OMB Control No. 1024-0018
expiration date 03/31/2022

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

DRAFT

Historic name: Heart of Bankers Hill Historic District
Other names/site number: _____
Name of related multiple property listing: N/A
(Enter "N/A" if property is not part of a multiple property listing

2. Location

Street & number: Generally bounded by W. Walnut Ave (north), Redwood Canyon (south), Brant and Curlew Streets (west), and Front Street (east)
City or town: San Diego State: California County: San Diego
Not For Publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___national ___statewide ___local

Applicable National Register Criteria:

___A ___B ___C ___D

Signature of certifying official/Title: **Date**
State or Federal agency/bureau or Tribal Government

In my opinion, the property __ meets __ does not meet the National Register criteria.
Signature of commenting official: **Date**
Title: **State or Federal agency/bureau or Tribal Government**

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

_____

Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:	X
Public – Local	X
Public – State	
Public – Federal	

Category of Property

(Check only **one** box.)

Building(s)	
District	X
Site	
Structure	
Object	

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
67	21	buildings
	1	sites
1		structures
		objects
68	22	Total

Number of contributing resources previously listed in the National Register 2

6. Function or Use
Historic Functions
(Enter categories from instructions.)
DOMESTIC: single dwelling
DOMESTIC: multiple dwelling

Current Functions
(Enter categories from instructions.)
DOMESTIC: single dwelling
DOMESTIC: multiple dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)
LATE VICTORIAN: Queen Anne
LATE 19TH AND EARLY 20TH CENTURY AMERICAN MOVEMENTS:
Bungalow/Craftsman, Prairie School, American Foursquare/Classic Box
LATE 19TH and 20TH CENTURY REVIVALS:
Mission/Spanish Colonial Revival, Colonial Revival, Mediterranean Revival, Italian Renaissance, Tudor Revival, Classical Revival, Pueblo Revival
MODERN MOVEMENT:
Early Modern, Mid-Century Modern, Ranch

Materials: (enter categories from instructions.)
Principal exterior materials of the property: Foundations: CONCRETE; Walls: STUCCO, BRICK, CONCRETE, WOOD, STONE; Roofs: ASPHALT, TERRA COTTA, SYNTHETICS; Other: STUCCO, WOOD, BRICK, STONE, CONCRETE, TERRA COTTA, CERAMIC TILE, GLASS, METAL

Narrative Description
(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

Heart of Bankers Hill Historic District is a small residential district in the Uptown community of San Diego. The district is composed of primarily single-family residential buildings, with a lesser number of multi-family residential buildings. The district is flat, surrounded by canyons and ravines that physically seclude it from most adjacent development. Arroyo Canyon transects the center of the district, effectively dividing it into east and west halves connected by a 375-foot-long pedestrian suspension bridge. While the district is topographically complex, it is served by an orderly street grid that is an extension of San Diego's rectilinear street network. Due to the presence of canyons and other natural features, several streets abruptly terminate in culs-de-sac. Most streets have common streetscape features including concrete gutters and curbs, scored concrete sidewalks, and narrow parkway strips that are landscaped with grass and street trees. Ninety-two resources in the district include sixty-eight contributors—sixty-seven buildings and one structure, the suspension bridge—plus a previously listed residence and guest house. Twenty-two noncontributors include twenty-one buildings that post-date the period of

significance or have been extensively altered and lack integrity, and the lot of a house demolished in 2023. Contributors consist of one- and two-story residential buildings that are designed in an eclectic, yet compatible mélange of styles that collectively define San Diego's early suburban neighborhoods. The most common styles in the district are those associated with early twentieth century American movements—Craftsman, Prairie School, and American Foursquare/Classic Box—as well as those associated with the early twentieth century Period Revival movement: Spanish Colonial Revival, Colonial Revival, Mediterranean Revival, Italian Renaissance, Tudor Revival, Classical Revival, and Pueblo Revival. The district also has a concentration of Modern architecture, including seven buildings designed by the maverick architect Irving J. Gill and his nephew, architect Louis J. Gill. The district as a whole retains all aspects of historic integrity and evinces a strong sense of time and place.

Narrative Description

Location and Setting

Heart of Bankers Hill Historic District is a small, secluded residential district in the Uptown community of San Diego. The district encompasses thirty-five acres and is located about two miles north of the downtown civic and commercial core and about one-half-mile west of the western edge of Balboa Park. The surrounding area is well-established and consists primarily of detached, low-scale residential buildings, with some commercial and institutional uses and larger multi-family residential buildings clustered along the area's principal thoroughfares.

The district's irregular shape is largely dictated by the irregular nature of the local topography. Like much of San Diego, the surrounding area consists of broad, level mesas that are periodically transected by canyons and ravines, which divide the mesas into smaller, geographically discrete neighborhoods. The generally flat district adheres to this pattern. Its west and south boundaries, as well as a portion of its north boundary, conform to adjacent canyons that forge sharp physical barriers. These canyons have the effect of secluding the district from other development in the vicinity. The east boundary is not defined by topography and includes resources along the east side of Front Street, beyond which development becomes less cohesive.

Near the center of the district is a natural chasm (officially named Arroyo Canyon, and sometimes referred to as Kate Sessions Canyon), which runs north-south and divides the district into two contiguous, yet disparate sections. These two sections are connected by a pedestrian suspension bridge (#92, Spruce Street Suspension Bridge), a unique attribute of the district that contributes to its sense of cohesion. The suspension bridge was built in 1912 to facilitate pedestrian access between blocks west of Arroyo Canyon and former streetcar lines that operated on streets to the east of the canyon. It is 375 feet long and rises 70 feet above the canyon floor. Despite the presence of canyons and other geographical anomalies, the district is organized around a rectilinear street grid. This circulation network is an extension of the grid that originates in downtown San Diego and extends into established neighborhoods to the north and east. Several streets within the district are cut short and terminate in culs-de-sac as they approach canyons, averting the flow of through traffic.

East-west streets within the district—Spruce, Thorn, Upas, and Walnut—are named for trees, while most north-south streets—Albatross, Brant, and Curlew—are named for birds. The sole exception is Front Street, a northward extension of a street that originates downtown. Relatively wide streets are scaled for local traffic. Streets are paved with asphalt (except for the southernmost section of Curlew Street, paved with concrete), and are accompanied by streetscape features including concrete gutters and curbs, scored concrete sidewalks (many of which are stamped with contractor names and installation dates), and narrow parkway strips. The parkway strips are generally planted with strips of grass and various types of street trees. While there is not a uniform street tree scheme within the district, Queen palms (*Syagrus romanzoffiana*)—common in San Diego's older neighborhoods—occur with the most regularity.

The district is composed of residential buildings that are similar in scale, massing, and style. These buildings are set back from the street at relatively consistent depths, resulting in visually cohesive streetscapes that evince a sense of time and place from the district's 1905 to 1961 period of significance. Front setbacks are generally planted with lush lawns, mature trees, and other vegetation, and vary based on the whims of their respective owners. Several buildings are located on lots that are slightly elevated from the street and have concrete, stucco, and/or masonry retaining walls that span the front lot line. A small number of buildings are fronted by non-original perimeter fences, walls, and/or hedges that obfuscate their visibility.

The canyons that occupy the interstitial spaces between many of the district's buildings are undeveloped and are generally reserved as urban open space. These open spaces consist of native chapparal and are also peppered with non-native tree species including a preponderance of eucalyptus trees, which were introduced to San Diego around the turn of the twentieth century.[1]

Property Types

Heart of Bankers Hill Historic District is a residential district. Within the district are ninety-two resources including ninety residential buildings (eight-three single-family residential buildings and seven multi-family residential buildings), one structure (the Spruce Street Suspension Bridge), and one vacant parcel where a single family residence was demolished in 2023.

Single-Family Residential Buildings

Single-family residential buildings account for the majority of resources in the district. Eighty-three of the district's ninety-two resources are single-family houses. These houses are compatible with one another with respect to their size, scale, massing, and form. Most present as one or two stories tall when viewed from the street. Given the area's irregular topography, some houses are sited on parcels with steep slopes, and feature additional stories on rear elevations that descend downslope and are not publicly visible. Most are irregular or rectangular in plan, depending on their style and the topographical context of their respective lot.

Generally, houses are conventionally oriented so that their primary façades face the street. Two houses are oriented askew so that their primary façades are perpendicular to the street (#13, 3514

[1] Leland G. Stanford, "San Diego's Eucalyptus Bubble," *The Journal of San Diego History*, Vol. 16.4 (Fall 1970).

Albatross Street; #50, 3162 Front Street). Since these houses have primary façades that face south, it is believed that they were oriented as such to optimize natural lighting.

Various architectural styles are represented within the district, all of which were popular choices for residential design in San Diego during the first several decades of the twentieth century, during which time the district witnessed nearly all of its development. These styles are visually compatible and collectively define the eclectic quality of San Diego's early suburban neighborhoods. Houses were individually built and custom-designed, and because of this no two houses in the district are exactly alike. Reflecting the relative wealth and status of those who originally commissioned them, these houses are well-appointed and present as good to excellent examples of their respective architectural style, with quality design and a high degree of detail and articulation. Many were designed by some of San Diego's most esteemed architects.

Most houses include garages and other accommodations for the automobile. Those that were built prior to World War II generally feature detached garages, typically located at the rear of the parcel and out of public view. Some houses, especially those located on corner lots and/or on elevated lots, have detached garages that are situated at the front of the parcel and are flush with the front lot line. Irrespective of their placement, detached garages are simple, vernacular structures that loosely emulate the style of the main house and lack detail. Given their ancillary nature and limited public visibility, detached garages are noted as related features of their respective houses and are not counted as separate resources.

Houses in the district that were built after World War II have attached garages that are incorporated into the design of the building and have a strong street presence, reflecting how domestic architecture evolved to directly accommodate the automobile. Most garages—detached and attached—are accessed from the street via a curb cut and concrete driveway. Houses on the east side of Albatross Street, north of Walnut Avenue, are served by a rear alley.

Two houses (#91, 305 W. Walnut Avenue; #92, 321 W. Walnut Avenue) were originally located outside the district and moved to their location within the district in 1911. Both houses are district contributors, contextually related to the district and its significance, and moved within the district's period of significance.

Multi-Family Residential Buildings

The district contains seven multi-family residential buildings, five duplexes and two apartment houses. Two of the five duplexes were purpose-built as multi-family residences (#20, 3545-3547 Albatross Street and #66, 3416-3418 Front Steet). The other three were originally built as single-family residences, later subdivided into two units (#37, 3353-3355 Brant Street; #56, 3265 Front Street; #88, 205 W. Walnut Avenue). These duplexes are similar in size, scale, massing, and overall appearance to the adjacent stock of single-family houses and aside from having two separate building entrances, are indistinguishable from them.

The two noncontributing apartment houses (#47, 3100 Front Street; #90, 230 W. Walnut Avenue) are associated with residential infill that took place after World War II and introduced

denser development into San Diego's established neighborhoods. Both buildings are designed in styles derived from the Modern movement. Both present as intrusions to the district and deviate from its essential context of suburban single-family residences constructed in earlier eras.

Other Resources

The district also includes one contributing structure and one noncontributing site. The structure (#92, Spruce Street Suspension Bridge) is a pedestrian suspension bridge built in 1912 that connects the east and west halves of the district via the axis of Spruce Street. The bridge features a 375-foot-long, 4.5-foot-wide wood plank deck, and is supported by steel cables that are embedded in large concrete pylons at each end. The site (#18, 3536 Albatross Street) is a vacant lot. A single-family house was demolished in 2023 and the lot is surrounded by a chain-link fence.

Architectural Styles

Various architectural movements and styles are represented in the district and are reflective of its incremental development over the span of five decades. This mélange of visually compatible movements and styles is a common characteristic of San Diego's early suburban neighborhoods. Each key style that is represented within the district is discussed in detail below.

Buildings with the earliest construction dates are designed in Late Victorian-era styles. Two (#90, 305 W. Walnut Avenue; #91, 321 W. Walnut Avenue) are designed in the Queen Anne style. Originally located outside the district, both were relocated within the district in 1911 to avert demolition. Loose references to the Queen Anne style are also evident in some Craftsman style houses that were constructed in the first decade of the twentieth century; these buildings are evocative of the transition from Late Victorian-era architecture to the Arts and Crafts movement at this time.

Buildings constructed in the early 1900s and 1910s are generally designed in styles associated with early twentieth century American movements. Most common is the Craftsman style (twenty buildings); there are also examples of the Prairie School (four buildings) and American Foursquare/Classic Box (four buildings) styles, both of which developed contemporaneously with the Craftsman style and are also derivatives of the broader Arts and Crafts movement.

A plurality of buildings in the district are designed in early twentieth century Period Revival styles that ascended to prominence after World War II. Period Revival styles are generally expressed in buildings that were constructed between the late 1910s and 1930s. The Spanish Colonial Revival style (nine buildings), Mediterranean Revival style (five buildings), and Italian Renaissance style (four buildings) occur with the most frequency—a reflection of California's Spanish Colonial and Mexican past, as well as parallels that were often drawn between the mild climate of Southern California and that of the Mediterranean region.[2] Other Period Revival styles expressed in the district include Colonial Revival (seven buildings), Tudor Revival (two buildings), Classical Revival (one building), and Pueblo Revival (one building).

[2] Virginia Savage McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 2013), 522-534.

The district was an incubator and testing ground of early experiments in Modern architecture. Specifically, it contains a relatively high concentration of buildings (seven in total) designed by the maverick San Diego architect Irving J. Gill and his nephew, Louis J. Gill, in their signature style that is regarded as a progenitor of American Modernism. All buildings were constructed between 1905 and 1924. Six of these Gill-designed buildings were conceived as part of a planned development around Arroyo Canyon that aimed to leverage the natural landscape and integrate buildings with the rugged natural terrain. The Gills' unique style (referred to throughout this document as Early Modern) consists of cubist building forms, simple geometric lines, chaste exterior walls of white stucco, and stripped ornamentation that often incorporated arches and other vague references to the context and climate of early California. The Gills' style marked a sharp departure from prevailing styles at the time, most of which were influenced by past traditions.

District buildings constructed in the early post-World War II period (late 1940s and early 1950s) are also designed in styles associated with the Modern movement. There are six examples of the Mid-Century Modern style in the district, and seven examples of the Ranch style. Most are custom-designed, architecturally distinctive, and complement the district's collection of earlier buildings.

The district is noteworthy for the quality of its architecture, with contributing buildings exhibiting a high degree of detail and articulation. Many were designed by some of San Diego's most noted architects of the early twentieth century. In addition to Irving and Louis Gill, the district features works by architects Henry Lord Gay, William Sterling Hebbard, William Templeton Johnson, Frank Mead, Charles and Edward Quayle, Richard Requa, Hazel Wood Waterman, Emmor Brooke Weaver, and Carleton Winslow, Sr., and designer Ralph Hurlburt.

Post-period of significance noncontributing buildings are generally designed in more modest iterations of the Mid-Century Modern and Ranch styles. They are distinguished from contributing buildings by their smaller scale and relative lack of architectural detail. Ten noncontributing buildings constructed since 1981 are designed in idioms that make loose reference to the earlier architectural styles represented in the district, distinguished from them by their use of more contemporary massing, materials, and construction methods.

Condition and Integrity

The district retains the distinctive look and feel of an early suburban neighborhood in San Diego. The seventy contributing resources are generally well-maintained. Constructed during the period of significance, contributors retain the essential aspects of integrity—design, materials, and workmanship—to adequately convey their association with the district and its significance. Noncontributors either post-date the district's period of significance or have been extensively altered and do not retain the essential aspects of integrity.

If a resource is unaltered or has minor alterations that are reversible and do not compromise its original design intent, it is classified as a contributor. Noncontributors have alterations that are

more substantive, are not easily reversible, and have resulted in significant changes to the building's original design intent and overall appearance. Common examples include additions to the primary façade, large additions to secondary elevations that overwhelm the building and modify essential spatial relationships, major alterations to balconies and porches, and the resizing of window openings. Resources were also classified as noncontributors if they have multiple lesser alterations that when weighed together, diminish integrity to the extent that the resource's association with the district's significance is no longer discernible.

The district, in its entirety, retains all aspects of historic integrity. It remains in its original location and retains integrity of *location*. Its setting, defined by a collection of large and architecturally detailed houses nestled between verdant canyons, has not significantly changed over time, even as areas in the immediate vicinity have. The district therefore retains integrity of *setting*. Although there are some instances of contemporary infill within the district, this infill is nominal, and alterations are not so prevalent or substantial that the district's character has changed. The district thus retains integrity of *design*, *materials*, and *workmanship*. Because the number of contributors greatly outnumbers the number of noncontributors, and most contributors are minimally altered, the district exudes a strong sense of time and place from its 1905 to 1961 period of significance, and therefore retains integrity of *feeling* and *association*.

Architectural Descriptions

Descriptions include building height and use, architectural style, plan, wall cladding, roof type and details, architectural details, related features, and alterations. Related features include detached garages and ancillary buildings, and other site features. Alterations include exterior modifications that are visible from the public-right-of-way; alterations were noted through field observation as well as supplemental historical research. Building interiors were not accessed, and therefore interior alterations are not noted.

Historical building permits are not available for most properties in the City of San Diego. Architects and builders could often be identified by consulting other source materials including archived editions of the *San Diego Union* and *Evening Tribune*, and architectural trade journals including *Southwest Contractor and Manufacturer* and *Southwest Builder and Contractor.* For some properties, the corresponding Residential Building Record, available at the San Diego County Office of the Assessor, was consulted to corroborate construction dates. If known, the name of the architect and/or builder associated with a building is noted in the corresponding architectural description.

Given the lack of historical building permits, and the lack of a public database listing construction dates of properties in the City of San Diego, original construction dates were also gleaned from the above-listed source materials. For most resources within the district, the construction date could be gleaned from newspapers and architectural trade journals. These construction dates were then cross-referenced against data collected in a historic resources survey of the Uptown Community Plan Area that was prepared by the City of San Diego in 2016.

Twenty-four buildings in the district are locally designated by the Historical Resources Board (HRB), listed in the City of San Diego's Historic Resource Register. Two buildings (located on the same legal parcel) are also already listed in the National Register. This information is noted in the description, when applicable.

Descriptions are organized first by street name, and then by address number. This order corresponds to that of a summary table of resources at the conclusion of this section (**Table 1**).

Albatross Street

1. 3330 Albatross Street APN: 45253717 Contributor 1908
Locally designated HRB #995

A two-story single-family residence in the Craftsman style with some Late Victorian-era influences. The building is square in plan, and its exterior walls are finished in rusticated concrete blocks and wood lap siding. The roof is hipped with open eaves, decorative rafter tails, and eyebrow dormers, surfaced with composition shingles. Details include a full-width porch, squared porch columns, lintels, and diamond-paned glazing. Related features include an integral first-story garage, a concrete driveway and steps, and stone and stucco retaining walls. Alterations: retaining walls added.

2. 3342 Albatross Street APN: 45253716 Contributor 1906
Builder: Charles Clifford May

A two-story single-family residence in the Craftsman style with some Late Victorian-era influences. The building is irregular in plan, and its exterior walls are finished in wood lap siding. The roof is cross-gabled with flared eaves, exposed rafter tails, bargeboards, and vents, surfaced with composition shingles. Details include a partial-width porch and squared porch supports. Related features include a concrete walkway and steps. Alterations: addition to upper story, and glazing added to porch.

3. 3353 Albatross Street APN: 45253718 Contributor 1905
Architect: Irving J. Gill Locally designated HRB #62
Figures 2, 3, 4

A two-story single-family residence in the Early Modern style. The building is irregular in plan, and its exterior walls are finished in stucco. The roof is hipped and flat with wide eaves, exposed rafter tails, and a parapet, surfaced with composition shingles and a material not visible. Details include a stoop, arches, and balconies. Related features include an attached garage, a concrete paver driveway, a concrete walkway, and stucco retaining walls. Alterations: re-stuccoed, roof material replaced, and garage altered.

4. 3356 Albatross Street APN: 45253715 Contributor 1910
Builder: F.L. Botsford

A one-and-a-half story single-family residence in the Craftsman style. The building is irregular in plan, and its exterior walls are finished in wood lap siding. The roof is cross-gabled with open eaves, exposed rafter tails, exposed purlins, bargeboards, and vents, surfaced with composition shingles. Details include a partial-width porch set perpendicular to the street, squared porch columns with brick bases, arches, a corbeled balconette, and shutters. Related features include an attached garage, a concrete driveway, and concrete paver walkway and steps. In 1931, within the district's period of significance, the house was remodeled. This entailed infilling the original porch to accommodate an addition to the primary façade and adding an attached garage to the primary façade. Alterations: garage door replaced.

5. 3367 Albatross Street APN: 45253719 Contributor 1913
Architect: Irving J. Gill Locally designated HRB #63
Figures 2, 3, 4

A two-story single-family residence in the Early Modern style. The building is rectangular in plan, and its exterior walls are finished in stucco. The roof is flat and pent with a flat parapet and a gabled tower, surfaced with clay tile and a material not visible. Details include a stoop, arches, and niches. Related features include an attached garage and a walled courtyard. No major alterations.

6. 3370 Albatross Street APN: 45253714 Contributor circa 1910

A two-story single-family residence in the American Foursquare/Classic Box style. The building is rectangular in plan, and its exterior walls are finished in wood lap siding. The roof is hipped with open eaves, exposed rafter tails, dormers, and vents, surfaced with composition shingles. Details include a full-width porch with slender post supports and latticed rails, diamond paned glazing, and a rusticated concrete block foundation. Related features include a detached garage, a concrete driveway and steps, a concrete paver walkway, and stone retaining walls. Alterations: garage door replaced, and stair rail added.

7. 3402 Albatross Street APN: 45253703 Noncontributor circa 1916

A two-story single-family residence in the Craftsman style. The building is irregular in plan, and its exterior walls are finished in wood lap siding and wood shingles. The roof is side gabled and hipped with flared eaves, exposed rafter tails, bargeboards, and vents, surfaced with composition shingles. Details include a partial-width porch, squared porch columns, balustrades, engaged columns, pilasters, and diamond paned glazing. Related features include a detached garage, a concrete driveway, brick and concrete steps, and brick and stacked stone accent walls. Alterations: addition to rear façade, porch altered, primary door replaced, and perimeter fence/wall added. The building is a noncontributor due to extensive alterations.

8. 3407 Albatross Street APN: 45253710 Contributor 1912
Architect: Irving J. Gill Locally designated HRB #65
Photo 3; Figures 2, 3, 4

A two-story single-family residence in the Early Modern style. The building is square in plan, and its exterior walls are finished in stucco. The roof is hipped and shed with open eaves and exposed rafter tails, surfaced with composition shingles and clay tile coping. Details include a stoop, arches, balconettes, and grilles. Related features include a detached garage, a concrete ribbon driveway, and concrete steps. No major alterations.

9. 3415 Albatross Street APN: 45253711 Contributor 1912
Architect: Irving J. Gill Locally designated HRB #64
Figures 2, 3, 4, 5

A two-story single-family residence in the Early Modern style. The building is irregular in plan, and its exterior walls are finished in stucco. The roof is flat with a parapet, a cornice, and gabled towers, surfaced with a material not visible. Details include a stoop, arches, and decorative wood elements. Related features include an attached garage, brick steps, a concrete paver driveway and walkway, and a low stucco perimeter wall. Alterations: porch enclosed (original configuration still legible), and perimeter fence/wall added.

10. 3417 Albatross Street APN: 45253712 Contributor circa 1915

A one-story single-family residence in the Craftsman style. The building is U-shaped in plan, and its exterior walls are finished in stucco. The roof is cross-gabled with open eaves, exposed rafter tails, exposed purlins, bargeboards, brackets, and vents. Details include a partial-width porch with squared column supports, a balustrade, and a trellis. Related features include a concrete walkway and steps. Alterations: re-stuccoed.

11. 3425 Albatross Street APN: 45253705 Contributor circa 1915
Photo 4

A two-story single-family residence in the American Foursquare/Classic Box style. The building is rectangular in plan, and its exterior walls are finished in wood lap siding and wood shingles. The roof is hipped with open eaves and exposed rafter tails, surfaced with composition shingles. Details include a partial-width porch with squared column supports, a balcony, balustrades, and a string course. Related features include a detached garage, a concrete driveway, and wood steps. No major alterations.

12. 3506 Albatross Street APN: 45239106 Contributor 1909
Architect: Irving J. Gill
Photo 5

A two-story single-family residence in the Early Modern style. The building is square in plan, and its exterior walls are finished in stucco. The roof is hipped with open eaves and exposed rafter tails, surfaced with composition shingles. Details include a stoop, arches, and a balcony. Related features include a detached garage, a concrete walkway and steps, and a walled entry courtyard. Alterations: roof altered, primary door replaced, and perimeter fence/wall added.

13. 3514 Albatross Street APN: 45239105 Contributor 1908
Builder: John Kynder

A two-story single-family residence in the American Foursquare/Classic Box style. The building is irregular in plan, and its exterior walls are finished in stucco. The roof is hipped with molded eaves, brackets, and dormers, surfaced with composition shingles and clay tile coping. Details include a partial-width porch that is set perpendicular to the street, arches, a string course, and squared window bays. Related features include an attached carport and a concrete driveway, walkway, and steps. Alterations: addition to side façade, wall cladding replaced, and glazed volume added over porch.

14. 3517 Albatross Street APN: 45239211 Noncontributor 1926
Builder: G. Wavery

A one-story single-family residence in the Ranch style. The building is irregular in plan, and its exterior walls are finished in wood tongue-and-groove siding and asbestos shingles. The roof is hipped and front gabled with open eaves, exposed rafter tails, and dormers, surfaced with composition shingles. Details include a partial-width porch with slender wood post supports. Related features include an ancillary building, a detached garage, and a concrete walkway. Alterations: primary façade extensively remodeled in the Ranch style, primary entrance altered, and addition to primary façade. The building is a noncontributor due to extensive alterations.

15. 3525 Albatross Street APN: 45239210 Contributor circa 1907

A two-story single-family residence in the Craftsman style. The building is rectangular in plan, and its exterior walls are finished in wood shingles and wood board-and-batten siding. The roof is front gabled with flared eaves, exposed rafter tails, and vents, surfaced with composition shingles. Details include a stoop and a string course. Related features include an ancillary building and a concrete walkway and steps. Alterations: porch altered, primary door replaced, and stair rails added.

16. 3530 Albatross Street APN: 45239104 Contributor circa 1940

A one-and-a-half story single-family residence in the Colonial Revival style. The building is rectangular in plan, and its exterior walls are finished in wood shingles. The roof is side gabled and flat with molded eaves, dormers, eave returns, and vents, surfaced with composition shingles and a material not visible. Details include a stoop, a decorative door surround with Classical details, latticework, canted window bays, and shutters. Related features include an attached garage, a concrete driveway, and a brick walkway and steps. No major alterations.

17. 3533 Albatross Street APN: 45239227 Contributor circa 1913

A two-story single-family residence in the Craftsman style. The building is rectangular in plan, and its exterior walls are finished in wood lap siding. The roof is cross-gabled with open eaves, exposed rafter tails, exposed purlins, brackets, and bargeboards, surfaced with composition shingles. Details include a partial-width porch with squared column supports, a balcony, balustrades, canted window bays, and a rusticated concrete block foundation. Related features include an ancillary building and concrete steps. Alterations: primary door replaced, awnings added, and stair rails added.

18. 3536 Albatross Street APN: 45239103 Noncontributor N/A

This property consists of a vacant lot, a noncontributor because it no longer relates to the historic context of the district after the original house was demolished.

19. 3544 Albatross Street APN: 45239114 Contributor 1927
Builder: W. Muehleisen

A two-story single-family residence in the Colonial Revival style. The building is rectangular in plan, and its exterior walls are finished in wood lap siding. The roof is side gabled, shed, and flat with open eaves, exposed rafter tails, and vents, surfaced with composition shingles. Details include a stoop with a bracketed hood, and diamond-paned glazing. Related features include an attached garage, a concrete driveway, and a brick walkway. Alterations: addition to side façade.

20. 3545-3547 Albatross Street APN: 45239208 Contributor 1929
Builder: [First name not found] Anderson

A two-story multi-family residence (duplex) in the American Foursquare/Classic Box style with Classical Revival influences. The building is rectangular in plan, and its exterior walls are finished in asbestos shingles. The roof is hipped with closed eaves, surfaced with composition shingles. Details include a partial-width porch with column supports, a balcony, indented panels, dentil moldings, and canted window bays. Related features include a detached garage, and a concrete walkway and steps. Alterations: wall cladding replaced.

Brant Street

21. 3100 Brant Street APN: 45257732 Contributor 1908
Architect: William Sterling Hebbard Builder: Gerald Utley
Locally designated HRB #894

A two-story single-family residence in the Craftsman style. The building is irregular in plan, and its exterior walls are finished in stucco. The roof is cross-gabled, shed, and flat with open eaves, exposed rafter tails, exposed purlins, bargeboards, and brackets, surfaced with composition shingles and a material not visible. Details include a stoop, balconies, and niches. Related features include an attached garage, a concrete driveway, a brick walkway and steps, stucco retaining walls, and a trellis. Alterations: addition to rear façade, perimeter wall/fence added, and re-stuccoed (compatible).

22. 3105 Brant Street APN: 45261615 Noncontributor 1985

A two-story single-family residence in a contemporary interpretation of the Modern movement. The building is irregular in plan, and its exterior walls are finished in engineered wood siding. The roof is cross-gabled and is surfaced with composition shingles. Details include a stoop capped by a gabled skylight, and decorative light fixtures. Related features include an attached garage, and a concrete driveway and walkway. Alterations: appears to be unaltered. The building is a noncontributor because it post-dates the district's period of significance.

23. 3130 Brant Street APN : 45257727 Noncontributor 1988

A two-story single-family residence in a contemporary interpretation of the Mediterranean Revival style. The building is rectangular in plan, and its exterior walls are finished in stucco. The roof is side gabled with molded eaves, surfaced with clay tile. Details include a stoop, grilles, balconettes, and sconces. Related features include a detached garage, a concrete driveway and steps, and stucco retaining walls. No major alterations. The building is a noncontributor because it post-dates the district's period of significance.

24. 3145 Brant Street APN : 45261601 Contributor 1932
Architect: Richard S. Requa Builder: Edward Depew

A one-story single-family residence in the Spanish Colonial Revival style. The building is irregular in plan, and its exterior walls are finished in stucco. The roof is side gabled with open eaves and exposed rafter tails, surfaced with clay tile. Details include a partial-width porch with wood post supports, decorative tile details, pilasters, and a trellis. Related features include an attached garage, a concrete driveway, a flagstone walkway and steps, and a stucco and metal perimeter wall. Alterations: fence added to perimeter wall, and garage door replaced.

25. 3209 Brant Street APN: 45253733 Noncontributor 1981

A one-and-a-half story single-family residence in a contemporary interpretation of the Modern movement. The building is L-shaped in plan, and its exterior walls are finished in stucco. The roof is monitor and flat with metal fascia boards and a flat parapet, surfaced with corrugated metal and a material not visible. Details include a stoop and squared window bays. Related features include an attached garage, a concrete paver driveway and walkway, stucco retaining walls, and a walled entry courtyard. Alterations: garage door replaced. The building is a noncontributor because it post-dates the district's period of significance.

26. 3212 Brant Street APN : 45249425 Contributor 1923
Designer: Ralph Hurlburt Builder: Hurlburt and Tifal

A one-story single-family residence in the Spanish Colonial Revival style. The building is irregular in plan, and its exterior walls are finished in stucco. The roof is flat and shed with

molded eaves, exposed rafter tails, and a flat parapet, surfaced with clay tile and a material not visible. Details include a stoop, arches, grilles, corbels, and twisted colonettes. Related features include a detached garage, concrete steps, and a stucco perimeter wall capped by metal rails. Alterations: perimeter fence added, railings altered, and garage door replaced.

27. 3226 Brant Street APN: 45249426 Contributor 1920
Designer: Ralph Hurlburt Builder: Alexander Schreiber Locally designated HRB #1422

A two-story single-family residence in the Prairie School style. The building is rectangular in plan, and its exterior walls are finished in stucco. The roof is hipped with closed eaves, surfaced with composition shingles. Details include a stoop, corbeled grilles, and pilasters. Related features include a detached garage, a concrete driveway and steps, and a stucco retaining wall with squared pylons. No major alterations.

28. 3233 Brant Street APN: 45253732 Contributor 1924
Builder: H.H. Preisibius

A one-story single-family residence in the Tudor Revival style. The building is irregular in plan, and its exterior walls are finished in stucco. The roof is cross-gabled and shed with open eaves, molded eaves, exposed rafter tails, and exposed purlins, surfaced with composition shingles. Details include a stoop, arches, pilasters, awnings, and a wing wall. Related features include a detached garage, a concrete driveway and steps, and a stucco retaining wall. Alterations: awnings added, and garage door replaced.

29. 3245 Brant Street APN: 45253731 Contributor 1941
Architect: John C. Deardorf, Charles Holmstrom

A three-story single-family residence in the Mid-Century Modern style. The building is irregular in plan, and its exterior walls are clad in wood tongue-and-groove siding. The roof is flat with closed eaves, surfaced with a material not visible. Details include a covered entrance walkway with squared column supports. Related features include a detached garage, a wood perimeter fence, and stacked stone hardscape details including a chimney and accent wall. Alterations: rear porch enclosed, and some windows replaced.

30. 3248 Brant Street APN: 45249427 Contributor 1920
Designer: Ralph Hurlburt Builder: Charles Tifal Locally designated HRB #932

A two-story single-family residence in the Italian Renaissance Revival style. The building is rectangular in plan, and its exterior walls are finished in stucco. The roof is hipped with closed eaves and corbels, surfaced with composition shingles. Details include a stoop, a decorative entry surround with Classical details, Palladian windows, corbeled sills, plaster scrollwork, and decorative light fixtures. Related features include a detached garage, a concrete driveway and steps, and a walled entrance courtyard with concrete balustrades. Alterations: hardscape features added to front setback.

31. 3268 Brant Street APN: 45249428 Contributor 1925
Designer: Ralph Hurlburt Builder: Charles Tifal **Photo 6**

A one-story single-family residence in the Tudor Revival style. The building is irregular in plan, and its exterior walls are finished in stucco with faux half timbering. The roof is hipped, front gabled, and shed with flared eaves, surfaced with concrete shingles. Details include a stoop, arches, and shutters. Related features include a detached garage, concrete steps, a brick walkway, and a stucco perimeter wall capped by bricks and a metal fence. Alterations: addition to side façade, garage door replaced, and perimeter fence/wall added.

32. 3329 Brant Street APN: 45253727 Contributor 1912

A one-story single-family residence in the Craftsman style. The building is rectangular in plan, and its exterior walls are finished in stucco and brick. The roof is cross-gabled with open eaves, exposed rafter tails, exposed purlins, bargeboards, and vents, surfaced with composition shingles. Details include a partial-width porch with squared wood column supports, decorative brick details, and a trellis. Related features include a detached garage, concrete steps, a concrete paver driveway, and a stucco retaining wall. Alterations: primary door replaced, some windows replaced, re-stuccoed (compatible), and trellis added.

33. 3330 Brant Street APN: 45249414 Contributor 1950
Builder: Willard Watson

A one-story single-family residence in the Mid-Century Modern style. The building is irregular in plan, and its exterior walls are finished in wood tongue-and-groove and wood vertical board siding. The roof is flat with canted eaves, surfaced with a material not visible. Details include a stoop, slender wood post supports, a brick sill course, and a full-height picture window. Related features include an attached garage; a brick driveway, walkway, and steps; brick patio walls and planters; and a louvered screen wall. No major alterations.

34. 3341 Brant Street APN: 45253728 Contributor 1915
Builder: R. Davies Locally designated HRB #439

A two-story single-family residence in the Prairie School style. The building is rectangular in plan, and its exterior walls are finished in stucco. The roof is flat with molded eaves, brackets, and a parapet, surfaced with a material not visible. Details include a partial-width porch, arches, pilasters, and a porte cochère. Related features include a detached garage, a concrete driveway, brick and concrete steps, and a stucco retaining wall with brick pylons. No major alterations.

35. 3344 Brant Street APN: 45249411 Contributor 1955

A one-story single-family residence in the Ranch style. The building is L-shaped in plan, and its exterior walls are finished in wood siding and brick. The roof is side gabled with open eaves,

surfaced with concrete shingles. Details include a stoop. Related features include an attached garage, brick steps, a brick walkway, and a concrete driveway. Alterations: all windows replaced (original openings remain intact), roof material replaced (with compatible material), and garage door replaced.

36. 3353-3355 Brant Street APN: 45253729 Contributor circa 1912

A two-story multi-family residence, a duplex converted from a single-family residence, in the Mediterranean Revival style. The building is irregular in plan, and its exterior walls are finished in stucco. The roof is hipped and front gabled with open eaves, exposed rafter tails, brackets, and bargeboards, surfaced with synthetic shingles. Details include a partial-width porch, arches, pilasters, a brick chimney pot, and a rusticated concrete block foundation. Related features include a detached garage, and a concrete driveway, walkway, and steps. Alterations: awnings added, single-family converted to multi-family, re-stuccoed, and roof material replaced.

37. 3370 Brant Street APN: 45249415 Noncontributor 1912
Builder: Gustave A. Hanssen

A two-story single-family residence in the Prairie School style. The building is irregular in plan, and its exterior walls are finished in stucco. The roof is flat with closed eaves, surfaced with a material not visible. Details include a stoop, arches, and a trellis. Related features include an attached garage, and a concrete driveway and steps. Alterations: addition to primary façade, and primary entrance altered. The building is a noncontributor due to extensive alterations.

Curlew Street

38. 3141 Curlew Street APN: 45257702 Previously Listed 1914
Architect: Mead & Requa National Register #87000621 Locally designated HRB #200

A two-story ancillary residence in the Spanish Colonial Revival style, associated with the primary building at 435 W. Spruce Street (Resource #73). Both buildings on the property are listed in the National Register. The ancillary building is L-shaped in plan, and its exterior walls are finished in stucco. The roof is flat and shed with a parapet, surfaced with clay tile and a material not visible. Details include a partial-width porch, arches, corbels, clay tile hoods, and squared window bays. Related features include the primary house, a detached garage, concrete steps, and a walled entry courtyard. Alterations: gate added to entry.

39. 3170 Curlew Street APN: 45257506 Contributor 1912
Architect: Hazel Wood Waterman **Figure 6**

A two-story single-family residence in the Italian Renaissance Revival style. The building is rectangular in plan, and its exterior walls are finished in stucco. The roof is hipped with molded eaves, surfaced with clay tile. Details include an entrance portico with engaged columns, corbels, balustrades, and a string course. Related features include a semi-attached garage, an arched

portal between the garage and house, brick steps with stucco pylons, and a concrete driveway. Alterations: primary door replaced, and garage door replaced.

40. 3223 Curlew Street APN: 45249423 Contributor 1925
Designer: Ralph Hurlburt Builder: Hurlburt & Tifal

A two-story single-family residence in the Spanish Colonial Revival style. The building is irregular in plan, and its exterior walls are finished in stucco. The roof is front gabled, hipped, shed, and flat with molded eaves, vents, and a flat parapet, surfaced with clay tile and a material not visible. Details include a partial-width porch, arches, corbels, and a wing wall. Related features include a detached garage, concrete steps, and stucco and metal retaining walls. Alterations: some windows replaced railings altered, and garage door replaced.

41. 3226 Curlew Street APN: 45249419 Contributor 1912
Architect: William Sterling Hebbard Locally designated HRB #746

A two-story single-family residence in the Italian Renaissance Revival style. The building is irregular in plan, and its exterior walls are finished in stucco. The roof is hipped with molded eaves and brackets, surfaced with clay tile. Details include an entrance portico with paired column supports and a denticulated pediment, arches, balconettes, corbeled sills, grilles, and sconces. Related features include a detached garage; a quarry tile driveway, walkway, and steps; and a metal perimeter fence with stucco pylons. Alterations: some windows replaced, and perimeter fence/wall added.

42. 3240 Curlew Street APN: 45249420 Contributor 1912
Architect: William Sterling Hebbard Locally designated HRB #437

A two-story single-family residence in the Craftsman style. The building is rectangular in plan, and its exterior walls are finished in stucco. The roof is front gabled with open eaves, exposed rafter tails, exposed purlins, bargeboards, and vents, surfaced with composition shingles. Details include a stoop oriented perpendicular to the street, a recessed porch, arches, and a balcony. Related features include an attached garage, brick steps, a concrete driveway, and a low stucco retaining wall. Alterations: re-stuccoed, and railings replaced.

43. 3245 Curlew Street APN: 45249422 Noncontributor 1956

A one-story single-family residence in the Ranch style. The building is irregular in plan, and its exterior walls are finished in wood vertical board siding and brick. The roof is gable-on-hip with open eaves and exposed rafter tails, surfaced with composition shingles. Details include a partial-width porch, brick sill courses, and a brick chimney. Related features include an attached garage with an overhead deck, a concrete driveway and steps, and cinder block retaining walls. Alterations: all windows replaced, railings altered, and garage door replaced. The building is a noncontributor due to extensive alterations.

44. 3264 Curlew Street APN: 45249416 Contributor 1922
Architect: William Templeton Johnson Locally designated HRB #980
Photo 7

A two-story single-family residence in the Spanish Colonial Revival style. The building is irregular in plan, and its exterior walls are finished in stucco. The roof is side gabled and flat with open eaves and exposed purlins, surfaced with clay tile. Details include a stoop, arches, columns, a trellis, and a string course. Related features include an attached garage, and a concrete driveway and walkway. Alterations: garage door replaced.

45. 3306 Curlew Street APN: 45249407 Noncontributor 1983

A two-and-a-half story single-family residence in a contemporary interpretation of the Spanish Colonial Revival style. The building is irregular in plan, and its exterior walls are finished in stucco. The roof is front gabled, shed, and flat with open eaves and bargeboards, surfaced with clay tile and a material not visible. Details include a stoop. Related features include an attached garage, a brick driveway and walkway, and a gated entry courtyard. Alterations: garage door replaced. The building is a noncontributor because it post-dates the district's period of significance.

Front Street

46. 3100 Front Street APN: 45261120 Noncontributor 1985
Photo 8

A two-and-a-half story multi-family residence (condominium) in a contemporary interpretation of the Modern movement. The building is irregular in plan, and its exterior walls are finished in wood vertical board siding. The roof is flat, surfaced with a material not visible. Details include an entrance canopy with squared column supports, and balconies with wood balusters. Related features include a subterranean parking garage and aggregate walkways. Alterations: appears to be unaltered. The building is a noncontributor because it post-dates the period of significance.

47. 3133 Front Street APN: 45261113 Contributor circa 1911
Architect: Richard S. Requa

A two-story single-family residence in the Craftsman style. The building is rectangular in plan, and its exterior walls are finished in stucco. The roof is cross-gabled and hipped with open eaves, exposed rafter tails, exposed purlins, bargeboards, and brackets, surfaced with composition shingles. Details include a partial-width porch with squared column supports, and a trellis. Related features include a detached garage, a quarry tile walkway and steps, a concrete driveway, and a walled entry courtyard. Alterations: re-stuccoed, primary door replaced, and some windows replaced.

48. 3147 Front Street APN: 45261102 Contributor 1911
Architect: Richard S. Requa Builder: Charles A. Gaines Locally designated HRB #118

A two-story single-family residence in the Craftsman style. The building is rectangular in plan, and its exterior walls are finished in stucco. The roof is front gabled with open eaves, exposed rafter tails, exposed purlins, bargeboards, and vents, surfaced with composition shingles. Details include a partial-width porch with squared wood posts and an overhead trellis, and balconies. Related features include a detached garage; a concrete driveway, walkway, and steps; and stucco retaining walls. Alterations: primary door replaced, some windows replaced, and railings altered.

49. 3162 Front Street APN: 45261117 Contributor 1912
Architect: Emmor Brooke Weaver **Photo 9**

A two-and-a-half story single-family residence in the Craftsman style. The building is irregular in plan, and its exterior walls are finished in wood shingles. The roof is cross-gabled with open eaves, exposed rafter tails, exposed purlins, bargeboards, and vents, surfaced with composition shingles. Details include a partial-width porch that is oriented perpendicular to the street, a gabled entrance canopy, battered brick piers, a brick sill course, and jetties. Related features include a carport, a brick and concrete walkway, and a brick perimeter wall. Alterations: carport and perimeter fence/wall added.

50. 3231 Front Street APN: 45253838 Contributor 1925
Builder: John D. Phelps Locally designated HRB #1123
Photo 10

A one-story single-family residence in the Pueblo Revival style. The building is irregular in plan, and its exterior walls are finished in stucco. The roof is flat with a parapet, surfaced with a material not visible. Details include a stoop, arches, and lintels. Related features include a detached garage, quarry tile steps, and a concrete driveway. No major alterations.

51. 3245 Front Street APN: 45253837 Contributor 1939

A two-story single-family residence in the Colonial Revival style. The building is L-shaped in plan, and its exterior walls are finished in wood shingles and brick. The roof is side gabled with slight eaves, surfaced with composition shingles. Details include a partial-width porch with a wood balustrade, a Classical door surround with pilasters and denticulated entablature, and shutters. Related features include an integral lower-story garage, brick steps, a concrete driveway, a lamppost, and brick retaining walls. Alterations: garage door replaced.

52. 3252 Front Street APN: 45253740 Contributor 1936
Builder: Callen & Eden

A two-story single-family residence in the Colonial Revival style. The building is T-shaped in plan, and its exterior walls are finished in wood tongue-and-groove siding and fieldstone. The roof is side gabled and shed with molded eaves and dormers, surfaced with wood shingles. Details include a stoop surmounted by a pediment, a decorative entrance surround, a trellis, a

string course, canted window bays with bell-cast hoods, and diamond-paned glazing. Related features include an attached garage, a concrete driveway and walkway, and a wood-and-fieldstone perimeter fence. No major alterations.

53. 3255 Front Street APN: 45253836 Noncontributor 1926
Builder: Frank O. Wells

A two-story single-family residence in the Mediterranean Revival style. The building is L-shaped, and its exterior walls are finished in stucco. The roof is cross-gabled with molded eaves, eave returns, and vents, surfaced with composition shingles. Details include a stoop, a scalloped arch entrance surround, balconettes, and grilles. Related features include an ancillary building and a concrete driveway and steps. Alterations: addition to rear façade, primary door replaced, all windows replaced, window openings altered, roof material replaced (incompatible), railings altered, and re-stuccoed. The building is a noncontributor due to extensive alterations.

54. 3262 Front Street APN: 45253739 Noncontributor 2002

A two-story single-family residence in a contemporary interpretation of the Modern movement. The building is irregular in plan, and its exterior walls are finished in smooth concrete. The roof is flat with a fat parapet, surfaced with a material not visible. Details include a stoop and metal railings. Related features include an attached garage and concrete steps. No major alterations.

55. 3265 Front Street APN: 45253835 Noncontributor circa 1909
Alternate address: 145 W. Thorn Street

A one-story multi-family residence (duplex) in the Craftsman style. The building is irregular in plan, and its exterior walls are finished in wood lap siding and brick. The roof is cross-gabled with open eaves, bargeboards, and brackets, surfaced with composition shingles. Details include a stoop and brick details. Related features include an ancillary building, a carport, brick steps, a concrete driveway, and brick planters. Alterations: addition of carport to primary façade, primary entrance modified, primary door replaced, brick cladding added to exterior walls, and all windows replaced. The building is a noncontributor due to extensive alterations.

56. 3312 Front Street APN: 45253723 Contributor 1952
Builder: Alexander Schreiber

A one-story single-family residence in the Ranch style. The building is rectangular in plan, and its exterior walls are finished in wood tongue-and-groove siding. The roof is hipped and side gabled with open eaves and a hipped tower volume, surfaced with composition shingles. Details include a stoop surmounted by corbels, brick details, and a prominent brick chimney. Related features include an attached garage, a brick walkway, a concrete driveway, and a louvered wood perimeter fence. No major alterations.

57. 3325 Front Street APN: 45253816 Noncontributor 1937

Builder: Walter Trepte

A two-story single-family residence remodeled in a contemporary interpretation of the Modern movement. The building is irregular in plan, and its exterior walls are finished in stucco and engineered wood siding. The roof is hipped with closed eaves, surfaced with composition shingles. Details include a stoop with a squared column support, a balcony, and canted window bays. Related features include an attached garage, a concrete driveway and steps, and a stucco-and-wood perimeter wall. Alterations: completely altered resulting from an extensive remodel in 2014. The building is a noncontributor due to extensive alterations.

58. 3328 Front Street APN: 45253722 Contributor 1952
Builder: Walter F. Osborn

A one-story single-family residence in the Ranch style. The building is irregular in plan, and its exterior walls are finished in stucco. The roof is side gabled and flat with shallow eaves and vents, surfaced with composition shingles. Details include a stoop, and exposed post-and-beam details. Alterations: some windows replaced, primary door replaced, and perimeter fence/wall added.

59. 3333 Front Street APN: 45253815 Contributor 1906
Architect: Henry Lord Gay Locally designated HRB #184
Photo 11, Figure 7

A two-and-a-half story single-family residence in the Classical Revival style. The building is irregular in plan, and its exterior walls are finished in scored concrete and wood shingles. The roof is hipped with molded eaves, brackets, a cornice, and dormers, surfaced with composition shingles. Details include a partial-width porch with a squared column support, pilasters, a string course, canted window bays, leaded glass, and a brick chimney. Related features include an ancillary building, a concrete walkway and steps, and a concrete ribbon driveway. No major alterations.

60. 3350 Front Street APN: 45253721 Contributor 1960
Architect: William F. Rosser

A one-and-a-half story single-family residence in the Mid-Century Modern style. The building is irregular in plan, and its exterior walls are finished in stucco. The roof is flat with wide eaves, surfaced with a material not visible. Details include a stoop. Related features include an attached garage, a concrete driveway, tiled entry steps, and a walled entry courtyard. Alterations: tile added to entry, and perimeter fence/wall added.

61. 3355 Front Street APN: 45253814 Noncontributor circa 1915

A one-and-a-half story single-family residence in the Craftsman style. The building is rectangular in plan, and its exterior walls are finished in wood lap siding and wood shingles. The

roof is front gabled, hipped, and shed with open eaves, exposed rafter tails, exposed purlins, bargeboards, and vents, surfaced with composition shingles. Details include a stoop with wood post supports, a corbeled jetty, canted window bays, and diamond-paned glazing. Related features include an ancillary building, a concrete driveway, and a concrete block retaining wall. Alterations: addition to upper story (out of scale with original house), and porch altered. The building is a noncontributor due to extensive alterations.

62. 3365 Front Street APN: 45253813 Contributor circa 1912

A one-story single-family residence in the Craftsman style. The building is rectangular in plan, and its exterior walls are finished in stucco. The roof is cross-gabled and pent with open eaves, exposed rafter tails, exposed purlins, dormers, bargeboards, brackets, and vents. Details include a full-width porch, faux half timbering, and canted window bays. Related features include a detached garage and brick and concrete steps. Alterations: glazed addition to primary façade, wall cladding replaced, and some windows replaced.

63. 3372 Front Street APN: 45253720 Contributor 1924
Architect: Louis J. Gill

A two-story single-family residence in the Early Modern style. The building is L-shaped in plan, and its exterior walls are finished in stucco. The roof is side gabled with open eaves, bargeboards, and brackets, surfaced with composition shingles. Details include a stoop, arches, and a stucco chimney. Related features include an attached garage, a concrete paver driveway and walkway, and an arched entry portal at the front lot line. Alterations: perimeter wall/fence added, entry portal added, and some windows replaced.

64. 3404 Front Street APN: 45253709 Contributor 1921
Architect: Louis J. Gill Locally designated HRB #1320

A two-story single-family residence in the Early Modern style. The building is irregular in plan, and its exterior walls are finished in stucco. The roof is hipped with open eaves and exposed rafter tails, surfaced with composition shingles. Details include a stoop, arches, and balconies. Related features include a detached garage; a concrete driveway, walkway, and steps; a scalloped courtyard wall; and a stucco-and-metal perimeter wall. Alterations: addition to side façade, and perimeter fence/wall added.

65. 3416-3418 Front Street APN: 45253708 Noncontributor 1960

A two-story multi-family residence (duplex) in the Mid-Century Modern style. The building is rectangular in plan, and its exterior walls are finished in stucco. The roof is side gabled with open eaves and bargeboards, surfaced with composition shingles. Details include stoops, exterior stairs, a trellis, and a string course. Related features include a concrete walkway and a wood perimeter fence. Alterations: all windows replaced, primary doors replaced, re-stuccoed, and perimeter fence/wall added. The building is a noncontributor due to extensive alterations.

Spruce Street

66. 126 W. Spruce Street APN: 45253840 Contributor 1924
Designer: Ralph Hurlburt Builder: Hurlburt & Tifal

A two-story single-family residence in the Spanish Colonial Revival style. The building is irregular in plan, and its exterior walls are finished in stucco. The roof is front gabled and flat with molded eaves, a flat parapet, and vents, surfaced with clay tile and a material not visible. Details include a stoop, arches, bracketed sills, balconettes, and a wing wall. Related features include an attached garage, a concrete driveway, and a walled entry courtyard. Alterations: some windows replaced, perimeter fence/wall added, garage door replaced, and railings altered.

67. 135 W. Spruce Street APN: 45261101 Contributor 1923
Locally designated HRB #582

A two-story single-family residence in the Mediterranean Revival style. The building is irregular in plan, and its exterior walls are finished in stucco. The roof is hipped and flat with closed eaves and brackets, surfaced with clay tile and a material not visible. Details include a partial-width porch, arches, corbeled sills, grilles, sconces, and decorative plaster details. Related features include an attached garage, a freestanding canopy structure, tiled steps, a concrete driveway, and a stucco and metal perimeter wall. Alterations: re-stuccoed, garage door replaced, and perimeter fence/wall added.

68. 148 W. Spruce Street APN: 45253839 Noncontributor 1923
Architect: Requa & Jackson Builder: S.D. Chapin

A two-story single-family residence in the Spanish Colonial Revival style. The building is U-shaped in plan, and its exterior walls are finished in stucco. The roof is flat and shed with molded eaves and a flat parapet, surfaced with clay tile and a material not visible. Details include a stoop, arches, grilles, squared window bays, and a wing wall. Related features include an attached garage, tiled steps, and a stucco and metal perimeter wall. Alterations: addition to rear façade, all windows replaced, window openings altered, primary door replaced, re-stuccoed, roof material replaced, garage door replaced, and perimeter fence/wall added. The building is a noncontributor due to extensive alterations.

69. 220 W. Spruce Street APN: 45253738 Contributor 1936

A two-story single-family residence in the Colonial Revival style. The building is irregular in plan, and its exterior walls are finished in stucco and wood lap siding. The roof is cross-gabled and hipped with molded eaves and eave returns, surfaced with composition shingles. Details include a stoop, a balcony with a decorative wood balustrade, and a brick sill course. Related features include a detached garage and a brick driveway, walkway, and steps. Alterations: perimeter fence/wall added.

70. 231 W. Spruce Street APN: 45261115 Contributor 1911

A one-story single-family residence in the Spanish Colonial Revival style. The building is rectangular in plan, and its exterior walls are finished in stucco. The roof is flat with a parapet, surfaced with a material not visible. Details include a stoop, arches, and a brick chimney. Related features include a detached garage, tiled steps, and a stone paver driveway. Alterations: chimney altered, and garage added.

71. 407 W. Spruce Street APN: 45257728 Contributor 1928
Architect: William Templeton Johnson

A two-and-a-half story single-family residence in the Mediterranean Revival style. The building is irregular in plan, and its exterior walls are finished in stucco. The roof is front gabled and hipped with molded eaves and vents, surfaced with clay tile. Details include a partial-width porch, corbeled jetties, a balcony with brackets, arches, grilles, decorative stucco chimney pots, wing walls, and Classical ornament including a quatrefoil and large broken pediment at the primary entrance. Related features include an attached garage, quarry tile steps, and a stucco and metal perimeter wall. Alterations: upper story addition, and fence added to perimeter wall.

72. 430 W. Spruce Street APN: 45249424 Contributor 1922
Architect: Charles & Edward Quayle Builder: Arthur E. Keyes
Locally designated HRB #399

A two-and-a-half story single-family residence in the Mediterranean Revival style. The building is irregular in plan, and its exterior walls are finished in stucco. The roof is flat and shed with molded eaves, a flat parapet, clay tile coping, and dormers, surfaced with clay tile and a material not visible. Details include a partial-width porch, balconies, and an articulated entrance surround with a bracketed hood. Related features include an integral first-story garage, concrete steps, and stucco retaining walls. Alterations: awnings added.

73. 435 W. Spruce Street APN: 45257701 Previously Listed 1914
Architect: Mead & Requa National Register #87000621 Locally designated HRB #200
Figure 8

A two-story single-family residence in the Spanish Colonial Revival style, associated with the building at 3141 Curlew Street (Resource #38). Both buildings are listed in the National Register. The building is rectangular in plan, and its exterior walls are finished in smooth stucco. The roof is side gabled and pent with open eaves, exposed rafter tails, exposed purlins, bargeboards, gabled tower volumes, and vents, surfaced with clay tile. Details include a stoop, arches, balconies, corbels, and squared and canted window bays. Related features include an ancillary building (#38), an attached garage, brick steps, and a walled entry courtyard. No major alterations.

W. Thorn Street

74. 140 W. Thorn Street APN: 45253817 Contributor 1912
Architect: William Sterling Hebbard Locally designated HRB #1348

A two-story single-family residence in the Prairie School style. The building is irregular in plan, and its exterior walls are finished in stucco. The roof is flat with closed eaves and a parapet, surfaced with a material not visible. Details include a partial-width porch with squared wood post supports and overhead trellis, balconies, and a bracketed sill. Related features include a concrete driveway and steps, stucco planters, and a metal perimeter fence. Alterations: perimeter fence/wall added.

75. 304 W. Thorn Street APN: 45253724 Noncontributor circa 1920

A one-story single-family residence remodeled in a contemporary interpretation of the Classical Revival style. The building is irregular in plan, and its exterior walls are finished in wood lap siding. The roof is hipped with a denticulated cornice, surfaced with composition shingles. Details include a stoop and arches. Related features include a detached garage, a concrete walkway, and a metal perimeter fence with stucco piers. Alterations: completely altered resulting from an extensive remodel in 1990. The building is a noncontributor due to extensive alterations.

76. 311 W. Thorn Street APN: 45253736 Contributor 1961

A one-story single-family residence in the Mid-Century Modern style. The building is irregular in plan, and its exterior walls are finished in wide wood lap siding. The roof is cross-gabled with open eaves and bargeboards, surfaced with composition shingles. Details include a stoop. Related features include an attached garage, a concrete driveway and steps, and a stone paver walkway. No major alterations.

77. 320 W. Thorn Street APN: 45253725 Contributor 1961

A one-story single-family residence in the Ranch style. The building is irregular in plan, and its exterior walls are finished in wood board-and-batten and wood tongue-and-groove siding. The roof is front gabled and shed with wide eaves and exposed purlins, surfaced with composition shingles. Details include a recessed entry vestibule with a slender wood post support and decorative light fixtures. Related features include an attached garage, and a concrete walkway. Alterations: garage door replaced.

78. 335 W. Thorn Street APN: 45253730 Contributor 1924

A two-story single-family residence in the Colonial Revival style. The building is L-shaped in plan, and its exterior walls are finished in wood lap siding. The roof is hipped with molded eaves and a denticulated cornice, surfaced with composition shingles. Details include an entrance portico with paired column supports, an ornamental balustrade, pilasters, and shutters. Related

features include a detached garage; a brick driveway, walkway, and steps; and a stucco and metal perimeter wall. Alterations: awnings and perimeter fence/wall added.

79. 338 W. Thorn Street APN: 45253726 Contributor 1920
Architect: William Templeton Johnson

A two-story single-family residence in the Colonial Revival style. The building is L-shaped in plan, and its exterior walls are finished in stucco. The roof is hipped with open eaves and exposed rafter tails, surfaced with composition shingles. Details include an entrance portico with paired column supports and an overhead trellis, a string course, and an arched wing wall. Related features include a detached garage, concrete and quarry tile steps and walkway, and a stucco retaining wall. Alterations: garage door replaced.

80. 408 W. Thorn Street APN: 45249413 Noncontributor 1988

A two-story single-family residence in a contemporary interpretation of the Ranch style, remodeled from a a contemporary interpretation of the Mediterranean Revival style. The building is irregular in plan, and its exterior walls are finished in stucco. The roof is side gabled and hipped with slight eaves, surfaced with composition shingles. Details include a stoop. Related features include a detached garage, concrete steps, and stucco retaining walls. Alterations: completely altered resulting from an extensive remodel in 2021. The building is a noncontributor because it post-dates the district's period of significance.

81. 434 W. Thorn Street APN: 45249412 Contributor 1915
Builder: Winter & Nicholson

A two-story single-family residence in the Colonial Revival style. The building is irregular in plan, and its exterior walls are finished in brick and wood tongue-and-groove siding. The roof is hipped and flat with closed eaves, brackets, and a parapet, surfaced with clay tile and a material not visible. Details include a partial-width porch with squared column supports, balconies, balconettes, metal balustrades, decorative light fixtures, and shutters. Related features include an ancillary building, a detached garage, a concrete driveway, brick steps, and stucco retaining walls. Alterations: no major alterations.

82. 435 W. Thorn Street APN: 45249421 Contributor 1926
Builder: Mosher & Herriman Locally designated HRB #875
Photo 12, Figure 8

A two-story single-family residence in the Italian Renaissance Revival style. The building is rectangular in plan, and its exterior walls are finished in stucco. The roof is hipped and flat with closed eaves and brackets, surfaced with clay tile and a material not visible. Details include an entrance portico with columns, balustrades, arches, balconettes, bracketed pediments, and a decorative chimney pot. Related features include a detached garage, concrete steps, and a stucco retaining wall capped by balustrades. No major alterations.

83. 502 W. Thorn Street APN: 45249408 Contributor circa 1940

A one-story single-family residence in the Ranch style. The building is irregular in plan, and its exterior walls are finished in stucco and brick. The roof is hipped with shallow eaves, dormers, and a dovecote, surfaced with composition shingles. Details include a stoop, faux half timbering, shutters, canted window bays, and diamond-paned glazing. Related features include ancillary buildings, a concrete driveway, a brick walkway and steps, a cinder block perimeter wall, and stucco planters. Alterations: addition to side façade, and perimeter fence/wall added.

W. Upas Street

84. 335 W. Upas Street APN: 45253713 Noncontributor 2007

A two-story single-family residence in a contemporary interpretation of the Modern movement. The building is L-shaped in plan, and its exterior walls are finished in stucco. The roof is hipped with closed eaves and brackets, surfaced with standing seam metal panels. Details include a stoop with a squared column support, balconies, balustrades, and wood trim that forms a string course. Related features include an attached garage, and a concrete driveway and steps. Alterations: no major alterations. The building is a noncontributor because it post-dates the district's period of significance.

85. 336 W. Upas Street APN: 45253704 Contributor circa 1915

A two-story single-family residence in the Craftsman style with Late Victorian-era influences. The building is irregular in plan, and its exterior walls are finished in wood lap siding. The roof is front gabled, hipped, and flat with open eaves, carved rafter tails, bargeboards, a tower volume, and a weathervane, surfaced with composition shingles and a material not visible. Details include a partial-width porch with squared column supports, decorative wood millwork, squared and canted window bays, and diamond-paned glazing. Related features include an attached garage, a concrete driveway, brick steps, and a wood perimeter fence. Alterations: addition to side elevation, and perimeter fence/wall added.

86. 410 W. Upas Street APN: 45249302 Contributor 1915
Architect: Carleton M. Winslow, Sr. Locally designated HRB #333

A two-story single-family residence in the Craftsman style. The building is irregular in plan, and its exterior walls are finished in stucco and wood tongue-and-groove siding. The roof is side gabled and hipped with open eaves, exposed rafter tails, bargeboards, a weathervane, and vents, surfaced with composition shingles. Details include a partial-width porch. Related features include a detached garage and quarry tile steps. Alterations: addition to side elevation, and perimeter fence/wall added.

W. Walnut Avenue

87. 205 W. Walnut Avenue APN: 45253707 Noncontributor circa 1915

A two-story multi-family residence, a duplex converted from a single-family residence, in the Craftsman style. The building is rectangular in plan, and its exterior walls are finished in stucco. The roof is side gabled and shed with open eaves, exposed rafter tails, exposed purlins, bargeboards, brackets, and vents. Details include a stoop, exterior stairs, balconies with wood handrails, squared window bays, and a brick chimney. Related features include a concrete driveway, concrete steps, and a stucco and metal perimeter wall. Alterations: single-family converted to multi-family, primary entrance altered, secondary entrance added to upper story, exterior stair and balcony added, wall cladding replaced, primary door replaced, wall cladding replaced, and perimeter fence/wall added. The building is a noncontributor due to extensive alterations.

88. 211 W. Walnut Avenue APN: 45253706 Contributor circa 1916

A one-story single-family residence in the Craftsman style. The building is irregular in plan, and its exterior walls are finished in wood shingles. The roof is front gabled with open eaves, exposed rafter tails, exposed purlins, brackets, bargeboards, and vents, surfaced with composition shingles. Details include a stoop. Related features include a concrete driveway, a flagstone walkway, a walled entry courtyard, a gabled entry portal with wood columns and stone piers, and a stone perimeter wall. Alterations: addition to side elevation, and porch altered.

89. 230 W. Walnut Avenue APN: 45239226 Noncontributor circa 1965

A two-story multiple-family residence (apartment house) in the Mid-Century Modern style. The building is rectangular in plan, and its exterior walls are finished in stucco. The roof is mansard and flat with shallow eaves, surfaced with composition shingles and a material not visible. Details include a partial-width porch, balconies, exterior stairs, brise soleil, and vertical window channels. Related features include detached garages, concrete walkways, and a metal perimeter fence. Alterations: no major alterations. The building is a noncontributor because it post-dates the district's period of significance.

90. 315 W. Walnut Avenue APN: 45253702 Contributor circa 1900

A one-story single-family residence in the Queen Anne style with American Foursquare/Classic Box influences. The building is rectangular in plan, and its exterior walls are finished in wood lap siding. The roof is hipped with open eaves, exposed rafter tails, and dormers, surfaced with composition singles. Details include a stoop, squared window bays, diamond paned glazing, and a prominent brick chimney. Related features include a detached garage, a concrete driveway, brick accents walls, a trellis, and a concrete and metal perimeter wall. Alterations: building moved from original location at 4th and Walnut Avenues in 1911 within the district's period of significance, and perimeter fence/wall added.

91. 321 W. Walnut Avenue APN: 45253701 Contributor 1892
Photo 13

A two-and-a-half story single-family residence in the Queen Anne style. The building is irregular in plan, and its exterior walls are finished in wood fish scale shingles, wood clapboard siding, and stucco. The roof is front gabled and hipped with molded eaves, flared eaves, brackets, tower volumes, dormers, cresting, finials, and vents, surfaced with wood shingles. Details include a full-width porch with spindled posts and balustrades, decorative wood millwork, rounded and canted window bays, and a brick chimney. Related features include a concrete walkway and a concrete and metal perimeter wall. Alterations: building moved from original location at 4th and Walnut Avenues in 1911 within the district's period of significance; some wall cladding replaced; and perimeter fence/wall added.

92. Spruce Street Suspension Bridge Contributor 1912
Spruce Street, between Brant and Front Streets, over Arroyo Canyon
Engineer: Edwin M. Capps Locally designated HRB #116
Photo 14, Figures 9, 10

A pedestrian suspension bridge running along the axis of Spruce Street, between Brant and Front Streets, provides access over Arroyo Canyon. The structure stands 70 feet above the canyon floor. It is composed of a wood plank deck measuring 375 feet long by 4.5 feet wide; two steel support towers (one anchoring each end), embedded in concrete pylons; and steel cables. Each end of the structure is demarcated by paired concrete pylons; the pylons on the east end are capped by sphere-shaped concrete finials. No major alterations.

Table 1. District Resources

#	Address	APN	Status	Built	Photo/Figure
1	3330 Albatross Street	45253717	Contributor	1908	
2	3342 Albatross Street	45253716	Contributor	1906	
3	3353 Albatross Street	45253718	Contributor	1905	Figures 2, 3, 4
4	3356 Albatross Street	45253715	Contributor	1910, 1931	
5	3367 Albatross Street	45253719	Contributor	1913	Figures 2, 3, 4
6	3370 Albatross Street	45253714	Contributor	c. 1910	
7	3402 Albatross Street	45253703	Noncontributor	c. 1916	
8	3407 Albatross Street	45253710	Contributor	1912	Ph 3; Fig 2-4
9	3415 Albatross Street	45253711	Contributor	1912	Fig 2, 3, 4, 5
10	3417 Albatross Street	45253712	Contributor	c. 1915	
11	3425 Albatross Street	45253705	Contributor	c. 1915	Photo 4
12	3506 Albatross Street	45239106	Contributor	1909	Photo 5
13	3514 Albatross Street	45239105	Contributor	1908	
14	3517 Albatross Street	45239211	Noncontributor	1926	
15	3525 Albatross Street	45239210	Contributor	c. 1907	
16	3530 Albatross Street	45239104	Contributor	c. 1940	
17	3533 Albatross Street	45239227	Contributor	c. 1913	

#	Address	APN	Status	Built	Photo/Figure
18	3536 Albatross Street	45239103	Noncontributor	N/A	
19	3544 Albatross Street	45239114	Contributor	1927	
20	3545-3547 Albatross Street	45239208	Contributor	1929	
21	3100 Brant Street	45257732	Contributor	1908	
22	3105 Brant Street	45261615	Noncontributor	1985	
23	3130 Brant Street	45257727	Noncontributor	1988	
24	3145 Brant Street	45261601	Contributor	1932	
25	3209 Brant Street	45253733	Noncontributor	1981	
26	3212 Brant Street	45249425	Contributor	1923	
27	3226 Brant Street	45249426	Contributor	1920	
28	3233 Brant Street	45253732	Contributor	1924	
29	3245 Brant Street	45253731	Contributor	1941	
30	3248 Brant Street	45249427	Contributor	1920	
31	3268 Brant Street	45249428	Contributor	1925	Photo 6
32	3329 Brant Street	45253727	Contributor	1912	
33	3330 Brant Street	45249414	Contributor	1950	
34	3341 Brant Street	45253728	Contributor	1915	
35	3344 Brant Street	45249411	Contributor	1955	
36	3353-3355 Brant Street	45253729	Contributor	c. 1912	
37	3370 Brant Street	45249415	Noncontributor	1912	
38	3141 Curlew Street	45257702	Prev. Listed	1914	
39	3170 Curlew Street	45257506	Contributor	1912	Figure 6
40	3223 Curlew Street	45249423	Contributor	1925	
41	3226 Curlew Street	45249419	Contributor	1912	
42	3240 Curlew Street	45249420	Contributor	1912	
43	3245 Curlew Street	45249422	Noncontributor	1956	
44	3264 Curlew Street	45249416	Contributor	1922	Photo 7
45	3306 Curlew Street	45249407	Noncontributor	1983	
46	3100 Front Street	45261120	Noncontributor	1985	Photo 8
47	3133 Front Street	45261113	Contributor	c. 1911	
48	3147 Front Street	45261102	Contributor	1911	
49	3162 Front Street	45261117	Contributor	1912	Photo 9
50	3231 Front Street	45253838	Contributor	1925	Photo 10
51	3245 Front Street	45253837	Contributor	1939	
52	3252 Front Street	45253740	Contributor	1936	
53	3255 Front Street	45253836	Noncontributor	1926	
54	3262 Front Street	45253739	Noncontributor	2002	
55	3265 Front Street	45253835	Noncontributor	c. 1909	
56	3312 Front Street	45253723	Contributor	1952	
57	3325 Front Street	45253816	Noncontributor	1937	
58	3328 Front Street	45253722	Contributor	1952	
59	3333 Front Street	45253815	Contributor	1906	Ph 11, Fig 7

#	Address	APN	Status	Built	Photo/Figure
60	3350 Front Street	45253721	Contributor	1960	
61	3355 Front Street	45253814	Noncontributor	c. 1915	
62	3365 Front Street	45253813	Contributor	c. 1912	
63	3372 Front Street	45253720	Contributor	1924	
64	3404 Front Street	45253709	Contributor	1921	
65	3416-3418 Front Street	45253708	Noncontributor	1960	
66	126 W. Spruce Street	45253840	Contributor	1924	
67	135 W. Spruce Street	45261101	Contributor	1923	
68	148 W. Spruce Street	45253839	Noncontributor	1923	
69	220 W. Spruce Street	45253738	Contributor	1936	
70	231 W. Spruce Street	45261115	Contributor	1911	
71	407 W. Spruce Street	45257728	Contributor	1928	
72	430 W. Spruce Street	45249424	Contributor	1922	
73	435 W. Spruce Street	45257701	Prev. Listed	1915	Figure 8
74	140 W. Thorn Street	45253817	Contributor	1912	
75	304 W. Thorn Street	45253724	Noncontributor	c. 1920	
76	311 W. Thorn Street	45253736	Contributor	1961	
77	320 W. Thorn Street	45253725	Contributor	1961	
78	335 W. Thorn Street	45253730	Contributor	1924	
79	338 W. Thorn Street	45253726	Contributor	1920	
80	408 W. Thorn Street	45249413	Noncontributor	1988	
81	434 W. Thorn Street	45249412	Contributor	1915	
82	435 W. Thorn Street	45249421	Contributor	1926	Photo 12
83	502 W. Thorn Street	45249408	Contributor	c. 1940	
84	335 W. Upas Street	45253713	Noncontributor	2007	
85	336 W. Upas Street	45253704	Contributor	c. 1915	
86	410 W. Upas Street	45249302	Contributor	1915	
87	205 W. Walnut Avenue	45253707	Noncontributor	c. 1915	
88	211 W. Walnut Avenue	45253706	Contributor	c. 1916	
89	230 W. Walnut Avenue	45239226	Noncontributor	c. 1965	
90	315 W. Walnut Avenue	45253702	Contributor	c. 1900	
91	321 W. Walnut Avenue	45253701	Contributor	1912	Photo 13
92	Spruce St. Suspension Bridge	N/A	Contributor	1912	P 14, F 9-10

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- [ ] A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [ ] B. Property is associated with the lives of persons significant in our past.
- [X] C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark “x” in all the boxes that apply.)

- [ ] A. Owned by a religious institution or used for religious purposes
- [ ] B. Removed from its original location
- [ ] C. A birthplace or grave
- [ ] D. A cemetery
- [ ] E. A reconstructed building, object, or structure
- [ ] F. A commemorative property
- [ ] G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance
(Enter categories from instructions.)
ARCHITECTURE

Period of Significance
1905-1961

Significant Dates
N/A

Significant Person
(Complete only if Criterion B is marked above.)
N/A

Cultural Affiliation
N/A

Architect/Builder
Gay, Henry Lord
Gill, Irving J.
Gill, Louis J.
Hebbard, William Sterling

CONTINUED Section 8 page 64

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Heart of Bankers Hill Historic District is eligible for listing in the National Register of Historic Places at the local level of significance under Criterion C in the area of Architecture as an excellent, intact concentration of early twentieth century residential architectural styles. Built for middle- and upper-income San Diegans, contributing buildings—many custom-designed single-family houses—exhibit a high level of articulation, and are thus excellent examples of their respective architectural styles. Many of the houses within the district were designed by San Diego's most prominent architects of the first half of the twentieth century, and these houses are evocative of how this group of locally influential practitioners collectively guided the architectural and aesthetic development of San Diego's residential neighborhoods at that time. Collectively, buildings within the district exude a strong sense of time and place and evince the distinctive look and feel of an early twentieth century suburban neighborhood. The period of significance is 1905 to 1961, reflecting the broad period during which the district developed and assumed its distinctive sense of time and place. A district in which only a small percentage of typical buildings are moved does not need to meet Criteria Consideration B.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Development History: Heart of Bankers Hill

Early History

The district was once a part of the Kumeyaay nation, who occupied a swath of unceded coastal land along the Pacific Ocean that extended from present-day Oceanside, California to Ensenada, Mexico, and east to the Colorado River.[3] This area was the ancestral land of the indigenous Kumeyaay people (also known by the Spanish name Diegueño), the original inhabitants of the greater San Diego region. In 1769, the Kumeyaay's land was seized by Spanish colonizers and became a part of the Spanish Empire, and in 1821 it became a part of Mexico when it was granted formal independence from Spain.[4]

While it was located in proximity to the *presidio* (military fortification) and *pueblo* (civilian settlement), both of which were sited approximately three miles to the north, the area where the historic district is located, upslope and tucked between a network of canyons, was not particularly advantageous to Spanish or Mexican interests. Thus, this area remained undeveloped during the Spanish Colonial and Mexican eras of California history.

In 1848, California was ceded from Mexico to the United States, and in 1850, San Diego incorporated as a city and was anointed the seat of San Diego County, one of California's

[3] Joe Mozingo, "Ancient Ways and Modern Times," *Los Angeles Times*, Sept. 26, 2011.
[4] American Institute of Architects San Diego Chapter, *AIA Guide to San Diego* (San Diego: American Institute of Architects San Diego Chapter, 1977), 9-10.

twenty-seven original counties. California was then admitted to the Union as the thirty-first state, also in 1850. By virtue of its status as a former Spanish and Mexican settlement, the newly incorporated City of San Diego "inherited the legal rights and the lands assigned under Spanish and Mexican law."[5] A survey was commissioned of land within the San Diego city limits, and the former pueblo lands were parsed into large tracts and offered for sale to help sustain the city's coffers.[6]

Among the earliest investors in local real estate was merchant William Heath Davis. Davis predicted that "a town closer to the waterfront in San Diego would attract a thriving trade."[7] In 1850, Davis and several partners acquired 160 acres alongside San Diego's harbor and planned to develop a new, modern American city. Davis's intention was to shift San Diego's nucleus southward, away from Old Town and nearer to the harbor, which he saw as the region's foremost economic asset. Davis's ambitions were mired in challenges: at the time, San Diego lacked a robust economy, a reliable water supply, or transportation connections to other cities. An economic recession in 1851 put an end to his plan, thereafter called "Davis's Folly."[8]

In 1867, San Francisco furniture dealer Alonzo Horton came to San Diego after attending a lecture touting the city's mild climate and large harbor. Like Davis, Horton saw the harbor as key to San Diego's economic growth. Upon arriving in San Diego, Horton purchased 800 acres adjacent to Davis's New Town and then acquired additional land in subsequent years, and by 1869 Horton's holdings amounted to 960 acres. He named his land "Horton's Addition" and subdivided it into a rigid rectilinear grid of streets and blocks. A new, modern city soon began to take shape. In 1869, Horton built a wharf at the foot of Fifth Street and a two-story brick meeting hall that served as San Diego's first public theater; in 1870, he built the Horton House, touted as "the finest hotel south of San Francisco" when it opened.[9] In 1871, San Diego's first permanent courthouse opened at Union Street and Broadway in Horton's Addition, an unequivocal symbol of San Diego's southward shift from Old Town to Downtown.[10]

The origins of the historic district are linked to those of Horton's Addition. Horton's land extended about two miles north of the wharf and city center to Walnut Avenue. The district is located in the boundaries of Horton's Addition and comprises approximately three dozen acres at the tract's far north end, subdivided into the same grid of streets and blocks that was applied across the rest of Horton's Addition. Blocks measured 200 feet wide and 300 feet long, with 12 rectangular parcels per block and 80-foot-wide streets.[11] On paper tract maps, this rational approach to subdividing land made sense; in reality it did not, given the area's abundance of

[5] Clare B. Crane, "The Pueblo Lands," *The Journal of San Diego History*, Vol. 37.2, Spring 1991.
[6] Ibid.
[7] San Diego History Center, "William Heath Davis (1822-1909)," online, accessed Oct. 2023.
[8] Andrew F. Rolle, "William Heath Davis and the Founding of American San Diego," *California Historical Society Quarterly*, Vol. 31.1, Mar. 1952, 33-48.
[9] W.W. Bowers, "The Building of the Horton House," *The Journal of San Diego History*, Vol. 2.2, Apr. 1956.
[10] Booth, Larry, et al., "Portrait of a Boom Town: San Diego in the 1880s," *California Historical Quarterly*, Vol. 50.4, 1971; William Ellsworth Smythe, *History of San Diego, 1542-1908* (San Diego: The History Company, 1908), 383-385.
[11] Subdivision map of Horton's Addition, ca. 1870, online, accessed Oct. 2023.

canyons and other geographical features that interrupted the continuity of the landscape, which would have rendered many of the lots identified on the tract map unbuildable. This was a moot point, as development activity at the time was clustered downtown and did not extend far beyond it. The more peripheral areas of Horton's Addition remained undeveloped, relatively far from the city center and not readily accessible by public transportation at this time.

Bankers Hill: Neighborhood Origins

The prosperity of San Diego waxed and waned over the next two decades and was directly correlated with the promise of a transcontinental railroad line that would provide a direct connection between the coastal enclave and other major American cities. In the 1880s, at the behest of boosters and civic leaders, the California Southern Railroad, a subsidiary of the Atchison, Topeka and Santa Fe Railroad, planned and built a railroad connection between San Diego and Colton. The line opened in 1885 and provided San Diego with a transcontinental rail link, albeit a circuitous one.[12] Its completion was a momentous occasion for the city and ushered in a period of rapid growth: in 1880, the population of San Diego was 2,637, and by the apex of the railroad boom in 1887-1888 that figure had risen to about 40,000.[13] Land values increased, and real estate once again became a lucrative venture.

The population boom of the 1880s pushed new development beyond the confines of the downtown core and into more peripheral areas to the east and north. Before the onset of the railroad boom, the northern tier of Horton's Addition remained undeveloped aside from the Florence Hotel at Third and Fir Streets, considered to be far out "in the sticks" when it opened in 1884.[14] This soon changed. Starting in 1885, streets in the vicinity of the hotel were graded and paved, horse- and mule-drawn streetcars were extended to serve the hotel, and houses began to pepper the area's once-barren blocks. By the late 1880s, upper Fifth Street and the blocks around it soon became known as the choice residential section of San Diego, attracting the city's financiers, attorneys, politicians, and civic leaders, many of whom built elaborate mansions that evinced their relative wealth and social status. The affluent neighborhood coalescing north of downtown became known as Bankers Hill "due to the high concentration of wealthy residents involved in banking, real estate, and law."[15]

In 1888, the railroad-induced development boom abruptly collapsed, sending San Diego's economy into a tailspin. New construction within the city was stymied, property values plummeted, planned civic improvement projects were aborted, and the unemployment rate rose.[16] Faced with bleak economic prospects, people left San Diego in droves, driving the city's population down from 40,000 in 1887-1888 to just 16,159 in 1890.[17] The Bankers Hill neighborhood was established by this time, not yet north of Laurel Street. What became the

[12] James Price, "The Railroad Stations of San Diego County," *The Journal of San Diego* History, Vol. 34.2, 1988.
[13] San Diego History Center, "Timeline of San Diego History: 1880-1899," online, accessed Oct. 2023.
[14] City of San Diego, et. al. "Uptown Historic Context and Oral History Report," Nov.2003, 16.
[15] City of San Diego Planning Department;" Uptown Community Plan Area: Draft Historic Resources Survey Report, Nov. 2015, rev. May 2016, D-29.
[16] James R. Mills, *San Diego: Where California Began* (San Diego: San Diego Historical Society, 1976), n.p.
[17] Ibid.

historic district was located about a half-mile north, just far enough to not be of any interest to developers, and continued to consist of chapparal-studded mesas and rugged canyons.

Streetcars and the Northward Expansion of Bankers Hill

San Diego's economy struggled in the years following the collapse of the railroad boom. By the turn of the twentieth century, it had begun to revive, fueled largely by military interests. With its formidable harbor and strategic location on the Pacific Rim, San Diego was eyed by the U.S. military as a potential naval stronghold, especially after the Spanish American War of 1898.[18] The city also benefited from the tenacity of civic boosters like capitalist John D. Spreckels, whose business ventures helped transform the sleepy outpost into a cosmopolitan city.

Spreckels invested substantially in the modernization and expansion of San Diego's public transportation network. In 1892, he incorporated the San Diego Electric Railway Company; he subsequently bought several competing transit operators or ran them out of business, consolidating the region's various transit lines under the umbrella of his company.[19] Upon establishing his company, he upgraded existing lines to electric power, and constructed new infrastructure to facilitate the transit system's outward expansion into more peripheral areas.

In the 1890s, the company extended streetcar service further into the Uptown community to University Avenue, via Fifth Street, by 1892.[20] Numerous other lines were added or extended in subsequent years. As San Diego's streetcar network expanded, land adjacent to its routes became ripe opportunities for development, often seemingly overnight. Once difficult to reach areas were just a short streetcar ride away from the business district and other key destinations. This, in turn, drew the attention of prospective buyers and developers, and in the 1890s and very early 1900s the city expanded outward into peripheral areas to the north and east.

Bankers Hill was well-served by streetcars. By about 1900, the affluent neighborhood had eked its way north past Laurel Street, gradually reaching further into the northernmost blocks of Horton's Addition. The heart of the Bankers Hill neighborhood also shifted further north as many of its upper-income households built large new houses on these northern blocks, some of which were sited alongside canyons and offered commanding views.[21]

Early Neighborhood Development (1905-1911)

The historic district was among the outlying areas of Horton's Addition to experience punctuated development following the northward expansion of streetcar service. The first house in the district (#3, 3353 Albatross Street) was built in 1905. It was commissioned by Alice Lee, a San Diego socialite who was related by marriage to Theodore Roosevelt, and her longtime partner, Katherine Teats. The well-connected, progressive-minded Lee and the more mild-mannered

[18] Gary Robbins and Merrie Monteagudo, "Chronology: San Diego's Naval Century," *San Diego Union-Tribune*, Jul. 4, 2014.
[19] Price, "The Railroad Stations of San Diego County," 1988.
[20] Ibid.
[21] City of San Diego Planning Department;" Uptown Community Plan Area: Draft Historic Resources Survey Report, Nov. 2015, rev. May 2016, D-29.

Teats lived together as domestic partners for more than forty years and, while the term lesbian was not yet a part of the American lexicon, they are generally considered to have been one of San Diego's first openly same-sex couples.[22] In addition to their civic and social engagements, Lee and Teats were also involved in real estate and managed a portfolio of rental properties. In 1905, the women hired San Diego architect Irving J. Gill, himself a maverick, to design their own home on Seventh Street, as well as two guest cottages on the same site that they rented out. Also that year, they had Gill design a second cluster of rental houses several blocks to the west on Albatross Street, in what was then a remote and rugged area overlooking a canyon.[23] The first of these houses, 3353 Albatross Street, was constructed in 1905, and it would be years until additional houses in the cluster were completed.

The property at 3353 Albatross Street lent itself to the experimental whims of Gill. Its canyon-adjacent setting presented a unique set of topographical challenges that required Gill to think creatively about ways to integrate the design of the house into its surroundings. Its chaste, minimalist aesthetic also embodies Gill's ambition to devise a functional and uniquely American style of architecture that did not overly draw upon historical precedent for inspiration.

A catalyst for development, fourteen houses including this one were built in the district between 1905 and 1911. Most were located along Arroyo Canyon on either Albatross or Front Streets, which parallel the canyon's west and east slopes, respectively. Consistent with the high quality architecture that had traditionally defined the Bankers Hill neighborhood, many of these early houses were custom, high-style dwellings designed by San Diego's most esteemed architects.

Another one of the early houses in the district (#2, 3342 Albatross Street) was constructed in 1906 by Charles Clifford May. May was the father of Clifford Magee "Cliff" May, who was born in 1908 and became one of California's most renowned architects, widely credited as the originator of the ubiquitous Ranch house that proliferated after World War II.[24] This house, located across the street from the Gill-designed rental cottage, was the boyhood home of Cliff May.[25] It is a humble building, designed in a transitional idiom that embodies characteristics of both the Late Victorian-era and Craftsman styles that were popular at the time.

In 1911, two houses originally located outside the district were moved within it: a Queen Anne style house (#91, 321 W. Walnut Avenue) and an ancillary residence (#90, 305 W. Walnut Avenue), both previously located about four blocks east at Walnut Avenue and Fourth Street. Both were relocated to accommodate the construction of a new house at the original site.[26]

[22] Lillian Faderman, "LGBTQ in San Diego: A History of Persecution, Battles, and Triumphs," *The Journal of San Diego History*, Vol. 65,1, Spring 2019.
[23] UC Santa Barbara Art, Design and Architecture Museum, "Simplicity and Reform," online, accessed Oct. 2023.
[24] Mary A. Van Balgooy, "Before LA: Cliff May's Beginnings in San Diego," *The Journal of San Diego History*, Fall 2011, 255-272.
[25] Save our Heritage Organisation, "Bankers Hill Historic Walking Tour," brochure, 2012.
[26] Save our Heritage Organisation, "Footbridges to Fortune: Banker's Hill Home Tour," brochure, Oct. 22, 1983, 10; San Diego Chapter of the Chapter American Institute of Architects, *AIA Guide to San Diego* (1977), 39.

While it witnessed the beginnings of development in the early twentieth century, the district remained geographically isolated. Although located near streetcar lines, the district hemmed in by canyons to the south and east, which made accessing these lines a challenge. This issue was addressed in 1912, when the City of San Diego built a pedestrian bridge over Arroyo Canyon, along the axis of Spruce Street (#92, Spruce Street Suspension Bridge). Designed by City Engineer and two-time San Diego Mayor Edwin M. Capps, the bridge rises 70 feet above the canyon floor and is 375 feet long. It is the only pedestrian suspension bridge in San Diego.[27] The structure opened up the area to further development by providing unfettered access between the streetcar lines to the east and the undeveloped blocks to the west. It allowed pedestrians to conveniently traverse the canyon and access streetcar lines that went downtown and beyond.

Continued Development (1912-1929)

Completion of the suspension bridge was a boon to the district. So too was the Panama-California Exposition of 1915-1917, held in nearby Balboa Park. Ground was broken on the exposition grounds in 1911, and adjacent neighborhoods, including the district, began to develop in earnest in the years leading up to the historic event.[28]

Thirty new houses were constructed within the district between 1912 and 1920. Some of these houses continued to be designed in early twentieth century residential styles including Craftsman, Prairie School, and American Foursquare/Classic Box. Increasingly architects took cues from the nearby exposition grounds, rendered in an elaborate dialect of the Spanish Colonial Revival style known as Churrigueresque. Historically-derived Period Revival styles were increasingly applied to the design of new houses. Houses built in the district during the 1910s tended to be large, grand, and architecturally resplendent, reflecting the relative wealth and status of their respective owners. Their presence helped cement the district's image as an affluent residential enclave.

Many of these houses were designed by some of San Diego's most distinguished architects. In 1912, Irving Gill was brought back by Lee and Teats to design a planned utopian community next to the rental cottage that he had designed for them on Albatross Street in 1905. To this end, Gill produced a plot plan comprising eight houses (including the existing house at 3353 Albatross Street), all of which overlooked Arroyo Canyon and were to be integrated into the adjacent slope. Three would be located on the west rim of the canyon on Albatross Street and the other five on the east rim of the canyon on Front Street.[29] Gill used this commission as an opportunity to experiment with his innovative ideas related to the design and construction of quality, low-cost housing. Each of the houses in the planned development would be designed in Gill's signature style, which was stripped of superfluous ornament and instead embodied a pared-down aesthetic that included flat roofs, casement windows, white or near-white exterior walls, cubic massing, and arches that paid subtle homage to California missions. Hazel Wood

[27] Save our Heritage Organisation, "Bankers Hill Historic Walking Tour," brochure, 2012.
[28] City of San Diego, et. al. "Uptown Historic Context and Oral History Report," Nov.2003, 30.
[29] Site plan of Albatross Cottages, Jul. 1912, UC Santa Barbara Architecture and Design Museum.

Waterman, one of San Diego's trailblazing female architects, worked closely with Gill on the design of these houses.[30]

Between the eight houses, Gill proposed to develop a lush landscaped "boulevard" along the canyon floor with shared gardens and paths. This central landscape would be shared among the homeowners and would provide them with common open space without compromising privacy. Renderings of the proposed landscape scheme were prepared by Lloyd Wright, son of Frank Lloyd Wright, who was working mostly as a landscape architect at the time.[31] Kate Sessions, the eminent San Diego botanist and horticulturalist, and frequent collaborator of Gill, was brought on to devise a planting scheme for the canyon boulevard.[32]

Gill's master plan was partially implemented; of the eight houses that he planned, six were constructed. This included the existing cottage at 3353 Albatross Street, and three adjacent houses that were built in 1912-1913 (#5, 3367 Albatross Street; #8, 3407 Albatross Street; #9, 3415 Albatross Street). Years later, in the early 1920s, his nephew, architect Louis Gill, designed two additional houses along the east side of the canyon (#63, 3327 Front Street; #64, 3404 Front Street), using the same characteristically chaste style that his uncle his pioneered several decades prior.[33] While the canyon did not develop into the boulevard that Gill had envisioned, some houses feature Sessions-designed landscapes that reflect her vision and terrace into the canyon.

These six houses collectively represent what is regarded as "the largest concentration of Gill houses, anywhere," and what is perhaps the most complete example of the architect's vision for how the built environment should look.[34] They evince n what Gill had in mind for individual houses, as well as for a larger community with its thoughtful integration of buildings and landscape. Writing about the canyon houses, Gill wrote that he had designed them "so as to work out some new ideas I had for a cheap, semi-fireproof cottage for working men's families. They have been a great success and I am building several others of similar construction."[35]

Other notable local architects designed houses within the district as well. In addition to contributing to the Albatross canyon houses while working with Irving Gill, Waterman designed another house (#39, 3170 Curlew Street) in the Italian Renaissance Revival style. Other architects active in the district at this time included William Sterling Hebbard, the onetime business partner of Irving Gill; Emmor Brooke Weaver; Frank Mead and Richard S. Requa; William Templeton Johnson; Carleton M. Winslow, Sr., one of the chief architects of the Panama-California Exposition; and designer Ralph Hurlburt. These houses displayed these architects' prowess through their high-style designs and exceptional attention to detail and are generally considered to be among their finest residential commissions.

[30] Ibid.
[31] Ibid.
[32] Bruce Kamerling, "Irving Gill: The Artist as Architect," *The Journal of San Diego History,* Vol. 25.2, Spring 1979.
[33] City of San Diego Historical Resources Board, Historical Resource Research Report for 3404 Front Street, prepared by Heritage Architecture and Planning, Feb. 27, 2018, 7.
[34] Save our Heritage Organisation, "Urban Poetry: Irving Gill and Bankers Hill," online, accessed Oct. 2023.
[35] UC Santa Barbara Art, Design and Architecture Museum, "Simplicity and Reform," online, accessed Oct. 2023.

Representative of the scale and style of houses in the district are the National Register-listed A.H. Sweet Residence and Guest House (#73, 435 W. Spruce Street and #38, 3141 Curlew Street, #87000621). The commanding Spanish Colonial Revival style residence was designed in 1915 by Mead and Requa for the family of a prominent San Diego attorney. Mead and Requa also designed a guest house in the same style. The property is considered to be "the firm's most lavish and finely crafted residence," with a cascading series of retaining walls and other landscape features. The house is accompanied by lush gardens designed by Paul Thiene, with some plant material supplied by Kate Sessions, which contribute to the district's sense of place. Later, in the 1920s, Sessions returned to design a plant a new garden to the east of the house.[36]

The district continued to develop in earnest during the 1920s. Southern California was riding a wave of economic prosperity at this time, which ushered in mass migration to the region. In San Diego specifically, development was bolstered by the Panama-California Exposition. In 1920, San Diego's population was 74,361; by 1930, that figure had almost doubled and was 147,897.[37] To accommodate the growing population, new subdivisions were platted and developed in peripheral areas of the city, and existing neighborhoods located alongside streetcar lines were infilled with new buildings. Within the district, there still remained ample land on which to build. Eighteen buildings within the district were built between 1920 and 1930. Consistent with prevailing patterns, almost all were large and architecturally resplendent single-family houses. Many were designed by noted local architects.

Period Revival architecture continued to dominate the district during the 1920s. Architectural styles deriving influence from the Mediterranean region—specifically Spanish Colonial Revival, Mediterranean Revival, and Italian Renaissance—continued to be the most popular, influenced by the red-tiled, stuccoed architecture of the Panama California Exposition and the parallels that were often drawn between San Diego and the Mediterranean region. By the end of the 1920s, the district had evolved from rugged hinterlands to an established residential neighborhood. Seventy percent of its resources were constructed prior to 1930.

Great Depression and World War II (1930-1945)

As was true in most of Southern California, development in the district ground to a near-standstill following the Stock Market Crash of 1929. One house (#4, 3356 Albatross Street) underwent an extensive exterior remodel in 1931. Only one new house (#24, 3145 Brant Street) was built in the early 1930s, with a completion date of 1932.

Development picked back up in the late 1930s, when the economy showed signs of reviving. Seven houses were built in the district between 1936 and 1941. These houses were generally designed in the Colonial Revival style, an established idiom that signified stability and permanence. They also had relatively simple and straightforward floorplans, qualities favored by the Federal Housing Administration (FHA), the agency that insured a substantial number of

[36] E-mail correspondence with the current owners of 435 W. Spruce Street, Dec. 22, 2023, provided courtesy of Heart of Bankers Hill, Inc.
[37] City of San Diego, et. al. "Uptown Historic Context and Oral History Report," Nov.2003, 26.

mortgages in the Depression era. The FHA, in its 1936 publication *Planning Neighborhoods for Small Houses*, prescribed standards for residential architecture that stressed efficient designs and familiar architectural idioms.[38]

On occasion architects pushed the envelope by designing in more modern styles. The house at 3245 Brant Street (#41) was designed in a more forward-reaching modern idiom by architect John Deardorf and builder Charles Holstrom. The house is distinguished by its simple geometric massing, flat roof, and dearth of ornament, all of which embodied the emergent Mid-Century Modern style that proliferated in the following years. Development within the district again came to a halt with the onset of World War II, as moratoria on private development were enacted to reserve critical building materials for the war effort. By this time, eighty percent of the resources in the district had been built, resulting in balanced and cohesive streetscapes and leaving little available land on which to build.[39]

Post-World War II Infill

The district entered into its final phase of development in the early post-World War II period. New construction commenced once the war had ended and building moratoria had been lifted. An acute housing shortage in Southern California also drove the demand for new residential construction; in San Diego's established neighborhoods, the few remaining empty parcels were promptly improved with new dwellings, rounding out existing development patterns.

This was true within the district. Nine new houses were constructed between 1950 and 1961; some were built on the few remaining vacant parcels, while others occupied smaller lots that had been carved out of larger properties. Architecturally, these postwar houses marked a departure from the district's immediate predecessors. Instead of making overt reference to historical idioms, they were designed in the Mid-Century Modern and Ranch styles that became synonymous with postwar residential design. They were aesthetically compatible with the earlier buildings, and they carried forward the same progressive ideology espoused by Irving Gill when he designed the district's first house in 1905.

Like those that preceded them, houses that were added to the district in the postwar years were custom-designed, high-style dwellings that evinced a sense of architectural distinction. The design of the house at 3330 Brant Street (#33), built in 1950, is a good example of how the Mid-Century Modern style was adapted to residential architecture with its simple massing, canted eaves, and abundant fenestration. The house utilizes a simple material palette that complements the adjacent stock of older dwellings. The last two contributing buildings in the district (#76, 311 W. Thorn Street; #77, 320 W. Thorn Street) were constructed in 1961. The first is designed in a custom Ranch style; the second is designed in the Mid-Century Modern style. Both exhibit a degree of articulation that render them good examples of their respective style and demonstrate

[38] John Kimble, "Insuring Inequality: The Role of the Federal Housing Administration in the Urban Ghettoization of African Americans," *Law and Social Inquiry*, Vol. 32.2, Spring 2007, 399-434.
[39] Gleaned from construction history research and Sanborn Fire Insurance Maps dated 1950 and 1955, online, accessed Oct. 2023 via the Los Angeles Public Library.

the ongoing commitment to architectural excellence represented within the district. By 1961, the district was built out.

Post-Period of Significance Development

Beginning in the 1960s, the greater Bankers Hill neighborhood witnessed a number of redevelopment projects that have transformed its character and compromised its sense of place.[40] Once-elegant houses were increasingly demolished and replaced with larger and denser multi-family residences and commercial buildings, giving the area a more quintessentially urban character. The upzoning and redevelopment of the neighborhood is particularly pronounced among its main thoroughfares including First Avenue, just east of the historic district.

Redevelopment has winnowed the once-cohesive Bankers Hill community down into a patchwork of smaller neighborhoods that exemplify its suburban history and rich architectural heritage. Among these neighborhoods is the historic district, which has retained a strong sense of integrity and cohesion despite the redevelopment that has transformed a number of adjacent blocks. The district is a bastion of early twentieth century residential architecture amid an evolving built environment. Its cohesion is attributed largely to its geographic seclusion; the district is specifically hemmed in by canyons that have effectively sheltered it from development pressures that have transformed nearby neighborhoods. It offers a rare glimpse into development patterns that characterized San Diego during the first half of the twentieth century.

Redevelopment in the district is rare. A handful of parcels within its boundaries have been redeveloped; eight resources were built between 1981 and 2007. Some of these buildings replaced earlier houses; others were constructed on steep, canyon-adjacent properties that had previously been considered too challenging on which to build. The postwar era witnessed the introduction of denser, multi-family complexes into the predominantly single-family district including the buildings at 230 W. Walnut Avenue (#65, circa 1965), and 3100 Front Street (1985). Pressure to quickly accommodate additional housing has resulted in the construction of accessory dwelling units (ADUs) in and around the district, most of which deviate from the prevailing form, size, and architectural style of single-family residential buildings in the vicinity.

Criterion C: Architecture

Heart of Bankers Hill Historic District is significant in the area of Architecture as an excellent, intact concentration of early twentieth century residential architectural styles. Designed in a variety of contemporaneous idioms, buildings in the district exhibit distinctive characteristics of their respective architectural style. Together they paint a strong picture of the architectural principles that influenced San Diego's neighborhoods in the early twentieth century.

The district contains one of San Diego's best collections of early twentieth century residential architecture. These various styles emerged contemporaneously, are visually compatible, and collectively convey the aesthetic values underpinning San Diego's early suburban

[40] Save our Heritage Organisation, "Bankers Hill Historic Walking Tour," brochure, 2012.

neighborhoods. Also present, though less common, are examples of the earlier Queen Anne and later Mid-Century Modern and Ranch styles, which round out the district's growth.

Contributing buildings within the district exhibit a high degree of detail and articulation and are good to excellent examples of their respective architectural style. Many of these buildings were designed by San Diego's most distinguished architects: Henry Lord Gay, Irving and Louis Gill, William Sterling Hebbard, William Templeton Johnson, Frank Mead, the Quayle Brothers (Charles and Edward), Richard Requa, Hazel Wood Waterman, Emmor Brooke Weaver, and Carleton Winslow, Sr., as well as designer Ralph Hurlburt. These practitioners played a significant role in shaping the architecture of San Diego in the first half of the twentieth century, and their collective influence on the city's architectural vocabulary is well-expressed in the district. The district contains some of the best examples of these practitioners' respective bodies of residential work.

The district is notable as an incubator for architectural innovation. It contains what has been identified as Irving Gill's first cubist house (#12, 3506 Albatross Street), as well as a cluster of six houses designed by Irving and Louis Gill in a partially-realized master plan whose development also included such luminaries as Lloyd Wright and Kate Sessions.[41] This concentration of early Modern style houses is rare, and has been described as "the largest concentration of Gill homes built anywhere."[42] The Gills' unique style was a progenitor of American Modernism, and the district's challenging canyon sites lent themselves to their experimental whims. The district also contains multiple buildings that were designed, in full or in part, by Hazel Wood Waterman, a trailblazing practitioner who has been identified as San Diego's first female architect and the second woman architect in California after Julia Morgan.[43]

Many of the district's contributing resources are locally designated as San Diego historical resources, generally for their architectural significance. Two of these locally designated buildings are also individually listed in the National Register.

Following are summary descriptions of the architectural styles represented within the district. Architectural styles are organized chronologically, beginning with the Late Victorian-era styles expressed in the district's earliest buildings and ending with those associated with the Modern movement that flourished during the post-World War II period.

Late Victorian-Era Architecture: Queen Anne

The Queen Anne style is an ebullient variant of Late Victorian-era design that was favored by the well-to-do. Queen Anne style buildings are notable for their abundance of mass-produced decorative details. Ornament was often combined in free-wheeling and eclectic ways, resulting in elaborate designs: "no roof treatment could be too complicated, and no surface was left unembellished."[44] Character-defining features of the style including irregular plans,

[41] San Diego Chapter of the Chapter American Institute of Architects, *AIA Guide to San Diego* (1977), 38-39.
[42] Save our Heritage Organisation, "Urban Poetry: Irving Gill and Bankers Hill," online, accessed Oct. 2023.
[43] Pacific Coast Architecture Database, "Hazel Wood Waterman (Architect)," online, accessed Oct. 2023.
[44] City of Los Angeles, "SurveyLA, Los Angeles Citywide Historic Context Statement: Architecture and

asymmetrical massing, various wood cladding materials, complex roofs, wrap-around porches, narrowly-proportioned windows with stained or leaded glass, and decorative wood millwork. Sometimes, architects and builders took these characteristics and pared them down, resulting in a vernacular interpretation of the Queen Anne style that was applied to everyday buildings that were simpler in form and more restrained in their application of decorative façade treatments.

Two buildings in the district are designed in the Queen Anne style. Both were moved into the district in 1911. Elements of the Queen Anne style are also evident in several Craftsman style buildings in the district that were constructed shortly after the turn-of-the-twentieth century, and represent the visual transition from Late Victorian-era styles to the Arts and Crafts movement.

Late 19th and Early 20th Century American Movements

Many buildings constructed in the district between the 1910s and early 1920s exhibit characteristics of styles associated with late nineteenth and early twentieth century American architectural movements. Rooted in the broader Arts and Crafts movement, which extolled the virtues of nature and emerged as a reaction against what were seen as the excesses of mass production, these styles aspired to look beyond historical architectural precedents and develop more honest visual vocabularies.

Prairie School

The Prairie School style is typically associated with the Midwestern United States and is relatively uncommon in Southern California. The Prairie School style can be found in San Diego neighborhoods that developed in the early decades of the twentieth century. Prairie School architecture includes features that reference the wide, flat, treeless expanses of the American prairie. Like the Craftsman style, the Prairie School style was rooted in the Arts and Crafts movement and embraced honest, straightforward aesthetics and handcrafted materials. Frank Lloyd Wright designed houses in many Midwestern cities around the turn-of-the-twentieth century, all of which reflected his keen interest in devising an authentically American architectural style that took cues from nature. Wright referred to this style as "organic architecture," reflecting the influential role that nature played in steering his design philosophy.

Four buildings in the district are designed in the Prairie School style. Character-defining features of the style as expressed in the district include simple massing and box-like forms, a prevailing sense of horizontality, flat or low-pitched roofs with wide eaves and brackets, stucco wall cladding, wood double-hung and fixed windows, and simple façades that lack surface ornament. The style remained popular from about 1900 to 1920.[45]

American Foursquare/Classic Box

The American Foursquare (sometimes referred to as the Classic Box, or Prairie Box) style is a derivative of the Prairie School movement that was applied exclusively to residential design. It, too, is defined by boxy massing and broad proportions but is typically simpler, more traditional, and more utilitarian than its Prairie School counterpart. Essentially symmetrical cubes with

Engineering, 1850-1980; Late 19th and Early 20th Century Architecture, 1885-1910," Jul. 2019, 16.
[45] Virginia Savage McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 2014), 551.

hipped roofs, houses designed in the American Foursquare style exuded a practical, straightforward aesthetic that was cost-effective and conductive to middle-income sensibilities. The style was promoted by magazines, architectural pattern books, and catalogs, and in its simplest form was characterized by four square rooms above three square rooms with a central hall and stairway.[46] This arrangement was practical, flexible, and versatile, permitting roomy interiors in modest houses that were generally located on compact lots in urban environments.

Four buildings in the district are designed in the American Foursquare/Classic Box style. Character-defining features of the style as expressed in the district include two story height, symmetrical façades, simple massing and box-like forms, hipped roofs with overhanging eaves and prominent central dormers, wood clapboard wall cladding, substantial front porches, and double-hung wood windows. The style remained popular from about 1895 to 1920.[47]

Craftsman

Craftsman architecture is largely a California phenomenon that grew out of the Arts and Crafts movement around the turn of the twentieth century. At this time, Southern California was witnessing extraordinary growth and was coming of age, and in turn architects were experimenting with aesthetic choices that more directly responded to the context of the region.

Craftsman architecture is generally expressed in the context of single-family residential buildings. The small, low-slung Craftsman bungalow and the larger, two-story, single-family house are the property types most strongly associated with this style. The quintessential bungalow is a modest one- or one-and-a-half story dwelling with a low-pitched roof and an accentuated porch. The typical two-story dwelling has either two full stories or a "pop-up" second story and is typically grander than its bungalow counterpart. The Craftsman style was heavily influenced by the work of architects Charles and Henry Greene, who practiced in Pasadena from 1893 to 1914 and designed intricately detailed buildings that referenced the English Arts and Crafts movement, East Asian architecture, and their own training in the manual arts.[48] It was popularized through its extensive dissemination in architectural trade journals and pattern books.

Twenty buildings in the district are designed in the Craftsman style. Character-defining features of the style as expressed in the district include low-pitched gabled roofs; broad eaves and exposed structural roof members including rafters, purlins, and brackets; wood shingle, wood lap, and/or stucco wall cladding; broad porches with squared or battered supports; wood double-hung, casement, and/or tripartite windows; and the application of stone and other natural materials for columns, chimneys, and other decorative accents. The style remained popular from about 1905 to 1930.[49]

[46] City of Los Angeles, "SurveyLA Historic Context Statement: Architecture and Engineering: Arts and Crafts Movement, 1895-1930," Jun. 2016, 35.
[47] City of Los Angeles, "SurveyLA Historic Context Statement: Architecture and Engineering: Arts and Crafts Movement, 1895-1930," Jun. 2016, 38-39.
[48] McAlester, *A Field Guide to American Houses,* 2014, 578.
[49] McAlester, *A Field Guide to American Houses,* 2014, 567.

Period Revival

The district contains a concentration of buildings designed in Period Revival styles. Period Revival architecture was most commonly applied to buildings within the district that were constructed during the 1920s, '30s, and early '40s. The Period Revival movement flourished after World War I and significantly influenced Southern California's built environment in the interwar years. It supplanted the earlier Arts and Crafts movement as the region's dominant mode of residential architecture. Generally, the Period Revival movement appropriated and reinterpreted elements of historical architectural trends, often in somewhat loose and eclectic ways. Referencing past architectural traditions in this manner glorified imagery of a romanticized past. In many locations, and particularly in Southern California, the movement also represented a search for identity. By making visual reference to well-established idioms, architects evinced a sense of longevity in a region that was still self-conscious about its relative youth. Southern California's burgeoning motion picture industry also played a notable role in influencing the public's embrace of historical precedents.

An eclectic array of historicist styles grew out of the Period Revival movement. Those that are represented in the district are (in order from most to least common): Spanish Colonial Revival, Colonial Revival, Mediterranean Revival, Italian Renaissance, and Tudor Revival. There is also one example each of the Classical Revival and Pueblo Revival styles.

Spanish Colonial Revival

Spanish Colonial Revival is perhaps the most common Period Revival style in Southern California, and particularly in San Diego. The ascension of the style is attributed to the widespread exposure it received during the Panama-California Exposition of 1915, held in nearby Balboa Park.[50] The exposition grounds contained a series of monumental buildings designed by architect Bertram Grosvenor Goodhue, which drew upon the richness, diversity, and eclecticism of Spanish architecture. The buildings, whose florid, resplendent façades incorporated sculptural ornament juxtaposed against simple stucco surfaces, represented an embellished interpretation of Spanish architecture known as Churrigueresque.

The success of the exposition, and the attention that Goodhue's buildings drew, generated interest in Spanish architecture and prompted other architects to look to Spanish architectural precedents for inspiration. Many of these architects were also stationed in Europe during World War I and were introduced to the architecture of Spain.[51] What resulted was an amalgam of Spanish-derived architectural elements that became known as the Spanish Colonial Revival style.

Nine buildings in the district are designed in this style. Character-defining features as expressed in the district include asymmetrical façades and complex massing; flat or low-pitched roofs with clay tile sheathing, shallow eaves, and parapets; multi-light wood double-hung, casement, and fixed windows; arched door and window surrounds; courtyards, balconies, loggias, and/or covered patios; and a range of decorative elements like corbels and jetties, wood and metal

[50] McAlester, *A Field Guide to American Houses,* 2014, 522.
[51] Ibid, 522-534.

grilles, stucco wing walls, clay tile attic vents, and ornate metal light fixtures. The style remained popular from about 1915 to 1940.[52]

Colonial Revival

One of the most enduring Period Revival styles, Colonial Revival (also called American Colonial Revival) aspired to revive the major architectural traditions, and motifs used in the early American Colonial settlements of the Eastern United States. The style incorporated features found in the buildings of early America, with particular emphasis on elements associated with the architecture of the nation's English and Dutch history.[53]

Americans' collective interest in reviving elements their Colonial-era architectural heritage is generally traced to the Centennial International Exposition of 1876, held in Philadelphia to celebrate the hundred-year anniversary of the signing of the Declaration of Independence.[54] The exposition evinced a strong sense of patriotism and encouraged Americans to revisit and celebrate their collective past, a theme that carried over into almost every aspect of American society including architecture and the built environment. Advances in printing technology helped to popularize the Colonial Revival style through the dissemination of photographs and other visual materials promoting its aesthetic. These materials often came with specifications that provided architects the ability to interpret the style with historical accuracy.[55]

Seven buildings in the district are designed in the Colonial Revival style. Character-defining features as expressed in the district include rectangular plans; symmetrical and balanced façades; gabled roofs with slight eaves, eave returns, and/or dormers; prominent chimneys; wood and brick wall cladding; prominent entrances incorporating Classically-influenced details like pediments, columns, and/or pilasters; paneled entry doors, often accompanied by sidelights, fanlights, and/or transoms; multi-light wood windows, typically double-hung; and Classical details such as columns, pilasters, quoins, and dentils. The style was long-lived compared to other Period Revival styles and was popular in various iterations from about 1880 to 1955.[56]

Mediterranean Revival

The Mediterranean Revival style is an eclectic synthesis of architectural elements derived from various cultures around the Mediterranean region including Italy, Spain, southern France, and northern Africa. These stylistic references were seen as an appropriate regional choice for California due to the parallels often drawn between Southern California's temperate climate and that of the Mediterranean region.[57]

[52] Ibid, 522.
[53] Ibid 414.
[54] Dell Upton and John Michael Vlach, *Common Places: Readings in American Vernacular Architecture* (Athens, GA: University of Georgia Press, 1986), 263.
[55] City of Roanoake, VA, *Residential Pattern Book for the City of Roanoake* (Roanoake: Roanoake Planning, Building, and Development Department, 2008), 64-65.
[56] McAlester, *A Field Guide to American Houses*, 2014, 409.
[57] William Deverell and Greg Hise, *A Companion to Los Angeles* (Hoboken, NJ: John Wiley and Sons, 2014), 296.

Many of the prevailing architectural styles in the late nineteenth and early twentieth centuries—Beaux Arts, Mission Revival, Spanish Colonial Revival, and Italian Renaissance Revival—can all be broadly classified as Mediterranean in origin. By the 1910s and '20s, the lines distinguishing these individual styles were increasingly blurred, and their characteristics increasingly blended, by architects who drew upon trends from countries across the Mediterranean region. The aesthetic that emerged from this amalgamation of influences took on an identity of its own and became known as Mediterranean Revival.

Given its eclectic roots, the style was interpreted by different architects in different ways. In general, Mediterranean Revival style buildings are distinguished by their symmetry and formality. These qualities rendered the style a popular choice for high style dwellings whose owners and occupants sought to project a sense of prominence and wealth. Many of San Diego's architects and designers incorporated the Mediterranean Revival style into their repertoires.

Five buildings in the district can be classified as Mediterranean Revival in style. Character-defining features of the style as expressed in the district include box-like massing, symmetrical façades with a dominant first story, low-pitched hipped roofs with clay tile sheathing and boxed and/or bracketed eaves, stucco wall cladding, arched door and window openings, and decorative metal details. The style remained popular from about 1918 to 1942.[58]

Italian Renaissance

Italian Renaissance revival architecture is related to the Mediterranean Revival style but has a distinctive set of physical characteristics. The style is distinguished by its palatial massing and overt visual cues to Italian architectural motifs.

Four buildings in the district are designed in the Italian Renaissance Revival style. Character-defining features of the style as expressed in the district include simple building forms, flat or low-pitched roofs, arched doorways accented by classical columns or pilasters, ornamental balustrades, and rusticated corner quoins. The style remained popular from about 1890 to 1935.[59]

Tudor Revival

The Tudor Revival style drew upon "a variety of late Medieval and early Renaissance English prototypes, ranging from thatch-roofed folk cottages to grand manors."[60] Like other Period Revival styles, it was widely publicized in architectural journals and pattern books that included photographs, measured drawings, and illustrations of old English style dwellings and introduced this aesthetic to the American public. The style's characteristically quaint, rusticated appearance was perceived as particularly conducive to suburban living. Masonry veneering techniques developed in the 1920s further perpetuated the style's popularity by making it easier and cheaper to replicate stone and brick façade treatments and decorative half-timbering.

[58] City of Los Angeles, "SurveyLA, Historic Context Statement, "Context: Architecture and Engineering 1850-1980, Theme: Mediterranean and Indigenous Revival Architecture 1893-1948," Nov. 2018, 44.
[59] McAlester, *A Field Guide to American Houses*, 2014, 397-398.
[60] McAlester, *A Field Guide to American Houses*, 2014, 454.

Two buildings in the district are designed in the Tudor Revival style. Character-defining features as expressed in the district include asymmetrical façades; steeply pitched gabled roofs; massive chimneys with decorative caps; stucco, brick, or wood wall cladding, often used in combination; decorative half-timbering; entrance vestibules with arched openings; and tall multi-light wood casement windows. The style remained popular from about 1890 to 1940.[61]

Modern Movements

Modernism is tightly woven into the fabric of the district. Within its boundaries are many examples of the chaste style that was pioneered in the early twentieth century by Irving Gill. Modernism is also expressed in the buildings that were constructed in the post-World War II era, nearer the end of the district's primary period of development. A broad term used to describe a range of architectural styles and aesthetic traditions, in the most general sense modernism refers to a movement that eschewed historical precedent in favor of new, original visual vocabularies that were functional and efficient.

Modernism's origins are rooted in the organic architecture of the Chicago-based firm of Adler and Sullivan and the pioneering work of Frank Lloyd Wright. Irving J. Gill, a protégé of Wright, brought these ideas to California when he moved to San Diego in the 1890s. The movement was further influenced by the emigration of European architects including Richard Neutra, Rudolph Schindler, and other exponents of the International Style in the 1920s. Modernism remained something of a fringe movement until after World War II, when Modern architectural styles supplanted Period Revival idioms as the dominant mode of American architecture. Its ascension signified Americans' attraction to notions of modernity and progress; it also allowed architects and builders to construct low-cost, efficient houses en masse.

Within the district, Modernism is expressed through the Early Modern style that was pioneered by Irving Gill in the early twentieth century, and through the Mid-Century Modern and Ranch styles that were applied to houses constructed after World War II.

Early Modern

Irving Gill came to San Diego by way of Chicago in the 1890s and formed a partnership with fellow architect William Sterling Hebbard in 1896. Their firm, Hebbard and Gill, was known for designing elegant houses. After the partnership was dissolved in 1907, allegedly over a dispute involving a sewer line, Gill began exploring new architectural methods and materials. "He experimented in building methodologies with single-wall construction, slab doors, and flush molding to decrease dust accumulation. He also added labor-saving devices such as garbage disposals that dropped their refuse into a basement incinerator."[62]

Gill was also interested in concrete as a building material, experimenting with new ways to leverage its versatility. Notably, in 1914 he designed the first building to utilize the "tilt-slab"

[61] McAlester, *A Field Guide to American Houses*, 2014, 449.
[62] Save our Heritage Organisation/Allen Hazard, "Eleven Things You Might Not Know About Irving Gill," online, accessed Oct. 2023.

method of concrete construction in his design of the La Jolla Woman's Club.[63] The unique aesthetic that resulted from Gill's experimental whims lacked any historical precedent and is in a category of its own. It represents one of the earliest experiments in devising a uniquely American dialect of Modernism that is referred to herein as Early Modern.

Seven buildings in the district are designed in the Early Modern style, all of which were designed by Irving Gill and his nephew, fellow architect Louis Gill. Character-defining features as expressed in the district include simple cubic massing, flat or low-pitched roofs with minimal eaves, white or near-white exterior walls rendered in stucco, casement windows with transoms, flush moldings, and arched door and window surrounds that references the architecture of the California missions. Buildings are distinguished by their chaste, efficient aesthetic and the absence of surface ornament. The style is inexorably linked to the careers of Irving and Louis Gill; it emerged circa 1905 and was applied until the early 1930s.[64]

Mid-Century Modern

The Mid-Century Modern style represents the evolution of Modern architecture in the post-World War II period. During this time, architects took the tenets of early American Modernism and the International Style and transposed them into new dialects of Modernism that were applied broadly across the Southern California region. The style emphasized functionality, structural and material expression, and adaptable interior plans. Some architects working in the style, like Lloyd Wright and John Lautner, interpreted these ideas through an expressive lens, designing buildings with assertive geometric volumes and a sculptural quality.

The Mid-Century Modern style was a versatile idiom that was applied to various building types: individual houses and large-scale housing tracts, multi-family dwellings, and commercial and institutional properties. Its efficient aesthetic was expressed in prominent, high-style commissions and humble vernacular buildings and was used by architects and lay-builders alike.

Six buildings in the district are designed in the Mid-Century Modern style. Character-defining features as expressed in the district include simple building forms, flat or low-pitched roofs, direct expression of the structural system, flush-mounted wood and metal windows, and a dearth of applied ornament. The style remained popular from about 1945 to 1975.[65]

Ranch

Ranch style architecture originated in Southern California in the 1930s and reached its zenith after World War II. The style made loose reference to the vernacular architecture of California and the American Southwest, "primarily the larger pitched-roof homes that featured private courtyards and covered inward-facing porches," and exuded a casual, family-oriented appearance with mainstream appeal.[66] The style was popularized by the work of architect Cliff May, who

[63] Pacific Coast Architecture Database, "La Jolla Woman's Club, La Jolla, CA," online, accessed Oct. 2023.
[64] Irving Gill designed the Oceanside City Hall and Fire Station, completed in 1934, his last major commission.
[65] City of Los Angeles, "SurveyLA, Historic Context Statement, "Context: Architecture and Engineering 1850-1980, Sub-Context: L.A. Modernism, 1919-1980," Aug. 2021, 134-149.
[66] McAlester, *A Field Guide to American Houses,* 603.

grew up in the district during his boyhood but did not design any buildings within it. May's rambling designs were featured prominently in the California-based *Sunset Magazine* and other popular publications, giving it widespread exposure. It went on to become "the most popular house style" in the nation after World War II.[67] The Ranch style was almost always expressed in single-family houses, though on occasion it was also applied to other building types.

Seven buildings in the district are designed in the Ranch style. Character-defining features as expressed in the district include rambling, low-slung footprints; asymmetrical façades; low-pitched hipped and gabled roofs; a combination of wall cladding materials including wood siding, stucco, brick, and stone; offset entrances; picture windows; and attached garages that constitute much of the primary façade. The style was popular from about 1935 to 1975.[68]

Architects and Builders

Buildings in the district were custom designed and represent the work of multiple architects and builders who were active in San Diego, and in some cases, elsewhere in Southern California, amid its primary period of development. Since historical building permits in the City of San Diego are not available for most properties, various secondary source materials were used to identify architects and builders to the greatest extent possible. These sources include newspaper archives from the *San Diego Union* and *Evening Tribune*, and architectural trade journals such as *Southwest Builder and Contractor* and *Southwest Contractor and Manufacturer*. For some resources, the corresponding Residential Building Record, available at the San Diego County Office of the Assessor, was consulted to corroborate construction dates.

Architects

Architects whose work is represented in the district include Henry Lord Gay, Irving Gill, Louis Gill, William Sterling Hebbard, William Templeton Johnson, Frank Mead, the Quayle Brothers (Charles and Edward), Richard Requa, Hazel Wood Waterman, Emmor Brooke Weaver, and Carleton Winslow, Sr. Architectural designer Ralph Hurlburt was also active in the district. These practitioners played an influential role in shaping San Diego's architectural vocabulary in the first half of the twentieth century, and their collective influence on San Diego's built environment is evident in the prevailing architectural attributes within the district. In alphabetical order, a brief biography of each architect is included below.

Henry Lord Gay

Henry Lord Gay (1844-1921) was born in Baltimore and studied architecture at Yale University. Early in his career he worked in the office of Sidney Stone, an ecclesiastical architect based in New Haven, Connecticut. In 1863, Gay moved west to Chicago, where he initially worked as a draftsman and eventually attained his licensure in architecture. Gay opened his own practice and became a prolific architect in Chicago, designing many buildings over the next several decades. He was heavily involved in professional development endeavors and was instrumental in founding the Builders and Traders Association of Chicago. In the 1880s, he won an international competition to design the King Victor Emanuel Memorial in Rome, "receiving from the Italian

[67] McAlester, *A Field Guide to American Houses,* 602.
[68] Ibid, 597.

government, in recognition thereof, a medal and a diploma."[69] In 1906, Gay relocated to San Diego. He designed a number of notable buildings in the city, including the Western Metal Supply Company building downtown and the La Jolla Hotel, often considered to be his best-known local work. Gay died in 1921. Gay designed one house within the district (#59, 3333 Front Street), constructed in 1906, the same year that he arrived in San Diego.

Irving J. Gill

Irving John Gill (1870-1936) was born in Tuly, New York. He first gained experience in architecture while apprenticing for architect Ellis G. Hall in Syracuse.[70] In 1890, he moved to Chicago, where he worked for the firm of Adler and Sullivan. Gill's tenure in Chicago coincided with the ascent of the Chicago School, a group of Chicago-based architects who were early proponents of steel-frame, high-rise construction. These architects developed a spatial aesthetic, also called the Chicago School, which defined American commercial architecture in the late nineteenth and early twentieth centuries. Gill was acquainted with several influential Chicago School architects during his time there, including Sullivan and a young Frank Lloyd Wright.

Gill relocated to San Diego in 1893 for health reasons. Upon arriving he briefly worked as a sole practitioner, and then formed a partnership with architect Joseph Falkenham in 1894.[71] The partnership ended in 1895, when Falkenham left California. Gill again formed a partnership in 1896, this time with architect William Sterling Hebbard. The firm of Hebbard and Gill designed many distinguished buildings, mostly elegant custom houses, around the turn of the twentieth century. What is widely considered to be the firm's best work is the Marston House, a Craftsman style landmark that was built in 1905 for businessman and civic booster George Marston.[72] Hebbard and Gill's houses often resembled English cottages with Arts and Crafts flourishes.

Influenced by his earlier interactions with Chicago School architects, as well as by the virtues and values of the then-popular Progressive movement, Gill expressed a keen interest in experimenting with new architectural ideas and construction methods. He was particularly enraptured by the versatility of structural concrete and sought to design highly efficient buildings whose design promoted hygiene and eliminated all unnecessary ornament. Gill's divergent approach increasingly clashed with that of Hebbard, and in 1907, after Gill had been accused of clogging a city sewer line, which resulted in negative press for the firm, Hebbard and Gill parted ways. It was then that Gill, untethered to the more conventional aesthetic tendencies of Hebbard, "began his classic and most productive period."[73] Gill began to experiment more freely with his innovative ideas, which ultimately resulted in what is considered to be one of the earliest experiments in American Modernism. By stripping buildings down to their basic elements, Gill "arrived at an architectural language composed of, in his words, 'the straight line, the arch, the

[69] *San Diego County California: A Record of Settlement, Organization, Progress and Achievement, Vol. II* (Chicago: The S.J. Clarke Publishing Company, 1913), 197.
[70] City of San Diego, "Biographies of Established Masters," rev. Oct. 21, 2020, 17-18.
[71] San Diego History Center, "Irving John Gill (1870-1936)," online, accessed Oct. 2023.
[72] Ibid; Modern San Diego, "Irving John Gill," online, accessed Oct. 2023.
[73] UC Santa Barbara Art, Design and Architecture Museum, "Simplicity and Reform," online, accessed Oct. 2023.

cube and the circle."[74] His buildings became increasingly chaste in appearance, notable for their cubic massing, white stucco walls, and lack of any ornamentation.

Gill also experimented with new construction methods. In 1913, he was hired by philanthropist Ellen Browning Scripps to design a new clubhouse for the La Jolla Woman's Club. The building was completed in 1914. With his nephew, architect Louis Gill, he utilized a new method of concrete construction called tilt-slab, "in which a concrete wall slab was laid on a platform angled 15 degrees off the ground, and tilted up into place vertically once it dried."[75] Hollow tiles were incorporated into the building's walls to make them lighter and easier to lift into place.[76]

Later in the 1910s, Gill primarily lived and worked in Los Angeles County, ostensibly because of various projects that had been commissioned of him by the City of Torrance. In 1914, he designed a house for Walter L. Dodge, a sixteen-room residence in West Hollywood (not extant) that earned extensive recognition among architectural historians and is considered to have been Gill's best solo residential commission. Built of reinforced concrete, the Dodge House exemplified Gill's signature style, "revealing a functional asymmetry whose ornament was derived solely from the studied geometry of the sharp openings in plain walls."[77]

Gill returned to San Diego in the early 1920s, settling in North County. He continued to operate an active architectural practice, though his output had slowed by this time. Gill's later commissions included civic buildings for the City of Oceanside, including the Oceanside City Hall and Fire Station (1929) and the Americanization School (1931), whose mission was to assimilate Spanish-speaking pupils in American English and civics.[78] Gill's later work continued to exemplify his signature, stripped-down Early Modern style, with increasingly integrated elements of the Art Deco and Moderne styles. Gill died in 1936.

Louis J. Gill

Louis John Gill (1885-1969) was raised in Syracuse, New York. In 1911, he graduated with an architecture degree from Syracuse University and moved west to San Diego to work as a draftsman in the office of his uncle, San Diego architect Irving J. Gill.[79] Irving and Louis Gill entered into partnership in 1914, operating under the name Gill and Gill, Architects, and designed a number of high-profile building projects in greater San Diego. In 1919, the Gills dissolved their partnership and Louis Gill went on to work independently, honing his reputation as one of San Diego's sought-after architects.[80] He was a versatile architect who designed a substantial number of building types including houses and commercial buildings, but developed expertise in the design of churches, hospitals, and other large institutions.

[74] San Diego History Center, "Irving John Gill (1870-1936)," online, accessed Oct. 2023.
[75] Pacific Coast Architecture Database, "La Jolla Woman's Club, La Jolla, CA," online, accessed Oct. 2023.
[76] Ibid.
[77] UC Santa Barbara Art, Design and Architecture Museum, "Simplicity and Reform," online, accessed Oct. 2023.
[78] Kristi Hawthorne, "Gem in the Center of Crown Heights," *Oceanside Living Magazine*, Oct. 12, 2015.
[79] City of San Diego, "Biographies of Established Masters," rev. Oct. 21, 2020, 19.
[80] C. Douglas Kroll, "Louis John Gill," *The Journal of San Diego History*, Vol. 30.3, Summer 1984.

Louis Gill was an accomplished architect in his own right. In 1916, he was appointed the architect of the San Diego Zoo and designed its original buildings and enclosures; in 1928, he co-founded the San Diego chapter of the American Institute of Architects; in 1932, he was elected president of the California State Board of Architectural Examiners and played a prominent role in developing California's earthquake building codes in the aftermath of the 1933 Long Beach Earthquake; and in 1935, he was appointed the chair of a group of four San Diego architects charged with designing the City-County Administration Building, an Art Deco landmark regarded as one of Louis Gill's best works. Gill was elevated to the AIA College of Fellows in 1941 and continued working until 1955. He died in Studio City in 1969.[81]

William Sterling Hebbard

William Sterling Hebbard (1863-1930) was born in Milford, Michigan and studied architecture at Cornell University. He graduated in 1887 and moved to Chicago, where he worked for Burnham and Root. The following year he moved to California, initially working in Los Angeles before settling in San Diego circa 1890.[82] There, he joined the architectural firm Reid Brothers, where he worked for several years before branching out on his own. Hebbard's work included institutional projects (San Diego Cabe Railway Powerhouse, 1890; Ramona Town Hall, 1893; Christ Episcopal Church, Coronado, 1894; State Normal School, 1898), as well as commercial buildings and custom residences.

It is residential commissions for which Hebbard is best known. He navigated an eclectic array of popular styles including Mission Revival, Craftsman, Shingle, and Tudor Revival, among others. In 1896, Hebbard entered into partnership with Irving Gill. Between 1896 and 1907, Hebbard and Gill designed some of San Diego's most distinguished residences, including the aforementioned Marston House in 1906. In 1907, Hebbard and Gill's partnership was dissolved, and Hebbard continued to practice independently. During World War I, he worked for the federal government as a consultant for military shipbuilding; after the war he moved to Los Angeles and practiced sporadically for the next several years. Hebbard died in 1930.

Ralph Hurlburt

Ralph Everett Hurlburt (1888-1942) was born in Utica, Nebraska. His family was involved in the construction industry, so he was immersed in the architectural profession from an early age. Hurlbert served in the Navy during World War I and then moved to San Diego, where he found work in the real estate industry. In the early 1920s, he entered into partnership with builder Charles Tifal and shifted toward architectural design. Their firm, Hurlburt and Tifal, Architectural Designers and Realtors, designed and built custom houses in various Period Revival styles. He sometimes also collaborated with builder Alexander Schreiber, also a prolific builder of custom homes. In 1925, Hurlburt and Tifal published a promotional booklet entitled *Distinctive Homes,* which showcased a number of their most prominent Period Revival designs.[83] Most of Hurlburt and Tifal's houses were located in the middle- and upper-income neighborhoods of Uptown (including Bankers Hill), Mission Hills, Kensington, and Point Loma.

[81] UC Santa Barbara Art, Design and Architecture Museum, "Simplicity and Reform," online, accessed Oct. 2023.
[82] Kathleen Flanigan, "William Sterling Hebbard," *The Journal of San Diego History*, Vol. 33.1, Winter 1987.
[83] City of San Diego, "Biographies of Established Masters," rev. Oct. 21, 2020, 92.

Hurlburt worked for more than two decades as a designer, never formally licensed in architecture, though his architectural career spanned decades and produced a substantial number of houses in San Diego's established neighborhoods. Hurlburt was once mentioned in a shortlist of "unsung and all-but-unknown visionaries who shaped our urban landscape 80 or 90 years ago."[84] Hurlburt designed six houses in the district, all designed in the Period Revival styles for which he is best known and date to the early 1920s. He died in 1942.

William Templeton Johnson

William Templeton Johnson (1877-1957) was born in Staten Island, New York. He worked as a roofer in his youth, which introduced him to the architecture trade. He worked for the New York City-based architectural firm of Delano and Aldrich before traveling to Paris to study architecture at the renowned École des Beaux Arts. In 1912, Johnson came to San Diego and established his own architectural practice.[85] He and his wife, Clara Sturges Johnson, founded the progressive Francis W. Parker School in San Diego in 1912, and in 1913, he designed a new building for the school that embodied its holistic learning philosophy and progressive principles.[86] The school became an anchor within the burgeoning Mission Hills neighborhood.

Johnson subsequently solidified his reputation as one of San Diego's most distinguished architects. He designed a number of San Diego's highest-profile commercial, civic, and institutional buildings of the 1920s and '30s including large commercial office buildings in Downtown San Diego, the La Jolla Public Library, La Jolla High School, the Junipero Serra Museum in Presidio Park, and the Fine Arts Gallery and Museum of Natural History in Balboa Park. In 1928, gained international recognition after being selected to design an exhibition hall for the United States at the Ibero-American Exposition in Seville, Spain.[87] Johnson designed San Diego's post office in 1937, was on the team of four architects who designed the City-County Administration Building in 1938, and designed numerous houses over his career.[88] Johnson was inducted into the AIA College of Fellows in 1939 and retired in 1955.[89]

Frank Mead and Richard Requa (Mead and Requa)

Frank Mead (1865-1940) was born in Camden, New Jersey. He briefly worked as an architect in Philadelphia before spending several years traveling across the Mediterranean region, during which time he developed a keen interest in its architecture.[90] Mead came to San Diego in 1903, working in the office of Hebbard and Gill before leaving to travel across the American Southwest. Mead returned to San Diego in 1912 and partnered with architect Richard S. Requa.

[84] Michael Good, "With a Little Detective Work, You Can Find Your Master Builder," *SD News*, Jan. 6, 2012.
[85] City of San Diego, "Biographies of Established Masters," rev. Oct. 21, 2020, 29.
[86] "Francis W. Parker School Dedication: Aim to Train the Heads as Well as the Minds," *San Diego Union*, Nov. 16, 1913.
[87] San Diego History Center, "William Templeton Johnson," online, accessed Nov. 2023.
[88] City of San Diego, "Biographies of Established Masters," rev. Oct. 21, 2020, 29.
[89] Ibid.
[90] Ibid, 40.

Richard Smith Requa (1881-1941) was born in Illinois and came to San Diego in 1900. His career in architecture began in 1907, when he joined the office of Irving Gill. In 1912, Requa opened his own practice and later partnered with architect Frank Mead. Their firm, Mead and Requa, was known for designing elaborate Mediterranean Revival and Spanish Colonial Revival style buildings. The Mead and Requa partnership was dissolved in 1920.

Requa later began a partnership with builder Herbert Jackson: "Requa provided the skills of a designer, while Jackson applied his knowledge of engineering and structural materials."[91] Requa is known as an exponent of the Spanish Colonial Revival and Mediterranean Revival styles, inspired by his world travels. He was also a prolific writer, penning articles and publishing books about the Spanish and Mediterranean styles. Requa's portfolio includes many custom houses in Mission Hills, Kensington, Point Loma, and La Jolla, as well as several prominent civic buildings located throughout the San Diego region. Requa was appointed Master Architect for the California Pacific International Exposition of 1935-36, for which he improved many of the existing exposition buildings at Balboa Park and designed several new landmark buildings.

Requa was also involved in the design of the San Diego City-County Administration Building of 1938, designed the civic center for the community of Rancho Santa Fe in northern San Diego County, and contributed to the design of early buildings in the City of Ojai. Requa died in 1941; his former business partner, Frank Mead, died in 1940.[92]

Quayle Brothers

Quayle Brothers was an architectural firm founded by William Quayle, and after his death, headed by his sons, Charles and Edwad Quayle. The elder Quayle started his practice in Illinois and then moved west to San Diego in 1900. He died in 1906, relinquishing control of his firm to sons Charles and Edward. Quayle Brothers, as the firm was thereafter known, continued to practice until the mid-1930s. Notably, the firm designed the Salt Lake and Union Pacific Building for the Panama-California Exposition at Balboa Park as well as several theaters, apartment houses, factories, meeting halls, fire stations, and custom residences.[93] Charles and Edward Quayle both died in 1940.[94]

Hazel Wood Waterman

Hazel Wood Waterman (1865-1948) was from Alabama and moved to Oroville, California with her family at the age of three. She studied art at the University of California, Berkeley for a year before marrying Waldo Sprague Waterman, the son of a former California governor. They moved to San Diego in 1891 and in 1900, they hired Irving Gill to design their Bankers Hill house, rendered in the Tudor Revival style and known as Granite Cottage. Waterman was involved in the design of the house, and like Gill, she expressed an interest in natural materials, unornamented building forms, and modern conveniences. This attracted the attention of Gill,

[91] Ibid, 47.
[92] Ibid.
[93] Ibid, 36.
[94] Ibid.

who encouraged her to pursue a career in architecture, and in 1905 she was brought on as a draftsperson in the office of Hebbard and Gill.

Waterman apprenticed with Hebbard and Gill before setting out on her own, often with the more experienced Gill supervising her work and acting as architect of record. Client Alice Lee specifically asked for Waterman to design a series of rental houses on Seventh Street, under Gill's direction, in 1905. That same year, Waterman helped Gill design the first of several additional rental houses for Lee on nearby Albatross Street. Waterman's career was given a significant boost in 1909, when she was commissioned by sugar beet magnate and civic booster John D. Spreckels to restore Casa de Estudillo, a historic nineteenth century adobe house in Old Town. In 1917, she designed an elaborate walled garden for local businessman Julius Wangenheim, as well as multiple houses in the neighborhoods near Balboa Park. Waterman retired in 1929 and moved to Berkeley. While she never attained formal licensure in architecture, her prolific career has resulted in her being regarded as the first woman architect in San Diego and the second in California after Julia Morgan. Waterman died in 1948.[95]

Waterman designed one house in the district (#39, 3170 Curlew Street), built in 1912. She is also credited as working in conjunction with Irving Gill on the master plan for the eight canyon houses on Albatross and Front Streets, six of which were ultimately constructed.

Emmor Brooke Weaver

Emmor Brooke Weaver (1876-1968), originally from Iowa, studied architecture at the University of Chicago Urbana-Champaign and came to San Diego in 1903.[96] Upon arriving, Weaver worked as a draftsman in the office of Hebbard and Gill. Weaver left the firm circa 1906 and entered into private practice, marketing himself as a designer of "artistic bungalows." His solo practice specialized in houses, typically designed in a rustic interpretation of the Craftsman style and were notable for their high quality craftsmanship.[97] Weaver briefly partnered with architect John Vawter between 1910 and 1912 and continued working in San Diego until his retirement in 1945.[98] He died in San Diego in 1968.

Carleton Winslow, Sr.

Carleton Monroe Winslow, Sr. (1876-1946) was born in Maine. He studied architecture at the Art Institute of Chicago and the École des Beaux Arts in Paris. Winslow's career in architecture began in 1910 when he joined the office of Bertram Goodhue, commissioned to design the Panama-California Exposition in Balboa Park. Winslow is credited with selecting the florid Spanish Colonial Revival style that drew upon regional precedent and defined the exposition. He also designed several of the buildings at the Exposition.[99]

[95] Pacific Coast Architectural Database, "Hazel Wood Waterman (Architect)," online, accessed Oct. 2023.
[96] City of San Diego, "Biographies of Established Masters," rev. Oct. 21, 2020, 61.
[97] Alexander D. Bevil, "Emmor Brooke Weaver," *in Toward a Simpler Way of Life: The Arts and Crafts Architects of California*, ed. Robert Winter (Berkeley, CA: University of California Press, 1997), 209.
[98] City of San Diego, "Biographies of Established Masters," rev. Oct. 21, 2020, 61.
[99] Ibid, 62-63.

In 1917, Winslow moved to Los Angeles. There, he presided over the design of the Los Angeles Public Library after Goodhue's death and went on to design additional buildings of his own including the Carthay Circle Theatre in the Wilshire district (1926) and a number of Episcopal churches. He is considered to be a key proponent of the Spanish Colonial Revival style that was prominent in Southern California prior to World War II. Winslow died in 1946.

Builders and Others

Some buildings within the district were designed and built by contractors with expertise in architectural drafting, rather than designed by a licensed architect. The tendency for contractors to design and construct residential buildings was a common practice in San Diego's early suburban neighborhoods. As explained by historian Alexander Bevil, "during the periods both before and after World War I, while most of the competent architects in San Diego were engaged in designing major commercial buildings and large-scale residences, [a] 'design vacuum' of sorts existed in the outlying suburban areas."[100] Accordingly, local contractors with backgrounds in architectural design and drafting were able to help fill this void and meet the demand for new, middle-income and upper-middle-income suburban housing during this time. Most builders who were active in the district were responsible for only one building, or a handful of buildings, based on available background information. Some designed and built multiple buildings, and/or are recognized as master builders by the City of San Diego. In alphabetical order, biographical sketches are provided for those builders with a sustained presence in the district.

Edwin M. Capps (engineer)

Edwin Morris Capps (1860-1938) was born in Knoxville, Tennessee. In the 1880s, he apprenticed as an engineer in Colorado before moving to San Diego in 1886. He worked as a mining engineer for water companies that plumbed San Diego's hinterlands during the late nineteenth century, and then worked as a city engineer for the City of San Diego. In addition to his engineering background, Capps was an aspiring politico and served as Mayor of San Diego between 1899 and 1901, the first Democratic official to hold this position. Capps served a second stint as Mayor from 1915 to 1917. As city engineer, Capps presided over many major projects including a new police station and jail (1911) and improvements to the harbor (1912).

In his capacity as City Engineer, Capps designed the Spruce Street Suspension Bridge, connecting peripheral blocks west of Arroyo Canyon with the streetcar lines to the east. Using plans developed by Capps, building contractors began construction in 1911 and completed the structure in 1912. The structure was a local engineering feat; it was "made of iron and rests on concrete pier blocks secured on both sides…. Suspension cables supporting the bridge are imbedded [sic] in massive concrete slabs hidden beneath the soil."[101] The bridge opened in 1912 and continues to serve its intended purpose, connecting the secluded residential blocks of northwest Bankers Hill with major thoroughfares that are located on blocks further to the east. Capps retired from his engineering career in 1923 and died in Los Angeles in 1938.[102]

[100] Alexander D. Bevil, "Architectural and Historical Assessment of the Villa Orizaba," Oct. 9, 1995, 16.
[101] John C. Brownlee, "Bull Strong, Horse High, and Hog Tight," *The Journal of San Diego History*, Vol. 30.3, Summer 1984.
[102] Ibid.

Alexander Schreiber

Alexander Schreiber (1887-1947) was born in Kansas and came to San Diego in 1912. He worked as a carpenter and building contractor, and by the 1920s is also noted as operating a real estate office in the Hillcrest neighborhood.[103] Schreiber was a prolific builder, designing and constructing houses and commercial buildings in communities that were witnessing rapid development at the time. Many of the buildings attributed to Schreiber are designed in the Craftsman and Spanish Colonial Revival styles, and most were built on speculation. Notably, he is also credited as "an early experimenter in the use of electricity in houses," and as "building the first house in San Diego completely wired for electrical appliances."[104] Schreiber died in 1947.

Kate O. Sessions

Kate Olivia Sessions (1857-1940) was a renowned botanist and landscape designer in early twentieth century San Diego. Originally from the San Francisco Bay Area, she moved to San Diego in the 1880s, initially working as a schoolteacher before pivoting to a career in horticulture. In 1892, she brokered an unusual lease agreement with the City of San Diego, in which she was allowed to use thirty acres of the then-undeveloped Balboa Park for a plant nursery. In exchange, Sessions agreed to plant one hundred trees in the park per year for the term of her lease.[105]

Sessions' lease expired in 1902; she moved her nursery to Mission Hills, and later to Pacific Beach. Sessions often worked in close collaboration with Irving Gill and other prominent architects who were practicing in San Digo in the early twentieth century, providing consulting services related to landscape design and planting schemes. Her influence in the district is manifest in its preponderance of Queen palm street trees—a feature of subdivision design that she championed, and that is a defining features of many older San Diego neighborhoods—as well as remnants of the terraced landscape scheme that she helped design for the Albatross cottages constructed for Alice Lee and Katherine Teats in the 1910s. Sessions died in 1940.[106]

Walter Trepte

Walter Trepte (1893-1985) was born in San Francisco and moved to San Diego as a child. His father, Moritz Trepte, owned a successful contracting business. Walter Trepte studied architectural design in secondary school and entered the construction trade in 1913, working as a foreman for his father's construction company. Circa 1918, Walter entered in partnership with his father, establishing the firm of M. Trepte and Son, and in 1928, he became president of the company.[107] Known as the Trepte Co., the company went on to design a substantial number of houses and commercial buildings across San Diego, and designed bridges for public agencies including the California Department of Transportation (Caltrans). Walter Trepte retired in 1967

[103] City of San Diego, "Biographies of Established Masters," rev. Oct. 21, 2020, 85.
[104] Ibid.
[105] Gregory E. Montes, "San Diego's City Park, 1868-1902," *The Journal of San Diego History*, Vol. 23.2, Spring 1977.
[106] San Diego Natural History Museum, "Kate Sessions: A Legendary San Diego Icon," online, accessed Oct. 2023.
[107] "Trepte Co. Marks 75th Anniversary," *San Diego Union and Daily Bee*, Jan. 17, 1971.

and his son, Eugene Trepte, took control of the family business, which continued to play an active role in the construction of prominent local buildings. Walter Trepte died in 1985.[108]

Additional Architects and Builders (alphabetical order following Section 8 page 36)

Additional Architects and Builders
Botsford, F.L.
Callan & Eden
Chapin, S.D.
Davies, R.
Deardorf, John C.
Depew, Edward
Gaines, Charles A.
Hanssen, Gustave A.
Hester, Henry H.
Holmstrom, Charles
Keyes, Arthur E.
Kynder, John
May, Charles Clifford
Mosher & Herriman
Muehleisen, W.
Osborn, Walter F.
Pacific Building Co.
Phelps, John D.
Presibius, H.H.
Rosser, William F.
Utley, Gerald
Watson, Willard
Wavery, G.
Wells, Frank O.
Winter & Nicholson

[108] "Walter Trepte," in U.S., Find a Grave Index, accessed Jun. 2023 via Ancestry.com.

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Previous documentation on file (NPS):

____ preliminary determination of individual listing (36 CFR 67) has been requested
____ previously listed in the National Register
____previously determined eligible by the National Register
____designated a National Historic Landmark
____ recorded by Historic American Buildings Survey #_____
____recorded by Historic American Engineering Record # _____
____ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

____ State Historic Preservation Office
____ Other State agency
____ Federal agency
__X_ Local government
____ University
_X_ Other
Name of repository: City of San Diego; San Diego Public Library; San Diego County Assessor; San Diego History Center

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property __35 acres_____

Latitude/Longitude Coordinates
Datum if other than WGS84:__N/A_____
(enter coordinates to 6 decimal places)

1. Latitude: 32.742375 Longitude: -117.166623
2. Latitude: 32.742375 Longitude: -117.165565
3. Latitude: 32.740796 Longitude: -117.164497
4. Latitude: 32.737640 Longitude: -117.164437
5. Latitude: 32.737650 Longitude: -117.168093
6. Latitude: 32.738780 Longitude: -117.168267
7. Latitude: 32.739818 Longitude: -117.168478

8. Latitude: 32.741038 Longitude: -117.167424

Verbal Boundary Description (Describe the boundaries of the property.)

The district boundary is defined by the contour of a canyon that parallels Albatross, Brant, and Curlew Streets (west); the northern terminus of Front Street and a section of W. Walnut Avenue (north); Redwood Canyon (south); and Front Street (east).

Boundary Justification (Explain why the boundaries were selected.)

The district boundary is primarily dictated by the local topography. Canyons and other natural chasms hem the district in from adjacent development to the north, south, and west, providing the district with well-defined natural boundaries and a sense of seclusion. A portion of the north boundary follows the centerline of W. Walnut Avenue, which historically marked the north end of Horton's Addition. The 3500 block of Albatross Street, which extends slightly beyond Walnut Avenue, was included within the district boundary since buildings on this block are of nearly identical age and share similar construction histories and historical contexts and themes that are represented elsewhere in the district; this stretch of Albatross Street also connects to the street grid comprising the rest of the district and reads as a logical northward extension of that grid. The east boundary was drawn to include properties on the east side of Front Street. Blocks further east of Front Street have witnessed considerable infill and redevelopment, which has diminished their cohesion and integrity; these blocks do not have a particularly strong aesthetic or contextual relationship with those in the district, and so they were not included.

11. Form Prepared By

name/title: _Andrew Goodrich, AICP; Sydney Andrea Landers_____
organization: _Architectural Resources Group_____
street & number: _360 E. 2nd Street, Suite 225_____
city or town: _Los Angeles_____ state: __CA_____ zip code: _90012_____
e-mail: _a.goodrich@argcreate.com_____
telephone: _(626) 583-1401 x104_____
date: __December 2023; Revised February 2024_____

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs
Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property:	Heart of Bankers Hill Historic District
City or Vicinity:	San Diego
County:	San Diego
State:	California
Photographer:	Andrew Goodrich and Sydney Andrea Landers Architectural Resources Group
Date Photographed:	August-September 2023

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 14 Curlew Street, streetscape east side, view northeast

2 of 14 Brant Street, streetscape west side, view southwest

3 of 14 3407 Albatross Street (#8), Early Modern, view east

4 of 14 3425 Albatross Street (#11), American Foursquare/Classic Box, view southeast

5 of 14 3506 Albatross Street (#12), Early Modern, view southwest

6 of 14 3268 Brant Street (#31), Tudor Revival, view west

7 of 14 3264 Curlew Street (#44), Spanish Colonial Revival, view northwest

8 of 14 3100 Front Street (#46), Noncontributor, view southwest

9 of 14 3162 Front Street (#49), Craftsman, view southwest

10 of 14 3231 Front Street (#50), Pueblo Revival, view east

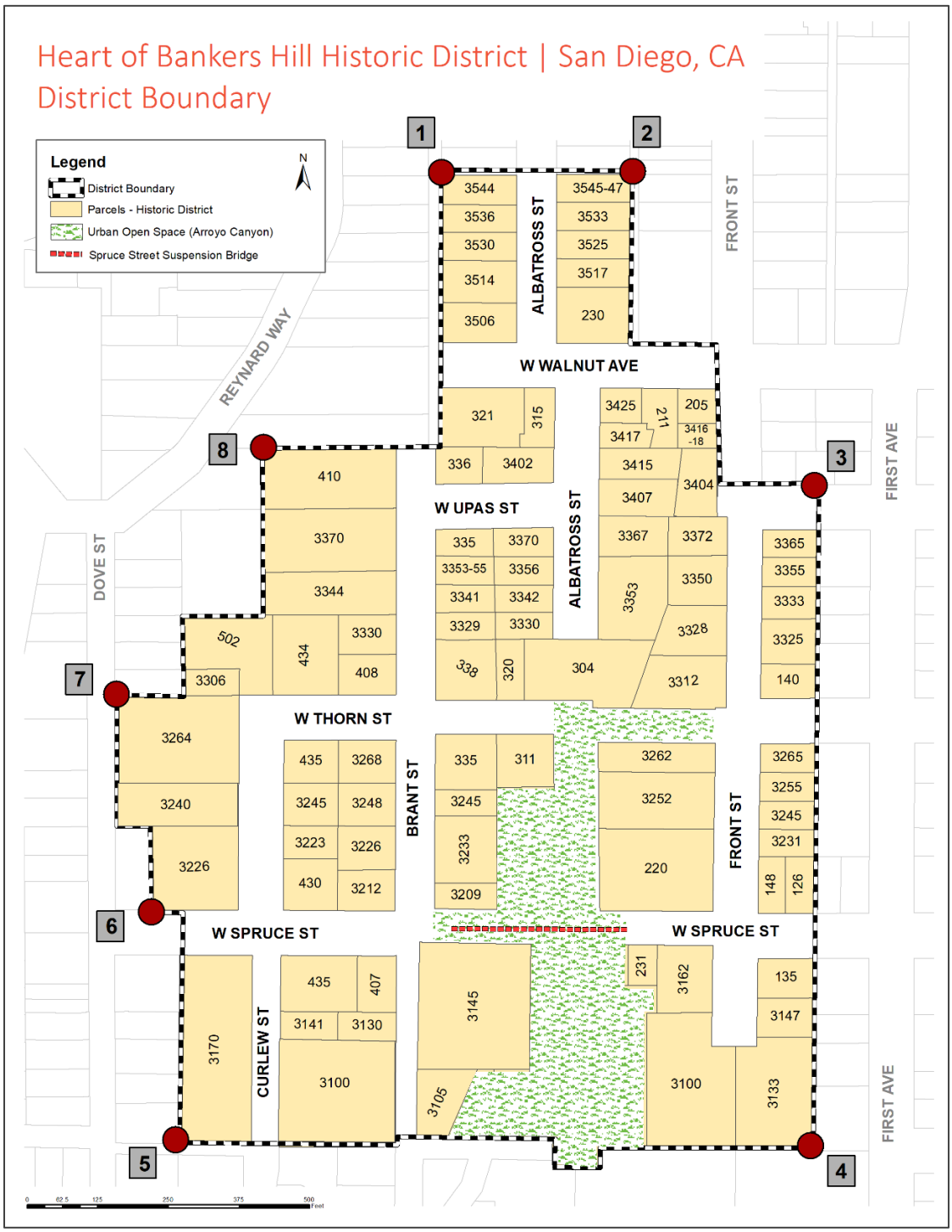
11 of 14 3333 Front Street (#59), Classical Revival, view east

12 of 14 435 W. Thorn Street (#82), Spanish Colonial Revival, view southeast

13 of 14 321 W. Walnut Avenue (#91), Queen Anne, view southwest

14 of 14 Spruce Street Suspension Bridge (#92), view west

Location Map



Sketch Map and Contributor Key

Photo Key

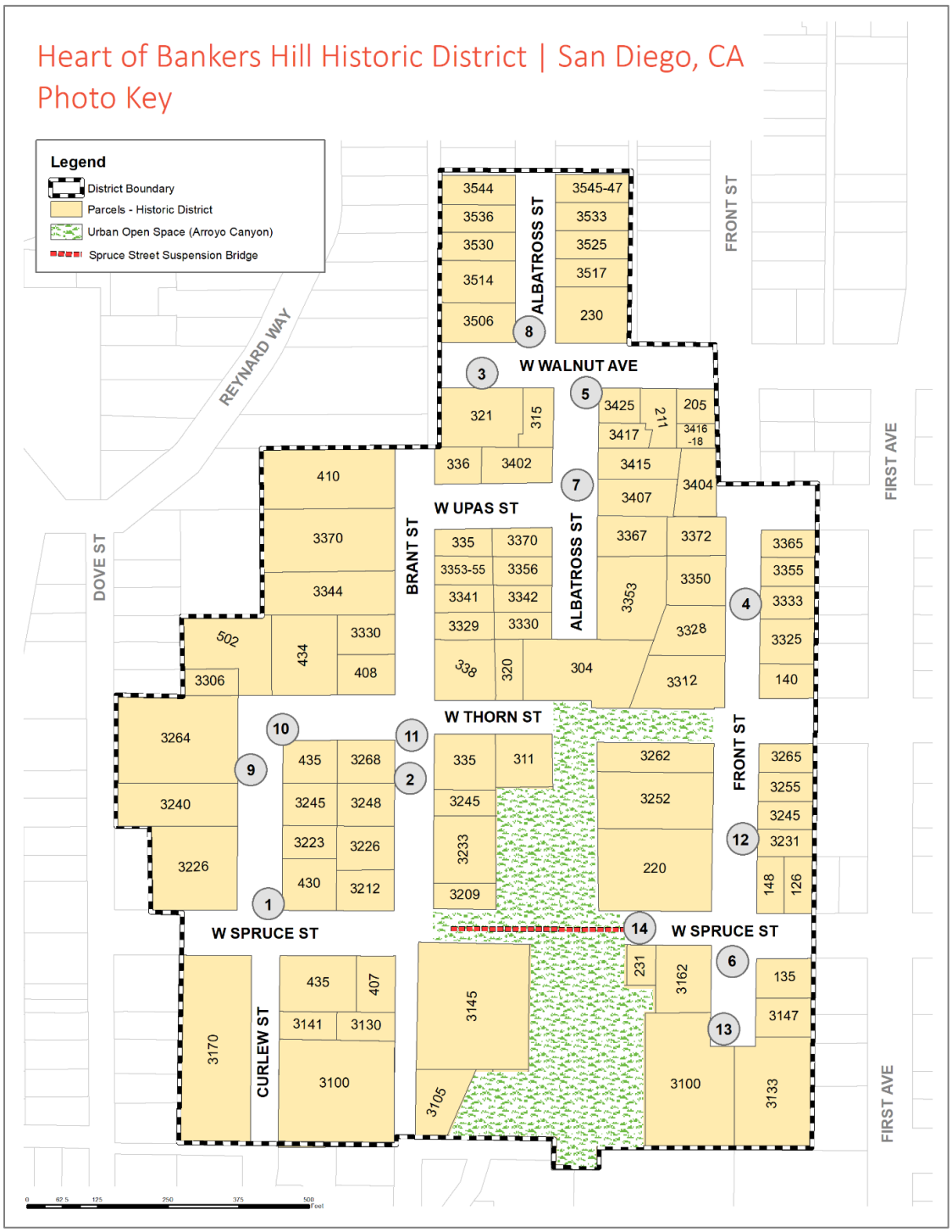

Heart of Bankers Hill Historic District | San Diego, CA
Photo Key
Legend
District Boundary
Parcels - Historic District
Urban Open Space (Arroyo Canyon)
Spruce Street Suspension Bridge
REYNARD WAY
DOVE ST
BRANT ST
ALBATROSS ST
FRONT ST
FIRST AVE
CURLEW ST
W WALNUT AVE
W UPAS ST
W THORN ST
W SPRUCE ST
W SPRUCE ST
1
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Figure 1 Subdivision map of Horton's Addition, c. 1870 (UC San Diego Special Collections & Archives)

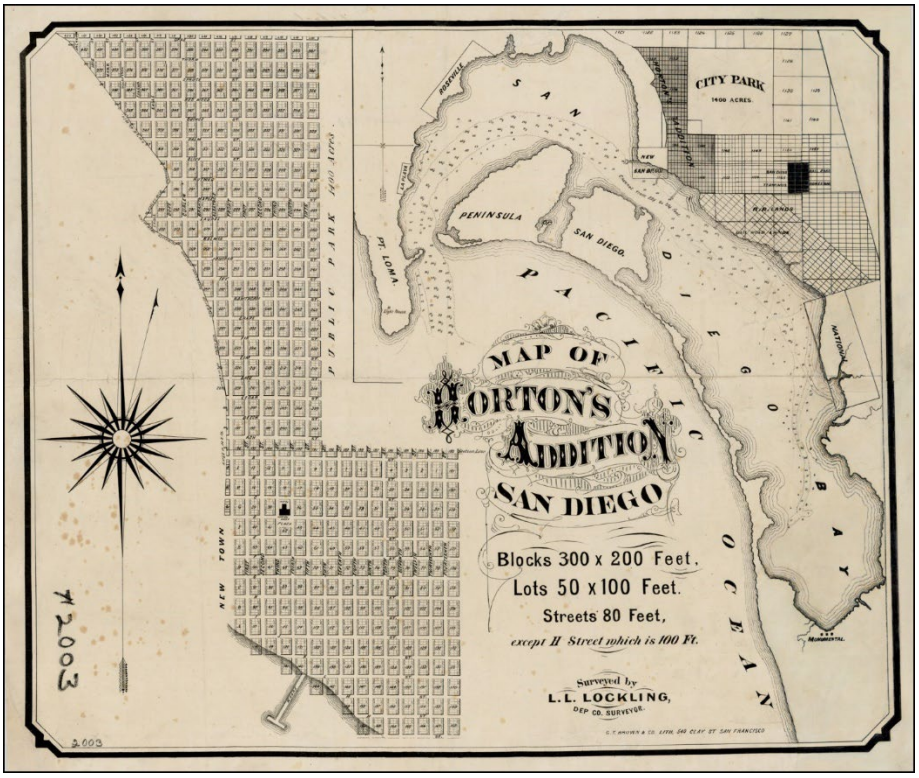

Figure 2 Site plan for the Lee/Teats cottages on Albatross Street (Resources #3, 5, 8, and 9) by Irving J. Gill, 1912 (Library of Congress)

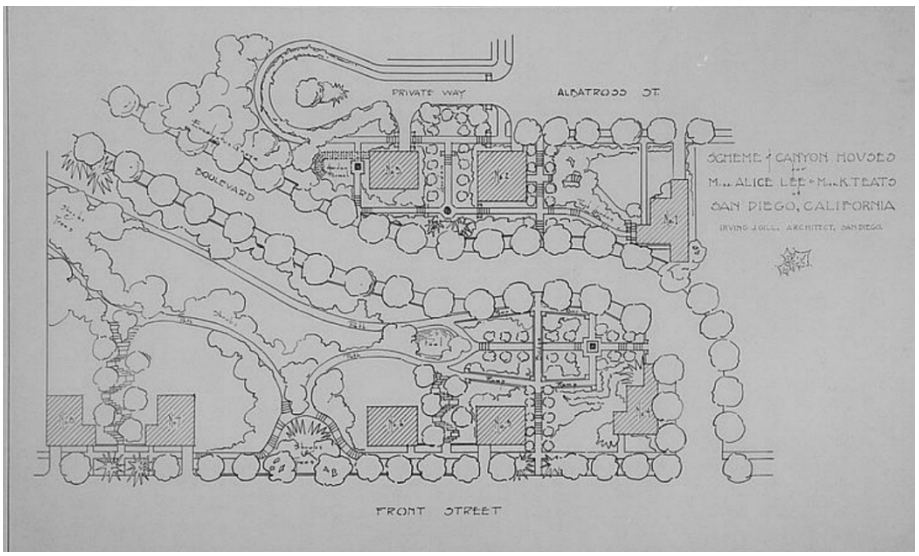

Figure 3 Landscape sketch plan for the Lee/Teats cottages on Albatross Street (#3, 5, 8, and 9) by Lloyd Wright, 1912 (UC Santa Barbara Art, Design and Architecture Museum)

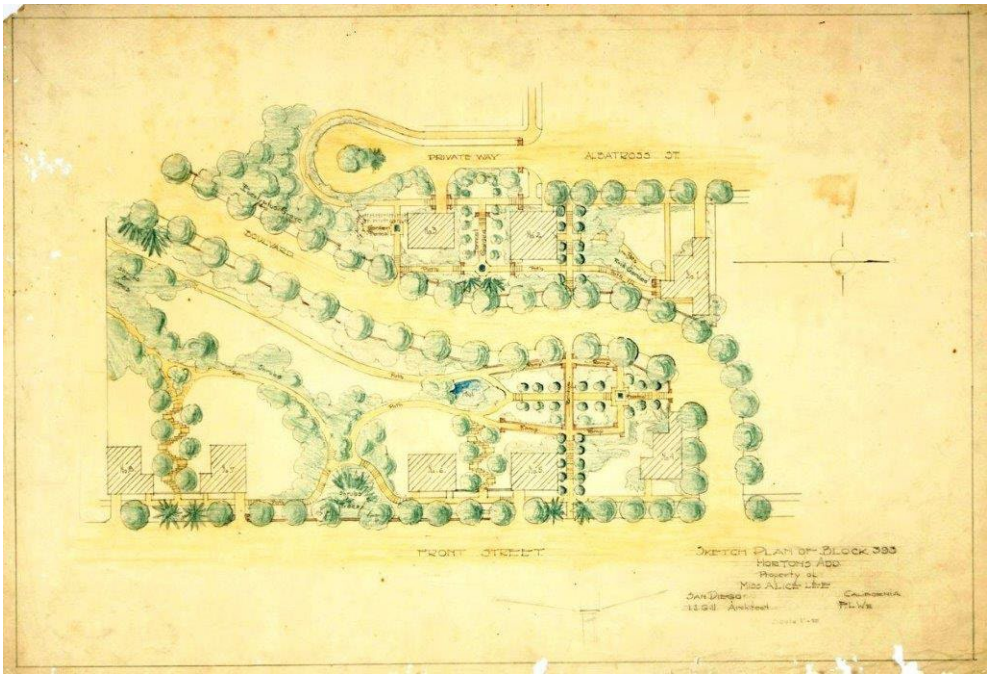

Figure 4 Landscape elevation drawings for the Lee/Teats cottages (#3, 5, 8, and 9) by Lloyd Wright, 1912 (UC Santa Barbara Art, Design and Architecture Museum)

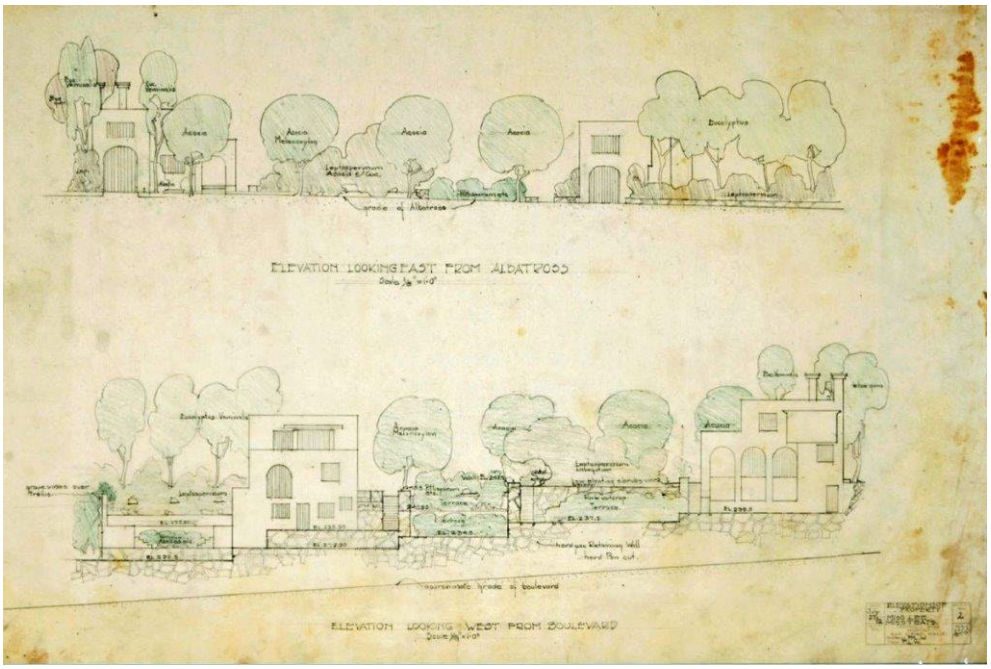

Figure 5 Residence at 3415 Albatross Street (#9), 1933 (San Diego History Center)

Figure 6 Residence at 3170 Curlew Street (#39), circa 1912 (San Diego History Center)

Figure 7 Residence at 3333 Front Street (#59), circa 1914 (San Diego History Center)

Figure 8 Residence at 435 W. Spruce Street (#73), circa 1920s (San Diego History Center)

Figure 9 Spruce Street Suspension Bridge, 1921 (San Diego History Center; courtesy of Heart of Bankers Hill, Inc.)

Figure 10 Spruce Street Suspension Bridge, 1927 (San Diego History Center; courtesy of Heart of Bankers Hill, Inc.)

Figure 11 Aerial view of the district, 1962 (San Diego History Center)

Figure 12 Walking tour brochure of the district, 1983 (courtesy of Heart of Bankers Hill, Inc.)

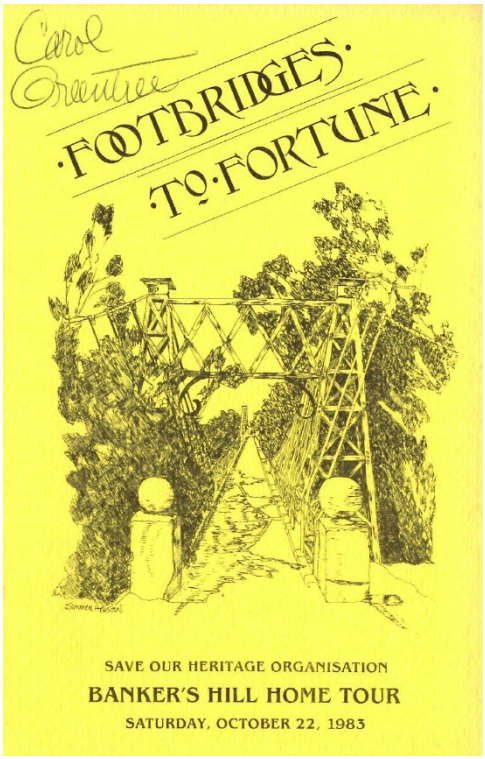

Figure 13 Walking tour brochure of the district, 2012 (courtesy of Heart of Bankers Hill, Inc.)

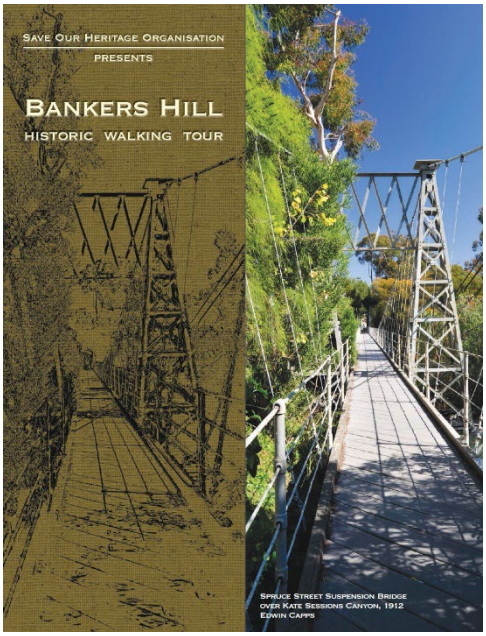

Photo 1 Curlew Street, streetscape east side, view northeast

Photo 2 Brant Street, streetscape west side, view southwest

Photo 3 3407 Albatross Street (#8), Early Modern, view east

Photo 4 3425 Albatross Street (#11), American Foursquare/Classic Box, view southeast

Photo 5 3506 Albatross Street (#12), Early Modern, view southwest

Photo 6 3268 Brant Street (#31), Tudor Revival, view west

Photo 7 3264 Curlew Street (#44), Spanish Colonial Revival, view northwest

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Photo 9 3162 Front Street (#49), Craftsman, view southwest

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Photo 11 3333 Front Street (#59), Classical Revival, view east

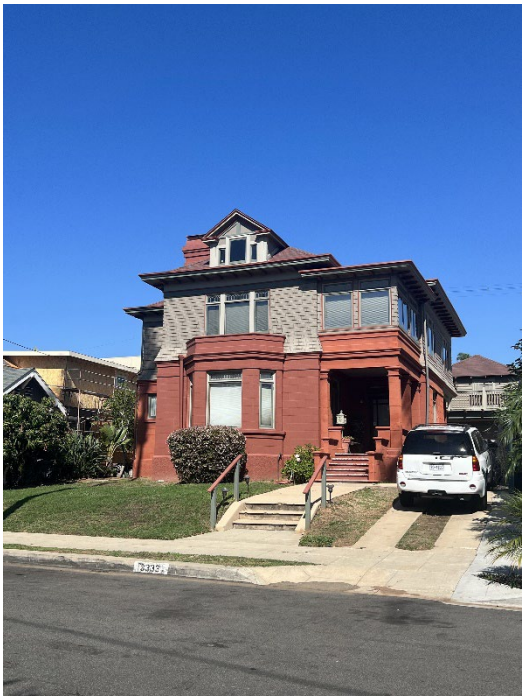

Photo 12 435 W. Thorn Street (#82), Spanish Colonial Revival, view southeast

Photo 13 321 W. Walnut Avenue (#91), Queen Anne, view southwest

Photo 14 Spruce Street Suspension Bridge (#92), view west