

Save

OUR HERITAGE

Organisation



San Diego's Historic Warehouse District

*National City & Otay Railroad Depot
 Most Endangered List of Historic Resources
 People In Preservation Award Winners
 Sim Bruce Richards: A Legacy in Wood*

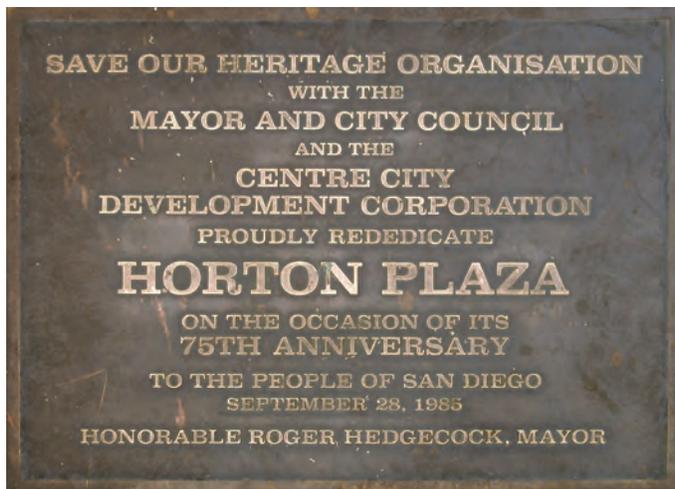
THE BROADWAY FOUNTAIN

How it came to be SOHO's logo

BY ALANA COONS

Ever wonder what the story behind the SOHO logo is? How and why the Broadway fountain became the symbol for historic preservation in San Diego?

Alonzo Horton gave Horton Plaza to the city in 1870, various changes were made to the plaza in the decades and in 1908, architect Irving J. Gill was hired to redesign the plaza. According to Historian Richard W. Amero, "Gill's job was to make the plaza respectable, to find places for a fountain and a kiosk containing weather-reporting instruments, and to lay out walkways. The principal requirement was that the fountain be equipped with an electrical apparatus that would project blended colors on spraying water."



Sculptor Felix Peano designed the bronze eagle finial and three panels, and on the frieze above the columns is proclaimed, "Broadway Fountain for the People."

Gill's design was the winner of a design competition along with twelve other entries. It was a beautiful design that was well received by the community by all accounts, however, as early as 1913 innumerable plans began to be presented to redesign the plaza and fountain. During WWII it was suggested to take out the palms, grass, walks, and chains and turn the plaza into a bus depot for war workers, while this idea was opposed by city parks in 1943 the city still widened sidewalks on all sides, removed the grass, and laid asphalt around information booths and trees.

After the war the Park Commission wanted to remove wartime encroachments and incorporate a closed-off Plaza Street into the plaza, the plan called for the elimination of the fountain, palms, cannon, and markers. This and many other subsequent plans were not approved.

Meanwhile the condition and maintenance of the plaza was never addressed as the focus was on how to remove or alter it. By 1955 the deteriorated condition could no longer be ignored and the Chamber of Commerce requested once again the removal of fountain, palms and grass. Heated letters were printed by the local papers from readers who wanted the plaza they knew put in good condition and did not want it destroyed. Siding with its citizens the Council voted to clean the plaza and renovate.

From its inception the plaza had problems related to vagrancy but it still continued to be a prominent location for important speeches, *(continued on page 32)*

On the cover: Broadway Fountain, Horton Plaza, architect Irving J. Gill, 1908. After preventing its destruction three times SOHO chose it as the organization's logo. Photo by Bruce Coons; *above* Rededication plaque honoring SOHO's preservation of the fountain and 75th anniversary of the Plaza, 1985, photo by Sandé Lollis.



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Save Our Heritage Organisation
Publication, published since 1969.

To subscribe, comment or submit articles, visit sohosandiego.org or contact the editorial staff at Save Our Heritage Organisation, 2476 San Diego Avenue, San Diego CA 92110, (619) 297-9327, fax (619) 291-3576

Save Our Heritage Organisation is a 501(c)(3) non-profit organization

Funded in part by the City of San Diego Commission for Arts & Culture.

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Lost San Diego

Western Metal Supply Building, (1909)

While the new Antoine Predock designed ballpark is considered outstanding, it is the Western Metal Supply building that has received all the acclaim from around the world. The new ballpark was classified as an addition to a historic building which allowed the original building to retain its historic features. This was the brainstorm of architect Wayne Donaldson.



SAN DIEGO'S HISTORIC WAREHOUSE DISTRICT SOHO SAVES ON A GRAND SCALE

BY BRUCE COONS

After many years of work by all the parties involved we can finally see the results of the restoration, rehabilitation, relocation, compatible infill and reconstruction projects outlined in SOHO's precedent setting agreement with CCDC, the City of San Diego and the San Diego Padres. All of these projects have now been completed or are in the final stages of completion.

Today as you drive down J Street between 6th Avenue and 13th Street or walk the streets around the Ballpark and the Park at the Park you can see in play what architect Wayne Donaldson said in the beginning of this process that "the Historic Buildings will be like a string of pearls strung throughout the new developments, lending character and a strong sense of place to the new development ensuring its economic prosperity."

It was gratifying to hear international economic development consultant Donovan Rypkema tell the audience during his lecture at SOHO's Rancho to Ranch House weekend, that after touring this area that he thought that these projects within our agreement "were cutting edge in the country." He went on to say that we are using all of the elements about which he lectures, writes and advocates and was interested to see that we are trying some exciting new things as well.

The agreement has specific plans approved by SOHO for the rehabilitation of each building. These plans were developed by working with the public and private entities. The agreement also created an ongoing Preservation Advisory Group (PAG), which oversees the implementation of these plans.

Our agreement also contains design guidelines for new infill development. You can see how well these guidelines are working when you look down J Street from either 6th looking east or from 12th to the West and see how the new buildings compliment the old. The agreement's various requirements for detail, rhythm, scale, fenestration, respect of the historic street grid and setbacks create an inviting, pedestrian friendly and historic area. Contrast this with the streetscape just one block north looking east from the corner of 11th and Island. While these projects



The Simon Levi building (1916) preserved, it sits as it has since its construction at 7th Avenue and J Street.



Levi Wholesale Grocery Co. (1927) Final cleaning and finishes being applied to the outstanding front of this neo classical building which was recently known as Kvass Construction.



Showley Bros Candy Factory (1924)

Presently undergoing restoration and renovation. Our agreement called for moving this building two blocks east of its original site, to make way for the Park at the Park. Paint has been stripped to uncover the original brick exterior and the original signage will be recreated and installed including the shield shaped plaques with the logo of a bear eating a peppermint stick. This was the largest brick building to be moved west of the Mississippi.



Schiefer & Sons Aeroplane Co (1917)

This former parachute factory is undergoing renovations in accordance with SOHO's agreement.



Station A

Reconstruction nearing completion, awaiting the installation of its original windows. This is San Diego's only Neo-Classical Powerhouse.



left TR Produce building (1933) at 8th Avenue and J Street, with new addition suspended above its original clerestory roof, maintaining its original interior spaces and light; **middle Rosario Hall (1870)** San Diego's oldest saloon and meeting house opened July 4, 1870. Moved from its original site at the foot of F Street in the 1920's to 12th Avenue in the East Village. Saved and moved once more by the SOHO agreement to the corner of 13th and J Streets; **right Carnation Building (1928-30)**, 10th Avenue and J Street, while this building was not a part of the agreement it was covered in the design guidelines; **bottom right Kidd & Krone Auto Parts Building (c. 1920's)** at 10th Avenue and J Street, also covered in the agreement.

might have looked OK on paper (unlikely), together they become a monolith, uninviting and monotonous.

We know that the reuse of so many historic resources in this area will be the key catalyst to ensuring economic viability and sustainability of the East Village though the normal periods of advance and decline in the real estate market. This has already been proven in the early 1990's when the only projects that were sold downtown had a historic component to them. If properly handled the Historic Warehouse District is the natural extension of the vibrant Gaslamp Quarter. The Gaslamp Quarter historic district was also a project in which SOHO led the effort to create, while under extreme opposition from property owners. Those same owners today are happy to claim it as their own idea and that's as it should be as success has many fathers when pride of place and personal ownership in the greater community sense comes into play.

This outstanding success should be used as a model, however, there is still one important part of the agreement which is not going as well as it should and that is the creation of the formal historic warehouse district. The application was supposed to have gone before the local, State and National commissions for designation consideration years ago, but



local officials have been dragging their feet due to opposition from a few property owners. This, when most of the buildings are already designated or are deemed eligible as individual historic structures. This is strange considering the fact that district designation is in the best economic interest of the property owners, the entire downtown community, and for the city.

As with the Gaslamp Quarter, in time it will be the same with the Warehouse District. After all, why would anyone go to East Village except to see and experience a historical destination like no other? The historic buildings are the only draw; they are the key to redevelopment. Without these buildings being rehabilitated and reused, East Village belongs and forever will belong only to the homeless.

This is especially frustrating, as we have been working over eight years, in effect, to make these same property owners a lot of money. It is a key marketing tool for businesses to be able to say that they are located in *San Diego's Historic Warehouse District*. This

That doesn't mean, I suppose, that it's not theoretically possible to have downtown revitalization and no historic preservation, but I haven't seen it, I haven't read of it, I haven't heard of it. - D. Rypkema



Art Deco Fire Station building (1937) built by the WPA. To be saved in its entirety. It is slated to become a restaurant as part of a separate agreement with Simplon for Cosmopolitan Square and was covered within the design guidelines for the Ballpark Agreement.

in turn will foster the proper care of and ensure the continued preservation of the historic structures, while providing the right frame of mind for enhancing the special characteristics of this historic area, and while stimulating sensitive new development.

Don Rypkema had many important things to say and was most emphatic as he stated, "I typically visit 100 downtowns a year

of every size in every part of the country. But I cannot identify a single example of a sustained success story in downtown revitalization where historic preservation wasn't a key component of that strategy. Not a one. Conversely, the examples of very expensive failures in downtown revitalization have nearly all had the destruction of historic buildings as a major element. That doesn't mean, I suppose, that it's not theoretically possible

Western Wholesale Drug Company Warehouse, (1927) Front half of building to be incorporated into the Simplon Cosmopolitan Square, 7th Avenue and J Street.



Bledsoe Company Furniture Warehouse (c. 1925) to be saved in its entirety as part of the agreement with Simplon Corporation, 7th and Island Avenues.



New buildings interspaced with the historic 7th Avenue looking Southeast from J Street *left to right* Simon Levi building (1916) preserved in its entirety, new infill, Station A reconstruction, Farmer's Bazaar and Western Metal Supply building (1909).





to have downtown revitalization and no historic preservation, but I haven't seen it, I haven't read of it, I haven't heard of it."

All in all, the process has been very rewarding and successful, even with the many years and the investment of hard work. The individual choices that were made here for the various historic resources will best be judged by others over time, but today we are very proud of how much we were able to save of ten of the eleven historic buildings in and around the Ballpark and many more in the surrounding area when originally nothing was to be left in the wake of the Ballpark development. SOHO has significantly and profoundly shaped the future of Downtown with the preservation of its architectural heritage ensuring the retention of a uniquely recognizable San Diegan identity. ♦

I cannot identify a single example of a sustained success story in downtown revitalization where historic preservation wasn't a key component of that strategy.

- D. Rypkema

top View looking east on J Street from 6th Avenue, shows the result of preserving the historic buildings and the effect of the design guidelines on the new buildings interspersed among the existing historic resources; *middle* View looking west from 9th Avenue to J Street. New infill according to the guidelines on the left in the middle; *bottom* 10th Avenue and J Street shows what happens to areas that are not subject to the guidelines in our agreement. Not very inviting, is it? All photos by Bruce Coons.

Just the Facts

The Economics of Historic Preservation

INFORMATION COMPILED BY ALANA COONS

Historic preservation is a proven partner in developing local economies. Through the revitalization of downtown areas and residential neighborhoods, historic preservation generates jobs promotes commerce and tourism; enhances property values; and expands the tax base. The role played by historic preservation programs makes historic preservation an indispensable economic development tool for the county and cities of San Diego. Proven time and time again, it's a simple strategy used all over the world to create economically viable, sustainable and livable communities.

- Rehabilitation, revitalization of downtown and commercial centers of our communities promote investment in the local economy.
- Rehabilitation of historic properties create construction jobs at a greater rate than for new construction
- Annual economic benefits nationwide: \$77.7 Billion in the Institutional Rehab and additions market. \$37.1 Billion in the Commercial/Industrial Rehab and additions market. \$47.7 Billion in the Old House Restoration and Renovations market
- Rehabilitation projects are typically 60 to 70 percent labor as compared to the 50 percent labor that is typical for new construction
- Rehabilitation of historic properties provide cost-effective, affordable housing for low- and moderate-income residents
- Historic preservation offers communities an alternative to sprawl and saves public dollars by avoiding the need to build the infrastructure necessary to service new developments
- Maximizing use of already existing infrastructure saves tax dollars from being spent on expensive new sewers, water lines, and roads
- Historic sites and structures create attractions for heritage tourists, who are the highest on average spenders of all tourists. They spend more, stay longer and visit more places than tourists in general
- Historic sites and attractions create jobs for local residents
- Historic preservation programs are proven engines of economic growth, attracting private investment into our downtowns and neighborhoods
- Virtually every example of sustained success in downtown revitalization, regardless of the size of the city, has included historic preservation as a key component of the strategy
- There is no evidence whatsoever that historic districts reduce property values. Instead the facts show without exception that properties subject to the protection of local historic districts experience rates of property appreciation greater than the rest of the local market and greater than in similar undesignated neighborhoods. Rehabilitation of historic properties increases property values. Historic district designation protects and enhances property values.



left to right The Louis Bank of Commerce (1888), Stannard & Clements, architects, and the Nesmith-Greely building (1888), Comstock & Trotsche, architects. These historic buildings in the Gaslamp Quarter Historic District are prime examples of historic preservation as sustainable economic revitalization along with the associated benefits of aesthetic, cultural, social, educational and environmental value. Photo by Bruce Coons.

The role played by historic preservation programs makes historic preservation an indispensable economic development tool for the county and cities of San Diego.

National City & Otay Railroad Depot

HISTORIC ASSESSMENT REPORT BY KATHLEEN FLANIGAN & BRUCE COONS, OCTOBER 1999
REVISED & UPDATED 2007 BY BRUCE COONS

The National City and Otay Railway (NC&O) was formed on December 26, 1886, by the San Diego Land & Town Company, a subsidiary

of the Santa Fe Railroad. The NC&O provided transportation for equipment and men to build the Sweetwater Dam in 1888 and, as the first commuter railroad in San Diego, accommodated passenger transportation needs for business and pleasure from the main depot at 5th Avenue and L Street and from 1896 onward from the depot at 6th Avenue and L Street to points south extending to the Mexican border.¹ The line connected with other San Diego railroad lines and the Pacific Coast Steamship Company's 5th Avenue wharf.²

The railroad brought county residents to downtown theatres and these 'theatre trains' proved to be extremely popular, as did the 'picnic trains' from San Diego that took residents down the line to the Sweetwater Valley extension for festive events at Linwood Grove near Bonita and the Sweetwater Dam, which was a major tourist attraction. U.S. Grant, Jr. built a Dutch Colonial style cottage designed by William Sterling Hebbard overlooking the dam in 1895. He erected his own station in the Greek Revival style on that connection and called it Aloha, after his ranch of the same name. Local denizens thronged to Tijuana via this railway line to the bullfights and prizefights, which were at least once, in 1888, refereed by then San Diego resident Wyatt Earp.¹

In 1909 John D. Spreckels acquired the line and merged it with the Coronado Railroad to form the San Diego Southern Railroad (SDSRR). In 1912, the San Diego and Cuyamaca Eastern was combined with the SDSRR to form the San Diego and Southwestern

Railroad (SD&SRR) and in 1917 it was sold to the San Diego and Arizona Eastern Railroad, yet another of Spreckels interests.³ The NC&O, which was electrified in 1907, is the predecessor of today's trolley, and is now controlled by the Metropolitan Transportation Development Board (MTDB), the San Diego Trolley.

The Building of the Depot

Prior to the building of the NC&O depot at 6th & L in 1896, an earlier rented site had been utilized as a depot at 5th & L. Mention of plans for the construction of a new edifice was found in the August 22, 1895, edition of the *San Diego Union*, which reported that "The San Diego Saving Bank is figuring on the erection of a fine building at Sixth and L Streets to be partly occupied by the National City & Otay Railway Company as a freight and passenger depot. The present depot at Fifth and L is on rented ground, and is too small for the business, and the company made overtures to the bank to build a two or three story building on the adjoining corner. The bank owns the lot, which is 50 x 100 feet...and if any building were created it would be a good one."

The *National City Record* of January 30, 1896, wrote "The National City and Otay Railroad is to have a new depot built on the vacant lot adjoining the present depot. Facing on Sixth Street in San Diego, it will be a brick building, 50 x 100, one story high, after the style of the M.C. Nason Block on Fifth. It will have a pressed brick front and when completed will present a fine appearance and improve materially the looks of lower Sixth Street. There will be the necessary offices and waiting rooms. One of the features of the new depot will be the large area of storage ground for all kinds of freights, especially of a perishable nature such as fruit, etc. It is expected that a large force of men will be put to work on the



building next month and that it will be ready for occupancy by the first of May.”

The *Southwest Builder and Contractor* in February 1896 identified William Sterling Hebbard as the architect “engaged to design the railway company’s depot and warehouse in 1896.”

The *National City Record* announced in April 1896, “The National City and Otay Railroad Company occupied their fine depot at the foot of 6th Street, San Diego, last week. The new building is commodious and convenient alike for freight and passengers.” This was Hebbard’s first truly Mission Revival style building in San Diego as well as one of the earliest depots of this design in California.⁴

Architect and Architecture

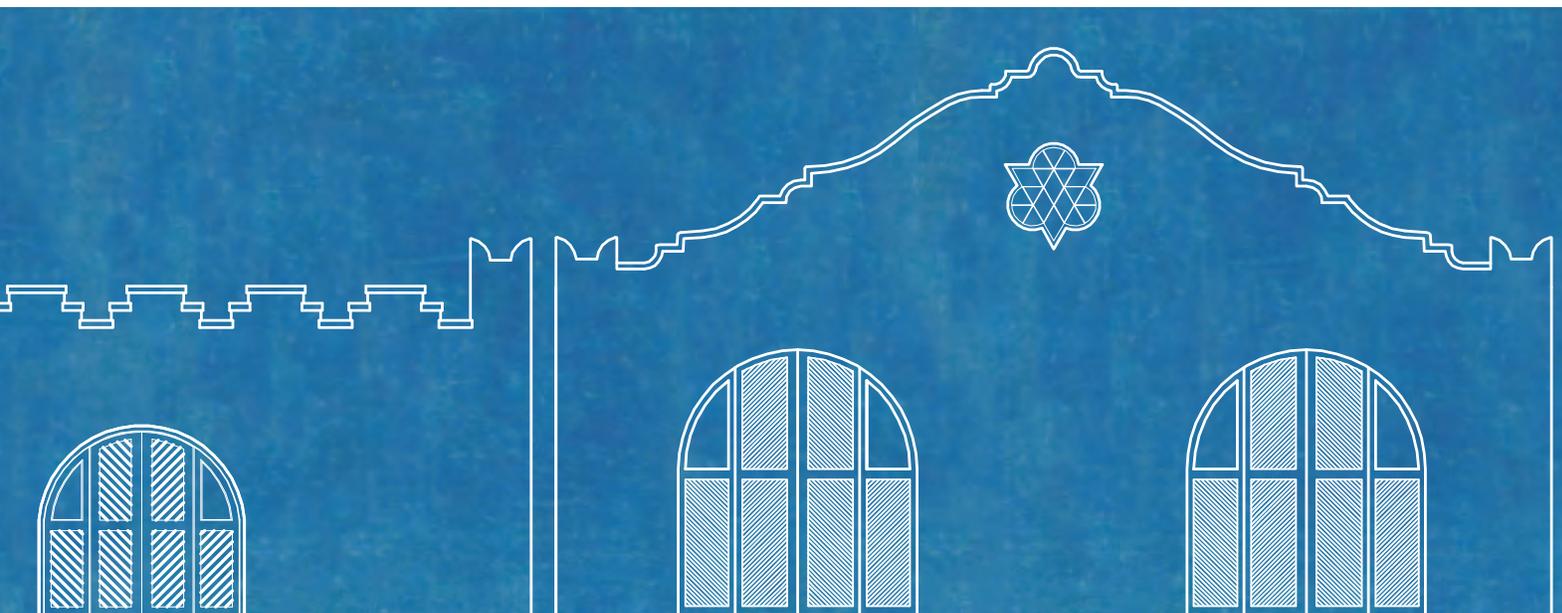
Architect William Sterling Hebbard independently or in partnership with Irving Gill was always on the cutting edge of architecture in San Diego, from his arrival in 1890 until he moved to Los Angeles in 1918. A graduate of the Cornell University School of Architecture in 1887, Hebbard interned from 1887-1888 with the famed architectural firm of Burnham and Root in Chicago headquartered in their Rookery Building, which combined Richardsonian Romanesque, Classical and Hindu styles of architecture.



above National City & Otay Depot under reconstruction, 6th Avenue and K Street, awaiting installation of its original brick, the application of stucco, tin roof, and star window, photo Bruce Coons; **below** Elevations of the NC&O reconstructed building, 2006, **left** south side; **right** east side, courtesy of Heritage Architecture and the Hard Rock Hotel.

In 1888 Hebbard came west to Los Angeles and found employment with Curlett, Eisen and Cuthbertson, who designed the English Gothic and Richardsonian Romanesque Los Angeles County Courthouse, which was under construction during this period. William Cuthbertson, like other California architects, showed an interest in the old California Missions and spent much time in that area sketching them.⁴ Hebbard obviously received the Mission inspiration from Cuthbertson as his independent work in San Diego exhibits this.

Hebbard’s first building, the San Diego Cable Railway Company’s powerhouse, was completed in early 1890 and located on Spruce between Third and Fourth Streets. It featured an early Romanesque/Mission Revival style. Constructed of





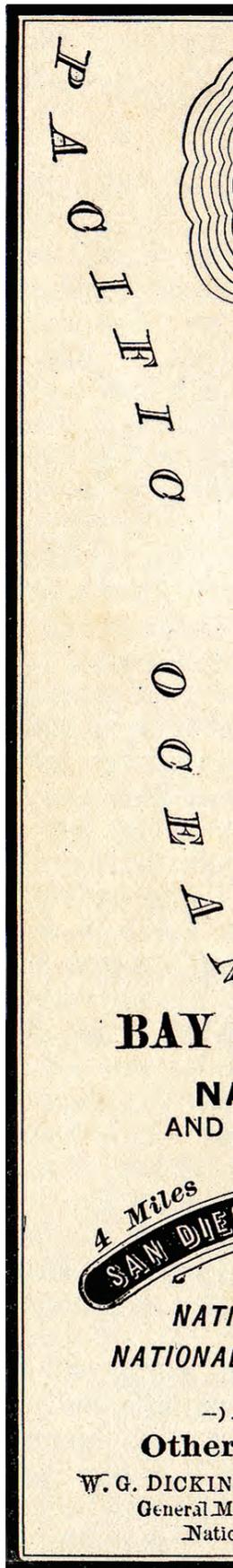
Leaving San Diego for Tia Juana Mexico

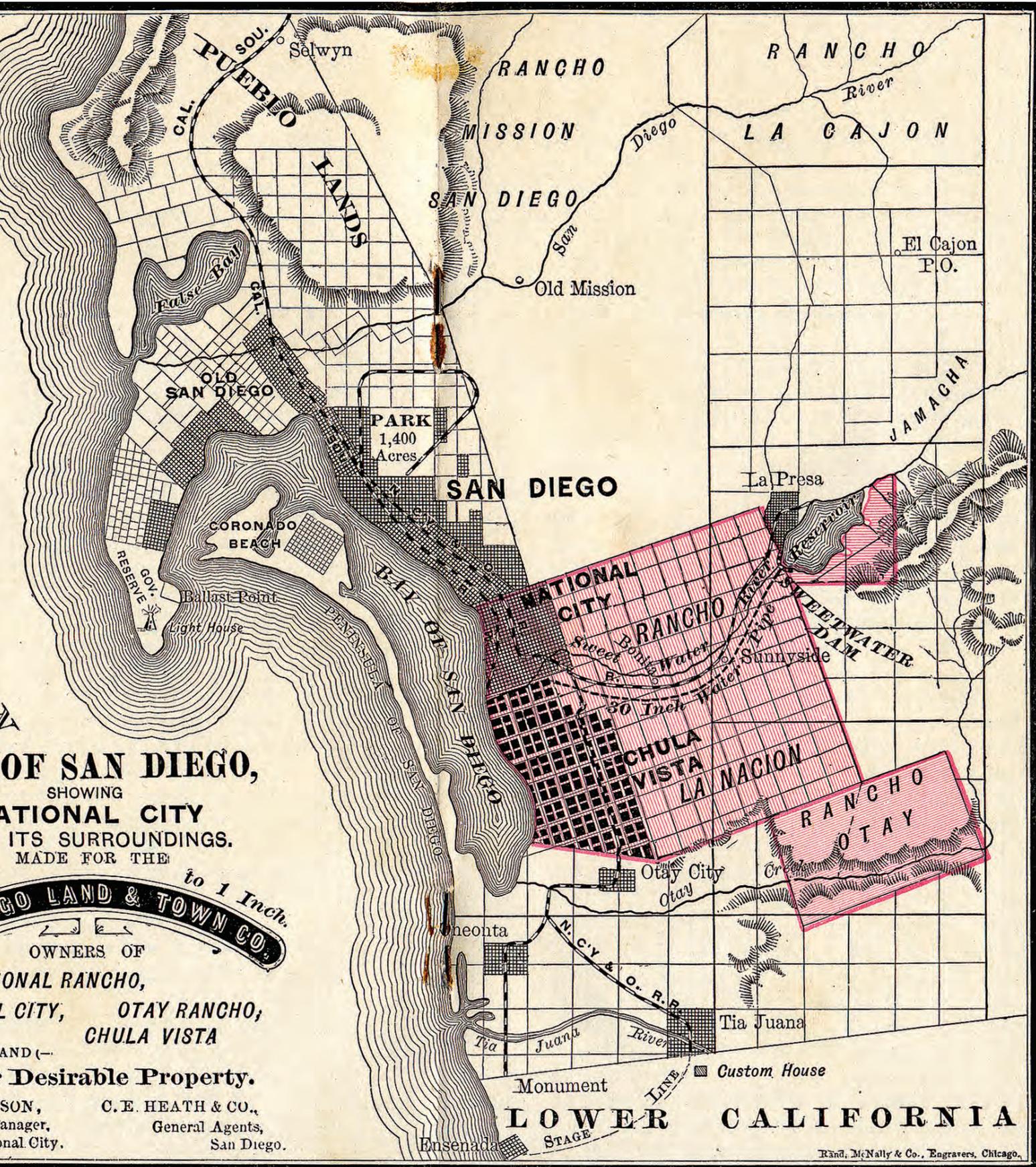
brick with many arched windows and arched entry, the structure featured a central second story tower with a pagoda styled hipped roof.^{5, 6} His second Mission Revival structure, a Unitarian church in San Diego, which was built in 1896 has been demolished.

Even though Hebbard used other creative styles and designs in his buildings during the 1890s, he continued his exploration with what was to become known as Mission Revival. Other Hebbard buildings in the Romanesque/Mission Revival include the Ramona Town Hall, built in 1893, which incorporated the use of two building materials, adobe and brick in its exterior walls, with a wide arched entry and two arched windows on either side; and the brick Clemens/Cobb Warehouse on 5th and K, built in 1894, which also featured an arched entry and arched windows on either side.⁵

Mission Revival offered much for the big railroad lines like the Santa Fe and the Southern Pacific. Karen Weitze wrote "both lines were thoroughly immersed in regional promotion: a Mission style furnished appropriate imagery for the depots. In the first decade of the twentieth century, other railway companies also launched a depot-building program. Between 1900 and 1920 Mission Revival became the style not only for California stations, but also for depots erected through the Southwest."⁷

The Depot exhibited an early Mission Revival approach, which reached its greatest popularity after the turn of the twentieth century. Historic photographs show a Mission gabled roof on the 6th Avenue side of the stucco over brick structure embellished with a striking quatrefoil window and two arched entries; the L Street side featured an





Facing page Catching the train to Tia Juana, a passenger is dropped off at the NC&O depot by a taxi from a local hotel, c. 1900; above Map of the lands owned by the San Diego Land & Town Company and route of the National City & Otay Railroad. Courtesy Coons collection.

elaborate Mission Revival parapet motif with two arched passenger entries. The building maintained its original style into the 1920s when the William Darby Company moved into the structure in 1924. The *San Diego Union* commented on Darby's new headquarters, "this business, which offered an extensive line of standard brands of roofing, brick, tile, plaster, button lath cement and other building specialties."⁵

Today

The Depot is Hebbard's only existing building of such an early architectural style in this state and was probably the first produced in San Diego of this type. It is one of the earliest depots of this style in California and is now being reclaimed and reconstructed.

Much of the brickwork and its quatrefoil window on the 6th Avenue side will be present in the reconstruction. The elaborate Mission Revival decorative elements are being recreated. The reconstitution of this building will fill in an important link in our architectural heritage, as it provides the only architectural reminder of this important part of our city's early transportation history and the NC&O Rail Road presence in San Diego County.

The depot will serve as the bar for the new Hard Rock Hotel. ♦

Footnotes & Bibliography

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left Another early San Diego Mission Revival depot, now lost. This was the San Diego Cuyamaca & Eastern Railway Depot. It was just east of the Santa Fe Depot on Broadway. The SDC&E ran from there and terminated at Foster, above Lakeside. This line was once projected to go to Julian, courtesy Coons collection.



National City & Otay Railway.
 The Property of
SAN DIEGO LAND & TOWN CO.
 Dividing the Rancho de la Nacion both
 north and south and east and west.
 TO SWEET WATER DAM.
 MEXICAN MONUMENT, AND
 MEXICAN CUSTOM HOUSE.

VIEW ON NATIONAL CITY & OTAY RAILWAY,
 At Spring Valley Cañon, near Sweet Water Dam.



National City and Otay Railway
 Station foot of Fifth St.

Northbound			STATIONS.			Southbound		
p.m.	p.m.	a.m.				a.m.	p.m.	p.m.
4.44	1.30	8.29	San Diego...			9.30	1.50	5.20
4.14	1.00	8.01	National City..			10.00	2.20	5.45
4.04	12.51	7.52	Sweetwater Jc'n			10.09	2.29	5.45
3.54			Bonita.....				2.39	
3.47			Bonnie Brae...				2.44	
3.40			Sweetwater Dam				2.50	
3.30			La Presa....				3.00	
	12.41	7.42	Chula Vista...		10.18			6.04
	12.28	7.30	Otay.....		10.29			6.17
	12.18	7.20	Nestor.....		10.40			6.27
	12.04	7.06	Tia Juana...		10.54			6.42

Excursions to Tia Juana (Old Mexico) and Sweetwater Dam leave San Diego at 9:30 a. m. daily.
 B. P. CHENEY, President.
 E. A. HORNBECK, Manager.

clockwise from top left Illustration from a San Diego Land & Town Company promotional brochure, c. 1880's; right 1897 pass made out to Robert Ingersoll, General Council. Mr. Ingersoll was one of the most famous and infamous attorneys of the 19th century, representing politicians, rogues and railways in Washington D.C. The pass is signed by Benjamin Kimball, President of the NC&O, no relation to the Kimball brothers of National City; Time Table showing major stops along the line, c.1890's; Sweetwater "Dam Train" on 24th Street, National City. Stopping for lunch at Flora and Warren Kimball's estate "Olivewood," 1890's. Courtesy Coons collection.

THE INSIDE STORY

WHERE HAVE OUR HISTORIC INTERIORS GONE?

BY DAVID MARSHALL, AIA

How many of us have walked into a historic building and suddenly felt lost? Where is the original woodwork? What happened to the light fixtures? Why is there a vinyl floor? What happened to the history? This is what I refer to as Vacuous Building Syndrome. It's the condition where the outside of a building looks historic, but the inside is soulless and devoid of a past.

This is a preservation dilemma that is occurring with increasing frequency. Building owners, developers, and tenants are tearing out historic interiors at an alarming rate. Every day, dumpsters are being filled with mosaic tile, hand-troweled plaster, bronze hardware, marble countertops, tin ceilings, douglas fir cabinetry, ornate light fixtures, panel doors, and maple floors. Like Halloween pumpkins, the insides of historic buildings are being scooped out and thrown in the trash without a second thought.

Why is This Happening?

There are three main reasons why historic interiors get destroyed: 1) ignorance, 2) ego, and 3) laziness.

Ignorance is a root cause because owners and designers often don't understand that interiors of historic buildings have value – aesthetic, financial, and cultural value. Owners and designers don't realize that intact interiors are even more rare and valuable than intact exteriors of older buildings. The truth is that destroying interior features actually decreases the value of a historic structure, both now and for future owners. Tearing out a historic interior is the epitome of ignorance.

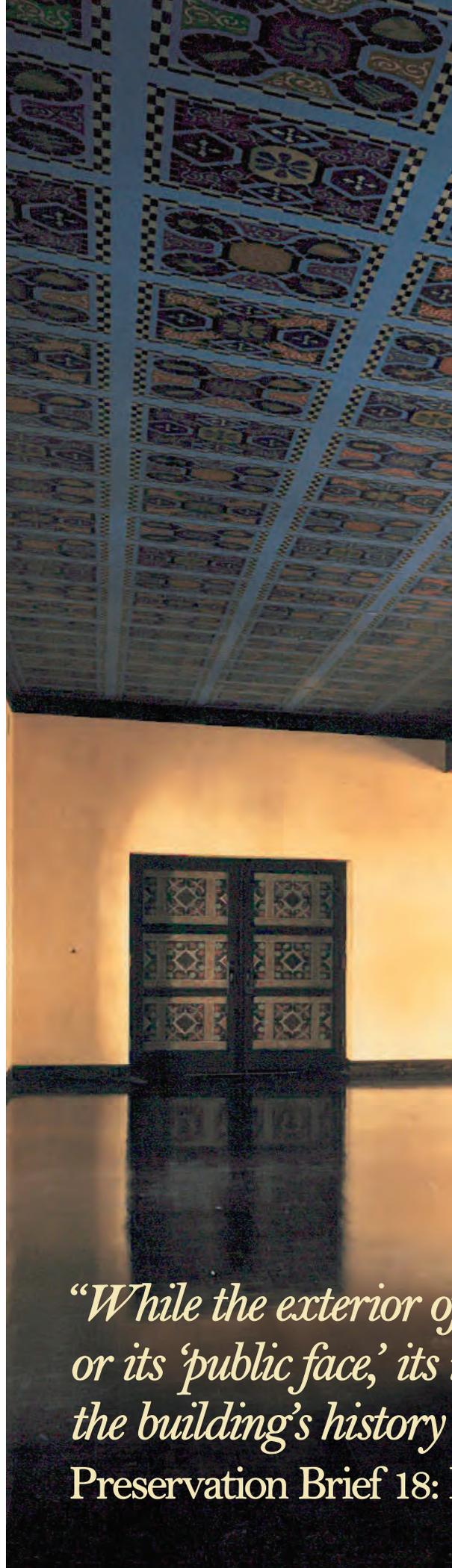
Ego is not rare among architects, developers, business owners, or interior designers. In our disposable, fashion-conscious world, ego often trumps history. An old interior is something that *someone else* did, and the egocentric must replace it with a design of their own creation. Rather than sharing the stage, old with new, many designers want a clean slate, requiring erasure of a building's rich history. The most creative designers aren't afraid of incorporating the creativity and craftsmanship of prior generations into a completed project. Enlightened and skilled designers understand that it is the mix of old and new that adds life and interest to any older building.

Laziness comes into play when the people who decide to tear out the old do so because it is seen as the path of least resistance. They'd rather start with a faceless, colorless void that they can shape without worrying about harmony or context. Often times the interiors they perpetuate are *not* unique or custom-designed, but are generic fashion statements that are repeated verbatim by other "cutting-edge" designers in Los Angeles, Miami, or Phoenix.

Hitting Home (Like a Sledgehammer)

In San Diego, recent "upgrades" to two historically designated hotels have resulted in the complete loss of intact historic interiors. Instead of recognizing the benefits of historic interiors, the developers and their misguided designers transformed positive attributes into a negative black hole.

The Keating Building on 5th Avenue and E Street in the Gaslamp Quarter has been home to Croce's Restaurant for many years. The Keating Building was constructed in 1890 as a first-class office building and is listed on the National Register of Historic Places. It is one of the most handsome and recognized buildings downtown. The Keating also happened to have one of the finest intact 19th century interiors in San Diego, complete with wood panel doors, transom windows, and original 1890s finishes. The interior had character and charm and was a perfect fit for the Gaslamp Quarter. Not anymore.



*"While the exterior of
or its 'public face,' its
the building's history
Preservation Brief 18:*



*of a building may be its most prominent visible aspect, interior can be even more important in conveying and development over time.” - National Park Service
Rehabilitating Interiors in Historic Buildings*

The Keating was recently converted from offices into a trendy “ultra-chic” 38-room boutique hotel on the upper floors. The remodel resulted in the destruction of historic interiors that had been carefully preserved and restored for more than 115 years. The hotel’s designers decided to save nothing that they didn’t have to, so they gutted it to bare studs and designed a brand new interior without a hint of the building’s past. History was wiped clean. Today the Keating Building is no more than an empty shell, gussied up with a trendy facelift that will be passé in three years.

The other butchered historic hotel is the 1915 Maryland, now named the Ivy Hotel, on E Street between 5th and 6th. The new owners decided to scrape the grand old hotel back to the studs in the mistaken belief that there was nothing on the inside worth saving. There is no reason why a building that was built as a hotel must be gutted to create yet another hotel. Hallways, stairs, and doors are already there and can be modified to accommodate any new layout. I’ll never forget the sight of a demolition worker driving a mini bulldozer through the first floor of the Maryland, its front blade tearing up hundreds of square feet of 90-year old mosaic tile flooring.

The Ivy Hotel’s website blathers: “Contemporary luxury envelops and

whispers elegance. Peek behind the classic and refined façade to reveal mischief and sensuality underneath. Be whoever you want to be. Your secret is safe at Ivy. Let inhibitions slide to the floor as you expose every one of your senses and indulge completely.”

Won’t the hotel’s guests be surprised when they find that once they are inside the \$350-plus per night “historic” hotel there isn’t so much as a toothpick of historic interior remaining. Chic leather-clad columns and a minimalist front desk now dominate the Ivy’s pretentious lobby. Why would a guest bother to stay in a 90-year old hotel if the goal is to avoid anything historic? Imagine if the operators of the Hotel del Coronado had followed the Ivy’s misguided design philosophy.

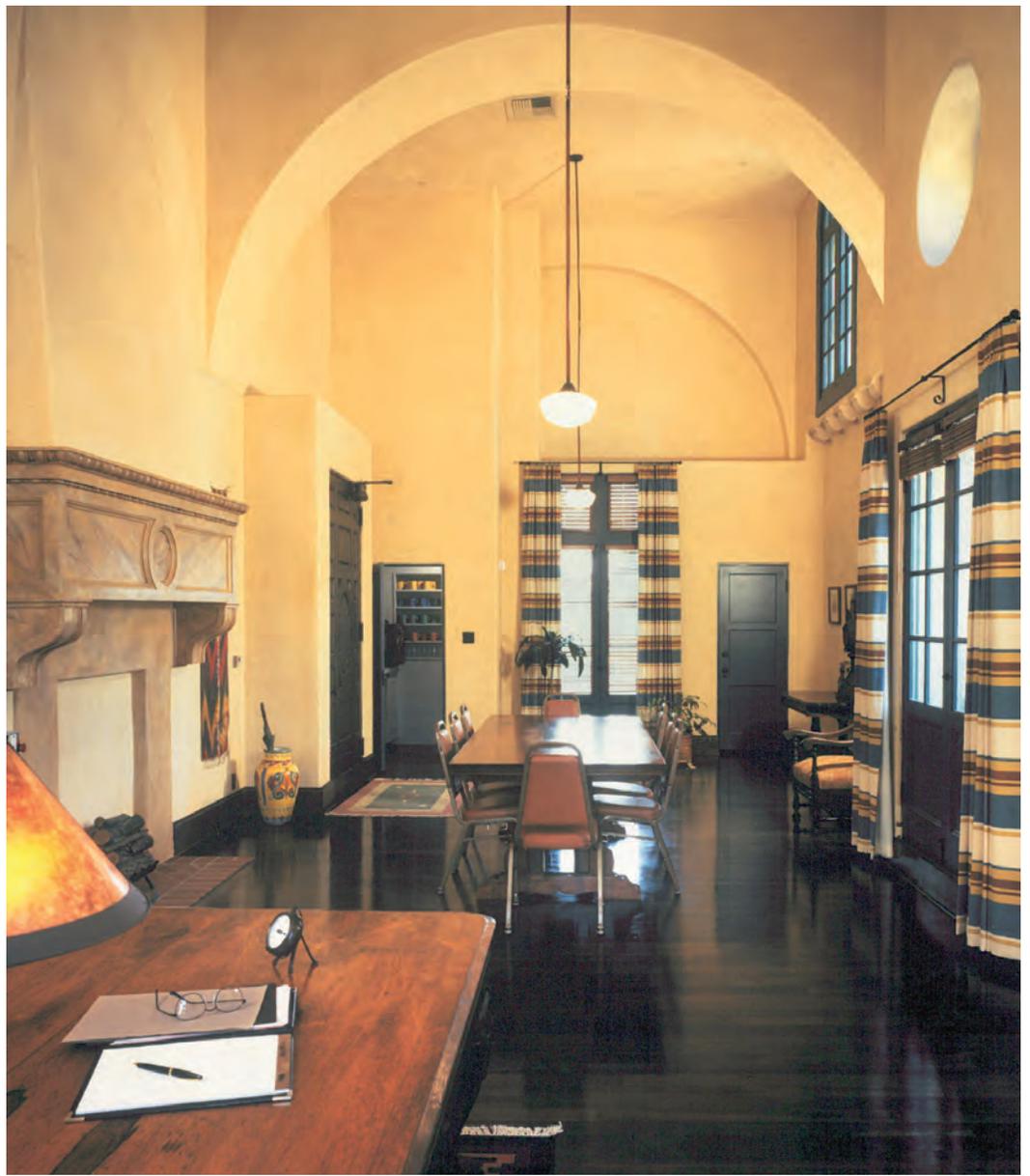
Both of these recently mutilated hotels are not just quaint old buildings, but are *designated historic structures*. One would like to ask a simple question of the people responsible: “If you loathe historic buildings so much then why did you put your business in one?”

Who’s in Charge Here?

Unfortunately, the ordinances in place to protect historic buildings are often limited to protecting only their exteriors. Many owners



previous page Prado Restaurant: The old Cafe del Rey Moro restaurant in Balboa Park was built in 1935 and restored in 1997. This view shows the restored dining room prior to the Prado Restaurant moving in. The majority of historic features, including the spectacular stenciled ceiling, was saved and can still be seen today, Edward Gohlich Photography. *above* Maryland Hotel: This postcard image shows the hotel’s Poppy Room with its unique light fixtures, trim, and window coverings. This is one of the historic interiors that was unceremoniously demolished by prior and current ownership.



top House of Hospitality Office: This historic interior from 1935 is relatively modest, but was saved and restored because it displayed important historic characteristics of the building. Note the faux stone mantle, “schoolhouse” lights, and custom-replicated curtains, Edward Gohlich Photography. *bottom* U.S. Grant Hotel: Despite its recent rehabilitation, much of what can be seen in this postcard of the U.S. Grant’s lobby has been lost since 1910. The plush seating, ornate chandeliers, and historic color scheme have all been replaced.



and designers only preserve what they are forced to preserve. The result is unfettered ravaging of historic interiors.

When one reads the “bible” of historic preservation, The Secretary of the Interior’s Standards, interiors are supposed to receive the same treatments and protections as exteriors. They are considered equally valuable and worth saving.

But since the purview of the San Diego Historical Resources Board (HRB) is limited to the protection of exterior “publicly visible” facades of designated structures, historic interiors have virtually no local protection unless they are separately listed in the designation paperwork. This has been a rarely utilized protection.



When one reads the “bible” of historic preservation, The Secretary of the Interior’s Standards, interiors are supposed to receive the same treatments and protections as exteriors. They are considered equally valuable and worth saving.

Even the Mill’s Act, a statewide property tax reduction program for historic buildings, has no control over changes to the interior. What about the Gaslamp Quarter, one of the city’s most cherished collections of historic structures? There is no protection for historic interiors in the Gaslamp Quarter Design Guidelines either.

In contrast to local regulations, the California Office of Historic Preservation (OHP) has stringent oversight of interior alterations for Federal Tax Incentive projects and California State Parks is very strict regarding interior alterations to the historic buildings that they oversee.

What Can Be Done?

The San Diego Historical Resources Board has formed an “Interiors Ad Hoc Subcommittee” to establish a process to evaluate and designate important publicly visible interiors. Current city codes allow for designating interiors, they just haven’t been utilized. The subcommittee will be recommending the following:

- Interiors should be considered for designation based upon public visibility and access. For example, even a “private” building like a hotel has publicly accessible interior spaces like a lobby, ballroom, corridors, etc. which should be evaluated for designation.
- Public buildings must have their interior spaces evaluated in the standard research reports that are required for the HRB designation process.

- Single-family residential interiors would usually be exempt from non-voluntary designation. But there could be occasions where the HRB would recommend designation of a residential or private interior space if it were especially rare or significant.
- The HRB needs to focus on education about proper treatments to historic interiors and promote their value to property owners, tenants, and designers.

Clearly, the status quo of not designating the interiors of historic buildings must end if we are to save them for future generations. Historic buildings commonly go through hundreds of owners and tenants over their life spans. It only takes one to erase that history forever.

Historical significance doesn’t stop at the threshold. ♦

Author David Marshall is a San Diego architect who specializes in historic preservation and adaptive reuse. He is a member of the Historical Resources Board and is a former president of SOHO. All images were provided by David Marshall.

above Palace Cafe: This terrific dining room, once on the ground floor of the Plaza Building in downtown San Diego, is now only a memory. Note the Baroque ornamentation, mosaic tile floor, ceiling murals, and handsome chandeliers; **right** San Diego Santa Fe Depot: This beautiful wall tile in the waiting area dates from 1915. The textured terracotta tiles are all glazed in vivid colors. Imagine what this room would look like if these tiles had not been preserved.

Crown Room: The famed dining room of the Hotel Del Coronado was constructed in 1888. Thankfully, this one-of-a-kind interior has been spared from Navajo White paint, chic updates, and other remodeling disasters.



Carlsbad Mineral Springs Hotel: This ornate lobby, constructed in 1930, included colorful Spanish Revival stenciling, terracotta tile, a flagstone fireplace, and wall murals depicting California's missions. The hotel once played host to stars Greta Garbo, John Barrymore, and Bing Crosby. In the 1950s and 60s all of the walls and ceilings were obliterated with white paint. The destruction of the once-grand interior helped justify the complete demolition of the hotel in the 1990s.



Opera Buffet: This traditional bar was once located in downtown San Diego. Several new bars in the Gaslamp Quarter have attempted to recreate this look and ambience, but they can never be the real McCoy.



Most Endangered List 2007

Every year, many historic properties across San Diego County are threatened by demolition or neglect. Collectively, these properties contribute to the quality of life we enjoy and shape the daily experiences of living in small towns, cities and rural areas across the county. Our historic resources paint a distinct San Diego portrait, and it is certainly no overstatement that their loss would leave large gaps in that canvas.

1. Rancho Guejito A California believed long gone, this mountaintop ranch is straight out of the history books. Rancho Guejito is the best, last, most important, most beautiful and most nearly intact Mexican land grant left, the least-spoiled segment of coastal California from the Mexican border to Santa Barbara. An undisturbed Southern California historical

landscape second to none, its 22,000-plus acres hold an early California adobe and the ruins of others and numerous Native American archeological remains. Recently, despite long-standing assurances that the ranch is safe, the owners have begun steps to develop it. Though it is not gone yet, this is truly its last stand.

2. Salk Institute Entitlements are being sought this year for an insensitive Master Plan that would permanently alter the world-renowned Salk Institute for Biological Studies, designed by master architect Louis I. Kahn and built in 1965. Inconsistent with Kahn's original site plan and design, the master plan threatens to max out the property in a manner that would permanently compromise its prized architectural, historical and environmental values. This would include views to and from the iconic Kahn laboratory buildings and the magnificent courtyard space.

3. Serra Cross Built in 1913 from fragments of tiles from the original Presidio of 1769, this monument to Father Junípero Serra and the first Spanish settlers predates the establishment of Presidio Park. Owned by the City of San Diego, it has long served as one of San Diego's most prominent landmarks. Though recently damaged by a winter storm and now roped off for public safety reasons, this unique structure is a basic part of the city's historic fabric. It is now threatened with demolition by neglect.

4. Casa De Carrillo This venerable 1817 house is the oldest structure outside the presidio walls. It is the oldest surviving house in San Diego, and it is shamefully being used as a clubhouse for the pitch-and-putt golf course in Old Town. Its woodwork is infested with termites and its fragile adobe walls are deteriorating from improper repairs. It is yet another endangered property belonging to the City of San Diego, and is only indifferently maintained under city contract by its golf course tenant.

5. Whalen Ranch Near Oceanside, this ranch traces its history back to the family of the legendary Pio Pico, the last Mexican governor of California. In 1911 the John Whalen family rented the ranch and assumed ownership in 1934 turning their ranch into a bird sanctuary by the 1950's. Miss Whalen left it to the City of Oceanside making a provision to preserve the property as a wildlife & bird sanctuary. Now, development threatens the lake, which is not only a much-needed wildlife resource but also one of the few remaining fragments of Oceanside's early history and its association with the Pico, Aguirre, & Whalen families.

6. The Tijuana Bullring Built in 1938 for Claudio Bress, the first owner, the bullring was originally a wooden structure. The first corrida included the performance of famous matador Fermín Espinosa "Armillita" alternating with Alberto Balderas with bulls from "Piedras Negras" cattle. The original wooden



structure was replaced in 1957 by a metal one with a capacity for 14,000 people. The Institute of Culture of Baja California stopped the destruction of this monument on April 1 after a community outcry and established a 90-day moratorium. The Society of History of Tijuana, the Society of Tijuana Architects, the Bull-fighting Aficionados Society and other organizations, have teamed together in order to fight for the preservation of the Toreo.

7. Villa Montezuma One of San Diego's most beautiful architectural treasures, this landmark Queen Anne Victorian home of 1887, is closed to the public and deteriorating on a daily basis. Owned by the city of San Diego, which is violating its own demolition-by-neglect ordinance in not maintaining the site, the Villa is presently under the control of the San Diego Historical Society. The threat of vandalism and worse is dire and immediate steps must be taken to secure the safety and good health of this priceless treasure.

8. San Pasqual Schoolhouse and Adobe In this beautiful, peaceful valley, an extremely significant cultural landscape arrested in time with fields and orchards much as they were a century ago, two major 19th Century sites owned by the City of San Diego are being demolished by neglect. The Clevenger House of 1872 is the oldest house in the San Pasqual Valley and is now abandoned. The old adobe schoolhouse, built in 1882, is the only existing one-room adobe schoolhouse in the county; restored in 1944 by Henry Fenton, the building is now roofless and in danger of collapse.

9. Warner's Ranch A National Historic landmark built in 1857 by Vicenta Carrillo, a prominent early Californio woman rancher, the adobe building sits in the middle of a huge expanse of open space, a setting virtually unchanged since the mid 19th century. Much of the historic fabric, including the fireplace mantle, woodwork, vigas and remnants of its muslin ceiling cloths, remain intact. In 2000, after the site was first listed by SOHO, the owners, the Vista Irrigation District, matched funds from an anonymous donor through the San Diego Foundation to restore the landmark. However \$300,000 more is needed to complete the restoration so this landmark can be opened to the public.

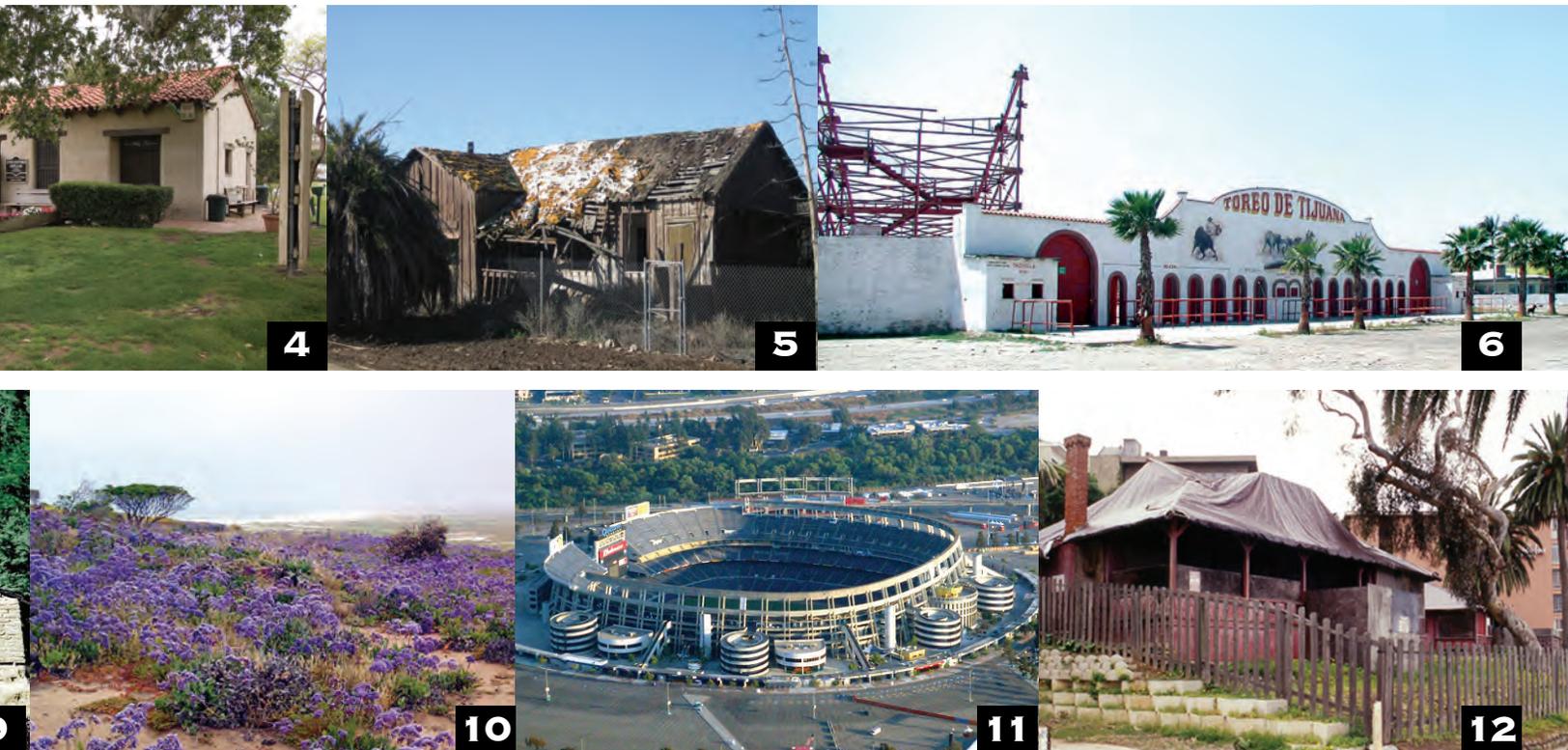
10. Border Field State Park The proposed border fence corridor between the United States and Mexico would have a disastrous impact on the California

State Park adjacent to San Diego County public lands. It would include the destruction of sensitive prehistoric sites and historic treasures, such as the original 1850s Border Monument, fragile remnants of an adobe ranch house, fire control stations from World War II and significant historic trails believed to be those of the 1769 Portola expedition and the Spanish padres. SOHO has filed suit in Federal Court to block the destruction of this important cultural historic landscape, threatened by the notorious triple border fence with its 150-foot wide freeway, which will be visible from all parts of the San Diego Bay area and forever scar the land. Pending Congressional action, the only hope for relief is through the courts.

11. Qualcomm Stadium San Diego Stadium, (the original name) is one of the few remaining mid-century designed multi-purpose stadiums left in the United States. It was opened in 1967 as home to the San Diego Chargers, the San Diego Padres and the San Diego State University Aztecs football team. Frank L. Hope Associates architect Gary Allen, who spent his formative years in the office of Philip Johnson, designed the stadium for the city. With its innovative design features which included pre-cast concrete, pre-wired light towers, and spiral concrete pedestrian ramps, the stadium received an American Institute of Architects Honor award in 1969 for outstanding design, the first time an architecture firm in San Diego had received a national honor award. The City of San Diego must find a way to preserve this modern monument.

12. Red Roost & Red Rest Built in 1894, these two La Jolla Cove cottages are widely recognized as key ancestors of the California Bungalow. Listed on the National Register since the 1970's, they have suffered greatly in the past 30 years from the owners' shocking, endless neglect. The owners continue to delay restoration and development plans, forcing SOHO to contemplate a return to legal action. Work with the city attorney and the owners continues, but so does deterioration. This is one of the most frustrating challenges in SOHO's history.

Photos 1 by Bruce Coons; 2, 11 from Wikipedia; 3, 4, 5, 7, 8, 12 by Jim Brady; 6 by John Eisenhart; 9 by Mark Sauer; 10 by Sandé Lollis.



Sim Bruce Richards: A Legacy in Wood

BY KEITH YORK

On the heels of the recent conference *The Arts & Crafts Movement: Regionalism and Modernity - The Arts & Crafts Movement in San Diego & Environs* (June 21 - 24, 2007), it is once again a good time to consider the salience and value of Sim Bruce Richards' work to our region today. Throughout his multi-decade multi-dimensional career, Richards reflected the spirit of the Arts and Crafts period as well as Frank Lloyd Wright's own interpretation of the reformist movement. Richards' architecture adds value to our region's built environment through his distinguished use of materials, wood, concrete and glass primarily, as well as a pioneering effort to join together local artists and craftsmen into the architecture of his time.

Sim Bruce Richards (1908-1983) was not just an architect. With each project and each set of clients, he brought to bear the many ideas he had about family, humanity, materials, and the human senses, plus his architectural training, furniture design and decades of artistic expression. When a client hired Bruce, they got it all, a fanatic for the details, and a true believer that architecture could enhance the lives of those that dwelled inside his all-wood homes. Richards' drawing board musings birthed homes of oak, mahogany and cedar; adorned with James Hubbell's metal and glasswork; Rhoda Lopez's sculpted ceramic panels; as well as unique stonemasonry and delicate landscaping. His were humanist structures married to the landscape as the clients were married to one another.

In the spirit of the discussions that took place during *Regionalism and Modernity*, Sim Bruce Richards' buildings, furniture, textiles, and lighting fixtures share many of the handcrafted qualities present in Arts and Crafts homes, especially those owned by passionate fans of the era. While Richards' work in wood came decades later, colleagues like James Hubbell readily make the connection between Richards' Wright-inspired works with the earlier Arts and Crafts movement that, too, influenced Wright's early work.

Sim Bruce Richards was born in Tahlequah, Oklahoma in 1908, the grandson of a Cherokee lineage that suffered



through the forced emigration of the Trail of Tears. He wrote lengthy passages in his unfinished autobiography of his youth spent discovering the meadows, streams and orchards of the Tahlequah environs. Bruce's earliest memories were of the land. Aside from recalling the details of tree trunks, root systems, and his love for the beauty of wood, Bruce recalled later in life the structural details of the houses and commercial buildings of Tahlequah as instrumental in his early appreciation for architecture.

At the age of 12, the Richards family migrated to Phoenix, leaving the territory known as the Cherokee Nation behind. The boy was sick and a drier climate and urban medical facilities offered in the much larger city of Phoenix was reason enough to move. Bruce recuperated reading books and magazines, Frank Lloyd Wright's notoriety at the time being a focus of the sick boy's interests. Merely a spark at the time, his sharing in Wright's love affair with wood, and philosophy of organic, humanist architecture would years later become fully realized.

Visiting San Diego as early as 1927 on a family trip away from the desert heat, Bruce would grow to love the region. Meeting Charles Lindbergh on the eve of his world-renowned cross-Atlantic flight were among his fonder memories of his early years in town. If a visitor stopped by the Richards office decades later,



facing page Vint Residence (1964), Del Mar, photo by John F. Waggaman, lighting & windows by James Hubbell; *left* Silva Residence (1953), Point Loma, photo by Douglas Simmonds; *below* Cohu Residence (1948), La Jolla, photo by John Hartley

Richards' architecture adds value to our region's built environment through his distinguished use of materials, wood, concrete and glass primarily, as well as a pioneering effort to join together local artists and craftsmen into the architecture of his time.





left Quintana Residence (1956), La Jolla, photo by John Hartley; *facing page* Clark Residence (1953), Point Loma, photo by Ernest Braun

it was likely they would hear stories of Lindbergh's debt to the store Bruce worked in on the eve of the Spirit of St. Louis' departure into the history books.

With a bit of help from his mother, and more from working odd jobs, Bruce sent himself to study at UC Berkeley's traditional Beaux Artes minded school of architecture. Spending much of his time taking care of an apartment complex in exchange for rent money, Bruce rejected the ideas set forth in his architecture classes about imposing style on clients. Bruce was seeking a more progressive approach to design and forging his own view of architecture's future fueled by his readings years earlier. Bruce, frustrated by the traditional approach of the department, left to join two close friends (Lucretia Nelson and Blaine Drake) in the art program. He never looked back. In their spare time, the threesome created abstract rug designs out of castaway bathrobes and other clothing they found at the neighborhood thrift shop, it was the height of the Great Depression after all.

The rugs were for sale in a European furniture shop across the bay in San Francisco. The abstract rug designs caught the eye of one visitor to the store, Frank Lloyd Wright. He had the proprietor get in touch with Bruce, and soon enough the threesome was bounding for Spring Green, Wisconsin to join Mr. Wright's Taliesin fellowship program. Lucretia stayed a few months, Bruce two years, and Blaine would build his life around the Wright institution.

Leaving Taliesin with the knowledge that others saw the sensuality of wood like he did, and a sense that the land (a plot of land) should marry well with a structure, Bruce began to search for a life to carve out for his own. After working for a small firm in Phoenix on the now infamous Camelback Inn, he returned to San Diego and worked for Templeton Johnson. As World War II broke out, Bruce found himself employed at the end of Broadway for the US Navy as a civilian architect. As the War came to a close, so too did Richards' ability to work for others.

With each project and each set of clients, he brought to bear the many ideas he had about family, humanity, materials, and the human senses, plus his architectural training, furniture design and decades of artistic expression.

Even before he passed his State Board Exam, Bruce was designing small houses for his mother and her second husband, Phoenix developer J.U. Rice, as well as for San Diego clients. With each of these early projects (mostly in La Jolla) Bruce penned a letter informing them that he was a building designer, and legally could not promote his work as an architect. Among the earliest of the designs, the Cohu residence was a remarkable departure for San Diego, let alone the Bird Rock neighborhood. (After recent remodeling, the character of this career-defining residence has been washed away.)

During the 1950s and 1960s, demand for Bruce's designs took off with more and more (and varied) commissions for residential designs. By the end of his career Bruce had built for only a handful of public/commercial clients, but he designed houses large and small, in rural and urban areas, as well as furniture, lighting, and artful fireplaces. Bruce explored his other artistic leanings with a plethora of collage, watercolor, oil painting and textile designs.

By the 1970s, Sim Bruce Richards' designs had grown in size, scope, and scale while remaining true to his earliest goals to build simple wood homes for loving clients. His oak floors, mahogany walls and cedar ceilings continued unabated, only departing on a few projects to design in adobe. One of these homes, the Friedkin House in Rancho Santa Fe, at one time in San Diego history was the single largest residence in the county at 15,000 square feet. Bruce remarked in his

writings that adobe, like wood, was a fascinating natural material he would continue to use. Even, in the case of the Nourse Residence in Poway, when steel was required to bridge a sizeable expanse, Bruce would wrap steel beams in wood to cloak the man-made material.

"Bruce's Troops," as some friends and clients recalled them, were a small community of craftsmen and artists that clients came to expect would be involved in their home design. James Hubbell added his window, door, lighting, metalworking and sculptural designs to Richards' houses across three decades. Ceramist Rhoda Lopez adorned doorways, shower stalls and fireplaces with her intricately connected ceramic tile systems and pottery. Stonemason Bill Davey would bring to life Richards' unique fireplaces into what would become the signature of a Richards house, a one-of-a-kind hearth. Even his more financially modest clients, such as the Lipetzky's out in Alpine, were afforded a unique fireplace and a Hubbell window.

Sim Bruce Richards' commitment to the use of natural materials and handcrafted details by local craftsmen in his many homes across the county have left us a rich legacy. ♦

Keith York manages www.modernsandiego.com and is currently writing "The Sensuous Environment: The Life and Architecture of Sim Bruce Richards."





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2007 PEOPLE IN PRESERVATION AWARD WINNERS

1. LUCY BERK

LIFETIME ACHIEVEMENT, "WE LOVE LUCY!"

For her lifelong dedication and passion for the preservation of historic and cultural resources.

2. BETH MONTES

PRESERVATION LEADERSHIP, "LEADER OF THE PACK"

For cultivating a unique environment that has built SOHO into one of San Diego's leading institutions.

3. STORY VOGEL, SUZANNE RAMIREZ & KELLY PURVIS

PRESERVATIONIST OF THE YEAR

For the dedication and perseverance that it took to create and take Proposition J to the people of Coronado.

4. JAKE ENRIQUEZ

STEWARDSHIP, "BEYOND THE CALL OF DUTY"

For the devotion, commitment and extraordinary care of historic resources as a District Park Manager for the County of San Diego.

5. JANET RICHARDS

KEEPER OF THE FLAME

For the preservation of the Sim Bruce Richard's archives, residence and studio as a tangible legacy of the modern master architect.

6. RON MAY & THE FORT GUIJARROS FOUNDATION

IN DEFENSE OF HISTORY

For the founding of and 25 years of dedication to the foundation. Mary Platter Rieger, G. Scott Anderson, Pedro Catala, Maria Ferri, Paula Reynolds, John C. Hinkle, Dale May and Maisie Morris.

7. LOUIS & TAMMY VENER

HOME RESTORATION, "OUT WITH THE NEW & IN WITH THE OLD"

For their dedicated efforts to preserve, restore and designate the Uriah & Clara Barkey House.



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8. RANCHO SANTA FE ASSOCIATION

PRESERVATION BY ACQUISITION, “RANCHO TO RANCH”

For purchasing with the sole intent of preserving this important historic resource and its rural lands.

9. TERSHIA D’ELGIN

SAVING NATURAL LANDSCAPES, “PRESERVATION GOES WILD!”

For her contribution and advocacy to protect our natural cultural resources in saving the 32nd Street canyon.

10. CRAIG CLARK/NTC CHAPEL

SPIRIT OF PRESERVATION

For the restoration of the NTC Chapel at Liberty Station.

11. MISSION HILLS HERITAGE

COMMUNITY PRESERVATION, “ON A MISSION”

For forming an advocacy organization dedicated to preserving Mission Hills with the goal to educate, advocate, and provide a strong voice for the community.

12. LARRY BEVERS

PRESERVATION OF CULTURAL HERITAGE, “A ROOM FOR PRESERVATION”

For his dedication over the past 13 years to preserve this 65 year old annual Old Town San Diego tradition.

13. CHRISTINE MANN

HONORABLE MENTION

For her efforts to save the Cleveland Street House in University heights.

ALL PHOTOS BY JIM BRADY

SOME WINNERS LISTED WERE NOT AVAILABLE FOR PHOTOS.

FOR MORE DETAILS ON AWARD WINNERS GO TO WWW.SOHOSANDIEGO.ORG/PIP.HTML



Baseball Returns Downtown



BY BILL SWANK

“Baseball returns downtown” was the popular slogan of the San Diego Padres when Petco Park opened in 2004. The Padres marketing campaign was a tribute to old Lane Field, the original bay view home of the Pacific Coast League Padres who ruled the corner of Broadway and Pacific Highway for 22 seasons.

When team owner Bill Lane signed a contract to relocate his Hollywood Stars to San Diego on January 28, 1936, there was no suitable venue for professional baseball. In a remarkable example of cooperation between government agencies and private enterprise, Lane Field was built within two months for approximately \$25,000 by the Works Progress Administration (WPA). The first game was played on March 31, 1936. The Padres beat the Seattle Indians, 6-2, before 8,178 cheering fans.

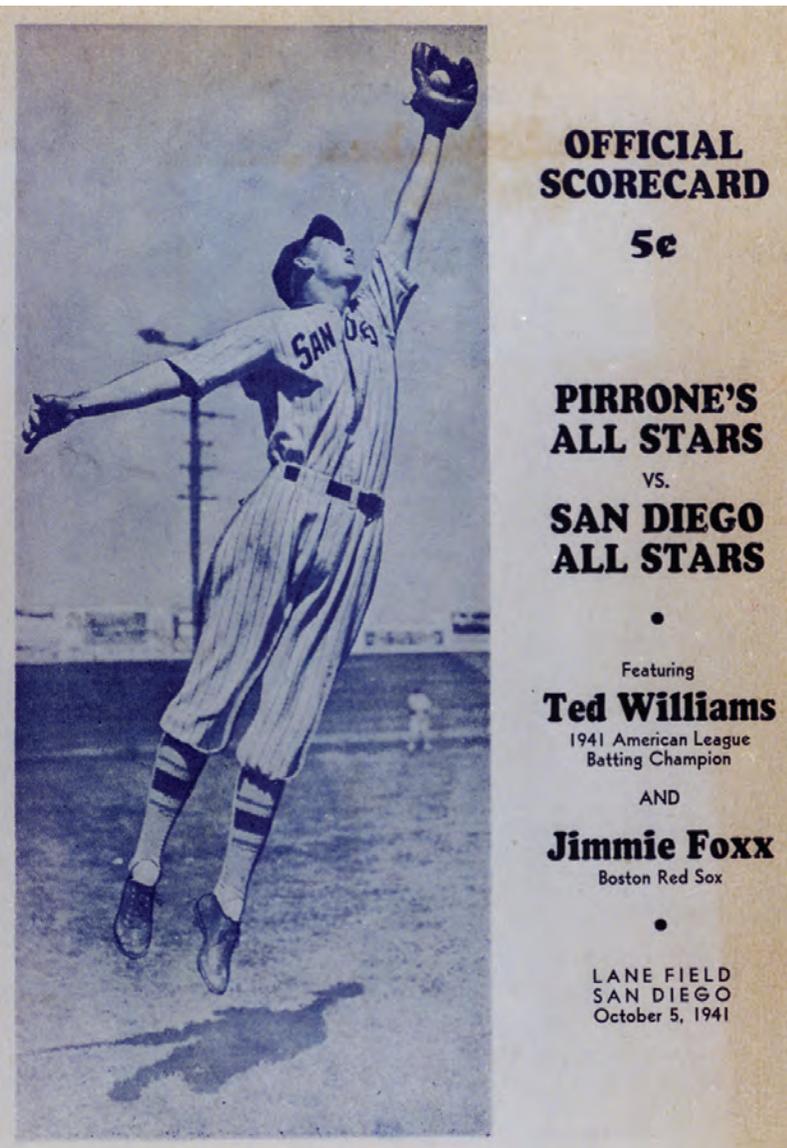
Native son Ted Williams's first memory of the Padres was watching them play at Lane Field through a knothole in the centerfield fence. By the end of that inaugural 1936 season, young Ted would become the team's starting leftfielder. During the Great Depression, ballplayers were forced to find jobs during the off-season, but not Williams, he returned to Hoover to complete his senior year of high school. In 1937, the Padres won the Shaughnessey Playoffs and were crowned PCL Champions. The love affair between San Diego and the Padres was the real thing. That winter, The Kid was sold to the Boston Red Sox where he became one of baseball's immortals.

Over the years, other prominent left-handed sluggers, Max West, Jack Graham and Luke Easter, launched home runs onto Pacific Highway. Graham noted, “I was a dead pull hitter and the wind blew off the bay to right. They'd fly out.”

There is a legend about the world's longest home run. A Pacific Coast League baseball apparently bounced on Pacific Highway and landed in an empty boxcar near the Santa



top Lane Field in 1936 before the roof was completed; *left* Lane Field in the 1950s after the leftfield bleachers were condemned; *right* Young Padres slugger Ted Williams at Lane Field (1936-1937); *facing page top* Scorecard from 1941 barnstorming game played at Lane Field featuring Ted Williams on the cover; *facing page bottom* Crowds line up for 1954 playoff tickets in panoramic view of Lane Field taken by Navy photographer Ray Hacecky.



Fe Depot. The ball was later found in Los Angeles, 120 miles away, making it the longest home run ever. Who hit it?

Over the years, this home run has been attributed to Williams, West, Graham or Easter, but banjo hitting first baseman George McDonald claims he is the man. I like to tell people that George became a used car salesman and later a highly successful auto dealer.

In 2003, this feat, along with a description of the ballpark, was commemorated on a bronze plaque dedicated by the local Ted Williams Chapter of the Society for American Baseball Research (SABR) and the Port of San Diego. The plaque can be viewed on a small, pie-shaped parcel of grass and palm trees at the intersection of Pacific Highway and Broadway.

This hallowed ground, carved out by a railroad track leading to the docks, is the only remaining trace of Lane Field. In 1958, the termites chased the Padres to Westgate Park in Mission Valley. The decaying green grandstand, condemned bleachers and fading outfield fences were razed at that time. The site has remained a parking lot for almost fifty years.

When former Lane Field Padres Pete Coscarart and Tony Criscola were interviewed in 1995, both described playing in San Diego as "paradise." At the time, their description reminded me of the chorus from Joni Mitchell's song, *Big Yellow Taxi*, "They paved paradise and put up a parking lot." Such valuable property could not remain dormant forever, so, all together, let's sing the next verse. "...with a pink hotel, a boutique and a swinging hot spot."

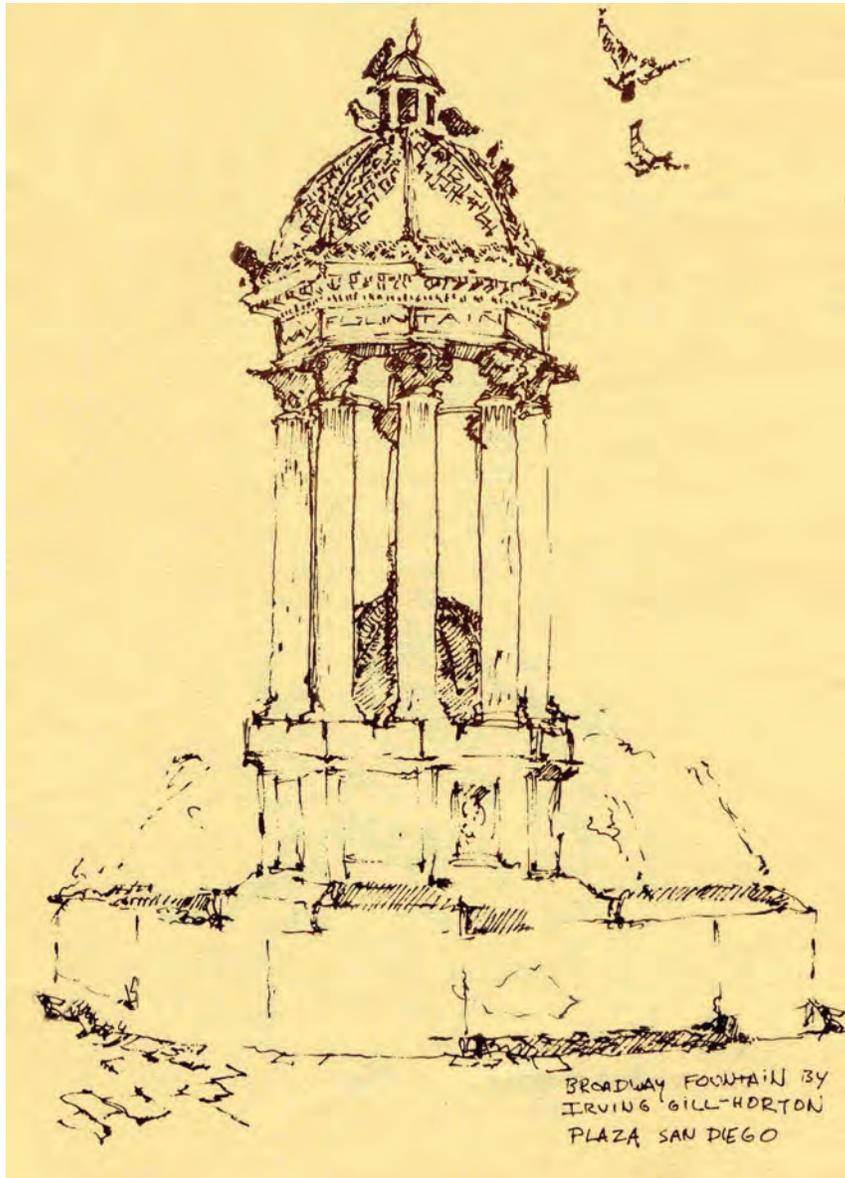
A new high-rise hotel is currently on the drawing boards. I believe in progress, but I hope a small pie-shaped piece of paradise will be preserved to honor the memory of Lane Field... a swinging hot spot.

Bill Swank is San Diego's preeminent baseball historian. He has authored or co-authored six previous books, the award-winning "Echoes from Lane Field, the story of the original 1936 Pacific Coast League Padres," and his most recent two-volume work, "Baseball in San Diego: From the Plaza to Petco," covers the journey of baseball from Horton Plaza to Lane Field (1871-1936).



(continued from inside front cover) proclamation and special events. Many city celebrations took place in the plaza; some of you were probably there when Vice President Richard Nixon and Senator John F. Kennedy held rallies at the plaza in support of their presidential candidacies.

In 1961 Architect C.J. Paderewski presented his plan for the plaza. Like others before him, he would remove the fountain, but took one step further and explain to the unenlightened that the fountain had “no historical significance”. Calling for a rectilinear, off-center plaza, with a sunken fountain, deciduous trees around the perimeter instead of palms, benches underneath the trees, a row of flags, covered areas, a new information booth, and colored paving. In order for his design and plan to be effective he called for “property owners on adjacent streets to alter facades to create a unified effect.” Just envision that for a moment. The City did not consider the horrendous proposal.



above Drawing by SOHO founder Robert Miles Parker from *Reflections*, December, 1975; facing page Postcard of Broadway Fountain, circa 1909, courtesy Coons collection

Talk of a high-rise federal building south of the plaza began and C. Arnolt Smith urged that a plaza be built on the north side of Broadway as a frontage for the Community Concourse.

By 1964, the Downtown Association urged the City to proceed with the Paderewski plan; great protest from citizens was published in the *San Diego Union* and once again the design was not approved.

In 1965 architects Frank L. Hope and Samuel Hamill, issued their plan for downtown and the redevelopment of Horton Plaza and in 1966, the Downtown Association joined with the San Diego Chapter of the AIA (SDAIA) to produce yet another plan for Horton Plaza.

And on and on it went until 1969-70 when a task force was appointed to improve a twelve-block area. This is when SOHO first got involved working behind the scenes with city staff and in 1971 the Plaza was designated as Historic Site No. 51.

In 1973, the Centre City Development Corporation was created. Developer Ernest Hahn was contracted to build a shopping center extending from E to G Streets. Hahn endorsed the expansion of the plaza to E Street. He thought a larger plaza could hold a small amphitheater in one corner and a small building in the center. At this time City staff nominated Horton Plaza for listing in the National Register of Historic Places, but under great pressure they were forced to withdraw the nomination.

Hahn, with architect Frank Hope, gave our city this plan as outlined in SOHO's 1975 *Reflections* article by Bruce Kamerling: “The plan anticipates complete demolition of nine blocks in the heart of the city and replacement of existing structures by a mammoth “Park and Shop” complex. Set for destruction is a distinguished array of buildings associated with the downtown area’s unique identity and heritage, including the Horton Grand Hotel, the Balboa Theater and the Spreckles building, all city historic landmarks. Hope recommends that the Spreckles be “temporarily preserved subject to later demolition and replacement by hotel expansion or a major office facility.” With this mindset Hope and other like-minded architects submitted more plans, each more egregious than the last.

The City Council showing great forethought and wisdom turned their decision around and instead agreed to restore the plaza to its 1910 appearance.

By 1977 the City Council approved changes that would desecrate the plaza and fountain. SOHO, buoyed by the recent win of saving the Santa Fe Depot from demolition, went into action galvanizing the community around saving the plaza and fountain, and by these actions in effect securing the protection of many historic buildings around it. The City Council showing great forethought and wisdom turned their decision around and instead agreed to restore the plaza to its 1910 appearance. This plan would cost \$550,000 instead of the \$1.8 million required by the most recent plan and with public outcry so high and being sensitive to the need for economy, the Centre City Development Corporation also reversed its position.

This was a dramatic and hard won victory for SOHO and on March 11, 1985, rehabilitation work began. Mayor Hedgecock presented a commemorative plaque to representatives of SOHO at a ceremony at the plaza. The plaque reads: Save Our Heritage Organisation with the Mayor and City Council and the Center City Development Corporation proudly rededicate Horton Plaza on the occasion of its 75th anniversary to the people of San Diego, September 28, 1985, Honorable Roger Hedgecock, Mayor.

Today the fountain is in need of a complete and accurate restoration and the National Register listing should once again be pursued by the City whose charge is in caring for its cultural landmarks.

So that's the very condensed story of how and why the Broadway Fountain became the logo of SOHO. It symbolizes our perseverance, our commitment to future generations; it recalls and illustrates the need to see beyond current trends, that while plans come and go, it is the things that represent our heritage, the things that remain classic and timeless that best illustrate who we are as a city and make us all the richer for it. With each succeeding year of saving our heritage the meaning of this symbol has only grown stronger.

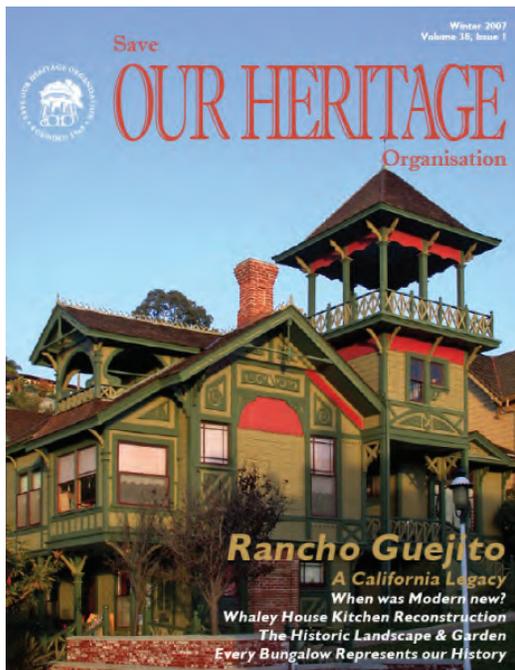


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REFLECTIONS

First, we'd like to thank to all of you who have responded so favorably to our publications new look. We received many lovely notes, emails and phone messages of encouragement and bravos, it really means a lot to us to receive such positive feedback. The City of San Diego's Historical Resources Board recognized the magazine during its annual preservation month awards, along with a leadership award to our president Beth Montes and an award for the Whaley House kitchen reconstruction. We thank the city for these honors.



New membership resulting directly from the new publication was impressive with over 50 new members. Wow, this is exactly how it is supposed to work! Thank you to all our new members, and to all our current members who stay involved with active memberships, and to those who have been renewing at higher levels. There is a lot happening at SOHO and your continued support is essential and crucial.

The opening of the reconstructed 1860's kitchen of the Whaley House is something we are all proud of. Two days of circa 1860's style cooking and tasting was great fun and informative too. Everyone enjoyed freshly boiled coffee with a whole egg broken inside to settle the grounds; many of you shared memories of your grandmother or mother doing the same. For those of us that this was news to, lo and behold it really works! Most families roasted their own beans too! If you missed it, you have another opportunity during the Labor Day weekend when we celebrate the sesquicentennial for both the San Antonio & San Diego Overland Mail and the Whaley House. The reconstruction of the kitchen and other completed and ongoing restoration work at the house could not have been accomplished



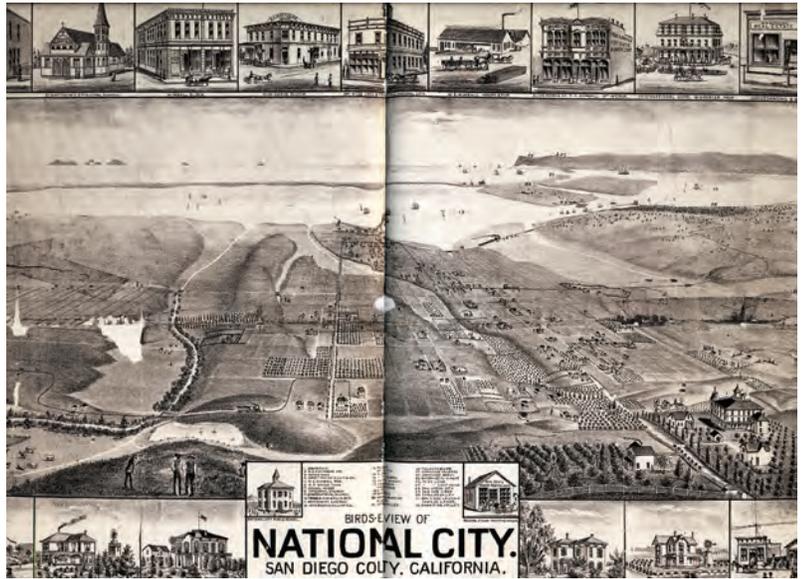
left Cover of the award-winning *Save Our Heritage Organisation Magazine*, Winter issue, 2007; *right top* The newly reconstructed Whaley kitchen; *right bottom* Keynote speaker Donovan Rypkema signing books after his lecture, shaking hands with María Castillo Curry. Photos by Sandé Lollis.

without the financial support of County Supervisor Ron Roberts. The county continues to impress us with their concern and stewardship of the historic sites under its care.

Rancho to Ranch House was a great success. Wonderful speakers, great tours, quality vendors and super parties! We had quite a few out of state visitors too; all that national media paid off and we gained many new members. Most importantly we were able to accomplish our educational agenda by showcasing San Diego County's architectural heritage from the 1880's to the 1960's! One of my favorite comments of the weekend was a man who said, "Thank you for creating a National City tour; I would not have gone there but SOHO forced me out of the box. I knew that if SOHO presented it I should know about it and I am so glad I did." That single comment made seven months of planning 100% worthwhile! And there was much more of the same heard throughout the three days. Thank you to the volunteers and homeowners who made it all happen, we will continue to hold events like these as long as you are willing to make it possible with your donation of time and effort.

During the Weekend we celebrated the 25th Annual People In Preservation awards. The event was sold out with over 250 people gathering to show their support and admiration to this year's diverse field of winners.

The Initiative for Arts and Culture Conference *Regionalism and Modernity-The Arts & Crafts Movement in San Diego and Environs*, held June 21-24, was a great success. This was cultural heritage tourism at its highest level! Some of you attended and expressed how much you enjoyed it. SOHO was pleased to be able to offer support to this prestigious national conference, to negotiate a special members fee for



Centerfold from the National City Tour booklet: 1887 Birds Eye view of National City, courtesy History Room, National City Public Library.

you and we were particularly gratified to introduce so many serious scholars and preservationists from outside our region to the riches of San Diego's heritage. The conference organizers called out SOHO's leadership role at every chance both in print and at every opportunity; their graciousness in acknowledging us so profusely was heartwarming and most kind. We thank them and invite them to visit us again soon.

Remember we are always looking for volunteers to our various committees and museums, contributors to the magazine, advertisers and sponsors at all levels. Thank you again for your support, please share your passion for historic preservation with others and encourage them to join and have a great summer!

In Memoriam Ruth Martinson (1930 - 2007)

Longtime SOHO member and volunteer, mother of Ingrid Helton and mother-in-law of Erik Hanson passed away peacefully on April 16, 2007.

Ruth began volunteering for SOHO when Ingrid and Erik first served on the Board of Directors in the 1980's. While Ingrid led Events and Education, Ruth assisted with the essential clerical and organizational skills that helped make the events successful.

When SOHO acquired the Whaley House Ruth became one of the first docents. She was an educator her whole life, teaching 2nd and 4th graders in the public school system in Chula Vista. She was instrumental in establishing the unique junior docent program at the Whaley House and was respected and loved by all who worked with her.

She loved California History and embraced it, passing on that interest in California and its rich history to

her children. She had a gift for enthusiastically sharing San Diego's History with relatives, visitors and family. The Star of India, Old Town, Historic Architecture in Golden Hill and the Whaley House were a must to visit and learn about upon their arrival to our beautiful city. Each relative to this day recalls what she introduced them to in San Diego, especially the Whaley House and Old Town.

Ruth was a giver, a passionate teacher, with a love for the arts, music, literature, history and bringing the past alive for children. Her dedication and love for our rich history will be missed but will continue on through all of those who she influenced and touched.



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CALENDAR OF EVENTS

August 14

Interrobang lecture - Michael S. Wishkoski, AIA

September 1 & 2

150th Anniversary Celebration of the Whaley House and the San Antonio & San Diego Overland Mail

September 11

Interrobang lecture - David Alan Kopec, PhD, AIA

September 23

Annual Membership Meeting & Elections

October 9

Interrobang lecture - Tary Arterburn, ASLA

November 13

Interrobang lecture - Stephen Kieran, FAIA

December 9

Holiday Potluck Party

Interrobang is held the second Tuesday of every month at the Museum of Contemporary Art San Diego Downtown 1100 Kettner Boulevard • www.InterrobangSD.org

6pm - Reception with speaker - complimentary food & beverages

7pm - Presentation & Discussion

Monthly Meetings
at the Whaley House Museum Complex
2476 San Diego Avenue

SOHO Board of Directors
5:30pm • 2nd Monday
Upstairs in the Derby Pendleton House

Events & Education
6pm • 3rd Monday
In the Derby Pendleton House

Modernism
6:30pm • 3rd Thursday
In the Derby Pendleton House

Preservation Action
5:30pm • 4th Monday
In the study of the Derby Pendleton House

Annual Call for Board of Director Nominations

What Does A Director Do?

A director is expected to attend monthly Board of Directors meetings where they will address timely issues, establish policies, and direct the organization's assets to fulfill the goals and mission of SOHO. Each board member is also required to be on at least one committee.

Leadership as a director includes participating at events, recruiting new members, and developing additional funding. In essence, each director promotes volunteerism by example, expands SOHO's assets, and works as an ambassador for the organization to the community. Knowledge of historic preservation is not mandatory, but sensitivity to the subject and willingness to learn are essential.

Any member in good standing may submit his or her own name for consideration.

Procedure

Prior to being voted into office by the general membership, the nominee is required to fill out a short questionnaire. All nominations are reviewed by the Board Development Committee and then ratified by the current Board of Directors. A slate is mailed to all members and the vote by membership takes place in person at the Annual Meeting and Election of Officers and Directors on September 23, 2007, location to be announced. To receive a nomination application please call or email SOHO. Application and more information can be found online at sohosandiego.org

Call for Submissions for articles for the SOHO magazine

Do you have a topic or story you would like to share with the preservation community? Or, are you involved in a project that would be of interest to our readers? Then please accept our invitation to have your article printed in the only publication in San Diego devoted to historic preservation.

Types of articles we would like to receive

Features and in-depth articles

- Preservation and the environment
- Master architects and builders of San Diego, history of a site, area or important person relevant to our heritage
- Techniques and technology

Viewpoints & Spotlights

- Tell us why your historic neighborhood is special to you or what your favorite landmark is and why
- A restoration project or preservation success, tell us about your own restoration or research project

Reviews

- Articles of 300 to 500 words reviewing a book, web site, or other resource that may be of interest to the preservation community

Reader Response

- Notes, letters of 150 words or less commenting on an article previously published

If you are interested in writing for SOHO please contact us by sending an email SOHO@SOHOSanDiego.org to discuss your idea for an article. Early notification of your interest in participating in an issue will help us in our planning of each issue. All submissions are reviewed by the editorial team and deadlines have been set to insure ample time for discussion of revision before final publication.

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William Gunn's instructions to Richard Requa and Herbert Jackson prior to designing the home at 1127 F Avenue, now known as the "W.A. Gunn House," which is Requa/Jackson's expression of "Southern California Architecture."

While the details of the design and finish materials, which have been retained, are far too numerous to list, the aura that is felt, as you step back in time and experience what one of California's most revered architect created on one of the most incredible building sites in Coronado, is truly something special.

There are dozens of large estates near the beach in San Diego County. None of which compare to what Richard Requa designed when given "carte blanche"

to create the "W. A. Gunn House." Owning this property is like collecting a piece of "livable art." To learn more about this masterpiece go to www.SunIsleRealty.com or contact Scott Aurich at (619) 987-9797.



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*Top Downtown San Diego,
F Street looking west from
7th Street, circa 1890.
Bottom Same view, 2007*