Climena Jones, listed her occupation as a housewife. Also listed in the house, Grace M. Jones listed her occupation as a teacher. By 1922, only Henry B. and Climena occupied the house and he continued to list himself as a builder. Limited time prevented too much more research, but in all likelihood, Henry B. Jones built the house at 4040 Hillcrest Drive (aka 4040 5th Avenue).

Naming the House. Henry B. and Climena Jones acquired Lot 10, Block 3, Hillcrest on March 20, 1911 and owned the property until 1929. Following the City of San Diego,

Historical Resources Board name designation procedures, this would be the Henry B. and Climena Jones House.

Architectural Example. The Henry B. and Climena Jones House is an excellent example of the 1905-1915, Arts & Crafts Movement, British and Bay Area Tradition influence of the Side Gable Roof with Full Porch variety of Craftsman architecture in San Diego. As discussed in this report, this variety of Craftsman style architecture is declining as a result of high-density zoning and new construction. Of the surviving examples, few if any exhibit the high-end carpentry craftsmanship exhibited on the knee brackets at this house.

Analysis of 4040 5th Avenue Against the *Secretary of the Interior's Standards for the Treatment of Historical Properties*

Character Defining Elements. The defining architectural features are:

1. Side gable, high pitch roof with large dormers;
2. Flared barge board with sprocket expansion to ornamental terminals;
3. Ornamental rafter tails;
4. Lath attic vent;
5. Ornamental knee brackets supporting the protruding roof eaves;
6. Second floor shingle siding;
7. Wood framed 4-pane attic windows set in flat wood casing surrounds;
8. Second floor Dormer visor roof with ornate knee brackets over a Chicago style window system with one fixed 4:1 central window flanked by wood 4:1, double hung sash windows;
9. Full front shed porch with open beam supports;
10. 4:1 wood, double hung, sash windows with flat wood casing surrounds;
11. Horizontal clapboard siding;
12. Shouldered brick chimney
13. Cast cement concrete block faux stone foundations

Residential Building Record. The San Diego County, Tax Assessor's Residential Building Record shows the first year of property tax collection occurred in 1912. The Tax Assessor's Residential Building Record shows the wood frame house is two story, standard construction, concrete foundation, exhibits double hung and casement windows, has a fireplace, living room, four bedrooms, and a detached garage. The footprint of the 26-foot by 36-foot (1872 square foot) house has not changed. The City of San Diego issued Building Permit #12148 in 1945 to glass-in the porch. The porch has been glassed-in for the past 62-years, which qualifies this modification as "architectural merit in its own right" under the *Secretary of the Interior's Standards*.

Water and Sewer Record. The City of San Diego does not have a water record for 4040 5th Avenue, but a sewer permit for Lot 10, Block 3, Hillcrest subdivision shows the sewer hook up happened on September 1, 1911.

Analysis of the Secretary of the Interior’s Standards and Guidelines for Preservation Projects (39 C.F.R. 67) and ten rehabilitation standards:

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

The house at 4040 Hillcrest Drive (aka 5th Avenue) appears to be in the same location, based on comparison with the 1921 and 1920s-1930s Sanborn Fire Insurance maps.

Design. *Design is the combination of elements that create the form, plan, space, structure, and style of a property. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.*

Although no plans have been located for 4040 5th Avenue, the house is a Side Gable with Full Front Porch, Craftsman style house and all the primary elements appear to be present. The most outstanding design elements involve the high pitch flaring roof with sprocket expansions terminating in ornamental ends that match the ornamental rafter tails; highly crafted knee brackets on the roof and dormers; second floor shingle siding, first floor horizontal clapboard siding, and cast cement faux concrete block foundations.

The Side Gable with Full Front Porch were influenced by Colonial and Medieval style architecture more commonly found in the Eastern United States. Side Gable with Full Front Porch Craftsman variants were an early style during the 1905 to 1915 time period and are declining today. This house fully retains the design. This aspect of integrity is excellent.

Setting. *Setting is the physical environment of a historic property. The setting is the larger area or environment in which a historic property is located. It may be an urban, suburban, or rural neighborhood or a natural landscape in which buildings have been constructed. The relationship of buildings to each other, setbacks, fence patterns, views, driveways and walkways, and street trees together create the character of a district or neighborhood.*

Chain link fences, rubble, and construction material surround the entire setting of Block 3, Hillcrest subdivision has been demolished and the house. All landscaping has been removed from the property. The setting aspect of integrity is gone.

Materials. *Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property. The Standards state that deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.*

Recent removal of asbestos shingle siding has exposed the original horizontal clapboard first floor siding and second floor shingle siding. All the windows, doors, and ornamental

elements remain intact. The front porch has been sealed with plywood and no interior could be examined. Based on a field inspection and photographs, the Materials aspect of this house appears to be excellent.

Note: The peeling tar paper, oxidized and dust covered paint, peeling and weathered paint, and other conditional issues are not integrity issues. All these issues are cosmetic and can be easily repaired. This includes the broken glass windows, which have never been a problem for historical designation.

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

Close examination of the carpentry of the ornamental barge boards with sprocketed flaring ends, roof eaves, supporting cross beams, knee brackets, shingle and horizontal clapboard siding, brick chimney and windows suggests skilled carpenters and craftsmen built this house. In the 1911 time period, all the carpentry would have been hand-cut and shaped by hand tools. The foundation blocks were made by pouring cement into molds that created a faux stone appearance at the base of the house. The Workmanship aspect of integrity is excellent.

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

Although the Setting has been compromised, this house exhibits sufficient structural and materials aspects of integrity for a visitor to understand the story of the house and experience an historical sense and feel for the 1911 time period for the house. This aspect of integrity is good.

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

Until research has been conducted, the associations of this house to events or people cannot be known. Minimal research revealed Henry B. and Climena Jones bought the vacant lot from J.H. Clinkscales on March 20, 1911. The Jones owned the property when the City of San Diego issued the sewer permit on September 1, 1911. Henry and Climena owned the house until her sale of the house and lot in 1929. Voter Register records show their daughter, Grace M. Jones, a teacher, lived in the house between 1914 and 1916, but no research has been done on her history. The 1924 Voter Register shows Cyrus M. Monroe, an attorney, and Mary S. Monroe, listed 4040 Hillcrest Drive as their residence. No further research has been conducted into the lives of the Jones' or any other occupant or owner of the house beyond what is reported in this brief report.

Integrity Conclusion. This analysis reveals the house at 4040 5th Avenue retains Location, Design, Materials, Workmanship, and Feeling aspects of architectural integrity. This comes to five aspects, which meets the *Secretary of the Interior's Standards* for good integrity for the house.

GENEALOGY
OF THE
JONES FAMILY

FIRST AND ONLY BOOK EVER WRITTEN OF THE DESCENDANTS OF

BENJAMIN JONES

WHO IMMIGRATED FROM SOUTH WALES MORE THAN
250 YEARS AGO.



COAT OF ARMS

A lion rampant regardant Sa;
Armed and languid gu; humerique nihilum.

BY
GEORGE RUSSELL JONES
PASADENA, CALIF.

TIMES-MIRROR Ptg. & Bdg. House, Los Angeles, Cal.

River Falls, Wis.; is single and lives with her parents in Portland, Oregon.

(7.) HENRY BENSON JONES, son of Sterling and Elizabeth Jones, was born March 11th, 1850, at Hudson, Wis.; he married Climena Thompson July 3rd, 1872, at Hudson, Wis. On this occasion a double wedding was solemnized, Mr. Jones' sister Sarah was married to N. H. Clapp at the same time; the two couples standing in line together, this being the second double wedding to occur in the Sterling Jones family. Henry B. and Climena Thompson Jones had seven children born to them, namely: Florence Emma, born April 1st, 1874, at Hudson, Wis.; Frank Walter, born July 13th, 1877, at Hudson, Wis.; Oscar Eugene, born Nov. 7th, 1879, at Casselton, N. D.; Grace May, born July 6th, 1884, at Casselton, N. D.; Mattie Alice, born Dec. 8th, 1887, at Casselton, N. D.; Miriam, born Sept. 21st, 1892, at Casselton, N. D.; Sterling Henry, born Nov. 13th, 1898, at Casselton, N. D.

Henry B. Jones, after he attained his majority, leased the old homestead from his father, which was in the St. Croix valley, St. Croix county, Wis., and ran it on shares for six or seven years. In 1878 he went West and settled on government land under the United States homestead law, in the Red River valley at Casselton, N. D. Adding to this, later on, he was owner of a rich grain and stock farm containing 320 acres, and



HENRY BENSON JONES.

was quoted as a thrifty and prosperous farmer; also raising fine stock and dairy products.

In March of 1910 Mr. Jones sold this property, including the stock. Retiring from active business he with his family moved to the city of San Diego, Cal., there he purchased a comfortable home in which they now live. H. B. Jones during his thirty-two years of farming in North Dakota held the office of assessor of his township for about thirteen years, was street commissioner, a member of the school board, and for several years town treasurer. He is now engaged in the real estate, building and loan business in the city of San Diego; he is also a stockholder and director of the University Ave. Bank of that city. In politics he is a staunch Republican. Mr. Jones is a member of the order of Knights of Pythias.

(8.) FLORENCE EMMA JONES, daughter of Henry B. and Climena Jones, was born April 1st, 1874, at Hudson, Wis. Was married Aug. 18th, 1900, to Charles Reynolds at Casselton, N. D. To them seven children were born, viz: °Ella Reynolds, born May 11th, 1901; °Dorothy Reynolds, born June 20th, 1902; °Arthur Reynolds, born June 8th, 1904; °Lawrence Reynolds, born Nov. 5th, 1905; °Florence E. Reynolds, born Dec. 11th, 1906, died Sept. 7th, 1907; °Grace May Reynolds, born June 17th, 1908; °Charles Eugene Reynolds, born June 26th, 1910. They live at Lake Fox, Ill.