

CHAPTER 2

Cultural Landscape Survey

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1.0 Cultural Landscape Survey Methodology

The Uptown Cultural Landscape Survey (CLS) was conducted in conjunction with the *Uptown Historic Architectural Reconnaissance Survey*, by IS Architecture, and the *Uptown Context Narrative and Oral Histories*, by Walter Enterprises.

The CLS is a reconnaissance level survey that documents cultural landscape features within the Uptown Community Planning Area. It will serve as an informational baseline for cultural landscape features which, in future, can be further amended as historical districts and development projects are brought forward and processed through the City Planning & Community Investment Department. It is anticipated this baseline will be the foundation from which more intensive study will be undertaken.

The CLS was performed in the field by Vonn Marie May, cultural landscape specialist, from November of 2004 through November of 2005. Ms. May physically canvassed the area within the survey boundaries and noted the general distribution of cultural landscape features and neighborhood character.

Cultural landscape features were evaluated on the basis of age criteria, sufficient physical integrity from their period of significance, and features that were predominantly within public view from public rights of way. The CLS determined whether the features had a sufficient level of historical integrity and if they have the potential to contribute to a historical district.

Designed Landscape Features:

- Street trees
- Parks
- Landscapes
- Medians

Natural Landscape Features

- Canyonlands
- Sensitive Habitat Areas (MHPA)
- Natural bluffs
- Viewsheds

Contributing Resources:

- Bridges
- Sidewalks
- Sidewalk stamps
- Stairs
- Streetlights
- Walls
- Drainage swales

The Cultural Landscape Survey (CLS) used an HP iPAQ hand-held computer with ESRI ArcPad 6.0 software loaded with electronic data entry forms with drop down menus and default values for anticipated landscape features. The customized forms with pre-selected fields were programmed with ESRI ArcPad Application Builder 6.0. The data entry forms, along with electronic field maps programmed into a Global Positioning System (GPS) device, were used to store location information where features were not associated with Assessor's parcel numbers. Once landscape features were inventoried and mapped, the field data was directly transferred from the hand held units to the City's GIS System, where it was then available for use with all other GIS layers for further analysis.

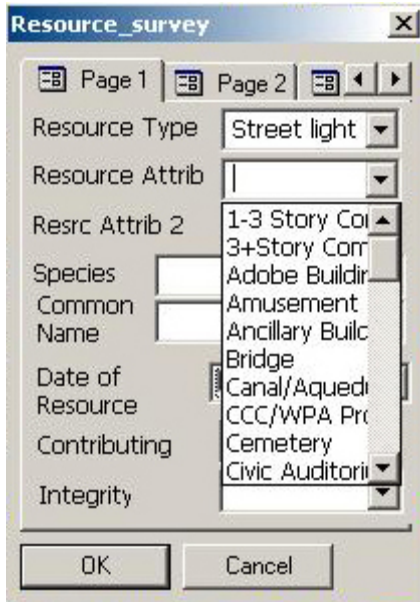


Figure 2.1: ArcPad Data Entry Form 1 of 5.

2.0 Cultural Landscape Survey Mapping

The information from the Cultural Landscape Survey was programmed for specific data retrieval which informed the CLS Maps described below and located in Appendix A. A large scale map of all cultural landscape resources (Map #3 in Appendix A) is also included in the front binder pocket.

2.1 Designed Landscapes

Street Trees, Parks, Landscapes & Medians (See Map #4 in Appendix A)

This map reflects concentrations of historic street tree plantings, which in most neighborhoods Queen Palms, *Arecastrum romanzoffianum*, were generously planted. Public parks, cemeteries, medians and other designed component landscapes were identified:

- Street Trees
- Presidio Park
- Pioneer Park/Calvary Cemetery

- Mission Hills Nursery/Lark St.
- Mission Cliffs Garden
- Sixth Avenue/Balboa Park Urban Edge
- Seventh Avenue/Marston Family
- Marston Garden

Source: City Parks Department, City Tree Survey

2.2 Natural Landscapes

Canyons, Sensitive Lands, & Viewsheds (See Map #5 in Appendix A)

This map represents the unique pattern of urban canyonlands which are a significant topographic and open space resource to the Uptown Community. The Survey proposes an urban canyon naming project to reflect geographic and/or cultural origins, to further community awareness of these unique open spaces.

The map also reflects the boundaries of the City of San Diego's Multiple Habitat Planning Area (MHPA). The MHPA identifies areas within which conservation of habitat and linkages will occur with limited development. Overall, the City's MHPA strives to attain a 90 percent conservation goal.

Viewshed points are identified and include distant sweeping views of San Diego Bay, Point Loma, Mission Valley, and Downtown, as well as views of neighborhood urban canyons.

Source: Canyons and MHPA lands from SanGIS database

2.3 Hardscape

(See Map #6 in Appendix A)

This map reflects built features of the cultural landscape: historic bridges,

sidewalks, sidewalk stamps, stairs, streetlights, walls, and drainage swales.

3.0 Cultural Landscape Survey Landscape Components

Following are cultural landscape components, parks, and open spaces which contribute to and define the character of the Uptown Community:

3.1 Designed Landscapes

Street Trees

Concentrations of historical trees were found throughout the Uptown Community area. Ubiquitous plantings of Queen Palms, *Arecastrum romanzoffianum*, were provided by pioneer horticulturist, Kate Sessions. The most intact concentrations were found in Mission Hills and along the Sixth Avenue/Balboa Park Urban Edge.

Sessions began her Queen Palm planting program along the Sixth Avenue boundary of the then City Park (Balboa Park) as early as 1900. When she relocated to Mission Hills she continued her effort to plant trees throughout the Uptown community. Clearly the predominant public right of way street tree is the Queen Palm, found in parkways from 3' to 12' wide.

Uptown Historical Tree Palette

Nearly fifty genus classifications of historic trees were documented in the Uptown Planning Area.¹ The selections range within a period of significance dating from the late 19th century through

1960. Of the overall approximate tree counts, a predominance of the following trees contributes to the historic character of Uptown neighborhoods. (See Appendix F for a complete Tree Palette list.)

3324 - Queen Palm
Arecastrum romanzoffianum

457 - Mexican/California Fan Palm
Washingtonia robust/filifera

226 - King Palm
Archonotphoenix cunninghamiana

132 - Canary Island Date Palm
Phoenix canariensis

121 - California or Mission Pepper
Schinus molle

122 – Eucalyptus spp. (not counting canyon clusters or mass plantings)

87 – Italian Cypress (and other spp.)
Cupressus sempervirens, and spp.

75 - Canary Island Pine
Pinus canariensis

62 – Pine
Pinus spp.

54 – Cedar
Cedrus spp.

47 – Jacaranda
Jacaranda mimosifolia

47 – Podocarpus
Podocarpus gracilor

¹ Bailey, Liberty Hyde and Ethel Zoe Hortus, *Third, revised by Liberty Hyde Hortorium*. Cornell University, Macmillan Publishing Co., New York, 1976.

3.2 Presidio Park

Historical Designation Status

The San Diego Presidio Site was first listed as a California Historic Landmark in 1963 and a National Historic Landmark in 1964. The site was locally designated in 1968 and expanded as 'Presidio Park' in 1989.

In 1907 George White Marston, civic philanthropist, purchased acreage on the western most end of the mesa to preserve the site of the first Spanish settlement and Mission Church of Alta California. Marston borrowed the quote from noted historian William Smythe which described the Royal Presidio of San Diego as the 'Plymouth Rock' of the west coast.²

From 1907 through 1920, Marston methodically bought out his partners and eventually acquired all the property which encompassed the historic site with the intent of preservation and historical interpretation.

In 1925, Marston hired internationally renowned urban planner John Nolen to provide land planning for a world-class park as an homage to the site's rich cultural heritage. Nolen's planning concepts had their genesis in the City Beautiful and Picturesque design movements of the late 19th century where, for one, circulation elements deferred to natural topography and rejected the 'grid'.

Deep ravines and canyons were left undisturbed for the purposes of recreation, scenic enjoyment, and open

space. The City donated peripheral acres to the project and archaeological excavations began. Once the Presidio ruins were identified the site was buried, never to be built on.

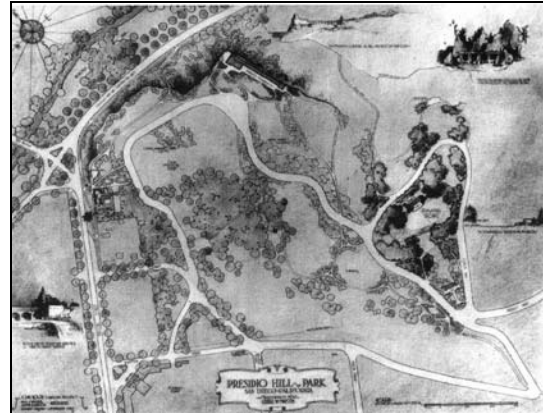


Figure 2.2: Presidio Park Plan, ca. 1925
John Nolen Landscape Architect.

Construction began on a Spanish Colonial style museum dedicated to Father Junipero Serra designed by master architect William Templeton Johnston, a Mission Hills resident. The museum was configured on the promontory of the hill overlooking Mission Valley, and dedicated on 16 July 1928, the 159th anniversary of the arrival of Father Serra. Presidio Park thereafter defined the northwestern boundary of Mission Hills.



Figure 2.3: Presidio Park Pergola, 2005.

² Hennessey, Gregg R. "Creating a Monument, Re-Creating History: Junipero Serra Musuem and Presidio Park," *Journal of San Diego History* Volume 45, Summer 1999, #3, San Diego Historical Society, 1999.

3.3 Pioneer Park (Old Calvary Cemetery)

Historical Designation Status

Pioneer Memorial Park was locally designated in 1970 at the time of its conversion from the Old Calvary Cemetery. Calvary Cemetery was restored during the Works Projects Administration (WPA) period in 1939.

In 1870, as part of the North Florence Heights map filed by Joseph Manasse, ten acres of land were set aside for cemetery use. Originally half of the cemetery would be for Protestant burials, the other half for Catholic burials. Some of the first Californios -- Bandini, Coutts, Ames, and Indian School founder Father Ubach -- were buried at Calvary.



Figure 2.4: Pioneer Park (Calvary Cemetery) ca. 1890s - North Florence Heights.

It is uncertain, however, whether or not Protestant burials ever occurred, since the larger Mt. Hope Cemetery in southeast San Diego began Protestant burials as early as 1869. With the opening of Holy Cross Catholic Cemetery in 1919, also in southeast San Diego, Calvary fell into disuse. Burials continued through 1960, but were rare.

The Catholic Parish of the Immaculate Conception continued to maintain Calvary through 1939. During the Depression the

cemetery grounds were restored under the WPA program. An adobe wall was constructed during this period to protect the grounds, but as the neighborhood built out, the cemetery deteriorated.³

In 1970 the City of San Diego Parks Department removed grave markers and reconfigured the land into the Pioneer Memorial Park. Some markers were consolidated along the southern perimeter, but most were relocated to Mt. Hope Cemetery, where they remain today.



Figure 2.5: Pioneer Park & WPA Adobe Wall.

3.4 Lark Street at Montecito Way & Mission Hills Nursery Site

Historical Designation Status

Lark Street, between Lewis Street and Montecito Way is currently not designated. The Mission Hills Nursery (former San Diego Nursery) is also not designated, although Kate Sessions' nursery site in Pacific Beach was listed on the California Register in 1970.

Kate Olivia Sessions, San Diego's famous pioneer horticulturist, and brother Frank

³ Bissell, Laurie, "San Diego Cemeteries: A Brief Guide," *Journal of San Diego History* Volume 28, No. 4, Fall 1982, San Diego Historical Society, 1982.

Sessions began acquiring acreage to the east of Inspiration Heights for horticultural ventures. In 1906, Sessions purchased a large portion of North Florence Heights as well as adjacent blocks in the Arnold and Choate's subdivision for a nursery site and attendant growing grounds.⁴

Prior to the Mission Hills venture, Sessions' nursery operations were located in the northwest quadrant of Balboa Park. She was granted 30 acres by the City as a public/private nursery site in exchange for growing and planting trees in public rights-of-way and within the park itself. By 1904, the first Balboa Park Master Plan, designed by noted New York landscape architect Samuel Parsons, Jr. and commissioned by George Marston, was beginning its implementation phase. Intra-park roads and aggressive tree planting programs had begun along the Sixth Avenue side of the park, causing Sessions to vacate the area.

Nearing 50 years of age, Sessions began a large-scale nursery venture with brother Frank on the flat dusty chaparraled blocks of Mission Hills. One of their projects was to be the first formidable growers and distributors of the exotic poinsettia (*Euphorbia pulcherimma*, native to Central America), a plant she popularized in San Diego County. She intuitively realized its commercial future in the budding floriculture business in California.

Frank Sessions built lath houses and packing houses around the north end of Lark Street, a few years later relocating them to the current Grant Elementary site. From this site poinsettias were

grown, packed, and shipped daily to points along the Pacific Coast and as far away as Chicago. While in season, Frank Sessions and his crew loaded them onto horse drawn flatbeds and took them to



Figure 2.6: Kate Sessions in Mission Hills, ca. 1910.

the Santa Fe Railway station each night. When poinsettias were off-season, Kate Sessions planted fields of sea lavender, or statice (*Limonium perezii*, native to NW Africa and naturalized in San Diego).

Sessions established her Mission Hills nursery site and called it the San Diego Nursery. Located along Lewis Street near Stephens Street, this was her largest commercial nursery to date. A small portion of the original site is still in nursery use on Fort Stockton Drive. The growing grounds occupied a great deal of the acreage of central Mission Hills, especially the North Florence Heights and Arnold & Choate's subdivisions. Low growing stock covered the eastern portions and tree stock was generally planted in the western portion.

Sessions also provided plants and trees to the famous Huntington Gardens in San Marino. Her stock would be sent by

⁴ McPhail, Elizabeth C. *Kate Sessions: Pioneer Horticulturist*. San Diego Historical Society, 1976.

Santa Fe Railway to Pasadena and then to a branch line that served the Huntington grounds exclusively.

Sessions may have borrowed the branch line concept from Huntington when she personally approached John D. Spreckels, owner of the San Diego Electric Railway, for a streetcar line into central Mission Hills within the vicinity of her nursery. After lobbying Spreckels and the City, the new Mission Hills line materialized in 1909 as 'Route 3,' linking Hillcrest and downtown to Mission Hills.

Streetcar service was first built to Lewis and Stephens Streets (the front door of Sessions' operation) and by 1913 the line extended from Lewis to the intersection of Fort Stockton Drive and Trias Street.⁵

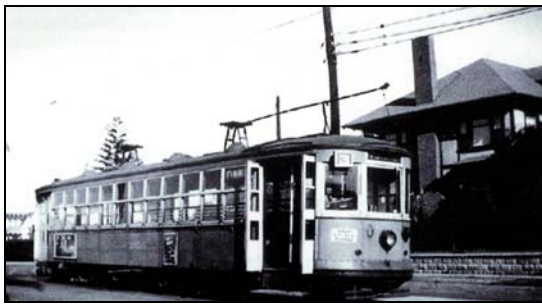


Figure 2.7: Mission Hills Streetcar 'Route 3.'

What in the beginning seemed to be a blessing for Sessions, quickly became the beginning-of-the-end of affordable raw land for growing. Once the streetcar line was up and running, housing development pressures accelerated. By the mid 1910s, the land was far too valuable for anything but suburban housing. Once again, Sessions was forced to move operations, this time to rural Pacific Beach.

The Mission Hills Nursery has been in operation without interruption since its founding in 1906. For a complete City Directory Listing of sites associated with Kate Olivia Sessions, 1887-1940, see Appendix G.

Lark Street at Montecito Way

Historical Designation Status

The upper 4100 block of Lark Street is an anomaly within all of Mission Hills. The site was the epicenter for Kate Sessions and brother Frank's horticultural venture. Both also resided in and around this small area within North Florence Heights. Frank and wife Katherine built a home on Lark Street; Kate lived at Montecito Way and Randolph Street from 1907 to 1920, later moving to another residence on Plumosa Way.

Stands of mature trees planted by Kate, Queen Palms (*Arecastrum romanzoffianum*, native to southern Brazil and Argentina), Silk Oaks (*Grevillea robusta*, Queensland, New South Wales), Eucalyptus (*Eucalyptus spp.*, Australia), and other exotics remain from her early nursery plantings. A generous turf parkway (10'-12'), planted with triangular spaced Queen Palms, occurs only within this block. Sessions' signature 'pink' sidewalks are also present. The architecture on Lark Street is a predominant example of transitional Prairie and Craftsman styles ranging from 1912-1920. The block clearly has the imprint of Kate Olivia Sessions and her ongoing desire to 'improve' and sophisticate the landscape setting.

⁵ Dodge, Richard V., "Rails of the Silvergate: The Spreckels San Diego Empire," *Pacific Railway Journal*, San Marino, 1960.



Figure 2.8: Kate Sessions' trademark 'pink' sidewalks.



Figure 2.9: Upper 4100 block of Lark Street between Montecito Way and Lewis Street.

3.5 Mission Cliffs Gardens/Trolley Barn

Historical Designation Status

Mission Cliffs Gardens, cobblestone walls, and related features were locally designated in 1997.

Mission Cliffs Gardens was a quintessential Victorian era park situated in the neighborhood of University Heights at Park Boulevard and Adams Avenue. The Gardens were land holdings

of John D. Spreckels and his San Diego Electric Railway, in operation from 1898 to 1942. Adjacent to the Gardens was the old Trolley Barn that once housed Spreckels' rail cars. Today the site is a popular community park. The sprawling acreage was on the precipice of the north facing slopes of Mission Valley at the 'end of the line'. Spreckels built the Gardens to lure potential residents and investors further out into the suburbs.⁶

One of the Gardens' best character defining features was the expansive viewshed from the cliffs overlooking Mission Valley. It was noted that on a very clear day to the far north, "the snow-clad summits of the Sierra Madre, San Bernardino and San Jacinto ranges could be seen. Stretched out directly below the cliffs lay Mission Valley and to the west was the boundless Pacific Ocean."⁷

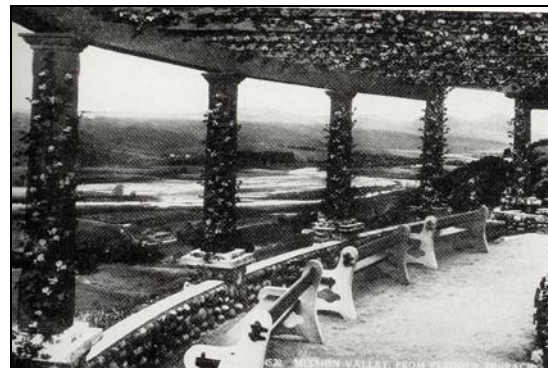


Figure 2.10: View of Mission Valley from Mission Cliffs Gardens, ca. late 1890s.

In 1890 a large pavilion for dances and social affairs was built, surrounded by terraced paths that traced the natural topography in typical picturesque landscape style. Over time, other recreational and aesthetic improvements

⁶ Potter, Beverly, "Mission Cliff Gardens," *Journal of San Diego History* Volume 23, No. 4, Fall 1977, San Diego Historical Society, 1977.

⁷ *Ibid.*

were added: a merry-go-round, café, picnic areas, a large lily pond, an aviary, a deer paddock, and lush colorful botanical gardens. By 1904 the extant cobble property wall was erected. The famous Bentley Ostrich Farm was also a main attraction, introduced primarily for the exotic bird's tail feathers used in ladies Victorian fashion; it was a particular favorite with children.

By 1914 Mission Cliffs Gardens had grown from twenty acres to thirty-eight acres, but experienced a decline in visitors as the 1915 Panama California Exposition in Balboa Park opened. For a brief moment, Spreckels considered placing his 'Spreckels Organ' in a proposed natural amphitheatre at Mission Cliffs Gardens, but Balboa Park won the honor.

At the close of the Exposition, Mission Cliffs Gardens resumed its popularity with heavy tourist flow and newspaper promotions that ran in the San Diego Union, coincidentally owned by J. D. Spreckels. However, as the transition from streetcar to automobile continued, visitorship declined again. By 1929 an admission fee which, coupled with the Depression, sounded its death knell. The property languished and finally, in 1942 responding to WWII needs for housing, was subdivided and put up for sale for residential lots.



Figure 2.11: Mission Cliffs Gardens Wall
Adams Avenue 2005.



Figure 2.12: Mission Cliffs Gardens Entry
Park Blvd. & Adams Avenue, 2005.



Figure 2.13: Mission Cliffs Gardens Lily Pond
(vehicular round-about planter), 2005.



Figure 2.14: Mission Cliffs Gardens Lily Pond, ca. 1900.

3.6 Sixth Avenue/Balboa Park Urban Edge

Historical Designation Status

The western portion of Balboa Park is not currently designated at any level. The central mesa Exposition sites (1915 and 1935) are designated as a National Historic Landmark District.

The Sixth Avenue side of Balboa Park continues to convey a great deal of integrity from its 1902-1906 ‘City Park’ origins. Separated by undulating canyons from the more ornate central mesa section, the Sixth Avenue/Balboa Park Urban Edge predates the 1915 Panama California Exposition. Master landscape architect Samuel Parsons, Jr., at the behest and expense of civic father George W. Marston, came to San Diego in 1902 and generated the Park’s first master plan.

Samuel Parsons, Jr. was a direct heir of the ‘Picturesque’ park tradition from his predecessor Frederick Law Olmsted. The style, first developed in eighteenth century England, broke from rectilinear and diagonal Renaissance and Baroque park patterns to espouse curvilinear

landscaping which accentuated natural features, artfully framed distant ‘pictures’ of nature with irregular clumps or ‘belts’ of trees, and tamed nature with wandering smooth lawns and ‘serpentine’ water features.

In developing the scheme for the park, Parsons appreciated the site’s distinct elevation changes as well as its unique setting, situated between expansive mountains and the Pacific Ocean. He saw the park as a distinct collection of “harbors, bays, islands, promontories, mountains and miles of open lands.” By the end of his ten-day stay, Parsons had staked out all the park roads and entries. He developed a tree palette from the recommendations of horticulturists Kate O. Sessions and T. S. Brandagee.⁸

Following Parson’s visit, a contour map was prepared and forwarded to his New York office to facilitate development of the master plan. On July 24, 1903, Parsons’ partner George Cooke (a hands on landscape designer trained at Kew Gardens in London, England), arrived with the finished plan. Construction began at the southwest corner of Sixth Avenue and Date Street (now part of the Interstate 5 freeway), the area closest to downtown. Considerable re-grading was necessary to level the land, provide park access and prepare the site for tree planting. Park annual reports and newspaper accounts document “blasting, hard-pan shooting, digging, shoveling and

⁸ Birnbaum, Charles FASLA, Karson, Robin. *Pioneers of American Landscape Design*; “Parsons, Samuel, Jr. (1844-1923),” NPS Historic Landscape Initiative, McGraw-Hill, Washington DC, 2000. Montes, Gregory, “San Diego’s City Park 1902-1910: From Parsons to Balboa,” *Journal of San Diego History* Volume XXV, Winter 1979 #1, San Diego Historical Society, 1979.

grading, men and mules in a revelry of sweat and dirt.”⁹

During this time Sixth Avenue was widened from Upas to Date Streets, the park’s western boundary. An equidistant primary park entrance road was constructed at Kalmia Street, later moved to Laurel Street during the Exposition era. Vehicular drives and additional park entries at Juniper, Maple and Quince Streets were also constructed.

More than a decade earlier, in 1892, pioneer horticulturist Kate Sessions had secured a ten-year lease for a 30 acre nursery site on City Park land, in the north western quadrant along Sixth Avenue at Upas Street. In exchange for the use of the land, she was required to plant and maintain 100 trees within the city and to provide 300 trees to City Park public plazas, schools, and rights of way. In return for her service, she was given the title City Gardener. By introducing and cultivating adaptable exotic species, she used the land to demonstrate what the City Park could eventually look like. A significant amount of tree canopy along Sixth Avenue remains from this early period.

Early tree plantings included Monterey cypress (*Cupressus sempervirens*, native to northern California), Torrey pine (*Pinus torreyana*, San Diego), Cork oak (*Quercus suber*, Spain), Acacia (Australia), Mission pepper (*Schinus molle*, Peru), various exotic palms and a range of Eucalyptus. Kate provided and personally planted double rows of Queen Palms on each side of Sixth Avenue as she had promised. She

placed eight pairs of Queen Palms on each side per block, with one palm at the centerline of each perpendicular street terminating at Sixth Avenue. This planting program extended from Date to Upas Streets and created a distinct parkway effect.



Figure 2.15: Double row Queen Palm planting on both sides of Sixth Avenue, ca. 1910.



Figure 2.16: Sixth Avenue, ca. 2005.

⁹ Marston, Mary Gilman. *George White Marston: A Family Chronicle, Volumes I & II*, Los Angeles, 1956.

3.7 Seventh Avenue/Marston Family

Historical Designation Status

The Seventh Avenue/Marston Family, 3500 block, has been identified as a potential historic district based on significant architects and architecture. The Uptown CLS identified several significant cultural landscape features that support district designation.

- Turf parkways w/street trees.
- Pink sidewalks.
- Retaining walls/stairs at street.
- Light standards.
- Red sandstone front yard walls.
- Mature horticulture.

The following are 'Notes' by Bruce Kammerling, Editor of the SDHS *Journal of San Diego History*, for a "Self Guided Tour of Seventh Avenue":¹⁰

The 3500 block of Seventh Avenue is part of the subdivision known as Thomas T. Crittenden's Addition, which he filed in 1887. This short block contains important examples of Arts & Crafts Period architecture by four of San Diego's most prominent architects: Irving Gill, William Hebbard, Frank Mead and Richard Requa. Additionally, several other notable architects worked on these homes including Louis Gill, Hazel Waterman, Emmor Brook Weaver and Henry Harms Preibisius.

Among the unusual features of the street are the light standards, which are different than those found elsewhere in San Diego. Electricity

was not available in this part of town until a number of years after George Marston built his home. He installed a generator and supplied all of his neighbors with power until the utilities arrived. He may have installed the street lights as well.

The rock for the sandstone retaining walls in front of some of the houses came from Camp Kearny (Miramar Air Station). Originally, pepper trees lined the street, but these were later replaced with jacarandas. A curbing scheme dates to May of 1914, about the time the street was first paved. Pink tinted sidewalks can still be found in some sections. This color had been recommended by Kate Sessions, San Diego's famous horticulturist, who did not like the glare of concrete. Many sidewalks in the Burlingame area east of Balboa Park have a similar tone.

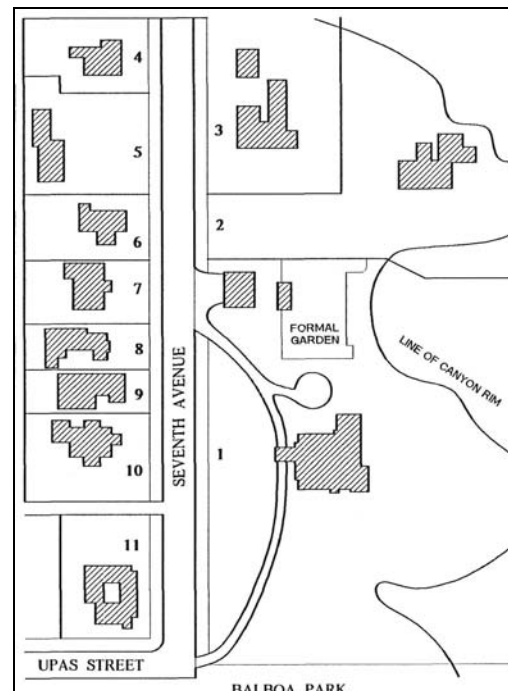


Figure 2.17: Key to Seventh Avenue House Map.

¹⁰ Kammerling, Bruce, "The George White & Anna Gunn Marston House," *Journal of San Diego* Vol. XXXVI No. 2 and 3, Spring/Summer, 1990.

1. George White & Anna Gunn Marston*
2. Dr. Frederick & Lilla Burnham*
3. Arthur & Elsa Burnham*
4. Alice Lee Cottage*
5. Alice Lee House
6. Katherine Teats Cottage
7. Mrs. Sarah M. Elston
8. Lorenze & Miriam Barney
9. George & Anna Barney
10. Rev. Frederick & Mary Cossitt*
11. Thomas & Margaret Hamilton

**Locally designated properties, City of San Diego
Historical Resource Board*



Figure 2.18: Seventh Avenue Parkway.



Figure 2.19: Retaining Wall/Stairs at Street.



Figure 2.20: Seventh Avenue Light Standards.



Figure 2.21: Red Sandstone Front Yard Walls.

3.8 Marston House and Gardens

Historical Designation Status

The Marston House was listed on the National Register and California Historic Register in 1970. The Marston Garden was designated locally in 1990.

During his lifetime George White Marston was responsible for greening and protecting significant numbers of acres. His most noted concerns include the early development of Balboa Park and the Monument to Father Serra on Presidio Hill. These two projects are among many in which he was intimately and generously involved.¹¹

In both 1908 and 1926, Marston spearheaded the early urban plans for San Diego, in conjunction with his dear friend John Nolen. He responded to the needs of a newly shaping city while he managed a very successful business, traveled frequently and maintained a genteel family life.

Determined and knowledgeable, Marston sought out the most capable designers and craftspeople for his projects and transformed flat mesas and hillsides of dusty chaparral into world class park environments. He envisioned and worked toward a far-sighted and well planned San Diego. In his lifetime, he became acquainted with and formed lasting friendships with some of the most revered professionals in the country.

¹¹ May, Vonn Marie, "The Marston Garden: The Southwest Interprets English Romantic," *Journal San Diego of History* Volume XXXVI, Spring/Summer 1990 #2&3, San Diego Historical Society, 1990.

The history of his personal garden on Seventh Avenue reveals how this intimate project was intertwined with his large scale involvements. Many of the same designers who helped shape the grounds, George Cooke, John Nolen, William Templeton Johnson, Kate Sessions, and others, were peers and friends who were major contributors to his large scale projects.

The love for his family, his city, and his affinity for the aesthetic created San Diego's First Citizen, and as John Nolen wrote, "The Pioneer of City Planning for San Diego."

The Marston House Garden has two periods of significance:

- 1906: The garden's initial design associated with landscape designer George Cooke, and Kate Sessions.
- 1928: A significant property upgrade associated with John Nolen, Hale Walker, William Templeton Johnson and Kate Sessions.



Figure 2.22: Marston House and Grounds, circa 1927.

4.0 Cultural Landscape Resources

4.1 Locally Designated

The following four sites are historically designated cultural landscape resources within the Uptown Community Planning Area.

- Spruce Street Suspension Bridge (Figure 23)
- Quince Street Pedestrian Bridge (Figure 24)
- First Avenue Vehicular Bridge (Figure 25)
- Old Florence Hotel Ficus Tree (Figure 26)



Figure 2.24: Quince Street Bridge, 1987.



Figure 2.23: Spruce Street Suspension Bridge, 1977.



Figure 2.25: First Avenue Bridge, 1993.



Figure 2.26: Florence Hotel Ficus Tree, 1971.

4.2 Cultural Landscape Survey Imagery



Figure 2.27: Sidewalk Stamp, Mission Hills.



Figure 2.29: Neighborhood Monument Plaque, Mission Hills.



Figure 2.28: Median Light Standard, Presidio Hills.



Figure 2.30: Neighborhood Monument, Sunset Boulevard.



Figure 2.31: Grave Stones, Pioneer Park (Old Calvary Cemetery).

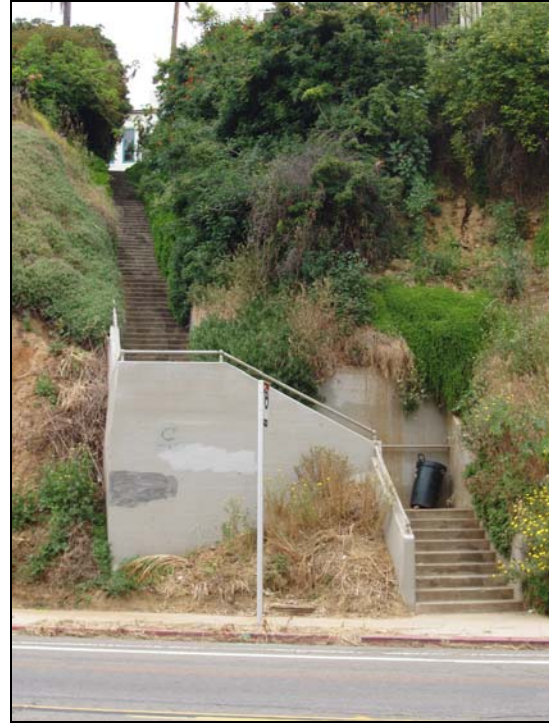


Figure 2.34: Public Staircase, Upper Reynard Canyon.



Figure 2.32: Sidewalk Stamp, North Florence Heights.



Figure 2.33: Low Cobble Walls, Mission Hills.



Figure 2.35: Natural Bluffs, Upper Reynard Canyon.



Figure 2.36: Viewshed of Mission Valley.



Figure 2.37: Viewshed of Urban Canyon.



Figure 2.38: Marston House and Grounds, Hillcrest, Crittenden's Addition.



Figure 2.39: Seventh Avenue retaining wall at roadbed, Hillcrest, Crittenden's Addition.



Figure 2.40: Balboa Park Cobble Wall, Upas St./Sixth Avenue, Hillcrest.

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