

DRAFT CULVERWELL & TAGGART'S HISTORIC DISTRICT HISTORIC CONTEXT AND NOMINATION PACKAGE

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I. INTRODUCTION AND SUMMARY DESCRIPTION

The Culverwell and Taggart's Historic District (C&T HD) is located in the western portion of the City of San Diego's Golden Hill Community Planning Area (CPA). The district's name is derived from the Culverwell & Taggart's Addition (C&T Addition) to San Diego, platted in April 1869 and recorded as Map No. 249. In its entirety the C&T Addition comprises the land area between present-day 14th Street and 24th Street (from west to east) and Russ Boulevard and G Street (from north to south) within the Downtown, Southeastern San Diego, and Golden Hill CPAs. The C&T Addition has experienced substantial modifications and interventions at the west side of the tract, within the Downtown CPA, including construction of Interstate 5, San Diego City College, and the San Diego Police Department Headquarters, as well as extensive private development and redevelopment projects. The C&T HD represents the remaining intact components of the C&T Addition, and represents historical development patterns, property types, and architectural styles of Western Golden Hill.

The Golden Hill CPA developed primarily as an eastern extension of Horton's Addition in the Downtown CPA, to the south and east of Balboa Park, and is anchored by Golden Hill Park, a pocket park sited at the southeast corner of Balboa Park, and two designated historic districts: the Golden Hill Historic District, designated in 1978 as Historical Resources Board (HRB) No. 130, and the South Park Historic District, designated in 2017 as HRB No. 1276.

Previous City-sponsored historical resource surveys, including the 1996 *Mid-City Survey* and the 2016 *Golden Hill CPA Historic Resources Survey Report*, have identified the C&T Addition as a potential historic district. In the *Mid-City Survey*, the C&T Addition was recommended for recognition as part of an expansion of the Golden Hill Historic District, a six-block area bound by the north side of Russ Boulevard to the north, 24th Street to the west, F Street to the south, and 25th Street to the east. The Golden Hill Historic District is situated immediately east of the C&T Addition. The 2016 *Golden Hill CPA Historic Resources Survey Report* was prepared to assist the City in the identification of historical resources within the CPA boundaries, including potential historic districts that may qualify for designation and inclusion on the City's Historical Resources Register. The C&T Addition was again opined eligible for designation as a historic district, pending intensive-level research, boundary justification, confirmation of period of significance, and identification of contributing and non-contributing resources within the district.

Located on Blocks A-F, 8-10, 24-31, and 42-49 of the C&T Addition, within Western Golden Hill, the C&T HD includes 262 parcels bound by A Street to the north, 19th Street to the west, F Street to the south, and 24th Street to the east. As a premier residential enclave with Victorian-era, Craftsman, Period Revival, and Modernistic style dwellings, commercial, and institutional buildings, the district represents over 100 years of primarily residential development at the eastern edge of San Diego's urban core and within Western Golden Hill. The C&T HD is eligible for designation under City of San Diego HRB Criterion A as a special element of the city's historical and architectural development.

The period of significance for the district is 1869, when development initiated within the C&T Addition, through 1954, when highway building campaigns bisected the C&T Addition informing the existing boundaries.

Of the 262 properties that comprise the C&T HD, -- are contributing resources and -- are non-contributing. The district retains a -- level of integrity and still physically conveys a continuum of 19th Century residential development with its intact mix of historicist, revival, and modernistic single and multi-family dwellings, and community-serving commercial and institutional property types.

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II. HISTORIC CONTEXT

WESTERN GOLDEN HILL

Golden Hill is one of the oldest communities in San Diego having been utilized as mission lands in the Spanish and Mexican periods. Between ca. 1860 and 1887, Western Golden Hill was home to a Native American rancheria, regarded by local anthropologists as one of the largest settlements of its type in the San Diego region. Sited near the present-day intersection of Broadway and 20th Street, this Kumeyaay village served as the impetus for Golden Hill's original name of "Indian Hill," a moniker that remained in place until 1887 when the rancheria was removed and developers Moses Luce and Daniel Schuyler subdivided the Golden Hill Addition. This tract, however, was not the first or the largest land subdivision effort within the CPA. That achievement is attributed to Charles Taggart and Stephen Culverwell, in 1869, with their C&T Addition (**Figures 1-2**).

From 1869 forward, with the recording of C&T Addition, the Golden Hill CPA developed organically as a residential enclave with high style and modest Victorian, Craftsman and Prairie, Period Revival and Modernistic homes, all accessible from the No. 2 and 6 streetcar lines. The area was serviced by local commercial uses including markets / grocers, laundries, and – later – auto service garages / stations. The CPA's early development is intrinsically tied to the construction of the municipal streetcar system and proximity to Balboa Park, site of the 1915 and 1935 expositions. Today the CPA exhibits over 100 years of development, with intact Victorian-era dwellings in the Folk, Italianate, and Queen Anne sub-types, Neoclassical and Colonial Revival style homes, bungalows constructed in the Craftsman and Spanish Eclectic styles, Period Revival multi-family buildings, and community-serving commercial and institutional property types in the Art Deco / Moderne aesthetic.

Previous City-sponsored historical resource surveys, including the 1996 *Mid-City Survey* and the 2016 *Golden Hill CPA Historic Resources Survey Report*, have identified the C&T Addition as a potential historic district. This historic context statement was largely gathered from the 2016 *Golden Hill CPA Historic Resources Survey Report* and the 1996 *Mid-City Survey*, with supplemental contextual and property-specific research obtained from archives within the City of San Diego, the San Diego History Center, and regional newspaper and ephemera collections. As identified in the 2016 *Golden Hill CPA Historic Resources Survey Report*, the CPA represents broad patterns of historical development that are generally characterized into four historic contexts:

- The Early History of Golden Hill: 1769-1885,
- An Elite Residential District: 1885-1905,
- Streetcar Development: 1905-1930, and
- An Era of Transitions: 1930-1990.

These four themes provide the basis for identification and evaluation of the C&T HD, within Western Golden Hill, as a significant grouping of properties that exemplifies or reflects historical and architectural development of the city and within the Golden Hill CPA.

Theme 1: The Early History of Golden Hill: 1769-1885

The subdividing of land, creation of plans, and development of neighborhoods in San Diego began with the establishment of the Spanish Mission and Presidio on the hill overlooking the

harbor above present-day Old Town San Diego. Founded in 1769, the San Diego Presidio was the first permanent Spanish settlement on the West Coast. Father Junipero Serra, a Spanish missionary, marked the official founding of San Diego by delivering a mass on the hills of present-day Presidio Park on July 16, 1769. Padres built the first mission chapel on the site and eventually surrounded it with adobe walls forming the Spanish Presidio. The mission chapel was the first of 21 missions constructed along the California coastline, and along with the Presidio (fort) and the Pueblo (town), the Mission (church) was one of the three major agencies used by Spain to extend its borders and consolidate its colonial territories. Prior to European contact, San Diego and the greater Southern California region was occupied by approximately 10,000 Native Americans living in villages dispersed throughout the region. "During this time, the uplands and mesas of Golden Hill remained largely undeveloped in their natural state, though the area did serve as a valuable source of seeds, roots and plant materials."¹ Under Spanish domain, then referred to as Alta California, lands forming the Golden Hill CPA were classified as mission lands, under the administration of Mission San Diego de Alcalá, with minimal activities occurring there excepting perhaps limited cattle grazing on the sloped terrain.

With Mexican independence from Spain in 1821, subsequent dissolution of the Mission system and conversion of mission lands to Mexican-era ranchos, and decades later, in 1848, ratification of the Treaty of Guadalupe-Hidalgo, former Alta California and Mexican lands were transferred to the United States, including what would become the Golden Hill CPA. California entered statehood in 1850, and San Diego was granted status as a City under its first charter on March 24, 1850.

In the first half of the 19th Century San Diegans were still occupying the original Pueblo comprising the present-day Old Town community. In the second half of the century, speculative, urban style development began to take place outside of the old Pueblo in the area of present-day downtown San Diego. In June of 1849, United States Boundary Commission Surveyor Andrew B. Gray envisioned relocating San Diego closer to the harbor.² With the change in governance from Spanish to Mexican, and finally to American, the development of waterfront industries and railroad transportation lines were an increasing interest. At Gray's suggestion, Northern California resident William Heath Davis joined a syndicate of investors that included José Antonio Aguirre, Miguel de Pedorena, and William C. Ferrell in order to purchase 160 acres of land at the cost of \$2,304 or \$14.40 per acre.³ Recorded in 1850 as *Gray and John's Map of New San Diego*, the townsite was bounded by D Street (present-day Broadway) to the north, Front Street to the east, and the coastline to the south and west (the town site extended beyond the coastline to include approximately one-quarter of a mile of the San Diego Bay). The plan for New San Diego featured a standard grid street pattern containing dirt lots sold without improvements or amenities. Ultimately, the success of New San Diego as a thriving waterfront city was not realized. The town never fully developed, and the old Pueblo, incorporated as the City of San Diego, remained the center of civic and social activity for another nineteen years.

Almost two decades after fellow Northern Californian William Heath Davis attempted to develop a new town center, San Francisco resident Alonzo Erastus Horton arrived in San Diego with a vision similar to that of Davis before him, to build a new city core located along the waterfront. Horton acquired much of Davis' failed subdivision, and more importantly purchased an additional 960 acres from the City of San Diego for \$0.27 an acre.⁴ Recorded in

1867 as *Lockling's Map of Horton's Addition*, the area was bounded to the north by the north side of Upas Street, to the east by 6th Street (present-day 6th Avenue) and the east side of 14th Street, N Street to the south, and the coastline to the west. The subdivision of Horton's Addition began immediately, commencing the construction of what would become New Town, and later Downtown San Diego. Like New San Diego, Horton's Addition also employed the standard grid land subdivision pattern. The standardized grid plan was the common land subdivision method that maximized the economic investment of the speculative subdivider / realtor. Featuring a layout of standard lots, standard blocks, and standard street widths, the plan entailed little to no prior experience in architecture, engineering, land development, or any other related profession currently involved in the planning and development of a city. Transforming urban land into a measurable monetary unit, "such plans fitted nothing but a quick parceling of the land, a quick conversion of farmsteads into real estate, and a quick sale."⁵ The sale of lots in New San Diego (1850), Horton's Addition (1867), and other early San Diego developments including La Playa (1849) and Roseville (acquired and subdivided between 1850-1856) in present-day Pt. Loma represent the residential and commercial real estate and subdivision development practices at the time where a large amount of land was purchased - usually from a private property owner or a municipality - and then subdivided into lots and blocks with the intention to sell the individual properties. This scenario represents the speculative real estate schemes and privatized planning methods of urban development popular in the late 19th and early 20th Centuries.

By 1869, the successful transformation of Horton's Addition into a new waterfront town resulted in a transfer of San Diego municipal government offices and a shift in the county seat from Old Town to New Town. One year earlier, in 1868, 1,400-acres of Pueblo lands located directly east of Horton's Addition were dedicated for a city park.

With Horton's Addition firmly established, land speculators sought to further extend the city's new urban core to the east. In this period several speculative development ventures occurred immediately east of Horton's Addition including Culverwell & Taggart's Addition (**Figures 1-2**), recorded in 1869, and subsequent overlapping and adjacent tracts attributed to Charles P. Taggart, Lee Utt, L.M. Gardner, Daniel Schuyler, Moses A. Luce, and Stephen S. Culverwell (**Figures 3-5**). Real estate speculation was rife in the area, resulting in overlapping plat and re-subdivisions of earlier or illegally filed maps. The financial panic of 1873, and subsequent depression lasting into 1879, limited the initial success of these speculative ventures.

Property Types, Significance Thresholds, and Integrity Considerations

Residential development characterizes the 1769-1885 period in the Golden Hill CPA. Extant dwellings may be wood frame and modest in size or incorporated into larger homes as a result of remodel campaigns and are likely to be sited along the western boundary of the CPA, in the vicinity of Horton's Addition.

Extant properties dating to the 1769-1885 period, are generally regarded as rare examples, and may be eligible for designation under the HRB Criteria as follows.

- Under Criterion A as a special element of historical or architectural development in the city and the Golden Hill CPA.
- Under HRB Criterion B if directly associated with a person of importance that is directly associated with the early history of the city and the Golden Hill CPA.

- Under Criterion C as an example of an early type or method of construction in the early history of the city and the Golden Hill CPA.
- Under HRB Criterion D as an early example of the work of a Master or a rare example of an intentionally 'designed' (as opposed to vernacular) property.

Generally, a lower integrity threshold would be acceptable for properties dating to the 1769-1885 period in the Golden Hill CPA, as the rarity of the property type would likely mean a higher probability that some character-defining features have been altered or removed. Consistent with the Golden Hill CPA Historic Context Statement

In order to be eligible for listing in the local, state, or national register, a residential property must retain sufficient integrity to convey its significance. Given the rarity of the property type, a property need not retain all of its character-defining features. A property significant under NRHP Criterion A/CRHR Criterion 1/HRB Criterion B should retain integrity of location, setting, feeling, and association. A residence significant under NRHP Criterion B/CRHR Criterion 2/HRB Criterion B should retain integrity of location, design, feeling, and association as the physical fabric that conveys the connection to the individual is crucial. A residence significant under NRHP Criterion C/CRHR Criterion 3/HRB Criterion C or D should retain integrity of design, materials, workmanship, and feeling as these aspects of integrity are necessary for the property to convey its significance. Due to the rarity of the property type, some alterations may be acceptable as long as the property retains its essential features and overall form. A property significant under HRB Criterion A should retain integrity of location, setting, feeling, and association.⁶

Theme 2: An Elite Residential District: 1885-1905

Development in what would become Golden Hill remained limited until San Diego's brief boom years in the late 1880s. The California Southern Railroad, a subsidiary of the Atchison, Topeka & Santa Fe (Santa Fe) was completed in 1885, therein connecting San Diego to the Santa Fe's transcontinental line via a hub in Barstow. A major player in this speculative activity was Moses A. Luce. Born in 1842 in Payson, Illinois, Luce was a Civil War veteran who, in 1882, received the U.S. Congressional Medal of Honor. He earned an undergraduate degree from Hillsdale College in Michigan and a law degree from Albany Law School in 1867. In 1870 he began practicing law in Bushnell, Illinois and by 1873, had established a legal practice in San Diego where he specialized in real estate and probate cases. From 1875 to 1880 Luce served as a judge in the County Court of San Diego, a position that likely provided excellent professional exposure for future employers, clients, and business colleagues. In 1889-1890, he worked as an attorney for the Santa Fe Railway, before being appointed as Director and Vice-President of the California Southern Railroad.⁷

The rail connection touched off a brief but great boom between 1885 and 1887, that resulted in a significant population increase in the city, unmitigated and unregulated land sales, and speculative subdivision activity. In 1885, the city's population was registered at approximately 8,000. By 1887, that count had increased to approximately 30,000. In order to attract buyers to the fledgling residential district, likely at the urging of speculative land owners, City Trustees embarked on a series of civic improvement projects within the Golden Hill CPA. Among these projects included the paving of D Street (present-day Broadway) between downtown and 25th Street, and the grading of a high point in the road, known as "Indian Hill," near the

intersection of D and 16th Streets.⁸ The area was originally named "Indian Hill," for the large Native American rancharia that had settled there in 1860 near the present-day intersection of 20th Street and Broadway, within Culverwell & Taggart's Addition. In 1887-1888 the rancharia was razed as part of an effort to develop the area led by Moses A. Luce and Daniel Schuyler, who at that time, petitioned the City to rename the location to "Golden Hill." The moniker is attributed to a poem Schuyler wrote, including this line: "With the mountains' proud peaks so lofty and still, 'Tis a picture worth seeing, from Golden Hill." In January 1888, Luce and Schuyler established the Golden Hill Land and Building Company (GHLBC), with Mr. Luce serving as President of the organization. By 1888-1889, the boom had ended. In 1895, after seven years of land deals and incremental development in the area and at the request of Mr. Schuyler, the GHLBC platted the Golden Hill Addition, recorded as Map No. 792 and encompassing land between C and D Streets and 24th and 25th Streets.⁹

Prominent homes built in the Victorian style are most closely associated with the area's development in its early "elite" period including the Quartermass-Wilde House (HRB No. 39), constructed in 1896 for department store owner Reuben Quartermass, at 3304 D (present-day 2404 Broadway) and the Clark McKee House (HRB No. 130-018) at 3360 B Street (present-day 2460 B Street) in 1897 for attorney Clark McKee. By 1904 Ed Fletcher, future State Senator, water pioneer and regional developer who later earned the title of Colonel through his service in the California National Guard, moved into Golden Hill to a home located at 1034 20th Street.¹⁰ Other civic leaders soon followed including San Diego Mayors Louis Wilde, James Wadham, and Grant Conrad; Councilman Fred Heilbron; and Superior Court Judge Charles Haines.¹¹ In its formative years, however, the Golden Hill CPA was not exclusively the domain of the civic elite who aggregated atop the hill. It was also home to middle class merchants and professionals. By 1888 the neighborhood is first referenced in *San Diego City Directories*, via the Golden Hill Meat Market located at 2429 K Street (in present-day Sherman Heights) under the proprietorship of Mrs. J.H. Parker, and as the residence of Edward Reinhardt, a tinner with Julian & Sons.¹² In 1892 references to Golden Hill included the residence of C.T.S. Dake, a real estate professional who resided at 914 21st Street, and the real estate office of W.J. Prout at the corner of 26th and C.¹³ In 1895, the single reference to the neighborhood is the location of the Golden Hill Dairy, later identified as the Golden Hill Creamery, at 30th and D under the proprietorship of Charles Bass and the Russ Brothers.¹⁴ In 1899, the Golden Hill Grocery was located at the corner of 20th and F under the proprietorship of M. Messner.¹⁵

In December 1901 early residents of Golden Hill convened a meeting at the home of Joseph Winter, located at 3335 F Street, to discuss the creation of a small park, at the southeast corner of City Park, for use by Golden Hill residents. Mr. Winter, a baker within his family-owned Southern California Baking Company, hosted the committee comprised of Messrs. Wright, Quartermass, Hartman, Jones, Hall, Fleming, Shaw, Fagin, and Lamb.¹⁶ By August 1902 Golden Hill Park had been completed on the north side of Russ Boulevard, accessible from 25th and 26th Streets, and was open to the public. The pocket park was described as having "the finest view in the state" made beautiful by the "labor, taste, and means of the Improvement Society."¹⁷ The Golden Hill Improvement Club was located at the corner of 22nd and H Street, and first appeared in the 1904 *San Diego City Directory*. Another important capital improvement was the Golden Hill Chemical Engine House, located at 3161 F Street, which first appeared in the 1903 directory. By 1906, when the area was initially surveyed by the Sanborn Fire Insurance Company (**Figure 6**), approximately 200 buildings had been constructed within Western Golden Hill, primarily one-to-two story single-family dwellings, with a few multi-family

flats and the noted commercial and civic / institutional buildings. The largest concentration of improvements observed on the 1906 Sanborn Maps was located between 19th and 24th and C and F Streets.¹⁸ At the east side of 24th Street, corresponding to the boundaries of the 1895 Golden Hill Addition, several larger homes had been constructed along C and D Streets along with a two-story observation tower at the northwest corner of D and 25th, likely affording panoramic views of the harbor and mountains. With local amenities in place, including a park and fire station, and limited neighborhood commerce, the first phase of residential development was complete. Western Golden Hill was primed for the next phase of development stimulated by the introduction of streetcar lines in 1906-1907.

Property Types, Significance Thresholds, and Integrity Considerations

Resources associated with the 1885-1905 period include single-family dwellings and multi-family flats, with the dwellings ranging in size from modest bungalows constructed in the Folk Victorian, Craftsman, and Mission Revival styles, to larger Victorian and Period Revival homes that may be regarded as mansions. Flats are a relatively rare property type in the 1885-1905 period although several were noted on the 1906 Sanborn Map for the area.

Extant properties dating to the 1885-1905 period are limited in availability and may be eligible for designation under the HRB Criteria as follows.

- Under Criterion A as a special element of historical or architectural development in the city and the Golden Hill CPA.
- Under HRB Criterion B if directly associated with a person of importance that is directly associated with the early history of the city and the Golden Hill CPA.
- Under Criterion C as an example of an early type or method of construction in the early history of the city and the Golden Hill CPA.
- Under HRB Criterion D as an early example of the work of a Master or a rare example of an intentionally 'designed' (as opposed to vernacular) property.

Generally, a lower integrity threshold would be acceptable for properties dating to the 1885-1905 period in the Golden Hill CPA, as the limited availability of the property type would likely mean a higher probability that some character-defining features have been altered or removed. Consistent with the Golden Hill CPA Historic Context Statement

In order to be eligible for listing in the local, state, or national register, a residential property from the elite residential period must retain sufficient integrity to convey its significance. A residential property from the elite residential district period that has sufficient integrity will retain a majority of the character-defining features listed above. A property significant under NRHP Criterion A/CRHR Criterion 1/HRB Criterion B should retain integrity of location, setting, feeling, and association. A residence significant under NRHP Criterion B/CRHR Criterion 2/HRB Criterion B should retain integrity of location, design, feeling, and association as the physical fabric that conveys the connection to the individual is crucial to the property's significance. A residence significant under NRHP Criterion C/CRHR Criterion 3/HRB Criterion C or D should retain integrity of design, materials, workmanship, and feeling as these aspects of integrity are necessary for the property to convey its significance. Some alterations may be acceptable (replacement of windows, small addition) as long as the property retains its essential features and overall

form. A property significant under HRB Criterion A should retain integrity of location, setting, design, feeling, and association.¹⁹

Theme 3: Streetcar Development: 1905-1930

Interest and development in Western Golden Hill was further stimulated, in part, by its proximity to City Park and municipal streetcar line Nos. 2 and 6, which ran along D Street through the center of the Culverwell & Taggart's Addition, and through a coordinated effort from ca. 1905 forward to develop the South Park Addition within Eastern Golden Hill, immediately east of the park. The South Park Addition was initially platted in 1870, and was envisioned as a thriving residential district. Due to the lack of access and distance from William Heath Davis' New Town, later Horton's Addition, South Park remained undeveloped through the end of the 19th Century. Streetcars were the stimulus.

In 1886, Elisha Babcock and H.L. Story built the University Heights Motor Road, also advertised as the Park Belt Line, through the southeast section of the city, which became known as the No. 2 line. The No. 2 line connected Horton's Addition, East San Diego (present-day City Heights), University Heights, and Hillcrest via a 10-mile loop. Originally initiating at Cedar Street, the No. 2 line operated along 30th Street, through Switzer Canyon at the east edge of City Park, and onto the adjacent mesa. In 1908 the 30th Street Trolley Bridge, a wood and steel structure, was constructed to connect the South Park Addition, recorded in May 1870 in Eastern Golden Hill, to the North Park neighborhood, within the present-day North Park CPA. By 1909 the No. 2 line terminated at Juniper Street, and in 1912 the line was extended to University Avenue. By 1926, when the Rodney Stokes Company mapped the city's network of streetcar lines (**Figure 7**), the No. 2 line was delineated as originating from the intersection of 12th and Broadway (formerly D Street), then heading east on Broadway into the Golden Hill CPA, north on 25th Street, east on B Street, north on 28th Street, east on Beech Street, and north on 30th Street where it terminated at the intersection of University and 30th within the North Park CPA. The No. 2 line was integral to connecting the areas north of City Park, renamed as Balboa Park in 1910, to Horton's Addition, as it was the north-south transportation option on the east side of the park and was sited nine blocks east of the University Heights expansion area.

With the No. 2 line looping around the park and leading to the east side, what would become the No. 6 line was placed in service in December 1887 on Fourth Street from G Street in the Gaslamp District to Fir Street, in the present-day Uptown CPA. Established by the Electric Rapid Transit Company, the No. 6 line was steam powered and unreliable. The company folded in 1889 after low ridership and mismanagement. Soon thereafter, John D. Spreckels purchased and expanded the city's streetcar lines including the No. 6 line. By 1906 Spreckels had expanded the No. 6 line to the eastern core, through Horton's Addition and into Western Golden Hill along D Street before turning north along the east side of City Park through South Park. The eastern leg of the No. 6 was built and managed by the South Park & East Side Railway until it was purchased by John Spreckels.²⁰

In 1905, the Bartlett Estate Company (BEC) acquired the 1870 South Park Addition and initiated a sales and improvement campaign within its boundaries including planting of ornamental palm trees; construction of sidewalks; and installation of water, sewer and electrical connections at every lot.²¹ These efforts demonstrate the BEC's early acumen in community building, offering capital improvements at its expense and implementing regulations in the form of building restrictions and aesthetic guidelines to protect investment values, making

South Park a unique residential district.²² Specifically, BEC mandated minimum residential construction costs of \$3,500, enacted setback requirements, and prohibited the construction of all forms of multi-family housing, including apartment buildings and flats, therein encouraging multi-family dwellings in Western Golden Hill.²³

In 1906, the BEC installed the South Park & East Side Railway, which initiated at the intersection of 30th and Cedar Streets in South Park, and terminated at the intersection of 25th and D Streets between the Golden Hill and Culverwell & Taggart's Additions. Service through Western Golden Hill was expanded in 1907, when the railway was extended west to the intersection of 4th and D streets, within Horton's Addition.²⁴ The 1907 extension formed the connection between the No. 2 and No. 6 lines and gave reliable transportation to new suburban residents moving into Western Golden Hill and the greater Golden Hill CPA. Building counts validate the importance of the No. 2 and No. 6 lines to Western Golden Hill. By 1921, when the area was resurveyed by the Sanborn Fire Insurance Company (**Figure 8**), Western Golden Hill had been improved with approximately 400 buildings, a mix of single-family dwellings between one and three stories, multi-story flats, commercial, and institutional uses.²⁵ Between 1906 and 1921 approximately 300 new buildings were constructed in the area. Proximity to the Balboa Park – home of the 1915 Panama California Exposition, reliable streetcar transportation to and from the area, and general economic prosperity solidified the historical interpretation of the Golden Hill CPA as an early first ring suburb in the 1905-1930 period.

Property Types, Significance Thresholds, and Integrity Considerations

Resources associated with the 1905-1930 period include single-family dwellings ranging in size from modest bungalows to more stately homes, bungalow courts, multi-family flats, and larger apartment buildings, all constructed in a wide range of styles including late Victorian, Craftsman, Prairie, Mission Revival, Period Revival, Spanish Eclectic, Neoclassical, and Colonial Revival styles. Flats containing two-to-four units and apartment buildings provided affordable housing for working- and middle-class residents and were commonly constructed in the 1905-1930 period. These property types are delineated throughout Western Golden Hill on the 1921 Sanborn Map, with flats integrated into residential blocks and apartment buildings typically built at corner lots. Bungalow courts, built in one of the aforementioned architectural styles, and commercial improvements, built in the Mission Revival and Art / Streamline Moderne styles, generally fronted the streetcar routes and religious institutions were established throughout the area, signaling a complete community. Two-Part Commercial Blocks, representing a mix of commercial at the ground floor and residential at the upper floor, were less commonly constructed in Western Golden Hill and the greater Golden Hill CPA. The few local examples are typically observed at corner lots.

Extant properties dating to the 1905-1930 period are more common throughout the Golden Hill CPA and may be eligible for designation under the HRB Criteria as follows.

- Under Criterion A as a special element of historical or architectural development in the city and the Golden Hill CPA.
- Under HRB Criterion B if directly associated with a person of importance that is directly associated with the history of the city and the Golden Hill CPA.
- Under Criterion C as an example of an early type or method of construction in the history of the city and the Golden Hill CPA.
- Under HRB Criterion D as an early example of the work of a Master architect, builder, or designer.

As property types are more commonly extant from the 1905-1930 period, integrity thresholds should be higher than what might be acceptable from earlier timeframes. A property from the 1905-1930 period should be adequately intact such that it can physically convey its identified significance under HRB Criteria. Consistent with the Golden Hill CPA Historic Context Statement

A property significant under NRHP Criterion A/CRHR Criterion 1/HRB Criterion B should retain integrity of location, setting, feeling, and association. A residence significant under NRHP Criterion B/CRHR Criterion 2/HRB Criterion B should retain integrity of location, design, feeling, and association as the physical fabric that conveys the connection to the individual is crucial to the property's significance. A residence significant under NRHP Criterion C/CRHR Criterion 3/HRB Criterion C or D should retain integrity of design, materials, workmanship, and feeling as these aspects of integrity are necessary for the property to convey its significance. Some alterations may be acceptable (replacement of windows, small addition) as long as the property retains its essential features and overall form. A property significant under HRB Criterion A should retain integrity of location, setting, design, feeling, and association.²⁶

A [commercial] property significant under NRHP Criterion A/CRHR Criterion 1/HRB Criterion B should retain integrity of location, setting, feeling, and association. A commercial building eligible under NRHP Criterion B/CRHR Criterion 2/HRB Criterion B should retain integrity of location, design, feeling, and association as the physical fabric that conveys the connection to the individual is crucial to the property's significance. A commercial building eligible under NRHP Criterion C/CRHR Criterion 3/HRB Criterion C or D should retain integrity of design, materials, workmanship, and feeling as these aspects of integrity are necessary for the property to convey its significance. Some alterations may be acceptable as long as the property retains its essential features and overall form. A property significant under HRB Criterion A should retain integrity of location, setting, design, feeling, and association.²⁷

A [institutional] property significant under NRHP Criterion A/CRHR Criterion 1/HRB Criterion B should retain integrity of location, setting, feeling, and association. An institutional property significant under NRHP Criterion B/CRHR Criterion 2/HRB Criterion B should retain integrity of location, design, feeling, and association as the physical fabric that conveys the connection to the individual is crucial to the property's significance. An institutional property significant under NRHP Criterion C/CRHR Criterion 3/HRB Criterion C or D should retain integrity of design, materials, workmanship, and feeling as these aspects of integrity are necessary for the property to convey its significance. Some alterations may be acceptable as long as the property retains its essential features and overall form. A property significant under HRB Criterion A should retain integrity of location, setting, design, feeling, and association.²⁸

Theme 4: An Era of Transitions: 1930-1990

The "Era of Transitions" represents a broad timeframe for the Golden Hill CPA wherein the area was built-out with residential, commercial, and institutional uses, and experienced significant social and physical change. Mirroring larger historical trends, the CPA was subjected to the economic turmoil of the Great Depression, experienced a resurgence of building prompted by the need for housing during and proceeding WWII, and was home to demographic shifts as second ring suburban communities developed in the 1950s and 1960s. Simultaneously the area was classified as blighted as part of home mortgage financing studies and urban renewal campaigns further highlighting historical concerns over race, class, and culture. Blight determinations informed a highway building campaign along the western edge, effectively segregating the CPA from Horton's Addition and present-day Downtown and razing a portion of the Culverwell & Taggart's Addition – the oldest tract in Western Golden Hill and the greater Golden Hill CPA. In 1978 the Greater Golden Hill Historic District was designated as HRB No. 130. One of the earliest historic districts in the city, HRB No. 130 represents local preservation advocacy on behalf of the Golden Hill CPA. This interest to retain, preserve, and rehabilitate the CPA persists today, including within Western Golden Hill.

The Great Depression and World War II

Although portions of the Golden Hill CPA were among San Diego's most affluent neighborhoods at the start of the 20th Century, it was not immune to the effects of the Great Depression. Into the 1930s housing and building starts decreased nationally by nearly 80%. Little new construction occurred and physical conditions in the area began to decline. Redlining recommendations, intended to discourage mortgage funding and reinvestment in areas with poorly appraised conditions, were implemented as part of the 1936 Home Owners Loan Corporation (HOLC) appraisal of San Diego. In the 1936 HOLC study, Western Golden Hill (**Figure 9**), along with Sherman Heights to the south, was described as follows.

This area is one of the oldest parts of the city, being inhabited by various types of residents running from Mexicans in some parts to more or less all white in other parts. There is an influx of small industrial plants and businesses, apartment houses and other multiple dwellings, also many cheap rooming houses. The area is definitely hazardous. It slopes to the west and overlooks the city. It is close-in and from a cheap rental standpoint, to certain types of residents, is more or less in demand. It is a rather spotted area. Typical improvements are one and two story old style frame houses, many apartments, rooming houses, etc. There is no flood or hazard. Fog conditions average. Transportation, markets, churches, schools, etc. accessible to the area.²⁹

The HOLC study graded 42% of San Diego as "Hazardous" or category "D" with all of these "hazardous" zones comprising Western Golden Hill, former East San Diego lands, and present-day Old Town. Within the remaining portions of the Golden Hill CPA, the Golden Hill Addition and its immediate environs was graded as category "C" or "Definitely Declining," the South Park Addition was graded as category "B" or "Still Desirable" and Brooklyn Heights, immediately east of South Park, was graded as category "C" or "Definitely Declining."³⁰ At Western Golden Hill, the HOLC appraisers were surely influenced by the number of vacant lots, biased against the area's Hispanic residents (despite being historically consistent with San Diego's political lineage and geographic placement), and employed a modern planning,

engineering, and architectural ideology (which regarded older neighborhoods as unsanitary, inefficient, and generally historicist and unmodern). Thus, the pattern of disregard and economic preclusion was set. Western Golden Hill waned with the weight of redlining. Growth studies prepared by the City's Planning Commission concluded that the Golden Hill CPA, excluding South Park, experienced a comparatively low 5.4% rate of residential growth between 1931 and 1939, second only to Horton's Addition which experienced a 2% rate of residential growth. Age and built-out status must be recognized in these rates, however, redlining and the Great Depression are also contributing factors.³¹

Limited relief, from a new development perspective, occurred in the WWII period. With the scarcity of housing for workers in war-support industries, many of the still undeveloped lots within Western Golden Hill were improved with new housing; higher-density dwellings replaced some older properties. In 1939, at the onset of WWII, the Federal Government invested heavily in defense, and San Diego, which was home to the United States Navy since 1916 and to aviation contractors including Consolidated Aircraft, therein making the city a vital hub of wartime production. This culminated in a period of rapid population growth between the years 1940 and 1943, wherein defense employees and their families moved to the city at an average of 1,500 per week.³² The City and landlords struggled to respond to the demands for housing and other municipal resources. Upzoning was one strategy employed throughout the Golden Hill CPA, therein allowing construction of higher density multi-family buildings.

Post-WWII Development and Contemporary Transitions

A review of Sanborn Fire Insurance Maps, dating to 1950 (**Figure 10**) and 1956 (**Figure 11**), disclose that in the post-WWII period, development starts increased in Western Golden Hill, south of A Street and primarily in the form of moderate and large-scale apartment complexes.³³ By 1950, approximately 25 vacant lots remained in Western Golden Hill.³⁴ By 1956 approximately 12 lots remained undeveloped or were in preparation for new development.³⁵ A substantial number of homes south of A Street had either been subdivided or converted for alternative uses. The A.H. Frost House, designed by Master Architects William Hebbard and Irving Gill and located at 2456 Broadway (HRB No.130-040), and the Irving Gill-designed Garrettson House, at 2410 E Street (HRB No. 130-045), were initially constructed as single-family homes, but by 1956 were adapted as rest homes.³⁶ Other residences, including those at 931 22nd Street, 1030 24th Street and 2451 B Street, were converted into rooming houses and flats, and the dwelling at 1260 22nd Street had become the Laynes Hospitality Home for Servicemen. The abundance of apartments and rooming houses reinforced the working class demographic that historically characterized much of Western Golden Hill, excluding the Golden Hill Addition. The demography is also supported through the appearance of several union halls and labor centers.³⁷ Among these facilities included the American Federation of Labor Building at 23rd and Broadway, the Frank Rosenbloom Labor Center at 1165 19th Street, and a complex of union offices at 2731 B Street. Proximity to the streetcar was a benefit to the working-class community. In 1949 municipal streetcar service was entirely decommissioned, therein leaving the automobile as the primary mode of travel. The introduction of additional vehicles is presumed to have caused on-site and off-site parking and space challenges for the community.

Decades of redlining practices, political underrepresentation, and determination of the presence of blight culminated in the most significant physical change to Western Golden Hill in the late 1950s, when the State Division of Highways initiated the construction of two freeways –

Interstate 5 and State Route 94 – along the CPA's western and southern borders. The new highways isolated the Victorian-era community in the name of suburban progress. Historic streets and circulation routes were truncated and re-routed to accommodate underpasses, overpasses, and ramps.³⁸ Entire city blocks, approximately 16 from within the Culverwell & Taggart's Addition, were razed with most buildings demolished rather than relocated.

By circa 1960, nearly 80% of properties in Western Golden Hill were utilized for rental purposes.³⁹ The lack of owner-occupied properties, combined with ongoing outward movement to new suburban communities like Clairemont and Del Cerro, contributed to a sense of disinvestment in the area. Interest in Golden Hill was revived however, in the 1970s, spurred by two national oil crises which steered many middle-class professionals back into centralized, inner-city neighborhoods.⁴⁰ Renewed focus on Golden Hill's stately houses and modest, but well-built bungalows, was soon funneled into the creation of the Greater Golden Hill Historic District, HRB No. 130, designated in 1978. Sited immediately east of the Culverwell & Taggart's Addition, within the eastern edge of Western Golden Hill, the Greater Golden Hill Historic District represents "diverse, turn-of-the century architectural styles accommodating individual lifestyles and varied economic backgrounds." The period of significance for the district is 1890 through 1940.⁴¹

Today Western Golden Hill is regarded as one of San Diego's most ethnically and economically diverse neighborhoods.⁴² The Victorian-era community triumphed over redlining, urban renewal and highway building, and suburban exodus to become a hip and desirable location – returning to its roots. What was once described as a community of "rickety, dilapidated homes interspersed among the mansions,"⁴³ now offers an education in San Diego's early architectural and social history.

Property Types, Significance Thresholds, and Integrity Considerations

Resources associated with the 1930-1990 period include multi-family housing, primarily two-to-four story apartment buildings in the Contemporary, Minimal Traditional, or Streamline Moderne styles; historicist single-family dwellings converted to multi-family rental or non-residential uses; ornamentally restrained or Modernistic single-story commercial buildings; and Streamline Moderne, International, Stripped Classical, and Utilitarian Brutalist institutional buildings.

Extant properties dating to the 1930-1990 period are more common throughout the Golden Hill CPA and may be eligible for designation under the HRB Criteria as follows.

- Under Criterion A as a special element of historical or architectural development in the city and the Golden Hill CPA.
- Under HRB Criterion B if directly associated with a person of importance that is directly associated with the history of the city and the Golden Hill CPA.
- Under Criterion C as an example of an type or method of construction in the Post-WWI period of the city and the Golden Hill CPA.
- Under HRB Criterion D as an early example of the work of a Master architect, builder, or designer.

As property types are more commonly extant from the 1905-1930 period, integrity thresholds should be higher than what might be acceptable from earlier timeframes. A property from the 1930-1990 period should be adequately intact such that it can physically

convey its identified significance under HRB Criteria. Consistent with the Golden Hill CPA Historic Context Statement

In order to be eligible for listing in the local, state, or national register, a residential property from the pre and post war period must retain sufficient integrity to convey its significance. A residential property that has sufficient integrity will retain a majority of the character-defining features listed above. A property significant under NRHP Criterion A/CRHR Criterion 1/HRB Criterion B should retain integrity of location, setting, feeling, and association. A residential property significant under NRHP Criterion B/CRHR Criterion 2/HRB Criterion B should retain integrity of location, design, feeling, and association as the physical fabric that conveys the connection to the individual is crucial to the property's significance. A residential property significant under NRHP Criterion C/CRHR Criterion 3/HRB Criterion C or D should retain integrity of design, materials, workmanship, and feeling as these aspects of integrity are necessary for the property to convey its significance. A property significant under HRB Criterion A should retain integrity of location, setting, design, feeling, and association. In evaluating the integrity of properties that date to Golden Hill's development during the pre and post war era, consideration of integrity thresholds established in the City's Modernism Historic Context Statement should be applied as most likely resources will reflect architectural styles included in the Context Statement.⁴⁴

In order to be eligible for listing in the local, state, or national register, a commercial property from the pre and post war period must retain sufficient integrity to convey its significance. A commercial property that has sufficient integrity will retain a majority of the character-defining features listed above. A property significant under NRHP Criterion A/CRHR Criterion 1/HRB Criterion B should retain integrity of location, setting, feeling, and association. A commercial property significant under NRHP Criterion B/CRHR Criterion 2/HRB Criterion B should retain integrity of location, design, feeling, and association as the physical fabric that conveys the connection to the individual is crucial to the property's significance. A commercial property significant under NRHP Criterion C/CRHR Criterion 3/HRB Criterion C or D should retain integrity of design, materials, workmanship, and feeling as these aspects of integrity are necessary for the property to convey its significance. A property significant under HRB Criterion A should retain integrity of location, setting, design, feeling, and association. In evaluating the integrity of properties that date to Golden Hill's development during the pre and post war era, consideration of integrity thresholds established in the City's Modernism Historic Context Statement should be applied as most likely resources will reflect architectural styles included in the Context Statement.⁴⁵

In order to be eligible for listing in the local, state, or national register, an institutional property from the pre and post war period must retain sufficient integrity to convey its significance. An institutional property that has sufficient integrity will retain a majority of the character-defining features listed above. A property significant under NRHP Criterion A/CRHR Criterion 1/HRB Criterion B should retain integrity of location, setting, feeling, and association. An institutional property significant under NRHP Criterion B/CRHR Criterion 2/HRB Criterion B should

retain integrity of location, design, feeling, and association as the physical fabric that conveys the connection to the individual is crucial to the property's significance. A property significant under NRHP Criterion C/CRHR Criterion 3/HRB Criterion C or D should retain integrity of design, materials, workmanship, and feeling as these aspects of integrity are necessary for the property to convey its significance. A property significant under HRB Criterion A should retain integrity of location, setting, design, feeling, and association. In evaluating the integrity of properties that date to Golden Hill's development during the pre and post war era, consideration of integrity thresholds established in the City's Modernism Historic Context Statement should be applied as most likely resources will reflect architectural styles included in the Context Statement.⁴⁶

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PROPERTY TYPES AND ARCHITECTURAL STYLES OF WESTERN GOLDEN HILL

Western Golden Hill and the greater Golden Hill CPA is characterized by single-family homes, bungalows, residential flats, apartment buildings, and commercial and institutional properties in a range of architectural styles – each corresponding to a specific period of historical development. The most common property type and land use in Western Golden Hill is residential: single-family and multi-family improvements. These residential properties were served by commercial and institutional uses that emerged as density was available to support them including corner markets, shops and offices, auto garages, churches, and civic buildings. These local serving uses solidified Western Golden Hill as a self-supporting organically developed residential enclave. City Lot & Block Books indicate that the earliest improvements in the area date to the 1880s. By 1906, approximately 200 buildings, primarily dwellings, had been constructed in Western Golden Hill. By 1921, when the area was resurveyed by the Sanborn Fire Insurance Company, Western Golden Hill had been improved with approximately 400 buildings, a mix of single-family dwellings between one and three stories, multi-story flats, commercial, and institutional uses.⁴⁷ By 1950, 25 vacant lots remained in Western Golden Hill.⁴⁸ By 1956, approximately 12 lots remained undeveloped or were in preparation for new development.⁴⁹

Following is an overview of the property types, including use, form, general location and construction date ranges, and architectural styles, including corresponding property types and character-defining features, that represent the historical development patterns of Western Golden Hill and the Culverwell & Taggart's Historic District.

PROPERTY TYPES

Single-family Residential

Single-family dwellings are most closely associated with the 1885-1905 and 1905-1930 period of development. These early dwellings were small wood-frame cottages in close proximity to Horton's Addition at the western edge of the C&T Addition. Vernacular cottages were soon replaced by larger Victorian or Period Revival style homes, and by bungalows and cottages built in the Folk Victorian, Craftsman, Spanish Eclectic, and Mission Revival styles. Through time some of these older, larger homes were replaced with multi-family. Two such examples include the Heller Residence at 24th and B Streets and the Conrad Grant Residence at 1104 24th Street (**Figures 12-13**).

Multi-Family Flats

Multi-Family Flats are most closely associated with the 1905-1930 period of development. Flats are a relatively common property type in San Diego having developed in first ring suburbs around Downtown where higher densities prevailed, and along major transportation corridors, in mixed-use zones. Within Western Golden Hill, the first flats were constructed by 1906, including 1044 21st Street, 1028-1030 22nd Street, and 904 24th Street. The 1915 Panama-California Exposition stimulated residential construction, including Flats. By the 1920s several multi-story flat buildings had been constructed throughout Western Golden Hill. Unlike apartment buildings – which generally feature shared entryways and corridors – each unit in a residential flat is accessed by an independent entrance.⁵⁰ Flats generally contain between two and four independent units and were designed in the Victorian, Craftsman, Prairie or Period Revival styles. There are four dominant flat configurations in Western Golden Hill.

- Folk Victorian – wood-frame building featuring a hipped roof, bays with tripartite windows extending from the first to second floor placed off to one side of the facade, half-width porch entrance placed on the other side with two entrances, the second floor porch either not covered or covered by a shed roof, and horizontal board siding.
- Craftsman – featuring a large front gable, wood board or shingle siding, single pane double-hung windows, with either two entrances placed separately on the far ends of the facade or four entrances centered on the facade.
- Italianate – featuring a flat roof with large overhanging eaves, stucco exterior, tripartite windows, with either a large portico spanning the length of the facade with two entrances off to one side or four entrances centered on the elevation with a small set-back porch.
- Spanish Revival – featuring a flat roof, stucco siding, two to four entrances centered along the elevation, tripartite windows with Spanish tile coping, and rounded arch second floor porch.

Apartment Buildings

Moderate-scale apartment buildings first appeared in Western Golden Hill in the early 20th Century. These structures, which contain more units than residential flats, are typically multistoried, occupy prominent corner lots and feature characteristics of Prairie or Period Revival style architecture. For many years, properties in South Park were assigned restrictive covenants that prohibited the construction of multi-family housing. As a result, early apartment buildings were primarily concentrated south of A Street in Golden Hill.⁵¹ The first apartments delineated on the 1921 Sanborn Fire Insurance Map include the Wilshire Apartments at 2004 C Street, the La Vista Apartments at 2214 Broadway, the Gilmont Apartments at 2203 Broadway, The Madison Apartments 2035 21st Street, and the Goldenview Apartments at 2331 E Street (**Figure 14**), with additional buildings appearing throughout the 1920s, including La Buena Vista a two-floor 12-unit building at 2216 C Street (**Figure 15**). Each of these larger apartment buildings were constructed on a corner lot.

Smaller two-story apartments similar in appearance to Spanish Revival flats were also prevalent within the district. These buildings featured a single building entrance leading to multiple internal units rather than the separate entrances common to flats. Supported by increased density and zoning code revisions, larger apartment buildings were constructed throughout the Golden Hill CPA after WWII. These apartments are considerably larger than those constructed in previous years contained more units and were oriented around the automobile. Generally, these post-WWII buildings are between two and four stories and exhibit contemporary facade features.

Bungalow Courts

By the mid-1920s, a new residential building type began to appear throughout the city: bungalow and cottage courts. As zoning regulations were implemented, and the growing population resulted in a need for affordable housing, bungalow and cottage courts provided an affordable and income producing solution. Located throughout the city's first-ring suburban communities, including in Western Golden Hill, these courts were built primarily in the Spanish Eclectic, Tudor Revival, Egyptian Revival, and Art Deco styles. The bungalow court emerged in Pasadena in the 1910s and was the first multi-family property type to integrate

common gardens or courtyard space into the site plan. This medium-high-density property type typically consists of detached single-story bungalows or cottages arranged in a U-shaped plan on a single or double residential lot, with unit entrances facing inward toward a common courtyard rather than facing the street. Some examples have little or no accommodation for the automobile while others may feature a detached garage or garages setback at the rear of the property.⁵² Stylistically, bungalow and cottage courts offered the appropriate scale to integrate density into an existing single-family neighborhood without interrupting the established scale and aesthetics of the area. As a transitional housing type, bungalow and cottage courts represented modest middle-class housing options that did not compromise on the interior and exterior features included in traditional single-family homes. "Bungalow courts were the first multi-family prototype to focus more on space than object, providing residents with the advantages of parks and shared spaces for communal interactions within a densely urban setting."⁵³ Outside of the Los Angeles region, more bungalow courts were constructed in San Diego than in any other city.

Within Western Golden Hill, bungalow courts are located at 952-962 22nd Street.

Non-residential: Commercial, Institutional, Churches, and Union and Fraternal Halls

Commercial buildings are a less common property type within Western Golden Hill. In the 1906 Sanborn Fire Insurance map, approximately two commercial buildings (shops) were delineated in the area along with The Cottage Nursery, notated as a 'florists garden' and located in the northeast section. By 1921, additional commercial, religious, and institutional / civic property types were in place. By 1950, additional non-residential uses were developed in the western section including the American Federation of Labor Building (**Figure 15**).

One-Part Commercial Block

As a building type the One-Part Commercial Block accommodates a wide range of functions, and was a prevalent form constructed in small American cities and towns, as well as neighborhood commercial areas, from the 1850s through the 1950s. According to Richard Longstreth in his book *The Buildings of Main Street: A Guide to American Commercial Architecture*

Most one-part commercial blocks constructed during the 19th century were used as retail stores. In many cases, the street frontage is narrow and the facade comprises little more than plate glass windows and an entry surmounted by a cornice or parapet. However, in city and town alike, a row of similar or identical units can sometimes be seen...In cities the one-part commercial block continued to be popular for modest buildings in neighborhoods. Grouped units are a ubiquitous feature along what once were streetcar lines, where commercial development often grew to be quite extensive.⁵⁴

The One-Part Commercial Block was built in a single-form or linear row through the 1950s when modern shopping centers developed out of multiple groupings of the same form.

Within Western Golden Hill, One-Part Commercial Blocks are located at 2201 Broadway.

Two-Part Commercial Block

Building off of the One-Part Commercial Block form, the Two-Part Commercial Block includes an additional one-to-two stories above the ground floor. The Two-Part Commercial Block is generally limited to two to four stories and is characterized by a horizontal division into two distinct zones reflecting 'public' uses at the street level, typically commercial or retail businesses, with more 'private' uses assigned to the upper floors, including offices, meeting halls or apartments. It is the most common form for small and moderate-sized commercial buildings in the United States. Smaller scale multi-story buildings are of a similar vintage to One-Part Commercial Blocks, with early examples dating to the last half of the 19th Century extant throughout the country.

The Golden Hill CPA Historic Context Statement identifies Two-Part Commercial Blocks as "mixed use" properties stating

While common in many older urban neighborhoods, mixed use structures are quite rare in Golden Hill. Instead of separating residential and commercial uses, mixed use structures accommodate both property types, most often by combining ground-level retail with upper-story apartments. In the Planning Area, mixed use structures generally feature between two and three stories and adhere to a standard "residential-over-commercial" design. Though uncommon, a handful of these buildings can be found on prominent corner lots throughout the Planning Area as well as adjacent to the route of the streetcar line.⁵⁵

Within Western Golden Hill, Two-Part Commercial Blocks are located at 1011-1015 23rd Street.

Institutional

Institutional buildings house civic, healthcare, education, recreation, public works, or similar type of uses are regarded as non-residential and non-commercial. Institutional properties may exhibit any number of popular architectural styles in place at the time of construction. The Golden Hill CPA, including Western Golden Hill, contains limited institutional property types. According to the Golden Hill CPA Historic Context Statement

By the early 20th Century, as the community grew there was a need for various civic, social and recreational buildings and sites. Essential neighborhood facilities such as fire stations were constructed as early as 1914. However, other facilities such as a post office did not open until the mid-20th Century.

Fire Station No. 9 was one of the first institutional buildings constructed in Golden Hill in 1914. Located on 30th Street, between Ivy and Juniper Streets, adjacent to the expanding streetcar, Fire Station No. 9 was built in the Craftsman style. By 1920 another fire station was built on the southeast corner of 25th Street and Broadway. By 1920, the Brooklyn Public School occupied the block bounded by Ash Street, Fern St, A Street, and 30th Street. A school remains on this site today; however, it is unknown if any portions of the structure date to the early 20th Century.⁵⁶

Within Western Golden Hill, Institutional buildings are located at 1055 22nd Street, 2220-2222 Broadway.

Churches

Churches are classified as institutional property types in the Golden Hill CPA Historic Context Statement and are described as follows

Several churches and religious structures, which provide a visual counterpoint to the community's residential and commercial fabric, were constructed prior to 1920. Most often, churches occupy corner lots along major thoroughfares, and can be found interspersed among both residential and commercial structures. Three of the earliest churches included the Church of Our Lady of Angels at 24th and G Street, the Brooklyn Heights Presbyterian Church at 30th and Fir, and the Swedish Lutheran Church at 25th and E Streets.⁵⁷

Within Western Golden Hill, Churches are located at 1920 E Street.

Union and Fraternal Halls

Union and Fraternal Halls are not specifically identified as a property type in the Golden Hill CPA Historic Context Statement, and similar to churches, may also be regarded as institutional property types. By the early 1950s, Golden Hill was anchored by several brotherhood organizations including the American Federation of Labor Building at 23rd and Broadway, the Frank Rosenbloom Labor Center at 1165 19th Street, and a complex of union offices at 2731 B Street.

Within Western Golden Hill, Union and Fraternal Halls are located at 2323 Broadway.

ARCHITECTURAL STYLES

Victorian-Era

"Victorian-era" is an umbrella term used to discuss house styles from approximately 1860 through 1910 and is derived from the long reign of Great Britain's Queen Victoria (1837-1901). In America rapid industrialization in the latter half of the 19th Century brought drastic changes in house design and construction. Mass production of building components caused prices to decrease quickly. In addition, the new transcontinental railroad transported the items across the country quickly and cheaply, and the low cost and easy availability of these decorative and structural components made their success inevitable. The style of architecture that resulted from the profusion of ornaments and building materials was labeled "Victorian" and is seen everywhere in the United States. Within this broad term there are seven generally accepted styles: Gothic Revival, Second Empire, Stick, Queen Anne, Shingle, Richardson Romanesque, and Folk Victorian. Additionally, although it is not generally classified as a "Victorian" style, the Italinat style also emerged in the Victorian-era.

Victorian-era dwellings were constructed as single-story cottages, multiple-story single-family homes, and lodging houses interspersed with commercial enterprises, all anchored by the common elements of visual contrast and abrupt variation. Visual contrast was created by the juxtaposition of one element or building material against another, with the sequence of features and materials at building elevations being unpredictable.⁵⁸ Each of the Victorian-Era styles observed within Western Golden Hill are further described below.

Italianate

With origins in the English Picturesque movement and stylistic details derived from medieval Italian villas and farmhouses, Italianate architecture was popular throughout the United States between the 1850s and the 1880s with examples persisting into the 1900s. By the 1870s Americans had embraced classical design, and the Italianate relied on classical details at rooflines, entries, and other openings. The overall approach to the style was a focus on ornament and architectural enrichment (e.g. mouldings, projecting details, etc.) at the junction of significant elements. Advancements in American industry, railroads and planing mills, provided the means to fabricate and deliver these enrichments.⁵⁹

The Italianate style was popularized through publication of pattern books authored by prominent designers, including Andrew Jackson Downing and Calvert Vaux. Downing, a landscape designer from New York, is regarded as the purveyor of the Italianate, with his 1850 publication *The Architecture of Country Houses* serving as the primary pattern book and style guide. These pattern books presented cost-effective and simplified blueprints for builders and craftsman to follow at residential projects and created a consistent architectural template for homes across the country, making Italianate cottages, homes, and estates easily recognizable with similar facade articulations. The style is categorized into six sub-types: simple hipped roof, centered gable, asymmetrical, towered, front-gabled roof, and town house.

Basic stylistic features of the Italianate style include:

- Low-pitched hipped, flat, or mansard roof with broad bracketed eaves,
- Rusticated building base with brick or horizontal board siding (occasionally stucco and stone may be applied),
- Tall narrow rectangular windows that are commonly arched,
- Curved windows, frequently with elaborate crowns or drip moulding,
- Corners quoins,
- Square cupolas or towers (formally referred to as a belvedere),
- Spindled balustrades,
- Spindled colonettes or porch posts, and
- Single-story porches that are partial-width or full-width and are often supported by square post porch supports.

Within the Golden Hill CPA, 10 Italianate style properties are surveyed or locally designated.⁶⁰ Within Western Golden Hill examples of the Italianate style include 917-919 20th Street, 905 20th Street, 1168-1170 22nd Street, 2223 C Street, 2227 C Street.

Queen Anne / Queen Anne Free Classic

Named and promoted by a group of English architects led by Richard Norman Shaw, the Queen Anne style was the predominant style in the United States from the 1880s to ca. 1900. The progenitor of the style is the William Watts Sherman House, designed by Architect H.H. Richardson and constructed in 1874 in Newport, RI. Like the Italianate, expanding American rail lines helped to popularize this style because they transported pre-made architectural materials throughout the country. Many Queen Anne houses built in the San Diego region, and presumably within the Golden Hill CPA, likely contained pre-made materials ordered from catalogues or obtained by local planing mills. Queen Anne buildings are categorized into four

principal sub-types based on decorative detailing: Spindlework, Half-Timbered, Patterned Masonry, and Free Classic.

Basic stylistic features of the Queen Anne style include:

- Irregular massing with asymmetrical facade composition,
- Steeply pitched roofs of irregular shape, usually with a dominant front-facing gable,
- Partial, full-length, or wraparound front porch,
- Variety of wall textures to eliminate the appearance of smooth wall surfaces including patterned shingles and siding,
- Patterned shingle roofing,
- Tall, narrow windows, some with leaded glass,
- Angled bay windows, and
- Heavy ornamentation, such as scroll-sawn brackets, carved panels, incised ornament, spindle work, roof cresting, finials, and decorative trim.

Within the Golden Hill CPA, six Queen Anne style properties are surveyed or locally designated.⁶¹ Within Western Golden Hill examples of the Queen Anne style include 1053-1063 20th Street, 943-947 20th Street, 931 21st Street, 1070 22nd Street, 1072 22nd Street, 843-843 ½ 22nd Street, 1168 23rd Street, 832 24th Street, 2026-2040 Broadway, 2310 F Street, 2220-2222 F Street.

The Free Classic sub-type rose to popularity after ca. 1890 and offers a stripped aesthetic when compared to other sub-types in the Victorian cohort. The Free Classic ultimately transitioned into the Colonial Revival style, which gave precedent for wide interpretation of the style and variety of exterior features.

Basic stylistic features of the Free Classic style include:

- Generally symmetrical massing with a square plan over two stories,
- Victorian cross-gable or hipped roof,
- Center-set front entry with a recessed partial-length porch,
- Classical Revival columns or posts (non-spindled) either full-height or atop a porch pedestal,
- Non-spindled porch balustrade,
- Prominent gabled bays,
- Transitional width (not as narrow as other Victorian styles) wood windows with a multi-lite divide pattern,
- Single-material wall cladding, typically horizontal boards, and
- Emphasis on consistent use of contrast and escalating facade details with ornamentation typically painted white in contrast with the body of the house.

Folk Victorian

The Folk Victorian sub-type represents compact, efficient building with Victorian ornamentation on folk house forms, and presents a tidier appearance as compared to other sub-types in the Victorian cohort. Popularized between ca. 1870 and ca. 1910, Folk Victorian homes are of vernacular construction, generally built without the involvement of an architect and are derivative of pattern book houses. Occasionally referred to as “workingman's cottages,” Folk Victorian homes offered housing for people of modest income, with decorative elements applied only to the front or visible facades – primarily at the front porch and cornice. Folk Victorian homes typically fall under five principal sub-types: front-gabled,

side-gabled two-story, side-gabled one story, pyramidal, or gable front and wing. All of these sub-types are symmetrical, except the gable-front and wing.⁶²

Basic stylistic features of the Folk Victorian style include:

- Rectilinear or square plan with one or two-story massing,
- Front, side, or cross-gable roof, or pyramidal hip roof,
- Boxed eaves,
- Full-length front porch at all types excepting gable front and wing,
- Spindlework at porch,
- Dentillated cornice,
- Jigsaw cut bargeboards and vergeboards,
- Tall and narrow wood windows with decorative or simple surrounds, and
- Tall entry door(s) with transom and sidelites.

Within the Golden Hill CPA, six Folk Victorian style properties are surveyed or locally designated.⁶³ Within Western Golden Hill examples of the Folk Victorian style include 1117-1119 19th Street, 930 20th Street, 867 20th Street, 930 21st, 833 21st Street, 835 21st Street, 1044-1046 22nd Street, 930-932 22nd Street, 937 22nd Street, 832 22nd Street, 1157 23rd Street, 1004 24th Street, 2148 Broadway, 2124 Broadway.

Craftsman

Nationally popular from 1900 to 1920, the majority of Craftsman style dwellings in the San Diego region date from the 1910s forward. This style was influenced by the English Arts and Crafts movement and emphasized handcrafted products over machine-made details in reaction to the profusion of the mass-manufactured ornamentation of the Victorian-era styles. The movement embodied every aspect of residential design from furniture, to the peaceful setting of one's own yard, to the art pottery and the wallpaper that decorated house interiors. Popular literature, examples of which include, *The Craftsman*, *Ladies Home Journal*, *Bungalow Magazine*, and *House Beautiful*, distributed the movement's ideals to the middle class. The Craftsman style had broad boundaries that were further defined by regional tastes and interests. Craftsman style design was popular nationwide but flourished in California because the mild climate allowed for an integration of interior and exterior spaces, as exemplified by large porches and balconies. In California, the Craftsman style often incorporated varying influences, including California's Mission tradition, Shingle style, as well as Middle Eastern and Asian influences.

With ready-made drawings and materials for sale from local and regional design-build companies and the popularity of mail-order house catalogues, the proliferation of Craftsman bungalow construction formed the suburban landscape that typifies regional neighborhoods developed in the first two decades of the twentieth century. The majority of these vernacular Craftsman style residences constructed in the San Diego region, including in Culverwell and Taggart's Addition, are wood frame with either wood siding or an applied stucco exterior finish. Some examples feature the more distinctive and character-defining characteristics and materials that convey the underlying philosophy and origins of the Craftsman style in the English Arts & Crafts movement. As a property type, bungalows fell from favor by the late 1930s having been replaced by the Minimal Traditional style.

Basic stylistic features of the Craftsman style include:

- Multi-plane roofline with front, side, or cross-gabled roof, occasionally with Japoneseque flares,
- Asymmetrical facade composition and continuous flow floor plan,
- Wide overhanging eaves,
- Exposed rafters and purlins,
- Decorative extended gable beams,
- Decorative brackets / knee braces,
- Full-or-partial width front porch,
- Battered and unbattered porch piers or columns clad entirely or in combination with brick, wood, stucco, or stone, and
- Wide wooden tri-partite or ganged windows at principal locations.

Within the Golden Hill CPA, seven are surveyed or locally designated as California Bungalows, 93 Craftsman style properties are surveyed or locally designated, and additional 206 properties are surveyed or locally designated examples of the Craftsman Bungalow style and property type.⁶⁴ Within Western Golden Hill examples of the Craftsman, Craftsman Bungalow, and California Bungalow styles include 932-936 21st Street, 838-844 21st Street, 852-858 21st Street, 1221 22nd Street, 1100 22nd Street, 1150-1156 22nd Street, 1219 23rd Street, 1217 23rd Street, 1226-1232 23rd Street, 1042-1044 23rd Street, 934 23rd Street, 841 23rd Street, 829-831 23rd Street, 1208 24th Street, 2029 Broadway, 1901-1923 E Street, 2128-2130 E Street, 2209 E Street.

Prairie

Born in the Midwest region and derived from the Chicago School, the residential Prairie aesthetic departed from the vertical towers and turrets of the Victorian era as well as the strained academic interpretations of Beaux-Arts Classicism taught at most architecture schools in the second half of the 19th Century. Influenced by H.H. Richardson's Romanesque and Shingle styles and the architecture of Japan popularized in the Chicago World's Fair of 1893, the Prairie style is part of the American Arts and Crafts Movement with some ideological differences between its English origins. The English reformers (and American Craftsman practitioners) rejected the machine, but Prairie practitioners welcomed mechanization and the use of machine-made materials. The English also preferred to look to the past for design inspiration, while the Chicago School architects, led by Louis Sullivan and Frank Lloyd Wright, tried to ignore the European influence in order to discover their own new aesthetic.

The Prairie house was deliberate and composed, conceived as a practical, cohesive whole down to the landscaping, built-in furniture, and fixtures, which were treated with as much importance as the architectural elements. Its natural textures and horizontal profile, accented by broad, hovering roof planes and spreading terraces, were in concert with the flat landscape of the Midwestern plains. Inside, the simplified open plan had a minimum of rooms, defined by screens and panels, radiating from a central open space.

The Prairie house, which ranged from modest designs to huge estates, reached its peak in Oak Park, Illinois, and other Midwest suburbs during the first two decades of the 20th century. Client interest in the large-scale version had faded by World War I, but the open floor plan, clean lines, and human scale associated with the style made a permanent mark on American architecture, particularly small-scale suburban house design.⁶⁵

The Midwestern plains seemingly inspire the style's limited building materials and emphasis on

free and open spaces with strong horizontal emphasis. The style's most striking characteristic is a flowing plan of interpenetrating, overlapping spaces. Free of columns, posts, and punched-out windows, the Prairie home spreads from a solid masonry core – a massive fireplace at the crossed axis of the floor plan – into the landscape through extended living spaces and porches. Panels of windows define spaces and connect the outdoors to effectively “destroy the box,” a stated aim of the Prairie School.⁶⁶ Although short-lived, like its more successful Craftsman counterpart, the Prairie style represented a new American residential aesthetic. In favor between the late 1890s and WWI, the largest concentration of Prairie style homes were built in the northern Midwest, although some examples exist locally as Midwestern architects migrated west to California and San Diego.

Identifying features associated with the Prairie style include a low-pitched roof, usually hipped, with widely overhanging eaves; two stories with one story wings or porches; eaves, cornices, and other facade detailing emphasizing horizontal lines; often with massive, square porch supports. Massive square or rectangular piers of masonry used to support porch roofs are an almost universal feature of high-style examples. They remain common in vernacular examples, which also show squared wooden imitations. Other common details in both landmark and vernacular examples include window boxes, pedestal urns, geometric patterns in window glazing, leaded casement units in high style examples, and wood double-hung units in vernacular examples.

Basic stylistic features of the Prairie style include:

- Low-pitched hipped roof (occasionally gabled),
- Wide overhanging boxed eaves,
- Two stories with one story wings,
- Porches and porte cocheres,
- Eaves, cornices, and facade detailing emphasizing horizontal lines,
- Massive, square porch supports,
- Wood doors and windows with geometric or stylized floral-patterned panes,
- Decorative transom above single pane window,
- Casement windows common on high-style examples, and
- Wood clapboard, stone, brick, concrete block or stucco wall cladding.

Within the Golden Hill CPA, 22 Prairie style properties are surveyed or locally designated.⁶⁷ Within Western Golden Hill examples of the Prairie style include 953 20th Street, 1203 23rd Street, 1252-1254 23rd Street, 2201 E Street.

Period Revival

Period Revival refers to an historicist period in design encompassing the first half of the 20th century wherein older architectural styles were ‘revived’ and revisited with modern adaptations. Architects working in the Period Revival were inspired by all historic periods and geographic locales including ancient Egyptian architecture (Egyptian Revival), classical Greco-Roman architecture (Classical Revival and Neoclassical), Italian Villas (Renaissance Revival), Spanish churches (Spanish Revival / Spanish Eclectic), Spanish Colonial Missions (Mission Revival), English cottages and country estates (Tudor Revival), and Colonial-era buildings in what would become the United States (Colonial Revival and Dutch Colonial). In some instances, the term ‘Period Revival’ is applied to a simplistic facade, at residential and commercial buildings, with limited historicist features that may be attributed to one or more of

the revival styles. It is regarded as a 'catch-all' term intended to indicate the home's aesthetic leanings towards historical architecture rather than modern designs which represent a departure from historicism. Further information on each of the Period Revival styles is elaborated below.

Mission Revival

In 1884, Helen Hunt Jackson's novel *Ramona* was published in which early California was described as a pastoral land of whitewashed adobes where caring padres watched over and protected a meek and compliant native population. This 'Ramona' or 'Mission' myth was soon perpetuated by artists, writers, architects and others who, based on this myth, created a "stylized version of California that never existed."⁶⁸ Perhaps based in part on the California romanticism crafted in Jackson's novel, and also due in part to the larger national movement of Progressive Reform, a collective effort to restore the California Missions emerged in the 1890s. Led by *Land of Sunshine* editor Charles F. Lummis, the Los Angeles based LandMarks Club of California was established in 1895 in order to save and restore the principal Missions in Southern California at San Fernando, San Juan Capistrano and San Diego. The focused effort soon expanded beyond Southern California, as statewide support for the projects increased, and more individuals donated time and financial support to the Mission Restoration Committee. Within the context of the renewed statewide interest in preserving California's existing architectural heritage and Hispanic roots, new buildings were also designed after the historic missions. The Mission Revival style, as its name denotes, was based on a free-form adaptation of the historic Spanish Colonial Missions and incorporated many of the same design elements utilized in the construction of the original missions, but were enhanced and adapted to represent the ever present 'Mission' myth and to appeal to a variety of residential and commercial interests. Some of the earliest examples of the Mission Revival style were designed by San Francisco architect A. Page Brown including his San Francisco Ferry Building, inspired by *La Giralda*, the bell tower of Cathedral of Sevilla, and Brown's design for the California Building at the 1893 Chicago Worlds Columbian Exposition, which introduced elements of California's Mission Revival and Mediterranean Revival architecture to the rest of the world. Homes were soon constructed throughout California in the Mission Revival style, and the Santa Fe Railway Company and Southern Pacific Railroad Company adopted Mission Revival as the standard architectural style employed for their respective passenger and freight depots throughout California. Additionally, resort hotels throughout Southern California adapted the style.

Basic stylistic features of the Mission Revival style include:

- Mission-shaped dormer or roof parapet,
- Prominent one-story porch at the entry or full facade width,
- Terra cotta roofing tiles,
- Arcaded / arched roof supports,
- Wide overhanging eaves, usually open,
- Mission-like bell towers,
- Large square piers, commonly arched above, as porch roof supports,
- Smooth stucco siding,
- Quatrefoil windows,
- Minimal decorative detailing, and
- Decorative tile, carved stonework, or other facade ornamentation.

Within the Golden Hill CPA, 20 Mission Revival style properties are surveyed or locally designated.⁶⁹ Within Western Golden Hill examples of the Mission Revival style include 866 22nd Street, 1234 23rd Street, 2305 C Street, 2329 C Street.

Spanish Eclectic and Spanish Revival

By the 1910s the popularity of the Mission Revival style was waning likely in part due to its limitations in offering varied forms or features, or by Californians' desire to express greater historical resonance in buildings developed at the time. In the mid-1910s a new style emerged led by Bertram Grosvenor Goodhue, a self-taught visionary east coast architect whose design abilities enabled him to transcend from his stylistic origins in the Gothic Revival style to more modern expressions found in the Spanish Colonial Revival and Art Deco styles. Goodhue was selected as the chief designer for the Panama-California Exposition held in San Diego's Balboa Park in 1915 wherein San Diego's visual landscape was permanently altered through the introduction of the Spanish Revival style. Entrenched in the aesthetic precedents observed in the Iberian Peninsula, the Spanish Revival style and related California Mission and Mediterranean Revival styles blended the architecture of the Mediterranean, Italian, Spanish and Moorish traditions with the architecture of early settlement patterns in California and other southwestern states as well as Florida; all regions where Spanish Colonial building occurred. These revival styles, embodied in the buildings constructed as part of San Diego's 1915 Panama-California Exposition, sought to convey the feelings and associations of the era of California's early Spanish settlement by utilizing Spanish and Mexican forms and decorative motifs, and became known as the Spanish Eclectic style of architecture.

Employed throughout the state, but popularized in Southern California, the Spanish Eclectic style suited the state's warm climate and became the favored building idiom in the 1920s and 1930s. Innumerable houses were built in the Spanish Eclectic style in California, and though the designs drew on non-American sources from Spain and nearby countries, the Spanish Eclectic style was very much an American creation. Character-defining features included red clay tile roofs, use of balconies, smooth stucco exterior walls (usually painted white), arched openings, thick wall dimensions, colorful tile work, ornamental vents and grille work at windows and doors, ornamental elaborations at windows and doors in the form of relief surrounds including the ornate Spanish Baroque *Churrigueresque* detailing. In the 1920s and 1930s architectural publications were distributed worldwide including the American magazine *Architecture*, which in 1926, began a regular series featuring traditional Spanish architectural details designed by U.S. architects. "These included Spanish Revival staples such as *Iron Railings, Balconies, Garden, Pools, Patios, Window Grilles, and Outside Stairways.*"⁷⁰ According to architect and author Arrol Gellner

The charismatic architecture of Spain, with its photogenic contrasts of light and shade and its sharply drawn wrought-iron ornament remained a favorite subject of the trade magazines well into the thirties; as late as 1934, *Architecture* was still featuring measured drawings of Spanish-style details such as spindled window grilles in Santiago, Cuba.⁷¹

Introduction of the Spanish Revival style at the 1915 Exposition combined with reference images and design specifications available through architectural trade publications soon resulted in the emergence of the Spanish Revival style as the favored choice employed by local architects and builders throughout San Diego through the 1930s. In May 1931 the new

San Diego State College was dedicated in a three-day ceremony, where a visiting Spanish dignitary proclaimed the newly built Spanish Revival buildings on the campus as the best examples observed outside of Spain.⁷² Three months later as part of the wave of popularity in Spanish styles, in August 1931, a partial restoration effort was undertaken at Mission San Diego de Alcalá. In 1935 San Diego again sponsored an exposition, the California Pacific Exposition, which was conceptualized by architect Richard Requa and planned to include

Examples of all of the interesting styles used during the period of Spanish rule in America, from the plain, austere Mission style...through the more striking Churrigueresque...to the flamboyance of the Spanish Baroque.

In a search for a style that would combine novelty, beauty and authenticity and yet be in harmony with the old buildings, the exposition designers drew on the prehistoric and native architecture of the American Southwest, the Indian pueblos, and the impressive and massive structures left by the Aztecs in Mexico and the Mayans in Yucatan.⁷³

With notable civic and academic examples of the eclectic sub-types within the larger idiom of Spanish Revival architecture, San Diego's architects and builders transformed the region's residential landscape with innumerable examples of the eclectic Spanish Revival style.

Basic stylistic features of the Spanish Revival / Spanish Eclectic style include:

- Low pitched roof covered in terra cotta (Spanish / Mexican / Mission) tile,
- Boxed eaves or limited eave overhang,
- Stucco siding,
- Arched windows and doors, particularly at principal openings,
- Asymmetrical facade composition and floor plan, and
- Decorative detailing with Moorish, Byzantine, Gothic, or Renaissance origins.

Within the Golden Hill CPA, seven Spanish Revival style properties are surveyed or locally designated, and an additional 37 properties are designated as significant examples of the Spanish Eclectic style.⁷⁴ Within Western Golden Hill examples of the Spanish Revival and Spanish Eclectic styles include 864-872 20th Street, 1115 21st Street, 906 21st Street, 918 21st Street, 865 21st Street, 916-922 22nd Street, 955 22nd Street, 937-943 23rd Street, 840 23rd Street, 1116-1168 24th Street, 1040-1044 24th Street, 938-944 24th Street, 2102-2116 C Street, 2202-2216 E Street, 2320 F Street.

Colonial Revival

The Colonial Revival style enjoyed longstanding popularity throughout the United States from the 1880s through the 1950s. Pride in the American past and simplicity of design and materials made the Colonial Revival style appealing for a wide variety of uses.⁷⁵ It was initially employed at dwellings and soon expanded to small schools, mortuaries, and other local-serving commercial properties. Leading up to the Philadelphia Centennial of 1876, the country developed a revived interest in the colonial-era buildings of New England. The centennial is regarded as the major impetus for Colonial Revival architecture, with Architects Charles McKim, William Mead, and Stanford White serving as purveyors of the style. In 1877 McKim, Mead, and White, with original partner William Bigelow, toured the eastern seaboard to study colonial-era buildings, and soon thereafter produced designs for the Appleton House

(1884 in Lennox, Mass) and the Taylor House (1886 in Newport, RI). Both buildings are regarded as style-setting examples of the Colonial Revival. These high style examples were soon copied throughout the United States, in a range of property types, informed by new publications that focused on Colonial Revival architecture including *White Pine Monographs* published by the White Pine Bureau. Established in 1915, the White Pine Bureau produced a series of booklets on colonial architecture between 1915 and 1931. Topics included colonial cottages and houses, farmhouses of New England, domestic architecture of Massachusetts, churches in the American colonies, and even studies of colonial window details.⁷⁶

As a result of these architectural publications, Colonial Revival buildings constructed between ca. 1915 and ca. 1930 more closely resemble colonial-era prototypes. In the Depression-era, the Colonial Revival aesthetic was simplified and morphed into a new style – Minimal Traditional, with limited ornamentation offering a vague historical appearance. Into the modern period the Colonial Revival style further evolved to inform Ranch architecture, and by the mid-1950s fell from favor.

Basic stylistic features of the Colonial Revival style include:

- Symmetrical facade composition in a rectilinear or square-shaped plan,
- Side gabled roof with or without lower front gable dormers, occasionally Gambrel form,
- Exterior walls clad in horizontal boards or brick,
- Wooden windows set in pairs with multi-lite sash divide pattern, and
- Center-set front door surmounted by decorative crown, pediment, or lower front gable with slender columns or pilasters set into the facade.

Within the Golden Hill CPA, 24 Colonial Revival style properties are surveyed or locally designated.⁷⁷ Within Western Golden Hill examples of the Colonial Revival style include 1045 20th Street, 1027-1033 20th Street, 920 20th Street, 971 20th Street, 855 20th Street, 831 20th Street, 1120-1122 21st Street, 1008 21st Street, 1044 21st Street, 1068-1070 21st Street, 1143-1145 21st Street, 1027-1031 21st street, 953 21st Street, 945 21st Street, 915 21st Street, 901-907 21st Street, 847 21st Street, 821 21st Street, 860 21st Street, 1163-1169 22nd Street.

Modernistic (Art Deco and Streamline Moderne)

Popularized between ca. 1920s and 1940s, the Modernistic style included two distinct sub-types: Art Deco and Streamline Moderne, with Art Deco falling from favor within a decade, and the Streamline Moderne further evolving into the Universal Modernist style, known in the United States as the International style.

Art Deco originated in France in the 1910s from the earlier European Art Nouveau and was popularized at the Exposition Internationale des Arts Décoratifs et Industriels Modernes held in Paris in 1925 where the term Art Deco was coined. The style stressed hard-edged geometric patterns augmented by bold colors, with stylized animal and plant motifs represented in flat linear patterns. In the United States, the Art Deco style is most closely associated with the 1922 International Competition for a New Administration Building for the *Chicago Tribune* design competition, and the 2nd place submission designed by Finish Architect Eliel Saarinen. Saarinen's design was simultaneously traditional and progressive, with gothic verticality and articulations and modern massing featuring a series of European-inspired setbacks. The design informed American and European architects in their subsequent work including Raymond Hood, winner of the Chicago Tribune competition, at his American Radiator Building in New

York. Truly Art Deco in style, the building featured a green marble base and green glazed terra cotta with gold metal accents in the setback crown. These new American skyscrapers and the 1925 Paris exposition greatly influenced design with a seminal example built in Los Angeles – the Oviatt Building. Designed by Master Architects Walker and Eisen and completed in 1928, the Oviatt Building featured an Art Deco marquee with frosted glass panels in deep red, maroon and dark blue connected by thin strips of silver mallechort, and additional Deco interiors imported from Paris including glass designed by René Lalique.⁷⁸

Basic stylistic features of the Art Deco style include:

- Smooth stucco walls,
- Flat roofs with boxed / no eave overhang,
- Steel casement windows,
- Vertical elements projecting beyond the principal roof, and
- Geometric articulations at cornice, windows and doors, and other facade locations.

Numerous examples of Art Deco architecture exist in Downtown San Diego and the surrounding communities, within the Gaslamp Quarter Historic District No. 1 (HRB No. 127) and within the Sherman Heights Historic District (HRB No. 208).⁷⁹ Significant Art Deco buildings were additionally constructed in the Golden Hill CPA including the 7th Day Adventist Church at 2411 Broadway (HRB No. 130-042) constructed in 1930, the One-Part Commercial Block at 3035 Cedar Street constructed in 1940 (within the South Park Historic District), and the American Federation of Labor Building (HRB No. 1128) constructed in 1948 at 2323 Broadway within the C&T Addition in Western Golden Hill.⁸⁰

An offshoot of Art Deco, Streamline Moderne represents the earliest aesthetic phase of International or Universal Modernism. Modernism is most simply expressed as a departure from historical precedent in architectural ideology when old and stereotyped revival forms were discarded, and new modes of expression developed to create an aesthetic reformation. Streamline architecture promoted sleekness and modernity, with curving forms, horizontal emphasis, and sometimes nautical elements. The aesthetic was widely applied to suburban houses, modernist estates, commercial buildings, and industrial and household products including railroad locomotives, automobiles, ships, buses, telephones, toasters, and other appliances.

With European origins, the emergence of the new Universal Modernism, including Streamline Moderne, was initially pioneered by members of the Deutscher Werkbund (the German Association of Craftsmen) and architects of the Bauhaus school of design. Architectural historian Henry Russell Hitchcock described the modern aesthetic as a distinct branch of Modernism influenced by De Stijl cubist and neoplasticist painting which advocated for abstraction and universality by a reduction of forms and colors. The aesthetic of Universalist architects was dubbed as the International Style in the 1932 exhibition at the new Museum of Modern Art in New York conceived by Philip Johnson and Henry Hitchcock which brought together the work of approximately 50 architects from 16 countries throughout the western world. The 1932 exhibit highlighted aspects of modern architecture that were taking hold in America and included the works of Walter Gropius, the first Chair of the Bauhaus School, Swiss-French architect Le Corbusier, and Finnish architect Alvar Aalto. The 1932 exhibition espoused three principles.

- *Architecture as Volume* – This dealt with a skeletal building of columns in opposition to the mass of a building, wherein creating space by floors supported by piers of metal or reinforced concrete (*pilotis*) allowed for flexibility in plan. The expression of volume was considered immaterial with space being defined geometrically and the surface of a building needing to be smooth with an unbroken skin stretched tightly over a building's skeletal frame. Windows were to be placed on the outside part of the vertical wall surface (as opposed to 'punched' or recessed). The roof would usually be flat. Surfaces were always smooth with glass sheets or metal plates preferred, however concrete and stone were also utilized at notable examples like Le Corbusier's Villa Savoye and Ludwig Mies van der Rohe's Tugendhat House.
- *Regularity and the Structural Order of a Building* – This concerned the repetition of structural columns and the resulting design adjustments, wherein regularity could be considered monotonous but the degree of repetition and how it was handled was the real determinant of monotony. Johnson and Hitchcock posited that modern architects knew how to achieve interest while still complying with classical restraint in their building compositions. This principle called for asymmetry in the composition of buildings.
- *Avoidance of Applied Decoration* – This reinforces the attempt to eliminate superficiality in materials and is based in opposition to the period revival architecture of the 19th Century. Minimal details could be incorporated in a building to add richness; however, the decoration should be subservient to the clarity of the whole building. Windows of fixed metal were preferred and projecting roofs (pitched beyond the wall plan and extending out in eave form) were discouraged in order to prevent facade interruptions.⁸¹

American architects and builders further introduced Streamline Moderne / the new International Style in the 1933 Century of Progress Exposition in Chicago, Illinois where designers followed the ideology of sparse ornamentation and functional designs with streamlined features and forms indicative of automobiles and airplanes – all things that embodied efficiency and speed. The American version of the International Style however, did not fully address social or functional concerns as its European counterpart had in the earliest projects, and instead focused more on the formal aspects of design. The International Style continued to popularize and evolve in the post-WWII period with additional exhibits and publications including a 1947 exhibit on the work of Ludwig Mies van der Rohe, the second Chair of the Bauhaus school and the Dean of the Architecture program at the Illinois Institute of Technology, with a monograph by Philip Johnson, who two years later would help to visualize the new iteration of the International Style in his design for the Glass House, his private residence at New Canaan, Connecticut. By the 1960s Johnson had redefined the International Style from its Streamline Moderne appearance to the present-day understanding by architectural historians and preservationists – structural honesty, repetitive modular rhythms, clarity expressed by large expanses of glass, flat roofs, the box as the container, and no ornamentation.

Basic stylistic features of the Streamline Moderne style include:

- Asymmetrical cubist form,
- Smooth white stucco walls void of ornamentation,
- Rounded corners,
- Steel casement windows, occasionally installed in a ribbon pattern along principal elevations and installed at corners,

- Flat roofs, some with broadly overhanging eaves (Moderne) and some without eaves (International Style),
- Horizontal articulations including incised grooves, balustrades, steel bands at windows, and
- Glass block as a secondary material at windows / facade openings.

In favor nationally and locally through the 1940s, at least 33 examples of the style are surveyed or locally designated by the City of San Diego, including two properties in the Golden Hill CPA – both within the South Park Historic District – 1501-1503 Grove Street constructed in 1922 and 2953 Beech Street constructed in 1924.⁸² Within Western Golden Hill examples of the Streamline Moderne style include 952-962 22nd Street.

Modernist / Ranch

Referred to as the “Tract Ranch,” “Custom Ranch,” and “Contemporary Ranch” style in the City of San Diego *Modernism Historic Context Statement*, the Ranch style house first emerged in the early 1930s, when Architect Cliff May designed the first of its kind in San Diego. Initially designed to be low-cost tract housing, the style was not intended to be eye-catching.⁸³ Its low-profile appearance and plain use of materials was a precursor architectural style to the post-WWII privatization of homes and extended the Minimal Traditional-style aesthetic popularized in the 1930s and 1940s. Into the 1950s, Ranch style homes represented sheltered privacy and a sense of security from the happenings of the Cold War, when Civil Defense propaganda stressed strength of the family and home as strength of the country. Throughout the United States, the Ranch style dominated residential tracts developed in the 1950s, 1960s, and 1970s. Inspired by the sprawling Spanish haciendas scattered throughout Mexico and Southern California in the 1800s, but shrunken to individual 1/8 - 1/4 acre lots, the hacienda floor plan was adapted for modern living with stretched interior spaces in a linear, L-shaped, U-shaped, or H-shaped fashion, and embraced the outdoors through redefining courtyards and patios as outdoor “rooms.” New meaning was given to the roles and locations of rooms. The kitchen was brought forward to the front of the house and the living room, because of the home’s shallow depth, usually opened to both the front and rear of the dwelling. Ranch style homes typically had open floor plans, combining the kitchen, dining, and living room into one communal family area. *Sunset Magazine*’s 1958 publication “Western Ranch Houses by Cliff May” further popularized the style.

Residential tracts developed in the 1950s-1970s period typically offered larger lots, lower and more horizontally oriented structures, and groupings of different shapes, planes, materials, colors, and textures. Rather than offering just one or two models, developers commissioned architects to design several basic floor plans and elevations for their home models, with each developer then offering custom upgrades relating to interior and exterior fixtures and finishes. As the suburban building trend continued, consistent with increased promotion of and reliance on the automobile, garages were expanded to accommodate two vehicles and the garage portion of Ranch style homes were oriented toward the street. Tract Ranch homes are typically single-story, with several stylistic variations including Colonial or Spanish Hacienda.⁸⁴ In hilly neighborhoods, the Ranch style is occasionally adjusted to accommodate a split-level or two-story home, in which case the typology is identified as a Split-Level Ranch or a Raised Ranch. In some developments, Tract Ranch style homes exhibit “Birdhouse” or “Cinderella” details, including gingerbread trim (a Cinderella feature) and dove-cotes (Birdhouse features).

In suburban communities developers constructed Contemporary style tracts in response to demand for housing that reflected the latest architectural aesthetic, stylistic details, and materials including interior courtyards, aluminum framed windows, sliding-glass doors, flat roofs, masonry screen walls, and clerestory and transom units at primary facades and on attached carports or garages. The landscape style was as modern as the homes, featuring junipers and clustered palms with lava rock and seeded aggregate paving.

These comprehensively suburban constructed tracts informed single-parcel infill efforts within older established neighborhoods, with the occasional Ranch style home filling in still vacant lots or replacing an original dwelling with a more modern housing type. These single-parcel campaigns may be regarded as "Custom Ranch" homes if custom designed specific to an owner's needs and request. Custom Ranch Homes are generally much more sophisticated in appearance over their tract counterparts and frequently included a large landscaped property, with a deep street setback creating a generous front yard. These homes may also feature larger garages, motor courts, servant's quarters, expanded kitchens, and generous living spaces.⁸⁵

Basic stylistic features of the Tract Ranch style include:

- Horizontal massing, usually single-story over a rectilinear, L-shaped, H-shaped, or U-shaped plan,
- Minimally pitched side or cross-gabled roof with deep overhangs,
- Attached carport or garage,
- Vertical articulation via full-height wood-frame focal window,
- Decorative details at the primary (street-facing) facades including but not limited to
 - wood shutters,
 - wood windows with diamond pattern sash,
 - wide brick or stone chimneys,
 - fascia boards extending to the ground and gingerbread trim (Cinderella features),
 - cupola or dovecote built into the roof ridge or street-facing gable (Birdhouse features), and
- Traditional exterior building materials including but not limited to
 - wood shingle roofing,
 - horizontal board siding,
 - board and batten siding,
 - brick siding (often installed from the foundation to mid-level with wood above), and
 - stucco or stone accents.

Basic stylistic features of the Contemporary Tract Ranch style include:

- Horizontal, angular massing,
- Strong roof forms including flat, gabled, shed, or butterfly, typically with deep overhangs,
- Attached garage or carport,
- Vertical articulation via full-height aluminum-frame focal window with or without mullions,
- Large windows, often aluminum framed, with or without mullions,
- Sun shades, screens or shadow block accents, and

- Non-traditional exterior finishes including but not limited to
 - vertical wood siding,
 - concrete block,
 - stucco,
 - flagstone, and
 - mullion-free window walls.

Basic stylistic features of the Custom Ranch style include:

- Horizontal massing, wide to the street,
- Usually single-story,
- Custom details (wood shutters, large wood windows, or large prominent brick or stone chimneys),
- Prominent low-sloped gabled or hipped roofs with deep overhangs,
- Sprawling floor plan frequently "L" or "U" shaped around a central courtyard,
- Large attached carports or garages, and
- Expensive building materials (wood shingle roofing, wood siding, brick, stone, and adobe) and more generous in materials and craftsmanship than tract homes.

Within the Golden Hill CPA, 18 Ranch style properties (17 Tract Ranch, one Custom Ranch, and no recorded examples of Contemporary Tract Ranch) are surveyed or locally designated.⁸⁶ Within Western Golden Hill examples of the Ranch style include 1155 20th Street.

Neo-Spanish Eclectic

Neo-Eclectic architecture is a revivalist movement initiated in the 1960s which sought to combine elements of previous historicist styles, whether of original (e.g. Colonial) or revival (e.g. Colonial Revival) origins. Neo-eclecticism draws from traditional building styles including Victorian (and all sub-types), Colonial and Classical Revival, Italian Renaissance Revival, Tudor Revival, and French Revival. Neo-eclecticism falls within the Postmodern period; however, it is generally void of more sophisticated use of experimental materials characteristic to postmodern design. Sub-types of the Neo-Eclectic style include Neo-Victorian, Mansard (based on the Second Empire style), Neo-French, Neo-Colonial, Neo-Tudor, Neoclassical Revival, and Neo-Spanish Eclectic.

The Neo-Spanish Eclectic style represents the second resurgence of the Spanish Revival / Spanish Eclectic style, with limited historicist elements applied only to the front elevation.

Basic stylistic features of the Neo-Eclectic Spanish style include:

- Asymmetrical facades,
- Composition tile roofing (no longer terra cotta),
- Stucco walls (typically rough texture),
- Aluminum or Vinyl windows, some set within arched wall panels,
- Decorative applique, typically constructed of architectural foam, and
- Arched gates, walkways, and entryways.

Within the Golden Hill CPA, limited examples of the Neo-Spanish Eclectic are currently surveyed or locally designated.⁸⁷ Within Western Golden Hill examples of the Neo-Spanish Eclectic style include 2220 C Street.

DRAFT

HISTORY OF CULVERWELL & TAGGART'S ADDITION

Early records offer a nebulous understanding of land ownership in Western Golden Hill, with the confusion likely a result of speculative real estate activities in the late 19th Century and a corresponding 'land grab' mentality. The baseline land tract within Western Golden Hill is Culverwell & Taggart's Addition to San Diego (C&T Addition), recorded on November 15, 1869 as Map No. 249 (**Figures 1-2**). Sited immediately east of Horton's Addition, the western half of the C&T Addition represents a consolidation of two previous or simultaneously platted land subdivisions (**Figures 3-5**).

- Gardner's Addition: Commissioned by L.M. Gardner and recorded as Map No. 68, this tract was bound by 15th Street, 19th Street, A Street, and D Street.
- Culverwell's Addition: Attributed to Stephen S. Culverwell and recorded as Map No. 143, this tract was bound by 15th Street, 19th Street, D Street, and G Street.

As originally platted, C&T Addition encompassed the land area bound by 14th Street to the west, the south side of G Street to the south, 24th Street to the east, and Russ Boulevard to the north, and included 72 blocks, notated as A through H and 1 through 64. Each block was rectilinear in plan measuring 200' x 300' with lots measuring 50' x 100' and 80' street widths.

Although the C&T Addition was recorded in 1869, and consolidated Gardner's Addition and Culverwell's Addition, the C&T Addition does not appear, as named, in City Lot & Block Books until 1892. Gardner's, Culverwell's, and a third tract - Taggart's Subdivision, are all organized as separate land areas in Lot & Block Books until 1892. Early real estate maps Gardner's, Culverwell's, and Taggart's as separate subdivisions. The veracity of mapped ownership boundaries, however, is not verified, and the Taggart's Addition, as mapped, may represent an illegal land grab scheme by Charles P. Taggart, partial owner of the C&T Addition. Refer to **Table 1** for Lot & Block Book Data 1892-1906.

Early Owners Charles P. Taggart and Stephen Culverwell

Charles Taggart was born in Illinois in 1839 and moved to San Diego by the end of the 1860s. While living in San Diego, Taggart was an attorney for several large corporations including Pacific Mail, Pacific Coast Steamship Companies (which he was also an agent for), Capron's stage line, and the Texas and Pacific Railroad. Taggart also served as the City of San Diego City Attorney and was a Trustee for the City along with Col. William Jeffery Gatewood and Judge Benjamin Hays who served as President. In 1869, Taggart commissioned the subdivision of the Culverwell and Taggart's Addition and began advertising himself as a real estate broker in local newspapers in order to sell the lots in the addition. Taggart was previously involved in disputes over land ownership and was associated with a group of high-ranking individuals in San Diego who took advantage of the new city for their personal gain.⁸⁸ In 1870-1871, Taggart was "gifted" from City trustees five miles of tidelands extending from National City to the southern boundary of San Diego. When prominent residents of San Diego, such as Alonzo Horton, heard about the gift they argued that the land was not owned by the City and was not theirs to give away, which was confirmed by the courts following a long legal battle. In another scandal, City Attorney Taggart and State Senator James McCoy, formerly a trustee for San Diego, repealed the 1870 Park Reservation Act, which set aside thousands of acres of land for the creation of a city park. Taggart owned land adjacent to the park and sought to extend his ownership. However, George Marston and several other residents of San Diego fought the repeal and saved the Park Reservation Act.⁸⁹ Taggart owned several lots in the

Culverwell and Taggart's Addition until his death in 1875 when the land was transferred to his wife, Mary.⁹⁰

Maryland native Stephen Culverwell was born in 1827. He is reputed to have joined a San Francisco-bound US Navy vessel at age 15, in 1842. By the early 1860s, Culverwell moved to San Diego and was considered one of the earliest pioneers of the city and California.⁹¹ With his partner William Jorres, Culverwell constructed the first wharf, the Culverwell and Jorres Wharf, in New San Diego in 1868 at the foot of F Street.⁹² That same year, Horton built the second wharf in Horton's Addition. Culverwell & Jorres also owned one of the first businesses in New San Diego selling feed and grain.⁹³ At a later date, Culverwell moved back to San Francisco and organized the Hensley Mining District. Eventually the mine yielded more than \$2,000,000 in gold.⁹⁴ He died in 1894 in San Francisco.

Development History of the C&T Addition

Lot sales in the C&T Addition accelerated in the early 1870s, prompted by the Texas and Pacific Railway Company's (TPRC) announcement for the construction of a transcontinental rail line to San Diego. By 1873, the TPRC purchased two blocks in the northwest corner of the C&T Addition. The company's purchase coincided with the financial panic of 1873, causing an abrupt halt in real estate activities, and leaving the TPRC unable to fund the construction of a transcontinental rail line. No additional land acquisitions occurred and no TPRC edifices were constructed.

By January 1892, when the C&T Addition was initially assessed in City Lot & Block Books, 24 properties had been improved with buildings or structures. Situated on Blocks C, D, F, 29, 42, 43, 46, 47, and 48, these improvements represent some of the earliest dwellings extant today, including HRB No. 214, the George L. Davenport Residence constructed in 1886, HRB No. 85, the Albert Haywood Residence constructed in 1887, and HRB No. 171, the Alphonzo Risley Residence constructed in 1888.⁹⁵ By January 1893, nine additional properties were improved at Blocks D, F, 28, 31, 43, and 46, including HRB No. 205, the Ida and C.Q. Stanton Residence constructed after January 1892. Nine additional properties were developed between 1894 and 1895 including HRB No. 216, the Edmund E. Parmelee Residence constructed in 1894. Between 1896 and January 1906, City Lot & Block Books disclose 86 additional improvements occurred in the C&T Addition, including HRB Nos. 510 (Beardsley Tucker House constructed in 1899), 862 (Carl E. and Leone L. Nichols House constructed in 1904), 201 (Mary R. Billmeyer Residence constructed in 1904), 154 (Amelia Kahle Residence constructed in 1904), and 155 (Sam and Nellie High Residence constructed in 1905).⁹⁶ Refer to **Table 1** for C&T Addition Lot & Block Book Data, 1892-1906.

In 1906, the C&T Addition was initially surveyed by the Sanborn Fire Insurance Company. At the time of the 1906 survey (**Figure 6**), the C&T Addition was delineated to include clusters of development at the west end (outside of the Golden Hill CPA) and east end (within the Golden Hill CPA, in Western Golden Hill), with a visible swath of vacant lots corresponding to a gulch and dry water course natural to the area. By 1906 the tract was developed to include approximately 326 detached single-family dwellings (138 outside of the Golden Hill CPA and 188 within the Golden Hill CPA, in Western Golden Hill), six residential flats (3 outside of the Golden Hill CPA and 3 within the Golden Hill CPA, in Western Golden Hill), and one tenement building (outside of the Golden Hill CPA). Most dwellings featured an ancillary structure, likely utilized as a carriage house. Limited commercial and institutional buildings had been

constructed including a shop and model steam laundry business (outside of the Golden Hill CPA) and two shops, a florist's garden with greenhouse (at B and 23rd Streets), and the City Fire Station at the southwest corner of F and 23rd Streets within the Golden Hill CPA, in Western Golden Hill.⁹⁷

By 1921, when the Sanborn Company updated its 1906 survey (**Figure 7**), the C&T Addition was further improved leaving few remaining vacant lots. D Street was changed to Broadway. Increased development and redevelopment occurred at the northern edge of the tract (immediately north of the Golden Hill CPA) to fill in vacant park lands. San Diego High School had been constructed in place of the Russ Public School at the intersection of Russ Boulevard and 14th Street, and San Diego Stadium and the San Diego Children's Home Association filled in the neighboring lands to the east. At 20th and B Streets, portions of undeveloped land sited along the area's natural gulch and dry water course had been developed by the City for use as a stable and Streets Department facility (within Western Golden Hill). The Swedish Mission Tabernacle was constructed at 19th and E Streets, and the Heller's Grocery Warehouse was erected at 18th and E Streets. The western edge of the tract was developed to include an aggregate of auto sales and service facilities, with other heavy commercial uses, including laundry facilities, that would come to characterize the eastern edge of Downtown San Diego and Western Golden Hill. Within the Western Golden Hill section of the C&T Addition, nearly 100 additional single-family dwellings were constructed by 1921. Many of the area's carriage houses had been converted to garages and noted as "Auto". Multi-family construction represented a relatively equal increase, with construction of new flats, conversion of several large single-family homes to flats, and apartment buildings, including the Goldenvue Apartments (at 23rd and E Streets) and La Buena Vista Apartments (**Figure 15**) and the Gilmont Apartments (at 22nd and Broadway).⁹⁸

Into the mid-20th Century, the western edge of the C&T Addition, outside of the Golden Hill CPA and Western Golden Hill boundaries, continued to evolve with primarily heavy commercial / light industrial uses. The eastern half of the tract, comprising Western Golden Hill, remained residential in nature with some commercial, religious, institutional and fraternal property types interspersed throughout. Between 1921 and 1950, the City stables and Streets Department facility was expanded and converted to the City of San Diego Public Works Department. More than 50 additional dwellings were constructed, with additional infill of new flats and apartment buildings. By 1950 approximately nine stores were opened in the area, five of which were on the corner of 20th Street and Broadway and four occupying the ground floor of the new American Federation of Labor building at 23rd Street and Broadway (**Figure 16**). By 1950, five places of worship were sited within Western Golden Hill: Revival Tabernacle, Trinity Lutheran Church, Evangelical Covenant Tabernacle, Second Church of Christ Scientist, and the Church of God. Three additional churches were sited immediately south of the tract's boundaries, on the south side of G Street. The high number of churches in the area give reference to the density (**Figures 17-18**) and blended ethnic groups living in the area.⁹⁹

As the C&T Addition was at its developmental peak, it received a major blow with the construction of Interstate 5 in 1954. The interstate was constructed between 17th and 19th streets between A and F Streets, bisecting the CT&T Addition and effectively removing the tract's direct connection to Downtown and obscuring its historical identity as the eastern urban core (**Figures 17 and 19**). Highway 94 was simultaneously constructed in the southern end of the tract, further eroding the historic character, available building stock, and sense of

community associated with the area. Into the late 1950s and beyond, additional infill occurred at the few remaining lots, and new buildings were constructed to replace original single-family dwellings. Two new bungalow courts were constructed on 21st Street between A and B Streets and a Veterans of Foreign Wars (VFW) Hall was constructed on 19th Street.

Prominent Architects, Designers, and Builders within Culverwell & Taggart's Addition

As one of the earliest organically developed residential communities in the city, Western Golden Hill supplied ample commissions for individual architects, designers, and builders, including several Masters. Biographical summaries of architects, designers, and builders associated with the C&T Addition are summarized below.¹⁰⁰

William Andrew and Daniel Andrew

Brothers William and Daniel Andrew are cited as prolific builders working in San Diego at the start of the 20th Century. Daniel Andrew lived in Western Golden Hill and the C&T Addition at 1046 21st Street. The Andrew Brothers are attributed to the construction of HRB No. 154.

John B. Campbell

Mr. Campbell was a builder who worked in San Diego at the start of the 20th Century. Within the C&T Addition, he is attributed to the Mary Billmeyer House (HRB No. 201) located at 1100 22nd Street.

Andre Darnaud

As early as 1904 Mr. Darnaud operated a florist business, known alternately as Boyle & Darnaud and The Cottage Nursery, with his mother Mary Boyle in the northeast corner of the C&T Addition, at 23rd and B Streets. In 1907 he constructed a Craftsman bungalow at 1221 22nd Street on The Cottage Nursery property. The Darnaud Home is designated as HRB No. 196.

DeFlavio Construction Co.

Led by Edward DeFlavio, the DeFlavio Construction Company was located at 7344 Broadway in Lemon Grove. Newspaper records indicate that the company constructed single-family and multi-family projects in the 1950s including Grandero Estates, a 120-unit subdivision in Lakeside, an apartment building at 5635 Montezuma Road, and single residence at 4803 Baylor Drive. Within the C&T Addition, DeFlavio Construction Co. is associated with 2130-2136 Broadway.

Dennstedt Company, Master Builder

Regarded as a Master Builder by the City of San Diego, the City of Coronado, the City of Chula Vista, and the County of San Diego, the Dennstedt Company operated in the San Diego region from 1926 through 1988. In the 1920s and 1930s brothers Albert (A.L.) and Aaron (A.E.) Dennstedt operated the company with assistance of brothers Chester (C.A.), Edward (E.W.), and Kenneth (K.L.) Dennstedt, under the auspices of the A.L. and A.E. Dennstedt Company. The company designed and constructed high-end custom homes in the Spanish Revival/Eclectic, Mexican Hacienda, Tudor, Monterey, and Ranch styles in many San Diego communities including North Park, Talmadge, Kensington, La Jolla, Point Loma, Mt. Helix, La Mesa, Escondido, and Coronado. A.L.'s son Norman T. Dennstedt later joined the firm, in approximately 1936-1937, eventually employing the Dennstedt moniker for his own building company.

Utilizing in-house design staff, the Dennstedt Company employed several architects to create their custom-built homes, including early City of San Diego Engineer and Planning Director Glenn Rick, who arrived in San Diego in 1926 from Cedar Rapids, Michigan and obtained employment from the Dennstedt Company preparing house plans. By 1934-1935, the Dennstedt Company's in-house draftsman was Henry Landt, an architect who served as the company's director of drafting until the early 1950s when he established his own building firm. Landt later was elected to a City of San Diego Council position and served as a San Diego City Planning Commissioner and member of the City of San Diego Board of Zoning Appeals for a 15-year period.

The Dennstedt Company initially operated from an office at 2861 University Avenue between 1926 and 1928, and then occupied an office at 3761 5th Avenue from 1929 until 1933/1934 before settling into a space at 3144 5th Avenue from 1933/1934 through 1942. In 1943, the Dennstedt Company expanded into a space at 4110 El Cajon Boulevard, which by 1952 housed the Dennstedt Electro-Mart appliance store and the Dennstedt Real Estate Investment Company. The principal arm of the Dennstedt Company that provided building and land development services appears to have relocated back to the 3761 5th Avenue address by 1944 when the firm was renamed Dennstedt & Landt and led by Norman T. Dennstedt (A.L.'s son) and Henry Landt. In 1955, the firm was renamed Dennstedt & Barr Building Company after Henry Landt left to establish his own contracting business, leaving Norman Dennstedt to create a new partnership with Harold R. Barr. The Dennstedt & Barr Building Company operated until 1971-1972, when *San Diego City Directory* listings cease for the business and instead disclose the Norman T. Dennstedt Building Company as having offices at 4115 El Cajon Boulevard between 1973 and 1976.

Within the greater Golden Hill community one property is currently attributed to the Dennstedt Company.¹⁰¹ Works attributed to the Dennstedt Company in the C&T Addition include:

- 2202 E Street.

Helmer Eden

Pending additional research, carpenter turned building contractor Hjalmar Edeen (Anglicized as Helmer Eden) may be regarded as a Master Builder. Mr. Eden lived with his wife Ida in her family home at 1323 11th Avenue. In 1929 Helmer and Ida inherited the building and renamed it Eden Apartments.¹⁰² Between ca. 1930 and 1934 he partnered with George Callard, constructing buildings as Callard & Eden.¹⁰³ Helmer and Ida remained at her family home until 1949 when they moved to 2066 Kettner Boulevard. Helmer's shop was located at 2056 Kettner Boulevard. Completed projects are referenced in local newspapers between 1923 and 1964. His work includes San Diego Hotel alterations (335 W. Broadway), San Diego Municipal Airport Administration Building (ca. 1951), the Davidson Company Furniture Warehouse (648 15th Street – demolished), and the John D. Spreckels Masonic Temple (ca. 1955). Mr. Eden constructed the American Federation of Labor Building (HRB No. 1128) at 2323 Broadway within the C&T Addition.

Charles Engebretson

Pending additional research, Mr. Engebretson may be regarded as a Master. A native of Norway, Mr. Engebretson immigrated to the United States in ca. 1880 and gained American citizenship in ca. 1892. He started building in San Diego in 1883 and partnered with Peter Hanson. Engebretson, as a sole builder or in partnership with Hanson, is attributed to the

Sefton Block, Holzwasser Building at 6th and Broadway, the Arno Hotel, Kingston Hotel, Fox Heller Block, and at least 30 Heller's Department stores. Significant works include HRB Nos. 153, 208-272, and 208-274. He lived with his wife Ida at 1120 C Street, immediately west of Western Golden Hill and the C&T Addition. Within the C&T Addition, Engebretson is attributed to 906 22nd Street.

Peter Hansen

In the 1890s Mr. Hansen partnered with Charles Engebretson to form Hanson & Engebretson. Beyond HRB No. 153, attributed to both men, the extent of the duo's work is not known. It may be assumed that Hansen worked in and around Horton's Addition and the C&T Addition. Within the C&T Addition, Hansen is attributed to 866 24th Street.

Albert Hayward

In 1885 Albert Moses Hayward moved to Horton's Addition and constructed his home on 7th Street between C Street and Broadway. Identified as a carpenter in early records, in January 1888 Mr. Hayward acquired Lots 11-12, Block 20 in the C&T Addition from M.L. Burnham. In ca. 1887-1888, he moved his family to a new self-built home at 22nd Street and Broadway. He is not attributed to additional construction projects. *San Diego City Directories* identify Mr. Hayward as retired (1889-1890), a mechanic (1892-1893), land speculator and Captain of the yacht "San Diego" (1895), mechanic (1899), and carpenter (1886). Within the C&T Addition, Hayward is attributed to HRB No. 85 located at 2148 Broadway.

Ralph E. Hurlburt, Master Designer

Ralph E. Hurlburt was born in 1888 in Utica, Nebraska. His family's experience in banking, lending, and construction influenced his path as a real estate and development professional. He apprenticed in the construction trade under his father, grandfather, and uncles including J.B. Liggett who maintained an architectural partnership with Louis A. Stelzer. In 1909, Hurlburt married Nettie Goodbrod, and in 1915-1916 the couple relocated to San Diego amidst a wave of excitement brought on by the 1915 Panama-California Exposition and a population boom resultant from the United States Navy establishing facilities in the city. Hurlburt's family also moved west. In order to build his acumen as a builder and designer, Ralph undertook an apprenticeship with his uncle, Arthur C. Hurlburt, to renovate the Sherman House (HRB No. 208), located in Sherman Heights immediately south of Western Golden Hill and the C&T Addition. Hurlburt's renovation converted the ca. 1889 home to an apartment building, then renamed as the Sherman Apartments.

Ralph joined the Navy at the outbreak of WWI and earned the rank of Ensign. By the time he registered for the draft in 1917, Hurlburt was as general contractor. He applied for officer training, which he received in the Panama-California buildings in Balboa Park. The Spanish Revival aesthetic surely influenced Hurlburt's future work, having had an opportunity to occupy and inspect the exposition buildings during his training. By 1920, Hurlburt identified himself as a building contractor, real estate agent, realtor, and partner in the firm of Hurlburt and Tifal, Architectural Designers and Realtors, with Charles H. Tifal. The partnership remained in place until 1942. Within the partnership, Hurlburt's initial focus was real estate financing and law. He later shifted his skills to focus on architectural design. In 1925 Hurlburt and Tifal published a promotional booklet entitled "Distinctive Homes" offering floor plans and imagery of Craftsman, Tudor Revival, and Spanish Revival / Spanish Eclectic houses and bungalows. Tifal and Hurlburt worked closely together to create their own style of eclectic or vernacular

Colonial Revival style houses in San Diego's first ring suburban communities including Point Loma, Kensington, Uptown, and Mission Hills, where Hurlburt later designed his own French Eclectic style home. Mr. Hurlburt was a member of the San Diego Realty Board.¹⁰⁴

Between 1925 and 1928, Ralph and Nettie lived in the Sherman Apartments, with a northerly view of Western Golden Hill and the CT&T Addition. Based on this proximity, one may assume that Hurlburt participated in the development of the area via construction of individual homes. To-date three designated properties are attributed to Hurlburt, HRB Nos. 906, 933, and 1008.¹⁰⁵ Works attributed to Ralph Hurlbert in the C&T Addition include:

- 841 23rd Street, and
- 840 24th Street.

G.F. Jenkins

Newspapers indicated that G.F. Jenkins was a building contractor who worked in San Diego between ca. 1894 and ca. 1912, with limited references identified to G.F. Jenkins & Son. Within the C&T Addition, Jenkins is attributed to HRB No. 182 located at 2250 B Street.

Theo Lohman

The Theo Lohman Realty Company offered real estate and construction services in the 1910s through the 1940s. Works attributed to the company include 1857 Bacon Street, 4427 Landis Street, 2724 Treat Street (in the Golden Hill CPA), 3002 4th Avenue, 3656 Nile Street, and 3605 28th Street (HRB No. 1008). Within the C&T Addition, the Theo Lohman Realty Co. is attributed to 821 20th Street and 831 20th Street.

Martin V. Melhorn, Master Builder

Martin V. Melhorn was born in Indiana in 1865. He lived and worked in Falls City, Nebraska and Denver, Colorado before moving to San Diego in 1911 with his wife, Alberta, and their son William. Melhorn established the Bay City Construction Company in 1911, with partners John J. Wahrenberger and John C. Rice. In operation until 1916, the company offered general construction and development financing services. Three dwellings, designated as HRB Nos. 318, 501, and 1005 are attributed to Bay City Construction, with HRB No. 501, a Mission Revival style home at 1306 Granada Avenue, sited within the boundaries of the Golden Hill CPA. HRB Nos. 318 and 1005 are Craftsman Bungalows located in Mission Hills.

Prior to dissolution of Bay City Construction, in 1913, Melhorn created his own financing company to ensure that he continued to receive payments and dividends on construction loans for several years after completion of the project. Named the Alberta Security Company, for his wife, Melhorn partnered in the venture with W.F. McCoy and George L. Mayne. W.F. McCoy served as the vice president of the West Coast Hotel Company and Mayne as secretary-treasurer. Between 1913 and 1916, the Alberta Security Company acquired and sold land and financed construction of Bay City Construction Company projects. He simultaneously began working under the name Martin V. Melhorn Investments. During this time Melhorn expanded his design abilities to include bungalows, cottages, and stately homes in the Prairie, Neoclassical, Colonial Revival and Arts & Crafts / Japanese styles. Martin V. Melhorn Investments gave way to M.V. Melhorn & Son in 1922 when he partnered with his son William. This partnership lasted until Martin Melhorn's unexpected death in 1925.¹⁰⁶

With his passing, M.V. Melhorn left approximately 40 incomplete construction projects in University Heights, North Park, and South Park, causing creditors to file lawsuits and his son to respond to the liabilities. The company name was changed to Wm. B. Melhorn Construction and the Alberta Security Company declared bankruptcy. William Melhorn continued his career in the homebuilding industry and gained acclaim as a noted builder in his own right.

Significant examples of Martin Melhorn's work, approximately 60 dwellings completed between 1911 and 1925, are located in Mission Hills within the boundaries of the Valle Vista Terrace Historic District (HRB No. 1281), the Fort Stockton Line Historic District (HRB No. 822), and in North Park within the Melhorn & Son Historic District (HRB No. 1319). Works attributed to Martin Melhorn in the C&T Addition include:

- 2103-2115 Broadway.

Pacific Building Company, Master Builder

The Pacific Building Company (PBC) was established in 1908 by Oscar W. Cotton, San Diego's first community builder. Mr. Cotton managed the firm until 1928. In its early years the PBC offered well-built and cost-effective homes, primarily bungalows and cottages, advertised in model / plan books. These semi-custom homes were constructed on lots sold by PBC or lots procured from other real estate agents, with the homes designed by PBC associated architects and draftsmen, including Pasadena architect Dell Harris, who worked for the firm between 1908 and 1910, draftsman George Love, who worked for the firm beginning in 1909, and John Lloyd Wright, who worked for the firm in ca. 1911. Harris, Love, and Wright brought a particular design expertise to the PBC with Harris employed by Master Architects Greene & Greene prior to his arrival in San Diego, Love employed by Master Architect Irving Gill in 1907-1908 before joining the PBC, and Wright working under his father, Master Architect Frank Lloyd Wright.¹⁰⁷ Because the company worked with experienced architects and draftsmen in its employ and built houses on many of the lots it sold, homes in neighborhoods affiliated with the company tended to develop a harmonious look, usually emphasizing a particular architectural style including Bungalows in the Craftsman, Prairie, and Colonial Revival styles.¹⁰⁸

In 1911 the PBC purchased 6,000 lots in East San Diego and retained the undeveloped lots for an additional six years before re-subdividing the area into the Lexington Park tract.¹⁰⁹ Filed as Map No. 1696 on June 15, 1917, the Lexington Park tract was bound by Redwood Street to the north, Fairmount Avenue to the east, Home Avenue to the south, and Wabash Avenue to the west. Advertised as a "tract of parks," the PBC developed the community to include a system of three parks comprising slightly more than twenty-acres.¹¹⁰ Lexington Park was the first tract to implement the new system of zoning with single-family residential lots fronting the parks at the interior of the development and commercially zoned lots on the subdivision's frontage roads. The authority to regulate a zoning system was initially provided to city planning commissions in California in 1915, with the City of San Diego's first zoning ordinance officially adopted in January 1923. The PBC was at the forefront of early zoning and community building in San Diego. The firm's projects demonstrate its evolution as a full-service Master Builder providing neighborhood planning, real estate sales, mortgage financing, residential design, and construction.

The PBC gained popularity in the greater Golden Hill community, having constructed numerous homes in South Park. To-date 13 homes within the South Park Historic District are

attributed to the PBC.¹¹¹ Works attributed to the Pacific Building Company in the C&T Addition include:

- 1208 24th Street.

R.B. Riplinger

Limited biographical data was identified for Mr. Riplinger. Within the C&T Addition, works attributed to R.B. Riplinger include 870 20th Street, 937 23rd Street, and 938-944 24th Street.

Rand-Powell Construction Co.

In operations in the mid-20th Century, Rand-Powell Construction Co. was a builder of residential tracts, and likely individual infill homes in the Ranch style. Works attributed to the company include Roselle Manor, a 75-lot subdivision in El Cajon. Within the C&T Addition, works attributed to the Rand-Powell Construction Co. include 1266-1270 24th Street.

Reed and Kappner

Limited biographical data was identified for Reed and Kappner. Within the C&T Addition, works attributed to Reed and Kappner include 938 20th Street.

Alexander Schreiber, Master Builder

Over his 36 years in San Diego, Alexander 'Alex' Schreiber made significant contributions to the city's residential landscape, having built modest cottages and bungalows and substantial homes in the Prairie, Arts and Crafts, Craftsman, Spanish Revival, Modern Minimal Traditional, and Streamline Moderne styles of architecture. Schreiber arrived in San Diego just three years after George Marston commissioned John Nolen to prepare his report *San Diego: A Comprehensive Plan for Its Improvements* and four years prior to the start of the Panama-California Exposition. Opportunities for land development and home building were abound for Schreiber.

His earliest known commission appears to have been a four-room residence located at 4523 Puterbaugh in San Diego for W.B. Ash.¹¹² This dwelling is speculated as the present-day 1330 Puterbaugh Street, which is the only dwelling on the street to have a year built date of 1913 (pursuant to County Assessor-Recorder Records). The house at 1330 Puterbaugh Street is built in the Arts and Crafts style, although it has been slightly modified and appears larger than the provided description of 'four rooms'. If this property is indeed Schreiber's first endeavor at building, his professional prowess and abilities swelled with his next campaign – three two-story Craftsman homes on Lots 3, 4, and 5 Block 24 of the South Park Addition. The first home, located at 1411 Dale Street, was completed in February 1916.¹¹³ The second home, located at 1429 Dale Street, was completed in August 1916.¹¹⁴ The last home, located at 1419 Dale Street, was constructed in the spring of 1917.¹¹⁵ All three homes offered pure Craftsman features: sitting porches, multi-plane rooflines and forms, varied exterior materials, grouped windows to minimize the use of artificial light, open floor plans with unobstructed circulation, and built in bookcases, cabinetry, and benches to reduce reliance on outside furniture pieces. The three homes on Dale Street surely became the calling card for Schreiber, wherein his customers could observe firsthand the builder's aesthetic choices and quality of construction including redwood shingles and stucco cladding, and interior spaces finished in southern red gum. Schreiber advertised the 1429 Dale Street property as "A HOME that is a home" and "the best house in South Park for the money."¹¹⁶

Upon completion of the Dale Street properties, between 1917 and 1919, Schreiber built or contracted to build at least 13 homes. Of those 13, four are craftsman Bungalows, including one designated as HRB No. 1008; two are Prairie style homes; and two are Craftsman homes, including one designated as HRB No. 1034. During this timeframe Schreiber's projects were primarily clustered in South Park, Mission Hills, and Middletown. Between 1920 and 1929 Schreiber and his A. Schreiber Co. built or contracted to build at least 32 homes including a Classical Revival home on the 3200 block of Brant Street, Colonial Revival cottages on the 3900 block of Hawk Street (HRB No. 929), Arts and Crafts bungalows on the 4100 block of Stephens Street (HRB No. 942), a Spanish Eclectic bungalow on the 1800 block of Fort Stockton Drive (HRB No. 822), and a Prairie style bungalow on the 4200 block of Arden Way (HRB No. 618). As his commissions expanded and the company grew Schreiber's wife Hanna worked alongside him to manage projects and administrative tasks. The company maintained an open shop policy from which Schreiber upheld a pledge to advance labor interests wherein his employees were granted reasonable working hours and best working conditions, protection in their effort to earn a living, and the ability to submit grievances.¹¹⁷ Schreiber's advancement of good working conditions and collegial work sites was likely informed by his own experience as a first generation American born to immigrant parents who worked as farmers, and his own time spent working as a laborer in his teenage years.

Of the numerous residential projects built by Schreiber in the 1920s, his most noteworthy is the Electric Home Showcase House at 1506 Upas Street. Completed in May 1923, this modest bungalow with limited Spanish Eclectic facade features was commissioned by the Electric Club of San Diego as part of the California electrical co-operative campaign. It was intended to serve as a model for an 'ideal electric home'.¹¹⁸ The home was built to include electrical wiring for all new home appliances and "to teach home builders the value of many convenience outlets...[and to raise awareness of] the safety and housekeeping aids available through outlets in every room."¹¹⁹ A multitude of housekeeping and leisure appliances were installed in the showcase home including a radio, electric grate, victrola, electric stove, dishwasher, and washing machine. More than 6,000 observers visited the home keen on integrating new electrical technology at their own dwellings. Schreiber's daughters, Irene and Mildred, posed for pictures that ran in the Evening Tribune and he received ample publicity for the home, including recognition as "one of the most popular contractors in Southern California" and "a leader in the building game."¹²⁰

In the 1930s amidst the Great Depression, Schreiber built or contracted to build at least seven properties including the Spanish Eclectic Woolman House at 2420 Presidio Drive (HRB No. 522). By the 1940s Schreiber's aesthetic sensibilities evolved to match the far-reaching economic constraints of the depression and changes to residential design as part of federal home lending programs. Known examples of his scaled-back work in the early 1940s include two Modern Minimal Traditional style homes located at 6712 Mohawk Street and 4170 Palmetto Way. One property in Point Loma, located at 3204 Hill Street, is attributed to Schreiber. The home was built in 1941 and was identified as Schreiber's residence in the 1942 San Diego City Directory. Built in a Streamline Moderne architectural style, at a cost of \$15,000¹²¹, the modern home featured unobstructed views of San Diego Bay with a cubist form, multiple decks, a curvilinear cornice, and smooth stucco walls with incised grooves.¹²² The Hill Street house is a significant departure from Schreiber's previous projects, and stands as a career bookend to his earlier projects.

By 1947 Alexander and Hanna Schreiber were living in South Mission Beach at 715 Liverpool Court, presumably appreciating a slowdown from the hectic pace that governed their lives for 30 years of self-employment in residential construction. Over that 30-year period the Schreiber's raised three children: Irene, Mildred, and Alex Jr. Alexander Schreiber died on June 3, 1947 from the effects of a cerebral hemorrhage. He is noted colloquially as having built more than 200 homes in San Diego (by 1923) and hundreds more through the 1940s. Alex Jr. continued the family legacy of home building by completing projects that were still under construction at the time of his father's death and worked as a licensed contractor from 1949 through the late 1990s.

Alexander Schreiber's legacy in San Diego architectural history is cemented by his formal recognition as a Master Builder. The properties at 1429, 1419, and 1411 Dale Street, both individually and as an intact assemblage of Craftsman homes, serve as a masterful representation of Schreiber's work as his earliest confirmed examples and first speculative venture that set the standard for 30 years.

Works attributed to Alexander Schreiber in the C&T Addition include:

- 1055 19th Street,
- 1925 C Street,
- 1115 21st Street,
- 1060-1064 20th Street, and
- 1070 20th Street.

III. SIGNIFICANCE STATEMENT AND BOUNDARY JUSTIFICATION

The Golden Hill CPA developed primarily as an eastern extension of Horton's Addition in the Downtown CPA, to the south and east of Balboa Park, and is anchored by Golden Hill Park, a pocket park sited at the southeast corner of Balboa Park, and two designated historic districts: the Golden Hill Historic District, designated in 1978 as Historical Resources Board (HRB) No. 130, and the South Park Historic District, designated in 2017 as HRB No. 1276. Previous City-sponsored historical resource surveys, including the 1996 *Mid-City Survey* and the 2016 *Golden Hill CPA Historic Resources Survey Report*, have identified the C&T Addition as a potential historic district. In the *Mid-City Survey*, the C&T Addition was recommended for recognition as part of an expansion of the Golden Hill Historic District, a six-block area bound by the north side of Russ Boulevard to the north, 24th Street to the west, F Street to the south, and 25th Street to the east. The Golden Hill Historic District is situated immediately east of the C&T Addition. The 2016 *Golden Hill CPA Historic Resources Survey Report* was prepared to assist the City in the identification of historical resources within the CPA boundaries, including potential historic districts that may qualify for designation and inclusion on the City's Historical Resources Register. The C&T Addition was again opined eligible for designation as a historic district, pending intensive-level research, boundary justification, confirmation of period of significance, and identification of contributing and non-contributing resources within the district.

Within the C&T Addition, the blocks bound by A Street to the north, 19th Street to the west, F Street to the south, and 24th Street to the east, represent the historical and architectural development of Western Golden Hill and the C&T Addition, and are worthy of recognition as the Culverwell and Taggart's Historic District (C&T HD).

The C&T Addition has experienced substantial modifications and interventions at the west side of the tract, within the Downtown CPA, including construction of Interstate 5, San Diego City College, and the San Diego Police Department Headquarters, as well as extensive private development and redevelopment projects. The C&T HD represents the remaining intact components of the C&T Addition, and represents historical development patterns, property types, and architectural styles of Western Golden Hill.

CULVERWELL & TAGGART'S HISTORIC DISTRICT SIGNIFICANCE STATEMENT

With close proximity to Horton's Addition and New San Diego, C&T Addition developed as one of the first suburban/residential areas outside of downtown. Advertised for its panoramic views of San Diego Bay and San Diego's easterly mountains, the area developed organically as a premier residential enclave with high style Victorian, Craftsman, and Period Revival homes, all accessible from the No. 2 and 6 streetcar lines and serviced by local commercial uses including markets / grocers, auto service garages, and laundries. The development of the district is also tied to the City's streetcar system and sitting in close proximity to Balboa Park, site of the 1915 and 1935 Expositions. The No. 2 and 6 lines further connected the district and the surrounding additions to the park and city, bringing in more development for new suburban commuters. Increased population attributed to the 1915 Exposition, the presence of the US Navy, and a building boom of the 1910s and 1920s, resulted in a change of property types constructed in the district, with more flats and apartment buildings built over single-

family homes. As density increased, so did commercial enterprise. Today, 262 properties are sited within the district boundaries.

As a premier residential enclave with Victorian-era, Craftsman, Period Revival, and Modernistic style dwellings, and commercial and institutional buildings, the C&T HD represents more than one century of primarily residential development at the eastern edge of San Diego's urban core and within Western Golden Hill. The C&T HD is eligible for designation under City of San Diego HRB Criterion A as a special element of the city's historical and architectural development. The district offers a tangible representation of four themes that characterize the Golden Hill CPA and Western Golden Hill:

- The Early History of Golden Hill, 1769-1885,
- An Elite Residential District, 1885-1905,
- Streetcar Development, 1905-1930, and
- Era of Transitions, 1930-1990.

The period of significance for the district is 1869, when development initiated within the C&T Addition, through 1954, when highway building campaigns bisected the C&T Addition informing the existing boundaries.

Of the 262 properties that comprise the C&T HD, **– are contributing resources and – are non-contributing.** **The district retains a -- level of integrity and still** physically conveys a continuum of 19th Century residential development with its intact mix of historicist, revival, and modernistic single and multi-family dwellings, and community-serving commercial and institutional property types. Within the district, 19 properties are currently designated for their historical and architectural significance in Western Golden Hill and the city (**Table 2**).

BOUNDARY JUSTIFICATION

The proposed C&T Historic District encompasses Blocks A-F, 8-10, 24-31, and 42-49 of Culverwell & Taggart's Addition, and is bound by A Street to the north, F Street to the south, 19th Street to the west, and 24th Street to the east. The district includes 262 parcels of single-family, multi-family, and commercial properties fronting the east side of 19th Street, the west side of 24th Street, the north side of A Street, and the north side of F Street. The boundary selected reflects the remaining contiguous section of the original C&T Addition.

The boundary excludes those blocks associated with the C&T Addition that are located in the Downtown and Southeastern San Diego CPAs, from 14th Street to 19th Street and including the alignment of Interstate 5 and State Route 94. The City of San Diego Public Works Facility, north of B Street and directly east of Interstate 5, is additionally excluded from the boundaries.

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- ¹¹⁷ "Policy of the Open Shop" *San Diego Union*, September 14, 1919, 10:6-8.
- ¹¹⁸ "Alex' Schreiber Builds House" *Evening Tribune*, May 16, 1923, 24: 4.
- ¹¹⁹ "Thousands of San Diegans Inspect Electrical Home" *Evening Tribune*, May 23, 1923, 5:2-5.
- ¹²⁰ "Alex' Schreiber Builds House" *Evening Tribune*, May 16, 1923, 24: 4.
- ¹²¹ "Homes for Sale – Will Sacrifice" *San Diego Union*, September 27, 1942, B8:3.
- ¹²² This general architectural description is based on current observations of the property.