



Summer 2006
Volume 37, Issue 3

Reflections

SAVING SAN DIEGO'S PAST FOR THE FUTURE

LOCAL PARTNERS WITH THE NATIONAL TRUST FOR HISTORIC PRESERVATION

Making History

BY ALLEN HAZARD & ALANA COONS

Tuesday, September 6, was a history-making day in the effort to reclaim our lost heritage. A coalition of San Diego's political leaders led by State Senator Christine Kehoe came together in an outstanding show of support and enthusiasm.

Present at this historic occasion were Mayor Jerry Sanders; Senator Kehoe; Assembly member Lori Saldaña; City Councilmembers Kevin Faulconer, Donna Frye; Chairperson of the San Diego River Conservancy and City Councilmember Toni Atkins; District Director Clarissa Falcon represented Senator Denise Moreno-Ducheny; Pedro Orso-Delgado, Caltrans District 11 Director; Ronie Clark, State Parks District Superintendent; Gary Gallegos, SANDAG Executive Director; Jeannie Ferrell, Chair of the Old Town Community Planning Committee; Fred Grand, President of the Old Town Chamber of Commerce; Bruce Coons, SOHO Executive Director; Cindy Stankowski, San Diego Archaeological Society; Rob Hutsel, San Diego River Park Foundation; and Eleanor Neely, Chair of the San Diego Presidio Park Council. They all gathered together for a press conference to announce their support to transfer the former Caltrans site in Old Town from Caltrans to the Old Town California State Historic Park.

First, a brief recap. For years the community had been promised that the site would be given to State Parks as a part of mitigation for the building of the new Caltrans project just across the street. This project included the demolition of two 1920's historic buildings at the new site and major environmental impacts due to the construction of the very large Caltrans building. However, budgets, the economy and other factors in play made the fate of the 2.5 acres Caltrans site suddenly in great jeopardy of being sold for development for office buildings.

SOHO, with the help of the Old Town business and the non-profits community, spearheaded a letter writing, email



(left to right) SOHO Executive Director Bruce Coons; State Parks District Superintendent Ronie Clark; Senator Christine Kehoe; Rob Hutsel, San Diego River Park Foundation; Caltrans District 11 Director Pedro Orso-Delgado; Assembly member Lori Saldaña; City Councilmember Donna Frye

and phone calling campaign that SOHO members bolstered. With Senator Kehoe taking the lead, Assemblywoman Lori Saldaña, and, Councilmember Kevin Faulconer worked together to coordinate the successful campaign.

The transfer would add 2.5 acres to the 13-acre Old Town San Diego State Historic Park. The new addition to the State Park will open the 'front door' if you will, to Old Town, and reclaim a key piece of San Diego's early history. Senator Kehoe called the transfer a rare opportunity, "It is not very often that an urban park completely surrounded by development can extend its boundaries and in the process enhance and protect significant historical and cultural resources." Indeed, the reclamation of this land would be the most significant event since the creation of the 12.96-acre Old Town State Park in 1969 and will begin to take back for San Diego its birthplace.

Mayor Sanders reflected on not only how important this archaeological, cultural and historic site is, but also how this new addition to Old Town State Park will help facilitate pedestrian access to Presidio Park. This is a significant issue and is important (*continued on page 1*)



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Reflections

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President's Message

BY BETH MONTES

Is It Worth Saving?

Advocacy, planning, education, stewardship, outreach, these are some of SOHO's many activities. Though each discipline is very important, advocacy for the preservation of structures and cultural landscapes is arguably our most important function.

As such, we have a group which meets monthly to discuss these issues, the Preservation Action Committee, or PAC. It is in this committee that we monitor projects involving historic resources, structures slated for demolition, produce the annual Most Endangered list, and discuss buildings or spaces we want to monitor or proactively bring forward for designation.

During the last several meetings, one item discussed was the headline-stealing Naval Waterfront development, San Diego's "front porch". One of our more mature (ahem, older) committee members gave us a history lesson about the complex and its function over time. The military has been using this location for a much longer time than many of us thought. Some of us, including me, thought the site use began in the 1950's or 1960's, judging by the large, boxy buildings closest to the street along Harbor Drive.

However, there is at least one building that dates back to the 1920's and others of various ages. During WWII, the nerve center for the operation of activities for the entire Pacific Theatre was right there. This is early hallowed Naval ground. Across Harbor Drive is the Naval Pier, another structure worth saving.

During our discussion, someone brought up a comment heard in another discussion about whether or not to raise the issue of preservation during talks about what to do with the complex. The comment was something along the lines of "...but are there any pretty buildings worth fighting for?"

Instantly several of us jumped on the comment. You see, not all resources worth saving are pretty. Preservation is not a matter of taste. And that, my friends, is a hard concept to get one's head around. Those with Modernist leanings might think Victorian homes are unnecessarily ornate. Victorian aficionados can find Modern architecture too stark. But real preservation means being able to broaden one's horizons. It means we have to be able to put aside our particular leanings and see the value of a resource for how it represents its time and place in history, its construction materials and methods, its historic use, and more.

So, when we ask "is it worth saving?", we must train ourselves to think

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about more than beauty, we must resolve to learn about the architecture, events, and historical figures associated with the resource to assess its value, even if it represents an era outside our comfort zones. Sometimes, whether it is pretty or not, a building is lost because of its location, relationship to other buildings, or overwhelming resistance from governmental agencies (think Hotel San Diego). But we stand more of

a chance of saving historic resources if we can let go of our favorite eras and stand for preservation as a principle. Then we need to wrap our new-found resolve in a hard shell because once we decide the house or ship or pier or landscape or warehouse is worth preserving, we have to convince the public and community leaders of its value, and that is usually the toughest sale of all.



The river in old San Diego, 1869, courtesy SDHS collection

(continued from front page) not only for the over 14,000 fourth-grade students from San Diego City Schools who visit Old Town and Presidio Park each year but for the many visitors and tourists who rarely make the trek up the hill because of the disconnect between the parks. "It's truly an innovative plan that will restore and bolster the cultural history of Old Town as well as provide much needed parkland to San Diego," Mayor Jerry Sanders said.

Caltrans District 11 Director Pedro Orso-Delgado pledged to get a written agreement with State Parks within two months. Senator Kehoe thanked Caltrans for such an aggressive timeline. She went on to say "Parkland is precious to San Diegans and this particular site is all the more important because under it, and under the slope we're standing on right now, are several historic structures that could be excavated and restored, allowing public access to more of our past. I'm personally excited about the opportunity for there to be displays about life along what we now call the San Diego River, by Native Americans, Presidio soldiers

and early settlers in San Diego's Old Town. Once the river's channel flowed right through here. To be able to resurrect the vision of those early landscapes and river-related activities, along with the historic structures, is an opportunity that must not be lost."

SOHO Executive Director Bruce Coons reminded us that San Diego was founded in 1769 on Presidio Hill overlooking Old Town and is known as the "Plymouth Rock of the West Coast." It represents the first permanent European settlement in California. The San Diego River's former location explains why the Native American Village of Cosoy, the original settlement at the Presidio, which included the first mission in Alta California and resulting pueblo of San Diego was founded where it was, a story that few people today know about. This important restoration of a historic and cultural landscape will help to change that and San Diegans will be able to stand on the riverbank and experience San Diego's past where it happened, not in books, not in photographs, not in *(continued on page 3)*

Message from the Executive Director

BY BRUCE COONS

The Root of the Problem?

July 16, 2006, San Diego's 237th Birthday passes uncelebrated and unnoticed. California's oldest community, the "Plymouth Rock of the West" Coast does nothing to celebrate its founding. Is San Diego's significant history indeed past?

Around the country the anniversary date of a city's founding is usually cause for celebration. Until recent years this was also the case in San Diego. In the past our city's birthday was a major event. Beginning with the "Trek to the Cross," a procession that would start in Old Town and was led by figures portraying Gasper de Portola, Father Serra and other reenactors of historical figures. The procession would end at Presidio Park where there were reconstructed native habitations, Native American, Spanish and Mexican dancers, musicians and reenactors, bell ringing, cannon and musket firing. Historical flags waved proudly, and there were many exhibits showing the contributions various groups and cultures have made to San Diego. There was good food and inspirational speeches by dignitaries highlighting San Diego's prominent place in the history of our country.

This year there was no celebration, no notice by the media, no proclamations by city leaders, no notice whatsoever.

However, just to the North of San Diego in the younger city of Los Angeles on September 1, 2006, more than 1,000 people took a nearly nine-mile walking journey from San Gabriel Mission to El Pueblo Historical Monument, birthplace of the city, in downtown Los Angeles to celebrate the 1781 founding of the City and walk in the "footsteps of the founders." Many more joined in the celebration at the Plaza.

"Happy Birthday!" Los Angeles Mayor Antonio Villaraigosa shouted to the crowd.

The walk was a reenactment of a trip that was undertaken 225 years ago, following the footsteps of 44 Mexican nationals (four soldiers and 11 families), known as Los Pobladores, or town settlers. Those settlers trekked from San Gabriel Mission to Los Angeles in September 1781 and founded a tiny community near the Los Angeles River that today is one of the world's largest cities. Felipe de Neve, the first governor of the Californias, sent the settlers from Mexico to help cement Spain's claim to the region.



Courtesy Coons collection.

The walk gave people a chance to commemorate their far-flung heritage in a diverse city where it often seems as if everyone is from somewhere else. "We should have more things like this so people who live here can get to know each other better," one Asian walker said. The event's founder, whose ancestors weren't from Los Angeles but came to America on the Mayflower, was enthused that the 25-year-old walk has broadened its appeal.

Do San Diegans not have the need to celebrate our birthday, to hold similar events, or do we believe we know each other well enough? Do we believe that our history is only relegated to the past and has no bearing on the present? Maybe we think San Diego's ability to effect history is also in the past. Is it a lack of pride, worn away from years of mismanagement, and a pronounced lack of vision that San Diego has demonstrated in recent years? Is it because the lessons that can be learned from San Diego's past have been and are consistently ignored?

What might happen if we celebrated the founding of our city and revived our traditions? What if we studied the gifts and used the knowledge that those who came before us gave, what if we were to explore and discover once again our roots, embrace our city's culture, preserve our historic resources, preserve our environment? If we were to do this, then and only then, would we be in a position to build a future for San Diego, one that is uniquely San Diegan in nature. We could build a San Diego that could deservedly take its rightful place, its birthright, among the great cities in the history of the world.

Until then San Diego's fame and unique promise may remain just that, history.

(continued from page 1) HABs reports, but where it happened, and San Diego can begin to take back its rightful place in our nation's history. It was interesting to see the look on peoples' faces when told that the hill in the asphalt parking lot on which we were all standing actually was the riverbank! Love those visuals.

On the site of the former riverbed itself is where, in circa 1907, the Mission Olive Oil Factory was built. This was one of the most fanciful Mission Revival style buildings in San Diego and it also played an enormous role in the growth of the commercial olive oil industry, which is a large part of our agricultural patrimony and yet another important piece of our history largely forgotten. It was demolished in 1952 for the construction of the current office building, which was designed by architect C.J. Paderewski for Caltrans. This building has long been slated for removal by Caltrans in part because it is located directly on an earthquake fault. The restoration of the riverbank will allow us to finally illustrate the neglected story of the first people to

inhabit our area, allow the recreation of some of the first buildings and Native habitations in Old Town and tell the many stories of the Native Americans, Spaniards, Mexicans, Americans and others. This can all be part of the newest addition to Old Town San Diego State Historic Park and add greatly to understanding the legacy of San Diego's origins. The reclamation of this site will also allow on adjacent State Park property the reconstruction of Henry Fitch's and Josefa Carrillo's store and residence, California's first real store (1830s); the Osuna Adobe (1830); and possibly the Aguilar adobe (1827), whose remains lie just beneath the surface.

Many SOHO members were in attendance to show their support and celebrate the day. We thank those who took the time on a weekday morning to participate; your show of support was noted by all in attendance and greatly appreciated. We thank our political leaders for having the vision to secure this legacy.

New Project to Reconfigure Tank Farm Threatens the last remains of Historic La Playa on Point Loma

BY BRUCE COONS

La Playa and particularly the Area of Potential Affects (APE) around the building known as Quarters "A" represent what is potentially one of the most important archeological sites on the West Coast of the United States. There was a broad mix of cultures here: Mexicans, Alaskans, Sandwich Islanders, Native Americans, Chinese, Americans, and others from around the Pacific Rim. I know of no other place where

this type of diverse population living together occurred so early in the history of California. This is the second oldest town site in San Diego. The adobe Mexican Customs House, the town well, several other improved lots, and the plaza are all within the APE. San Diego, the "Plymouth Rock" of the West Coast, is where modern California began in 1769. Settlers arriving by ship first set foot on ground not far from Quarters "A" and the site has remained active since that time.

We are making the following recommendations to the US Navy in order of preference to protect this resource and recover it's unique history.

1. The best alternative by far is to avoid this site entirely and restore or adaptively reuse Quarters "A".
 2. Move Quarters "A". Do a research design for the potential archeological resources, including overlay of the maps, locating the cemetery, plaza, customs house, other dwellings, well, etc. Testing of those sites, after testing revise the
- (Continued on page 4)



Quarters A and the site of old La Playa, Coons collection

(continued from page 3)

research design, and perform 100% excavation of any resource encountered by testing. Monitoring before and during construction is essential. All materials recovered need to have a curation plan and the results of the excavation should be published in a timely manner. Any sites identified not part of the current project (such as the cemetery and Hide houses) need to be identified and marked for future reference.

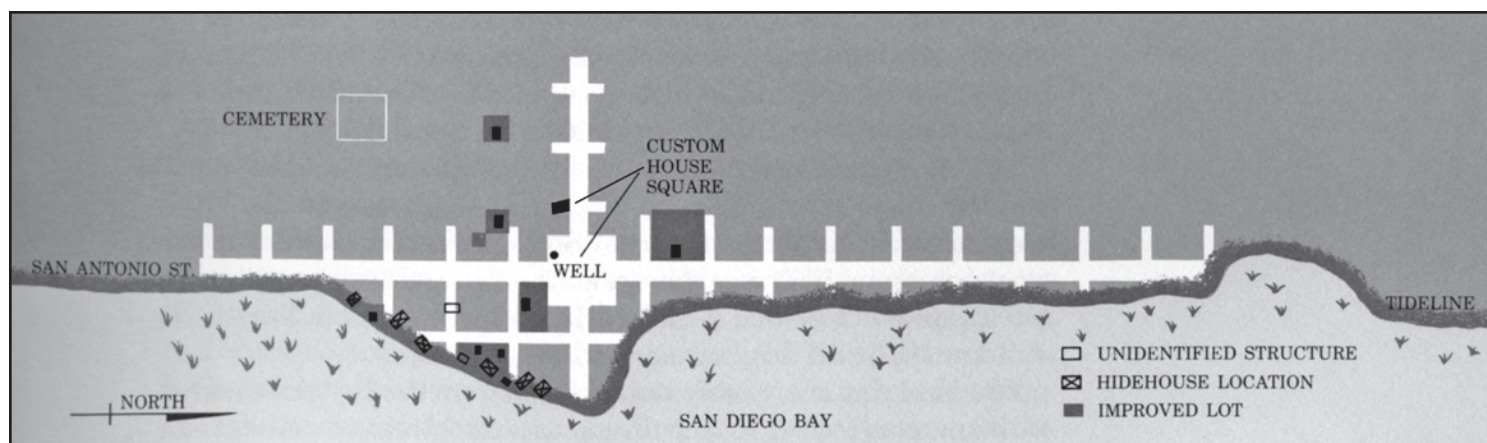
Quarters "A" should be preserved if at all possible. Based on our inspection, the building was built in the 1890s. This conclusion is supported by the architecture, the methods of construction and materials used. The current construction date of post 1900 that the Navy is using is incorrect. More research needs to be completed before any action is taken. Additional research is also needed in determining the builder, its original use, and if it was present before the base was created. Additionally, an evaluation of the mature landscaping surrounding Quarters "A" needs to be completed and the landscaping preserved to the extent possible.

There are many research design questions for the archeology including, but not limited to:

- How did these various cultures live together and how did they use the land?
- What did they eat?
- Is there evidence of their cultural practices?
- What goods came through the Customs House?
- How is the hide trade reflected in the cultural material remains?

- Is there evidence of whaling at this site?
- How did the Mexican government's distrust of foreign traders effect transactions between the Californios and Yankee traders engaged in the China trade?
- When was the Customs House active? How did it function in relation to the one at Monterey?
- How did the Quarantine Station and the Coaling Station change Old La Playa?
- What is the history of the site from the Spanish Period to the present?
- Who were the people that lived in Quarters "A" and what are their personal histories?

We cannot emphasize enough how important this site is. This site was Southern California's first and, for a long period of time, only connection with the world at large. It is also a site that has not received the attention it is due. The information this site can yield is the only chance we will ever have to add to our knowledge of this period and answer these questions; once disturbed the chance to recover this history will be lost forever. SOHO is also requesting that it continue to be consulted throughout this Section 106 process, including development of the research design, data recovery and disposition. We would also request that SOHO be a signer to the resulting Memorandum of Agreement. The Navy is the steward of one of the most important sites of early civilization on the West Coast of the U. S. and we expect that they will treat this site accordingly.



From *The Silver Dons*, by Richard F. Pourade, 1963

Coronado City Council Upholds Designation by the City's Historical Resources Commission

BY BRUCE COONS

With overwhelming support from the community, the Coronado City Council unanimously voted to uphold the Historic Designation for the only known Hawaiian Plantation Style Bungalow in San Diego County. One of the council members said this house represents what he thinks a historic house should be. "When you walk up to the door it feels as if you are walking into the past."



Photo Bruce Coons

This house represents one of San Diego's earliest and purest forms of the bungalow style that originated in India and was spread around the world by the British Empire. The house located at 300 First Street in Coronado was designed and built in 1895 by Master Architect William Sterling Hebbard for Armand Jessop of the famous Jessop clan. Later the house was occupied by the U.S. Navy's first flight surgeon George Thompson. Coronado, you may remember, is the birthplace of Naval Flight.

Originally the house was surrounded on two sides by sandy beaches with the Bay on the East and the Old Spanish bight on the North. The Spanish bight was an inlet that separated North Island from Coronado until it was filled in by the military. This uniquely styled home was one of a number of houses constructed in various styles by the Jessop family along First Avenue in Coronado. George Thompson, the flight surgeon, often remarked how much it reminded him of the plantation houses that he occupied at naval stations in Hawaii. The house has its original unpainted redwood beaded tongue and groove interior, tall ceilings, wide verandahs and is in good condition. The mature plantings, especially the magnificent tree ferns towering over the verandah and lawn, enhance the tropical feel of the house. SOHO has been watching this home for over twenty years on account of its stylish and

unique character. The current owners, the Beck family, have owned the home for 50 years and were instrumental in the creation of the Coronado golf course. Currently the home is in a family trust and the owner wants to demolish the house, split the lot and build new houses on the site, one for resale and the other to be possibly retained by the family. This is despite the odd triangular shaped lots, which will offer little actual room for building, and even less after setbacks are factored in. The family says they are still going to pursue demolition, but we hope they will reconsider and work with SOHO and the community to find a solution that will meet their requirements and preserve this one-of-a-kind contribution to San Diego and Coronado's architectural and cultural heritage. The loss of this house would deprive further generations of the unique and gracious influence that this house has exuded for over 111 years to all who had the great pleasure of seeing her and glimpsing a powerful view of old Coronado, Hawaiian style. Aloha.

Historic Preservation

The Greenest of Conservation Solutions

by Alana Coons

pre•ser•va•tion - The activity of protecting something from loss or danger, an occurrence of improvement by virtue of preventing loss or injury or other change

con•ser•va•tion - Preservation or restoration from loss, damage, or neglect

sus•tain - To keep in existence; maintain

The words preservation and conservation are by definition interchangeable. One of the premises of the historic preservation movement is that historic buildings provide us with a unique and tangible link to the past and that historic buildings represent a major and significant investment in irreplaceable resources.

“Historic buildings are inherently sustainable. Preservation maximizes the use of existing materials and infrastructure, reduces waste, and preserves the historic character of older towns and cities. The energy embedded in an existing building can be 30% of the embedded energy

of maintenance and operations for the entire life of the building. Sustainability begins with preservation,” so states the Association for Preservation Technology International (www.apti.org). By embracing these most simple of concepts we can make an enormous difference in regard to the quality of life for all.

The fact is that recycling buildings is the *most* environmentally friendly option, simply put, restoring a building is better for the environment than building a new one. Author Jennifer Buddenborg, explains, “At a time of rapid resource depletion and world population growth historic preservation rests at a pivotal point in the advancement of sustainable development and design. Historic preservation is inherently sustainable. While many people associate sustainability with environmentalism, the relationship between historic preservation and sustainability is a similarly close one, with a few critical intersections. Sustainability is a holistic planning approach, a comprehensive long-view of development that protects the environment as one of its outcomes. Nurturing the cultural environment is

another.” Continuing that train of thought, the World Bank, whose mission is to end world poverty, understands well the role historic preservation plays in a sustainable society. They specifically relate the concept of embodied energy with historic buildings stating, “The key economic reason for the cultural patrimony case is that a vast body of valuable assets, for which sunk costs have already been paid by prior generations, is available. It is a waste to overlook such assets.”

The last issue of *Reflections* included an amazing article on the economics of preservation by Donovan Rypkema, in which he wrote about “a triple hit on scarce resources” and laid out these three points:

...recycling buildings is the *most* environmentally friendly option, simply put, restoring a building is better for the environment than building a new one.

1. We are throwing away thousands of dollars of embodied energy.

2. We are replacing it with materials vastly more consumptive of energy. What are most historic houses built from? Brick,

plaster, concrete, and timber, among the least energy consumptive of materials. What are major components of new buildings? Plastic, steel, vinyl, and aluminum, among the most energy consumptive of materials.

3. Recurring embodied energy savings increase dramatically as a building’s life stretches over 50 years. You’re a fool or a fraud if you claim to be an environmentalist and yet you throw away historic buildings and their components.

That provides the perfect segway into a discussion of the green design and building movement, with which the historic preservation movement seems to share many of the same goals and ideologies. However, as Michael S. Wishkoski, AIA of Seattle, Washington explains it, “Standardized measuring tools, such as the LEED (Leadership in Energy and Environmental Design), Green Building Rating System® and BRE’s Environmental Assessment Method (BREEAM), are lacking in how they specifically address older and heritage properties. Specifically, these standards often

overlook the impact of projects on cultural value; do not effectively consider the performance, longer service lives, and embodied energy of historic materials and assemblies; and are overly focused on current or future technologies and do not look to past experience to determine sustainable performance. Many feel that sustainability is not compatible with aging structures, in part because superior new technologies cannot be efficiently integrated. Unfortunately, this idea is somewhat reinforced by the U.S. Green Building Council's treatment of resource reuse issues in its LEED certification program, **which awards only three points (out of 69) for the reuse of an entire building, including its interior walls.**" This is simply outrageous and hugely irresponsible. When building debris accounts for an estimated 40 percent of refuse in our landfills we have an environmental responsibility to save historic buildings and landscapes. And sustainable design does not have to use expensive, technological solutions. In its best practice it would encourage design that complements local conditions, taking advantage of available light, climate and terrain.

Ecologists ask us to consider the conservation perspectives of lifecycle value assessment and embodied energy. Meaning, that which has already been extracted, harvested, processed and constructed, offers a huge advantage over any kind of newly manufactured or newly harvested material. One great example found online touted by a preservation friendly developer is of a restored warehouse; the building's 300,000 plus bricks were not replaced with new materials. Each with an embodied energy value of 14,300 BTU's, represent 4.4 million BTUs of energy expended in the original construction of the building, or 1.3 million kilowatt hours of electricity. With the average household in the U.S. using about 8,900 kilowatt's of electricity each year, these bricks are equivalent to the amount of energy needed to power 145 homes for a year.

I think there needs to be a term or word coined that speaks to the alignment of historic preservation with economic viability, social responsibility and environmental stewardship. Some of you more clever folks out there should submit ideas; I think there has to be a better way to say all of this in a way that would attract and appeal to those who are not understanding or embracing it with the terms already in use.

Historic preservation is the most intelligent approach for the revitalization and sustainable development of our neighborhoods, and urban and rural areas. It should be demanded and mandated that our city leaders, planners and policy makers focus on things such as

alternative energy, resource efficiency, and quality of place when looking at economic development, that in trying to meet our environmental objectives they must bear in mind the value of our historic and cultural resources. And, we need to tell all our friends who are concerned about the environment that historic preservation is a conservation issue, that it is about sustainability, it is about cultural landscapes, and that it is an essential tool for sustainability and economic viability. The preservation movement should have enormous support and backing from the environmental community. It does not yet but I have great hope that with the heightened awareness and concern about the fragility of our planet these days amongst the mainstream public that we will see more and more people regard and react to historic preservation with the same angst and passion that they do when speaking of other endangered resources.



The 1924 Showley Candy Factory is a great example of building reuse. Rather than demolish this sweet piece of San Diego's history, the building was moved as a part of the SOHO and NTHP preservation agreement with the Padres, CCDC and the city.

Moving the Candy Factory was one of the most ambitious undertakings required by the agreement. The 100 foot by 100 foot, un-reinforced brick building, which weighs 3 million pounds with an estimated 3 million bricks, was moved on wheels one block east of its present site in order to preserve it.

Imagine this massive building in a landfill and what would have been built to take its place and the tremendous amount of resources squandered!

Adobe 'U'

Restoring Casa de Estudillo

BY ALANA COONS

In an effort to create a volunteer team of skilled adobe craftsmen, SOHO has partnered with Old Town San Diego State Historic Park with funding from the California State Parks Foundation for a two-day course. Adobe 'U' will be an intensive two day seminar and hands on workshop. Instructed by Bill Mennell, Maintenance Chief, San Diego Coast District, California Department of Parks and Recreation; and one of the leading authorities on California adobes, Bruce Coons; and Dr. Therese Muranaka, Associate State Archaeologist for San Diego Coast District. Students will learn historical and architectural background, technical and practical application, and about the archaeology of an early California adobe.

The immediate goal is to help restore and repair the walls of a most treasured piece of the park, the Casa de Estudillo house museum. The future goal is to have developed a trained team that can be called in to action when other adobes throughout San Diego County are in need, a core group of volunteers that can help to protect and preserve these rare sites when they don't have the funds and staff to do so on their own. Warner's Ranch House, once again on SOHO's Most Endangered list is a good example of a project that may possibly one day need just such assistance.

Home to Mexican Army Officer, commandant of the San Diego Presidio, José María Estudillo and his family, the casa represents the home of a "Gente de Razón," an aristocrat of Mexican California. Begun in 1827 and completed in or around 1829, the house passed to his son, José Antonio Estudillo in 1830, who served as revenue collector, treasurer, alcalde, and judge of San Diego under Mexican rule and later treasurer and assessor of San Diego County under American rule. The family lived there until 1887. It was then abandoned until after the turn of the century when John D. Spreckels recognized the value this old adobe hacienda could have as an artifact of the then very popular trend of the



Circa 1890's Casa de Estudillo, courtesy Coons collection

romanticizing early California. In 1909 he hired Hazel Waterman to restore the home and its garden. For many years, the building played an important role in San Diego's tourism industry falsely advertised as "Ramona's Marriage Place" from Helen Hunt Jackson's popular novel. Today the Casa de Estudillo stands as the finest example extant in the state of California of the large Mexican courtyard hacienda.

In this home you can see how the much the later California ranch house style won the hearts of so many. Not quite a coincidence, as a descendant of Estudillo, Pedreño and McGee families, Cliff May, known as the father of the modern ranch house, was raised in and around San Diego's greatest haciendas. He visited the Casa de Estudillo often, and most influential, he spent his youth every summer at Los Flores Adobe, where you can see clearly his sphere of influence. While May is often noted for 'combining the western ranch house and Hispanic hacienda styles', in reality, the adobe haciendas he grew up with had already combined those attributes of adobe and board and batten for which he is famous. This combination of architectural styles and materials can be best seen at Las Flores on Camp Pendleton.

What an exciting opportunity for the first 25 lucky people who sign up to restore the home with which so many of San Diego's greatest have been involved. The two-day course takes place on Saturday, October 14 and Saturday, October 28, from 8am to 4pm. Registration is open now.

Day 1 - Saturday, October 14**8am-10am:** Lab work

Instructors

Bill Mennell, California Department of Parks and Recreation

Bruce Coons, Save Our Heritage Organisation

Learn about the structure of adobe, how to prepare adobe for repair, historic adobe versus stabilized adobe, historic repair techniques, photo documentation, and more.

10am-12pm: Plaster & Patching. Time to play in the mud!**12-1pm:** Lunch

Please bring a bag lunch to enjoy in the park. While there are many great restaurants around, you will be encased in mud! Besides it's more authentic! The original workers on this adobe had no restaurants to take respite in. We will provide water.

1pm-4pm: Plastering and patching**4pm:** Group photo**Day 2 - Saturday, October 28****8am-10pm:** Lab work

Instructors

Bill Mennell, California Department of Parks and Recreation

Bruce Coons, Save Our Heritage Organisation

Dr. Therese Muranaka, California Department of Parks and Recreation

A brief refresher of the repair techniques from the first day. You will also learn of the importance and role archaeology plays at a historic site.

10-12: Second and third coats of plaster and lime whitewashing**12-1:** Lunch, brown bag it**1-4pm:** Completion of Casa de Estudillo adobe plaster and repair restoration

4pm: Congratulations. A graduation certificate/diploma will be given to all those completing the Adobe 'U' course in full.

What we will provide:

- Mud
- Tools
- Gloves
- Educational handouts
- Goggles
- Water
- Instruction

What you will need to bring:

- Camera for photo documentation (part of the lab work)
- Wear a long sleeve shirt and clothes that can be stained/ruined, as you will never see them clean again! Adobe mud stains.
- Hat
- Sunscreen
- Bag lunch

What you will learn:

- How to make adobe
- How to make and apply adobe plaster
- How to make and apply whitewash

Where: 4001 Mason St, in Old Town State Park, across from the plaza**When:** Two days, Saturday, October 14 and Saturday, October 28, 8am - 4pm**Why:** To create a team of adobe craftsman who can be called on to help adobes all over San Diego County**Who:** California State Parks Foundation and Save Our Heritage Organisation**Contact:** SOHO at SOHOsandiego@aol.com or call (619) 297-9327

Note: Depending on demand, we will do our best to schedule another course for those who miss this one at another adobe in need.

The Preservation and Repair of Historic Stucco

BY ANNE GRIMMER

Stucco is a material of deceptive simplicity: in most cases its repair should not be undertaken by a property owner unfamiliar with the art of plastering. Successful stucco repair requires the skill and experience of a professional plasterer.

Some of the earliest stucco buildings in the United States include examples of the Federal, Greek and Gothic Revival styles of the eighteenth and the nineteenth centuries that emulated European architectural fashions.

The introduction of the many revival styles of architecture around the turn of the twentieth century, combined with the improvement and increased availability of portland cement resulted in a "craze" for stucco as a building material in the United States. Beginning about 1890 and gaining momentum into the 1930s and 1940s, stucco was associated with certain historic architectural styles, including: Prairie; Art Deco, and Art Moderne; Spanish Colonial, Mission, Pueblo, Mediterranean, English Cotswold Cottage, and Tudor Revival styles; as well as the ubiquitous bungalow and "four-square" house. The fad for Spanish Colonial Revival, and other variations on this theme, was especially important in furthering stucco as a building material in the United States during this period, since stucco clearly looked like adobe.

The appearance of much stucco was determined by the color of the sand—or sometimes burnt clay—used in the mix, but often stucco was also tinted with natural pigments, or the surface whitewashed or color-washed after stuccoing was completed. Brick dust could provide color, and other coloring materials that were not affected by lime, mostly mineral pigments, could be added to the mix for the final finish coat. Stucco was also marbled or marbleized—stained to look like stone by diluting oil of vitriol (sulfuric acid) with water, and mixing this with a yellow ochre, or another color. As the twentieth century progressed, manufactured or synthetic pigments were added at the factory to some prepared stucco mixes.

Stucco is applied directly, without lath, to masonry substrates such as brick, stone, concrete or hollow tile. But on wood structures, stucco, like its interior counterpart plaster, must be applied over lath in order to obtain an adequate key to hold the stucco.

Like interior wall plaster, stucco has traditionally been applied as a multiple-layer process, sometimes consisting of



The stucco finish on Arlington House, Arlington, Virginia, was marbled in the 1850s, approximately 30 years after it was built. Photo: NPS files.

two coats, but more commonly as three. Whether applied directly to a masonry substrate or onto wood or metal lath, this consists of a first "scratch" or "pricking-up" coat, followed by a second scratch coat, sometimes referred to as a "floating" or "brown" coat, followed finally by the "finishing" coat.

Until the early-twentieth century when a variety of novelty finishes or textures were introduced, the last coat of stucco was commonly given a smooth, troweled finish, and then scored or lined in imitation of ashlar. The illusion of masonry joints was sometimes enhanced by a thin line of white lime putty, graphite, or some other pigment. Some nineteenth century buildings feature a water table or raised foundation of roughcast stucco that differentiates it from the stucco surface above, which is smooth and scored. Other novelty or textured finishes associated with the "period" or revival styles of the early-twentieth century include: the English cottage finish, adobe and Spanish, pebble-dashed or dry-dash surface, fan and sponge texture, reticulated and vermiculated, roughcast (or wet dash), and sgraffito.

Although A. J. Downing alluded to stuccoed houses in Pennsylvania that had survived for over a century in relatively good condition, historic stucco is inherently not a particularly permanent or long-lasting building material. Regular maintenance is required to keep it in good condition. Unfortunately, many older or historic buildings are not always accorded this kind of care.

After the cause of deterioration has been identified, any necessary repairs to the building should be made first before repairing the stucco. Such work is likely to include repairs

designed to keep excessive water away from the stucco, such as roof, gutter, downspout and flashing repairs, improving drainage, and redirecting rainwater runoff and splash-back away from the building.

Previous repairs inexpertly carried out may have caused additional deterioration, particularly if executed in portland cement, which tends to be very rigid, and therefore incompatible with early, mostly soft lime-based stucco that is more "flexible." Incompatible repairs, external vibration caused by traffic or construction, or building settlement can also result in cracks which permit the entrance of water and cause the stucco to fail.

Before beginning any stucco repair, an assessment of the stucco should be undertaken to determine the extent of the damage, and how much must be replaced or repaired.

Analysis of the historic stucco will provide useful information on its primary ingredients and their proportions, and will help to ensure that the new replacement stucco will duplicate the old in strength, composition, color and texture as closely as possible.

In the interest of saving or preserving as much as possible of the historic stucco, patching rather than wholesale replacement is preferable. When repairing heavily textured surfaces, it is not usually necessary to replace an entire wall section, as the textured finish, if well-executed, tends to conceal patches, and helps them to blend in with the existing stucco. However, because of the nature of smooth-finished stucco, patching a number of small areas scattered over one elevation may not be a successful repair approach unless the stucco has been previously painted, or is to be painted following the repair work. On unpainted stucco such patches are hard to conceal, because they may not match exactly or blend in with the rest of the historic stucco surface. For this reason it is recommended, if possible, that stucco repair be carried out in a contained or well-defined area, or if the stucco is scored, the repair patch should be "squared-off" in such a way as to follow existing scoring. In some cases, especially in a highly visible location, it may be preferable to restucco an entire wall section or feature. In this way, any differences between the patched area and the historic surface will not be so readily apparent.

Choosing a stucco mix that is durable and compatible with the historic stucco on the building is likely to involve considerable trial and error, and probably will require a number of test samples, and even more if it is necessary to match the color. It is best to let the stucco test samples weather as long as possible—ideally one year, or at least through a change of seasons, in order to study the durability of the mix and its compatibility with the existing stucco, as

well as the weathering of the tint if the building will not be painted and color match is an important factor.

If the test samples are not executed on the building, they should be placed next to the stucco remaining on the building to compare the color, texture and composition of the samples with the original. The number and thickness of stucco coats used in the repair should also match the original. The finish coat should be worked to match the texture of the original stucco.

The color of most early stucco was supplied by the aggregate included in the mix—usually the sand. Sometimes natural pigments were added to the mix, and eighteenth and nineteenth-century scored stucco was often marbled or painted in imitation of marble or granite. Stucco was also frequently coated with whitewash or a colorwash. This tradition later evolved into the use of paint, its popularity depending on the vagaries of fashion as much as a means of concealing repairs. Because most of the early colors were derived from nature, the resultant stucco tints tended to be mostly earth-toned. This was true until the advent of brightly colored stucco in the early decades of the twentieth century. This was the so-called "Jazz Plaster" developed by O.A. Malone, the "man who put color into California," and who founded the California Stone Products Corporation in 1927. California Stucco was revolutionary for its time as the first stucco/plaster to contain colored pigment in its pre-packaged factory mix.

When patching or repairing a historic stucco surface known to have been tinted, it may be possible to determine through visual or microscopic analysis whether the source of the coloring is sand, cement, or pigment. Although some pigments or aggregates used traditionally may no longer be available, a sufficiently close color-match can generally be approximately using sand, natural or mineral pigments, or a combination of these.

Many stucco buildings have been painted over the years and will require repainting after the stucco repairs have been made. Limewash or cement-based paint, latex paint, or oil-based paint are appropriate coatings for stucco buildings. The most important factor to consider when repainting a previously painted or coated surface is that the new paint be compatible with any coating already on the surface.

If the structure must be painted for the first time to conceal repairs, almost any of these coatings may be acceptable depending on the situation. Latex paint, for example, may be applied to slightly damp walls or where there is an excess of moisture, but latex paint will not stick to chalky or
(continued on page 12)

powdery areas. Oil-based, or alkyd paints must be applied only to dry walls; new stucco must cure up to a year before it can be painted with oil-based paint.

There are many contemporary stucco products on the market today. Many of them are not compatible, either physically or visually, with historic stucco buildings. Such products should be considered for use only after consulting with a historic masonry specialist. However, some of these prepackaged tinted stucco coatings may be suitable for use on stucco buildings dating from the late-nineteenth or early-twentieth century, as long as the color and texture are appropriate for the period and style of the building. While some masonry contractors may, as a matter of course, suggest that a water-repellent coating be applied after repairing old stucco, in most cases this should not be necessary, since color washes and paints serve the same purpose, and stucco itself is a protective coating.

Complete replacement of the historic stucco with new stucco of either a traditional or modern mix will probably be necessary only in cases of extreme deterioration—that is, a loss of bond on over 40–50 percent of the stucco surface. Another reason for total removal might be that the physical and visual integrity of the historic stucco has been so compromised by prior incompatible and ill-conceived repairs that patching would not be successful.

Most of the oldest stucco in the U.S. dating prior to the late-nineteenth century, will generally have a smooth, troweled finish (sometimes called a sand or float finish), possibly scored to resemble ashlar masonry units. Scoring may be incised to simulate masonry joints, the scored lines may be emphasized by black or white penciling, or the lines may simply be drawn or painted on the surface of the stucco. In some regions, at least as early as the first decades of the nineteenth century, it was not uncommon to use a roughcast finish on the foundation or base of an otherwise smooth-surfaced building. Roughcast was also used as an overall stucco finish for some outbuildings, and other less important types of structures.

A wide variety of decorative surface textures may be found on revival style stucco buildings, particularly residential architecture. These styles evolved in the late-nineteenth century and peaked in popularity in the early decades of the twentieth century. Frank Lloyd Wright favored a smooth finish stucco, which was imitated on much of the Prairie style architecture inspired by his work. Some of the more picturesque surface textures include: English Cottage or English Cotswold finish; sponge finish; fan texture; adobe finish; and Spanish or Italian finish. Many of these finishes and countless other regional and

personalized variations on them are still in use.

The most common early-twentieth century stucco finishes are often found on bungalow-style houses, and include: spatter or spatterdash (sometimes called roughcast, harling, or wetdash), and pebble-dash or drydash. The spatterdash finish is applied by throwing the stucco mortar against the wall using a whisk broom or a stiff fiber brush, and it requires considerable skill on the part of the plasterer to achieve a consistently rough wall surface. The mortar used to obtain this texture is usually composed simply of a regular sand, lime, and cement mortar, although it may sometimes contain small pebbles or crushed stone aggregate, which replaces one-half the normal sand content. The pebble-dash or drydash finish is accomplished manually by the plasterer throwing or "dashing" dry pebbles (about 1/8" to 1/4" in size), onto a coat of stucco freshly applied by another plasterer. The pebbles must be thrown at the wall with a scoop with sufficient force and skill that they will stick to the stuccoed wall. A more even or uniform surface can be achieved by patting the stones down with a wooden float. This finish may also be created using a texturing machine.

Historic stucco is a character-defining feature and should be considered an important historic building material, significant in its own right. When repairing historic stucco, the new stucco should duplicate the old as closely as possible in strength, composition, color and texture.

Selected Reading

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Editors note: Reprinted from Preservation Briefs #22, Technical Preservation Services, National Park Service, US Department of the Interior, it has been heavily edited from over 7000 words. To view this in its entirety please go to: <http://www.cr.nps.gov/hps/TPS/briefs/brief22.htm>

Modernism Enthusiasts to Tour UC San Diego's Mid Century Architecture

Modernist Architecture committees from Save our Heritage Organisation and San Diego Architecture Foundation have joined forces to present the first event celebrating UC San Diego's modernist architecture. "Masters of San Diego Modern Architecture: Muir College, UCSD" is the first of several such forums and tours of post-War architecture atop the La Jolla mesa, modern architecture enthusiasts will gather together on Saturday, September 30th to view the modernist structures on the Muir College campus and hear from several of the original architects.

"What seems like a class reunion of San Diego prominent architects from the 1960s, this event will be a lasting statement that San Diego is an important place on the country's post-war architectural map," stated Keith York, SOHO Moderism Committee member. The day's activities include a slideshow of vintage and more recent photographs, a panel discussion with several of the project's architects and a walking tour of the unique cluster of buildings all by San Diego firms Mosher & Drew, Frank L. Hope & Associates, Liebhardt & Weston, Dale Naegle & Associates and Richard George Wheeler & Associates.

Masters of San Diego Modern Architecture

Muir College, UCSD

REGISTRATION FORM

Saturday, September 30

Check-in 8:30am • Event begins at 9am

UCSD, Muir College/Stuart Commons - HSS 1330

Name: _____

email: _____ Phone: _____

Address: _____

City, ST, zip: _____

Name of school (if student): _____

Advance Registration	Students/SOHO & SDAF Members	General Admission
	_____ x \$12 = _____	_____ x \$15 = _____
	TOTAL _____	TOTAL _____

HOW PAID? CHECK# _____

VISA/MC # _____ EXP _____

Phone - Info and payment † 619.297.9327

Mail - Form and payment to: SOHO, 2476 San Diego Avenue, San Diego CA 92110

fax - Form and payment to: 619.291.3576

Borrego Springs Modern

A Mid-Century Modernism Architectural Tour

BY BILL LAWRENCE

Mark your calendars now for SOHO's second mid-century modernism tour in the desert playground of Borrego Springs. November 11, 2006 is the date, when we will once again partner with the Borrego Springs Chamber of Commerce to reveal some of the hidden mid-century architectural treasures of this beautiful San Diego desert community. This year we will be revealing some of the little-known desert work of Southern California's most prominent mid-century architects. Phil Brigandi, historian and author of "Borrego Beginnings: Early Days 1910-1960" presents our opening lecture on the development of Borrego Springs into a mid-century oasis. The evening concludes with a reception and cocktail party at the landmark "Desert Club". SOHO was fortunate during last year's tour to be the first to open this building to the public in nearly a decade. Return this year and see the amazing progress the owner has made toward restoring this landmark in the Borrego community.

The weather in Borrego in November is nothing short of spectacular - warm sunny days and cool clear nights. Come for the tour, stay the weekend and explore! Special package rates at local hotels will be available. For more information, please contact SOHO at 619-297-9327.



BORREGO SPRINGS MODERN

Borrego Springs Mid-Century Home Tour Saturday, November 11, 2006

Lecture on Anza-Borrego Desert History by Phil Brigandi, author
9:30 - 10:30 am \$10/Member, \$15/non-member

Tour of five extraordinary homes
11 am - 4 pm \$25/Member, \$30/non-member

Sunset wine and hors d'oeuvres reception at a Mid-Century private residence
5 - 8 pm \$35/Member, \$50/non-member

Tickets on sale now through SOHO & the Borrego Springs Chamber of Commerce
All-day ticket available at a 10% discount.

Save Our Heritage Organisation
(619) 297-9327 phone • (619) 291-3576 fax
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From last year's tour: Givler Residence, 1958, Henry Hester

Modern for the Masses

How progressive architects and builders brought high-concept houses to the postwar 'burbs.

BY JAMES C. MASSEY & SHIRLEY MAXWELL

Reprinted with permission from the June, 2005 issue of *Old House Journal*

When the vets came home from World War II in the late 1940s, eager to use their VA loans to put roofs over the heads of their young families, America's new suburbs bloomed with a hundred varieties of updated traditional houses. These were mostly tiny Cape Cods and Colonials that fit the postwar era's small building lots and modest budgets—as well as a long-deferred vision of the all-American dream house.

Yet, while most buyers preferred a vaguely “Early American” look, the prolonged building drought brought on by the Depression and the war years had interrupted another, very different architectural trend that was now poised to make postwar reentry. The Modernist Movement, springing from the celebrated avant-garde German Bauhaus school, had formed tentative roots in 1930s America. Before the war, several leading Bauhaus architects—Walter Gropius, Marcel Breuer, and Ludwig Mies van der Rohe among them—accepted positions on the faculties of some of this country's most prestigious architectural schools. There, they and their followers trained an entire generation of students in the discipline of Modernist design. In the process, they changed for at least half a century the way houses would look and the way Americans would look at their houses. The Modern approach to design was in every sense more than a style—it was a cause.

Avant-Garde Models

Over the postwar years, these and other Modern-thinking architects around the nation produced a slew of houses that set high standards for building in the Modern style. The two ultimate examples are Mies' Farnsworth House (1950) and the famous Glass House by Philip Johnson (who was, not so coincidentally, a protégé of Mies and a student of Gropius).

The weekend home that Mies designed for Dr. Edith Farnsworth was a stunning glass-walled beauty located

an hour or so from Chicago. It appears to float above its recessed base and, with Johnson's dazzling New Canaan, Connecticut, Glass House of 1949, inspired probably dozens of lesser imitators. However, Mies's genius failed to impress Dr. Farnsworth, who found she couldn't relax in such exposure. In Palm Springs, California, Richard Neutra's 1946 Kaufmann House (for Edgar Kaufmann, owner of the legendary Fallingwater by Frank Lloyd Wright) seems to have produced no such client complaints. Palm Springs went on to become a mecca for Modern houses.

Even in the relatively far-flung southern capital of Raleigh, North Carolina, the movement had a resounding impact. Under the direction of Henry Kamphoefner, the North Carolina School of Design attracted an array of talented faculty and students who filled the Raleigh suburbs with important Modern houses.

These developers offered models that have been called “Soft Modern,” which eased the lines of the box and may owe more to Frank Lloyd Wright's “organic” approach than to the rigid Bauhaus.

Of course, not all modern (with a small “m”) houses followed the strict, rectilinear forms favored by the Bauhaus and the International School. Most people preferred to come home to a less rigidly geometric environment. They wanted clean lines, of course, and lots of glass to bring the outdoors in (or to move the indoors out). They wanted rooms with a minimum of walls, so that living areas flowed easily into each other and

blended effortlessly with their surroundings, which were preferably a bit woodsy-looking. They wanted flat or low-pitched gable or hip roofs or perhaps even butterfly (or inverted gable) roofs. They wanted their home to be oriented toward the back—not the front—of its building lot, with rear-facing walls of glass borrowing visually from the outer spaces.

Inside, the houses often focused on fireplaces—massive constructions of stone or brick, whose large chimneys were prominent features. Floors were of modern materials, such as cork, asphalt tile, vinyl, linoleum, or terrazzo, while kitchen and bathroom countertops and cabinets were faced with the new seamless, waterproof wonder material, Formica.

In 1945, John Entenza, the editor of the California-based magazine *Art + Architecture*, began (*continued on page 16*)

early owners by landscape architect Lou Bernard Voight. After Voight's death, another noted landscape architect, Dan Kiley, took over the landscape planning for Hollin Hills. Similar developments can be found all around Washington. One of the best, Holmes Run Acres in Fairfax County, was designed by the Washington architectural firm of Nicholas Satterlee and Donald Lethbridge.

Clean Designs

The straight lines of the Modern house were enhanced by mass-produced furniture by top designers such as Eero Saarinen, Florence Knoll, or the husband-and-wife team of Charles and Ray Eames. The Eames' 1950 fiberglass chair and their laminated wood chair are Modern classics, but they were only two among many examples of architect-designed furnishings. Danish Modern furniture, a staple of home decorating during the 1950s and 1960s, was an apt example of the international flavor of the Modern style.

Although the Modern house never became the typical American house, many of its features made their way into the building vocabulary of the time. "Contemporary" houses—a 1960s term that reflects the fact that no real estate agent or developer with a lick of sense would think of calling them "Modern"—were blander, less intimidating buildings, but still equipped with up-to-the-minute conveniences and materials, as well as open plans and plenty of big windows. The paneled walls that typified Modern houses might not have made the cut with the Contemporary crowd, but horizontal windows and glass sliding doors with aluminum frames were readily accepted.

The concept of separate rooms as spaces reserved for specialized activities became increasingly blurred. Except for truly private places like sleeping and bathing quarters, the traditional rooms in the modern house were largely replaced by multifunctional areas. The dining area, for instance, was usually an integral part of the living room on one side while also being open to the kitchen on another side and to the family room or Florida room, if either of these existed, on yet another. Such spatial multitasking could be legitimately explained on practical grounds. It was obviously convenient (easier to keep an eye on the kids, Mom was less isolated in the kitchen) and economical. There was also a genuine design aesthetic at work here. Architects may have led the way in seeing space in terms of volume rather than enclosures, but developers, builders, and buyers quickly caught the spirit of volumetric thinking. The open-floor plan actually did give a feeling of spaciousness to little houses, made it easier to link to

outdoor living spaces, such as patios and backyards, and brought families into more intimate contact with each other.

The open plan also had the faults of its virtues: greater openness meant less privacy, and less space under-roof meant—well, less space. Less room, that is, for people and for the messy, often noisy things that people do, collect, and use—furniture, for instance, not to mention pots, pans, and clothing, television sets, radios, and record players.

To the American eye, the Modern style's no-nonsense lines and hard surfaces seemed fine for business purposes, a good match for skyscrapers, industrial parks, and warehouses, but they were always a bit too extreme for the average American home buyer. Ironically, the Modern house may be about as popular today as it was in the 1950s. In fact, now that 1950s suburbs are finding their way onto local, state, and national lists of historic landmarks, they have a trendy cachet that just may be even brighter than it was half a century ago.

Quotes from Frank Lloyd Wright

A great architect is not made by way of a brain nearly so much as he is made by way of a cultivated, enriched heart. All fine architectural values are human values, else not valuable.

Early in life I had to choose between honest arrogance and hypocritical humility. I chose the former and have seen no reason to change.

Form follows function - that has been misunderstood. Form and function should be one, joined in a spiritual union.

Less is only more where more is no good.

No stream rises higher than its source. What ever man might build could never express or reflect more than he was. He could record neither more nor less than he had learned of life when the buildings were built.

Organic buildings are the strength and lightness of the spiders' spinning, buildings qualified by light, bred by native character to environment, married to the ground.

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SOHO thanks the generous contributions of new and renewing members of our Family & Individuals, Professional, Executive, Benefactor and Lifetime groups from June, 2006 through August, 2006.

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Kristin Reichardt Kirwan

Community Outreach

SOHO is an active partner in the community at large. Cultural heritage tourism involves many aspects and with a variety of types of businesses and non-profits outside the historic preservation sector. We are often called upon to donate goods or services to help in the fundraising efforts of other non-profit groups, schools, parks and community outreach groups, to which we happily respond with gift baskets from the Museum Shop or tickets for entry to the Whaley House Museum. Put to good use as door prizes or silent auction items our donations in small part help these organizations in achieving their goals. Last year we were able to contribute to the following 63 charities.

ABA
 American Society of Civil Engineers
 Americans Helping Asian Children
 Amyotrophic Lateral Sclerosis Asso.
 APWA
 Ara Parseghian Medical Research Foundation
 Ascension Catholic Parish
 Avocado 200 Club
 Bay Park Elementary School
 Bird Rock Elementary School
 Blessed Sacrament Parish School
 Boys & Girls Club of Carlsbad
 Commanding Officer Spouse Conference
 Cuyamaca College
 Cystic Fibrosis Foundation
 De Portola Middle School Foundation
 Family Violence & Sexual Assault Ins.
 Families Forward
 Flying Leatherneck Hist. Foundation
 Foundation for Developmental Disabilities
 Friends of Read San Diego
 Gaslamp Quarter Historical Foundation
 GMAC-RFC Share the Magic
 Gold Medallion Awards Banquet
 Good Shepherd Catholic School
 Harborside School
 Heartland Fire
 Herbert Hoover High School
 Hope Elementary School PTA
 HSMAI Chinese Auction
 Jamacha United Support Team
 John D. Spreckels Elementary
 Kate Sessions Elementary
 Kensington Preschool
 Kern Adult Literacy
 Lakeside Farms Elementary PTA
 Lawyers Club of San Diego
 LJGT Rotary Club
 Make-A-Wish Tuna Challenge
 Mira Mesa High School Foundation
 Monte Vista Elementary School
 Notre Dame Academy
 NSDAR
 OB Tree Festival
 Olympic View Elementary PTC
 Order Sons of Italy in America
 Panorama Teen & Family Resource Center
 PVEEF-Monte Carlo Night Auctions
 Ruffles 'n Beaus Square Dance Club
 San Diego Choice Program
 San Diego International School
 Santa's Village & Festival of Trees
 SDESCS

Sharp Health Care
 Sheriff's Dept. Museum
 Square Dance Association
 St. John of the Cross
 Steele Canyon High School
 Teen Challenge International
 The Leukemia & Lymphoma Society
 The Rotary Club of Poway
 United Way (BBL)
 Westview Dance Troupe
 Westview High School Foundation

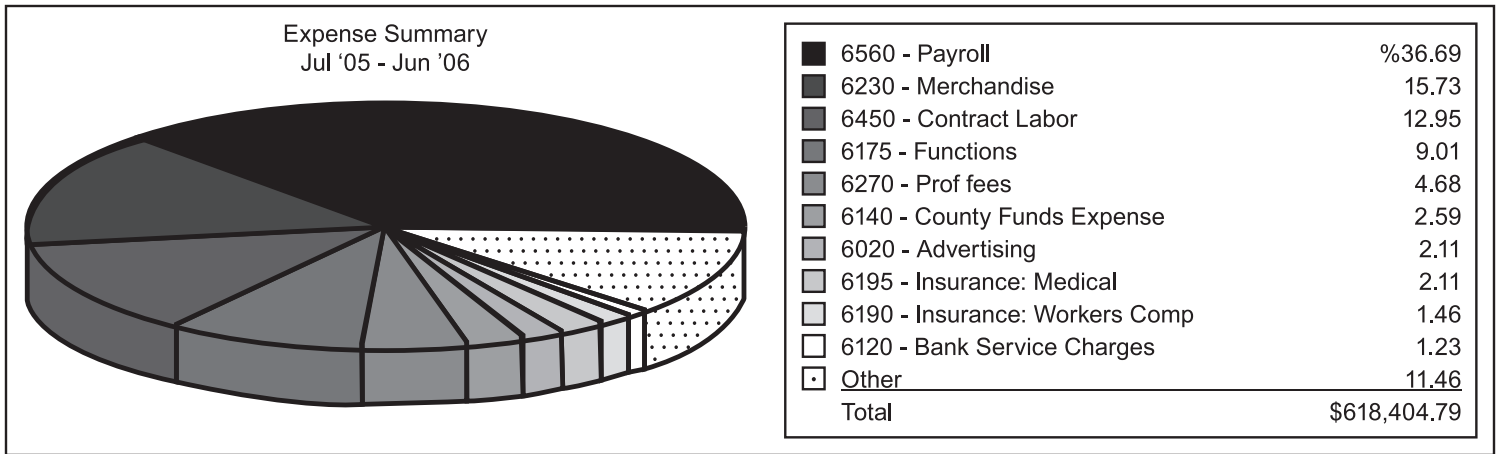
Old Town Cultural/Historical Program



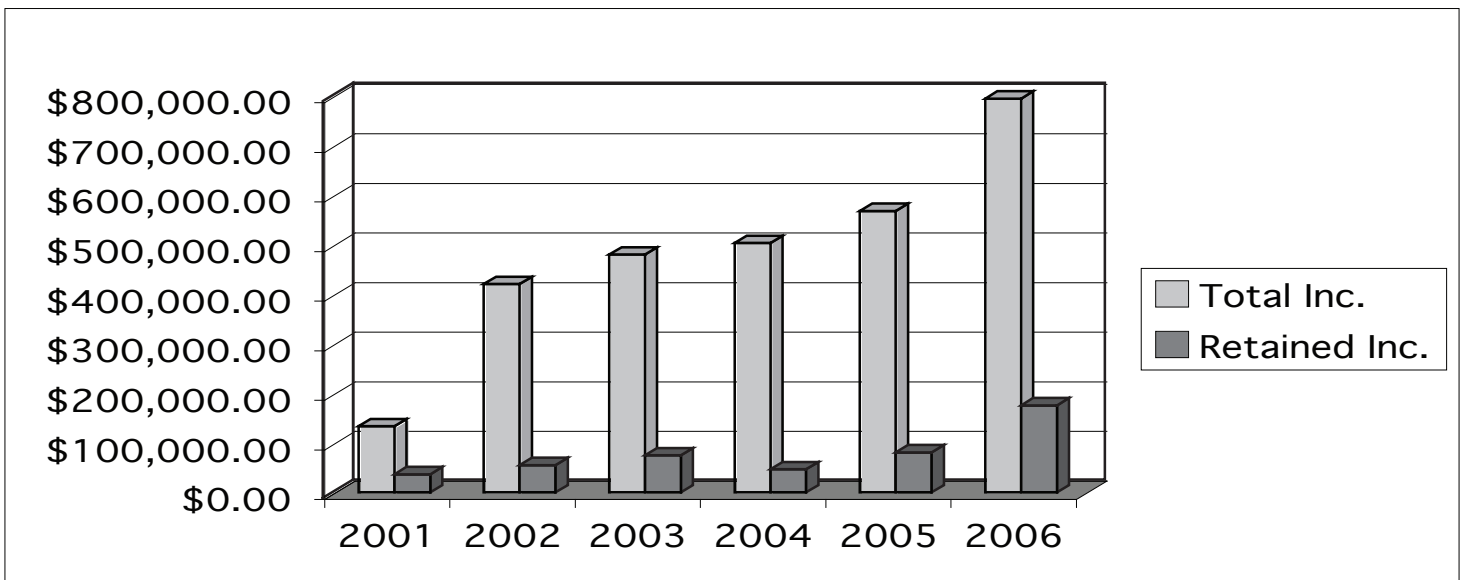
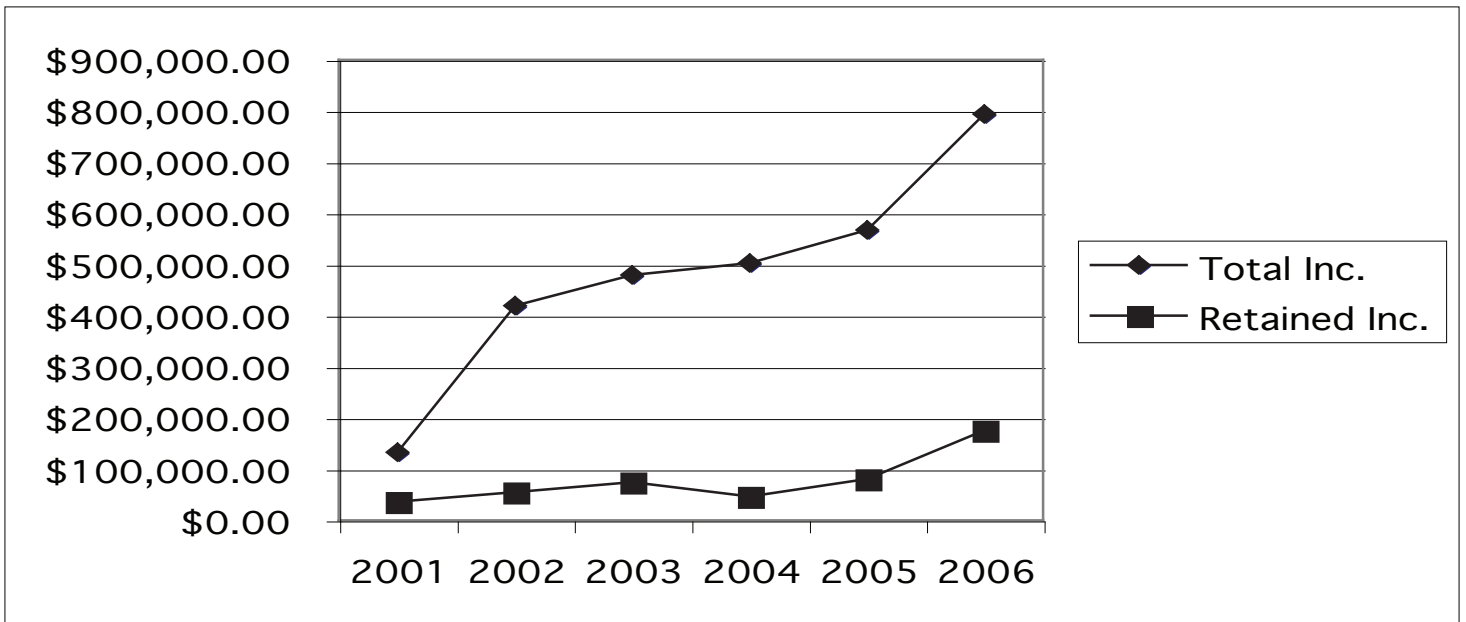
Historic Old Town Community Foundation (HOTCF) and its partners Wells Fargo and Barona presented a \$10,000 check for the Old Town Cultural/Historical Program (Old Town Program). SOHO is a participant with HOTCF, currently sitting as co-president of education.

The Old Town Program teaches students about San Diego's history. Over 12,000 fourth graders attend. SOHO provides free museum access to both our museums.

The \$10,000 will support the new museum-quality art installations for classrooms. Each will take the students through the different eras of San Diego history.



Total and Retained Income for Years 2001 through 2006



Save Our Heritage Organisation Statement of Activities June 2006

	Whaley House		Total unclassified		TOTAL	
	Jun '06	Jul '05 - Jun '06	Jun '06	Jul '05 - Jun '06	Jun '06	Jul '05 - Jun '06
Net Ordinary Income						
Income						
4070 - Legal Settlements	0.00	0.00	1,533.90	28,464.33	1,533.90	28,464.33
5700 - Wedding Income	0.00	0.00	0.00	600.00	0.00	600.00
4005- Adobe Chapel Income	0.00	0.00	428.36	1,781.09	428.36	1,781.09
4010 - Catalina Donations	0.00	0.00	0.00	0.00	0.00	0.00
4020 - SOHO Donations	166.63	1,609.88	0.00	6,525.94	166.63	8,135.82
4030 - SOHO Memberships	0.00	0.00	4,349.89	27,909.45	4,349.89	27,909.45
4035 - SOHO Grants	0.00	0.00	0.00	64,768.22	0.00	64,768.22
4040 - Whaley House Admissions	35,882.35	411,746.43	0.00	0.00	35,882.35	411,746.43
4050 - Whaley House Merchandise	0.00	0.00	13,229.34	133,000.58	13,229.34	133,000.58
4055 - Wholesale	0.00	0.00	0.00	179.66	0.00	179.66
4060 - Shipping Income	0.00	0.39	2.00	46.59	2.00	46.98
4080 - Whaley House Rental Income	2,300.00	26,950.00	0.00	0.00	2,300.00	26,950.00
5200 - Advertising Income	0.00	0.00	0.00	270.00	0.00	270.00
5300 - P.A.R.F.	0.00	0.00	315.00	1,500.00	315.00	1,500.00
5400 - P.I.P. Income	0.00	0.00	0.00	1,417.50	0.00	1,417.50
5650 - Income - Functions	815.00	1,915.00	439.46	79,621.82	1,254.46	81,536.82
7010 - Interest Income	0.00	0.00	747.71	5,722.82	747.71	5,722.82
Total Income	39,163.98	442,221.70	21,045.66	351,808.00	60,209.64	794,029.70
Expense						
6015 - Adobe Chapel	0.00	0.00	120.30	1,070.82	120.30	1,070.82
6020 - Advertising	600.00	10,865.64	159.00	2,169.73	759.00	13,035.37
6025 - Armored Car Service	285.85	3,231.12	0.00	0.00	285.85	3,231.12
6040 - Annual Meeting	0.00	121.18	0.00	83.58	0.00	204.76
6110 - Automobile Expense	0.00	19.00	0.00	116.15	0.00	135.15
6120 - Bank Service Charges	644.79	7,603.17	0.00	0.00	644.79	7,603.17
6125 - Business Meals	0.00	360.81	26.00	190.02	26.00	550.83
6130 - Cash Over/Short	-35.38	743.19	0.00	10.72	-35.38	753.91
6140 - County Funds Expense	500.00	16,035.00	0.00	0.00	500.00	16,035.00
6145 - Donations	0.00	0.00	343.40	2,783.11	343.40	2,783.11
6150 - Garden Expense	200.00	3,060.76	0.00	0.00	200.00	3,060.76
6160 - Dues & Subscriptions	0.00	0.00	0.00	392.00	0.00	392.00
6165 - Gift Certificates	0.00	189.76	0.00	75.00	0.00	264.76
6170 - Equipment Expensed	0.00	0.00	0.00	28.13	0.00	28.13
6175 - Functions	586.27	4,330.34	90.00	51,383.63	676.27	55,713.97
6180 - Insurance	715.25	3,227.75	0.00	0.00	715.25	3,227.75
6185 - Interpretive Program	958.40	2,906.18	0.00	209.39	958.40	3,115.57
6190 - Insurance-workers comp	911.00	8,998.00	0.00	0.00	911.00	8,998.00
6195 - Insurance-Medical	1,151.98	13,033.65	0.00	0.00	1,151.98	13,033.65
6215 - Marketing	0.00	0.00	605.00	605.00	605.00	605.00
6230 - Merchandise	144.00	144.00	6,114.82	97,101.70	6,258.82	97,245.70
6240 - Misc	0.00	0.00	0.00	306.24	0.00	306.24
6245 - Newsletter	0.00	0.00	250.00	7,361.00	250.00	7,361.00
6250 - Postage and Delivery	626.00	3,659.82	1.59	142.40	627.59	3,802.22
6260 - Printing	1,008.96	3,597.17	0.00	434.03	1,008.96	4,031.20
6270 - Prof fees	0.00	0.00	23,676.90	28,912.20	23,676.90	28,912.20
6300 - Repairs-Whaley House	306.54	3,491.83	0.00	0.00	306.54	3,491.83
6310 - Seminars	0.00	77.00	0.00	0.00	0.00	77.00
6320 - Taxes	0.00	86.10	58.14	143.14	58.14	229.24
6340 - Telephone/Internet	814.95	7,156.72	0.00	0.00	814.95	7,156.72
6450 - Contract Labor	8,795.07	78,589.27	0.00	1,497.25	8,795.07	80,086.52
6550 - Office Supplies	305.54	3,545.31	0.00	456.00	305.54	4,001.31
6560 - Payroll	18,083.33	226,899.61	0.00	0.00	18,083.33	226,899.61
6565 - Payroll Processing Fees	896.36	4,313.02	0.00	0.00	896.36	4,313.02
6770 - Supplies	601.97	4,161.81	0.00	1,702.58	601.97	5,864.39
7025 - PIP	0.00	0.00	4,675.53	6,098.21	4,675.53	6,098.21
7040 - Prev. Expenses	0.00	48.00	35.00	4,637.55	35.00	4,685.55
Expense	38,100.88	410,495.21	36,155.68	207,909.58	74,256.56	618,404.79
Net Ordinary Income	1,063.10	31,726.49	-15,110.02	143,898.42	-14,046.92	175,624.91
Net Income	1,063.10	31,726.49	-15,110.02	143,898.42	-14,046.92	175,624.91

What is the SOHO S. Kathleen Flanigan Preservation Revolving Fund? How can you help?

The revolving fund is a pool of capital created and reserved for the purchase of an endangered historic building. Monies are subsequently returned and reused. Revolving funds have proven to be an effective tool to stimulate preservation of historic properties, both through acquisition and resale of properties. Funds are replenished through proceeds from sales, and rentals and revolved to new projects with restrictive covenants.

San Diego continues to see the loss of our historic buildings and sites. In the never-ending battle to preserve our historic resources against the ever-present threat of destruction, SOHO looks to the growing of this fund to be another way to help protect San Diego's rapidly dwindling historic resources.

Presently, the Revolving Fund is in need of a serious infusion of more money before the Revolving Fund can be utilized for its first project. SOHO welcomes cash donations of any size for the Revolving Fund. When sending your donation please specify that the donation is for the S. Kathleen Flanigan Preservation Revolving Fund.

Planned Giving

Planned giving to SOHO offers you the opportunity to contribute to SOHO's important mission to preserve the history of San Diego for future generations. There are many opportunities to support SOHO which also offer substantial tax and financial advantages to the donor. Gifts can be made in the form of present donations or deferred gifts made as part of an estate plan. The ways to give to SOHO are as diverse as your circumstances. Please contact SOHO to learn more about how you can help.

Save Our Heritage Organisation Statement of Financial Position As of June 30, 2006

	<u>Jun 30, '06</u>
ASSETS	
Current Assets	
Checking/Savings	
1000-WAMU Checking	\$55,183.17
1020-SOHO Shop Cash	\$300.00
1030-WM Money Market	\$362,818.75
1040-WWMM Façade	\$80,194.87
1045-WAMU PRF	\$35,996.94
1050-WAMU Sales Tax de...	<u>\$1,100.83</u>
Total Checking/Savings	\$535,594.56
Other Current Assets	
1250-Inventory	<u>\$38,751.80</u>
Total Other Current Assets	<u>\$38,751.80</u>
Total Current Assets	\$574,346.36
Fixed Assets	
1500-Equipment	\$12,070.43
1700-Acquisitions	\$925,000.00
1550-Acc. Depreciation	<u>\$-7,076.00</u>
Total Fixed Assets	<u>\$929,994.43</u>
TOTAL ASSETS	<u>\$1,504,340.79</u>
LIABILITIES & EQUITIES	
Liabilities	
Current Liabilities	
Other Current Liabilities	
2150-Sales Tax Payable	<u>\$2,592.48</u>
Total Other Current Liabilities	<u>\$2,592.48</u>
Total Current Liabilities	<u>\$2,592.48</u>
Total Liabilities	\$2,592.48
Equity	
3900-Fund Balances	\$1,337,106.80
Net Income	\$164,641.51
Total Equity	<u>\$1,501,748.31</u>
TOTAL LIABILITIES & EQUITY	<u>\$1,504,340.79</u>

Head Docent Promoted

SOHO is proud to announce that Athena Jaharis has been named Assistant Curator of Collections to the Whaley House Museum. Athena has been with the Whaley House as a docent for 5 1/2 years.



A graduate of our highly successful volunteer junior docent program, she was first employed in 2003, and in 2005 promoted to head docent status. She has been assisting with the Whaley House's interpretive clothing program for the past three years. Since entering college, she returns to work with SOHO every summer. Athena is an accomplished period clothing seamstress, a Civil War reenactor, and social historian.

She is a student at Baylor University in Waco, Texas where she has a double major in Museum Studies and History. While school is in session she works at the Texas Ranger Museum as a Collections Intern, and is currently cataloguing the long arms collection. Athena also has a fellowship with the Historic Waco Foundation; the foundation is located in Waco, Texas, where they manage four house museums. Athena docents at the Fort House, a Greek Revival home.

In addition to her duties as head docent this summer, she is cataloguing for the Whaley House Museum its collections as an integral part of the administrative team completing a historic house furnishings report.

Athena also has been a great help this summer in assisting Museum Staff Coordinator, Victor Santana with docent training and orientation for the junior and regular docent program.

Athena has chosen collections management as her career, she will be graduating in 2008 and we look forward to her full time employment with SOHO at that time.

In Memoriam: Lee Roper (1929-2006)

Lee, a founding member in 1961 of the Grossmont College faculty, died Aug. 29 at his Kensington home. He was 77. Lee was a great supporter of SOHO, he and wife Barbara opened their home many times for fundraisers.

In 1998, after living for several years in Lakeside and then Talmadge, the Ropers bought a U-shaped, hacienda-style home built around a courtyard in Kensington. They knew they had something special and began researching it, what they found was that they had one of Master builder Cliff May's work. Through their persistent efforts, the home was added in 1999 to the city of San Diego's historic register. In 2001, it became the first Cliff May-designed house to be listed on the National Register as a historic landmark. They started a Cliff May club which helped other Cliff May owners to understand and respect the integrity of May's details and design.

Lee will be very missed; he was one of the warmest and kindest men one could ever hope to know and very much loved by us all here at SOHO.

Survivors include his wife of 47 years, Barbara; daughter, Cynthia Martinez of San Diego; son, Christopher Roper of San Diego; and two grandchildren.

A private memorial service is planned. Donations are suggested to the San Diego Blood Bank, 440 Upas St., San Diego, CA 92103.

THIS HAS BEEN a very rough year for many of our SOHO friends, board and staff members. Our deepest heartfelt sympathies go out to board member David Swarens who lost his mother, County Historian Lynn Christenson who lost her father, and whose mother is now gravely ill, lifetime SOHO member Debbie Stall who lost her mother, past SOHO board member and HRB commissioner María Castillo Curry who lost her husband, and Events and Education Director Alana Coons who lost her father. It is our collective passion for improving the lives of others and the community, in doing good that enable us to move forward in this time of great loss.

Squire Ensworth's Letters to Mr. Whaley

Provide Insight to 1860's San Diego

BY DEAN GLASS

1858 brought hardship and disaster to Thomas Whaley and his family. Their son Thomas Jr. died in January, and in August, an incendiary fire in Whaley's store on the north side of the plaza caused the loss of the building and \$3000 dollars in merchandise. Discouraged, Whaley decided to leave San Diego and return with his family to San Francisco.

When he left in January of 1859, Whaley turned his affairs in Old Town including his house over to Wells Fargo agent Frank Ames, whose employment was terminated the following October. The 1860 Census recorded the occupants of the house for June of that year; they included Robert E. and Sarah Doyle. Doyle was an agent from the San Antonio – San Diego overland mail line. Living with them were two of the company's mail carriers, James Mason and Samuel A. Ames, and Gabriel Padres of New Mexico, for whom no occupation was listed. That summer the Doyles were evicted for non-payment of rent, and in July Augustus S. Ensworth moved into Thomas Whaley's house and managed his business interests.

According to William E. Smythe's *History of San Diego*, "A. S. 'Squire' Ensworth came to San Diego as a teamster in government employ. He was elected justice of the peace in 1856 and assemblyman in 1859. He was a 'self-made man,' who studied law after being elected justice, and later engaged in the practice of law, with considerable success. He was quite a reader and had a large library, for the times."

In May of 1863, Ensworth filed claim to 160 acres of land that included a spring. He built a two-room adobe on the property, the first house erected by a white man in the eastern part of San Diego County. The wood used for beams and doorways was salvaged from the ship *Clarissa Andrews*, which had run aground in San Diego Harbor. Before Ensworth died, he sold the property to Captain Rufus King Porter for \$400. (It was Captain Porter who renamed the area Spring Valley and was its first postmaster, and named Mt. Helix after a newly discovered snail.) The house still stands and is now operated as the Bancroft House Ranch Museum.

Although information about Ensworth's activities before arriving in San Diego in the early 1850s is elusive, the University of Texas at Austin's *Handbook of Texas Online* lists an Augustus S. Ensworth who was a "soldier, land

commissioner, and legislator, [who] probably arrived in Texas during the Texas Revolution. He served in the Army of the Republic of Texas from November 3, 1836, until November 11, 1837, and settled at Goliad, where he was elected chief justice on January 1, 1840. He resigned to become commissioner to inspect the county land office on January 31, 1840. He later served in the House of the Fifth Congress of the republic, from November 2, 1840, to February 5, 1841. On February 24, 1851, he was issued an unconditional land certificate at Goliad. He was not listed in the 1850 Census." Given the fact that the Texas Ensworth disappeared from that state around 1850, and the San Diego Ensworth arrived in Old Town around the same time and seemed to have a healthy interest in the state of Texas (he mentions five different books about the history of Texas in his letters to Whaley), it seems likely that they are one and the same.

Ensworth died at Sisters of Charity Hospital in Los Angeles on September 13, 1865 at the age of 54.



While he resided in the Whaley House between 1860 and 1863, Augustus S. Ensworth corresponded regularly with Thomas Whaley. While Whaley's replies are evidently missing or no longer exist, transcribed copies of the text of most of the letters written by Ensworth can be perused at the Whaley House or by logging on to www.whaleyhouse.org. Since there was no newspaper published in San Diego for most of the 1860s, these letters provide a rare glimpse into the day-to-day existence of San Diegans during those depressed times.

Special thanks to Ronald J. Quinn, who compiled, transcribed, and edited the Ensworth Letters.

Sources

Flanigan, S. Kathleen, *Whaley Chronology*, SOHO, 2000
 Pourade, Richard F., *The Silver Dons*, San Diego Copley Press, 1963
 Quinn, Ronald J., editor, "If Only You Could Send Me a Strong and Sound Leg": Letters of A. S. Ensworth to Thomas Whaley, 1862-1865; *The Journal of San Diego History*, Winter 1997
 Smythe, William E., *History of San Diego, 1542-1907*; San Diego: The History Company, 1908.
 University of Texas at Austin's *Handbook of Texas Online* www.tsha.utexas.edu/handbook/online/articles/EE/fen6.html
 Squire Augustus S. Ensworth photo courtesy SDHS collection.

Whaley House Garden

On Wednesday, June 21, we invited volunteers to work in the Whaley House rose garden. They came with their gloves, pruners and strong backs to weed, prune and overall spruce up the area. Everyone really worked hard and at the end of day we were proud to once again have the public view it. Each of us had our own specialties and techniques and who knew that Peter Janopaul was an expert rose pruner! That's always the fun part of a volunteer work day, to get to know people more and accomplish something together. The garden really looked great when it was done and many thanks to each of you. Lets do it again soon!



(left to right) Carin Howard, John Oldenkamp and Jan Rochon



(left to right) Alana Coons, Jessica McGee, Peter Janopaul and Heather Sullivan

Volunteer Profile



PAT PETERSEN was a civil engineer for the County of San Diego for 35 years. She retired last year and now works in an area she loves, as a docent at the Whaley House and Old Adobe Chapel.

She has always been a history buff, and at one time considered a career in archaeology. From early childhood she has been fascinated with ancient history – especially ancient Egypt. At age 10, she read an article on the discovery of King Tut's tomb and was hooked. She grew up wanting to visit the places she read about in mythology and old books, and was finally able to realize her dream in 1975 with a trip to Egypt, Greece, Italy, France, and England. Last year she and her sisters took their mother to visit Vienna and Prague to trace out family roots. The best part of the trip was visiting Svaty Jahn, a small village where her great grandmother was born and meeting relatives they did not know existed.

Pat has always loved old houses and lived in a Victorian home while in high school. She loved exploring the old house and imagining how it had looked during its heyday with its stained glass windows, carved Italian marble fireplace, servants quarters, and remnants of a once beautiful formal garden. Working in the Whaley House gives her a chance to experience the feel of the Victorian period and to share this with visitors. She especially likes to enlighten children on what it was like to live in previous times. Pat is an excellent docent and her love of history is clearly shown as she interacts with visitors.

1938 Midway La Playa Trail Refurbished & Unveiled

BY CHARLES BEST

On August 23, the North Bay Association, the Point Loma Association and the La Playa Trail Association gathered for the unveiling of the new bronze La Playa marker which replaced the one stolen some years ago. Councilman Kevin Faulconer officiated the event. The work was done under the auspices of the La Playa Trail Association.

The La Playa Trail has been in used by the Indians for millennia, and by Europeans since the 1542 landing of the Spanish - [or Portuguese] - explorer, Juan Rodriquez Cabrillo. The La Playa Trail was memorialized in 1933-34 with the placement of six concrete markers with bronze carreta & vaquero plaques designed by Old Town sculptress Rose Hanks.

The La Playa Trail Association's stated mission is to "...preserve, restore, enhance, promote, commemorate and enhance the public about the La Playa Trail and the associated historic sites located between Ballast Point and the Mission San Diego." It serves a literal as well as metaphorical connection between the Fort Rosecrans Historic District and wildlife refuge, Cabrillo National Monument, Shelter Island Park, America's Cup Harbor and Promenade, the Naval Training Center, the soon to be expanded Old Town State Historic Park, Presidio Park, and the 52-mile long San Diego River Park. For more info and how you can help call Joe Mannino at (619) 226-9000 or Charles Best (619) 223-3418.



Photo courtesy Councilman Faulconer's office

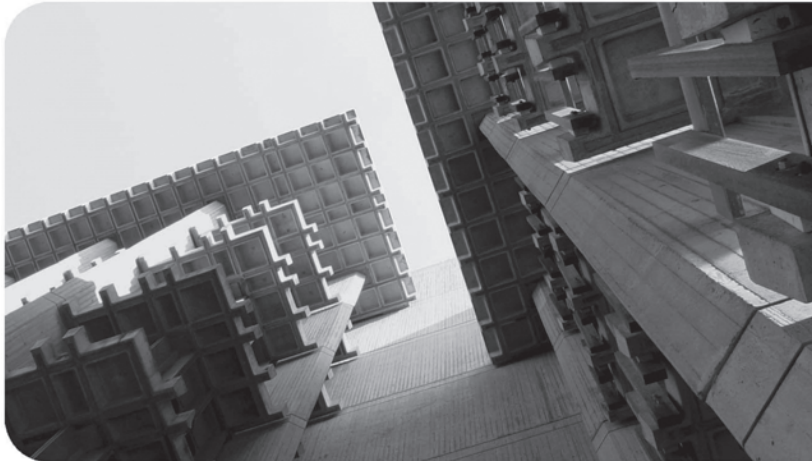
What is it?



Photo courtesy Christopher Pro collection

WHAT IS IT? Write and tell us if you know what this object is installed in front of this house. It looks like a recent Port of San Diego Art project doesn't it? However, this un-retouched photo was taken in the 1890's on Seventh near Beech.

SOHO presents:
 MASTERS OF SAN DIEGO MODERN ARCHITECTURE: MUIR COLLEGE, UCSD



SATURDAY, SEPTEMBER 30TH

UC San Diego - Humanities and Social Sciences 1330

Discover UCSD's Muir College Architecture. Slide show and panel discussion with several of the project architects followed by a walking tour.

8:30 AM Registration Begins
 9:00 AM Modern Masters Forum

Advance Tickets (Purchase by 4PM September 28th)
 \$12 Students, SDAF & SOHO Members
 \$15 non-members

All tickets sold at the event will be \$18. Seating is limited. Advance registration recommended.

www.sohosandiego.org 619.297.9327



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Do we have your correct email address?

Every month the SOHO office sends out important announcements via email, such as Volunteer Opportunities; Invitations to Lectures, Events, & Social Functions; and Preservation Action Alerts. If you are not receiving our emails, you are not receiving the full benefit of your SOHO Membership. Please verify:

- We have your correct email address. If you haven't heard from us in awhile, drop us an email and ask us to check if we have it correct.
- You gave us an email address on your membership application. Many people leave that box blank. Send us an email and let us know.
- That our messages are not being blocked by a SPAM filter.



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~ Lost San Diego ~

San Diego's only cut stone mansion



Gay Mansion, circa 1890's, Coons collection



Current photo by Bruce Coons

Built in 1890 and designed by William Sterling Hebbard for David C. Dare, VP of California National Bank, the mansion was sold to financier John H. Gay in 1891 and featured a stone carriage house as well. The home boasted as much stained glass as the Villa Montezuma, and four towers! The main house and carriage house had contrasting colored roofs. An article in the San Diego Historical Society Journal of History, Fall 1979 mentioning the house related that when a recent arrival to San Diego saw a photo of this house he exclaimed, "Oh! San Diego did have a past."

This incredible piece of architecture was demolished in 1937. It was replaced by some bland medical offices, which were in turn replaced by this wonderful stucco masterpiece in 2004.

This example of San Diego's glorious Victorian past is no longer with us and we are much poorer for it as a result.