

**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: Inspiration Heights 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 Sunset Boulevard, Alameda Terrace, St. James Place, and Witherby Street

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Not For Publication:  Vicinity: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

<p>_____  <b>Signature of certifying official/Title:</b></p> <p>_____  <b>State or Federal agency/bureau or Tribal Government</b></p>	<p>_____  <b>Date</b></p>
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<p>In my opinion, the property ___meets ___does not meet the National Register criteria.</p>	
<p>_____  <b>Signature of commenting official:</b></p> <p>_____  <b>Title:</b></p>	<p>_____  <b>Date</b></p> <p>_____  <b>State or Federal agency/bureau or Tribal Government</b></p>

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#### 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:) \_\_\_\_\_

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Signature of the Keeper

Date of Action

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#### 5. Classification

##### Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

##### Category of Property

(Check only one box.)

- Building(s)
- District
- Site
- Structure
- Object

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**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>78</u>	<u>21</u>	buildings
<u>      </u>	<u>      </u>	sites
<u>      </u>	<u>      </u>	structures
<u>3</u>	<u>      </u>	objects
<u>81</u>	<u>21</u>	Total

Number of contributing resources previously listed in the National Register 0

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**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

DOMESTIC: single dwelling

**Current Functions**

(Enter categories from instructions.)

DOMESTIC: single dwelling

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

LATE 19<sup>TH</sup> AND EARLY 20<sup>TH</sup> CENTURY AMERICAN MOVEMENTS:

Prairie School, Bungalow/Craftsman

LATE 19<sup>TH</sup> AND 20<sup>TH</sup> CENTURY REVIVALS:

Colonial Revival, Italian Renaissance Revival, Mediterranean Revival,

Mission/Spanish Colonial Revival, Monterey Revival, Tudor Revival

MODERN MOVEMENT:

Ranch Style

OTHER:

Minimal Traditional

Contemporary

**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: \_\_\_\_\_

Foundation	<u>CONCRETE</u>
Walls	<u>STUCCO, WOOD, BRICK, STONE</u>
Roof	<u>ASPHALT, TERRA COTTA, SHINGLE, SYNTHETICS</u>

### 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.)

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### Summary Paragraph

Inspiration Heights Historic District, composed entirely of single-family residential buildings and three entrance pillars, is located in Mission Hills, a neighborhood within San Diego city limits located approximately four miles northwest of Downtown San Diego. The district is situated atop a bluff that overlooks the adjacent Middletown neighborhood and San Diego Bay. Topography is generally flat, with a canyon near the center of the district that bifurcates it into east and west halves. Streets within the district are curvilinear, with gentle curves that conform to the topography and adjacent natural features. Other features include modest front setbacks, grass lawns, scored concrete sidewalks flanked by narrow parkways, mature vegetation including a preponderance of queen palm trees, and automobile accommodations like curb cuts and driveways. Three stucco entrance pillars on Sunset Boulevard announce the district's northern entrance and are original to the neighborhood's 1909 subdivision. Properties in the district generally consist of one- and two-story single-family buildings designed in a variety of

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compatible architectural styles, reflecting the eclectic character of San Diego's early suburban neighborhoods. The most common styles within the district are those associated with early twentieth century American movements, Prairie School and Craftsman, and those associated with the early twentieth century Period Revival movement. Spanish Colonial/Mission Revival style is the most common, Mediterranean Revival, Italian Renaissance Revival, Tudor Revival, Monterey Revival, and American Colonial Revival style also represented. A few Minimal Traditional and Ranch style buildings are integrated into the neighborhood fabric and are compatible with the aforementioned styles. Contributing resources include seventy-eight houses and the three entrance pillars. Twenty-one noncontributing buildings post-date the period of significance or have been extensively altered and are lacking in integrity. The district as a whole retains all aspects of historic integrity and conveys a strong sense of time and place.

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## **Narrative Description**

### **Location and Setting**

Inspiration Heights Historic District is located in the Mission Hills neighborhood of San Diego, one of several established residential neighborhoods comprising the area of the city known as Uptown. The approximately 27.5 acre-district is trapezoidal in shape. Boundaries generally correspond to the original boundaries of the Inspiration Heights tract as it was subdivided in 1909. Specifically, the district is bounded by Sunset Boulevard on the north, Alameda Terrace and a corresponding mid-block transect on the south, Saint James Place on the east, and Witherby Street on the west, including resources on the inward-facing blocks of each of these streets. A small number of resources at the southern edge of the original tract were excluded because they do not contribute to the district's significance due to later construction dates and/or extensive alterations. Other streets within the district include Alameda Drive, Alameda Place, Arden Way, Bandini Street, Cousts Street, Henry Street, Loma Pass, Miller Street, Orizaba Avenue, and Sheridan Avenue.

The topography of the district is similar to that found across much of the San Diego region in which broad, flat mesas are periodically interrupted by canyons and ravines. The district is located at the edge of a mesa, offering commanding views of the adjacent Middletown neighborhood, located immediately downslope, and San Diego Bay. By virtue of its setting, the district is flat and level with no dramatic variations in grade. Near the center of the district is a canyon that effectively divides it into two halves of roughly equal size.

The developers of Inspiration Heights deliberately arranged its circulation network to complement rather than compete with the adjacent topography and natural features. Streets within the district are curvilinear in form, with gently curving routes that largely correspond to the natural contour of the land and the undulation of the adjacent bluffs and canyon. Streets also vary in width. Sunset Boulevard and Alameda Drive are relatively wide, while other streets within the district are much narrower and more conventionally residential in scale. This variation in street width is derived from ideas about circulation and street hierarchy prescribed in the Nolen Plan (1908), a master plan for San Diego that influenced the character of many of the city's early suburban neighborhoods.

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Streets within the district are generally paved with asphalt, though a few are finished in concrete. Most are flanked by scored concrete sidewalks, some of which are imbued with a rose-colored tint. Narrow parkway strips provide a modest buffer between streets and sidewalks. The parkway strips are modestly landscaped, generally with grass and various types of trees. There is no uniform street tree scheme throughout the district. Queen palms (*Syagrus romanzoffiana*) appear to be the most common variety of street tree along these parkway strips.

Buildings are set back from the street at relatively consistent depths, resulting in cohesive streetscapes with a consistent cadence. Most are approached by a grass lawn, some of which are slightly sloped or elevated. Resources with sloped lawns typically feature low perimeter walls, composed of either concrete or stucco, along the front lot line. Most buildings are approached by a concrete walkway and/or steps that transect the yard and lead to the entrance. Landscape features differ from resource to resource and include various species of non-native trees, shrubs, and other vegetation. A few resources are surrounded by perimeter fences, walls, and/or hedges, which often obscure building façades from public view and in most instances are not original features.

### **Single-Family Residential Resources**

Inspiration Heights Historic District consists entirely of single-family residential buildings. By virtue of the individual manner in which they were constructed, the ninety-nine buildings in the district are designed in a variety of compatible architectural styles and have individual flourishes; no two buildings are exactly alike. District contributors are consistent with respect to size, scale, and massing. All are either one or two stories tall. Building footprints vary and most are irregular, L-shaped, or rectangular in plan, depending on their requisite style and the topography of the lots on which they are located.

The canyon near the center of the district generally runs north-south and is aligned with Loma Pass. Both east and west halves of the district are associated with the 1909 subdivision of Inspiration Heights. The east half of the district (east of the canyon and Loma Pass) generally developed earlier because of its proximity to a streetcar line that historically ran down Fort Stockton Drive, connecting the Mission Hills community with the Downtown business district and other local destinations. Given their earlier construction dates, properties in this area of the district tend to be less overtly accommodating of the automobile, which had not yet come of age when these buildings were erected. Garages are typically detached from the main house and relegated to the rear of the lot, often with no public visibility. Some of these garages are accessed by rear alleys; others are accessed from the street via driveways and porte cochères. Detached garages were not tabulated as separate resources in this nomination due to their ancillary nature and very low visibility and are noted as related features for those properties that have them.

The west half of the district (west of the canyon and Loma Pass) began to develop in earnest beginning in the 1920s, by which time the automobile had emerged as a popular mode of transportation and a common part of everyday life. Accordingly, properties in this area of the district tend to include features more explicitly geared toward cars. Instead of being relegated to

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the rear of the lot, garages are generally attached to the main house and are accessed from the street via curb cuts and driveways. Alleys are not present in this part of the district.

Different architectural movements and styles are represented within the district boundary, a result of its incremental development over the span of several decades. The most common styles include those associated with early twentieth century architectural movements, specifically, the Craftsman and Prairie School styles, and those associated with the subsequent Period Revival movement that reached its apogee in the period immediately after World War I. The most common Period Revival styles within the district include the Spanish Colonial Revival (including Mission Revival), Mediterranean Revival (including Italian Renaissance Revival), and American Colonial Revival styles. There is also one example each of the Tudor Revival and Monterey Revival styles. Given the eclectic tendencies of the Period Revival movement, some of the Period Revival style houses in the district combine elements of multiple idioms. There are also a few examples of buildings designed in the Minimal Traditional and Ranch styles popular in the mid-twentieth century, nearer the end date of the district's period of significance. In most instances, Minimal Traditional and Ranch style buildings are compatible with those designed in previous years and contribute to the district's overall sense of continuity and cohesion.

Only a few buildings post-date the period of significance. Those that do are designed in the Modern style or in contemporary idioms. Some of these later additions to the district were designed to be compatible with its historic building stock and include features that make reference to earlier styles of architecture, particularly the Craftsman style. They are distinguished from the district's older buildings through the use of contemporary proportions, materials, and construction methods.

Very generally speaking, examples of early twentieth century architectural styles (Craftsman and Prairie School) are concentrated in the east half of the district since it developed earlier, while greater numbers of Period Revival style houses are located in the west half of the district. The Minimal Traditional and Ranch styles were generally applied to later infill, so examples of those styles can be found throughout the district as a whole.

Most buildings within the district were constructed individually, on an ad-hoc basis. On occasion, the same owner or developer would erect two or more buildings concurrently, especially in instances when houses were built on speculation. Buildings vary in terms of articulation and design, ranging from modestly appointed bungalows to higher style, architecturally resplendent dwellings. Some were designed by licensed architects for individual owners, and many were designed and built by contractors and then sold on speculation, a common practice in San Diego in the early decades of the twentieth century. The individual manner in which they were built, and the variety of architects and builders who made contributions to the neighborhood, means that no two buildings within the district have the exact same design. Buildings are notable for their individuality and unique features.

Historic building permit records are generally not available for properties in the City of San Diego. From various other source materials architects and builders could often be identified.

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Architects known to have designed buildings in the district include Earl J. Brenk, Joel L. Brown, Ralph E. Frank, Henry Lord Gay, Frank L. Hope, Walter S. Keller, John and Donald Parkinson, Robert S. Raymond, and Richard Requa. Locally significant builders known to have been active in the district include Morris B. Irvin; Martin V. Melhorn and his real estate investment companies, the Bay City Construction Company and the Alberta Security Company; Nathan Rigdon; and William Wahrenberger.

The district is notable for exuding a strong sense of time and place. Specifically, it retains the distinctive look and feel of an early suburban neighborhood in San Diego. Visual harmony is achieved through the repetition of architectural styles, features, and materiality, as well as through the relatively high quality of design and construction represented in individual buildings. Site and planning features including sidewalks, parkways, and consistent setbacks further contribute to its sense of cohesion. The range of architectural styles present within the district is a distinguishing feature of San Diego's suburban neighborhoods of the early twentieth century, a period marked by cycles of boom and bust and corresponding interludes in development.

### **Condition and Integrity**

Inspiration Heights Historic District retains its historic appearance from its 1909 to 1961 period of significance. Important elements of the district and its contributing buildings and site features are largely intact. Most buildings are well-maintained and retain sufficient integrity to convey the district's historic significance.

Eighty-one resources, including seventy-eight buildings and three objects, date to the period of significance, retain integrity of design, materials, and workmanship, and were counted as district contributors. Twenty-one buildings were either constructed outside the period of significance or have been extensively altered and were counted as district noncontributors. The noncontributors do not detract from the district's overall integrity or its sense of time and place.

If a building has one or a few minor alterations and retains most of its original features it was counted as a contributor. The design intent of contributing buildings remains legible. Alterations that render a building noncontributing are typically those that are more substantive, not easily reversible, and significantly change its appearance from the public right-of-way. These include the resizing of original window openings, additions to the primary façade, large additions to side and/or rear façades that overwhelm the building and compromise spatial relationships, and major changes to porches and balconies. Buildings were also counted as noncontributors if they have a large number of lesser alterations, which when weighed together diminish the building's integrity.

The district as a whole retains all aspects of integrity. The district remains in its original location and retains integrity of *location*. Its setting, defined by well-appointed single-family houses set along lushly landscaped streets, and surrounded by neighborhoods of similar scale and age, has not significantly changed over time, so the district retains integrity of *setting*. Overall the number of extensively altered buildings is minimal, and alterations are not so prevalent or substantial that the district's integrity as a whole is diminished. The district therefore retains integrity of *design*,



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*materials, and workmanship.* With the relatively high number of contributing buildings and low number of noncontributing buildings, the district retains a strong sense of time and place from its 1909 to 1961 period of significance and thus retains integrity of *feeling and association.*

### **Architectural Descriptions**

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

Each description includes building height and type, architectural style, footprint, roof type and details, entrance type and details, and architectural details. Related features like garages, ancillary structures, and hardscape features are noted when they are present. If a building has been altered, then a list of alterations is also included. Alterations were identified through field observations and building permits to the extent that they were available.

Whenever known, the original architect and/or builder of a building is noted. Because historic building permits in the City of San Diego are not available for most properties, information relating to the identification of architects and builders is often not available. Secondary source materials were used to identify architects and builders to the greatest extent possible. These sources include the archives of the *San Diego Union* and *Evening Tribune*, architectural trade journals including *Southwest Builder and Contractor* and *Southwest Contractor and Manufacturer*, and records noting the installation of water and sewer service for properties, which sometimes identify architects and builders.

Given the lack of historical permits, and the lack of a publicly accessible database listing the construction dates of properties in the City of San Diego, original construction dates for properties were also gleaned from the above-listed source materials. For most properties, the date of construction could be determined from newspaper archives and/or water and sewer records.

Nineteen properties within the district boundary are locally designated and are listed in the City of San Diego's Historic Resource Register. These locally designated resources are noted as such in the following descriptions.

#### Alameda Drive

- |                       |                 |             |      |
|-----------------------|-----------------|-------------|------|
| 1. 3902 Alameda Drive | APN: 4435930100 | Contributor | 1915 |
| Builder: R. Davies    |                 |             |      |

A two-story single-family residence in the Prairie School style, located on a corner lot. The building is irregular in plan, and its exterior walls are clad in stucco. The roof is flat, is clad in an unknown material, and has wide eaves and corbels. The entrance consists of a partial-width porch with a corbeled hood and a low stucco wall. Details include a balcony framed by a low stucco wall with punched insets, corbeled hoods, and a stucco chimney. Related features include an attached garage, a concrete driveway, a concrete walkway, concrete steps with metal rails, and

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stucco garden walls and piers. Alterations include enclosure of an upper-story balcony, modification of the garage, addition of security doors, and addition of stair rails.

2. 3917 Alameda Drive APN: 4436011100 Contributor 1917  
Builder: Martin V. Melhorn/Alberta Security Company **Photo 5**

A two-story single-family residence in the Prairie School style. The building is square in plan, and its exterior walls are clad in stucco. The roof is flat; is clad in an unknown material; and has wide eaves, corbels, and a parapet. The entrance consists of a partial-width porch with battered stucco column supports. Details include a balcony with a low stucco wall, belt courses, jetties, rounded window bays, a stucco chimney, and a tower volume. Related features include a detached garage, a stucco retaining wall, and concrete steps with stucco cheek walls. The building appears to be unaltered. Locally designated Historical Resources Board (HRB) #1200.

3. 3920 Alameda Drive APN: 4435930200 Contributor 1920  
Builder: Morris B. Irvin

A one-story single-family residence in the Craftsman style. The building is rectangular in plan, and its exterior walls are clad in stucco. The roof is hipped; is clad in rolled asphalt; and has an undulated front arch, wide eaves, corbels, and exposed rafters. The entrance consists of a full-width porch with heavy stucco column supports and stucco arches. Details include pierced screens and a stucco chimney. Related features include a detached garage, a concrete driveway, a concrete walkway and steps, and a stucco-and-metal perimeter wall with stucco piers. Alterations include re-stuccoing of exterior walls and addition of a perimeter wall and gate.

4. 3928 Alameda Drive APN: 445930900 Contributor 1913

A one-story single-family residence in the Craftsman style. The building is irregular in plan, and its exterior walls are clad in wood shingles and stucco. The roof is gabled and hipped; is clad in composition shingles; and has bargeboards, open eaves, exposed purlins, exposed rafters, and knee brackets. The entrance consists of a full-width porch with squared wood column supports, battered stucco piers, and partial glazing. Details include dentils, a stucco wainscot, and stucco chimneys. Related features include a gravel driveway, a concrete walkway, and ornamental stucco piers. The building appears to be unaltered.

5. 3929 Alameda Drive APN: 446011000 Noncontributor 1916

A two-story single-family residence designed in a Contemporary style. The building is rectangular in plan, and its exterior walls are clad in stucco. The roof is gabled and pent; is clad in composition shingles; and has bargeboards, open eaves, exposed rafters, exposed purlins, and knee brackets. The entrance consists of a full-width porch with squared wood post supports and a wood balustrade. Details include a balcony with a wood balustrade, gable vents, and a stucco chimney. Related features include a detached garage, stucco retaining walls, concrete steps with

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stucco cheek walls, and a pergola at the walkway. The building has been completely altered. It is a noncontributor because of extensive alterations.

6. 3942 Alameda Drive APN: 4435930800 Contributor Circa 1916

A one-and-a-half story single-family residence in the Craftsman style, located on a corner lot. The building is irregular in plan, and its walls are clad in stucco and synthetic lap siding. The roof is gabled; is clad in composition shingles; and has bargeboards, open eaves, exposed purlins, exposed rafters, and knee brackets. The entrance consists of an angled partial-width porch with squared wood column supports, battered stucco piers, and a low stucco wall. Details include exposed wood trusses at the porch and a wood trellis over the garage bay. Related features include an attached garage, a brick walkway and steps, and a stucco retaining wall. Alterations include replacement of some wall cladding, replacement of the garage door, modification of the porch, and addition of a trellis and deck to the side façade.

7. 3944 Alameda Drive APN: 4435920200 Contributor 1919  
Architect: Joel L. Brown

A two-story single-family residence in the Mediterranean Revival style, located on a corner lot. The building is square in plan, and its exterior walls are clad in stucco. The roof is hipped, is clad in clay tile, and has closed eaves and a bracketed cornice. The entrance consists of a portico with paired wood column supports, a bracketed entablature and pediment, and a low brick wall. Details include applied decoration, bracketed sills, grilles, squared and canted window bays, and a tower volume. Related features include a detached garage, a concrete driveway, a brick walkway and steps, and a stucco retaining wall. Alterations include replacement of some windows, replacement of the garage door, replacement of porch rails, addition of an exterior staircase to the side façade, and addition of a perimeter fence.

8. 3945 Alameda Drive APN: 4436010900 Contributor 1920  
Builder: Martin V. Melhorn/Alberta Security Company

A two-story single-family residence in the Prairie School style. The building is rectangular in plan, and its exterior walls are clad in stucco. The roof is flat, is clad in an unknown material, and has wide eaves and corbels. The entrance consists of a partial-width porch with a corbeled hood and a low stucco wall. Details include balconies with by low stucco walls with punched insets. Related features include a detached garage, concrete steps and cheek walls, stucco accents walls, and a metal-and-stucco perimeter wall. Alterations include addition of awnings and addition of a side fence.

9. 3956 Alameda Drive APN: 4435920100 Contributor 1916  
Builder: William B. Melhorn/Alberta Security Company

A two-story single-family residence in the Prairie School style with Mediterranean Revival influences, located on a corner lot. The building is rectangular in plan, and its exterior walls are

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clad in stucco. The roof is hipped and pent, is clad in clay tile, and has wide eaves. The entrance consists of a partial-width porch with squared stucco column supports, stucco corbels, and wood beams. Details include a balcony with a low stucco wall, belt courses, corbels, a stucco chimney, and a tower volume. Related features include an attached garage, a concrete driveway, a concrete walkway and steps, and a stucco perimeter wall and piers. Alterations include addition of a perimeter wall.

10. 4010 Alameda Drive                      APN: 4435910500                      Contributor                      1911  
    Architect: Henry Lord Gay; Builder: Charles Parker

A two-story single-family residence in the Prairie School style, with Mediterranean Revival influences. The building is irregular in plan, and its exterior walls are clad in stucco. The roof is flat, is clad in an unknown material, and features closed eaves and a bracketed cornice. The entrance consists of a stoop with stucco pilasters and entablature, a low stucco wall, and metal rails. Details include applied decoration, grilles, and a stucco chimney. Related features include an attached garage, a concrete driveway, a tile walkway and steps and a stucco-and-metal perimeter wall. Alterations include an addition to the side façade, re-stuccoing of exterior walls, replacement of the door, and addition of decorative elements.

11. 4021 Alameda Drive                      APN: 4436010800                      Contributor                      1920  
    Builder: William F. Wahrenberger

A one-story single-family residence in the Craftsman style. The building is rectangular in plan, and its exterior walls are clad in stucco. The roof is gabled; is clad in composition shingles; and has bargeboards, open eaves, exposed purlins, and dormers. The entrance consists of a partial-width porch with wood-and-stucco column supports, a low stucco wall, and a metal rail. Details include pierced screens and a stucco chimney. Related features include an attached garage and concrete steps with concrete cheek walls and metal rails. Alterations include replacement of porch rails and modification of the garage.

12. 4030 Alameda Drive                      APN: 4435910400                      Contributor                      1913

A two-story single-family residence in the Craftsman style. The building is irregular in plan, and its exterior walls are clad in wood shingles and wood lap siding. The roof is gabled; is clad in composition shingles; and has bargeboards, wide eaves, exposed rafters, and exposed purlins. The entrance consists of a partial-width porch with stone column supports and a metal rail. Details include a balcony with a low wood wall, pierced screens, belt courses, a stone chimney, and a porte cochère. Related features include an attached garage, a flagstone driveway, a concrete walkway and steps, and a wood trellis. Alterations include replacement of the door, in-kind replacement of wall cladding and stone accents, modification of the driveway, and replacement of porch rails.

13. 4031 Alameda Drive                      APN: 4436010700                      Contributor                      1918; c. 1950

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A one-story single-family residence in the Minimal Traditional style. The building is irregular in plan, and its exterior walls are clad in wood shingles and stucco. The roof is gabled and hipped; is clad in composition shingles; and has bargeboards, open eaves, and purlins. The entrance consists of a stoop with scrolled metal post supports. Details include a sill course and a brick chimney. Related features include an attached garage, concrete-and-brick steps with stucco-and-brick cheek walls, stucco retaining walls, and light standards. The primary façade was extensively remodeled in the Minimal Traditional style circa 1950, within the district's period of significance. Additional alterations include replacement of the door, replacement of the chimney, and modification of the garage.

14. 4033 Alameda Drive APN: 4436010600 Noncontributor 1914

A two-and-a-half story single-family residence in the Craftsman style. The building is irregular in plan, and its exterior walls are clad in stucco. The roof is gabled and shed; is clad in composition shingles; and has bargeboards, open eaves, and exposed rafters. The entrance consists of a partial-width porch with paired wood column supports and stucco piers. Details include pierced screens and a stucco chimney. Related features include a detached garage, concrete steps with stucco cheek walls and decorative urns, and a stucco retaining wall. Alterations include an upper-story addition, re-stuccoing of exterior walls, replacement of the door, replacement of some windows, replacement of the chimney, and modification of the garage. The building is a noncontributor because of extensive alterations.

15. 4037 Alameda Drive APN: 4436010500 Noncontributor 2012

A two-story single-family residence in a Contemporary style. The building is rectangular in plan, and its exterior walls are clad in wood shingles, stucco, and stacked stone. The roof is gabled; is clad in composition shingles; and has open eaves, exposed rafters, and exposed purlins. The entrance consists of a partial-width porch with squared wood-and-stone columns and a wood balustrade. Details include belt courses, a stone wainscot, and a stucco chimney. Related features include a detached garage, concrete steps with stucco cheek walls, and stucco retaining walls. The building appears to be unaltered. It is a noncontributor because it post-dates the district's period of significance.

16. 4040 Alameda Drive APN: 4435910300 Contributor 1911  
Builder: Martin V. Melhorn/Bay City Construction Company

A two-story single-family residence in the Prairie School style. The building is square in plan, and its exterior walls are clad in stucco. The roof is flat and gabled, is clad in an unknown material (flat) and clay tile (gabled), and has wide eaves and a cornice. The entrance consists of a partial-width porch with stucco arches and a low brick wall. Details include a balcony with a low stucco wall, a bracketed hood with clay tile cladding, a porte cochère, and a stucco chimney. Related features include a detached garage, a concrete driveway, and a concrete walkway and steps. Alterations include re-stuccoing of exterior walls, modification of the porch, replacement of the door, and replacement of some windows.

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17. 4051 Alameda Drive APN: 4436010400 Contributor circa 1915

A two-story single-family residence in the Craftsman style. The building is rectangular in plan, and its exterior walls are clad in stucco. The roof is gabled; is clad in composition shingles; and has bargeboards, open eaves, exposed rafters, exposed purlins, and knee brackets. The entrance consists of a full-width porch with a low stucco wall, a wood trellis, paired wood column supports, and stucco piers. Details include pierced screens and a stucco chimney. Related features include a detached garage, stucco retaining walls, brick planters, and tile steps with stucco cheek walls and metal rails. Alterations include a rear addition, replacement of the doors, and addition of tile to the walkway and entrance.

18. 4053 Alameda Drive APN: 4436010300 Contributor 1915

A two-story single-family residence in the Craftsman style. The building is irregular in plan, and its exterior walls are clad in stucco and fieldstone. The roof is gabled; is clad in composition shingles; and has bargeboards, open eaves, exposed purlins, exposed rafters, and knee brackets. The entrance consists of a stoop with an articulated surround. Details include a fieldstone chimney and arched insets above the upper-story windows. Related features include a detached garage, concrete steps with stucco cheek walls, and a stucco retaining wall. Alterations include a rear addition, addition of fieldstone to some exterior walls and to the chimney, addition of a security door, and replacement of some windows.

19. 4060 Alameda Drive APN: 4435910100 Contributor 1912  
Builder: Martin V. Melhorn/Bay City Construction Company

A one-and-a-half story single-family residence in the Craftsman style, located on a corner lot. The building is rectangular in plan and its exterior walls are clad in wood shingles, wood lap siding, and river stone. The roof is gabled; is clad in composition shingles; and has bargeboards, wide eaves, exposed rafters, and exposed purlins. The entrance consists of a partial-width porch with wood column supports, battered river stone piers, and a low river stone wall. Details include a river stone wainscot, belt courses, a wood chimney, and a glazed sun porch. Related features include a detached garage, a concrete driveway, a concrete walkway and steps, and a stucco retaining wall. Alterations include modification of the porch, infill of the sun porch with glazing, and replacement of the chimney. Locally designated HRB #790.

20. 4069 Alameda Drive APN: 4436010200 Contributor 1914  
Builder: J.S. Graves

A two-story single-family residence in the Craftsman style. The building is rectangular in plan, and its exterior walls are clad in stucco. The roof is gabled; is clad in composition shingles; and has bargeboards, open eaves, exposed purlins, exposed rafters, and knee brackets. The entrance consists of a stoop. Details include a stucco chimney. Related features include a detached garage concrete steps with stucco cheek walls and metal rails, and a stucco retaining wall. Alterations

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include a rear addition, re-stuccoing of exterior walls, replacement of windows, and addition of security doors.

21. 4075 Alameda Drive APN: 4436010100 Contributor 1915  
Architect: Walter S. Keller; Builder: Nathan Rigdon

A two-story residence in the Prairie School style with American Colonial Revival influences, located on a corner lot. The building is irregular in plan, and its exterior walls are clad in stucco. The roof is flat, is clad in an unknown material, and has wide eaves. The entrance consists of a portico with paired wood column supports and a wood entablature. Details include a wood balustrade, wood shutters, a squared window bay, and a stucco chimney. Related features include a detached garage, a concrete driveway, and concrete steps with a metal rail. Alterations include replacement of the garage door and addition of stair rails to the entry steps.

22. 4105 Alameda Drive APN: 4436020400 Contributor 1921  
Architect: Richard Requa

A one-story single-family residence in the Spanish Colonial Revival style, located on a corner lot. The building is irregular in plan, and its exterior walls are clad in stucco. The roof is gabled and flat, is clad in clay tile (gabled) and an unknown material (flat), and has slight eaves. The entrance consists of a stoop with a metal rail. Details include an articulated entrance with a Moorish arch and chromatic tile, Moorish arch attic vents, and grilles. Related features include an attached garage, a concrete driveway, and concrete steps with a metal rail. Alterations include a rear addition, replacement of some windows, replacement of the garage door, and the addition of metal grilles and stair rails. Locally designated HRB #1092.

23. 4106 Alameda Drive APN: 4435800700 Contributor 1913  
Architect: Earl J. Brenk **Photo 6**

A two-story single-family residence in the Prairie School style, located on a corner lot. The building is rectangular in plan, and its exterior walls are clad in stucco. The roof is flat, is clad in an unknown material, and has wide eaves and corbels. The entrance consists of a partial-width porch with a corbeled hood, a low stucco wall, and stucco piers. Details include an articulated entrance surround, and balconies with low stucco walls and punched insets. Related features include a detached garage, a brick driveway, concrete steps with stucco cheek walls, and concrete block garden walls. Alterations include replacement of the door, replacement of some windows, and the addition of a side fence.

Alameda Place

24. 3941 Alameda Place APN: 4435920700 Contributor 1915  
Builder: Martin V. Melhorn/Alberta Security Company

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A two-story single-family residence in the Craftsman style, located on a corner lot. The building is rectangular in plan, and its exterior walls are clad in stucco. The roof is gabled; is clad in composition shingles; and has bargeboards, open eaves, exposed rafters, exposed purlins, and knee brackets. The entrance consists of a stoop with brick pier supports. Details include a balcony with a low stucco wall, belt courses, decorative half timbering, a canted window bay, gable vents, and a brick chimney with a decorative cap. Related features include an attached garage, an ancillary building, a concrete driveway, a brick walkway and steps, and a stucco-and-brick retaining wall. Alterations include modification of the porch, alteration of the original detached garage, addition of a new attached garage, and addition of a security door.

25. 3949 Alameda Place                      APN: 4435920600                      Contributor                      1915  
    Builder: Martin V. Melhorn/Alberta Security Company

A two-story single-family residence in the Prairie School style. The building is square in plan, and its exterior walls are clad in stucco. The roof is flat, is clad in an unknown material, and has wide eaves and corbels. The entrance consists of a stoop with a corbeled hood and a low stucco wall. Details include corbeled hoods over doors and windows, stucco sills, and a stucco chimney. Related features include a detached garage, a concrete driveway, a tile walkway and steps, and a stucco retaining wall. Alterations include replacement of the garage door, and the addition of tile to the front walkway and steps.

26. 3950 Alameda Place                      APN: 4435910700                      Contributor                      1916

A two-story single-family residence in the Prairie School style. The building is square in plan, and its exterior walls are clad in stucco. The roof is flat, hipped, and gabled; is clad in an unknown material (flat) and concrete tile (hipped, gabled); and has bargeboards, wide eaves, corbels, exposed rafters, and finials. The entrance consists of a full-width porch with stucco arches, stucco-and-brick piers, and a low stucco wall with a brick cap. Details include a stucco chimney and a wood trellis over the driveway. Related features include a detached garage, a concrete driveway, and a concrete walkway. Alterations include replacement of original roof cladding material and addition of a gate at the driveway.

27. 3960 Alameda Place                      APN: 4435910600                      Contributor                      1923  
    Builder: Morris B. Irvin

A two-story single-family residence in the Spanish Colonial Revival style. The building is rectangular in plan, and its exterior walls are clad in stucco. The roof is flat and pent; is clad in an unknown material (flat) and clay tile (pent); and has parapets, corbels, and closed eaves. The entrance consists of a stoop framed by a stucco arch. Details include a stucco chimney, a scalloped wing wall, spindled attic vents, corbeled hoods, and a porte cochère. Related features include an attached garage, a concrete driveway, and a concrete walkway. Alterations include an upper-story addition and addition of a gate at the driveway. Locally designated HRB #794.

Alameda Terrace



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28. 1960 Alameda Terrace APN: 4435920300 Contributor 1924  
Builder: William F. Wahrenberger

A two-story single-family residence in the Spanish Colonial Revival style, located on a corner lot. The building is irregular in plan, and its exterior walls are clad in stucco. The roof is gabled and hipped, is clad in clay tile, and has slight eaves. The entrance consists of a courtyard with low stucco walls. Details include attic vents, a balcony with a low stucco wall, arched wing walls, a stucco chimney, and a wood trellis. Related features include an attached garage, a concrete driveway, tile steps with stucco cheek walls and metal rails, stucco retaining walls, and a metal gate at the walkway. Alterations include an upper-story addition, replacement of the garage door, addition of awnings, and addition of a trellis.

29. 1980 Alameda Terrace APN: 4435920800 Contributor 1916  
Builder: Martin V. Melhorn/Alberta Security Company **Photo 7**

A two-story single-family residence in the Mediterranean Revival style. The building is T-shaped in plan, and its exterior walls are clad in stucco. The roof is flat, is clad in an unknown material, and has wide eaves and notched beams. The entrance consists of a full-width porch with squared stucco column supports and a concrete balustrade. Details include attic vents, belt courses, pilasters, and a glazed sun porch. Related features include an attached garage, a concrete driveway, concrete steps with stucco cheek walls and metal rails, stucco retaining walls, a stucco perimeter with punched insets, and a stucco wing wall with a metal gate. Alterations include replacement of the garage door and addition of the sun porch.

Arden Way

30. 4107 Arden Way APN: 4435701100 Contributor 1925  
Builder: Ideal Building Company

A two-story single-family residence in the Spanish Colonial Revival style, located on a corner lot. The building is irregular in plan, and its exterior walls are clad in stucco. The roof is flat, gabled, hipped, and pent; is clad in an unknown material (flat) and clay tile (gabled, hipped, pent); and has a parapet and slight eaves. The entrance consists of a stoop with a stucco arch. Details include gable vents, clay tile attic vents, corbels, arched window openings, and a stucco chimney. Related features include an attached garage, a concrete walkway, and brick steps. Alterations include a rear addition and replacement of the garage doors.

31. 4115 Arden Way APN: 4435701000 Contributor 1929  
Builder: Edward Depew

A two-story single-family residence in the Spanish Colonial Revival style. The building is irregular in plan, and its exterior walls are clad in stucco. The roof is hipped and shed, is clad in clay tile, and has slight eaves and exposed rafters. The entrance consists of a courtyard with a low stucco wall. Details include an articulated entrance surround, a balconette with a metal rail, arched window openings, an oriel surround with glazed tile, and stucco chimneys with

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decorative caps. Related features include an attached garage, a tile walkway and steps, a stucco retaining wall, and a metal gate at the walkway. Alterations include a rear addition and replacement of the garage door.

32. 4126 Arden Way APN: 4435630600 Contributor 1929  
Builder: Fernando Rodriguez

A two-story single-family residence in the Mediterranean Revival style, with Moorish influences. The building is irregular in plan, and its exterior walls are clad in stucco. The roof is flat and hipped; is clad in an unknown material (flat) and clay tile (hipped); and has a parapet, slight eaves, exposed rafters, and a cornice. The entrance consists of a courtyard. Details include applied decoration, twisted colonettes, window surrounds, attic vents, corbels, and quatrefoil and horseshoe-arched window openings. Related features include an attached garage, a concrete driveway, stone steps with a metal rail and gate, stucco retaining walls, and a concrete-and-metal perimeter wall. Alterations include enclosure of an upper-story porch with glazing, a side addition, addition of a perimeter wall, and addition of stone cladding to the steps.

33. 4135 Arden Way APN: 4435700900 Noncontributor 1983  
**Photo 8**

A two-story single-family residence in the Modern style. The building is irregular in plan, and its exterior walls are clad in wood siding. The roof is shed and gabled, is clad in composition shingles, and features slight eaves. The entrance consists of a stoop with a low wood wall. Details include an articulated entrance door with stained glass details. Related features include an attached garage, an aggregate walkway, a wood gate at the walkway, and a perimeter fence. The building appears to be unaltered. It is a noncontributor because it post-dates the district's period of significance.

34. 4139 Arden Way APN: 4435700800 Contributor 1927  
Builder: William B. Melhorn/Alberta Security Company

A one-story single-family residence in the Spanish Colonial Revival style. The building is irregular in plan, and its exterior walls are clad in stucco. The roof is gabled, pent, and flat; is clad in clay tile (gabled, pent) and an unknown material (flat); and has slight eaves and exposed rafters. The entrance consists of a stoop with a stucco arch. Details include wood and metal grilles and arched window openings. Related features include a detached garage, a concrete driveway, a concrete walkway and steps, and a stucco-and-metal perimeter wall. The building appears to be unaltered.

35. 4157 Arden Way APN: 4435700700 Noncontributor 2002  
Architect: Studio E Architects; Builder: The Competitive Edge

A one-story single-family residence in a Contemporary style. The building is irregular in plan, and its exterior walls are clad in stucco. The roof is flat, is clad in an unknown material, and has

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a parapet. The entrance consists of a stoop with an angled hood. There are no details of note. Related features include an attached garage, a concrete driveway, a concrete walkway, and stucco pillars at the walkway. The building appears to be unaltered.

36. 4175 Arden Way APN: 4435700600 Contributor 1924  
**Photo 9**

A one-story single-family residence in the Tudor Revival style. The building is rectangular in plan, and its exterior walls are clad in stucco and wood lap siding. The roof is gabled, is clad in composition shingles, and has slight eaves with flared ends. The entrance consists of a stoop. Details include an arched door surround with brick accents, gable vents, and a stucco-and-brick chimney. Related features include an attached garage, a concrete driveway, and a concrete walkway. Alterations include a rear addition and replacement of a secondary door. Locally designated HRB #1150.

37. 4176 Arden Way APN: 4435630500 Contributor 1926  
Builder: Henry J. Lang

A two-story single-family residence in the Spanish Colonial Revival style. The building is irregular in plan, and its exterior walls are clad in stucco. The roof is flat, shed, and hipped; is clad in an unknown material (flat) and clay tile (shed, hipped); and has a parapet, open eaves, and exposed rafters. The entrance consists of a partial-width porch with stucco arches and a low stucco-and-metal wall. Details include arched door and window openings, colonettes, a stucco chimney, and grilles. Related features include a detached garage, a concrete driveway, and a concrete walkway. Alterations include re-stuccoing of exterior walls.

38. 4181 Arden Way APN: 4435700500 Contributor 1924  
Builder: Martin V. Melhorn/Alberta Security Company

A one-story single-family residence in the Spanish Colonial Revival style. The building is rectangular in plan, and its exterior walls are clad in stucco. The roof is flat and shed, is clad in an unknown material (flat) and clay tile (shed), and has parapets and clay tile coping. The entrance consists of a stoop with a gabled hood and metal rails. Details include arched door and window openings, a trellis with column supports, and an arched wing wall. Related features include an attached garage and a concrete driveway. Alterations include replacement of the entrance door, replacement of some windows, and replacement of the garage door.

39. 4182 Arden Way APN: 4435630400 Noncontributor 1925  
Builder: Arthur E. Keyes

A two-story single-family residence in a Contemporary style, as a result of alterations. The house is rectangular in plan, and its exterior walls are clad in stucco. The roof is flat; is clad in an unknown material; and has a parapet, cornice, and corbels. The entrance consists of a partial-width porch with a clay tile roof, stucco arches, and metal rails. Details include arched door and

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window surrounds, clay tile attic vents, and a stucco chimney with a tile cap. Related features include a detached garage, a concrete driveway, and concrete steps with a metal rail. The building has been completely altered. It is a noncontributor because of extensive alterations.

40. 4184 Arden Way APN: 4435630300 Noncontributor 1924  
Builder: Martin V. Melhorn/Alberta Security Company

A two-story single-family residence in a Contemporary style. The house is rectangular in plan, and its exterior walls are clad in stucco and wood lap siding. The roof is gabled, is clad in composition shingles, and has molded eaves. The entrance consists of a stoop with a low stucco-and-metal wall and articulated surround. Details include awnings, a stucco wing wall, and a stucco chimney. Related features include a detached garage, a concrete driveway with metal gate, concrete steps, and stucco retaining walls. The building has been completely altered. It is a noncontributor because of extensive alterations.

41. 4185 Arden Way APN: 4435700400 Contributor 1924

A one-story single-family residence in the Spanish Colonial Revival style. The building is an irregular in plan, and its exterior walls are clad in stucco. The roof is flat, is clad in an unknown material, and has a parapet. The entrance consists of a partial-width porch with a low stucco wall. Details include arched door and window surrounds, attic vents, and a stucco chimney. Related features include an attached garage, a concrete driveway, and a concrete walkway and steps. Alterations include modification of the garage and replacement of the garage door.

42. 4188 Arden Way APN: 4435630200 Contributor 1925  
Architect: Frank L. Hope and Associates; Builder: William F. Wahrenberger

A one-story single-family residence in the Spanish Colonial Revival style. The building is irregular in plan, and its exterior walls are clad in stucco. The roof is gabled, in clad in composition shingles, and has slight eaves and exposed rafters. The entrance consists of a stoop with stucco arches and metal rails. Details include decorative roof beams, attic vents, a squared window bay, stucco pilasters, and a stucco chimney. Related features include a detached garage, a concrete driveway, and concrete steps with a metal rail. Alterations include replacement of roof cladding material, modification of the garage, and addition of a stair rail. Locally designated HRB #1026.

43. 4193 Arden Way APN: 4435700300 Contributor 1924  
Builder: Martin V. Melhorn/Alberta Security Company **Photo 10**

A one-story single-family residence in the Spanish Colonial Revival style, located on a corner lot. The building is irregular in plan, and its exterior walls are clad in stucco. The roof is flat, is clad in an unknown material, and has parapets and clay tile coping. The entrance consists of a partial-width porch with low stucco walls and a clay tile hood with stucco corbel supports. Details include arched door and window surrounds, attic vents, dentils, a stucco chimney, and a

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wing wall. Related features include a concrete walkway. Alterations include a side addition and modification of the garage.

44. 4195 Arden Way APN: 4435701200 Contributor 1924  
Builder: Martin V. Melhorn/Alberta Security Company

A one-and-a-half story single-family residence in the Spanish Colonial Revival style, located on a corner lot. The building is rectangular in plan, and its exterior walls are clad in stucco. The roof is flat, is clad in an unknown material, and has a parapet. The entrance consists of a stoop and gabled hood with concrete tile cladding and stucco corbel supports. Details include awnings, attic vents, grilles, and a stucco wing wall. Related features include an attached garage and a cinder block retaining wall. Alterations include a side addition, replacement of the entrance door, re-stuccoing of exterior walls, addition of awnings, and addition of tile to the entry.

45. 4196 Arden Way APN: 4435630100 Contributor 1926  
Builder: William F. Wahrenberger

A two-story single-family residence in the Spanish Colonial Revival style, located on a corner lot. The building is irregular in plan, and its exterior walls are clad in stucco. The roof is gabled and hipped, is clad in clay tile, and has slight eaves and exposed rafters. The entrance consists of a stoop. Details include an arched door opening, grilles, squared bay windows, and a stucco chimney. Related features include an attached garage, a concrete driveway, and a concrete walkway. Alterations include an upper-story rear addition and replacement of the garage door.

Bandini Street

46. 4130 Bandini Street APN: 4435610400 Contributor 1947  
Builder: J.P. Pearson

A one-story single-family residence in the Ranch style, with American Colonial Revival influences. The building is irregular in plan, and its exterior walls are clad in wood shingles and fieldstone. The roof is gabled and hipped; is clad in composition shingles; and has molded eaves, dormers, a cupola, and a weathervane. The entrance consists of a stoop with wood paneling. Details include cresting, leaded glass windows, and a brick chimney. Related features include an attached garage, a concrete driveway, and a flagstone walkway. Alterations include replacement of some windows and replacement of the garage door.

47. 4140 Bandini Street APN: 4435610500 Contributor 1948

A one-story single-family residence in the Ranch style. The building is irregular in plan, and its exterior walls are clad in wood channel siding and brick. The roof is hipped, is clad in composition shingles, and has closed eaves. The entrance consists of a stoop. Details include a brick chimney and a large picture window with an articulated surround. Related features include an attached garage, a concrete driveway, and a brick walkway. Alterations include replacement of the garage door.

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48. 4145 Bandini Street APN: 4435621400 Noncontributor 2000  
Architect: Robert Bowlus; Builder: Joel T. LeBlanc

A two-story single-family residence in a Contemporary style. The building is irregular in plan, and its exterior walls are clad in wood shingles. The roof is gabled and hipped; is clad in composition shingles; and has bargeboards, open eaves, exposed rafters, and exposed purlins. The entrance consists of a partial-width porch with heavy stone pier supports, a low stone wall with a concrete cap, and a wood rail. Details include pierced screens, a wood trellis, and a shingled wood chimney. Related features include an attached garage, a concrete driveway, a concrete walkway and steps, a metal entrance gate, and low stone accent walls with concrete caps. The building appears to be unaltered. It is a noncontributor because it post-dates the district's period of significance.

49. 4150 Bandini Street APN: 4435610600 Contributor 1941

A one-story single-family residence in the Ranch style, located on a corner lot. The building is irregular in plan, and its exterior walls are clad in wood lap siding. The roof is gabled, is clad in composition shingles, and has closed eaves and a cornice. The entrance consists of a stoop with slender wood column supports. Details include a brick chimney. Related features include an attached garage, a concrete driveway, cut stone steps, and cut stone planters. Alterations include replacement of windows, modification of the garage, replacement of the garage door, and addition of stone cladding to the entry steps and hardscape.

50. 4161 Bandini Street APN: 4435621300 Noncontributor 1997  
Architect: Bowlus, Edinger and Stark; Builder: Wintercrest Construction

A one-story single-family residence in a Contemporary style. The building is irregular in plan, and its exterior walls are clad in stucco. The roof is hipped, is clad in clay tile, and has open eaves and exposed rafters. The entrance consists of a stoop with a stucco arch. Details include belt courses and a stucco chimney. Related features include an attached garage, a concrete-and-flagstone driveway, a flagstone walkway, concrete steps with stacked stone risers and metal rails, stacked stone planters, and stucco patio walls. The building appears to be unaltered. It is a noncontributor because it post-dates the district's period of significance.

51. 4171 Bandini Street APN: 4435621200 Noncontributor 1994  
Architect: Robert Bowlus

A one-story single-family residence in a Contemporary style. The building is irregular in plan, and its exterior walls are clad in wood shingles and natural stone. The roof is gabled; is clad in composition shingles; and has bargeboards, open eaves, exposed rafters, exposed purlins, and knee brackets. The entrance consists of a partial-width porch with a low river stone wall and concrete cap. Details include pierced screens and a shingled wood chimney. Related features include an attached garage, a concrete driveway, a flagstone walkway, and concrete steps. The

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building appears to be unaltered. It is a noncontributor because it post-dates the district's period of significance.

52. 4181 Bandini Street APN: 4435621100 Noncontributor 1999  
Builder: Wintercrest Construction

A one-and-a-half story single-family residence in a Contemporary style. The building is irregular in plan, and its exterior walls are clad in stucco. The roof is hipped, is clad in cement shingles, and has molded eaves and a cornice. The entrance consists of a stoop with a stucco arch. Details include a balcony with a low stucco wall and metal rail, and stucco sills. Related features include an attached garage, a concrete driveway, a concrete walkway and steps with metal rails, and stucco retaining walls. The building appears to be unaltered. It is a noncontributor because it post-dates the district's period of significance.

Couts Street

53. 4117 Couts Street APN: 4435610100 Contributor 1925

A two-story single-family residence in the Spanish Colonial Revival style. The building is irregular in plan, and its exterior walls are clad in stucco. The roof is flat and shed; is clad in an unknown material (flat) and clay tile (shed); and has open eaves, exposed rafters, and a parapet. The entrance consists of a partial-width porch with stucco arches. Details include wood shutters and a stucco chimney. Related features include an attached garage, a concrete-and-brick driveway, and a brick walkway. Alterations include an upper-story addition at the rear.

54. 4120 Couts Street APN: 4435510400 Contributor 1939  
Architect: Frank L. Hope and Associates

A two-story single-family residence in the American Colonial Revival style. The building is irregular in plan, and its exterior walls are clad in wood channel siding. The roof is gabled; is clad in composition shingles; and has closed eaves, eave returns, dormers, and a dove-cote. The entrance consists of a stoop with wood pilasters and a broken wood pediment. Details include belt courses, rounded window bays with brick bulkheads, wood shutters, a balcony with a wood balustrade and bracketed hood, and a brick chimney. Related features include an attached garage, a concrete-and-brick driveway, a brick walkway, and brick planters. Alterations include a rear addition and replacement of windows.

55. 4136 Couts Street APN: 4435510500 Contributor 1939  
Architect: Frank L. Hope and Associates

A two-story single-family residence in the American Colonial Revival style. The building is irregular in plan, and its exterior walls are clad in wood shingles and rubble stone. The roof is gabled, is clad in composition shingles, and has molded eaves and dormers. The entrance consists of a stoop with a denticulated arch and wood shutters. Details include a denticulated belt course, gable vents, and paneled wood window surrounds. Related features include an attached

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garage, a concrete driveway, and a brick walkway. Alterations include a rear addition and replacement of the garage door.

56. 4142 Cousts Street APN: 4435510900 Contributor 1940  
Builder: E.C. Clements

A two-story single-family residence in the American Colonial Revival style. The house is irregular in plan, and its exterior walls are clad in wood lap siding. The roof is gabled, is clad in composition shingles, and has closed eaves and eave returns. The entrance consists of a stoop. Details include canted window bays, wood shutters, and a stucco chimney. Related features include an attached garage, a concrete driveway, a flagstone walkway and steps, a brick retaining wall, and a wood perimeter fence. Alterations include an upper-story addition, modification of the chimney, and replacement of the garage door.

57. 4156 Cousts Street APN: 4435510800 Noncontributor 1974  
Architect: Konrad Leak

A two-story single-family residence in the Modern style. The house is irregular in plan, and its exterior walls are clad in vertical wood siding. The roof is shed, is clad in composition shingles, and has slight eaves. The entrance consists of a courtyard with a wood wall and gate. Details include a balcony with a wood balustrade and squared window bays. Related features include an attached garage, a concrete driveway, and a concrete walkway. Alterations include replacement of the entry gate. The building is a noncontributor because it post-dates the district's period of significance.

Henry Street

58. 4017 Henry Street APN: 4435930700 Contributor 1955

A one-and-a-half-story single-family residence in the Minimal Traditional style. The building is U-shaped in plan, and its exterior walls are clad in stucco. The roof is gabled, is clad in composition shingles, and has slight eaves. The entrance consists of a stoop with a metal rail. Details include a deck with a wood balustrade above the garage, and a brick chimney. Related features include an attached garage, a concrete driveway, concrete steps with a metal rail, and a concrete block retaining wall. Alterations include replacement of the entry door.

Miller Street

59. 4110 Miller Street APN: 4435620300 Contributor 1927  
Builder: C.W. Diffin

A two-and-a-half story single-family residence in the Spanish Colonial Revival style. The building is irregular in plan, and its exterior walls are clad in stucco. The roof is gabled and pent, is clad in clay tile, and has molded eaves. The entrance consists of a courtyard with a low stucco wall. Details include arched window openings, grilles, wing walls, clay tile attic vents, and a stucco chimney. Related features include a detached garage, a concrete driveway, tile steps with



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metal rails, and stucco retaining walls. Alterations include an upper-story addition at the rear and addition of tile to the entry steps.

60. 4115 Miller Street APN: 4435630700 Contributor 1927  
**Photo 11**

A two-story single-family residence in the Mission Revival style, located on a corner lot. The building is rectangular in plan, and its exterior walls are clad in stucco. The roof is gabled and flat; is clad in clay tile (gabled) and an unknown material (flat); and has a shaped parapet, open eaves, and exposed rafters. The entrance consists of a portico with a broken pediment, slender wood pilasters, and metal rails. Details include arched doors and windows, window surrounds, grilles, attic vents, and a brick chimney. Related features include a detached garage and concrete steps with metal rails. Alterations include replacement of some windows, replacement of the garage door, and replacement of stair rails.

61. 4116 Miller Street APN: 4435620400 Noncontributor 1951  
Builder: Jens Pederson

A one-story single-family residence in a Contemporary style. The building is square in plan, and its exterior walls are clad in stucco. The roof is hipped, is clad in clay tile, and has open eaves. The entrance consists of a stoop with a metal rail and a blind arch surround. Details include a stucco chimney and stucco window surrounds. Related features include an attached garage, a brick-and-concrete driveway, and stucco-and-brick retaining walls. The house has been completely altered. It is a noncontributor because of extensive alterations.

62. 4134 Miller Street APN: 4435620900 Noncontributor 1974  
Architect: Builders Drafting; Builder: James Tortorelli

A two-story single-family residence in a Contemporary style. The building is rectangular in plan, and its exterior walls are clad in stucco. The roof is hipped, is clad in clay tile, and has open eaves and exposed rafters. The entrance consists of a partial-width porch with a low stucco wall. Details include balconies with metal rails, a stucco chimney, and grilles. Related features include an attached garage, a concrete driveway, a tile walkway, and stucco retaining walls. Alterations include replacement of entrance doors, replacement of garage doors, replacement of windows, and addition of tile cladding to the walkway. The building is a noncontributor because it post-dates the district's period of significance.

63. 4145 Miller Street APN: 4435630800 Contributor 1927  
Builder: Quality Building and Securities Company

A one-and-a-half story single-family residence in the Spanish Colonial Revival style. The building is U-shaped in plan, and its exterior walls are clad in stucco. The roof is gabled, is clad in clay tile, and has molded eaves and a tower volume. The entrance consists of an arcade with stucco arches. Details include arched door and window surrounds, attic vents, applied decoration,

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voussoirs, a stucco chimney, and a porte cochère. Related features include a detached garage, a concrete driveway with a metal gate, tile steps, and stucco retaining walls. Alterations include a rear addition. Locally designated HRB #920.

64. 4146 Miller Street APN: 4435620800 Contributor 1927  
Architect: Ralph E. Frank, Ralph L. Hurlburt; Builder: Charles Tifal **Photo 12**

A two-story single-family residence in the Spanish Colonial Revival style, located on a corner lot. The building is irregular in plan, and its exterior walls are clad in stucco. The roof is gabled and shed; is clad in clay tile; and has open eaves, exposed rafters, a tower volume, a dovecote, and a weathervane. The entrance consists of a courtyard with a stucco wall and wood entablature. Details include grilles, clay tile attic vents, a stucco chimney, and rounded window openings. Related features include an attached garage, a concrete driveway, a concrete walkway and steps with a metal gate, and a stucco courtyard wall. Alterations include modification of the entrance surround and replacement of garage doors. Locally designated HRB #1011.

65. 4149 Miller Street APN: 4435630900 Noncontributor 1954  
Builder: Bonded Builders

A two-story single-family residence in the Ranch style. The building is irregular in plan, and its exterior walls are clad in stucco. The roof is hipped, is clad in wood shingles, and has wide eaves. The entrance consists of a stoop with metal rails. Details include a brick chimney and a balcony with metal rails. Related features include an attached garage, a concrete driveway, concrete steps with metal rails, a balcony with metal rails, and a stucco-and-brick courtyard wall. Alterations include re-stuccoing of exterior walls, alteration of the secondary entrance, replacement of the secondary entrance door, addition of a courtyard wall, and replacement of the garage door. The building is a noncontributor because of extensive alterations.

66. 4165 Miller Street APN: 4435631000 Contributor 1946  
Builder: W.E. Kier **Photo 13**

A two-story single-family residence in the American Colonial Revival style, located on a corner lot. The building is L-shaped in plan, and its exterior walls are clad in stucco and fieldstone. The roof is hipped, is clad in composition shingles, and has molded eaves and dormers. The entrance consists of a portico with slender wood column supports. Details include belt courses, squared and canted window bays with fieldstone bulkheads, wood shutters, and a fieldstone chimney. Related features include a detached garage, a concrete driveway, a concrete walkway and steps, and stucco retaining walls. Alterations include an upper-story addition and replacement of the garage doors.

Orizaba Street

67. 2006 Orizaba Street APN: 4435520800 Contributor c. 1940

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A one-story single-family residence in the Spanish Colonial Revival style, located on a corner lot. The building is irregular in plan, and its exterior walls are clad in stucco. The roof is gabled and flat, is clad in clay tile (gabled) and an unknown material (flat), and has slight eaves and a parapet. The entrance consists of a partial-width porch with wood post supports and a low stucco-and-metal wall. Details include attic vents, wing walls, a stucco chimney, an exterior stair with a low stucco wall, and bracketed clay tile hoods. Related features include an attached garage, a tile driveway, and a tile walkway and steps. Alterations include a rear addition, replacement of the entry door, replacement of some windows, modification of the porch, and addition of tile cladding to the entry.

68. 2020 Orizaba Street APN: 4435520900 Contributor 1927  
Architect: Richard Requa, Herbert Jackson

A two-story single-family residence in the Spanish Colonial Revival style. The house is irregular in plan, and its exterior walls are clad in stucco. The roof is flat and pent; is clad in an unknown material (flat) and clay tile (pent); and has slight eaves, a parapet, and a tower volume. The entrance consists of a stoop. Details include attic vents, a balcony with metal bracket supports and metal rails, corbels, and a stucco chimney. Related features include an attached garage, a concrete driveway, and a concrete walkway. The building appears to be unaltered. Locally designated HRB #484.

69. 2036 Orizaba Street APN: 4435521000 Contributor 1887; 1918

A two-story single-family residence in the Prairie School style. The building is rectangular in plan, and its exterior walls are clad in stucco. The roof is hipped, is clad in composition shingles, and has wide eaves. The entrance consists of a stoop with stucco pier supports. Details include belt courses, balconies with low stucco walls and metal rails, and a stucco chimney. Related features include a detached garage, a concrete driveway, concrete steps with brick treads and metal rails, and a stucco retaining wall. Originally built in 1887, the house was extensively remodeled in 1913 and again in 1918, resulting in its Prairie School appearance. It was also moved to its location from Sunset Boulevard, slightly to the north, at that time, within the district's period of significance. Other alterations include a rear addition, modification of the garage, and addition of brick cladding to the steps. Locally designated HRB #330.

70. 2040 Orizaba Street APN: 4435521200 Noncontributor 2000

A two-and-a-half-story single-family residence in a Contemporary style. The house is irregular in plan, and its exterior walls are clad in stucco. The roof is flat, is clad in an unknown material, and has a parapet. The entrance is not publicly visible. Details include extensive glazing and balconies with low stucco walls and metal rails. Related features include an attached garage, a concrete driveway, concrete steps with a metal gate, and stucco retaining walls. The building appears to be unaltered. It is a noncontributor because it post-dates the district's period of significance.

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71. 2065 Orizaba Street APN: 4435621000 Noncontributor 2000

A one-story single-family residence in a Contemporary style, located on a corner lot. The house is irregular in plan, and its exterior walls are clad in wood shingles. The roof is hipped, is clad in composition shingles, and has open eaves and exposed rafters. The entrance consists of a partial-width porch with a low natural stone wall and concrete cap. Details include pierced screens, river stone piers with concrete caps, and a shingled wood chimney. Related features include an attached garage, a concrete driveway, a concrete walkway and steps, and a river stone retaining wall. The building appears to be unaltered. It is a noncontributor because it post-dates the district's period of significance.

Saint James Place

72. 3912 Saint James Place APN: 4435930400 Contributor 1931  
Builder: Gernandt Construction Company

A two-story single-family residence in the Monterey Revival style. The building is irregular in plan, and its exterior walls are clad in stucco. The roof is hipped, is clad in clay tile, and has open eaves and exposed rafters. The entrance consists of a stoop with a low stucco-and-brick wall. Details include a cantilevered balcony with wood corbels, post supports, and balustrade; a brick door surround and brick sills; stucco-and-brick chimneys; and wood shutters. Related features include an attached garage, a brick driveway with a wood driveway gate, brick steps with stucco cheek walls, a metal entry gate, and a brick-and-metal perimeter wall. Alterations include a rear addition, a side addition, modification of the garage, modification of the driveway, and addition of a perimeter wall. Locally designated HRB #695.

73. 4002 Saint James Place APN: 4436011200 Noncontributor 1917  
Builder: J.B. Draper

A two-story single-family residence in the Prairie School style, located on a corner lot. The building is square in plan, and its exterior walls are clad in stucco. The roof is flat, is clad in an unknown material, and has wide eaves and corbels. The entrance consists of a stoop with a corbeled canopy and a low stucco wall. Details include a belt course, squared window bays with corbels, and a stucco chimney. Related features include a detached garage, concrete steps with stucco cheek walls, and a stucco retaining wall. Alterations include replacement of windows, modification of window openings, modification of window surrounds, and an upper-story addition. The building is a noncontributor because of extensive alterations.

74. 4024 Saint James Place APN: 4436011300 Contributor 1916  
Builder: Martin V. Melhorn/Alberta Security Company

A two-story single-family residence in the Prairie School style. The building is irregular in plan, and its exterior walls are clad in stucco. The roof is flat, is clad in an unknown material, and has wide eaves and corbels. The entrance consists of a partial-width porch with squared post supports and a low stucco wall with punched insets. Details include a balcony with a low stucco

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wall, also with punched insets; capitals on the porch supports; squared and canted window bays; and a stucco chimney. Related features include an attached garage, concrete steps with stucco cheek walls, and a stucco retaining wall. Alterations include a rear addition.

75. 4028 Saint James Place      APN: 4436011400      Contributor      1924  
Builder: Morris B. Irvin

A one-story single-family residence in the Spanish Colonial Revival style. The building is rectangular in plan, and its exterior walls are clad in stucco. The roof is flat and pent, is clad in an unknown material (flat) and clay tile (pent), and has a parapet and open eaves. The entrance consists of a partial-width porch with metal rails and stucco arches with projecting sills. Details include applied decoration, attic vents, window surrounds, a stucco chimney, and an arched wing wall. Related features include a detached garage, concrete steps with stucco cheek walls, and a stucco retaining wall. Alterations include a rear addition, addition of decorative elements to the primary façade, and replacement of a gate in the wing wall.

76. 4034 Saint James Place      APN: 4436011500      Noncontributor      1936  
Builder: Stallard and Oates      **Photo 14**

A one-story single-family residence in the Minimal Traditional style. The building is irregular in plan, and its exterior walls are clad in stucco. The roof is gabled, is clad in composition shingles, and has open eaves and exposed rafters. The entrance is not visible. Details include a rounded window bay with a bracket, and a brick chimney. Related features include a detached garage, a stucco retaining wall, and concrete steps with stucco cheek walls and a metal rail. Alterations include replacement of some windows, modification of some window openings, re-stuccoing of exterior walls, and application of paint over exposed brick surfaces. The building is a noncontributor because of extensive alterations.

77. 4040 Saint James Place      APN: 44366011600      Contributor      1950

A one-story single-family residence in the Minimal Traditional style. The building is square in plan, and its exterior walls are clad in stucco. The roof is hipped, is clad in composition shingles, and has open eaves. The entrance consists of a partial-width porch with wood post supports and metal rails. There are no details of note. Related features include a detached garage, a concrete block retaining wall, and concrete steps with stucco cheek walls and a metal rail. Alterations include addition of a security door and replacement of the retaining wall.

78. 4050 Saint James Place      APN: 4436011700      Contributor      1961

A one-story single-family residence in the Ranch style. The building is irregular in plan, and its exterior walls are clad in wood board-and-batten siding and brick. The roof is hipped and gabled, is clad in wood shingles, and has open eaves and exposed rafters. The entrance consists of a stoop. Details include a brick chimney, and a brick sill course and wainscot. Related features

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include a detached garage, a brick retaining wall, and brick steps and cheek walls. Alterations include replacement of the entrance door.

79. 4056 Saint James Place      APN: 4436011800      Contributor      1921  
Builder: J.C. Cordrey

A two-story single-family residence in the Craftsman style. The building is irregular in plan, and its exterior walls are clad in stucco. The roof is gabled; is clad in composition shingles; and has open eaves, exposed rafters, and exposed purlins. The entrance consists of a full-width porch with wood post supports, stucco-and-brick piers, and a wood balustrade. Details include pierced screens, decorative half-timbering, and a stucco-and-brick chimney. Related features include a detached garage, a stucco retaining wall, and concrete steps with stucco cheek walls and a metal rail. Alterations include a rear addition and replacement of the chimney.

80. 4064 Saint James Place      APN: 4436011900      Contributor      1912  
Builder: Ray R. Radford

A two-story single-family residence in the Prairie School style. The building is rectangular in plan, and its exterior walls are clad in stucco. The roof is hipped, is clad in composition shingles, and has wide eaves and corbels. The entrance consists of a full-width porch with stucco arches and a low stucco wall. Details include belt courses, rectangular insets beneath the upper-story windows, a stucco chimney, and a wood trellis. Related features include a detached garage, concrete steps and cheek walls, and a stucco retaining wall. Alterations include re-stuccoing of exterior walls, enclosure of an upper-story porch with glazing, addition of a security door, and addition of a trellis to the primary façade.

81. 4072 Saint James Place      APN: 4436012000      Contributor      1920  
Builder: Morris B. Irvin      **Photo 15**

A one-story single-family residence in the Craftsman style. The building is irregular in plan, and its exterior walls are clad in stucco. The roof is hipped; is clad in composition shingles; and has an undulated front arch, wide eaves, corbels, and exposed rafters. The entrance consists of a full-width porch with stucco column supports, a low stucco wall, and partial glazing. Details include pierced screens, a stucco chimney, and a wood trellis that projects outward to create a porte cochère. Related features include a detached garage, a concrete driveway with a metal gate, concrete steps with stucco-and-brick cheek walls and metal rails, and stucco-and-brick retaining walls. Alterations include re-stuccoing of exterior walls, replacement of retaining walls, and addition of metal gates to the driveway and front walkway.

82. 4082 Saint James Place      APN: 4436012100      Contributor      1914  
Builder: Morris B. Irvin

A two-story single-family residence in the Prairie School style, located on a corner lot. The building is square in plan, and its exterior walls are clad in stucco. The roof is flat; is clad in an

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unknown material; and has wide eaves, corbels, and a cornice. The entrance consists of a full-width porch with stucco column supports and a low stucco wall. Details include a balcony, also with a low stucco wall; squared window bays; and a stucco chimney. Related features include a detached garage, concrete steps, a wood trellis at the front walkway, and a perimeter hedge. Alterations include modification of the garage, addition of a perimeter hedge, and addition of a gate to the front walkway.

83. 4102 Saint James Place      APN: 4436020300      Contributor      1913  
**Photo 16**

A two-story single-family residence in the American Colonial Revival style, located on a corner lot. The building is L-shaped in plan, and its exterior walls are clad in stucco. The roof is gabled and flat; is clad in composition shingles (gabled) and an unknown material (flat); and has wide eaves, eave returns, and exposed rafters. The entrance consists of a stoop with an arched hood, wood column supports, and a wood balustrade. Details include a glazed sun porch, stucco chimneys, and a pendant light at the entrance. Related features include a detached garage, a concrete driveway, and a concrete walkway and steps. Alterations include a side addition and replacement of the garage door.

Sheridan Avenue

84. 1946 Sheridan Avenue      APN: 4435800800      Contributor      1924

A one-story single-family residence in the Spanish Colonial Revival style. The building is rectangular in plan, and its exterior walls are clad in stucco. The roof is flat and pent, is clad in an unknown material (flat) and clay tile (pent), and has a parapet and clay tile coping. The entrance consists of a stoop with stucco arches and a metal rail. There are no details of note. Related features include an attached garage, stucco retaining walls with tile accents, and tile steps with stucco cheek walls and metal rails. Alterations include a rear addition, addition of awnings, and addition of tile to the entry steps.

85. 1965 Sheridan Avenue      APN: 4435910200      Noncontributor      1931  
Builder: The Dennstedt Company

A two-story single-family residence in the Spanish Colonial Revival style. The building is irregular in plan, and its exterior walls are clad in stucco. The roof is flat and shed; is clad in an unknown material (flat) and corrugated metal (shed); and has slight eaves and a parapet. The entrance is not visible. Details include a balcony with a low stucco wall, clay tile attic vents, and a wing wall. Related features include an attached garage, an ancillary structure, a concrete driveway, concrete steps, and stone retaining walls. Alterations include a side addition, replacement of windows, replacement of the garage door, addition of a door to the wing wall, and addition of decorative elements. The building is a noncontributor because of extensive alterations.

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86. 1905 Sunset Boulevard APN: 4436020200 Contributor 1913  
Builder: Arthur J. Mowlam

A two-story single-family residence in the Craftsman style, located on a corner lot. The building is irregular in plan, and its exterior walls are clad in synthetic lap siding. The roof is gabled; is clad in composition shingles; and has bargeboards, open eaves, exposed rafters, exposed purlins, and corbels. The entrance consists of a full-width porch with battered brick pier supports and a low brick wall. Details include a balcony with wood balustrade and a brick chimney. Related features include a detached garage, a concrete walkway, and brick planters. Alterations include a side addition, a rear addition, replacement of wall cladding material, alteration of porch supports, modification of the chimney, and modification of the garage.

87. 1915 Sunset Boulevard APN: 4436020100 Contributor 1913  
Builder: Arthur J. Mowlam

A two-story single-family residence in the Craftsman style, located on a corner lot. The building is rectangular in plan and its exterior walls are clad in wood shingles, wood lap siding, and stucco. The roof is gabled; is clad in composition shingles; and has bargeboards, open eaves, exposed rafters, exposed purlins, and knee brackets. The entrance consists of a partial-width porch with squared brick column supports and a low brick wall. Details include decorative half-timbering, corbels, belt courses, gable vents, canted window bays, and a brick chimney. Related features include an attached garage and a concrete walkway. Alterations include addition of the garage and addition of visible solar panels. Locally designated HRB #1078.

88. 1945 Sunset Boulevard APN: 4435800400 Contributor 1913  
Architect: Walter S. Keller; Builder: W.J. Little

A two-story single-family residence in the American Colonial Revival style, located on a corner lot. The building is rectangular in plan, and its exterior walls are clad in brick. The roof is gabled, is clad in composition shingles, and has bargeboards, open eaves, exposed rafters, and dormers. The entrance consists of a stoop with wood column supports. Details include semi-circular windows in the gable ends, grilles, and a brick chimney. Related features include a detached garage, a concrete walkway and steps, a metal-and-brick gate at the walkway, and a perimeter hedge. Alterations include the infill of a side porch, addition of awnings, and addition of a perimeter hedge. Locally designated HRB #557.

89. 1955 Sunset Boulevard APN: 4435800300 Contributor 1912  
Builder: Martin V. Melhorn/Bay City Construction Company **Photo 17**

A two-story single-family residence in the Craftsman style. The building is rectangular in plan, and its exterior walls are clad in wood shingles. The roof is gabled; is clad in composition shingles; and has bargeboards, open eaves, exposed rafters, exposed purlins, and knee brackets. The entrance consists of a full-width porch with battered natural stone pier supports and a low natural stone wall. Details include pierced screens, belt courses, squared window bays, and a



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natural stone chimney. Related features include a detached garage and a concrete walkway and steps. Alterations include a rear addition and replacement of some windows. Locally designated HRB #978.

90. 1965 Sunset Boulevard APN: 4435800200 Contributor 1912  
Builder: Martin V. Melhorn/Bay City Construction Company

A two-story single-family residence in the Craftsman style. The building is rectangular in plan, and its exterior walls are clad in wood shingles and wood lap siding. The roof is hipped; is clad in cement shingles; and has open eaves, exposed rafters, and knee brackets. The entrance consists of a full-width porch with stucco column supports. Details include a brick chimney. Related features include a detached garage, an asphalt driveway, and a concrete walkway and steps. Alterations include a rear addition and replacement of original roof cladding material. Locally designated HRB #1261.

91. 1975 Sunset Boulevard APN: 4435800100 Contributor 1914; 1939  
Builder: Gregory and Gregory (remodel)

A two-and-a-half-story single-family residence in the Mediterranean Revival style, located on a corner lot. The building is rectangular in plan, and its exterior walls are clad in stucco. The roof is hipped; is clad in clay tile; and has open eaves, exposed rafters, and a bracketed cornice. The entrance consists of a stoop with a metal rail. Details include an articulated entrance surround with pilasters and a pediment, balconies with metal rails, a brick chimney, and wood shutters. Related features include a detached garage, a concrete walkway, concrete block retaining walls, and a chain link perimeter fence. The house was substantially remodeled in 1924 and again in 1939, within the district's period of significance, resulting in its Mediterranean Revival style appearance. Other alterations include re-stuccoing of exterior walls, replacement of the garage doors, and addition of a perimeter fence.

92. 2003 Sunset Boulevard APN: 4435520700 Contributor 1917  
Builder: Martin V. Melhorn/Alberta Security Company

A two-story single-family residence in the Prairie School style, located on a corner lot. The building is irregular in plan, and its exterior walls are clad in stucco. The roof is hipped, is clad in composition shingles, and has wide eaves and exposed purlins. The entrance consists of a partial-width porch with stucco pier supports. Details include jetties, corbels, a stucco chimney, and a balcony with a wood balustrade and wood post supports. Related features include a detached garage, a concrete driveway, a tile walkway and steps, a metal entry gate with stucco piers, and a perimeter hedge. Alterations include a rear addition, a side addition, replacement of some windows, replacement of the garage door, addition of tile to the entryway, and addition of a perimeter hedge and fence. Locally designated HRB #744.

93. 2019 Sunset Boulevard APN: 4435520600 Noncontributor 1989  
**Photo 18**

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A two-story single-family residence in a Contemporary style. The building is irregular in plan, and its exterior walls are clad in stucco. The roof is gabled and hipped, is clad in clay tile, and has molded eaves and a tower volume. The entrance consists of a partial-width porch with a low stucco wall. Details include a balcony with a metal rail, arched windows openings, and a stucco chimney. Related features include a detached garage, a tile-and-concrete driveway, a tile walkway, and tile steps with stucco cheek walls. Alterations include the addition of awnings. The building is a noncontributor because it post-dates the district's period of significance.

94. 2027 Sunset Boulevard      APN: 4435520500      Contributor      1940  
Builder: Brock Brady

A one-story single-family residence in the Minimal Traditional style. The building is L-shaped in plan, and its exterior walls are clad in wood lap siding and stucco. The roof is gabled, is clad in composition shingles, and has closed eaves and dormers. The entrance consists of a stoop with metal rails. Details include a canted window bay with a bell-cast hood and brick bulkhead, attic vents, and brick chimneys. Related features include a detached garage, a concrete driveway, a brick walkway and steps, brick retaining walls, and a wood perimeter fence. Alterations include replacement of the stair rails and addition of a perimeter fence.

95. 2031 Sunset Boulevard      APN: 4435521400      Contributor      1922  
Builder: John F. McKnight

A two-story single-family residence in the Mediterranean Revival style. The building is irregular in plan, and its exterior walls are clad in stucco. The roof is hipped, is clad in composition shingles, and has dormers and a bracketed cornice. The entrance consists of a portico with a stucco arch, pilasters, and entablature. Details include applied decoration, arched window openings, balconettes, grilles, and a stucco chimney. Related features include an attached garage, a concrete driveway, a concrete walkway and steps, a metal entry gate, a metal driveway gate, and a stucco-and-metal perimeter wall. Alterations include a rear addition, modification of the garage, replacement of the garage door, and addition of a perimeter wall. Locally designated HRB #745.

96. 2037 Sunset Boulevard      APN: 4435520400      Contributor      1941  
Builder: R.V. Ramsey

A two-story single-family residence in the American Colonial Revival style. The building is L-shaped in plan, and its exterior walls are clad in stucco and wood channel siding. The roof is gabled, is clad in composition shingles, and has closed eaves. The entrance consists of a portico with wood pilasters, an arched wood pediment, and metal rails. Details include belt courses, quoins, squared and canted window bays with bell-cast hoods and brick bulkheads, wood shutters, and a stucco chimney. Related features include a detached garage, a concrete driveway, and a concrete walkway and steps. Alterations include replacement of windows.

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97. 2055 Sunset Boulevard      APN: 4435520100      Contributor      1921  
Architect: Robert S. Raymond

A two-story single-family residence in the Italian Renaissance Revival style, located on a corner lot. The building is rectangular in plan, and its exterior walls are clad in stucco. The roof is flat, is clad in an unknown material, and has a bracketed cornice and concrete balustrade. The entrance consists of a portico with cast stone pediments and a cast stone entablature. Details include applied decoration, Palladian windows, and grilles. Related features include a detached garage; a concrete driveway; a concrete walkway; and a stucco, metal, and concrete block perimeter wall. Alterations include in-kind replacement of some windows. Locally designated HRB #1393.

98. 2111 Sunset Boulevard      APN: 4435510700      Contributor      1950  
Builder: Roger A. Stead

A one-story single-family residence in the Ranch style, located on a corner lot. The building is irregular in plan, and its exterior walls are clad in wood lap siding. The roof is gabled and hipped, is clad in composition shingles, and has molded eaves. The entrance consists of a stoop with metal rails. Details include gable vents, squared windows bays with brick bulkheads, and a brick chimney. Related features include an attached garage, a concrete-and-brick driveway, and concrete steps. Alterations include replacement of windows.

99. 2121 Sunset Boulevard      APN: 4435510100      Contributor      1923  
Architect: John and Donald Parkinson

A two-story single-family residence in the Spanish Colonial Revival style, located on a corner lot. The building is irregular in plan, and its exterior walls are clad in painted brick. The roof is gabled, hipped, shed, and flat; is clad in clay tile (gabled, hipped, and shed) and an unknown material (flat); and has molded eaves and a parapet. The entrance consists of a courtyard with a painted brick wall, a loggia with wood post supports, and a corbeled hood. Details include attic vents, belt courses, grilles, lintels, arched window surrounds, voussoirs, and a brick chimney. Related features include a detached garage, a concrete driveway, a brick walkway and steps, a metal entry gate, and a fountain. The building appears to be unaltered. Locally designated HRB #1014.

#### *Other Resources*

The north boundary of the district is marked by three entrance pillars: one located at the southeast corner of Sunset and Loma Pass, and the others at opposite corners of Sunset Boulevard and Alameda Drive. Each pillar is finished in stucco and is capped by a low-pitched hipped roof with clay tile cladding and exposed wood rafters. Bronze placards inscribed with the name of the neighborhood INSPIRATION HEIGHTS as well as the names of adjacent streets SUNSET BOULEVARD, ALAMEDA DRIVE, and LOMA PASS are affixed to the faces of each pillar. Documentation related to the original (1909) subdivision of Inspiration Heights

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indicates that these pillars are original tract features. Since they are substantial and highly visible, these pillars were counted as district contributors.

Contributing Objects

100. Entrance Pillar No. 1 Sunset Bl and Alameda Dr (SE) Contributor Circa 1909  
**Photo 19**

An entrance pillar at the southeast corner of Sunset Boulevard and Alameda Drive. The pillar has a square footprint and battered surfaces clad in stucco. It is capped by a low-pitched hipped roof with clay tile cladding, open eaves, and notched wood rafters. Affixed to the north face are two bronze plaques, INSPIRATION HEIGHTS and SUNSET BOULEVARD; affixed to the west face is a bronze plaque ALAMEDA DRIVE. Alterations include some in-kind replacement of plaques. This is one of three identical pillars installed circa 1909 to help brand the Inspiration Heights tract.

101. Entrance Pillar No. 2 Sunset Bl and Alameda Dr (SW) Contributor Circa 1909

An entrance pillar at the southwest corner of Sunset Boulevard and Alameda Drive. The pillar has a square footprint and battered surfaces clad in stucco. It is capped by a low-pitched hipped roof with clay tile cladding, open eaves, and notched wood rafters. Affixed to the north face are two bronze plaques, INSPIRATION HEIGHTS and SUNSET BOULEVARD; affixed to the east face is a bronze plaque ALAMEDA DRIVE. Alterations include some in-kind replacement of plaques. This is one of three identical pillars installed circa 1909 to help brand the Inspiration Heights tract.

102. Entrance Pillar No. 3 Sunset Bl and Alameda Dr (SE) Contributor Circa 1909  
**Photo 20**

An entrance pillar at the southeast corner of Sunset Boulevard and Loma Pass. The pillar has a square footprint and battered surfaces clad in stucco. It is capped by a low-pitched hipped roof with clay tile cladding, open eaves, and notched wood rafters. Affixed to the north face are two bronze plaques INSPIRATION HEIGHTS and SUNSET BOULEVARD; affixed to the west face is a bronze plaque LOMA PASS. The resource appears to be unaltered. This is one of three identical pillars installed circa 1909 to help brand the Inspiration Heights tract.

**Table 1. Properties in the Inspiration Heights Historic District**

#	Address	APN	Year Built	Status
1	3902 Alameda Drive	4435930100	1915	Contributor
2	3917 Alameda Drive	4436011100	1917	Contributor
3	3920 Alameda Drive	4435930200	1920	Contributor
4	3928 Alameda Drive	4435930900	1913	Contributor
5	3929 Alameda Drive	4436011000	1916	Noncontributor
6	3942 Alameda Drive	4435930800	c. 1916	Contributor

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#	Address	APN	Year Built	Status
7	3944 Alameda Drive	4435920200	1919	Contributor
8	3945 Alameda Drive	4436010900	1920	Contributor
9	3956 Alameda Drive	4435920100	1916	Contributor
10	4010 Alameda Drive	4435910500	1911	Contributor
11	4021 Alameda Drive	4436010800	1920	Contributor
12	4030 Alameda Drive	4435910400	1913	Contributor
13	4031 Alameda Drive	4436010700	1918	Contributor
14	4033 Alameda Drive	4436010600	1914	Noncontributor
15	4037 Alameda Drive	4436010500	2012	Noncontributor
16	4040 Alameda Drive	4435910300	1911	Contributor
17	4051 Alameda Drive	4436010400	c. 1915	Contributor
18	4053 Alameda Drive	4436010300	1915	Contributor
19	4060 Alameda Drive	4435910100	1912	Contributor
20	4069 Alameda Drive	4436010200	1914	Contributor
21	4075 Alameda Drive	4436010100	1915	Contributor
22	4105 Alameda Drive	4436020400	1921	Contributor
23	4106 Alameda Drive	4435800700	1913	Contributor
24	3941 Alameda Place	4435920700	1915	Contributor
25	3949 Alameda Place	4435920600	1915	Contributor
26	3950 Alameda Place	4435910700	1916	Contributor
27	3960 Alameda Place	4435910600	1923	Contributor
28	1960 Alameda Terrace	4435920300	1924	Contributor
29	1980 Alameda Terrace	4435920800	1916	Contributor
30	4107 Arden Way	4435701100	1925	Contributor
31	4115 Arden Way	4435701000	1929	Contributor
32	4126 Arden Way	4435630600	1929	Contributor
33	4135 Arden Way	4435700900	1983	Noncontributor
34	4139 Arden Way	4435700800	1927	Contributor
35	4157 Arden Way	4435700700	2002	Noncontributor
36	4175 Arden Way	4435700600	1924	Contributor
37	4176 Arden Way	4435630500	1926	Contributor
38	4181 Arden Way	4435700500	1924	Contributor
39	4182 Arden Way	4435630400	1925	Noncontributor
40	4184 Arden Way	4435630300	1924	Noncontributor
41	4185 Arden Way	4435700400	1924	Contributor
42	4188 Arden Way	4435630200	1925	Contributor
43	4193 Arden Way	4435700300	1924	Contributor
44	4195 Arden Way	4435701200	1924	Contributor
45	4196 Arden Way	4435630100	1926	Contributor
46	4130 Bandini Street	4435610400	1947	Contributor
47	4140 Bandini Street	4435610500	1948	Contributor
48	4145 Bandini Street	4435621400	2000	Noncontributor
49	4150 Bandini Street	4435610600	1941	Contributor
50	4161 Bandini Street	4435621300	1997	Noncontributor
51	4171 Bandini Street	4435621200	1994	Noncontributor

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#	Address	APN	Year Built	Status
52	4181 Bandini Street	4435621100	1999	Noncontributor
53	4117 Coutts Street	4435610100	1925	Contributor
54	4120 Coutts Street	4435510400	1939	Contributor
55	4136 Coutts Street	4435510500	1939	Contributor
56	4142 Coutts Street	4435510900	1940	Contributor
57	4156 Coutts Street	4435510800	1974	Noncontributor
58	4017 Henry Street	4435930700	1955	Contributor
59	4110 Miller Street	4435620300	1927	Contributor
60	4115 Miller Street	4435630700	1927	Contributor
61	4116 Miller Street	4435620400	1951	Noncontributor
62	4134 Miller Street	4435620900	1974	Noncontributor
63	4145 Miller Street	4435630800	1927	Contributor
64	4146 Miller Street	4435620800	1927	Contributor
65	4149 Miller Street	4435630900	1954	Noncontributor
66	4165 Miller Street	4435631000	1946	Contributor
67	2006 Orizaba Street	4435520800	c. 1940	Contributor
68	2020 Orizaba Street	4435520900	1927	Contributor
69	2036 Orizaba Street	4435521000	1887	Contributor
70	2040 Orizaba Street	4435521200	2000	Noncontributor
71	2065 Orizaba Street	4435621000	2000	Noncontributor
72	3912 Saint James Place	4435930400	1931	Contributor
73	4002 Saint James Place	4436011200	1917	Noncontributor
74	4024 Saint James Place	4436011300	1916	Contributor
75	4028 Saint James Place	4436011400	1924	Contributor
76	4034 Saint James Place	4436011500	1936	Noncontributor
77	4040 Saint James Place	4436011600	1950	Contributor
78	4050 Saint James Place	4436011700	1961	Contributor
79	4056 Saint James Place	4436011800	1921	Contributor
80	4064 Saint James Place	4436011900	1912	Contributor
81	4072 Saint James Place	4436012000	1920	Contributor
82	4082 Saint James Place	4436012100	1914	Contributor
83	4102 Saint James Place	4436020300	1913	Contributor
84	1946 Sheridan Avenue	4435800800	1924	Contributor
85	1965 Sheridan Avenue	4435910200	1931	Noncontributor
86	1905 Sunset Boulevard	4436020200	1913	Contributor
87	1915 Sunset Boulevard	4436020100	1913	Contributor
88	1945 Sunset Boulevard	4435800400	1913	Contributor
89	1955 Sunset Boulevard	4435800300	1912	Contributor
90	1965 Sunset Boulevard	4435800200	1912	Contributor
91	1975 Sunset Boulevard	4435800100	1914	Contributor
92	2003 Sunset Boulevard	4435520700	1917	Contributor
93	2019 Sunset Boulevard	4435520600	1989	Noncontributor
94	2027 Sunset Boulevard	4435520500	1940	Contributor
95	2031 Sunset Boulevard	4435521400	1922	Contributor
96	2037 Sunset Boulevard	4435520400	1941	Contributor

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#	Address	APN	Year Built	Status
97	2055 Sunset Boulevard	4435520100	1921	Contributor
98	2111 Sunset Boulevard	4435510700	1950	Contributor
99	2121 Sunset Boulevard	4435510100	1923	Contributor
100	Entrance Pillar No. 1 (SE corner of Sunset Bl and Alameda Dr)	n/a	c. 1909	Contributor
101	Entrance Pillar No. 2 (SW corner of Sunset Bl and Alameda Dr)	n/a	c. 1909	Contributor
102	Entrance Pillar No. 3 (SE corner of Sunset Bl and Loma Pass)	n/a	c. 1909	Contributor

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## 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.
- 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 N/A

(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



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**Areas of Significance**

(Enter categories from instructions.)

ARCHITECTURE

COMMUNITY PLANNING AND DEVELOPMENT

\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

1909-1961

\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

N/A

\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A

\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**

N/A

\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

Melhorn, Martin V.

Irvin, Morris B.

Requa, Richard S.

Continued at the end of Section 8

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**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.)

Inspiration Heights Historic District is eligible for the National Register of Historic Places at the local level of significance under Criteria A and C. Under Criterion A, the district is significant in the area of Community Planning and Development for its association with city planning and urban design principles that prevailed at the turn of the twentieth century and were articulated in the Nolen Plan of 1908, San Diego's first comprehensive city plan. Rooted in the City Beautiful movement and picturesque suburban planning paradigms, the Nolen Plan presented a vision for growth that extolled the virtue and value of nature and called for suburban development to be sensitively integrated into its natural environs. The district is a unique and tangible expression of how many of the key ideas underpinning the Nolen Plan were put into practice. Under Criterion C, the district is eligible in the area of Architecture as an excellent, intact concentration of early twentieth century architectural styles: Prairie School, Craftsman, and Period Revival. These styles defined the eclectic, yet cohesive vernacular of San Diego's early suburban neighborhoods; contributing buildings are notable for the high quality of their architecture and craftsmanship. Together, these buildings paint a vivid picture of the architectural ideas and values that defined the city's residential landscape during this period of the city's history. The period of significance is 1909 to 1961, reflecting the broad period during which the district developed into a cohesive neighborhood of distinguished houses.

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

### **Development History of Inspiration Heights**

#### Early History

Prior to the mid-eighteenth century, this location was a part of the greater Kumeyaay nation. Also known by the Hispanicized name Diegueño, the Kumeyaay occupied a swath of land encompassing much of what became San Diego and Imperial Counties as well as the northern section of Baja California.<sup>1</sup> The area later became part of the Spanish Empire in 1769 and the Republic of Mexico in 1821.<sup>2</sup> While it was located near the Presidio of San Diego, a military fortification founded in 1769 by the Spanish government, this area remained undeveloped during the Spanish Colonial and Mexican periods of California history.

In 1850, at the end of the Mexican American War, Alta California was ceded to the United States. San Diego was subsequently granted a charter and incorporated as a city. Given its previous status as a Spanish and Mexican settlement, the newly incorporated City of San Diego "inherited the legal rights and the lands assigned under Spanish and Mexican law."<sup>3</sup> A survey

<sup>1</sup> Joe Mozingo, "Ancient Ways and Modern Times," *Los Angeles Times*, Sept. 26, 2011.

<sup>2</sup> American Institute of Architects San Diego Chapter, *AIA Guide to San Diego* (San Diego: American Institute of Architects San Diego Chapter, 1977), 9-10.

<sup>3</sup> Clare B. Crane, "The Pueblo Lands," *The Journal of San Diego History* Vol. 37.2, Spring 1991.

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was commissioned of lands within the city limits and the former pueblo lands were divided into large tracts, many of which were acquired by speculative developers and others interested in staking a claim in the city's development potential. Investors were drawn to San Diego's large natural harbor, which was conducive to commerce and trade. Among the chief investors in San Diego real estate at this time was Alonzo Horton, who in 1867 purchased 960 acres adjacent to the harbor on which to develop a modern American city. Toward this end, Horton built a wharf and subdivided the land into a gridded network of streets, blocks, and lots.<sup>4</sup> Horton's effort to build a new city on the harbor effectively shifted San Diego's center of gravity away from its historic core, colloquially known as Old Town several miles to the south, to what was then referred to as both Horton's Addition and New Town and later comprised Downtown San Diego.

In 1869, Henry Johnston purchased sixty-five acres of Pueblo Lot 1121.<sup>5</sup> A San Franciscan, Johnston was captain of the *S.S. Orizaba*, a side-wheeled wooden steamship that ferried passengers between San Francisco, San Diego, and other destinations along the California coast. Johnson's acquisition included what was then a peripheral setting, perched high atop a chaparral-studded bluff above the San Diego Bay. Johnston bought the land for \$16.25, or about \$0.25 per acre, and planned to eventually build a house for himself there. Not long after acquiring the land, Johnston sold about half of it to Ormsby Hite, his first mate, for \$50, netting a healthy profit in the process.<sup>6</sup> Johnston died in 1878, before he could construct his house in San Diego.<sup>7</sup>

Though San Diego had witnessed a period of punctuated growth in the 1870s, most new development at this time was concentrated several miles to the south, in Horton's Addition. Johnston's land, by contrast, was at the edge of the fledgling city and was virtually inaccessible, as public transportation did not yet reach that far out from its civic and commercial core.

#### Johnston Heights and Villa Orizaba

The arrival of transcontinental rail service ushered in a frenetic wave of new development activity across Southern California, and particularly in San Diego, during the 1880s. After many failed attempts at bringing a rail line to the region, local boosters and civic leaders finally succeeding in bringing the Atchison, Topeka and Santa Fe Railroad to San Diego in 1885.<sup>8</sup> The arrival of transcontinental rail service marked a momentous occasion for San Diego, as virtually overnight it became much easier for people to travel to the peripheral city. Upon the railroad's arrival, "sleepy San Diego boomed, its population doubling to 40,000 in a few years."<sup>9</sup> Real estate became a particularly lucrative pursuit. Eager to capitalize on the city's newfound prominence, developers began acquiring and subdividing tracts of land in earnest, predicting that the city's growth would push new construction far out into the urban periphery. A number of

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<sup>4</sup> Ibid.

<sup>5</sup> Jerry Macmullen, "The Orizaba and Johnston Heights," *The Journal of San Diego History* Vol. 5.3, Jul. 1959.

<sup>6</sup> Ibid.

<sup>7</sup> Ibid.

<sup>8</sup> James N. Price, "The Railroad Stations of San Diego County," *The Journal of San Diego History* Vol. 34.2, Spring 1988.

<sup>9</sup> Ibid.

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new subdivisions were recorded to the north and east of the central business district. Most were predicated on speculation and did not result in any immediate new construction.

Sarah Johnston Cox-Miller, daughter of Henry Johnston, and heir to her father's land overlooking the San Diego Bay, was among those who ventured into the world of speculative real estate. In 1886, Cox-Miller hired surveyors O.N. Sanford and M.G. Wheeler to subdivide the acreage into residential lots. She named the subdivision Johnston Heights to commemorate her late father and had it recorded in 1887, at the apogee of San Diego's railroad-driven real estate boom. Consistent with prevailing trends of city planning and development at that time, Johnston Heights was subdivided in accordance with a rigid rectilinear grid, with no attempt to accommodate adjacent natural features like bluffs and canyons. The main street leading into the tract was named Johnston Avenue. Other streets within the tract were named for members of Cox-Miller's immediate family: Henry, Jerome, Leverett, and William.<sup>10</sup>

Cox-Miller envisioned Johnston Heights as developing into a high-class suburban neighborhood, similar to the Sherman Heights and Golden Hill neighborhoods located east of downtown and among San Diego's most sought-after neighborhoods at this time. To entice prospective buyers and to set the aesthetic tone of new development, Cox-Miller commissioned the construction of a new house in 1887, sited at a promontory near the center of the tract on Johnston Avenue (later Sunset Boulevard). While the house was still under construction, Cox-Miller discovered during a sojourn to San Francisco that the *S.S. Orizaba* had been decommissioned, and its parts had been stripped and were being sold for scrap. She acquired several remnants of the ship including "a sideboard, as well as a companionway railing from the ship's salon, and several timbers from the ship's keel."<sup>11</sup> She then shipped the remnants to San Diego so that they could be incorporated into the interior of her new house. Cox-Miller named her house Villa Orizaba.

Construction of Villa Orizaba was complete by the summer of 1888. The house was an eclectic building whose design was loosely based on the Late Victorian-era architectural styles popular at the time. The one-and-a-half story house, which has been described as more closely "resembling a country farmhouse rather than a suburban home," was vernacular in form and replete with Queen Anne style details including scalloped shingles and shiplap siding, a prominent wraparound porch, and decorative appurtenances like spindled posts and fretwork.<sup>12</sup>

Cox-Miller's foray into the world of speculative real estate was met with poor timing. In early 1888, while her house was under construction, the real estate boom that had been catalyzed by the railroad abruptly collapsed. As the local economy languished, creditors set out to collect outstanding debts, and considerable "numbers of land speculators had to offer their holdings for sale to pay off creditors on whose capital they had been operating. Their need to sell forced prices down, and shattered land values which had been artificially inflated by unrealistic expectations."<sup>13</sup> Many of those who had come to San Diego at the zenith of the railroad boom

<sup>10</sup> Gleaned from the tract map for Johnston Heights, San Diego, Cal., Sept. 1886, courtesy of Mission Hills Heritage.

<sup>11</sup> Alexander D. Bevil, "Architectural and Historical Assessment of the Villa Orizaba," prepared Oct. 9, 1995, 12.

<sup>12</sup> *Ibid.*, 12-13.

<sup>13</sup> James R. Mills, *San Diego: Where California Began* (San Diego: San Diego Historical Society, 1976).

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left town just as quickly as they had arrived, driving the city's population down from approximately 40,000 in 1887 to 16,159 in 1890.<sup>14</sup> Houses were deserted, proposed civic improvement projects were aborted, and unemployment became an issue of mounting concern.<sup>15</sup>

The economic slump of the late 1880s stalled the development of Johnston Heights. Villa Orizaba was finished and stood in complete isolation. In subsequent years, Cox-Miller continued to own the house as well as the adjacent tract that bore her family's surname. She spent her time in San Francisco. In 1903, she returned to San Diego and once again attempted to develop Johnston Heights into a high-class neighborhood, and once again was unsuccessful.<sup>16</sup>

### The Advent of Mass Transit and Streetcar Service

Speculative tracts located on the periphery of San Diego remained very sparsely developed until the first decade of the twentieth century, in large part because these developments were located far from established population centers and were difficult, and in some cases impossible, to reach by public transit. This was true of Johnston Heights. Up until the early twentieth century, the tract remained peripheral and isolated, accessible by "only one winding dirt road leading up from Old Town."<sup>17</sup>

Like most major American cities, San Diego witnessed the origins of its local public transportation network in the late nineteenth century, first in the form of horse-drawn streetcars followed by the advent of a short-lived network of cable cars. In 1891, local capitalist and developer John Diedrich Spreckels incorporated the San Diego Electric Railway Company. He subsequently acquired several competing transit operators or ran them out of business, effectively consolidating all of the region's public transportation lines under the umbrella of his company.<sup>18</sup> Spreckels is widely credited with modernizing San Diego's streetcar system, investing heavily in upgrading and electrifying the various lines that he acquired and building new infrastructure to sustain his company's operation and facilitate its outward expansion.

By the turn of the twentieth century, Spreckels's San Diego Electric Railway Company had significantly expanded its reach beyond San Diego's downtown core and into more peripheral suburban zones within the city limits. The company's streetcars provided service to well-established suburban enclaves east of downtown like Golden Hill and Sherman Heights. As the streetcar network continued to grow, it reached into communities in areas further north and east of downtown including Hillcrest, University Heights, Normal Heights, Kensington, and Talmadge. The advent of streetcar service to the urban periphery paved the way for new development in these areas, as they were now easier to access by commuters who worked, shopped, and conducted public life in and around the downtown core.

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<sup>14</sup> Richard W. Crawford, ed. "From Boom to Bust (1885-1888)," *The Journal of San Diego History* Vol. 41.3, Summer 1995.

<sup>15</sup> Mills, *San Diego: Where California Began*, 1976.

<sup>16</sup> Bevil, "Architectural and Historical Assessment of the Villa Orizaba," 1995, 13-14.

<sup>17</sup> Ibid.

<sup>18</sup> Price, "The Railroad Stations of San Diego County," 1988.

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In 1908, the San Diego Electric Railway extended service to the northwest corner of the greater Uptown area.<sup>19</sup> At the behest of influential stakeholders including horticulturalist Kate O. Sessions, whose nursery and growing grounds were located nearby, the company's Number 3 car line was initially extended down Fifth Avenue to Lewis and Stephens Streets, directly in front of Sessions' business, and was later extended about a mile west to its eventual terminus at the intersection of Fort Stockton Drive and Trias Street.<sup>20</sup> The decision to route the Number 3 line down Lewis Street was controversial. While Sessions had lobbied for this route, Cox-Miller wanted the streetcar to instead run down Johnston Avenue in closer proximity to her tract, which bred ill will between the two women and culminated in a lawsuit.<sup>21</sup>

Land along the newly expanded Number 3 streetcar line became rich fodder for new suburban development. Large tracts of land within a reasonable distance of streetcar lines were acquired by developers eager to turn a profit, who subdivided the acreage into residential parcels. These parcels, in turn, were improved with new suburban houses geared toward middle- and upper-income households. Those who resided in these new streetcar suburbs could easily commute to employment centers downtown and other local destinations. This model of streetcar suburbanization swiftly transformed acres of undeveloped land on the periphery of San Diego into populous and well-established neighborhoods. These neighborhoods struck an optimal balance between city and rural living: they were far enough removed from the central city to insulate residents from congestion, crime, pollution, and other noisome aspects of urban life, and were still close enough to the urban core to be within a reasonable commuting distance.

### The Origins of Inspiration Heights

The extension of the Number 3 streetcar line lent impetus to development of the greater Mission Hills community. In 1908, a syndicate of real estate investors including department store owner and civic booster George White Marston, his brothers-in-law and business partners Thomas and Charles Hamilton, and developer Elisha S. Babcock filed a subdivision map for the Mission Hills tract. The tract was located at the end of the streetcar line, and to the immediate north of Johnston Heights. Mission Hills was promoted as an upper-middle-income suburban enclave.<sup>22</sup>

Sarah Johnston Cox-Miller died in 1908. Her son, Harry Leverett Miller, inherited Villa Orizaba and the adjacent Johnston Heights tract. Emboldened by the arrival of reliable public transportation to the area, Harry Miller embarked upon another attempt to develop the land. In 1909, he re-subdivided Johnston Heights and changed its name to the more romantic Inspiration Heights.<sup>23</sup> In contrast to the rigid rectilinear grid that had shaped the tract in previous development efforts, the newly subdivided Inspiration Heights was oriented around a curvilinear network of streets that conformed to the area's topography. Lots were situated to maximize views of San Diego Bay. Several of the streets that had been named for members of the Miller family were re-named Orizaba, Alameda, Bandini, and Loma Pass, evincing a more bucolic

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<sup>19</sup> Richard V. Dodge, "Rails of the Silvergate: The Spreckels San Diego Empire," *Pacific Railway Journal*, 1960.

<sup>20</sup> *Ibid.*

<sup>21</sup> Mission Hills Heritage, "Walking Tour of Inspiration Heights," Sept. 26, 2009.

<sup>22</sup> Mission Hills Heritage, "Mission Hills History," accessed Jan. 2021.

<sup>23</sup> Gleaned from the subdivision map for Inspiration Heights, Jun. 1909, courtesy of Mission Hills Heritage.

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setting and drawing upon the city's Spanish and Mexican heritage. Johnston Avenue, the primary access road leading to the tract, was re-named Sunset Boulevard.

Harry Miller invested heavily in marketing and improving Inspiration Heights, with the intent of enticing prospective middle- and upper-income home seekers. When the subdivision opened in 1909, the *San Diego Union* reported that "all streets have been graded, sidewalks and curbs have been laid and the work of laying sewer pipe, gas and water pipe, the planting of lawns and palms is now in progress."<sup>24</sup> Miller installed stylized stucco pillars along Sunset Boulevard to help brand the neighborhood and announce its primary points of ingress. In total, he spent more than \$25,000 on tract improvements, demonstrating the confidence that the arrival of the local streetcar line instilled in the minds of local real estate developers.<sup>25</sup>

Circa 1909, Miller collaborated with Virginia Goodrich, an eighteen-year-old local artist, to produce an illustrated promotional brochure for Inspiration Heights. Toward this end, Goodrich produced a series of watercolors depicting a romanticized version of the tract and its improvements, calling attention to its picturesqueness and panoramic views of the bay.<sup>26</sup> Goodrich's illustrations were accompanied by narrative descriptions of the tract, which extolled its attributes in the hyperbolic prose characteristic of the era. An excerpt from the brochure reads:

To one casting about for any site on which to build a house in San Diego, with regard merely for decent neighborhood and convenient location, Inspiration Heights will not especially appeal... But to gentlemen of taste, to particular people, seeking a place of residence at once elegant as to surroundings, forever protected from undesirable encroachments, enjoying supremely beautiful view of Summer Sea and Snow-clad Mountains, and yet only a few minutes away from the heart of "our lovlier [sic] Naples," San Diego, the claims of Inspiration Heights must instantly appear... Fancy, then, yourself standing where the highest seaward shoulder of the great mesa above the city lifts itself highest before beginning to spill over into the canyons and the Bay.<sup>27</sup>

Typical of middle- and upper-income suburban tracts of the period, Inspiration Heights was marketed as a restricted community, wherein various deed restrictions were attached to the sale of each property. The purpose of these restrictions was to ensure that over time, the neighborhood would retain the distinctive look, feel, and character envisioned by its developers. Sixteen restrictions were attached to the deeds of properties in Inspiration Heights. Most of these restrictions pertained to issues involving the use, style, placement, and other physical characteristics of buildings and other improvements. As reported by the *San Diego Union*,

[Developer Harry] Miller has placed restrictions upon the tract, calling for buildings to cost at least \$5000, and allowing only one dwelling on 100 feet frontage of ground. The

<sup>24</sup> "\$250,000 Tract Sold 50 Years Ago At \$20," *San Diego Union*, Oct.. 30, 1909.

<sup>25</sup> Ibid.

<sup>26</sup> "Inspiration Heights, San Diego, California," promotional brochure, circa 1909, courtesy of David Marshall.

<sup>27</sup> Ibid.

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terms also prohibit the keeping of cows and chickens within the limit of the tract and also the building of any store building, flats or apartment houses on the property.<sup>28</sup>

Other deed restrictions regulated building setbacks, the cost and placement of garages and other ancillary buildings, and the height of appurtenances like fences and hedges. One restriction prohibited the sale or production of “intoxicating liquors of any kind or character” on any property within the tract; others expressly prohibited the construction of multi-family dwellings and non-residential building types.<sup>29</sup>

In addition to regulating the physical appearance and use of new development, deed restrictions also attempted to regulate who could purchase property and live within the tract. The fifteenth deed restriction for Inspiration Heights dealt with this topic. It stated that:

No conveyance transfer or lease of said property, nor any lease of any building that may be placed thereon, shall be made to any person not belonging to the Caucasian race or being one of that race, and neither the said property nor any building thereon shall be used or occupied by any person not belonging to the Caucasian race, as owner, lessee, or tenant, nor in any other capacity except for as servant.<sup>30</sup>

Racial restrictions were an unfortunate tactic that were rooted in, and perpetuated, systemic racism. These restrictions were not unique to Inspiration Heights and represented a common practice in American housing policy at this time. Research did not produce specific information about when, or if, racial restrictions were formally lifted from properties in Inspiration Heights. Evidence gleaned from Census data, city directories, and other archival sources suggest that these restrictions were effectively nullified with the U.S. Supreme Court’s landmark decision in *Shelley v. Kraemer* (1948), which rendered racial covenants unenforceable in court, as well as fair housing legislation that was subsequently adopted at the state and federal levels such as California’s Rumford Fair Housing Act (1963) and the federal Fair Housing Act (1968).

#### Formative Years of Neighborhood Development (1910s)

The initial wave of development in Inspiration Heights took place in the 1910s. It was during this period that the earliest houses within the district were constructed and the distinctive look and feel of the neighborhood began to take shape.

In 1911, Henry Nelson, a real estate developer and business partner of Harry Miller, purchased four lots in Inspiration Heights: 1905, 1915, 1945, and 1955 Sunset Boulevard (Resources 86, 87, 88, and 89).<sup>31</sup> Nelson acquired these parcels with the intent of constructing four model houses, which would help set the aesthetic tone of the neighborhood and serve as templates for future development. These model houses were also intended to jumpstart development in the

<sup>28</sup> “\$250,000 Tract Sold 50 Years Ago At \$20,” *San Diego Union*, Oct.. 30, 1909.

<sup>29</sup> “Inspiration Heights, San Diego, California,” promotional brochure, ca. 1909.

<sup>30</sup> Ibid.

<sup>31</sup> Ronald V. May and Dale Ballou May, “Historical Nomination of the Henry and Lavina Nelson Speculation House #2,” prepared May 2012.



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still-fledgling tract. The houses at 1945 and 1955 Sunset were completed in 1912 and built by the Bay City Construction Company, a prolific local contracting firm; the houses at 1905 and 1915 Sunset were completed in 1913 and built by contractor Arthur Mowlam.<sup>32</sup> All four houses are large, prominent two-story buildings and are high-style examples of the Craftsman style of architecture that was popular at the time.

Beginning in the early 1910s, several of the other lots in Inspiration Heights were sold and subsequently developed with new suburban dwellings. In the spirit of the model houses, the neighborhood's earliest dwellings were generally designed in the Craftsman and Prairie School styles commonly applied to middle- and upper-income houses in San Diego. They varied between one and two stories tall, had consistent front setbacks and lush lawns, and exhibited a level of articulation and detail that distinguished them as tasteful examples of residential design. Most were clustered along the streets in the east section of the district—streets later known as St. James Place, Alameda Drive, Alameda Place, Alameda Terrace, and Sunset Boulevard—as these streets were located nearest the streetcar line.

One-third of the buildings in the district were constructed between 1911 and 1919. Buildings dating to this early period of neighborhood development fall into one of two broad categories: architect-designed houses independently commissioned by private owners, and houses designed and built by contracting firms as speculative ventures and subsequently sold at a profit. In all cases, houses in the neighborhood were featured prominently in the *San Diego Union* and the *Evening Tribune*, both of which were champions of growth.

As Inspiration Heights began to take form, several small adjustments were made to the configuration of the tract in order to make more efficient use of the land. In 1910, Blocks 2 and 6 were re-subdivided, which enlarged the size of several parcels and introduced alleys behind the south side of Sunset Boulevard and the east side of Alameda Drive.<sup>33</sup> In 1913, Block 4 was re-subdivided in a similar manner.<sup>34</sup> In 1917, Blocks 7, 8, 9, and 10 were re-subdivided, resulting in the reconfiguration of several streets and lots and introducing a new street called Arden Way.<sup>35</sup> Some streets were also re-named: Howard Street became St. James Place in 1913, Nerney Street became Alameda Place in 1914, and Puterbaugh Street became Alameda Terrace circa 1917.<sup>36</sup>

The oldest house in Inspiration Heights, Villa Orizaba (1888), was twice remodeled in the 1910s to render it compatible with the neighborhood developing around it. As most new houses in the tract embodied the then-fashionable Craftsman and Prairie styles, Harry Miller, owner of Villa Orizaba, “thought that having an older-styled Victorian-era house as the focal point for a modern residential district might be a bit counterproductive.”<sup>37</sup> In 1913, Miller commissioned a remodel of the house, in which its Victorian-era styling was stripped and replaced with a Craftsman style

<sup>32</sup> Ronald V. May, “First Model Home of Inspiration Heights,” *San Diego Uptown News*, Oct. 28, 2011.

<sup>33</sup> Tract Map No. 1282, recorded Jan. 1910, courtesy of Mission Hills Heritage.

<sup>34</sup> Tract Map No. 1556, recorded Apr. 1913, courtesy of Mission Hills Heritage.

<sup>35</sup> Tract Map No. 1700, recorded Dec. 1917, courtesy of Mission Hills Heritage.

<sup>36</sup> “Howard Ave. to be St. James Pl.,” *San Diego Union*, Jul. 4, 1913.

<sup>37</sup> Bevil, “Architectural and Historical Assessment of the Villa Orizaba,” 1995, 16.

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façade. In 1918, he again commissioned a remodel of the house, this time in the Prairie School style, and also moved the house from its original location on Sunset Boulevard slightly to the south in order to make more efficient use of the land. The location and appearance of Villa Orizaba date to the 1918 remodel.<sup>38</sup>

#### Continued Development (1920s and Early 1930s)

The second punctuated wave of development in Inspiration Heights took place throughout the 1920s and into the very early 1930s. During this time, development in the neighborhood continued to occur at a steady pace and culminated in its incremental expansion from east to west. Development at this time was bolstered by the Panama-California Exposition. Held in Balboa Park between 1915 and 1917, the exposition, which celebrated the opening of the Panama Canal and touted San Diego's location as the first port of call for ships passing through the canal, attracted widespread attention to the city and ushered in a wave of new development.

A third of the buildings in the district were constructed between 1920 and 1929. The same broad patterns of development that had shaped the tract in previous years—consistent setbacks, minimum construction costs, and high-quality design and construction—continued to define its physical character. By the 1920s, the prevailing architectural styles of suburban housing had evolved. The Craftsman and Prairie School styles had fallen out of favor and were supplanted by Period Revival styles, influenced by romanticized interpretations of past architectural traditions from destinations around the world.

Various Period Revival styles were applied to houses in Inspiration Heights constructed at this time. Among this eclectic medley of historicist idioms, the Spanish Colonial Revival style was by far the most common, a trend seen in many San Diego neighborhoods developed during this period. Spanish-derived architectural style was perceived as an appropriate regional idiom. San Diego traced its roots to Spanish Colonial and Mexican-era settlements, so architectural modes that paid homage to these roots were perceived as logical choices. An exceptionally resplendent variant of the style called Churrigueresque had also been applied to the buildings at the 1915 Panama-California Exposition at nearby Balboa Park, which further fueled the popularity of Spanish-related architectural traditions. Many of the houses built in Inspiration Heights during the 1920s and early 1930s are expressions of San Diegans' infatuation with the stucco-ed and red-tiled aesthetic of Spanish-inspired architecture. A lesser number of houses from this period are designed in other historically derived idioms including Mediterranean Revival and American Colonial Revival styles and, to a lesser extent, Italian Renaissance Revival, Monterey Revival, and Tudor Revival styles.

Houses in Inspiration Heights built after World War I also deviated from their forebears in how they accommodated the car. Following the introduction of the Ford company's Model T in 1908, passenger vehicles became increasingly cheaper and more attainable to the masses. By the 1920s, the car had unequivocally become a way of life in Southern California, allowing people to travel conveniently and freely between destinations. The meteoric rise of the passenger vehicle

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<sup>38</sup> Ibid.

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had a profound and palpable impact on residential architecture. Houses with earlier construction dates tend to relegate cars to the rear of the lot with features like rear alleys, rear detached garages, and porte cochères. Houses built from the 1920s onward accommodate cars in a more overt manner, typically through the provision of attached garages directly incorporated into the footprint of the house and accessed at the front of the property via curb cuts and driveways. The evolution of vehicular accommodations is demonstrative of the advent of the personal automobile and the profound shift in how the American population traveled to and from their place of residence.

By the 1920s, most of the blocks in the eastern portion of Inspiration Heights had been developed, leaving few sites for new construction. A handful of new houses were built on vacant parcels, filling in streetscapes and rounding out patterns of development in this area of the tract. By contrast, blocks in the western section of the subdivision and adjacent to Villa Orizaba, located farther from the terminus of the local streetcar line, remained largely undeveloped. As such, the majority of new development in Inspiration Heights during the 1920s was concentrated in these western blocks. The mostly Period Revival style houses that pepper these blocks complement the older houses in the district, and are demonstrative of the shifts in domestic architecture that had come to fruition during the first several decades of the twentieth century. The prosperity that defined the character of Inspiration Heights during the 1920s carried over into the very early 1930s. Two buildings in the district were completed in 1931, which effectively marked the end of this second punctuated wave of neighborhood development.

#### Great Depression, World War II, and the Postwar Era (Mid-1930s-1961)

The third wave of development in Inspiration Heights was less punctuated and more incremental. It consisted primarily of residential infill that took place between the mid-1930s and 1950s, which complemented the neighborhood's existing built fabric and rounded out its development.

By the early 1930s, the economic effects of the Great Depression had resulted in a drastic downturn in new development activity across San Diego, particularly in the city's middle- and upper-income suburban neighborhoods. Amid the economic uncertainty and mounting unemployment of this era, the demand for the large custom houses that characterized the fabric of Inspiration Heights and other nearby suburban enclaves fizzled out. Contractors who had played an active role in the neighborhood's development were remiss to construct new speculative houses that likely would not sell. New construction in the neighborhood dropped off precipitously after 1931. No new houses were built within the district over the next several years.

Both nationally and locally, prospects had begun to improve by the late 1930s and early 1940s and construction resumed, albeit at a much more tempered pace. Within the district, seven new houses were constructed in the latter years of the Depression era, including three between 1936 and 1939 and four between 1940 and 1941.

Consistent with the incremental westward growth of Inspiration Heights over time, these Depression-era dwellings were typically concentrated in the westernmost section of the district. Consistent with the prevailing mood of this era, these Depression-era houses also tended to be

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architecturally more restrained than the higher style dwellings of previous years. Their plans tended to be smaller and more compact, and their façades tended to be treated in architectural styles like the American Colonial Revival and Minimal Traditional styles rooted in familiar and conventional modes of residential design. In no small part this was influenced by the Federal Housing Administration (FHA) and other federal programs associated with the New Deal. To stimulate the revival of the sputtering construction industry, the FHA provided federal insurance for privately financed mortgages as long as the lenders submitted to federal design standards, which encouraged compact efficient floorplans and conventional architectural styling.

During World War II, building moratoria were imposed on private construction so that all essential materials and resources could be directed toward the war. Construction in Inspiration Heights and elsewhere in San Diego ground to a halt by 1942. Development picked up at war's end, though by this time there remained relatively few vacant parcels and relatively little land on which to build. The handful of parcels that remained undeveloped were mostly located in the westernmost blocks of the district along Bandini, Coutts, Miller, and Orizaba Streets, as these blocks were furthest from the streetcar line that had historically been a determinant of development within the district. New construction that took place during the postwar era consisted of residential infill that was compatible in scale, massing, and style with earlier houses within the district and helped to round out its streetscapes.

Only a handful of buildings within the district date to the postwar era, including two houses from late 1940s and five from the 1950s. The last contributing building was completed in 1961. Sanborn maps and historic aerial images indicate that the district was almost entirely built out by this time, closing the period of significance.

Given the topographical eccentricities of Inspiration Heights, parcels exhibit some variety with regard to shape and configuration and are of a generally consistent size. Four properties deviated from this pattern, as they comprised multiple legal parcels tied together to create large, estate-sized lots. These properties included 4146 Miller Street (1927, #64), 1975 Sunset Boulevard (1922, #91), 2055 Sunset Boulevard (1921, #97), and 2121 Sunset Boulevard (1923, #99), all of which were improved at the height of the neighborhood's 1920s wave of development. In 1973, the owners of 4146 Miller re-subdivided their estate-sized lot into several smaller parcels, keeping for themselves a smaller piece of property on which the main house stood and selling the remaining land.<sup>39</sup> This resulted in the eventual construction of several new houses along the west side of Miller Street and the east side of Bandini Street. These houses—particularly those along Bandini, all of which were constructed between 1994 and 2000—read as modern additions to the historic neighborhood and do not contribute to its significance.

### **Criterion A: Community Planning and Development**

Compared to many other early twentieth century residential neighborhoods in San Diego, Inspiration Heights is notable for its thoughtful incorporation of features that celebrate the area's natural attributes. In a local context, the neighborhood is demonstrative of broad trends in

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<sup>39</sup> Charles W. Hughes, "Guilford & Grace Whitney House, 4146 Miller St., San Diego, 92103, Historical Site Nomination Report," prepared Dec. 2009.

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community planning and suburban design that flourished around the turn-of-the-twentieth century and aspired to better connect the American urban population with nature and open space.

#### Trends in Subdivision Design: Picturesque Suburbs, City Beautiful, and Garden Suburbs

Developing residential environments that harmonize with nature is a recurrent theme in American urban history and has driven suburban site planning and design for well over a century. This idea can be traced back to nineteenth century visions of the picturesque suburb, a model for residential development that emerged as a reaction to the Industrial Revolution. As American cities industrialized and emerged as hubs of heavy manufacturing, they also “became increasingly crowded and congested places perceived to be unhealthy and dangerous.”<sup>40</sup>

Concerned about the health, safety, and welfare of urbanites, reformers including Andrew Jackson Downing and Catharine Beecher promoted a new ideal in which people would live in semi-rural environments surrounded by nature.<sup>41</sup> Nature and open space were widely perceived as antidotes to the pollution, congestion, and other noisome aspects of urban life.

Nineteenth century picturesque suburbs espoused the ideas of Downing, Beecher, and other like-minded reformers by championing a common set of planning features that integrated the built and natural environments. Most picturesque suburbs were located on the far outskirts of cities and remained within a reasonable commuting distance of urban amenities and places of employment, initially by steam locomotives, then by cable cars, and eventually by streetcars. Emphasis was placed on well-developed site and landscape plans, often conceived by noted landscape architects and horticulturalists. Often, these site plans “provided for the retention of original trees and a natural system of drainage through low-lying areas or stream valleys reserved as wild areas or parks.”<sup>42</sup> Instead of following rigid orthogonal grids, streets adhered to curvilinear networks that conformed to the natural topography and reinforced a sense of picturesqueness. In a similar vein, parcels tended to be relatively large in size in order to prevent crowding and maintain residents’ access to clean air and open space.

Two notable examples of early American picturesque suburbs are Llewelyn Park, New Jersey (Alexander Jackson Davis, 1859), located on the periphery of New York, and Riverside, Illinois (Frederick Law Olmstead and Calvert Vaux, 1869), located on the far outskirts of Chicago. Both communities exemplified this picturesque model of suburbanization and “helped set the pattern for future attempts to preserve natural topography in innovative urban design.”<sup>43</sup>

By the turn of the twentieth century, the City Beautiful Movement had come of age and wielded considerable influence on virtually every aspect of American city planning. Expressed quite clearly through the writings of urbanist Charles Mulford Robinson and the work of planners such

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<sup>40</sup> David L. Ames and Linda Flint McClelland, *National Register Bulletin: Historic Residential Suburbs, Guidelines for Evaluation and Documentation for the National Register of Historic Places* (Washington, D.C.: U.S. Department of the Interior, National Park Service, National Register of Historic Places), Sept. 2002, 38.

<sup>41</sup> Ibid.

<sup>42</sup> The Cultural Landscape Foundation, “Picturesque Suburb,” online, accessed Jan. 2021.

<sup>43</sup> Kenneth Jackson, *Crabgrass Frontier: The Suburbanization of the United States* (New York: Oxford University Press, 1985), 81.

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as Daniel Burnham, George E. Kessler, and the Olmsted firm, the City Beautiful movement emphasized rationality, monumentality, and order in both urban and suburban settings in order to engender moral and civic virtue among the urban population and improve quality of life.

The City Beautiful Movement is commonly associated with grand civic improvement projects and monumental civic architecture. Elements of the movement were also manifest in the design of suburban settings, referencing and expanding upon prevailing attitudes toward nature that had been popularized by picturesque suburban paradigms of years past. In the context of suburban planning, proponents of the City Beautiful movement, similar to the urban reformers of the mid-nineteenth century, emphasized the importance of maintaining adequate access to open space and natural features. The physical attributes of these suburban environments were intended to encourage local residents to fully embrace and explore nature.<sup>44</sup> These City Beautiful-influenced suburban environments were often referred to as garden suburbs, so named because of the emphasis on maintaining access to open space and other natural features.

Garden suburbs of the early twentieth century were defined by a common set of characteristics. These suburbs were typically located on the outskirts of cities, remaining within a close enough distance to urban amenities while also being physically removed from the central city. They were often approached by prominent entrances comprising plantings, signs, portals, and/or other decorative elements to delineate the neighborhood boundaries and reinforce its separation “from noisy and crowded arterials and outlying commercial and industrial activities.”<sup>45</sup> Circulation networks were more curvilinear than they were axial, taking cues from the surrounding topography and drawing a sharp contrast with the orthogonal grids that typified central cities and other densely urbanized settings. Streets within these garden suburbs were often arranged in a hierarchal manner, distinguishing major arterials from lesser traveled residential streets to create “a sense of enclosure and privacy” and affording a degree of physical separation and protection from vehicular traffic.<sup>46</sup> Parkways were often planted alongside streets, maximizing the amount of open space and providing opportunities to enhance the streetscape with the planting of trees.

#### The Nolen Plan of 1908

These fundamental ideas about integrating cities and nature formed the basis of the first comprehensive master plan for San Diego, prepared by noted landscape architect and planning consultant John Nolen in 1908.

Shortly after the turn of the twentieth century, civic leaders in San Diego lobbied for the development of a comprehensive master plan to guide the city’s future growth. In 1907, the Civic Improvement Committee, an organization comprising businesspeople and other local stakeholders, launched a nationwide search for a consultant to draft the city’s first-ever master plan. After extensive vetting, the committee selected landscape architect John Nolen of Cambridge, Massachusetts.<sup>47</sup> Nolen had studied landscape architecture at Harvard University,

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<sup>44</sup> Ames and McClelland, *National Register Bulletin: Historic Residential Suburbs*, 2002, 41-43.

<sup>45</sup> Ibid.

<sup>46</sup> Ibid.

<sup>47</sup> Richard W. Amero, “John Nolen and Balboa Park,” essay, n.d., online, accessed Jan. 2021.

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where he was mentored by landscape designers including Frederick Law Olmsted, Jr. and Arthur Shurtleff. After graduating in 1905, Nolen opened an office in Cambridge and carved a niche for himself in the development of comprehensive city plans, drawing upon the City Beautiful principles and other progressive ideas that had been instilled upon him during his time at Harvard. Nolen was dedicated to good planning and was involved in organizations that emerged as city planning was coming of age as a professionalized discipline. Notably, he was a founding member of the American City Planning Institute (later the American Planning Association ).<sup>48</sup>

Given the era during which he came of professional age and the progressive-minded thinkers under whom he studied, Nolen was a champion of picturesque suburbs and the City Beautiful Movement, which emphasized the importance of incorporating nature into the urban environment. In the same vein as the Olmsteds and other eminent landscape designers of the era, Nolen believed that nature was the obvious antidote to the various problems afflicting cities. He stressed the importance of preserving natural beauty and incorporating natural attributes into the urban fabric, once famously stating that “nature led the way and the plan followed her way.”<sup>49</sup>

This ethos drove Nolen’s approach to the master plan that he developed for San Diego. After being recruited by the Civic Improvement Committee, Nolen traveled from Massachusetts to San Diego to take note of existing conditions and identify key areas of opportunity. He amalgamated his various observations and recommendations into a document entitled *San Diego: A Comprehensive Plan for its Improvement*, published in 1908.<sup>50</sup> Commonly referred to as the first Nolen Plan (as Nolen returned to San Diego in 1926 to prepare a second iteration of the plan), it was notable as the first effort to comprehensively plan for the city’s future growth. The first Nolen Plan was divided into eight chapters, each of which addressed a particular issue related to the city, its built environment, and its areas of opportunity. Each chapter provided a detailed summary of Nolen’s observations and a recommended path forward.

Two broad themes recur throughout the Nolen Plan. First, Nolen believed that San Diego was destined to become a cosmopolitan city because of its exceptionally favorable climate and natural beauty “San Diego is indeed unique,” he wrote. “Even in Southern California its situation, climate, and scenery make it stand out in permanent attractiveness beyond all other communities.”<sup>51</sup> Second, Nolen believed that the city’s previous approach to growth was flawed in that it failed to adequately leverage its climate and nature. He took the city to task for developing in a way that “is not thoughtful but on the contrary [is] ignorant and wasteful... it has done little or nothing to secure for its people the benefits of any of its great natural resources.”<sup>52</sup>

Nolen presented a number of recommendations aimed at redressing these shortcomings and managing future development in a more thoughtful and contextual manner. Some of the key recommendations of Nolen’s plan included developing larger and more impressive public spaces,

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<sup>48</sup> Ibid.

<sup>49</sup> Ibid.

<sup>50</sup> Macchio, “John Nolen and San Diego’s Early Residential Planning in the Mission Hills Area,” 2006, 133.

<sup>51</sup> John Nolen, *San Diego: A Comprehensive Plan for its Improvement* (Boston: Geo. H. Ellis Co., 1908), 1.

<sup>52</sup> Ibid, 3.

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including a grand civic plaza; constructing a large multi-purpose waterfront, which he dubbed the “Great Bay Front;” reserving an adequate amount of land for open space while it was still available; developing a grand promenade between the central city and Balboa Park; and mitigating the lack of open space in the city by constructing a network of neighborhood parks, playgrounds, and other recreational amenities accessible to those who lived nearby.

In the plan, Nolen directed considerable attention to the shape and form of residential subdivisions, which he saw as some of the most egregious examples of the city’s failure to adequately plan in harmony with nature. Nolen took particular issue with the city’s tendency to subdivide land in strict accordance with a rectilinear grid, even in settings where it made no sense to do so. Some neighborhoods featured “paper streets” that would have been located in canyons or underwater had they been built as planned. Nolen observed that “this resulted in awkward intersections, steep roads, and oddly shaped blocks” throughout the city; promulgated inefficiency; and demonstrated a near-complete disregard for the natural setting.<sup>53</sup>

Reacting to these issues, Nolen recommended that developers instead use street plans that were curvilinear instead of axial, so that “residents would be allowed to embrace the topography, not just to tolerate it.”<sup>54</sup> These streets would chart curvilinear courses that accounted for eccentricities in the local topography and the undulation of hills. To assuage the concerns of developers, who wanted to maximize profits by making the most efficient use of the land, Nolen remarked that “the proposed arrangement [of curvilinear streets] would occupy but little more ground than the present: it would simply be distributed with more discrimination.”<sup>55</sup>

With respect to circulation, Nolen also called for the implementation of a hierarchal street network, an idea that derived clear influence from City Beautiful movement and its predilection on rationality and order. Specifically, Nolen recommended that five street categories be designated for San Diego. Each category, which would measure a certain width, would be best suited to a particular context, and would serve a specific function. From narrowest to widest, these included (1) Normal Residential Streets, (2) Wide Residential Streets, (3) Important Business Streets, (4) Boulevards, and (5) Thoroughfares with Cars.<sup>56</sup> Each street type would be dressed by a particular type of tree: “Nolen designed specific treescapes for residential and business streets, boulevards and thoroughfares.”<sup>57</sup> The classification and function of a particular street would be conveyed, in part, by the type and placement of the trees planted alongside it. Within residential settings, Nolen advocated for the planting of palm trees, which he explained “dress the street and relieve its barrenness, but avoid shading the houses.”<sup>58</sup>

Nolen presented his plan to civic leaders in 1908. The recommendations articulated in the plan were never implemented on a citywide scale. Upon receiving the document and reviewing its

<sup>53</sup> Macchio, “John Nolen and San Diego’s Early Residential Planning in the Mission Hills Area,” 2006, 137.

<sup>54</sup> Ibid, 138.

<sup>55</sup> Nolen, *San Diego: A Comprehensive Plan for its Improvement*, 1908, 71.

<sup>56</sup> Macchio, “John Nolen and San Diego’s Early Residential Planning in the Mission Hills Area,” 2006, 138.

<sup>57</sup> Ibid, 139.

<sup>58</sup> Nolen, *San Diego: A Comprehensive Plan for its Improvement*, 1908, 65.



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contents, “the City Council was reluctant to adopt Nolen’s plan, and many of his suggestions went unrealized.”<sup>59</sup> Specifically, city officials did not build the grand, European-style public plaza that Nolen had championed, nor did they invest in improvements to the waterfront or develop small parks and open spaces as Nolen had envisioned. Further complicating matters was that following the plan’s completion in 1908, resources were directed toward the improvement of Balboa Park for the forthcoming Panama-California Exposition.<sup>60</sup> Different visions for San Diego’s future pitted various groups and stakeholders against one another, hindering consensus and thwarting efforts to carry out the bold ideas posited by Nolen.

### The Nolen Plan and Inspiration Heights

The one area in which the 1908 Nolen Plan left a tangible mark on local planning related to residential development and subdivision design. A number of the new residential subdivisions being developed in the greater Mission Hills community directly applied key elements of the plan. The layouts, plans, and subdivision features that define these neighborhoods capture the essence of Nolen’s vision for San Diego. These neighborhoods, in turn, are arguably the most complete expressions of the Nolen Plan. They express planners’ emphasis on harmonizing new development with the natural environment, a concept that was influential in the late nineteenth and early twentieth centuries and played a heavy hand in defining the plan, form, and character of the settings in which most Americans lived at the time.

Subdivided in 1909, shortly after Nolen presented his plan, Inspiration Heights is among the Mission Hills-area subdivisions that derived clear influence from his work. Key elements of the plan are manifest in the overall design and configuration of the tract. The original network of rectilinear streets, blocks, and lots that had characterized the tract when it was known as Johnston Heights, was replaced with curvilinear streets and irregular-shaped lots that conformed to adjacent topographic features. The undulation of the adjacent hillside and the course of a canyon that bisected the tract would have rendered the implementation of a standard system of gridded blocks difficult, and quite likely impossible. Developer Harry Miller’s decision to rearrange the subdivision in this way made much more efficient use of the land and took full advantage of its unique natural attributes. The gently curving streets evinced a sense of picturesqueness. This arrangement also maximized the ability of parcels to offer panoramic views of the adjacent San Diego Bay, a selling point that helped distinguish the Inspiration Heights tract from many other residential subdivisions recorded at this time.

Heeding Nolen’s suggestion that “planners recall the city’s history and utilize the Spanish language,” several streets within the Inspiration Heights tract that had previously been named for members of the Miller family were given new names that commemorated various aspects of San Diego’s history and paid homage to its Spanish and Mexican-era roots.<sup>61</sup> Johnston Avenue, the main access road leading into the tract, was re-named Sunset Boulevard, a more bucolic name that called attention to the development’s unrivaled ocean views and dramatic evening sunsets.

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<sup>59</sup> The Cultural Landscape Foundation, “San Diego’s Landscape Legacy,” online, accessed Jan. 2021.

<sup>60</sup> Amero, “John Nolen and Balboa Park,” online, accessed Jan. 2021.

<sup>61</sup> Macchio, “John Nolen and San Diego’s Early Residential Planning in the Mission Hills Area,” 2006, 147.

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Developer Harry Miller also set out to distinguish between various types of streets within the Inspiration Heights tract, an apparent nod to Nolen's recommendations related to street hierarchy. Two streets within the tract, Sunset Boulevard and Alameda Drive, were intended to be the most prominent and were accordingly drawn at eighty-feet wide, corresponding to the "wide residential street" articulated in Nolen's plan. Other streets within the tract were intended to be lesser traveled and were drawn at fifty-feet wide, corresponding to the idea of the "normal residential street."<sup>62</sup> Arranging streets in this way established clear channels of circulation into, out of, and within the subdivision and helped to provide it with a sense of rationality and order.

While there is not a uniform street tree scheme throughout the district, a substantial number of queen palms (*Syagrus romanzoffiana*), a species championed by Nolen as ideal for suburban streetscapes, were planted in parkways and in yards throughout the subdivision. These trees have since reached full maturity and are distinguishing features of the neighborhood that contribute to its sense of place. In addition to realizing Nolen's advocacy for species that would dress streets without obscuring views, the preponderance of queen palms also paid homage to San Diego's Mediterranean climate, an idea that underpinned the entirety of the Nolen Plan and served as the conceptual basis for essentially all of its recommendations.

Inspiration Heights is further emblematic of the Nolen Plan in its overall attitude toward the incorporation of nature. In the nineteenth century, when the subdivision was still undeveloped and was known as Johnston Heights, the adjacent hills and canyon were seen as hindrances to development and were all but ignored on original tract maps. By the time the subdivision was replatted as Inspiration Heights in 1909, these topographical eccentricities were touted as assets that helped distinguish Inspiration Heights from many other developments. This derived clear influence from the Nolen Plan, which called upon planners and developers to arrange residential neighborhoods in such a way that would better leverage their natural features.

The Miller and Goodrich promotional brochure for Inspiration Heights calls attention to the importance of nature. An excerpt from the brochure reads:

The wide palm-lined streets wind in and out following the swelling contour and every lot has some peculiar feature due to its own position and panorama to the whole. Each has its own charm while sharing in the splendid panorama seen from all. Nor can these views ever be "built out" by neighboring houses... Sidewalks and curbs parked with lawns and palms have been laid throughout, but the natural irregularities of elevation in the several sites have been suffered to remain, affording thus unique opportunity for the development of each piece of property, with terraces and graduated gardens and the like. Here will never be the hideous rigidity and angularity of ordinary city blocks.<sup>63</sup>

In the context of San Diego planning, then, Inspiration Heights is a uniquely tangible result of city planning theories that prevailed at the turn-of-the-twentieth century. Rooted in picturesque

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<sup>62</sup> Ibid.

<sup>63</sup> "Inspiration Heights, San Diego, California," promotional brochure, ca. 1909, courtesy of David Marshall.

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suburban planning and the City Beautiful movement, these theories extolled the virtue and value of nature, and advocated for bucolic suburban settings well-integrated into their natural environs.

### **Criterion C: Architecture**

The Inspiration Heights Historic District is significant for the cohesion and quality of its architecture. Buildings within the district are designed in a variety of architectural styles popular in the first several decades of the twentieth century. These styles are complementary and visually compatible with one another. Collectively they result in a neighborhood fabric that is a strong representation of the distinctive look, feel, and appearance of San Diego's early suburban neighborhoods, most of which developed incrementally and over an extended period due to the cycles of boom and bust that shaped the city for much of its history.

Buildings within the district generally exhibit a high level of detail and articulation and are good to excellent examples of their respective architectural styles. This is reflective of the upper-middle-income origins of the Inspiration Heights tract and the wealthy individuals who settled there. Many buildings in the district were designed and/or constructed by noted architects and builders who were active in San Diego and elsewhere in Southern California. Taken together, these buildings paint a clear and vivid picture of the aesthetic ideals and principles that shaped San Diego's residential landscape amid its formative period of suburbanization.

The district contains notable concentrations of late nineteenth and early twentieth century American styles and Period Revival styles. Also interspersed throughout the neighborhood are examples of the Minimal Traditional and Ranch style, both of which were typically applied to subsequent infill and are nonetheless compatible with the district's prevailing scale and aesthetic.

#### Late 19<sup>th</sup> and Early 20<sup>th</sup> Century American Movements

Most of the buildings in Inspiration Heights constructed between the 1910s and early 1920s are designed in either the Craftsman style or the Prairie School style. Both of these styles were associated with a broader movement to develop indigenous architectural vernaculars that were authentically American and did not look to past traditions or historical precedents for reference. The Craftsman and Prairie School styles both promoted an honest, straightforward visual vocabulary that embraced the application of natural, handcrafted materials. Both of the styles are generally associated with the Arts and Crafts movement that extolled the virtues of nature and emerged as a reaction against mass production.

#### Prairie School

The Prairie School style is most often associated with the Midwestern United States and is also prevalent in San Diego neighborhoods that witnessed development in the early decades of the twentieth century. The style incorporates features including simple box-like forms, horizontal planes, and flat roofs with broad eaves that make reference to the wide, flat, treeless expanses of the American prairie. Like the contextually related Craftsman style, the Prairie School style was rooted in the Arts and Crafts movement and embraced honest, straightforward aesthetics and handcrafted materials.

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The aesthetic of the Prairie School style was heavily influenced by the pioneering residential architecture of Frank Lloyd Wright. Wright designed a number of houses in various Midwestern cities in the late nineteenth and early twentieth centuries, all of which expressed his interest in developing an authentically American style of architecture that took cues from the natural environment. Wright referred to this new aesthetic as “organic architecture,” underscoring the extraordinarily influential role that nature played in defining his approach to design.

Prairie School architecture is relatively rare in Southern California. San Diego has a significant number of Prairie school style buildings, an anomaly generally attributed to the influence that architect Irving J. Gill wielded on the local architectural vernacular of San Diego in the early twentieth century. Gill, like Wright, had a penchant for experimentation and a reputation for venturing far outside the confines of traditional modes of architecture. Early in his career, Gill worked in the Chicago office of architect Louis Sullivan, himself a maverick, where he was introduced to the trailblazing work of Wright. Gill moved west and settled in San Diego in 1893, bringing with him the knowledge he had acquired from his work in Chicago.<sup>64</sup>

Sixteen buildings in the district are designed in the Prairie School style. Character-defining features of the style 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 was popular from about 1900 to 1920.<sup>65</sup>

### Craftsman

Craftsman style architecture is largely a California phenomenon that grew out of the broader Arts and Crafts movement around the turn of the twentieth century. At this time, Southern California was experiencing population growth, expansion of homeownership, and new aesthetic choices, and architects were experimenting with new forms uniquely suited to local climatic and environmental conditions.

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 residential property types most closely associated with the style. The quintessential bungalow is a modest one- or one-and-a-half story dwelling with a low-pitched roof and an accentuated front 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 inspired 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.<sup>66</sup> It was popularized through its extensive dissemination in architectural trade journals and pattern books.

<sup>64</sup> San Diego History Center, “Irving John Gill (1870-1936),” online, accessed Jan. 2021.

<sup>65</sup> Virginia Savage McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 2014), 551.

<sup>66</sup> McAlester, *A Field Guide to American Houses*, 578.

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Seventeen buildings in the district are designed in the Craftsman style. Character-defining features of the style expressed in the district include low-pitched gabled roofs; broad eaves and exposed structural roof members including rafters, purlins, and knee brackets; wood shingle, wood lap, and/or stucco wall cladding; broad front entry porches of half- or full-width 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 was popular from about 1905 to 1930.<sup>67</sup>

### Period Revival

The district contains a notable concentration of buildings designed in a medley of Period Revival styles. Period Revival style architecture was applied to buildings in the district constructed in the 1920s, 1930s, and early 1940s.

The Period Revival movement flourished after World War I and profoundly influenced Southern California's architectural character throughout the interwar period. It supplanted the earlier Arts and Crafts movement as the dominant mode of residential architecture. Broadly speaking, the Period Revival movement appropriated and reinterpreted elements of historical architectural trends, often in loose and eclectic fashion. Referencing past architectural traditions in this manner evoked glorified imagery of a romanticized past. In many places, and particularly in Southern California, the movement also represented a search for identity. By visually referencing well-established idioms, architects evinced a sense of longevity in a region that was 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.

Period Revival styles represented in the district include (in order from most common to least common): Spanish Colonial Revival (including Mission Revival), American Colonial Revival, Mediterranean Revival (including Italian Renaissance Revival), Tudor Revival, and Monterey Revival. Buildings in these styles vary with respect to size, scale, and grandeur. In addition to large, exquisite buildings that were architect-designed, there are also some smaller vernacular examples of these styles, demonstrating their broad appeal and flexible adaptation.

### Spanish Colonial Revival

The Spanish Colonial Revival is among the most common Period Revival idioms in Southern California, and particularly in San Diego. The ascension of the style is attributed to the exposure it received during the Panama-California Exposition of 1915, held in nearby Balboa Park.<sup>68</sup> Anchoring the exposition was a collection of monumental buildings designed by architect Bertram Grosvenor Goodhue and drew upon the richness, diversity, and eclecticism of Spanish architecture. The exposition buildings—whose florid, resplendent façades incorporated elaborate sculptural ornament juxtaposed against simple stucco surfaces—represented an embellished interpretation of Spanish architecture known as Churrigueresque.

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<sup>67</sup> Ibid, 567.

<sup>68</sup> McAlester, *A Field Guide to American Houses*, 522.

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The success of the exposition, and the attention that Goodhue's buildings attracted, fueled interest in Spanish architecture and prompted other architects and designers to look to Spanish precedents for inspiration. Many of these architects were also stationed in Europe during World War I and were introduced to the architecture of Spain.<sup>69</sup> What resulted was an amalgam of Spanish-derived architectural elements that became known as the Spanish Colonial Revival style.

Twenty-four buildings in the district are designed in the Spanish Colonial Revival style, including one building designed in the closely related Mission Revival style. Character-defining features of the style expressed in the district include asymmetrical façades and complex massing; flat or low-pitched roofs with clay tile cladding, slight eaves, and parapets; multi-light wood double-hung, casement, and fixed windows; arched door and window openings; courtyards, balconies, loggias, and/or covered patios; and a range of decorative elements like corbels and jetties, wood and metal grilles, stucco wing walls, clay tile attic vents, and ornate metal light fixtures. The style was popular from about 1915 to 1940.<sup>70</sup>

On occasion, Spanish Colonial Revival style houses in the district incorporate Moorish influences like horseshoe arches and interlacing motifs, which are characteristics of the Islamic architecture of southern Spain. Moorish architecture is considered to be a derivative of the Spanish Colonial Revival style. The single building in the district designed in the Mission Revival style is distinguished by its use of shaped parapets that emulate those used on Spanish missions and are considered to be the single-strongest signifiers of the Mission Revival style.

### 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 perceived to be well suited to the built environment of Southern California because of its Spanish, and by proxy, Mediterranean roots. They were also seen as an appropriate regional choice due to the parallels often drawn between Southern California's temperate climate and that of the Mediterranean region.<sup>71</sup>

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 1920s, the lines distinguishing these individual styles were increasingly blurred, and their characteristics increasingly blended, by architects who drew upon trends from 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 were distinguished by their formality and

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<sup>69</sup> Ibid, 522-534.

<sup>70</sup> Ibid, 522.

<sup>71</sup> William Deverell and Greg Hise, eds., *A Companion to Los Angeles* (Hoboken, NJ: John Wiley and Sons, 2014), 296.

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grandeur. These qualities rendered the style a popular choice for high style residences whose owners and occupants sought to project a sense of prominence and wealth. Many of San Diego's most acclaimed architects incorporated the Mediterranean Revival style into their repertoires. Six buildings in the district are designed in the Mediterranean Revival style, including one building designed in the closely related Italian Renaissance Revival style. Character-defining features of the style expressed in the district include rectangular massing and box-like building forms, symmetrical façades with a dominant first story, low-pitched hipped roofs with clay tile cladding and boxed and/or bracketed eaves, stucco wall cladding, arched door and window openings, and decorative wrought iron elements. The style was popular from about 1918 to 1942.<sup>72</sup>

Italian Renaissance Revival architecture is derived from the Mediterranean Revival style, distinguished by its palatial massing and overt visual cues to Italian architectural motifs. Common features include simple building forms, flat or low-pitched roofs, arched doorways accented by classical columns or pilasters, ornamental balustrades, and rusticated corner quoins.

#### American Colonial Revival

One of the most enduring Period Revival styles, the American Colonial Revival style set out to revive the major architectural traditions, forms, and motifs evident in the early American Colonial settlements of the Eastern United States. The style included features found in the buildings of early America, with particular emphasis on elements associated with the architecture of the nation's English and Dutch roots.<sup>73</sup>

Interest in reviving elements of the nation's Colonial-era roots is generally attributed to the Centennial International Exposition of 1876, held in Philadelphia to celebrate the hundred-year anniversary of the signing of the Declaration of Independence.<sup>74</sup> The exposition evinced a 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. Subsequent advances in printing technology helped to popularize the American Colonial Revival style through the dissemination of photographs and other visual materials promoting its aesthetic. These materials often came with specifications that gave architects the ability to execute the style with a high degree of historical accuracy.<sup>75</sup>

Seven buildings in the district are designed in the American Colonial Revival style. Character-defining features of the style expressed in the district include simple rectangular footprints; symmetrical and balanced façades; gabled roofs with a light eaves, eave returns, and/or dormers; prominent chimneys; wood and brick wall cladding; prominent entrances with Classical details including pediments, columns, and/or pilasters; paneled entry doors, often accompanied by

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<sup>72</sup> SurveyLA, Los Angeles Citywide Historic Context Statement, "Context: Architecture and Engineering 1850-1980, Theme: Mediterranean and Indigenous Revival Architecture 1893-1948," prepared by Daniel Prosser, Nov. 2018, 44.

<sup>73</sup> McAlester, *A Field Guide to American Houses*, 414.

<sup>74</sup> Dell Upton and John Michael Vlach, *Common Places: Readings in American Vernacular Architecture* (Athens, GA: University of Georgia Press, 1986), 263.

<sup>75</sup> City of Roanoke, VA, *Residential Pattern Book for the City of Roanoke* (Roanoke: Roanoke Planning, Building, and Development Department, 2008), 64-65.

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sidelights, fanlights, and/or transoms; multi-light wood windows, typically double-hung; and Classically derived details like columns, pilasters, quoins, and dentils. The style was long-lived and was popular from about 1880 to 1955.<sup>76</sup>

### Tudor Revival

The Tudor Revival style is an eclectic idiom that drew upon “a variety of late Medieval and early Renaissance English prototypes, ranging from thatch-roofed folk cottages to grand manors.”<sup>77</sup> Like other Period Revival idioms, this style was publicized in architectural journals and pattern books which included photographs, measured drawings, and illustrations of old English style dwellings and introduced this aesthetic to the American public. The style’s characteristically quaint and rusticated appearance was widely seen as ideally suited to suburban living. Masonry veneering techniques developed in the 1920s further propelled the style’s popularity by making it easier and cheaper to replicate stone and brick façade treatments and decorative half-timbering.

One building in the district is designed in the Tudor Revival style. Character-defining features of the style expressed in the district include asymmetrical façades; steeply pitched gabled roofs; massive chimneys with decorative caps; stucco, brick, and/or wood wall cladding, often used in combination; decorative half-timbering; entrance vestibules with arched openings; and tall, narrow multi-light wood casement windows. The style was popular from about 1890 to 1940.<sup>78</sup>

### Monterey Revival

Monterey Revival architecture blends together elements of the Spanish and early American architectural traditions, incorporating the adobe construction methods of Spanish Colonial architecture and the simple massing and pitched roofs of American Colonial houses in the Eastern United States. What is commonly considered to be the first notable example of Monterey style architecture was Boston merchant Thomas Oliver Larkin’s nineteenth century residence in Monterey, California (1834).<sup>79</sup> The style was closely associated with the domestic architecture of the Northern California region and of Monterey in particular. It is from this geographical association that the style derives its name.

Noted Southern California architect Roland E. Coate is credited with reviving this style of architecture amid the Period Revival movement of the 1920s. “Between 1929 and 1932 he wrote about the early Monterey homes, designed at least two homes in Monterey, and won a prestigious Better Homes in America Award” for a home that he designed in this style in Santa Barbara.<sup>80</sup> Others embraced the style, lending impetus to what is known as Monterey Revival. Earlier examples of Monterey Revival buildings tend to exhibit more Spanish detailing, while later examples often exhibit a stronger bent toward Anglo and American Colonial influences.

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<sup>76</sup> McAlester, *A Field Guide to American Houses*, 409.

<sup>77</sup> *Ibid*, 454.

<sup>78</sup> *Ibid*, 449.

<sup>79</sup> McAlester, *A Field Guide to American Houses*, 537.

<sup>80</sup> *Ibid*, 540.



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One building in the district is designed in the Monterey Revival style. Character-defining features of the style expressed in the district include two-story building heights, simple rectangular or L-shaped footprints, low-pitched gabled roofs, stucco exterior walls, broad cantilevered balconies sheltered by the principal roof, full-height windows or glazed doors that open onto the balcony, and multi-light wood windows. The broad cantilevered balcony is generally considered to be the single-most defining feature of the Monterey Revival style. The style was popular from about 1925 to 1955.<sup>81</sup>

#### Minimal Traditional

Several of the buildings constructed between the mid-1930s and 1950s are designed in the Minimal Traditional style. This style was generally applied to buildings constructed as residential infill during the Depression and early postwar era and helped round out the district's streetscapes. Minimal Traditional style architecture is visually compatible with the other dominant architectural styles in the district because it carries forward many of the essential forms and architectural features found in earlier dwellings, albeit in a more restrained manner.

Minimal Traditional architecture emerged in the mid-1930s as a response to the need for inexpensive, efficient houses that satisfied the requirements of the Federal Housing Administration (FHA) and other federal programs of the New Deal era.<sup>82</sup> When the Great Depression thwarted demand for new houses and hindered the construction industry, architects turned their attention to the design of efficient and economical small houses that qualified for FHA financing. At the time, the FHA "limited the maximum sales price of homes they would insure so that the average home size and cost remained within the reach of a broad market."<sup>83</sup> In response, architects directed considerable energy toward designing houses as efficient as possible, since every added square foot of living space and all unnecessary details drove up costs and thus made it harder to qualify for the coveted FHA loan.<sup>84</sup> Architectural trade journals dedicated considerable coverage to this topic. Some of Southern California's most esteemed architects of the day, whose careers had stagnated amid the onset of the Depression, were often featured prominently. Multi-page spreads in these publications touted the architects' ideas for designing houses that were economical, yet sufficiently modern and functional, and most importantly met the stringent financial conditions developed by the FHA.

Minimal Traditional style buildings can be found throughout the United States. The style enjoyed great popularity in Southern California where, as a result of a robust regional economy, the demand for housing remained alive and well during the Great Depression and World War II. The style was well-suited to mass production and was applied to the scores of new, large-scale subdivisions developed across Southern California during the late 1930s and early 1940s. Developers and merchant builders were able to take the pre-approved FHA designs associated with the style and quickly construct large developments of new single-family houses.

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<sup>81</sup> Ibid, 537.

<sup>82</sup> Ibid 588-589.

<sup>83</sup> McAlester, *A Field Guide to American Houses*, 589.

<sup>84</sup> Ibid.

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Five buildings in the district are designed in the Minimal Traditional style. Character-defining features of the style expressed in the district include one-story building heights; small, compact building forms; low-pitched gabled or hipped roofs with slight eaves; stucco wall cladding, often accentuated by wood siding, stone, or brick; shallow porches; multi-light wood or steel windows; and a lack of applied decoration. The style was popular from about 1935 to 1955.

### Ranch

The Ranch style was applied to a small number of buildings in the district constructed as residential infill projects in the years immediately before and after World War II. Like those designed in the Minimal Traditional style, Ranch style buildings are generally compatible with the prevailing scale and styling of other architectural styles within the district.

Ranch style architecture originated in Southern California in the mid-1930s and reached its zenith after World War II, when the lifting of FHA financial controls allowed for the construction of larger houses with rambling plans. The style made loose reference to the vernacular architectural traditions 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 aesthetic that rendered it popular for residential design.<sup>85</sup> The style was popularized by the innovative work of architect Cliff May, a native San Diegan, whose work was featured prominently in the California-based *Sunset Magazine* and other publications. It went on to become “by far the most popular house style” in the nation after World War II.<sup>86</sup> By virtue of its domestic origins, the Ranch style was typically expressed in single-family houses, though it was sometimes adapted to commercial and institutional contexts.

Six buildings in the district are designed in the Ranch style. Character-defining features of the style expressed in the district include one-story building heights; asymmetrical facades; low-slung building footprints; low-pitched hipped and gabled roofs, a combination of wall cladding materials including wood siding, stucco, brick, and stone, often in combination; offset front entrances; large picture windows; and attached garages. Elements of other common architectural styles like the American Colonial Revival and Spanish Colonial Revival styles are sometimes incorporated into the design. The style was popular from about 1935 to 1975.<sup>87</sup>

### Architects and Builders

District buildings were designed individually and represent the work of many architects and builders who were active in San Diego and, in some cases, elsewhere in Southern California. Since historical building permits in the City of San Diego are generally not available, various secondary source materials were used to identify architects and builders to the greatest extent possible. These sources include the archives of the *San Diego Union* and *Evening Tribune*, architectural trade journals including *Southwest Builder and Contractor* and *Southwest Contractor and Manufacturer*, and records noting the installation of water and sewer service for properties, which sometimes identify architects and builders.

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<sup>85</sup> Ibid, 603.

<sup>86</sup> McAlester, *A Field Guide to American Houses*, 602.

<sup>87</sup> Ibid, 597.

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### Architects

Some of the district houses were designed by noted architects. Architects who are known to have designed buildings in the district were primarily based in San Diego but sometimes came from Los Angeles and elsewhere in Southern California. Earl J. Brenk, Joel L. Brown, Ralph E. Frank, Henry Lord Gay, Walter Keller, partners John and Donald Parkinson, Robert S. Raymond, and Richard Requa are known to have designed houses in the district. A brief biographical sketch of each architect follows.

#### Earl J. Brenk

Earl Josef Brenk (1886-1917) resided in the Los Angeles area prior to moving to San Diego. Information about Brenk's early life, education, and career is scant. In the early twentieth century he worked as a building inspector for the City of Monrovia, a suburban community located about twenty miles northeast of Los Angeles. In 1911, he resigned from this position and moved to San Diego, where he pursued a career in architecture.<sup>88</sup> He moved to San Diego at a fortuitous time, as the city's construction industry was booming in anticipation of the forthcoming Panama-California Exposition. In San Diego, Brenk is known to have designed houses in many of the new suburban tracts being developed in the vicinity of Balboa Park. Consistent with prevailing architectural trends, Brenk exhibited comfort working in the Craftsman style and associated idioms rooted in the Arts and Crafts movement. He returned to Los Angeles, where he died in 1917 at the age of 31.<sup>89</sup>

#### Joel L. Brown

Joel Lewis Brown (1870-1954) was born in Indiana and worked as an architect there early in his career. From the late 1890s until about 1908, he worked for several prominent architectural firms in Indiana, designing several public buildings including the Hartford City Public Library and Hartford City High School. Circa 1908, he moved to San Diego and became a prominent local architect and builder. In San Diego, he carved out a niche in residential architecture and became known for designing high-quality single-family houses, mostly in the Craftsman and Prairie School styles. Reflecting the upper-middle-income clientele to whom Brown catered, many of his known works are located in the greater Mission Hills neighborhood. Brown is recognized by the City of San Diego as a master architect.

#### Ralph L. Frank

Ralph Loren Frank (1898-1964) was born in Kansas and moved to San Diego in 1920 after serving in the Navy during World War I. Once in San Diego, he worked as a real estate salesperson for the Grable-Francisco-Bleifuss Company. By 1923 had pivoted to a career in architecture.<sup>90</sup> Frank often worked in tandem with Ralph E. Hurlburt and his design-build firm, Hurlburt and Tifal, which specialized in residential construction. By the mid-1930s, Frank was a partner at the firm of Hurlburt, Frank and Slaughter, serving as its primary architectural designer. Frank designed houses for the firm, which in turn would build and sell them. Frank is known for

<sup>88</sup> Donald Covington, "Burlingame," *The Journal of San Diego History* Vol. 39.3, Summer 1993.

<sup>89</sup> California Death Index, 1905-1939, online, accessed Jan. 2021 via Ancestry.com.

<sup>90</sup> City of San Diego, "Biographies of Established Masters," 2011, 8-9.

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designing upper-middle-class houses in San Diego's established neighborhoods including Mission Hills, Point Loma, and La Jolla. He also designed twenty branches of the U.S. National Bank in various communities throughout Southern California.<sup>91</sup> Review of Frank's known works indicates that was not beholden to any one particular architectural style and incorporated a variety of styles into his repertoire to meet the needs of his clients. Earlier examples of his work are largely designed in the Spanish Colonial Revival style. By the 1930s he had transitioned to the Minimal Traditional and American Colonial Revival styles. He worked as an architect into the postwar period and died in 1964.<sup>92</sup> Frank is recognized by the City of San Diego as a master architect.

#### 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, a well-known ecclesiastical architect based in New Haven, Connecticut. In 1863, Gay moved to Chicago, where he initially worked as a draftsman and eventually attained his licensure in architecture. He opened his own practice and was a prolific architect in Chicago, designing a number of prominent 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 government, in recognition thereof, a medal and a diploma."<sup>93</sup> In 1906, Gay relocated to San Diego. He designed several prominent buildings in the city, including the Western Metal Supply Company building in Downtown as well as the La Jolla Hotel. The La Jolla Hotel is often considered to be his best-known local work. Gay died in 1921.

#### Frank L. Hope and Associates

Frank L. Hope (1901-1994) was born in San Bernardino, California and matriculated at the University of California, Berkeley, the Carnegie Institute of Technology in Pittsburgh, and San Diego State University. He worked in the offices of several acclaimed San Diego architects including Richard Requa, William H. Wheeler, and Lillian Rice early in his career, and opened his own firm called Frank L. Hope and Associates in 1928. Hope's firm designed a variety of building types ranging from individual dwellings to churches, to large commercial and institutional commissions. Early in his career, Hope tended to design in the Period Revival idioms popular at the time and particularly in the Spanish Colonial Revival, attributed to the training he received while at Requa's practice. By the mid-twentieth century his firm was designing larger and more complex commissions in the Modern architectural styles that prevailed at this time. Hope retired in 1964, passing control of his firm on to his sons. He died in 1994. Hope was extensively involved in various professional and civic organizations in addition to presiding over his eponymous architectural practice. Hope is recognized by the City of San Diego as a master architect.

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<sup>91</sup> Ibid.

<sup>92</sup> Ibid.

<sup>93</sup> *San Diego County California: A Record of Settlement, Organization, Progress and Achievement, Vol. II* (Chicago: The S.J. Clarke Publishing Company, 1913), 197.

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Walter Keller

Walter Keller (1881-1918) was originally from New York City and was trained in architecture and engineering at the Weingart Architectural Institute. He worked for the New York architectural firm of Bernstein and Bernstein and then worked briefly for the U.S. Army Corps of Engineers before relocating to San Diego in 1909. In San Diego, Keller was involved in the construction of the landmark U.S. Grant Hotel. In 1911, he opened his own practice and specialized in residential design, designing custom residences in the suburban neighborhoods of Mission Hills, North Park, and Kensington. He was also hired as the company architect for the Loma Portal subdivision, evaluating and approving all of the architectural plans for the proposed development.<sup>94</sup> Like many of his contemporaries, Keller designed in a range of popular styles. In 1916, Keller returned to New York, and at the onset of World War I he again worked for the U.S. Army Corps of Engineers. He died in battle in France in 1918.<sup>95</sup> Though Keller's tenure in San Diego was relatively brief, his impact on the local architectural vernacular was significant. Keller is recognized by the City of San Diego as a master architect.

John and Donald Parkinson

The architectural firm of Parkinson and Parkinson, headed by John Parkinson and his son Donald, was one of the premier architectural firms in Los Angeles during the early decades of the twentieth century. John D. Parkinson (1861-1935) was an English-born architect who emigrated to the United States in 1885. He initially worked in San Francisco and Seattle before moving to Los Angeles in 1894. Through partnerships with other architects and sole commissions, Parkinson designed a substantial number of landmark buildings in Los Angeles in the early decades of the twentieth century, including many prominent buildings downtown. His commissions included department stores, banks and financial institutions, hotels, train depots, industrial buildings, and numerous office buildings and commercial blocks. Parkinson developed the first master plan for the University of Southern California (USC) and designed many of its early buildings. He was among the team of esteemed architects who designed the iconic Los Angeles City Hall in 1928.

In 1920, John Parkinson entered into partnership with his son, Donald Berthold Parkinson (1895-1945), who was also trained as an architect. "They made a splendid team," remarked fellow architect John C. Austin, "one with his ripe experience, and the other with the enthusiasm of youth."<sup>96</sup> Parkinson and Parkinson continued to design significant buildings across Los Angeles. In 1922, the firm designed the Los Angeles Memorial Coliseum, and in 1926 they designed Bullocks Wilshire, a department store considered to be an icon of the Art Deco movement. John Parkinson died in 1935; Donald Parkinson died only a decade later, in 1945. John and Donald Parkinson are most closely associated with Los Angeles, and they also sometimes designed buildings in San Diego. They are recognized by the City of San Diego as master architects.

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<sup>94</sup> City of San Diego, "Biographies of Established Masters," 2011, 21.

<sup>95</sup> Ibid., 22.

<sup>96</sup> Stephen Gee, *Iconic Vision: John Parkinson, Architect of Los Angeles* (Santa Monica, CA: Angel City Press, 2013), 109.

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*Robert S. Raymond*

Robert Sutherland Raymond (1893-1970) was born in Brooklyn, New York and served as a Lieutenant in the United States Navy during World War I. Information about his early life and career is scant. By the early 1920s he had settled in San Diego and was employed as an architect. Known examples of his work include large, exquisite custom houses. Raymond “continued to serve as Superintendent of the U.S. Navy Public Works and later ranked as Commander during World War II.”<sup>97</sup> Later in his career, he relocated to Santa Paula, a small agricultural community near Ventura, where he designed institutional buildings including the Glen City Grammar School and the Santa Paula Community Center. Raymond died in 1970.

*Richard S. Requa*

Richard Smith Requa (1881-1941) was born in Illinois and arrived in San Diego in 1900. His career in architecture began in 1907, when he worked in the office of the trailblazing local architect Irving Gill. In 1912 he opened his own practice, later partnering with fellow architect Frank Mead and builder Herbert Jackson. Requa and Jackson formed a partnership in 1920, though the two had collaborated for several years prior: “Requa provided the skills of a designer, while Jackson applied his knowledge of engineering and structural materials.”<sup>98</sup> Requa is known as an exponent of the Spanish Colonial Revival and Mediterranean Revival styles, inspired by his travels and seen as a regionally appropriate aesthetic for San Diego. He was a prolific writer, penning articles and publishing books about the Spanish and Mediterranean styles. Requa’s body of work includes a substantial number of custom houses in established San Diego neighborhoods including Mission Hills, Kensington, Point Loma and La Jolla, as well as several notable civic buildings throughout the San Diego region. Requa was appointed Master Architect for the California Pacific International Exposition of 1935-1936, in which he improved many of the existing exposition buildings at Balboa Park and also designed several new landmark structures. He was also involved in the design of the San Diego County Administration Building, designed the civic center in the Spanish-themed suburban enclave 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 San Diego in 1941. Requa is recognized by the City of San Diego as a master architect.

Builders

Many of the district buildings were not designed by an architect and were designed and built by contractors with expertise in drafting. The tendency for contractors to design and construct individual buildings in-house 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.”<sup>99</sup> Local contractors with backgrounds in design and drafting were able to help fill this void and meet the demand for new, middle-income and upper-middle-income suburban housing at the time.

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<sup>97</sup> Heritage Architecture & Planning, “Historical Resource Research Report for the Edward T. Guymon Residence,” prepared Aug. 2019.

<sup>98</sup> City of San Diego, “Biographies of Established Masters,” 2011, 38.

<sup>99</sup> Bevil, “Architectural and Historical Assessment of the Villa Orizaba,” 1995, 16.

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Most of the builders who were active in the district were responsible for only one building, or a small number of buildings, at least based on the limited identifying information related to architects and builders. Three builders appear to have been especially active in the district, designing a more substantial number of buildings: Morris B. Irvin, Martin V. Melhorn, and William Wahrenberger. All are recognized as master builders by the City of San Diego. Also recognized as a master builder, Nathan Rigdon designed at least one building within the district.

*Morris B. Irvin*

Morris B. Irvin (1868-1933) was born in Illinois and raised in Nebraska. He relocated to San Diego circa 1912, at the height of a development boom brought on by the anticipation of the forthcoming Panama-California Exposition. He is considered to be among the first developer to engage in large-scale speculative home building in San Diego.<sup>100</sup> In 1915, Irvin established the Irvin Security Company, “a contracting firm dedicated to buying, selling, leasing, and dealing in real estate so that they would be able to build different types of structures for sale or lease.”<sup>101</sup> The company was directly involved in all aspects of the development process—land acquisition, design, construction, and the eventual sale of speculative houses—typically at a healthy profit.

The Irvin Security Company is believed to have designed more than one hundred speculative houses throughout the Mission Hills community, including several in Inspiration Heights. Architecturally, the company expressed a strong preference for the Craftsman style, which was popular at the time and also lent itself to replication through its frequent publication in various architectural pattern books. Many of the houses designed by Irvin are stylistically classified as California Craftsman “seagull” bungalows, distinguished by a prominent undulated eave on the primary façade.<sup>102</sup> Irvin also designed houses in the Mission Revival and Spanish Colonial Revival styles as they ascended in popularity. Irvin died in San Diego in 1933.

*Martin V. Melhorn*

Martin V. Melhorn (1866-1925) was born in Indiana. He worked in Nebraska and Colorado before moving to San Diego in 1911. In partnership with fellow builders John C. Rice and John J. Wahrenberger, Melhorn founded the Bay City Construction Company in 1911, which specialized in the construction of middle- and upper-middle-income speculative houses.<sup>103</sup> The company was one of many local design-build firms established as the demand for new housing in San Diego swelled in the years before the Panama-California Exposition. In 1913, Melhorn established another company, named the Alberta Security Company for his wife Alberta, which served as the financial arm of his burgeoning construction empire. The Bay City Construction Company was dissolved in 1916. Melhorn continued to design, construct, and sell speculative houses through various successor firms, eventually entering into partnership with his son under the name M.V. Melhorn and Son.<sup>104</sup> Martin Melhorn died in 1926.

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<sup>100</sup> City of San Diego, “Biographies of Established Masters,” 2011, 60.

<sup>101</sup> Ibid.

<sup>102</sup> Ibid.

<sup>103</sup> Ibid, 63.

<sup>104</sup> Ibid.

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Among the developer-builders who were active in San Diego at this time, Melhorn stands out as one of the most architecturally adept. He emerged as a skilled designer of Craftsman and Prairie school style houses, incorporating distinctive features and details that demonstrated his attunement to craftsmanship and his interest in architecture. He also exhibited a penchant for experimentation, blending together elements of various styles in creative and eclectic ways. In his later years, Melhorn shifted to designing primarily in Period Revival styles.

Melhorn and his various companies designed a substantial number of buildings in the Inspiration Heights Historic District. Notably, he was retained by Harry Miller to design two of the four model houses built along Sunset Boulevard and intended to set the aesthetic tone of the neighborhood. Melhorn was also a signatory of the 1916 re-subdivision map that resulted in the platting of Arden Way, and designed and built many of the houses along that street.

#### Nathan Rigdon

Nathan Rigdon (1867-1939) was born in Maryland. He resided in Colorado before arriving in San Diego circa 1909. Census records list his vocation as a “builder and speculator.”<sup>105</sup> A contractor who also designed buildings in-house, Rigdon designed and constructed a substantial number of dwellings in the greater Mission Hills community in the early decades of the twentieth century and in doing so contributed to the area’s distinctive character. Rigdon’s designs “are known for their high quality, functional floor plans and extensive use of wood throughout the interior spaces.”<sup>106</sup> Rigdon designed in various architectural styles popular at the time, though he expressed a strong affinity for the Prairie School and Craftsman styles. Rigdon later moved to the Los Angeles area, where he died in 1939.

#### William F. Wahrenberger

William Frederick Wahrenberger (1892-1965) was born in Colorado and moved to San Diego in 1910. He was the son of John Wahrenberger, a business partner of Martin Melhorn and Secretary of the Bay City Construction Company. Trained as a draftsman, William Wahrenberger followed his father into the construction business and worked alongside him until the elder Wahrenberger died in 1918. William led a long and fruitful career that resulted in the design and construction of numerous houses in the fashionable suburban neighborhoods of Mission Hills, Point Loma, and La Jolla. As Wahrenberger’s career spanned some fifty years, the houses he designed embodied a wide range of styles corresponding with the evolution of architectural trends and traditions. In addition to his drafting experience, he was also a highly skilled craftsman, glassworker, and calligrapher and designed interior finishes in many houses.

Wahrenberger’s work is noted for its exceptional attention to detail and craftsmanship. As described in the City of San Diego’s biographical inventory of master practitioners, “hallmarks of William Wahrenberger’s work were high-quality design and solid functional construction that utilized appropriate detailing and built-ins, and openings that introduced natural light into the

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<sup>105</sup> City of San Diego, “Biographies of Established Masters,” 2011, 68.

<sup>106</sup> Ibid.



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interior of each house. The large, comfortable rooms flowed together, a feature that makes the houses very livable and functional even under today's standards."<sup>107</sup>

*Additional Builders*

Brady, Brock  
Clements, E.C.  
Cordrey, John C.  
Davies, R.  
Depew, Edward  
Diffin, C.W.  
Gernandt Construction Company  
Graves, J.S.  
Gregory and Gregory  
Ideal Building Company  
Kier, W.E.  
Lang, Henry J.  
Little, W.J.  
McKnight, John F.  
Mowlam, Arthur J.  
Parker, Charles  
Pearson, J.P.  
Pederson, Jens  
Quality Building and Securities Company  
Radford, Ray R.  
Ramsey, R.V.  
Rodriguez, Fernando  
Stead, Roger A.  
Tifal, Charles

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<sup>107</sup> Ibid, 72.

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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
- Local government
- University
- Other

Name of repository: City of San Diego; San Diego Public Library; San Diego County Assessor; Mission Hills Heritage Private Collections; San Diego History Center

**Historic Resources Survey Number (if assigned):** \_\_\_\_\_

**10. Geographical Data**

**Acreeage of Property** approximately 27.5 acres

**Latitude/Longitude Coordinates**

Datum if other than WGS84: N/A  
(enter coordinates to 6 decimal places)

1. Latitude: 32.751212      Longitude: -117.187739
2. Latitude: 32.751184      Longitude: -117.182933
3. Latitude: 32.747936      Longitude: -117.182959
4. Latitude: 32.748042      Longitude: -117.183949

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5. Latitude: 32.748900 Longitude: -117.185507  
6. Latitude: 32.749910 Longitude: -117.187401  
7. Latitude: 32.750518 Longitude: -117.188321

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

The boundary is defined by Sunset Boulevard on the north, Witherby Street on the west, Saint James Place on the east, and Alameda Terrace and a corresponding mid-block transect on the south. The south boundary is slightly irregular. Properties on the inward-facing blocks of the binding streets (south side of Sunset, north side of Alameda Terrace, east side of Witherby, and west side of Saint James) are included in the district, as are all properties on streets located within this boundary.

**Boundary Justification** (Explain why the boundaries were selected.)

The boundary corresponds to the original 1909 north, west, and east boundaries delineating the Inspiration Heights tract. The south boundary, generally coterminous with that of the original tract, was adjusted to exclude buildings that have either been extensively altered or are outside the district's period of significance.

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**11. Form Prepared By**

name/title: Andrew Goodrich, AICP, Senior Associate; Mary Ringhoff, Senior Associate  
organization: Architectural Resources Group, Inc.  
street & number: 360 E. 2<sup>nd</sup> Street., Suite 225  
city or town: Los Angeles state: CA zip code: 90012  
e-mail: [a.goodrich@arg-la.com](mailto:a.goodrich@arg-la.com); [m.ringhoff@arg-la.com](mailto:m.ringhoff@arg-la.com)  
telephone: (626) 583-1401  
date: April 2021; Revised June 2021, July 2021

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**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.)

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### 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: Inspiration Heights Historic District  
City or Vicinity: San Diego  
County: San Diego  
State: California  
Photographer: Kirk Burgamy (Mission Hills Heritage)  
Andrew Goodrich (Architectural Resources Group)  
Date Photographed: December 2020 and February 2021

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

- 1 of 20 Arden Way, streetscape east side, view northeast
- 2 of 20 Miller Street, streetscape east side, view southeast
- 3 of 20 Alameda Drive, streetscape north side, view northwest
- 4 of 20 Alameda Drive, streetscape east side, view southeast
- 5 of 20 3917 Alameda Drive (#2), Prairie School, view northeast
- 6 of 20 4106 Alameda Drive (#23), Prairie School, view northwest
- 7 of 20 1980 Alameda Terrace (#29), eclectic Mediterranean Revival, view northeast
- 8 of 20 4135 Arden Way (#33, noncontributor), view southeast
- 9 of 20 4175 Arden Way (#36), Tudor Revival, view northeast
- 10 of 20 4193 Arden Way (#43), Spanish Colonial Revival, view east
- 11 of 20 4115 Miller Street (#60), Mission Revival, view northeast
- 12 of 20 4146 Miller Street (#64), Spanish Colonial Revival, view northwest

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- 13 of 20 4165 Miller Street (#66), American Colonial Revival, view southeast
- 14 of 20 4034 Saint James Place (#76), Minimal Traditional, view northwest
- 15 of 20 4072 Saint James Place (#81), Craftsman, view northwest
- 16 of 20 4102 Saint James Place (#83), American Colonial Revival, view northwest
- 17 of 20 1955 Sunset Boulevard (#89), Craftsman, view southeast
- 18 of 20 2019 Sunset Boulevard (#93, noncontributor), view southwest
- 19 of 20 Sunset Boulevard and Alameda Drive, Entrance Pillar No. 1 at southeast corner (#100), view southwest
- 20 of 20 Sunset Boulevard and Loma Pass, Entrance Pillar No. 3 at southeast corner (#102), view northeast

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

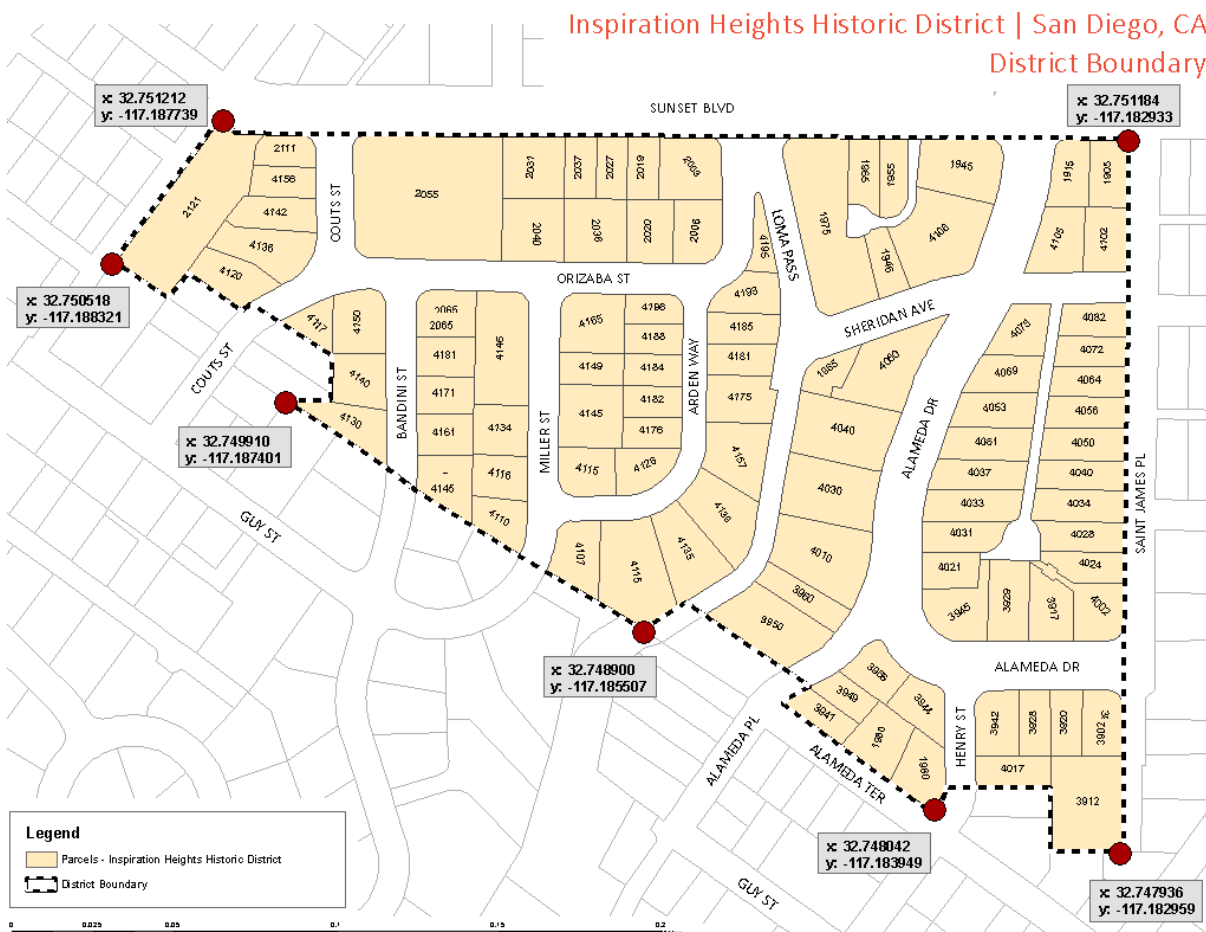


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**Location Map—Points indicated on map with Point 1 at upper left, proceeding clockwise**

1. Latitude: 32.751212 Longitude: -117.187739
2. Latitude: 32.751184 Longitude: -117.182933
3. Latitude: 32.747936 Longitude: -117.182959
4. Latitude: 32.748042 Longitude: -117.183949
5. Latitude: 32.748900 Longitude: -117.185507
6. Latitude: 32.749910 Longitude: -117.187401
7. Latitude: 32.750518 Longitude: -117.188321



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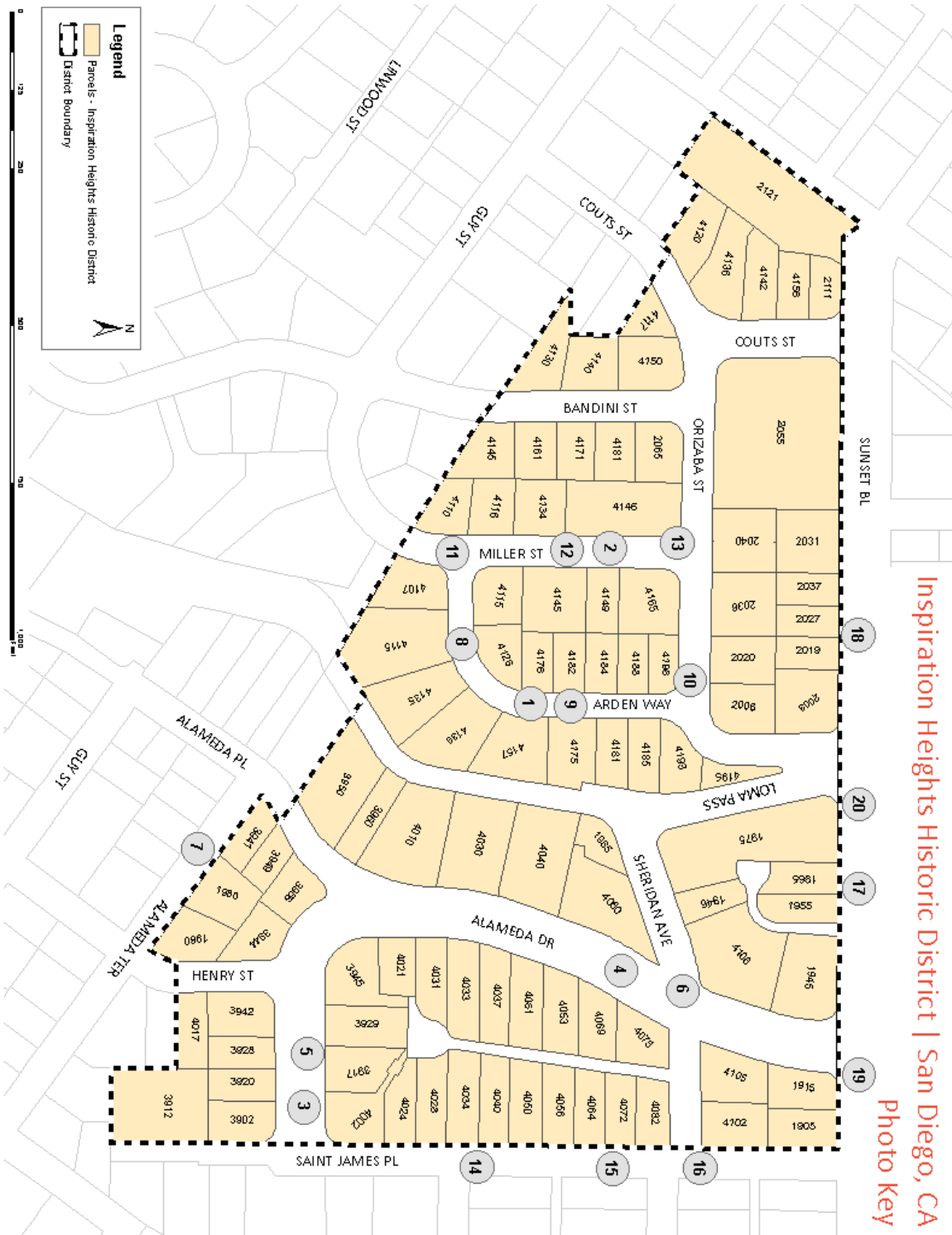
**Sketch Map and Contributor Key**



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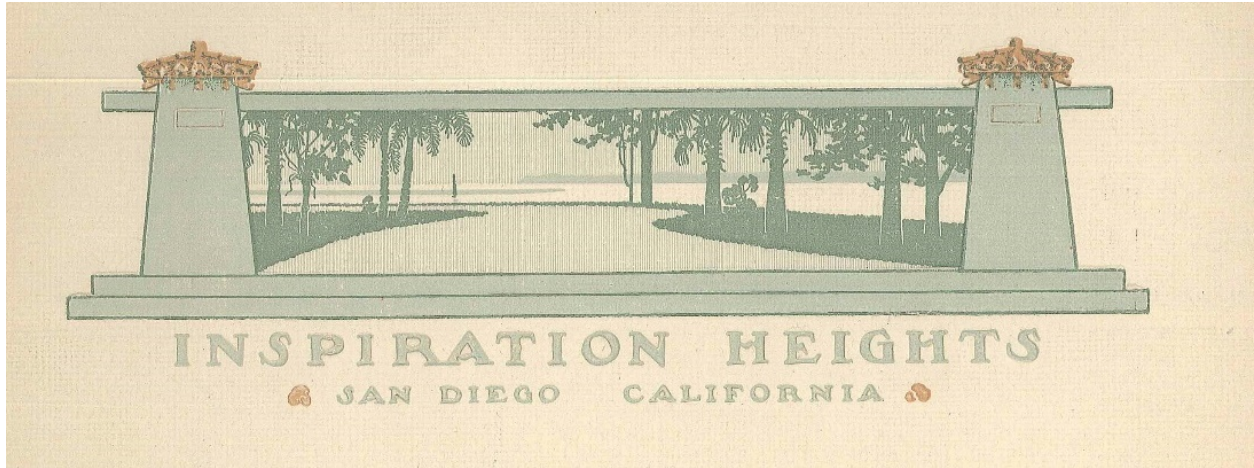
### Photo Key



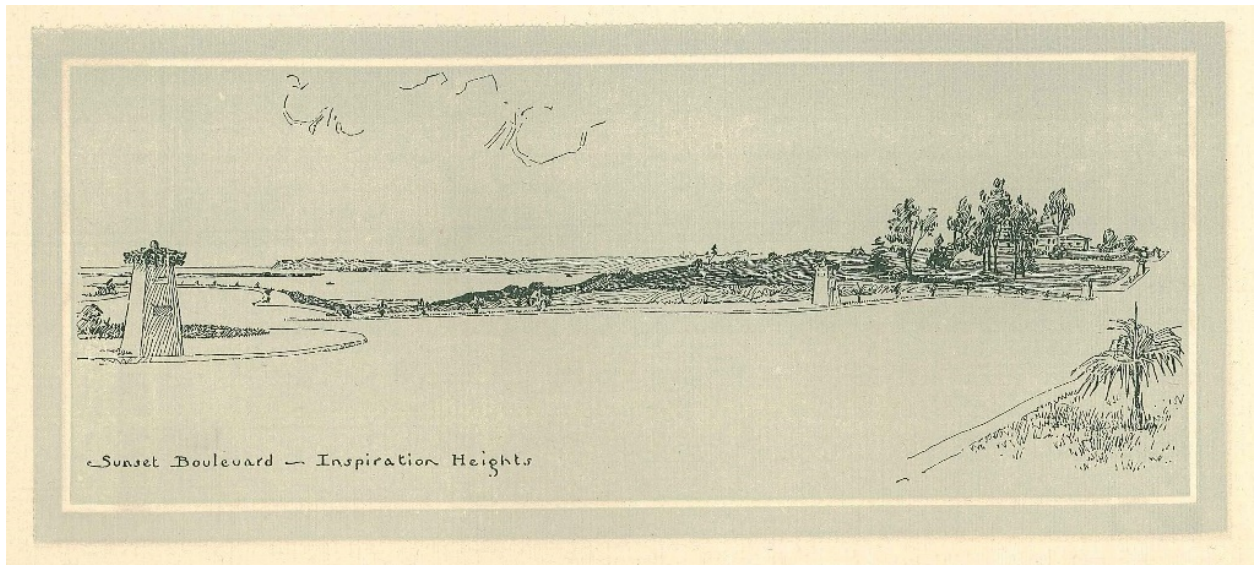
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**Figure 1** Cover image from promotional brochure, circa 1909. Courtesy of David Marshall.



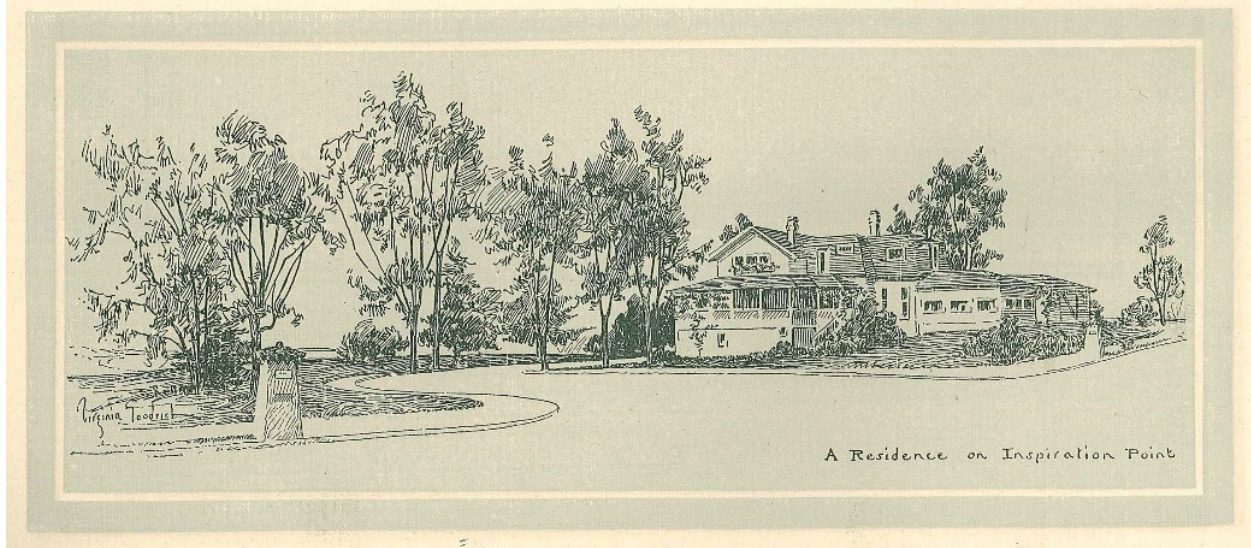
**Figure 2** Artist's sketch of Sunset Boulevard and view from tract, excerpt from promotional brochure, circa 1909. Note stucco entrance pillar at left of frame. Courtesy of David Marshall.



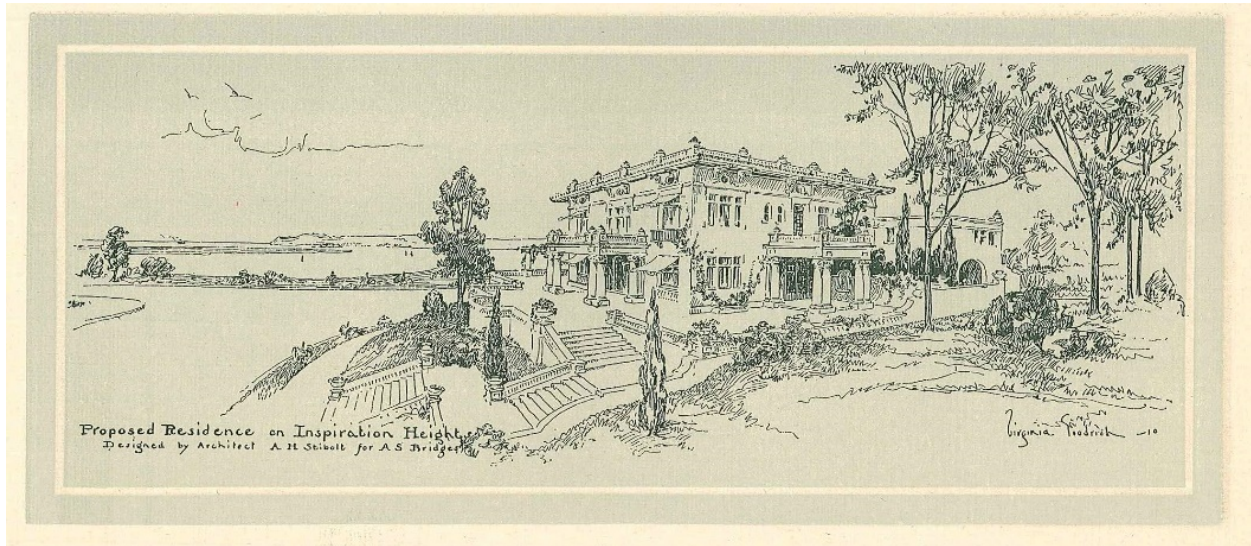
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**Figure 3** Artist's sketch of proposed residence, excerpt from promotional brochure, circa 1909.  
Courtesy of David Marshall.



**Figure 4** Artist's sketch of proposed residence, excerpt from promotional brochure, circa 1909.  
Courtesy of David Marshall.



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Figure 5 Advertisement, 1909. *San Diego Union*.

THE SAN DIEGO UNION: SUNDAY MORNING, OCTOBER 31, 1909

*Introducing*  
**INSPIRATION HEIGHTS**

In placing Inspiration Heights on the market we are offering the highest class of restricted home property that money and natural endowments of nature can produce. The entire tract is laid out along contour lines, giving every lot, without question, the grandest view to be obtained from any property around the bay region.

Every lot is a large deep lot, having a frontage of one hundred feet or more. The streets are all graded and dressed with decomposed granite; sidewalks and curbs all in; sewer, gas and electricity placed in front of every lot, and the entire space between the sidewalks and curbs throughout the tract being set to lawn and the choicest palms.

For the purpose of insuring a high-class of improvements, the building restrictions call for buildings to cost \$5000.00 or over, each building to be set a uniform distance from the curb. If you would build your home in the district which would withstand encroachment of flat buildings, apartment houses, stores, etc., which are today threatening many of our finest homes in the city, you will find in Inspiration Heights the ideal location and protection so much desired in high class homes.

To inspect the property, call at this office or take the Third Street car line, which now stops two blocks west of the tract.

Terms and Prices on Application

**J. CRICE**  
 SALES AGENT  
 1419 D Street

Figure 6 Advertisement, 1910. *San Diego Evening Tribune*.

**20-- REASONS Why YOU Should --20**  
**CHOOSE**

**Inspiration Heights**

<p>1st It is naturally the <i>choice</i> part of town.</p> <p>2nd Nature made it the <i>best</i> view site in San Diego.</p> <p>3rd It is subdivided as <i>Nature</i> intended it should be.</p> <p>4th It is subdivided so that <i>each</i> building site has the view.</p> <p>5th It is more highly <i>improved</i> than any part of the city.</p> <p>6th It is the <i>only</i> highly improved <i>View Tract</i> in the city.</p> <p>7th It is the <i>aristocrat</i> of residence sites.</p> <p>8th It is the <i>only</i> tract restricted to <i>one house</i> to 100 feet.</p> <p>9th It is the <i>only View Tract</i> having <i>wide finished</i> streets.</p> <p>10th It is the <i>only</i> Tract restricted to <i>private residences</i>.</p>	<p>11th It is the <i>only</i> Tract that has the <i>best</i> of everything.</p> <p>12th There is no other <i>View Tract</i> with <i>walks, lawns and palms</i>.</p> <p>13th It is the <i>only safe place</i> to build an expensive residence.</p> <p>14th The Views cannot be <i>built out, or cut off</i>.</p> <p>15th It will be the <i>classiest residence district</i> in California.</p> <p>16th You get <i>more</i> for your money than anywhere else.</p> <p>17th The whole Tract spells <i>C.L.A.S.S.</i></p> <p>18th There will never be another <i>Inspiration Heights</i>.</p> <p>19th It will contain the <i>handsomest homes</i> in the city.</p> <p>20th The prices will be <i>materially advanced</i> July 1st.</p>
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**Inspiration Heights Company**

217 Timken Building      ::::      217 Timken Building

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**Figure 7** Streetscape at Sunset Boulevard and Saint James Place, circa 1911, view southeast.  
San Diego History Center.



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**Figure 8** Aerial view, Inspiration Heights below/south of the dashed red line (corresponds with Sunset Boulevard), 1927, view northeast. San Diego History Center.





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**Figure 9** Aerial view, Miller Street and Arden Way in foreground, circa 1930s, view northeast.  
San Diego History Center.



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**Photo 1** Arden Way, streetscape east side, view northeast



**Photo 2** Miller Street, streetscape east side, view southeast



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**Photo 3** Alameda Drive, streetscape north side, view northwest



**Photo 4** Alameda Drive, streetscape east side, view southeast



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**Photo 5** 3917 Alameda Drive (#2), Prairie School, view northeast



**Photo 6** 4106 Alameda Drive (#23), Prairie School, view northwest



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**Photo 7** 1980 Alameda Terrace (#29), eclectic Mediterranean Revival, view northeast



**Photo 8** 4135 Arden Way (#33, noncontributor), view southeast



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**Photo 9** 4175 Arden Way (#36), Tudor Revival, view northeast



**Photo 10** 4193 Arden Way (#43), Spanish Colonial Revival, view east



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**Photo 11** 4115 Miller Street (#60), Mission Revival, view northeast



**Photo 12** 4146 Miller Street (#64), Spanish Colonial Revival, view northwest



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**Photo 13** 4165 Miller Street (#66), American Colonial Revival, view southeast



**Photo 14** 4034 Saint James Place (#76), Minimal Traditional, view northwest





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**Photo 15** 4072 Saint James Place (#81), Craftsman, view northwest



**Photo 16** 4102 Saint James Place (#83), American Colonial Revival, view northwest



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**Photo 17** 1955 Sunset Boulevard (#89), Craftsman, view southeast



**Photo 18** 2019 Sunset Boulevard (#93, noncontributor), view southwest



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**Photo 19** Sunset Boulevard and Alameda Drive, Entrance Pillar No. 1 at southeast corner (#100), view southwest



**Photo 20** Sunset Boulevard and Loma Pass, Entrance Pillar No. 3 at southeast corner (#102), view northeast

