

Reflections

Newsletter of Save Our Heritage Organisation

vol. X no. 10



PRESIDENT'S MESSAGE

by
Pat Schaelchlin

As I begin my year as President of SOHO, I would like to tell you my concerns for us and what I perceive are the issues that we must contend with this coming year. I am now raising questions. With diligence, we can find the answers.

1. I feel that our most critical concern today is that preservation is not attractive enough for the business community to endorse it. We simply are not offering enough. It is no secret that there is us and there are them. The community is divided into those who favor preservation of houses and buildings - that they be incorporated into the contemporary scene for the visual enjoyment and education of today and tomorrow - and there are those who see it as poor business. We cannot shove preservation on the developer and expect him to accept it. We must find a way to make it attractive and profitable to retain these vintage structures. To this end, I will make personal contact with our decision makers and ask them how it can be done. I will ask how we can initiate legislation that will make sense in dollars and cents to recycle a building. Optimistically, out of this may come changes in the tax structure or zoning particular to historic buildings (even without being so designated) or perhaps some possibilities which we can ascertain only through dialogue. What-

ever approach we take in preservation today, it must be enticing and it must be with the knowledge that property rights are guaranteed by our constitution and those who own vintage property know this and insist upon it.

2. How can we save structures that are today threatened? We now have two examples of threatened buildings in our city. The Klauber House on 6th Avenue. (An Irving Gill structure of notable merit both architecturally and historically) may be demolished or at best moved. It has received national recognition by its placement on the National Register of Historic Places and by inclusion in the California Historic American Building Survey and locally as a historic site. Its preservation is supported by letters from the National Trust For Historic Preservation, by the Office of Historic Preservation in Sacramento, by the American Institute of Architects, by Esther McCoy who featured Gill in her book *Five California Architects* and just as importantly by the "little" people who recognize the Klauber House as part of our city heritage. The surrounding Kate Session designed gardens are integral to the sense of the building and if the structure is demolished or even if the house is moved, this significant attribute will be lost. How can

a community who professes a commitment to preserving the past allow the Klauber house to be lost? A second threatened building is the San Diego Rowing Club boathouse, located in the harbor tidelands at the foot of Fifth Ave. Hardly significant in an architectural sense (it has had growing modifications to its original structure) it is, nonetheless, a visual remembrance to our historical past. The men who began the rowing club and its continuing early members were city decision makers. The Club boasts many first in the aquatic sports; it has carried San Diego's name on the national and international level by competitive sports. It is not today in its most popular phase membership-wise but that doesn't matter. What matters is that it is a significant part of San Diego's past, that the club has existed for 90 years without interruption and that the boathouse has been part of our landscape for 78 years. The in-the-process-of-development marina does not allow for the boathouse to remain. It is within the area designated for maintenance boat storage. The Port District is not to be criticized for developing the marina to its best level but it must be criticized for its insensitive handling of a recognized historic structure by placing a hardship burden of rental costs. The building does not today have a historic site umbrella but it has been nominated for inclusion in the National Register of Historic Places. With these two threatened buildings we have the greatest threat to San Diego structures: the private developer and the public developer. If we are to honor our commitment to preservation we must fight the loss of these buildings. And at the same time, we must recognize that some preservation commitments may be lip service only.

3. Heritage Park - our "enfant terrible", ignored and misused baby. SOHO must begin asking the questions of why has not the park progressed more quickly? What are the problems to its development? The three houses, (the Christian, Burton and Bushyhead) were moved to the park in the Summer of 1976. Why has it taken so long to bring them to their present state of differential completion? Our Senlis cottage, moved there 6 months ago, is still up on blocks - hopefully to be seated in the next few months. But when will we take

possession of our new home? Will the Temple Beth Israel really be moved and when? Such questions appear in the real of soap opera and such an analogy can be made - the suspense has been dragged out into the unreal.

4. The Gas Lamp Quarter - our example for district preservation, the beginning of San Diego's business community - at first glorified and now bogging down in bureaucratic tape. Good knowledgeable people are working towards the ideal restored district but it is becoming a long difficult task. SOHO must become more involved in lending at the very least, moral support. Such an undertaking as the Gas Lamp Quarter must span several years to completion and the greatest threat to its success is exhaustion. SOHO must help carry the banner.

5. And lastly and most importantly, on a philosophical level: what is SOHO's role in preservation to be this year? How involved can we get and are we to remain only a Victorian emphasis or is it not imperative that we reach into other eras and initiate preservation? It is important to know where we are going. To determine what structures remain, a comprehensive survey must be done of the city. This is within the mandates of the City Historical Site Board and SOHO must pursue this project until it is begun and completed. Without knowledge of what is out there, we cannot systemically plan for the future of any building. Closer alliance must be maintained with designated city bodies to pursue our goals.

Each president has led SOHO a year's growth and each has much to be proud of. My concerns and aims for the year 1978-79 are I hope, yourstoo. I have not presented all of our areas of concern but I believe these are reflective of the problems as I perceive them at this time. It is going to be a busy and I trust productive year. I intend to involve myself in these areas as well as our usual crisis situations. Without such crisis', we would lose the magic of SOHO - a group of super people involved with a little house in a great problem.

Thank you for your vote of confidence and let's get on with it.



HISTORIC GOLDEN HILL HOME TOUR

On Saturday, November 4, 1978, Save Our Heritage Organisation will host an open house and bus tour of the historic Golden Hill Area of San Diego. Buildings open for the tour include the Frost House, the Rynearson House, the Villa Montezuma, the Hayward-Patterson House, the James Scripps House and the Livingston House.

One can see the colorful history of Golden Hill through its varied architecture such as Victorian styles, Colonial Revival style, 'Craftsman' style, farm houses and bungalows. Buildings open for the SOHO tour and discussed en route represent the development of residential architecture from 1880 to 1920, reflecting different periods in our history with their particular architectural styles and construction processes.

Generally speaking, the Golden Hill district extends from Market Street north to Balboa Park, and east from Sixteenth Street to Twenty-Eighth Street. Following initial development beginning in the early 1870's with the subdivision of a large tract of land, (the north half of Pueblo Lot 1149), Golden Hill experienced two "boom and bust" periods related to the proposal of a connecting intercontinental railroad. By 1895, with its large lots and panoramic views, Golden Hill was becoming one of San Diego's most fashionable areas. For the next 30 years San Diego's elite--mayors, judges, doctors, business leaders--established their residences there. By the early 1920's, the well-developed Golden Hill area began to suf-

fer competition from numerous new tracts opening for development. The area began to decline in prestige. In the next three decades smaller homes were built on the remaining vacant parcels of land. Since that period some turn-of-the-century residences have been demolished, while others have been converted to apartments, rest homes and rooming houses. There still exist, however, numerous buildings over sixty years old that are outstanding examples of architectural styles of their era.

Centrally located and capturing spectacular views of bay, ocean and downtown, Golden Hill is stirring renewed interest among architects, investors, and city planners. The final draft of the GREAT ER GOLDEN HILLS PRECISE PLAN AND ENVIRONMENTAL IMPACT REPORT (1978), a comprehensive guide for the maintenance and future development of the Golden Hill community through 1995, is being readied by The Greater Golden Hill Planning Committee and San Diego Planning Department for approval by the San Diego Planning Commission and adoption by the City Council. The Precise Plan, as part of its recommendations, has proposed that a large section of the Golden Hill area--the area bounded by Russ Blvd., on the north, 24th Street on the west, State Hwy 94 on the south and 25th Street on the east--be designated a Historic District due to the rich concentration of architectural styles of the late 1800's and early 1900's. The proposal for historic district designation was initially presented to the San Diego Historic Site Board for consideration on September 1, 1978.

Building construction in the boom-time 1880's was strongly influenced by Victorian styles of architecture. Three of the tour's open houses--the Livingston House, the Villa Montezuma and the Hayward-Patterson House--were constructed in 1887. They reflect the irregular plans, ornateness and diverse textures of the Victorian period.

The Hayward-Patterson House at 2148 Broadway is a designated historic site (#85). That beautifully restored Italianate Victorian may have been designed and built by Albert Moses Hayward, who was listed as a carpenter, mechanic and land speculator in early City Directories. Albert Hayward was an early president of the San Diego Yacht

Club and "Captain" of the yacht "San Diego". This house has been owner maintained through the years by pioneer families. Well-known photographer Francis E. Patterson acquired the house in 1899 and lived there for over thirty years. Patterson's photographic work spans almost fifty years and is now in the Historical Collection of Title Insurance & Trust Company. Restoration efforts were started by former owners Don and Cleone Frace and are being continued by current owner Michael London. Architectural details of this two-story Victorian include:

- Ship lap redwood siding
- Brackets and finials around the entire house
- Stained glass windows
- Double front doors with etched glass panels
- Ornate fireplace, mantle and staircase.

Two of our other Victorian houses, the Livingston House and the Villa Montezuma, are located in the adjoining Sherman Heights Area. Matthew Sherman was a pioneer land developer and civic leader in San Diego. In June, 1867, he bought a 160 acre tract from the City of San Diego for fifty cents an acre for residential subdivision. One of the oldest subdivisions in San Diego, Sherman Heights is bounded by 15th & 24th Streets, between Market and Commercial Streets. It commands an excellent view of downtown San Diego and harbor.

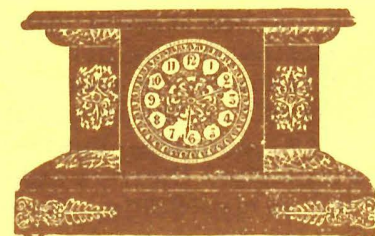
Striking in appearance, the Villa Montezuma is thought to be one of the best examples of Victorian mansions on the West Coast. The Shepard House was called the Villa Montezuma by its original owner, Jesse Shepard. The Villa's imaginative design was an attempt to express the interests of the exotic, mysterious Shepard--a self-taught composer, pianist, writer, singer and spiritual medium. The house was designed, following Shepard's ideas, by the local architectural firm of Comstock & Trotsche. Every aspect of the house has a decorative effect, with lavish use of walnut and redwood, luxurious ceilings and art glass: San Francisco's John Mallon especially made the stained glass to illustrate Jesse Shepard's diverse interests. Shepard selected the furnishings and arranged the interior decoration. While Shepard lived in the house (1887-

1889), each room had a single color scheme reflected in the furniture, draperies, candles and bedspreads. Thick, multicolored Persian rugs covered the hardwood floors. An upstairs gallery held paintings, statuary and Shepard's mementos of world-wide travel. The Villa is now operated by the San Diego Historical Society as a community cultural center and museum. Designated Historic Site #11, the Villa has been acquired by the City through an Historic Preservation Grant from the Department of Housing and Urban Development. A three-part agreement has been negotiated between the City, the Model Cities Program and the San Diego Historical Society for its current restoration and use.

Architectural notes: The music room has several art glass windows with subject matter reflecting Shepard's cultural interests. The largest window is a representation of the Greek poetess Sappho, flanked on either side by panels depicting Milton's L'Allegra and Il Penseroso. Elsewhere in the room there are art glass portrait heads of Beethoven, Mozart, Raphael and Rubens. On the south wall are two unusual full length portrait windows, allegorical representations of the Orient and the Occident. It is said that the figure in the Orient window is that of Jesse Shepard, who associated himself with the mysticism of the East rather than the West's militarism. Over one of the stairwells is a stained glass portrait of Saint Cecilia playing the organ illuminated by western sunlight, as Sappho's is illuminated by eastern sunlight.

- Tile-faced fireplace
- Victorian gingerbread decoration
- Redwood walls
- Moorish tower

Organ pipes concealed behind the walls of the house. (It is said that Shepard gave eerie and dramatic musical performances in which he played his own compositions and communicated with the spirit world.)



The Livingston House at 2412 J St., was built in 1887 for Mrs. Harriet Morris Livingston for \$5,000. This Queen Anne Victorian, Historic Site #58, is a spacious two-story house with a wide porch and an intriguing octagonal tower topped by a conical roof. It has a luxurious assortment of 54 windows, some of them art glass windows and a redwood staircase. Basically restored by Rev. Robert L. Stephens, current owners Fred and Judy Newcomer are continuing restoration work. The architect/builder of the Livingston House is Edwin Booker.

Turn of the century architecture reflected experimentation and exploration in new design which would lead to dramatic change in residential style. During this transition period, one pre-dominant style was that of the classic revival (use of Roman and Greek orders). That style is identified by columns accenting the porch, (usually) large structures, and steep-pitched, single-window or gabled dormers. This revival movement was popular for a number of years after 1900.

The Frost House at 2456 Broadway is one of the earliest large residences designed by Irving Gill and William Hebbard. Built in 1897, it exemplifies the classic revival style. The three-story clapboard mansion contains hardwood maple floors; lumber for them was shipped to San Diego from Upper Michigan's forest of hard maple. The use of fine woods is apparent throughout the house, with extensive use of Port Orford cedar. The supply of this cedar, prized for its fine-grained textures, flexibility, fragrance and resistance to decay and insects, is now depleted. The cedar is used in the handsome curving stairway leading to the upper floors of the house, and in the foyer, cabinets, doors, mouldings and windowpanes.

Other attractive features: Because of its location on a central elevation, the house has a panoramic view of San Diego. From the third floor, one can see Point Loma, Coronado, Chula Vista, National City and Balboa Park's California Tower.

Two fireplaces on the first floor feature fanned brickwork and elaborate Port Orford cedar mantelpieces.

On the second and third floors, there is a small window which looks right through a hole in the middle of the

chimney, (smoke is directed up channels on either side of the chimney.)

Three front windows, which are sashed. The large panes slide up and down.

Notice the curved lines in other aspects of the house, such as the beveled, leaded panes surrounding the main entry.

The Frost House first housed bicycle manufacturer Abel Frost and his deceased brother's family. It was home for various Frost family members until 1948 when Mr. and Mrs. H.A. MacLaughton leased it and turned it into Cromwell Lodge Convalescent Hospital. During this period, an extensive sprinkler system was installed throughout the house, the kitchen remodeled in stainless steel, and the side porch converted from the original guest carriage entrance to storage space. In 1968, the house became the Desmaireres Residence--a home for students and working girls operated by a religious order. In 1970, the Frost House entered a bleak boarding house period, during which time it suffered considerable damage. Gordon T. and Albert A. Frost began restoration in 1976. The first floor, its restoration complete, now houses the Golden Hill Antiquarian and proprietors Bob and Margaret Summers. The second floor will be leased as offices; the third floor, now restored, is a leased apartment.

The Rynearson House at 2441 E St., reflects the experimentation seen in turn-of-the-century architecture. The 1898 structure is attributed to Hebbard and Gill. The Rynearson House is a combination of many different architectural styles. The first floor is classic revival style with square Corinthian columns at the front entrance and Doric columns at the side porch. The second story is half-timbered with Gothic windows and a bell cast Gable roof. An intricately detailed decorative frieze wraps the house. The interior reflects the refined detailing that is seen as a forerunner to Gill's later work. William Bennett and Jean Harris are the current owners. This eclectic structure presently houses several law offices.

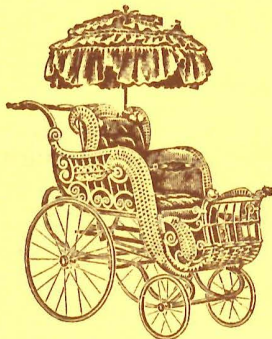
The beginning of the new century brought new concepts into residential design. One major influence was the Craftsman movement; many Golden Hill structures built between 1905 and 1920

exhibit characteristics of this style. The Craftsman style in architecture was best expressed by the emergence of the California bungalow, with its simple, box-like shape; intimate, informal scale; low-pitched roof; exposed roof rafters and end beams; and use of natural materials.

An example of the California bungalow is the James Scripps House at 1355 28th Street. Built in 1906 by James Scripps, eldest son of newspaper owner E. W. Scripps, the structure was used as a townhouse when the family was not staying at Scripps Ranch. James Scripps later became editor of the San Diego Sun and the other newspapers of the Scripps chain. In 1926, following Scripps' death, the house was purchased by the new editor of the Sun, P. C. Edwards. The story-and-a-half house has two twin dormers and a broad front porch. In 1918 an addition was made to the southern side. The interior is distinguished by the maple flooring, the use of fine woods throughout the house, the beamed livingroom ceiling, the columned entryway, the built-in sideboard and five different fireplaces. The house is being restored by its current owners, architect Bruce Dammann and his wife, Susan.

The cost of the tour is \$6.50. Reservations will be made by check only. Deadline for reservations is Wednesday, October 25, 1978. No refunds will be made after that date. Please enclose a self-addressed, stamped envelope. Make checks payable to: SOHO Tours, P.O. Box 3571, San Diego, CA 92103.

Buses will leave from the parking lot behind the Organ Pavilion in Balboa Park at 10:00 A.M. and 1:00 P.M. Please indicate a preference for a morning or afternoon tour; otherwise you will be scheduled for time available. For further information please call SOHO at (714) 232-1997.



SOHO GOLDEN HILL HOME TOUR RESERVATION FORM

Please reserve _____ tickets at \$6.50 each for:

Name

Address

Phone

Please indicate whether you prefer the

10 AM _____ or 1 PM _____ Tour.

Please make checks payable to:

SOHO Tours
P.O. Box 3571
San Diego, CA 92103

Reservation deadline is Oct. 25, 1978.

Enclosed is my self-addressed, stamped envelope.



"The Doctor's House", a registered historic site in National City.

This beautifully completely restored Victorian house was built in 1881, and was part of the home tour.

Address: 405 'G' Street, National City

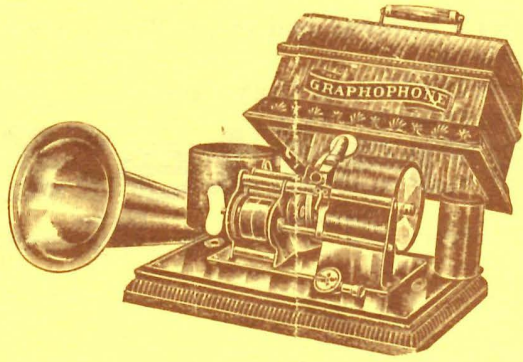
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A SUMMER AFFAIR TO REMEMBER
by
Rae Berry

Once upon a time I fell in love with an elegant Victorian house called the Long-Waterman. Each time I drove past it I visualized entertaining at a garden party on the north lawn, while guests mingled under the stately trees.

Years later the garden party became a reality, when John Parker permitted SOHO to host a tour of his corporate headquarters.

The Summer Affair was the most lucrative single-day fund raiser in the history of SOHO. A total of 858 tickets were sold, and our net profit was \$3,547.98, which will be used to further our preservation and restoration efforts.

A project of this magnitude can only be accomplished with an outstanding committee, and I had a "dream team" of dedicated volunteers.

Keith Evans donated and installed our sound system, Clare Crane provided her excellent slide collection, Lee Schwager captured the day on film, and Bruce Kamerling prepared the photographic display.

Our Junior Volunteers, children of committee members, came for on-the-job-training, and earned the respect of all of us with their boundless energy and enthusiasm. Sandy Brewer, Adina Duggan, Ross Duggan, Don Dupee, Rose Orszulak and Victoria Zumwalt are truly a credit to their generation.

The docents attended training seminars, did their homework, and turned in remarkably professional performances. Julie Johnson, who postponed her wedding plans to assist me, was superb in coordinating their material and scheduling the tours conducted by Kathy Danks, Anne Dring, Barbara Farrell, Jini Garrison, Pat

Hook, Kathy Johnson, Pat Kart, Judy McCutcheon and Donna Regan.

Gail Louis, the catering supervisor, created exquisite delicacies, assisted by Emilie Duggan and Gwen McFarland, while Marcy McCann and Cathy Grigsby served. Evan Enowitz, the Coordinator of Food Service Management at Grossmont College volunteered his expertise, and stayed to charm us all with his wit and effervescence.

Maureen Sturtevant began her behind-the-scenes reservations job in early May, when the first ticket orders came in from the advance publicity releases. From then until the day of the affair her project was non-stop, and was essential to our success.

Rick Danks, our security supervisor, provided exactly the right image-unobtrusive, but ever present. The C.I.A. couldn't have done better.

Cia Barron volunteered for the ticket booth, and made her operation run as smoothly as she has done with countless other SOHO events, even though 200 guests had arrived by 1:30. She was ably assisted by Nick Fintzelberg, Lois Freeman, Mike Jones, Kathleen Kelley-Markham, Stephaney MacLeod, Pat Minnich, Eleanor Ratner, Beverly Rothwell and Sara Van Ammel-rooy.

Long-time friends, Bonnie and Scody Hage, took over the refreshment center, and ran it beautifully, backed up by bartenders Larry Barron, Dave Louis, Mo McDonough, Al Mattison and Jay Minnich.

Gary Graham was my alter ego for the day, and almost stole the show. When I couldn't be everywhere at once, he was! Not only did Gary procure the vital equipment, but donated professional janitorial service. All those who have ever worked on a clean-up committee for a major event will understand my gratitude.

Jim Kelley-Markham created a unique drawing of the Long-Waterman, which was presented to John Parker, while Sherry Peterson did the hand-lettering for the plaque which will grace its walls for years to come.

To all of my committee who helped give the affair a happy ending - I love you!



SOHO



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