

REFLECTIONS



Aug. 1977
Vol. IX, No. 8

Newsletter of the
Save Our Heritage Organisation

La Jolla

Saga Continues...

This is probably the first time since they were built in 1894 that the Red Rest and Red Roost have sat vacant at the peak of the summer season. These two cottages across the street from the La Jolla Cove are considered good examples of the earliest California Bungalows. They are officially designated historic sites listed on the National Register of Historic Places.

The residents of the Red Rest and Red Roost finished moving out on July 21, and as a parting gesture, gave the cottages a new paint job. The tenants have taken pride in their historic residences and have long wished to paint them to restore their appearance. The owner, however, has threatened eviction in the past if the cottages should be painted. With eviction upon them and nothing to lose, the departing residents gave the cottages their first full coat of red paint since the 1950's in hopes of calling public attention to their worthiness of preservation. The paint was provided by the La Jolla Committee of the Save Our Heritage Organisation (SOHO).

The owner of the cottages, Jack Heimburge, has been denied a demolition permit by the Coastal Commission and admits no specific plans for the cottages except to use them for storage for his new construction project at the south end of the Cove Motel. The cottages will apparently remain vacant for an indefinite period of time, and it can only be hoped that Mr. Heimburge will not let the condition of the cottages deteriorate. His installation of lighting around the buildings and fire detection devices is encouraging.

SOHO's La Jolla Committee, headed by Tony Ciani, is drawing up a list of alternatives in order to discuss with Mr. Heimburge priorities for developing his property considering the owner's economic needs and the community's need to retain these charming reminders of La Jolla's beginnings. SOHO hopes to assist Mr. Heimburge in developing a project that would incorporate preservation of the cottages through adaptive re-use. The La Jolla Committee can make available

(continued)

PRESIDENT'S MESSAGE

Last month I took some time off work and headed north for a short vacation. Being naturally interested in old buildings, I spent much of my time seeing what the rest of Southern California is doing in the way of preservation. The things I saw both pleased and angered me, but also helped give me a better perspective of our own local preservation activities.

Pasadena boasts many magnificent homes including the finest work of the Greene brothers. The Gamble and Blacker houses are both in perfect condition and very well kept. But also in Pasadena is the fine old Pasadena Athletic Club, which unfortunately sits in the path of redevelopment (a recent fad in city planning).

Santa Barbara is a sunny, little city with a profile that is scaled to people and a great architectural heritage. Much of it is still intact, and new construction blends harmoniously with the old. Until recently, Santa Barbara had a very strict preservation ordinance. Now, for reasons that are still unclear to me, this ordinance is no longer effective. I fear that the future of Santa Barbara will be one of overdevelopment and misunderstanding.

Farther up the state things look more promising. When I visited the Winchester house in San Jose about six years ago, I was shocked by its condition. The house had been open to the public since soon after Sarah Winchester's death in the twenties, and it looked as if no one had raised a finger to maintain it since that time. Troughs had been worn in the wooden floors by the feet of the curious multitudes who had also managed to carve their initials here and there and make off with a piece of wallpaper or lincrusta as a souvenir.

Now, however, the whole estate is undergoing a massive restoration. The exterior has been painted (over 10,000 gallons of paint were needed), and the gardens and fountains are being restored. The interiors are also being restored, and a number of rooms have been furnished with Victorian antiques. A large visitors' center and museum have been added near the side of the house which detracts somewhat from the appearance, and I found myself wondering why they didn't just use

one of the many unused rooms in the house itself. In any event, it has been vastly improved and has recently been added to the list of State and National Historic Landmarks.

The last time I saw Bernard Maybeck's Palace of Fine Arts in San Francisco, it was a mass of crumbling plaster and rotting wood. This final reminder of the Panama Pacific International Exposition has now been permanently rebuilt in concrete (using the same technique later used on our own Casa del Prado). It shines as one of the most perfectly useless and absolutely wonderful architectural monuments in the West. Its preservation proves that certain landmarks are important for what they mean to us, and do not need a functional purpose to exist.

Perhaps the most impressive aspect of preservation in San Francisco is the sheer quantity of Victorian buildings still standing. I was numbed by the hundreds of brightly painted row houses that are obviously well loved and well cared for. Everywhere I looked there were scaffoldings and paint brushes. It is interesting to see that the houses which were "modernized" ten and twenty years ago now look ridiculous and out of place among the neat "new" Victorians.

Returning home to San Diego, I felt a certain sadness that so much has been lost here. I have always felt that, since you can't possibly save everything, you must be selective. Now I'm not so sure. Some cities are fortunate enough to be able to take their old buildings for granted because they have plenty to spare. San Diego does not. When you realize that the really outstanding Victorians in San Diego could be counted on your fingers, you want to run out and save every one that is still standing.

Our Gaslamp Quarter retains a unique collection of early commercial buildings. Golden Hill contains many early residential structures. Balboa Park still hides a few unrestored exposition buildings. All these must be saved! You don't realize how precious and necessary and important these crazy old buildings really are until you realize how few of them there are left.

Bruce Kamerling

La Jolla (continued)

to the owner the technical know-how to carry off a successful preservation project in terms of development possibilities and utilization of the financial benefits of historic designation, such as grants-in-aid, exterior easements, income tax reforms and property tax breaks.

SOHO's La Jolla Committee has led the efforts to save the Red Rest and Red Roost for almost three years. "Although the cottages have been vacated," Tony says, "we've reached a plateau where the need for retaining the cottages has been recognized by the Coastal Commission, and the owner says he is now willing to sit down and discuss development alternatives that include preservation." Funds are needed by SOHO to help pay for economic analyses for this project and on-going preservation efforts for La Jolla in general. Tax-exempt contributions can be mailed to SOHO/Red Cottages, P.O. Box 582, La Jolla, CA 92038



NEW MAGAZINE FOR PRESERVATIONISTS

"AMERICAN PRESERVATION, the Magazine for Historic and Neighborhood Preservation," a new bimonthly publication to begin this October, will present in-depth coverage of historic and neighborhood preservation and restoration activities throughout the United States.

The issues to be presented will include creation, maintenance and use of historic districts; interviews and profiles of outstanding local leaders in preservation from throughout the country; stories about restoration of historic homes, with primary emphasis on modestly priced residences; securing financing for restoration and preservation activities; case histories of the involvement of city and state planning commissions and districts in restoration and preservation, and detailed profiles of neighborhoods and cities throughout America.

One feature of the new national magazine will be the extensive use of full-color photographs, with an average of more than 50 brilliant four-color pictures, along with a number of black and white photographs, in each issue.

Porter Briggs of Little Rock, editor and publisher of the new magazine and publisher of two other national magazines, said that Americans looked back during the Bicentennial year and saw "what economic development had done to our cities and towns" and realized that the destruction of historic sites and buildings was "colossal and depressing".

Local and national preservation movements, Briggs said, have become a "Powerful economic and political force working to save and restore our architectural and design heritage. An estimated 300,000 Americans belong to organizations working in this cause. Countless others are on the threshold, ready to come in."

The first issue of AMERICAN PRESERVATION, to be mailed in September for the October/November period, will include color pictures by outstanding photographers and articles by leading free-lance writers.

In addition to writers from all sections of the nation who will provide articles, AMERICAN PRESERVATION has secured the services of outstanding columnists who will present their ideas about preservation activities. A news section, calendar of events, short interviews and profiles of leaders in historic preservation will be included.

For further information please contact Porter Briggs, Editor and Publisher, American Preservation, P.O. Box 2451, 620 E. Sixth St., Little Rock, Arkansas, 72203 or phone 501-376-1921.



DUES REMINDER

If you have not renewed your membership in 1977, please check the number of the month shown on your mailing label. If this number indicates you joined January through August (1 through 8) YOUR DUES ARE NOW PAYABLE. Remember, under our new policy all delinquent membership renewals will be deleted from the mailing list after three months.

Around the Town:

THE MELVILLE KLAUBER HOUSE, EVOLUTION OF A MASTERPIECE

by Bruce Kamerling

When local businessman and civic leader Melville Klauber decided to build a home for his family, he naturally wanted the best architect he could find. Fortunately for Melville and present day architectural historians, he did not have far to look. One of the best was living right here. His name was Irving Gill.

Young Gill had come to San Diego in 1893 after working for Louis Sullivan on the Transportation Building of Chicago's Columbian Exposition. Louis Sullivan was one of the foremost exponents of an "American Style" of architecture, and his office was the training ground for early 20th Century America's two most original architects, Frank Lloyd Wright and Irving Gill.

In 1893, San Diego was experiencing a post-boom depression and more people were trying to sell houses than build new ones. Little is known of Gill's early career in San Diego except that he had a short partnership with Joseph Falkenham, architect of St. Joseph's Sanitarium (the original Mercy Hospital). In 1897, Gill went into partnership with William S. Hebbard, architect of such lost monuments as D. D. Dare's "Stone Castle" and the First Congregational Church. Together, Hebbard and Gill designed a number of large Tudor style half-timbered houses in San Diego and Coronado as well as some Spanish Revival style commercial buildings.

A turning point in Gill's career came in 1900 when Hebbard was asked to supervise the restoration of the San Diego Mission. No doubt Gill also became involved in this project, and rapidly developed an affinity to the simple adobe vocabulary which lended itself so perfectly to the Southern California climate and landscape. While still in partnership with Hebbard, Gill began to design modest rental houses experimenting with the smooth surfaces and clean openings of mission architecture. Eventually, these innovations were incorporated into his more important commissions.

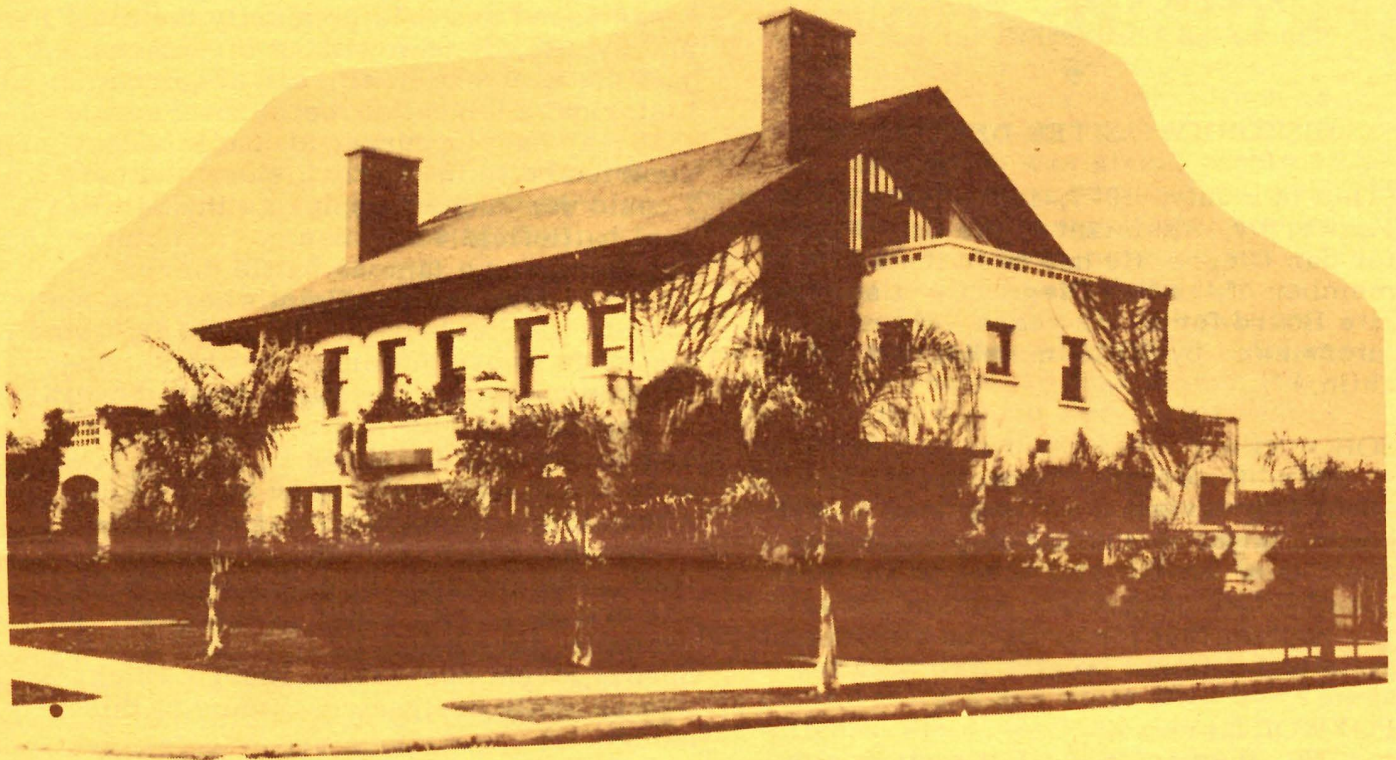
Hebbard and Gill operated the largest architectural firm in San Diego at the time. While Hebbard continued to prefer the

half-timbered style, Gill's experiments were taking him in another direction. The Julius Wangenheim house of 1904 (demolished) although half-timbered, begins to show a simplification of outline. The George Marston house also of 1904, completely eliminates the half-timbers and extraneous details and even the interiors are beginning to show traces of Gill's later simplified style.

The Mary Cossitt house of 1906, produced about the time the partnership between Hebbard and Gill was ending, shows a radical departure from their earlier work. The walls are stucco relieved only by the door and window frames and the beams supporting the eaves of a flat roof--somehow a much more sensible house for the Southern California environment. Mary Cossitt was one of Gill's best clients. He designed a total of eight houses for her, some of which received criticism from the neighbors because of their simplicity. As Esther McCoy has written, "Architecture is ... indebted to his clients, who sailed trustingly on an uncharted course." Melville Klauber was one who trusted Gill's new direction.

Melville was the son of Abraham Klauber who had come to California from Bohemia, Austria, in the gold rush days of 1852. Abraham soon discovered that there was more gold to be found in general merchandising than in the fields and set himself up in business. Melville was born in San Francisco in 1865, and soon thereafter the family and business were moved to San Diego. Young Melville worked for his father and eventually took over as president of the business, now called Klauber Wangenheim Company, in 1892. Under Melville's leadership it prospered and grew to be one of the largest wholesale grocery firms in California.

In 1902, Melville married Amy Salz, and it became apparent after the birth of Amy Josephine in 1903 and Allan in 1905, that it was time for Melville to have a house of his own. Irving Gill had designed the home of his brother-in-law, Julius Wangenheim, as well as the homes of several of his friends. He must have liked what he saw because in 1907 he asked Gill to design a home for his family.



Melville Klauber House
3060 Sixth Avenue

Generally considered to be one of Gill's most significant structures, the Klauber house is certainly his most important remaining residence in San Diego County. We note here a new concentration of volumes, being basically a large rectangular block with a gently sloping gable roof pierced by matching chimneys at each end. The exterior, which takes on the appearance of his later compact concrete forms, was actually made of stucco and enabled him to experiment with the development of a vocabulary for the new building material. The basic rectangle of the structure is broken by the addition of geometric projections, such as the porches and north wing, and also by the abstract arrangement of the windows and planes of the west elevation.

The interiors are set off with plain wood-board moldings which articulate and define the wall surfaces and openings. There are built-in cabinets and Gill-designed hardware, and originally over a dozen Tiffany art-glass light fixtures lit the rooms. The Music Room and Living Room have matching tile fireplaces which face each other from opposite ends of the house across the large entry hall. Beyond this is

the open stairwell which rises through three stories and is flooded with light from two layers of window openings.

On the third floor is a studio added in 1908 for Melville's sister, Alice. Having studied painting under Robert Henri, Alice was an accomplished local artist, and helped found the Fine Arts Society. In later life she instigated the forming of the Asiatic Art Department of the Fine Arts Gallery and became its honorary curator. The studio Gill designed for her is an artist's dream. It features floor to ceiling windows sheltered by the north eaves, an open beam ceiling, a fireplace and a balcony.

The Klauber house becomes at once the last of the old and the first of the new, showing where Gill was coming from and where he was headed. It is a masterpiece, as livable today as when it was finished, and almost completely intact. This architectural treasure may soon be faced with the wrecker's ball unless someone cares enough to prevent it. I challenge SOHO with the preservation of the Melville Klauber house--many things are valuable, but masterpieces are priceless.



HISTORICAL SITES DESIGNATION

(This is a July, 1977, interview with Paul Foxworthy, Assistant to the City Planner for San Diego. He has been the staff member of the San Diego City Historical Site Board for 5-1/2 years. He was interviewed by SOHO member Pat Schaelchlin.)

SOHO:

Mr. Foxworthy, many people know about site designation - that it is a certain honor placed upon a building - but they don't know what the advantages and responsibilities of that designation. Would you explain this for us on the city, county, state and national level? Are they the same?

FOXWORTHY:

No, they are not. Let's start with the city and lead into the others. The San Diego Historical Site Board is a 15 member board appointed by the Mayor. They meet on the first Friday of each month at the City Administration Building. The procedure that has been approved by this Board identifies four criteria which are almost identical to those required for the National Register. The basic difference is one of regional significance - that is, on the city level, the structure must be relevant to San Diego history; on the national level, it must have national relevance. The four criteria are:

1. The building is historical because of its style of architecture, that is, Victorian, Romanesque, Eastlake, Italianate, whatever it is - the architectural style in itself warrants designation or the architect, such as Irving Gill, who attained a great deal of international fame for his style of architecture. A structure designed by an architect of such renown would also receive favorable consideration.

2. The second criteria of evaluation deals with occupancy of the structure and does not necessarily relate to the style of architecture. It could be a house that was occupied by a family of great renown in the early historical involvement of the city of San Diego such as Alonzo Horton or Judge Torrance or Jesse Shepard or persons of this kind - by their very occupants and contribution to the city, the structure then becomes an historic site.

3. The third criteria which is lesser used and it is primarily the site and by site, I mean without structures - just the land site itself, can acquire an historical designation because of events that may have occurred at that site that contributed to the early history and here I could use such examples as the San Pasqual battlefield which has no structures but there was a famous battle there. There is also Ballast Point where the ships used to take on ballast - items of this kind and sites where buildings that had historical significance no longer exist. Several of those are in Old Town, the old jail site and some other buildings in the Old Town area which are totally gone but the site where it had its existence is designated.

4. The fourth and probably the least used category in recognition is the one of a kind and I would probably cite as examples the Cabrillo Lighthouse and the Spruce Street Suspension Bridge which was recently designated - items of this nature.

This is a general overview for criteria elements that the Historical Site Board must give evaluation to in their review for designation. In addition the Board members must personally view the subject being considered in order to vote. As to the procedure, the Historical Site Board requires the applicant seeking designation do the necessary research, submitting a report encompassing historical information, architectural information, ownership data and photographs.

SOHO:
Does the applicant necessarily have to be the owner? Can anyone else apply?

FOXWORTHY:
Well, anyone else can do it. Preferably, I believe, in the eyes of the Historical Site Board, it is more desirable if it is submitted by the owner. I think that this position is basically influenced by the knowledge that you have a more favorable atmosphere at the public hearing than if some other outside agency or person submits the request and the owner is not in favor of it. This creates an adversary condition at the time of the meeting. I think it is of interest to note in your article that no designation is made without the Board having had a public hearing and there is the additional requisite in their by-laws requiring 8 affirmative votes for such a designation to be made. Incidentally, the City ordinance now provides for the right of appeal. A

person may make an appeal by filing with the City Clerk within ten days of the date of the action by the Historical Site Board and the appeal would provide for a hearing before the entire City Council who may then support the action of the Historical Site Board, modify it, or totally reject it. But the emphasis on preparing the research reports rests on the applicant.
SOHO:

What is the time frame for getting a site designated?

FOXWORTHY:

For the time frame, for action by the San Diego Historical Site Board - it could take a maximum of 60 days. The Board's action is to first receive a research report. If it has been received in sufficient time prior to a regular meeting to permit the Board to have had an opportunity to review the material, they may at their regular meeting date determine that they have sufficient information to set a public hearing date for their next regular meeting which would be thirty days after. On the other hand, if the report is received at a meeting, it would possibly be sixty days before the hearing but that would be the maximum time from submission. The most recent applicants have filed their petitions in sufficient time for the reports to be distributed to the members so that they could become familiar with the contents and have resulted in setting the hearing thirty days after.

SOHO:

What are the responsibilities and advantages of an historic site designation?

FOXWORTHY:

The responsibilities of having an historic site designation rests on the owner of an historical site. In requesting an application to do any alteration, remodeling, additions, deletions from, or demolition - they must submit a set of plans for approval to the Historical Site Board before the building inspector should issue a permit. This requirement is to make sure that what is proposed to be done would not in effect cause major changes that would destroy the architectural significance of the building. That is the basic requirement of the owner once the building is designated. He must be aware of the fact that whatever he intends to do must be approved by the Historical Site Board. An exception exists to the extent that if the designation relates only to the exterior, then interior changes, such as remodeling the bath-

room or kitchen or something of this type, insofar as this doesn't create any new door or window openings, may be made without the approval of the Historical Site Board. If the declarations, such as a recent one, where both interior and exterior designation was given, then they cannot do anything to the interior without Board approval. In general, that covers that aspect of what happens when you receive site designation. In regard to advantages of having a site designation, one is that no matter where the structure is in the fire zones, by that I mean it could be in the highest fire zone rating - by the mere fact of being historically designated, it automatically falls into the lowest zone rating which could result in some advantages in the remodeling of the structure. The second advantage is contained in our zoning regulations that any building having an historical designation may file an application for a conditional use permit - for a use other than that permitted in the underlying zoning. To give an example, if it happens to be a residential structure and the family income has become limited and the cost of maintaining the building becomes beyond their reach, it could be to their advantage to have the building changed to some economically viable re-use such as attorney's offices or architect's offices. By virtue of having it an historic site, they may file an application for a conditional use permit which will follow the procedure outlined in the code. If successful, it will allow this building to be used for such type of offices even though the underlying zoning would have normally prohibited this use. Thus, it is an advantage that would provide an income base that permits the building to be saved where it might otherwise be lost. I believe that primarily deals with the limits insofar as the local Historical Site Board operates.

SOHO:

Who do you contact for forms or guidance in applying for site designation?

FOXWORTHY:

If any persons are desirous of obtaining guidelines and material to assist them in the research report, they can contact me:

Paul Foxworthy
Assistant to the City Planner
City Administration Building,
4th Floor
San Diego, California,
or calling 236-6450

and I will be most happy to provide that assistance.

SOHO:

How can one obtain a County Landmark?

FOXWORTHY:

Now, I am not too familiar with county procedure. According to Cheri Hoffman, Chairman of the Cultural Heritage Committee, the Board has not been active in county landmark designation recently. They mainly function in this capacity for assistance in state applications for site designation. The Cultural Heritage Committee began in 1971 and took over the duties of the County Landmarks who did designate in the past. It is a 15 member board which meets on the first Monday of each month. Their procedure is to require a research report when applying for county site designation which would be similar to that of the National Register designation. The report must establish one or more of the four criterias for the structure to warrant designation. I have personally received many calls from persons throughout the county - Jamul, Poway and actually Julian, persons from far away who have been inquiring as to whether we can put them on our list of historic sites and I have had to advise them that our Board powers are limited to the city limits and I have suggested that they might go for California historical landmark. To obtain more information on county landmarks, interested persons should write:

Cheri Hoffman, Chairman
Cultural Heritage Committee
2454 Heritage Park Row
San Diego, Calif. 92110

SOHO:

How is a state landmark obtained?

FOXWORTHY:

To obtain California Historical Landmark designation - it is administered by the State Historical Resources Commission and requires as a pre-requisite the filing of an application with the State of California Historical Resources Commission, Sacramento. The procedure followed by the Resources Commission is somewhat similar to that of being placed on the National Register in that they have hearings. The Staff makes investigations - they review the applications and they notify the property owner of the time and place of the public hearing at which time they will consider the facts relating to the structure and whether it warrants designation. There are normally such applications considered at the bi-monthly meetings of the State Historical Resources Commission and many such

designations result. Material to guide the individual desiring to make application for state historical site designation may be obtained by addressing a communication to:

Dr. Knox Mellon, Exec. Sec'y
State Historical Resources

Commission

State of California

Dept. of Parks & Recreation

P.O. Box 23090

Sacramento, CA 95811

I am sure they will be most happy to provide any information.

SOHO:

And the National Register?

FOXWORTHY:

A key essential for participation under the 1976 tax reform act requires the buildings or structures to be placed on the National Register in order to receive certification from the Secretary of the Interior to qualify them for the sixty (60) month rapid depreciation of the cost of restoration or rehabilitation of an historic structure. The method and procedure involved in getting a structure on the National Register is to first obtain designation by the local Historical Site Board. Following this, a nomination for placement on the National Register is prepared, approved by the City Council and then forwarded to the State Historical Resources Commission. They are the contacting agency. Following the receipt of the report, the Staff researches it and schedules it for public hearing before the State Historical Resources Commission. Property owners are notified of the time and place of the hearing so that personal participation may take place and additional supporting data may be entered in the record at the hearing. Following this hearing, if the Commission determines it warrants placement on the National Register of Historic Places Inventory, they will approve the nomination and will submit it with recommendation to the Director, California Park & Recreation, Sacramento. Upon approval, it is then forwarded to the Secretary of the Interior, National Park Services, in Washington. From that office, at some future date, after they have had their opportunity to review all the facts, they will notify the applicant as to whether or not it has been placed on the Register. This placement, again, is a pre-requisite to obtaining certification of a building for a rapid depreciation allowance permitted under the 1976 Tax Law. That is where the real benefit will lie in having a structure placed on the National Register.

SOHO:

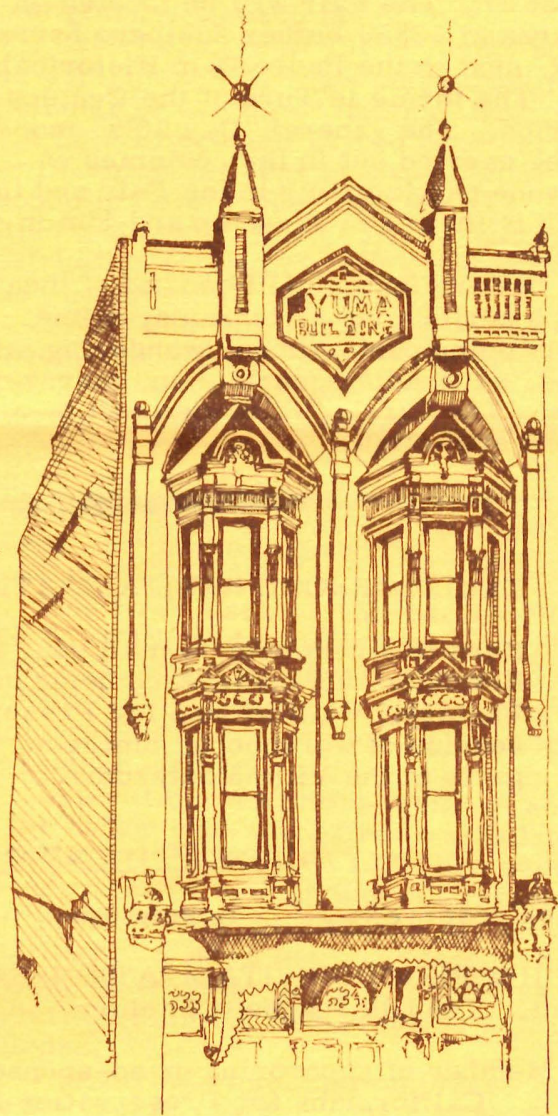
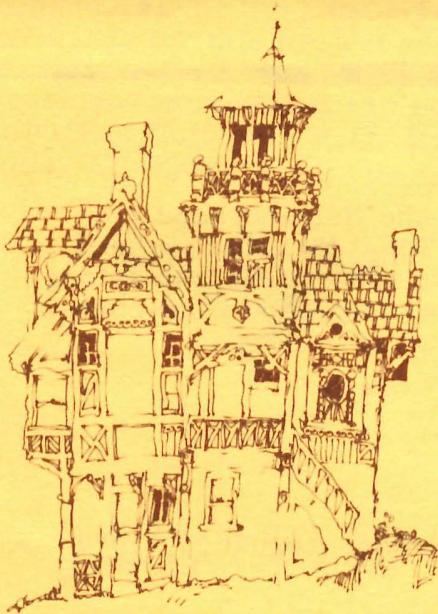
Where do we write for further information in regard to national designation?

FOXWORTHY:

Contact Dr. Knox Mellon in Sacramento - the same office as for State designation information.

SOHO:

Thank you very much for your time and information. SOHO and its members will benefit from having the purposes and mechanics of site designation spelled out.



HOLLINS FAIR

San Diegans are invited to participate in Hollins Fair, an 1890's family fun festival, being held August 20 through August 27. The Fair will be located on 65 acres at 13850 Father Junipero Serra Trail, next to the Padre Dám Historical Site. The theme is Turn of the Century America. The general "Gay 90's" mood will be carried out in the costumes of everyone participating in the Fair and the public is invited to dress up and join in the fun.

Entertainment will consist of theatre groups performing melodrama, mime artists doing pantomimes, wandering minstrels, serenading quartets and marching bands. The Circle "B" Rodeo will be a feature attraction.

Audience participation will be much encouraged through games such as sack-races, rodeo roping and pie-eating contests.

Items for sale will include such handicraft items as jewelry, quilts, pottery and home-made breads.

Admission:

Adults:	\$2.00
Teenagers:	1.00
Children:	Free
Handicapped:	Free
Over sixty-five	Free

For further information on how you can become a part of this event, contact Heritage Productions:

Karen Hodges Milly Colwell
8275 Echo Dell 408 Hosmer Street
San Diego, CA 92119 El Cajon, CA 92020
Phone: 287-4336 461-9889

NEIGHBORHOOD REVITALIZATION: SAN DIEGO

Here is a reminder to mail your reservation for the Neighborhood Revitalization conference being held on August 27th at the Old Spaghetti Factory. Californians for Preservation Action is sponsoring the daylong session of workshops, luncheon, Gaslamp Quarter tours and wine-cheese party at the Villa Montezuma

Reservation Form

Please reserve _____ tickets for

NEIGHBORHOOD REVITALIZATION: SAN DIEGO, Saturday, August 27, 1977
9 a.m., The Old Spaghetti Factory

Member of sponsoring or co-sponsoring organization at \$5.50/person
Californians for Preservation Action (The Sponsor)
Gaslamp Quarter Association
Greater Golden Hill Community Planning Association
San Diego Chapter American Institute of Architects
San Diego Historical Society
Save Our Heritage Organisation

Non-member at \$6.50/person

Reservations are Limited

Send check or money order by August 20 to:

SOHO, Attn: Marc Tarasuck
Box 3571
San Diego, CA 92103

Total Amount Enclosed \$ _____

Name _____

Address _____

Phone _____

S. O. H. O.
MEMBERSHIP APPLICATION

New _____ Renewal _____ Date _____

NAME _____

ADDRESS _____

CITY _____ ZIP CODE _____

TELEPHONE (home) _____ (business) _____

REFERRED BY _____

ADD MY NAME TO YOUR VOLUNTEER LIST _____ I PREFER THE FOLLOWING TYPES
OF ACTIVITIES _____

Tax Exempt Status

SOHO is exempt from Federal Income Tax under Section 501(c)(3) of the Internal Revenue Code and has been classified by the I.R.S. as a charitable, educational organization. Your cancelled check is your receipt for SOHO contributions.

SOHO depends upon membership dues, contributions, and fund raising activities to support our restoration and preservation expenses. Members receive the monthly SOHO newsletter, "Reflections", and invitations to special events. Gift memberships are available. We will send the recipient a card in your name announcing the gift.

Membership categories:

Founder	\$5,000.00
Benefactor	1,000.00
Corporate	500.00
Patron	100.00
Donor	50.00
Organization	25.00
Sustaining	25.00
Contributing	20.00
Family	12.00
Single	8.00
Donation Only	_____

S.O.H.O. SAVES!

Save Our Heritage Organisation - Box 3571 - San Diego, California 92103

MEMBERSHIP DRIVE

SOHO's month-long membership drive is now underway. A "surprise" prize will be awarded to the member who refers the most new members, with the winner announced at the Election Meeting in September. You are all encouraged to refer your friends who have time and talent to devote to SOHO's numerous community service activities. Extra membership applications may be obtained by calling the SOHO answering service at 225-1033.



Dear SOHO Readers:

SOHO's Reflections is growing in interest and information as more members contribute their knowledge and talents to its publication. If you come across a neighborhood restoration project, relevant news item or recent publication regarding historic preservation, please let me know so that we may pass this information on to other SOHO readers.

Items to be included in a specific issue of Reflections must be turned in by the 15th of the preceding month.

Cathy Grigsby, Editor
295-0204
6506 Friars Rd., #206
San Diego, CA 92108

SOHO

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