

2011
Volume 42



Save

OUR HERITAGE

Organisation

San Diego's Immigrant Heritage

***Warner-Carrillo Ranch House, Stage Stop & Trading Post
Santa Ysabel General Store
2011 People In Preservation
Chicano Park & its Wondrous Murals***

FROM THE EDITOR

FOR WELL OVER TWO CENTURIES San Diego has attracted people outside the native population who have been drawn to the region by the spectacular attributes of an area rich in natural beauty and resources. Much of what we value today is from their unique contributions that have shaped the social, cultural and historic landscape.

But just how much do we fully know of this tapestry of cultures? Our understanding of how we have been molded by these pioneers, trailblazers, and immigrants may be somewhat incomplete. This issue shines a light on a few of the peoples who have made us what we are today, however short a time they were here, but can only scratch the surface of the multitude of stories that make up the diversity of ethnicities of our communities.

This diversity of cultures has greatly influenced our region's architecture, landscapes, and commercial and residential communities. From our historic architecture to our indoor/outdoor lifestyle that was embraced by the Spanish and Mexican people, to the layer upon layer of newcomers from all over the world who arrived here one way or another, by land or sea, our overall character has been established and grown from all of this.

SOHO has been vocal about the loss of the African-American district downtown, and most of the Italian and Portuguese communities that once made up Little Italy and parts of Point Loma; we feel these are some of the worst changes we have endured as a city. The elimination of a community's architectural and cultural heritage so rich in texture and narrative is nothing short of devastating. On the positive side is the restoration of Warner-Carrillo Ranch House where the westward movement, the immigrant story, will be told and the acquisition of the Santa Ysabel General Store allows us to further spotlight the many stories of the people who inhabited the back country, Native Americans, farmers, miners, and entrepreneurs. With so many stories and so much to explore, these sites provide for us and our partners the opportunity to educate and raise awareness of the historic, cultural and natural resources that still endure.

SOHO encourages you to get out and explore the history around you, to embrace what we still have. The San Diego Chinese Historical Society has a great museum and walking tour; sandiegojewishworld.com has self-guided tours available of Jewish San Diego; and there are many groups that have specialty tours that reflect their own culture. Explore San Diego's heritage! We promise you next a heritage tourism issue that will highlight every public historic site in the county we can find as your personal passport to San Diego's Heritage.

SOHO will be publishing one issue of *Our Heritage* a year now supplemented by an online magazine, an *ezine*, three or more times a year. This issue is your 2011 issue and you will be getting the 2012 by summer. We appreciate your patience and understanding.

On the cover The Southern Immigrant Trail - On the ancient trade routes of Kamia, Cahuilla, Diegueño, Luiseño Indians and other bands between the desert and the well-watered valleys to the north, this trail, still clearly visible today was used by Kearny's Army of the West, the Mormon Battalion, the Butterfield Overland Mail stages, and thousands of immigrants who settled the West.



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visit SOHOsandiego.org or contact
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
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Financial support is provided by
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Chicano Park mural

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The Warner-Carrillo

SOHO'S NEWEST MUSEUM!



"Warner's ranch is a comfortable house situated in a beautiful location and with its shingled roof looked more like civil. There were hundreds of cattle grazing on the land and every natural advantage could secure." - Waterman

Ranch House

BUILT IN 1857 by Vincenta Carrillo, a prominent early Californio woman rancher, the adobe known as the Ranch House at Warner's served as the Butterfield Stage Stop from 1858 until the beginning of the Civil War in 1861. As California's first regular overland transcontinental stage connection



in the valley, in the midst of a beautiful meadow, more civilization than anything I had seen for many days. The plain, and everything looked as comfortable as home. L. Ormsby, correspondent for the New York Herald. 1858



OLD ADOBE RANCH HOUSE
AND STAGE STATION
ERECTED IN 1844 BY JUAN
JOSE WARNER FOUNDER OF
THE WARNER RANCH, NEAR
JULIAN CALIFORNIA.





"The Spring Round Up - Scene of Great Activity on the Warner Ranch.

The Warner Ranch Company has just closed its spring round up. It has lasted four or five days and about thirty vaqueros engaged. It was one of those occasions becoming quite rare in California owing to the cutting up of cattle ranges into farms and town sites."- San Diego Union 1898

with St. Louis, this pioneering stage route ran along the Missouri Trail. The trail was the most southerly and only all-weather route to California. Built directly beside the immigrant trail, it figured prominently in the settlers' diaries as their first glimpse of the promised land, the first well watered valley to be encountered after crossing the great southwestern deserts. The historic setting has changed very little from the time of the great western migration and presents a rare opportunity to experience the past.

The adobe maintains a high degree of integrity including a great deal of its historic fabric including the original fireplace mantle, much woodwork and vigas (ceiling beams).

The ranch house plays a leading role in the history of the American West. It represents Mexican and American culture contact during the Mexican Republic; the Frontier period of the westward migration; and the Gold Rush and the cattle ranching industry from 19th century California to 20th century to today.

Its importance as the southern immigrant overland trail and Butterfield Stage Station cannot be overstated and it is for this significance that it was designated as a National Historic Landmark in 1962.

It still sits in the midst of a huge expanse of open space, a setting virtually unchanged from the mid 19th century. Located on San Felipe Road (State Highway S2) a half mile east of Highway

79 in the Warner Springs area and owned by the Vista Irrigation District (VID), the surrounding land is still used for cattle ranching.

In 2000 after the site was first listed by SOHO as the “most important unprotected historical site in San Diego County,” a \$75,000 matching grant through the San Diego Foundation was offered by an anonymous donor who cited SOHO’s listing as the catalyst for the donation, which the Vista Irrigation District was able to match. The VID then embarked on a campaign to raise an additional approximately \$300,000 to fully restore the site. In 2010 the VID pursued and won a California Cultural and Historical Endowment (CCHE) grant, which was also a grant that the VID matched. This enabled the restoration to be done and today this hugely important piece of American history has been saved.

The CCHE grant came with the requirement that the site be open to the public and operated by an organization capable of handling a museum operation. After a decade of endangered status and working closely with VID, historians and grant writers, it was natural that the VID would ask SOHO to operate the site.

We are honored and thrilled to be able to do so and to tell the story of the immigrant trail, trading post, the overland stage, the all-important water story and the prominent ranching history that this site with its multilayered history has to tell. That’s a lot of story for one site but we will endeavor to do it well.

Staffing the site will be logistically a little harder, but we feel confident that people will jump at the chance to work at such a nationally significant historic site such as this. If you are interested in being a volunteer docent please contact us. Initially, we will be open Saturdays and Sundays, with a grand opening to be announced soon.

SOHO is looking for artifacts and period furnishings for the adobe now that it is restored. A lengthy wish list of items needed can be found on our website under Warner-Carrillo Ranch House museum. There is still more work to be completed for the house and site, namely a working fireplace, which is necessary not only as the only heat source but as an interpretive tool. The historic fences will need to be built and the adobe and hand hewn beamed barn must be restored as well. If you can help with the fundraising or make a donation yourself please contact SOHO at saveourheritagesd@gmail.com.



All photos this article courtesy Coons collection



"During the entire Butterfield-Southern Route operation, October 1858 to April 1861, Carrillo's Buena Vista, being the olden Warner Ranch House acquired from Portilla and repaired by the Carrillo's, served as the home-owned Butterfield Station on Warner's Ranch." - William L. Wright *The Warner's Ranch Butterfield Station Puzzle*, Los Angeles: The Westerners' Brand Book 9, Los Angeles Corral, 1961

SOHO BUYS THE STORE

SOHO IS PLEASED TO ANNOUNCE that we have made a major property acquisition with the purchase of the Santa Ysabel General Store. The store is one of the San Diego backcountry's most significant and recognised historic landmarks. And, as one of the rarest types of buildings in all of San Diego County, the risk of an unknown future for the important 1884 adobe and wood frame commercial building was too great. We purchased it to assure its protection and preservation, additionally, it helps to fulfill our long sought goals of an expanded physical presence in other parts of the county.

The iconic building is the most important of the 19th century sites left in Santa Ysabel, though the town retains much of its historic feel buffered by quite a bit of open space and has not suffered the ravages of overdevelopment. Situated directly on Highway 78 at the crossroads to Julian and Warner Springs, the 3000 square-foot store was purchased for cash.

SOHO is equally excited to announce that we will operate the site together with several of San Diego County's most respected land conservancy organizations: Volcan Mountain Foundation (VMF), San Diego River Park Foundation (SDRPF), San Dieguito River Valley Conservancy (SDRVC), San Dieguito River Park (SDRP), and in the future could include The Wildlife Research Institute, and others.

A much needed back country Nature Interpretive Center will be the job of these groups to create here and SOHO will operate a general store as we interpret the site with its original use and as a back country visitor center, another much needed amenity for the area.

One of the first orders of business is to restore the façade, replicate and replace windows and doors that have been removed or changed, and paint the building, which includes restoring its historic signage and cornice.

SOHO purchased the store from the Tulloch family, one of San Diego's important pioneer cattle ranching families who have for generations been caring for the land and numerous historic sites. They were eager to get the building into good hands and felt that SOHO was a good fit for the property.

Santa Ysabel lies on the road between Ramona and Julian and was a hub of excitement when gold was discovered in the area in 1870; the store was a center of activity in that area for ranchers and Native Americans. The only false-front adobe store left in the county, it was built by John Curlee in 1884 with the wood-frame addition being added about ten years later; pharmacist David L. Hoover purchased the building soon after its construction. Over the years, it served as a grocery, dry goods and feed store; post office; stage stop; western wear shop; and barbershop among other things, and more recently has been home to several antique stores. Many of the families who ran the store over the years still live in Santa Ysabel and they are helping to provide the narrative for the store.

This marks the first time since 1969, when SOHO helped to purchase the Villa Montezuma in Sherman Heights, that SOHO has purchased a building.

SOHO is seeking donations to help restore the building and replenish funds. We are also actively working with the county to save the 1890s barn built by Hoover on an adjoining property.



SANTA YSABEL. STORE

GENERAL MERCHANDISE

Post Office

The Hawaiian Connection

BY ALEXANDER D. BEVIL

Did you know that Hawaiian music and language could be heard on Point Loma centuries before the area's current Tiki-themed restaurants and resort hotels?

In *Two Years before the Mast*, maritime author Richard Henry Dana, Jr., who visited San Diego while a seaman on board the *Pilgrim* from 1835 to 1836, wrote that “there was a considerable colony of them [Hawaiian-speakers] at La Playa.”

San Diego's deep-water anchorage from 1769 to 1870, there were about 800 men of many nationalities at La Playa during the time of Dana's visit. Ocean-going vessels anchored offshore would unload cow hides collected up and down the California coast onto the beach. Part of Dana's duties was to clean, cure, and store cow hides in one of La Playa's barn-like hide houses. Once enough cured hides were gathered, he would then have to help haul them back down to the beach where they were once again loaded onto waiting ships, which would carry them to distant ports to be transformed into leather goods. It was during his stay at San Diego's Hide Park, that Dana met and befriended a number of Kanakas.

Instead of using the proper plural spelling, *Kanaka*, Dana wrote *Kanakas* to describe all “Sandwich Islanders . . . over the Pacific Ocean.” Often used derisively against native Hawaiians by whites, or *haoles*, *Kanaka* means *human being* in Native Hawaiian. Today *Kanaka Maoli* means *Native Hawaiians*; persons who can trace their ancestry back to the islands' indigenous people prior to European contact. For the sake of clarity, this article will refer to them as *Hawaiians*.

Although British explorer Captain James Cook is credited with having discovered the islands in 1778 and named them after the Earl of Sandwich, Polynesian seafarers had already made the discovery over 2,000 years “B.C.” (“Before Cook”). Excellent mariners, the Hawaiians would serve on board American and English ships in the trade between the Hawaiian Islands and California. Like other sailors in-between cruises, they would camp and work at beachside hide houses owned and operated by foreign shipping companies.

Practically adopted by the La Playan Hawaiians, Dana described the twenty or so as “the most interesting, intelligent, and kind-hearted people that I ever fell in

I ku mau mau, I ku h

with. I felt a positive attachment for almost all of them; and many of them I have, to this time, a feeling for, which would lead me to go a great way for the mere pleasure of seeing them, and which will always make me feel a strong interest in the mere name of a Sandwich Islander.”

As a student of Hawaiian culture and language, I was interested in Dana’s description of his friends’ singing while working.

That which strikes a stranger most peculiarly is their style of singing. They run on in a low, guttural monotonous sort of chant ... their sounds apparently modulated solely in the throat. They sing about persons and things which are around them, and are not understood by any but themselves.

One of the chants Dana may have heard was *I Ku Mau Mau*, a stanza of which is:

I ku mau mau, I ku huluhulu, I ka lanawao
“Stand together, haul with all your might under the mighty trees.”

This ancient chant, which was originally sung by Native Hawaiians hauling the great koa tree logs down from the mountains for canoes or heiau idols, was a call for the joining together of people for a single purpose: such as hauling piles of heavy cowhides from ship to shore and vice-versa. The chant is still sung today by Kānaka Maoli at work, sporting events, or protesting Native Rights violations.

The former site of the original La Playa landing place is no longer extant; absorbed by the grounds of U.S. Naval Base Point Loma.

However, the site is listed as a City of San Diego and California State Landmark as San Diego’s first historic deep-water port. I hope that you agree that it should also be recognized for its historical association with San Diego’s ethnic Hawaiian community; the most interesting, intelligent, and kind-hearted people that I have ever met.



Above Group of Hawaiian warriors dressed in native costume, c. 1860, carte de visite by Henry L. Chase. There are no photos or sketches of the Kānaka in San Diego, but this is a fair representation of what they would have looked like. They were apparently gone by 1859, when Richard Henry Dana came back for a visit. **Two-page spread** Point Loma and the 1855 lighthouse, 1871. Photos courtesy the author

huluhulu, I ka lanawao
“Stand together, haul with all your might under the mighty trees.”

San Diego's First Chinese



Community

Early Fisheries on Ballast Point at the Harbor's Edge

BY RONALD V. MAY



With the crowing roosters and gradual rays of sunlight peeking through doors and shutters of Old Town San Diego, the Chinese fishmonger's cries heralded a typical morning in 1860's San Diego.

Each day began with Chinese peddlers knocking on doors to sell the morning catch from buckets balanced on yoked shoulders. Family cooks selected from a wide variety of bocaccio, corbina, sheepshead, bass and perch brought in from the Point Loma kelp beds and offshore reefs some five miles distant.

Undoubtedly, the first Chinese settlement developed at Ballast Point where Prince William and Alphaeus Packard built a whaling station. The *Los Angeles Star* provided the earliest report of Chinese junk anchored in San Diego Bay in 1861. That same year, Ephraim Morse recorded that Ah Sing purchased supplies at the Old Town Mercantile Shop, and Lucy Wentworth, a Ballast Point whaler's wife, later recalled that Juk and Ah Sing "made lots of money selling fish" from their Ballast Point home in 1867. This small community was first recorded by the Tax Collector in 1863, as having owned boats and nets. The 1865 list showed that Ah Yu of Ballast Point owned a schooner worth \$75 and seines worth \$20; the following year Ah Sing owned 350 gallons of oil and other property worth \$197.50. By 1870, the community had grown considerably and included Ah Soy, Ah Pun, Ah Fry, and Ah Hung and their families, all of whom traded at the Old Town Mercantile Shop.

Fine artist Jay Wegter reviewed evidence recovered from the 1988-1992 Ballast Point excavations in order to interpret how the Chinese fishing community might have appeared. Photographs from the Bancroft Library of a Chinese fishing camp at Monterey provided guidance on the housing styles; the hills of Point Loma in the background are depicted from modern photographs. Courtesy Fort Guijarros Museum Foundation

When not working at the Ballast Point Whaling Station, the Chinese harvested coastal resources for commercial use. Eggshells recovered in archaeological excavations reveal that wild bird eggs and abalone meat were included in the diet. Bits of brass sheet, tinned oil cans, and scrap metal were refashioned into kitchen domestic items such as ladles and canisters. But it was the abalone shell that ultimately rose in importance on Ballast Point.

The Ballast Point Chinese kitchen refuse feature is the single-most important reference for early Chinese culture in San Diego.

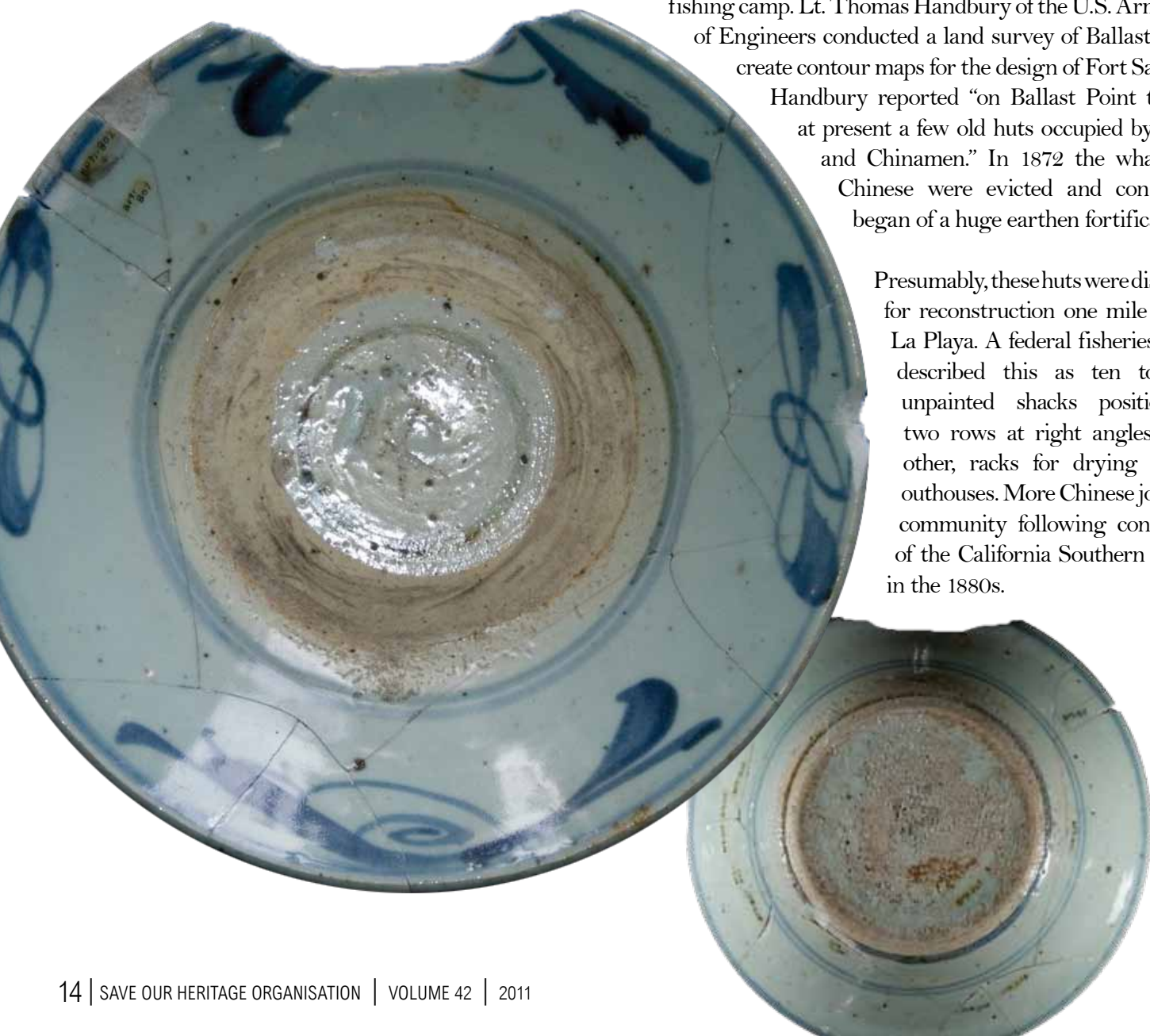
Analysis revealed 1860s vintage broken porcelain and miscellaneous stoneware, bamboo bowls, brown-glazed coarse stoneware utility jars and soy sauce bottles, a few bits of opium pipes and Asian medicine bottles, and mixed English and European American plates, cups, and bowls. A few whale bone fragments mixed with cleaver-cut cattle, sheep, and pig bones linked the deposit to the nearby Ballast Point Whaling Company. Census documents record the Packard Whaling Company as including Ah Low, the company cook, in 1870.

The Chinese also gathered seaweed and dry abalone to ship back to China. High frequencies of tiny limpet and scallop shells, which attach to floating kelp, were found, evidence of a kelp drying operation on Ballast Point at the Chinese fishing camp.

U.S. Army plans for post Civil War defense of San Diego doomed the Ballast Point Whaling Station and Chinese fishing camp. Lt. Thomas Handbury of the U.S. Army Corps of Engineers conducted a land survey of Ballast Point to create contour maps for the design of Fort San Diego.

Handbury reported “on Ballast Point there are at present a few old huts occupied by whalers and Chinamen.” In 1872 the whalers and Chinese were evicted and construction began of a huge earthen fortification.

Presumably, these huts were dismantled for reconstruction one mile north at La Playa. A federal fisheries account described this as ten to twelve unpainted shacks positioned in two rows at right angles to each other, racks for drying fish and outhouses. More Chinese joined this community following construction of the California Southern Railroad in the 1880s.



Chinese fisheries operations extended hundreds of miles beyond Ballast Point and San Diego. The strategy of exploration and relocation from wooden junks is deeply ingrained in Asian coastal industries. Relocation from Ballast Point to La Playa probably had little effect on the growing industry. Throughout the 1860s, whaling and Chinese fisheries were intertwined with shared equipment and leased boats. For example, the Packard Whaling Company sloop-rigged *New Hope* shipped eight tons of abalone meat from Santo Tomás, Baja California to San Diego in 1871 and ten tons from San Quintín, Baja California were shipped on the whaling schooner *Emma Hayne*, which returned the following day with “Chinese employed for the abalone harvest... a large lot of rice and Chinese cured pork for the sustenance of the fishermen.”

Following eviction from Ballast Point in 1873, fishing and abalone harvesting expanded all along the California coastline from Point Loma to Cabo San Lucas, Baja California, and out to San Clemente and the Los Coronados Islands. San Diego abalone fishermen led the State in the harvest, which produced 700 tons annually by 1880. Eighteen junks ported in San Diego conducted the extensive abalone trade.

By 1884, the community of La Playa had transformed into Louis Rose’s housing subdivision of Roseville. A Chinese boatyard produced large redwood junks and smaller sampans for the fishing industry. The large three-masted *Sun Yun Lee* was built in 1884, and measured 52-feet long with a capacity of 14.6 tons. The smallest Roseville junks carried five tons.

At least twelve Chinese fishing companies operated out of San Diego. They worked right alongside four Euro-American companies with little friction. Arthur F. McEvoy would later remark:

In San Diego, the fishermen purchased lumber for their boats and houses from local suppliers and traded with local merchants for rice, hardware, and other supplies...relied on white shipping agents and the Pacific Mail Steamship Company for getting their harvests to Chinese distributors in San Francisco. Abalone shells, which were produced for an American market, were sold to American merchants who sorted and finished them for export.

By 1881, a third Chinese community developed among the wharfs of New Town. Located several miles inside San Diego Harbor

This Southeast Asian Fu plate represents the secondary business of barbering the Chinese at Ballast Point provided the European American whalers who lived less than 100-feet away. The notch has been ground smooth and matches barber bowls used by Europeans to bleed “bad spirits” or ghosts from their bodies when they got sick. This practice was alien to Chinese culture, but common on the 19th Century American frontier. The Fu plate itself actually dates from the late 17th Century and may have been an heirloom brought to America by the Chinese. Photos by Ronald V. May

in the Stingaree District, this neighborhood would absorb all the fisher folk of Roseville by 1886. The draw that depopulated the La Playa/Roseville Chinese community was a building boom in New Town, coupled with railroad construction. The Chinese supplied both labor and sea food for the flood of European settlers into San Diego. Tons of fish, clams, and oysters were sold in these markets.

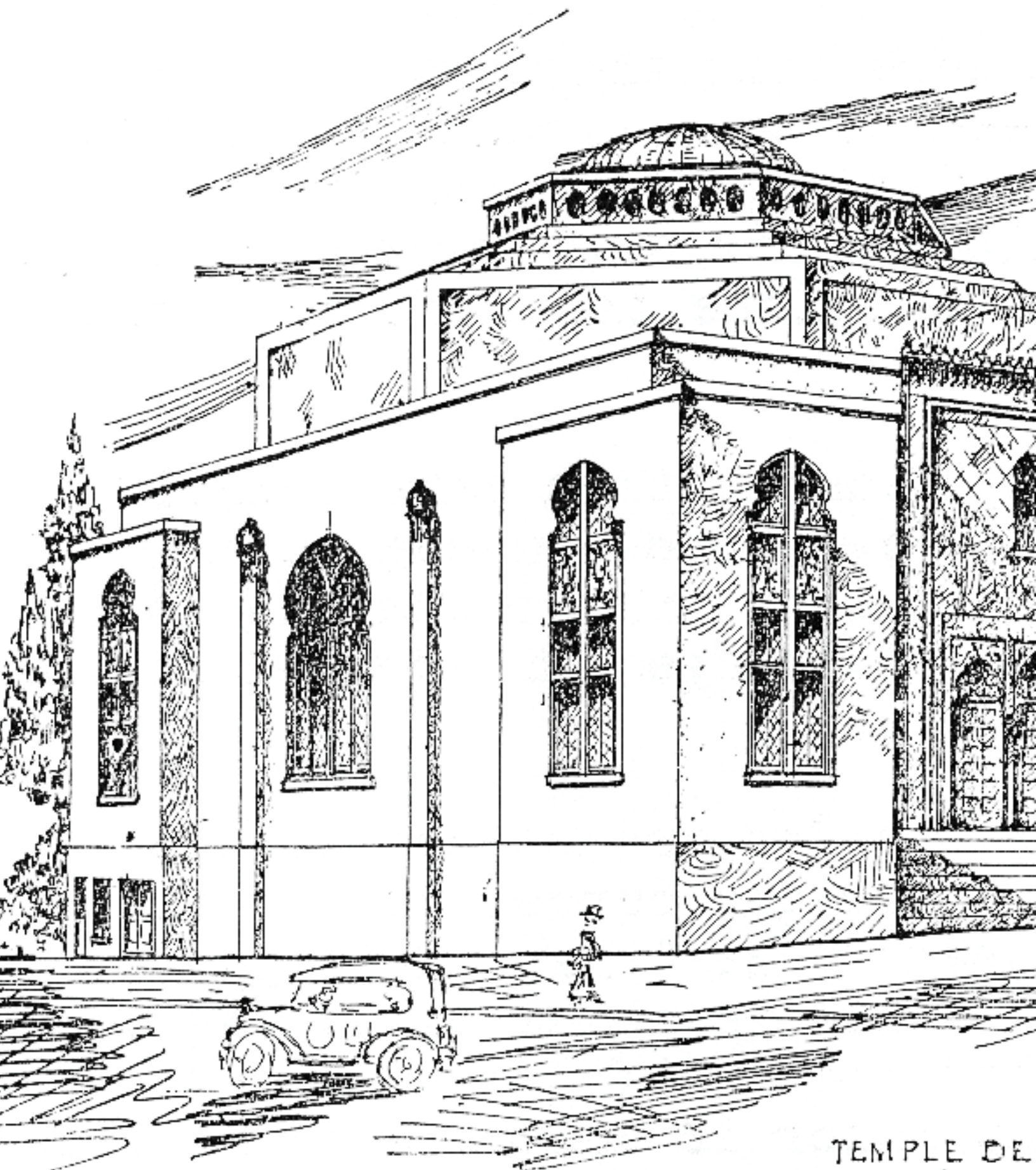
But the rise of European Americans in San Diego coincided with anti-Chinese sentiments across California. A series of federal and state laws destroyed the Chinese fishing industry in San Diego and by 1888, only 52 of 159 fishermen in San Diego were Chinese.

The surviving Chinese fishing companies relocated their operations on San Clemente Island and in Baja California in 1887. Larger boats anchored off shore and small sampans and lighters shuttled products to the San Diego waterfront. The Scott Act of 1888 invalidated Chinese certificates of residence and further broke up the abalone fishing industry to the point that only six junks operated by 1890. The last of these junks wrecked in Ensenada, Mexico in 1900.

No map record exists of the Ballast Point Chinese fishing camp, the fate of Juk and Ah Sing, or Ah Low the cook. The only tangible record of that small community is the archaeological remains recovered in 1991 when removal of the 1890 brick foundation of the Ballast Point Light House revealed that the beach at that time was covered with clear gray beach sand. All memory of the Chinese fishing camp at Ballast Point had been washed over by the sands of time.

Sources used for this article can be found online at SOHOSandiego.org

About the author *With over 35 years experience in historic, archaeological, and general environmental studies in California and northern Baja California, Mexico, Ron May has written over 50 publications on these and other topics that include government policy and Spanish historic ceramics. An Architectural Research Historian, Ron is also President and co-founder of Legacy 106 Inc. and Chairman of the Fort Guijarros Museum Foundation.*



TEMPLE DE
SAN JUAN

Architect William H. Wheeler's drawing, 1925. *San Diego Union*

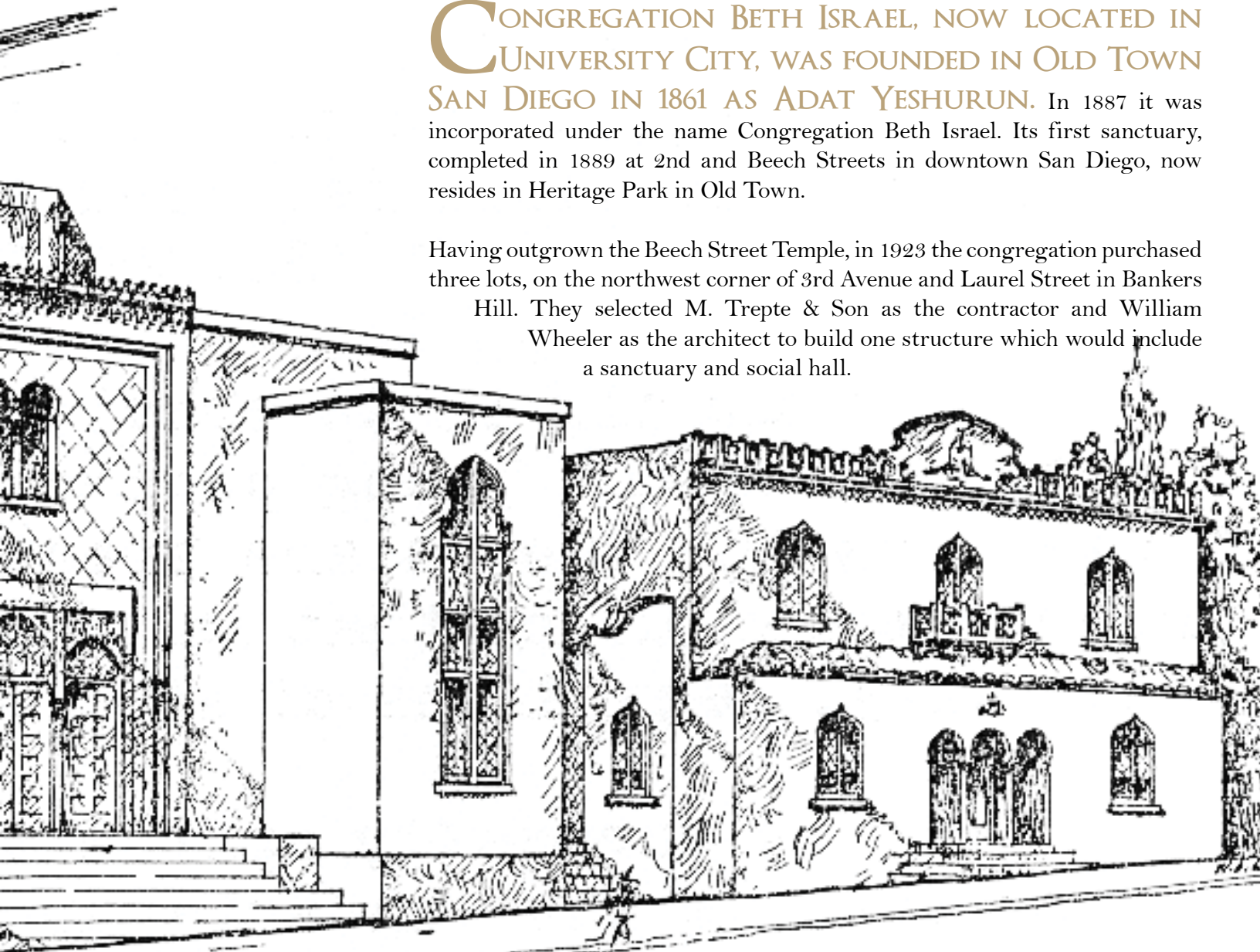
TEMPLE BETH ISRAEL

THE CENTER OF JEWISH LIFE IN 20TH CENTURY SAN DIEGO

BY LAUREL SCHWARTZ

CONGREGATION BETH ISRAEL, NOW LOCATED IN UNIVERSITY CITY, WAS FOUNDED IN OLD TOWN SAN DIEGO IN 1861 AS ADAT YESHURUN. In 1887 it was incorporated under the name Congregation Beth Israel. Its first sanctuary, completed in 1889 at 2nd and Beech Streets in downtown San Diego, now resides in Heritage Park in Old Town.

Having outgrown the Beech Street Temple, in 1923 the congregation purchased three lots, on the northwest corner of 3rd Avenue and Laurel Street in Bankers Hill. They selected M. Trepte & Son as the contractor and William Wheeler as the architect to build one structure which would include a sanctuary and social hall.



OUR GOAL WAS TO QUALIFY THE BUILDING
IN ALL THREE DESIGNATION CATEGORIES: THE REPUTATION
OF THE ARCHITECT, THE IMPORTANCE OF THE BUILDING'S
ARCHITECTURE, AND THE CULTURAL SIGNIFICANCE
OF THE EVENTS THAT TOOK PLACE THERE.

TH ISRAEL
DIEGO

William H. Wheeler was an Australian who settled in San Francisco. He sang at the Tivoli Opera House and did prizefighting in the evenings, while attending structural engineering courses. After escaping the San Francisco earthquake, he moved his family south, where he designed and supervised building construction for the San Diego & Arizona Railway. Wheeler's many buildings in San Diego include houses of worship such as the Church of the Immaculate Conception in Old Town, civic buildings and several theaters, including his only remaining theatre, the Balboa.

The Byzantine or Moorish style of architecture, the newest trend in American synagogue architecture was the style chosen for the new Temple Beth Israel. American synagogues were being built in this style due to the recent discovery of an ancient Hebrew temple in Tiberias. The architectural style that was once deemed to be Byzantine was now thought to be of Hebrew origin. Throughout the interior and exterior there is evidence of this style, from the three arched doors at the entrance, the onion-shaped arches and the metal grille work, to the domed cupola, which rests above a series of four tiered octagonal drums.

In 1958 the congregation purchased the rest of the block and three years later well-known modern architect William Krisel completed a school building there.

In the late 1990's when Congregation Beth Israel planned to leave 3rd and Laurel, we decided we could not let the building be demolished. We worked with community members and SOHO to protect the building by qualifying it for the National Register of Historic Places. We raised money and with SOHO as sponsor, hired historian Alex Bevil to write the nomination. As historians of the congregation we were able to provide many of the supporting materials and background information that was needed.

Our goal was to qualify the building in all three designation categories: the reputation of the architect, the importance of the building's architecture, and the cultural significance of the events that took place there. For the period of significance, we chose 1926 to 1950. During this period, besides serving as a place of worship, Temple Beth Israel was the center of Jewish life in San Diego. Many community benevolent associations were founded in the Temple Center (social hall) and civic leaders were members of the congregation. The



Having raised over \$4 million to renovate the synagogue, Ohr Shalom followed the Secretary of the Interior's Standards and retained as much original fabric as possible while meeting the needs of a growing congregation. Photos by Bonnie Harris. *Facing page* Interior, circa 1950.

community at large often had occasion to attend events there as well.

We conducted research at County Administration, the San Diego Historical Society, the main branch of the San Diego Library, the Jewish Historical Society of San Diego, and our personal Judaica library. Alex Bevil's expertise in California history, architectural history and historic designations was invaluable. With help from community members Joy Heitzman and Lucy Goldman we collected several hundred signed letters, which were sent to the State Office of Historic Preservation to support the nomination. Articles about the potential demolition of the historic synagogue began appearing in the *Jewish Press* and the *San Diego Union-Tribune*.

On May 26, 2000, along with Lucy Goldman, Alex Bevil and SOHO board member, Maureen Steiner, we testified at the State Historic Preservation commission in Sacramento. We were successful in convincing the commission of the synagogue's historic value.

During this process we received guidance from the State

Office of Historic Preservation, the National Trust for Historic Preservation, Partnership for Sacred Places, and the Los Angeles Conservancy. San Diego preservation architect, Jim Kelley-Markham, and of course SOHO, provided much help during the often trying process.

Because of the national and state recognition of the building's significance and the publicity generated by the controversy, Congregation Beth Israel decided to sell the building to a local developer who promised to restore the building and allow another congregation to use it. We are happy to report that restoration was unveiled earlier this year and an important piece of San Diego's Jewish heritage remains to continue to tell its story.

About the author *Laurel Schwartz has been a leader of the Jewish Historical Society of San Diego since 1990 and in 1999 established, along with husband Stan, the Jewish Historical Society of San Diego Archives at San Diego State University. They were instrumental in preserving the 1926 Temple Beth Israel as a historic site and have spoken extensively on early San Diego Jewish history.*



Courtesy the Jewish Historical Society of San Diego

Archaeological Myth Busting at Palomar Mountain's Nate Harrison Site

BY SETH MALLIOS

Legends of Nate Harrison loom large in the historical lore of San Diego County. Mythical stories abound of the region's first African-American homesteader, this former slave from the South who lived during the late 19th and early 20th centuries atop Palomar Mountain. The tall tales have grown over time. Each subsequent generation has added to Harrison's larger-than-life status as mountain man, pioneer, and emancipated slave. Current popular myths maintain that he made his coffee strong by adding a lizard to the grinds, that he could tame even the wildest of horses, and that he escaped slavery on a raft down the Mississippi River, just like "Jim" in Mark Twain's 1884 classic *Huckleberry Finn*.

The Nate Harrison Historical Archaeology Project was started in 2004 in the hopes of adding a new and empirically-based narrative to this local legend. This 21st-century account of Nate Harrison is grounded in archaeological artifacts, the individual material reflections of everyday life from a century ago. San Diego State University students participating in five years of annual summer field schools on the west side of Palomar Mountain have unearthed over 20,000 artifacts and the original stone foundation and dirt floor of Harrison's cabin site. In the process, they have helped to debunk some of the common myths about this famed Palomar pioneer.

Discerning fact from fiction regarding the details of Nate Harrison's life is no simple matter; even some

Pioneer Nate Harrison at his cabin on the west side of Palomar Mountain in the early 1900s.



of the most seemingly reliable sources present glaring historical contradictions. For example, the *San Diego Union* errantly reported in 1884 that Harrison had drowned, historical census records in 1880 separately listed his birth state as Kentucky and Alabama, and his birth year on various 19th-century voting records ranges from 1822 to 1835. Nonetheless, a majority of contemporary primary sources and maps suggest a somewhat reliable chronology for Harrison that includes his birth in the American South during the 1820s or '30s, his migration to California during the Gold Rush, and his eventual settlement atop Palomar Mountain during the second half of the 19th century. Harrison's final years are well chronicled, concluding with his death from natural causes at San Diego County Hospital on October 10, 1920.

What did Nate Harrison do at his hillside homestead? A survey of 20th-century accounts written after his demise suggest that Harrison was a hermit, spending his days alone with few possessions and subsisting on handouts from infrequent visitors. Recently uncovered

archaeological remains verify the site in question as Harrison's historical homestead; the scientific survey and excavations successfully located and unearthed Harrison's main cabin, patio, and orchard and identified them as part of his frontier settlement, occupied from approximately 1865 to 1919. However, the artifacts raise doubts concerning some of the other stories regarding Harrison, especially those describing him as isolated, destitute, and lazy. On the contrary, the material remnants of daily life suggest that Harrison's home was frequented by many visitors, including women and children, that he owned a range of ornate goods from across the world, and that he processed animal hides as part of a self-sustainable cottage industry.

According to various 20th-century accounts, Nate Harrison was "Palomar's hermit" and had only "the comradeship of the wild things." The SDSU archaeological team has uncovered artifacts that suggest the presence of women and children at the site, including a cosmetic tin with white make-up, a toy tea cup, and two marbles. Furthermore, dozens of recently archived

Aerial photograph of San Diego State University student archaeologists excavating the foundation of the stone cabin in the summer of 2006.

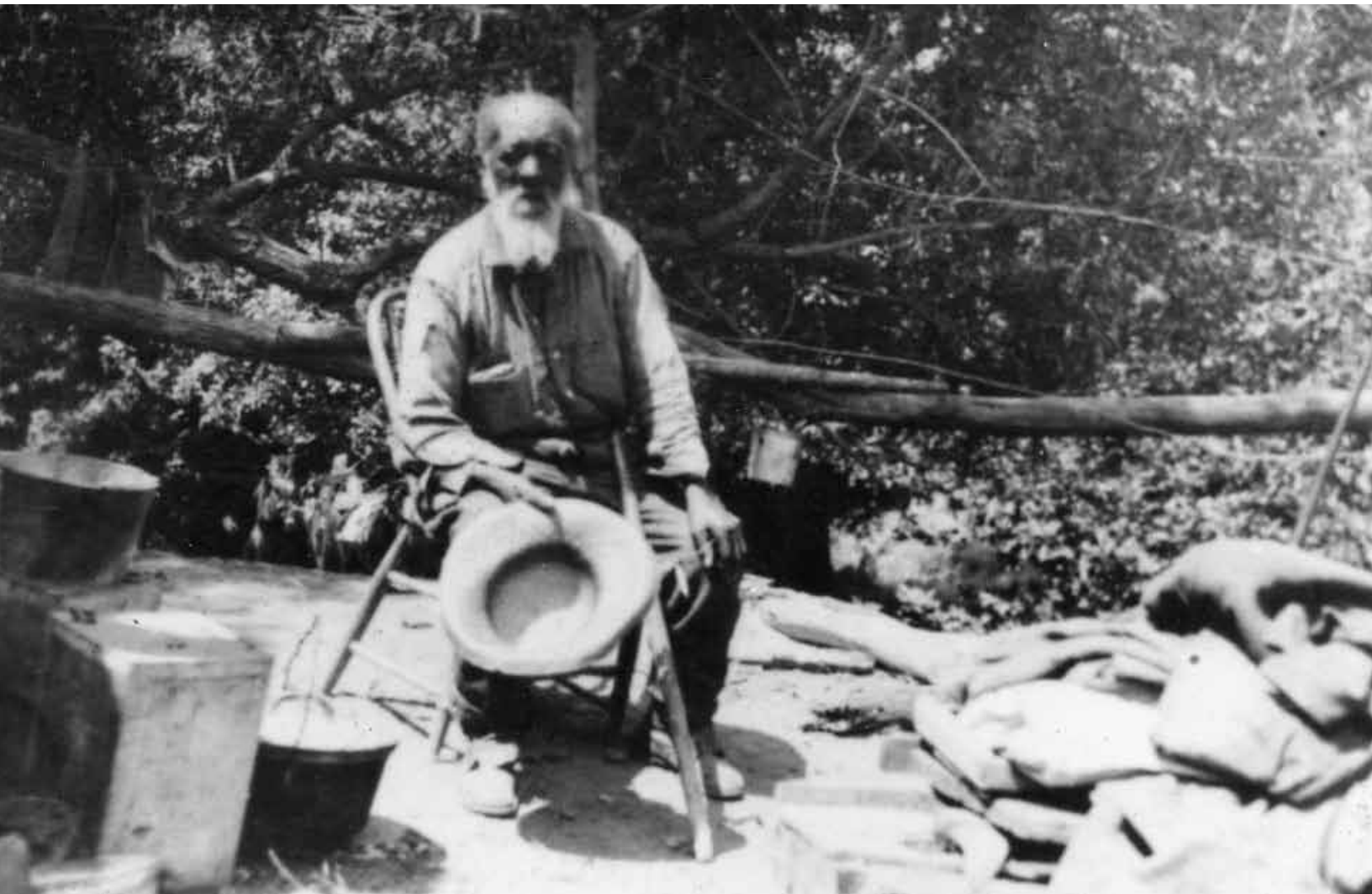


historical photographs from the early 1900s reveal that Harrison entertained numerous guests and was a tourist attraction for many early San Diegans. It is worth noting that there are more different contemporary historical photographs of Nate Harrison than any other 19th-century San Diegan. Harrison may have chosen to live by himself on Palomar Mountain, but he was neither isolated nor alone.

Certain historical narratives suggested that “Nate [Harrison] didn’t have any money... [and] was poor.” However, SDSU student archaeologists found a variety of high-status

items in and around his cabin. The material assemblage from the site included silver-plated silverware, assorted coins, fancy suspenders and garters, and other ornate goods. In addition, artifacts found at the site were originally produced in areas far from Palomar Mountain, including Germany, England, Chicago, and San Francisco. Like many 19th-century pioneers living on the frontier, Nate Harrison had occasional access to a variety of cosmopolitan goods. He was not destitute.

~~Poor “Nate” Harrison, was drowned in the San Luis Rey river during the recent storm. He was a Southern slave and has resided here many years.~~



Top The *San Diego Union*, March 21, 1884, errantly reported that Nate Harrison had drowned in the San Luis Rey River; **bottom** an early 20th-century photograph shows Nate Harrison at his patio, his primary work area, next to a stack of animal hides.

Overt ethnic epithets are commonplace in many of the historical accounts involving Nate Harrison; the road leading to his homestead was officially named “Nigger Nate Grade” until the NAACP successfully petitioned to have it changed in 1955. Less-obvious racial slurs and stereotypes also permeate Harrison’s legend, including assertions that he was a lazy black man. Years after his passing, some writers claimed that he “never did a solid day’s work” and that he “was absolutely allergic to labor of any kind.” It is difficult to assess character traits archaeologically; individual historical artifacts rarely reveal something as specific as one’s work ethic. However, the overall assemblage from the site has an overwhelming amount of sheep bones, multiple sheep shears, and two of the historical photographs show stacks of animal hides. Multiple lines of archaeological evidence suggest that Nate Harrison ran his own cottage industry at the site, raising sheep and processing wool, hides, and possibly meat on a regular basis.

Even though current San Diego lore often portrays Nate Harrison as alone, poor, and avoidant of work, extensive evidence from the Nate Harrison Historical Archaeology Project reveals that Harrison engaged many visitors, owned a variety of ornate goods, and participated in a multi-faceted sheep industry. Archaeology is especially well-suited at busting historical myths. Whereas written accounts are carefully crafted by authors who are often all too aware of their audience, archaeological artifacts are originally deposited in the ground with far less agenda, bias, and purpose. It is for this reason, that they reflect a more democratic history.

Sources used for this article can be found online at SOHOsandiego.org

About the author *Dr. Seth Mallios is Professor and Chair of Anthropology at San Diego State University and Director of the South Coastal Information Center. He has written three books and has four active archaeological projects: the San Diego Gravestone Project, the Nate Harrison Historical Archaeology Project, the Lost WPA-Murals of SDSU Project, and the Whaley House Historical Archaeology Project.*

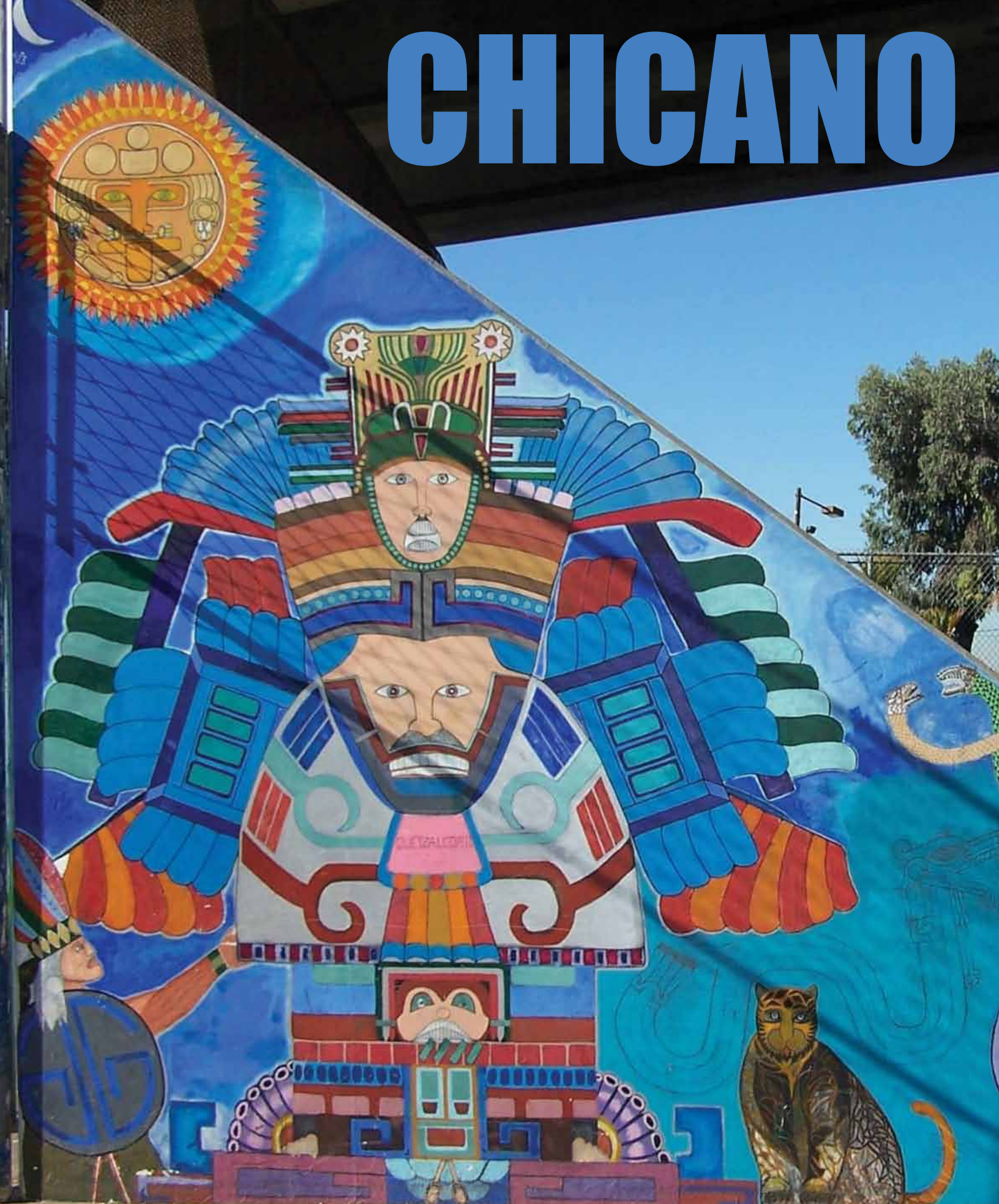


All photos courtesy Nate Harrison Historical Archaeology Project, except where noted otherwise.



Nate Harrison Cabin by Marjorie Reed, oil on canvas, 1952. Courtesy Valley Center History Museum

CHICANO



PARK

and its Wondrous Murals

By Martin D.
Rosen



It was a cool, clear fall day in 1995 when I first laid eyes on the murals in Chicano Park... and thus my life was changed forever.

Located in southwest San Diego some 17 miles from the United States-Mexico border, Logan Heights was once a predominantly upper middle class community known as the East End. It is one of San Diego's oldest communities and the location of one of the longest established Mexican-American (Chicano) communities in Southern California. Barrio Logan quickly took on a separate community flair with a distinctive Latino identity and came to represent a major center for Chicano culture and social activities. After World War II, San Diego revamped its zoning laws and Barrio Logan changed from strictly residential to mixed use, allowing the influx of auto junk yards and wrecking operations and other light industry. The cumulative effect of these land use policies resulted in the dislocation of families, business closures, and the construction of transportation facilities that gobbled even more land in the area. In the early 1960s, the construction of Interstate 5 (I-5) severed Barrio Logan from the larger community of Logan Heights. Then the San Diego-Coronado Bay Bridge (SR-75), constructed between 1967 and 1969 and sited in an east-west direction to link with I-5, further bisected the barrio.

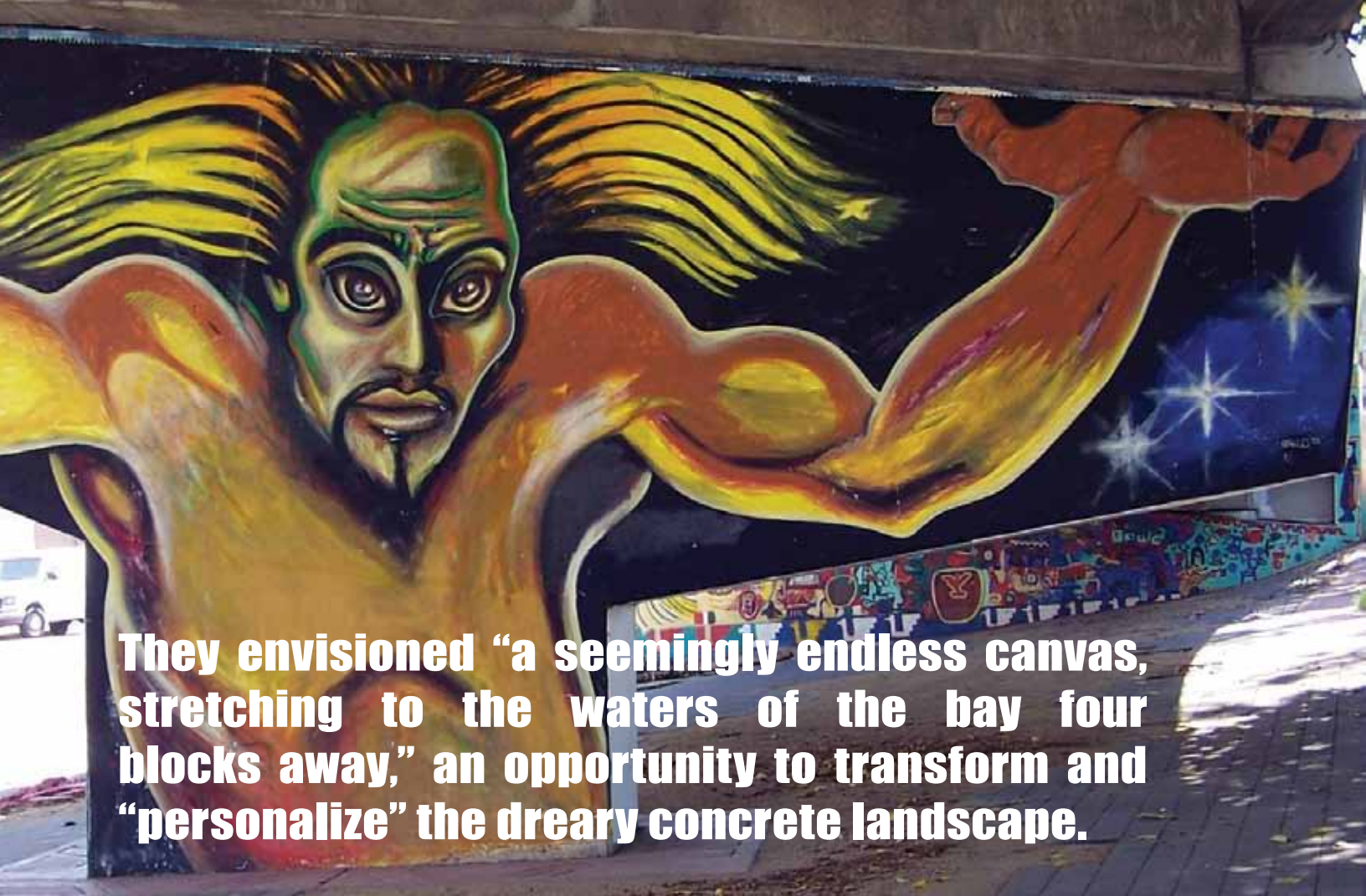
Chicano Park is a 7.4-acre park located in Barrio Logan beneath the east-west approach ramps of the San Diego-Coronado Bay Bridge, where SR-75 intersects I-5. The park's main section is bounded by I-5 to the east and National Avenue to the west, with a smaller panhandle section extending from National Avenue to Newton Avenue and flanked to the south by Dewey Street. SR-75, whose east end terminates at I-5 in Barrio Logan, represented a penultimate moment for the local citizenry. The final culminating moment came when it was announced that Caltrans had plans to allow construction of a California Highway Patrol substation under the five eastern ramps. This was viewed as the ultimate insult to a people and community who had long suffered because of prejudice, hatred, and indiscriminately applied zoning laws. The Chicano people rose in protest and formed human (Continued on page 30)

Previous page The Handball Court mural (1996) was created by Alvaro Millan and guests; this vibrantly colored mural depicts themes of Hispanic heritage and culture from Mesoamerica. *Previous page inset* Community activists protesting a proposed State plan to build a California Highway Patrol substation under the State Route 75 bridge ramps, circa early 1970, source the *San Diego Union*. All other photos are by Martin D. Rosen.

Right Colossus (1974/1989), metaphorically holding up one of the bridges in Chicano Park, was created by Mario Torero, Mano Lima, and Laurie Manzano.

Below left Coatlicue (1978) represents the Aztec Goddess who gave birth to the moon and stars, among other interpretations; she was created by Susan Yamagata and Michael Schorr. *Right* Chicano Park Day poster from April 20, 1996, rallying the community to save the murals from proposed State seismic retrofit activities. *Facing page left* The Aztec Warrior (1978), a classic image, was created by Felipe Adame. *Right* Virgen de Guadalupe (1978), created by Mario Torero, depicts the Catholic icon of the Virgin Mary. According to the traditional account, the image appeared miraculously on the cloak of Juan Diego, an indigenous peasant, on the hill of Tepeyac near Mexico City on December 12, 1531. A small shrine has been erected at the base of the mural.





(Continued from page 27) chains around heavy equipment ready to grade the land for a substation. They then immediately began to create their park, a “people’s park,” Chicano Park. They laid sod, started to plant trees, grass, flowers, and create a sacred garden and kiva for ceremonies. Later came the *Kiosko* (Kiosk), which has become the epicenter for park activities. Then in the early 1970s the first murals were painted. April 22, 1970 is recognized as the “takeover” of the land that was being prepared for the CHP substation. Since 1970, Barrio residents have made extensive use of their new park for social and political events, and annually on the Saturday nearest April 22nd, the community commemorates the founding of Chicano Park with a daylong festival, featuring ethnic foods, dancing, and music.

Chicano Park is distinguished by approximately 40 prominent murals painted on concrete pillars and abutments sited throughout the park. The murals and their iconography depict images of Mexican pre-Columbian gods, myths

Emiliano Zapata, and scenes based on contemporary Chicano civil rights history.

Mural making in Chicano Park began in earnest on March 23, 1973, when two teams of Chicano artists began to apply paint to the concrete abutments of the bridge’s off-ramps flanking the east and west sides of Logan Avenue. They were executed over an extended period of time and in three main phases during the 1970s. To quote Salvador Torres, longtime Barrio Logan resident, artist, and community activist, the *first phase* of mural making, 1973–1974, emphasized pre-Columbian motifs and the “dominance of Chicano nationalism and spontaneity in the imagery portrayed.” The *second phase* in 1974–1975 included invited artists from communities throughout California, most notably Los Angeles and Sacramento. An infusion of new ideas resulted from this period, and resulted in a number of murals. The *third phase*, 1977–

NEIGHBORHOOD YES, JUNKYARDS NO!

and legendary icons, botanical elements, animal imagery, the Mexican colonial experience, revolutionary struggles, cultural and spiritual reaffirmation through the arts, Chicano achievements, identity and bicultural duality as symbolized in the search for the “indigenous self,” Mexican and Chicano cultural heroes and heroines such as La Adelita, Cesar Chavez, Father Miguel Hidalgo, Che Guevara, Pancho Villa,

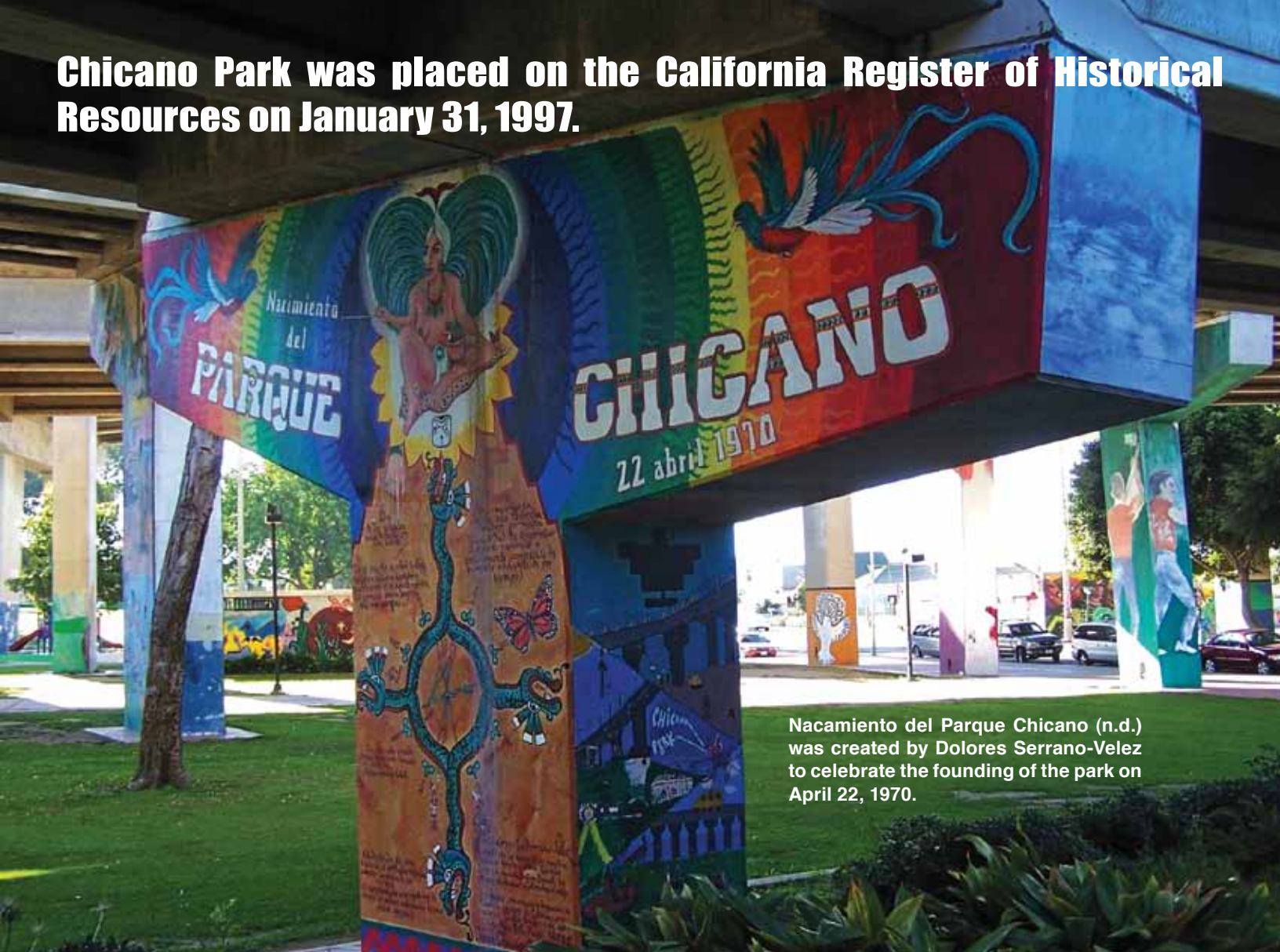
1981, celebrated a resurgence in community pride by, for example, questioning the inordinate number of junkyards in the barrio and their visual and auditory impacts on the quality of life. Marked by a 20-day mural marathon organized by local artist Victor Ochoa in 1978, this third phase utilized the skills of some non-Chicanos and placed emphasis on educational and historical themes.

Unlike the creation of the majority of the murals in the 1970s, the few done in the 1980s and early 1990s were accomplished under the criteria of need, ability, subject matter, and the availability of funding. By early 1984, a group of artists led by Salvador Torres and Mario Torero and members of the Chicano Park Arts Committee began the work of touching up the murals. Due to the fact that mural life is only about 10 years, maintenance is paramount. It was the vision of individual artists and others that initiated the painting of murals on the huge, sterile columns that dominated the park site. They envisioned “a seemingly endless canvas, stretching to the waters of the bay four blocks away,” an opportunity to transform and “personalize” the dreary concrete landscape. The artists

Varrio Si, Yonkes No! (1977/1989) was created by Raul Jose Jacquez, Alvaro Millan, Victor Ochoa, and Armando Rodriguez to express community concern for the junkyards that infiltrated the community after freeway construction.



Chicano Park was placed on the California Register of Historical Resources on January 31, 1997.



Nacimiento del Parque Chicano (n.d.) was created by Dolores Serrano-Velez to celebrate the founding of the park on April 22, 1970.

would crystallize David Siqueiros' description of murals (cf. *Art of Revolution*, 1975) that they must be "monumental and realistic," and the Chicano Park murals would be "bigger than life itself." By the late-1970s nearly every major Chicano muralist in California and the Southwest, by invitation and inclination, had participated in the creating of Chicano Park murals.

After the disastrous Loma Prieta (1989) and Northridge (1994) earthquakes, Caltrans entered into a massive seismic retrofitting program that encompassed almost every type of bridge in California. One of the most challenging projects involved the retrofit of the San Diego Coronado Bay Bridge and its approach ramps. Because the seismic retrofit project had to comply with federal and state laws regarding its impact on significant cultural resources, part of the process for this undertaking required researching and evaluating Chicano Park and its murals. Based on the research by then Caltrans Historian Jim Fisher, the park and murals were found eligible for listing on the National Register of Historic Places due

to their critical association with the Chicano Civil Rights Movement and the growing recognition of the significance of muralism in mainstream art endeavors. Chicano Park was placed on the California Register of Historical Resources on January 31, 1997, and has also been landmark listed by the City of San Diego. Eventually, Caltrans found a way to retrofit the bridges without impacting the murals on the columns.

In late 1999, through Caltrans I applied for a 1.6 million dollar federal transportation enhancement grant to restore approximately 20 murals in the park. The money has been awarded, the mural restoration guidance manual has been completed, and it is hoped that restoration of these significant works of art can commence soon.

Martin D. Rosen is a Senior Environmental Planner at Caltrans District 11 in San Diego, and has been a cultural resource professional for 37 years.

Sleeping Porches & Suffragist Banners

Reclaiming History in South Park

BY HILDA VAN NECK-YODER

Board Member, North Park Historical Society

Mary Maschal (1924-1998) bought 1436 31st Street in 1986, hoping to establish a place where women could reclaim their history and where she could exhibit her vast collection of suffragist memorabilia. With its large, inviting porch, 1436 would fulfill her dream in every respect. It became the home of the Women's History Reclamation Project and the birthplace of the San Diego Women's History Museum, one of only five such museums in this country.

It is a remarkable coincidence that Mary Maschal chose the house whose first owner, Veronica Burke (1877-1951), had actually marched with the suffragists. In the dining room where Mary Maschal held her weekly organizational meetings and in the living room where she hung a historic suffragist banner, Veronica Burke had, eighty years earlier, taught her daughters about women's rights and had shared her optimism about the historic possibilities available for the first time to her and her daughters.

In its early history, 1436 was owned by a woman who reflected the attempts by early twentieth-century women to free themselves from centuries of patriarchal oppression and to create new identities. As the outlines of her life indicate, Veronica Burke tried to claim a new kind of life for herself. She marched in suffragist parades and made history in her Iowa home town as the first woman to own and drive a car. In progressive California, where women had gained the right to vote in state elections in 1911, Burke initiated a divorce from her husband in 1919 and was listed in the 1920 census as "Divorced" and "Head-of-house," living with her three daughters in 1436 31st Street. From 1919 to 1928, Veronica Burke was, in fact, the sole owner of this house.

Veronica Burke raised her three daughters, Mary, Mildred, and Noreen, to take advantage of new possibilities in education, culture, and politics. Her oldest daughter, Mary, made history when, as a sophomore, she was elected the first female Class President at Russ

High School, a position that both her younger sisters would hold as well. A high achiever and outstanding student leader, Mary was admitted to Stanford University. Both younger sisters, equally exceptional students and leaders, graduated from the University of Oregon.

In 1921, Mary and three friends from Russ High School founded the Thursday Club that would provide "warm friendship" and offer "cultural opportunities" and "civic and benevolent activities." Mary was elected the first president of the Thursday Club, serving from 1921 to 1922, and again from 1923 to 1924. Later, both Mildred and Noreen became equally involved in the Thursday Club. Within seven years, the organization had 140 members. This 501 (c) (3) organization still exists and continues to raise substantial amounts of money for many organizations, such as Children's Hospital, Goodwill Industries, and the Cancer Society.

Mary Maschal's devotion to reclaiming women's history at 1436 came out of her own disappointment over the lack of knowledge about women's history among the younger generation. After moving to 1436, Mary Maschal and as many as thirty women would gather weekly around her dining room table, constructing the Women's Reclamation Project, while drinking coffee and eating muffins made by Judy Forman, owner of The Big Kitchen.

Mary Maschal never threw anything away, collecting books, kitchen objects, and memorabilia related to the lives of women. Most significantly, she inherited the Alice Park collection of objects of the Women's Suffragist Movement. This treasure trove included rare artifacts and correspondence of Mrs. Park, Susan B. Anthony, and Elizabeth Cady Stanton. All these objects Mary Maschal stored in 1436, in the rooms, in the many closets, and even in the unfinished attic.

Finally, on the day before Mother's Day in 1995, Mary Maschal and her friends opened 1436 to the public. The downstairs of the house became the public exhibition space. Everything was professionally labeled. The event

was well attended and covered by the media, including articles in the San Diego Union. With this Open House, 1436 became the formal birthplace of the San Diego Women's History Museum, the name of the Women's History Reclamation Project since 2003.

The Women's History Museum (now located in Golden Hill) has developed into an important and influential cultural institution, with a variety of changing exhibits, a monthly lecture series, poetry readings, film screenings, and outreach educational activities. It has received numerous grants and collaborates with UCSD and SDSU.

Though many of the particulars may have been lost, the broad outlines of the lives of Veronica Burke, her three daughters, and Mary Maschal may inform us of ways in which remarkable women in San Diego, living in the same house, claimed new possibilities in the early part of the twentieth century and, shocked by the lack of progress, reclaimed those almost forgotten accomplishments at the end of that century.

Editor's Note *This is an abbreviated version of the original; please visit NorthParkHistory.org, the website for the North Park Historical Society, for the complete version, which includes discussion of Arts & Crafts architecture and homebuilding, the history of South Park, and more about the people who owned the home in the past.*

Top Veronica was an accomplished musician, who played the piano and violin, and a talented writer. Her mother, who had died when Veronica was six, belonged to a prominent family in Puerto Rico and, upon her marriage to an Irish engineer, had immigrated to Iowa.

Middle Mary made history when, as a sophomore, she was elected the first female Class President at Russ High School. Her school career culminated in her position of Vice Chair of her Senior Class. She was admitted to Stanford University. Before she could enter, however, Stanford decided to permit only three girls in its freshman class. Because Mary was number four, she was rejected and, therefore, attended the University of California at Berkeley.

Mildred, was as active in Russ High School as her older sister Mary had been. An excellent student, she briefly attended Berkeley and graduated from the University of Oregon in 1923. She married Ed Fletcher, Jr., the oldest son of Ed Fletcher, Sr., the State Senator and real estate developer.

The "colorful" life of Noreen, the youngest of the three sisters, started when, at the age of 14, she got trapped for three months on a three-masted schooner in the icy waters off the coast of Alaska. Noreen received her pilot's license in the early thirties and once landed by accident on a secret airbase. An avid pilot all her life, she had one of only ten private airstrips in the country.

Bottom Portrait of Mary B. Maschal by Susan E. Rhoden, pastel. San Diego Women's History Museum.

Mary B. Maschal, While Mary Maschal's five brothers went to college, her mother told Mary that she did not need to further her education because "she would always have a man to take care of her." But despite the expectations of her mother, Maschal ended up working all her life, supporting her five children mostly by herself. During the Second World War, Maschal made ends meet as a "Rosie the Riveter," working in St. Louis as a "lineman" making torpedoes for the Defense Department. She moved to San Diego in the fifties, working for Convair.

After she became a widow in 1970, she first supported her family by caring for boarders in her house and later by conducting her own business, a "handy-woman's business," cleaning, repairing, painting and wallpapering homes. After a life time of painful, personal experiences and having been hemmed in by gender bias, Maschal devoted her later years to developing opportunities for girls to learn about women's history and educating young women about the ideals and the struggles of the Suffragists. Maschal's contributions were recognized during her life time. She received the Unitarian of the Year Award in 1982 and the NOW Susan B. Anthony Award for Contributions to the Feminist Movement in 1997.



SOHO's Most Endangered List raises public awareness and brings attention to the plight of historic sites and resources that are faced with the imminent threat of demolition, poor development, or such serious neglect that they are in danger of being lost. This has been and remains a powerful tool.

Being named on SOHO's Most Endangered List has resulted in a number of critically endangered resources being saved over the years. Developers, public agencies, or indifferent owners do not want to see their projects highlighted in this way and, in part because of this, the list has been responsible for significantly reducing the number of major preservation losses throughout San Diego County.

2011 Most Endangered List

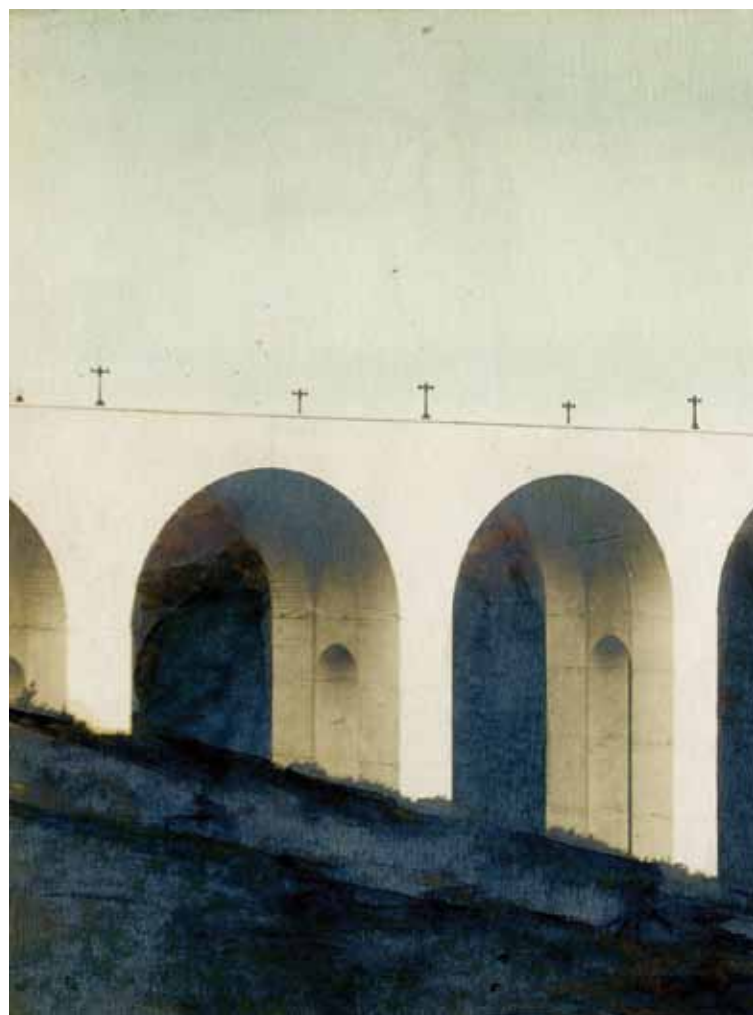
The endangered resources added to the list for 2011 are:

Balboa Park (*Right*) Although the historic resources placed on the Most Endangered List are generally not presented in any order of prioritization, the current threat to Balboa Park, which would have a massively detrimental and irreversible impact on the Park's historic integrity and character, not to mention the public's future enjoyment of it, has elevated the current situation to the level of a high "red alert" on this year's list of critically endangered places.

Ostensibly proposed to improve Balboa Park in time for the 2015 Centennial of the Panama-California Exposition, the plan that is being pushed forward by Mayor Jerry Sanders through billionaire businessman Irwin Jacobs and his personally-appointed Plaza de Panama Committee does nothing to restore or enhance the historic setting as is being suggested. Instead, it serves only to implement an extensive and highly intrusive system of new automobile-friendly infrastructure that will, by design, desecrate the iconic entry,



California Theater, San Diego • Rancho Guejito, Escondido

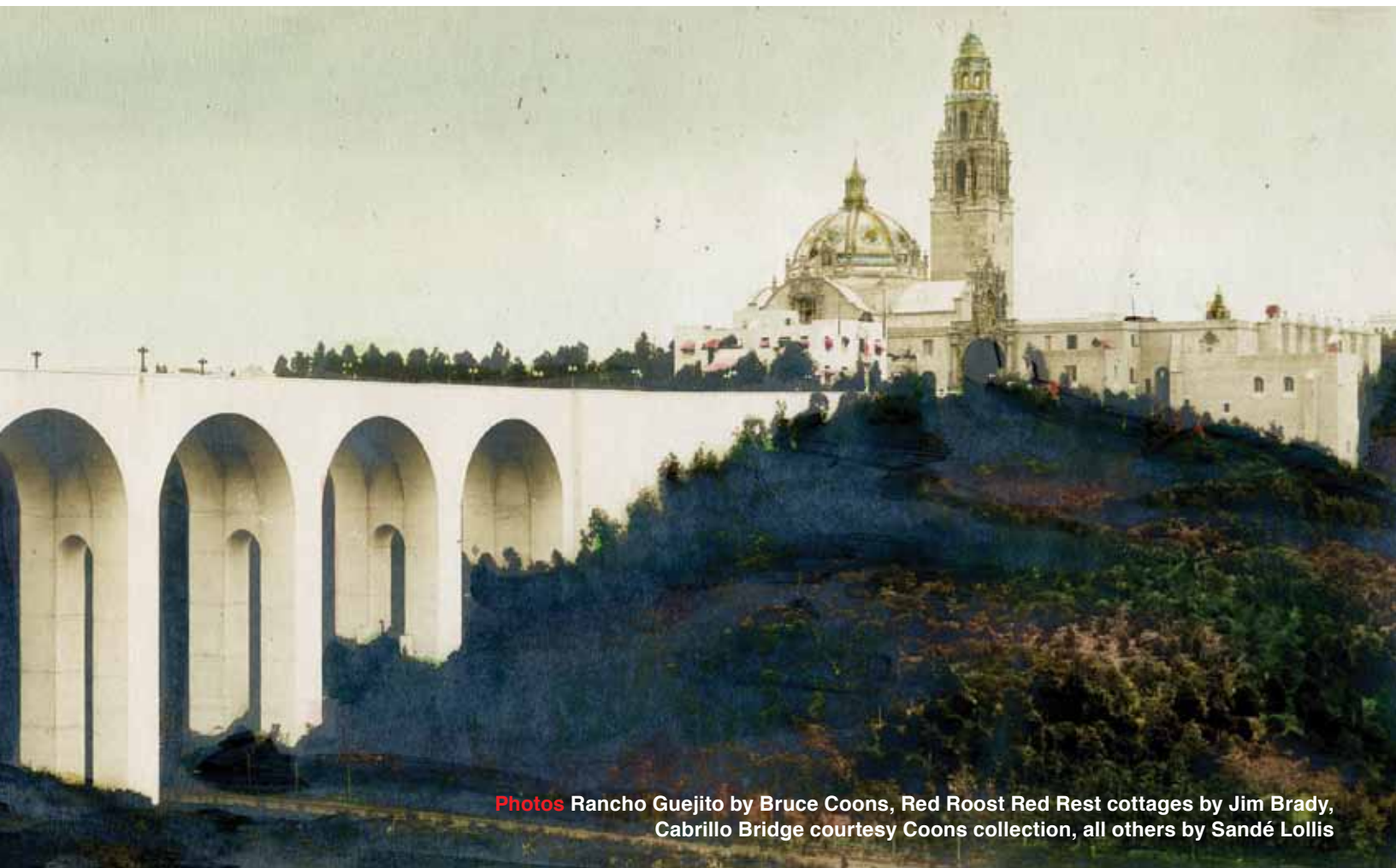


Cabrillo bridge and the Spanish colonial architecture of the celebrated National Landmark historic district and increase the amount of cars and traffic within the core. Unable to legitimately justify this horribly misguided proposal, the Jacobs Team is trying to pull a bait-and-switch by focusing their argument on eliminating traffic from the Plaza de Panama. SOHO, along with our many partners, (over 20 groups) who

Five threatened sites remain on the list from 2010



• Villa Montezuma, San Diego • Golden Hill Fountain Grotto, San Diego • Red Roost & Red Rest cottages, La Jolla



Photos Rancho Guejito by Bruce Coons, Red Roost Red Rest cottages by Jim Brady, Cabrillo Bridge courtesy Coons collection, all others by Sandé Lollis

are against the Jacobs Plan, are supporting a much more rational, gentler, effective, and cost-effective way to actually restore the Park's historic resources while opening up the Cabrillo Bridge and the Plaza to increased pedestrian use, laying the groundwork to eventually eliminate traffic in these areas altogether and to also create parking for the disabled, valet service and the general automobile user.

The fight to save Balboa Park from this latest threat may result in one of the biggest battles that SOHO has ever been faced with. While the organization would rather be spending our valuable resources of time, staff, and finances on more constructive efforts, it is SOHO's mission to protect San Diego's heritage from such misguided and shortsighted thinking such as this.



Saved!





Teachers Training Annex #1 (Left) Completed in 1910 in the Italian Renaissance Revival Style, the State Normal School Training Building on Park Boulevard is one of the most striking architectural landmarks in University Heights. It has been the focus of concerted community based historic preservation efforts for years. A National Register site, currently owned by the San Diego Unified School District, the building is located on what are now the grounds of the District's Education Center Complex. It is the only structure remaining from the 1897 San Diego State Normal School's University Heights campus, the forerunner to present day San Diego State University. Originally functioning as a living laboratory for student teachers, it was transferred to the City of San Diego Schools in 1931 and served as the original Alice Birney Elementary School until 1951. It was eventually delegated for records storage and has been left to steadily, and visibly, deteriorate for decades.

The community has lobbied to see this jewel of University Heights become a new library or community center, but even with the completion of a Historical Significance Assessment and an Adaptive Reuse Analysis performed by the City in 2004, there seems to be no serious plans to restore and adaptively reuse the building. The powers-that-be appear to simply be waiting until it's conveniently too late to save this uniquely grand piece of local history.

Henry B. Jones House (HRB #939)

(Leftt) The patient is dying a slow death. He has been refused treatment based on age, location, and diminutive size. Born in 1911 out of old growth timber, "Mr. Jones" is not an actual person in fact, but the historically designated Henry B. Jones Residence located on the grounds of Scripps Mercy Hospital.

Much to the delight of members of the Uptown community, the City of San Diego Historical Resources Board listed the two-story, shingle-sided building as Historic Resource #939 in 2009. Its designation was based on its excellent representation of the historic Craftsman Style. Despite a weathered and neglected exterior, the house is architecturally intact and retains a warm inviting original interior that is typical of its style. Many would like to see

it restored and appropriately re-used by the hospital as a grieving and counseling center, but after serving as a delightful host for almost 100 years, it has been deemed obsolete by Scripps Mercy. Visible from Washington Street, and currently wrapped up in his hospital issue bathrobe, Mr. Jones sitting forlornly at the curb, waiting to be picked up by some generous person who will provide him with a new home and purpose, and nurse him lovingly back to health before his demise can be issued by way of a demolition permit.

Update: The Jones House demolition plans have been put on hold for now while the hospital looks at other ideas and options. Major kudos to Scripps Mercy for listening to public opinion and taking a step back to consider doing the best thing for everyone concerned.

Star Builders Supply Company (HRB #312)

(Below) The 1911 Star Builders Supply Company Building was historically designated in 1991 as City of San Diego Historical Landmark #312. Also known as the Standard Sanitary Manufacturing Company, the pre-World War I concrete warehouse is built in the Edwardian Commercial style. It is an excellent example of a turn-of-the-century industrial building. Star Builders, who specialized in concrete, showcased their products with the building, which is one reason it is so striking. The reinforced concrete framed building has cast concrete blocks made to simulate quarried stone infill.

Located at the corner of West Beech Street and the railroad tracks near Kettner Boulevard, the building was ideally positioned to access the railroad. Little remains of the warehouse and industrial district in this area today, making this unique building an important connection to the historic use of this neighborhood. In 1996 the County invested considerable public funds to rehabilitate and seismically retrofit the building and change the use from a warehouse to a commercial office use. They are now proposing to demolish this fine building that they have already invested so much in to construct a parking structure.

The County of San Diego, often known for their stewardship of historic sites, is failing to see their obligation on this one, as well as any visionary treatment. The creation of a parking lot is not reasonable rationale for tearing down a treasured historic building. The building can easily be incorporated into any new project and parking on the site.

Top's Nightclub & Fat City Steakhouse

(Right) One of San Diego's most recognized and beloved landmarks since the early 1940's, visitors from all over the world have caught a glimpse of its bright neon while flying into Lindbergh Field and few San Diegans don't have a personal story to tell about it. Top's Nightclub and Fat City Steakhouse



is an example of Streamline Moderne architecture, which was a later stage of Art Deco. It reflects the goals and aspirations of its day by emphasizing pure aerodynamic lines evoking the motion and speed of airplanes, ships and locomotives.

This landmark is the last of its kind along Pacific Highway in downtown. At one time Streamline buildings were prominent along this main drag that was old U.S. 101. While San Diego is not at first thought of for its Art Deco architecture, it did in fact have a significant inventory with literally dozens of great Deco buildings having been lost to the dozers over the years.

The Top's/Fat City building, aside from its terrific architecture, also embodies the history of two dynamic and important

business and civic leaders, Yale Kahn and Tom Fat. Yale Kahn was the proprietor and in his day he was the fulcrum around which all dinner-club entertainment existed. Top's Nightclub hosted renowned artists such as Nat King Cole, Shelly Winters, Nelson Eddy, and many, many more. After Kahn sold Top's, it sat vacant and boarded up for a number of years until Tom Fat came along to its rescue and invested a significant amount of money to rehabilitate the venue. His intention was to bring back the building's Art Deco grandeur, and even though in 1977 professional restoration standards in San Diego were not the same as today, his efforts were recognized with one of San Diego's highest architectural awards, an Orchid Award.

Update: SOHO has been able to resolve our issues with this site and supports the new development plans that would preserve the façade and other elements of this iconic building, and also set back the new development from the historic site.

Photo left by Sandé Lollis; below by Dan Soderberg

Saved!



Windemere Cottage & Heritage Lost

BY JOHN BOLTHOUSE



Courtesy La Jolla Historical Society

Admirers of La Jolla's architectural and cultural heritage are deeply saddened by the recent demolition of historic Windemere Cottage, formerly located at 1328 Virginia Way. This incredible 1894 structure was one of the first designs of Irving Gill, a celebrated master architect who would later conceive other icons of La Jolla and San Diego: The Bishop's School, Wisteria Cottage, La Jolla Women's Club, La Jolla Recreation Center, and many others. Windemere's Orient-influenced "flying" eaves, decorative roof brackets, and rare, two-story single-wall construction made this Craftsman-style architecture unique among California's disappearing turn-of-the-century beach bungalows. Originally located on Prospect Street, Windemere was moved to Virginia Way in 1927 – a common occurrence in La Jolla throughout the twentieth century, for even as our

community grew, Windemere and other La Jolla structures of historic significance and architectural character were deemed worthy of preservation.

Until now.

During late summer of 2011, with indications that the cottage was at risk of being demolished, the La Jolla Historical Society and its allies worked hard to convince the City of San Diego's Historical Resources Board (HRB) to grant historic designation and, hence, greater protections. The Society conducted extensive research to build its case, and the preponderance of the documentary evidence clearly showed Windemere met at least the minimum threshold for HRB's own designation standards. The Society's efforts

to secure historic designation were strongly supported by the La Jolla Town Council and Save Our Heritage Organisation (SOHO). In an astonishing move, however, HRB staff advised against designating Windemere as historic. Then, at its September 2011 meeting, the HRB board itself, operating under a confounding process that truncated due diligence, failed to support historic designation.

Given this decision, and the lack of an appeals process, the La Jolla Historical Society reached out to the property's new owner in late November to broach the idea of allowing the cottage to be relocated to another site. We gave our word to the owner that, if given such an opportunity, the Society would do everything it could to expedite the move and limit the owner's financial burden as much as possible. The owner was receptive to the idea and a partnership seemed to emerge. The Society had every indication that a mutually beneficial compromise was at hand. Our volunteers and staff began surveying locations in La Jolla for the relocation of Windemere and we expected to begin taking the next steps after the first of the new year.

Then we woke up on December 23, 2011. We were shocked to watch this 117-year-old cottage ignominiously deposited in dumpsters after a morning of hastened demolition. And in the blink of an eye, another piece of our heritage was gone.

How could this have happened? Our questions about the

process are many. We want to know how the City of San Diego could grant a demolition permit *without* the state-required Coastal Development Permit. Ultimately, we want to understand why the City's historical review process seems so stacked against preservation. The culture within our local government that permits the systematic disregard and removal of the historic landscape is disheartening. It is here where our collective disappointment should be directed. As long as we, as a community, accept a status quo that devalues the heritage of our built environment, expect more Windemeres in the future.

The La Jolla Historical Society believes that preservation and progress are not mutually exclusive. Preservation *is* progress. The extraordinary historic architecture of Pasadena, Santa Barbara, San Antonio, and Charleston, South Carolina, stand as shining examples of communities that not only value their heritage but also incentivize their protection. And they enforce these values, as reflected in the culture these communities demand of their government.

It's up to us, La Jolla. Demand better.

John Bolthouse is Executive Director of the La Jolla Historical Society.

All that remained on December 23, 2011. Photo by Dan Soderberg



2011 People In Preservation



Sandor Shapery



vation Award Winners



For the twenty-ninth year, it is SOHO's honor to recognize outstanding preservationists and their achievements with the region's most prestigious historic preservation award.

Sandor Shapery has personally saved through the purchase, restoration, rehabilitation, and renovation, more buildings from SOHO's Most Endangered List and from our internal watch list than any other person in SOHO's history. His drive to preserve some of the most neglected and endangered of historic resources in San Diego and to prevail, embodies the best of preservation and adaptive reuse.

These projects include Victoria Square in downtown San Diego; the South Park Historic commercial center, which includes the 1912 Fire Station #9, the oldest standing fire station in the City of San Diego; the 1914 Burlingame Garage and the 1924 Rose Grocery; and the 1925 Munter & Munter gas station; the Lyon Building and Lyon Rental, also known as the 15th Street Apartment Hotel on the southwest corner of 15th and J Streets downtown; and most recently Sandor has taken on one of SOHO's top watch list buildings in San Diego, the Bay View Hotel. Sited on the northeast corner of Park Boulevard and Island the Bay View is one of the first hotels built in Horton's new downtown San

Diego. Now known as the Palms it will be renamed upon completion of the rehabilitation with its major components of restoration, and will once again become a prominent meeting place and a cultural, historic and aesthetic amendment to the downtown area.

If only all historic buildings could receive the level of detail and care that went into the complete restoration of the Cosmopolitan Hotel and Restaurant! The Casa de Bandini-Cosmopolitan Hotel boasts an extensive history with its distinctive architectural character and association with significant people and events. After a 6.5 million dollar rehabilitation and restoration



(Left to right) Denise Robideau, Casey Wear, Chris Fuerstnau, Victor Walsh, Gregg Giacomuzzi, Robert Robinson, Nellie Gonzalez, Karen Beery, Bill Mennell.

this historic landmark has been returned to its historic appearance as the 1869 Cosmopolitan Hotel, fulfilling a 50-year goal and promise to restore the 19th-century landmark.

Over 60 professionals that included individuals, historians, archeologists, architects, state employees, contractors, artists, and other specialists were involved. Intensive research and documentation, below and above ground archeology and forensics that took place were an important factor as was the retention, preservation and reuse of extensive original historic fabric. The Old Town San Diego State Historic Park, and its partners are to be commended for the restoration and for taking a stand against an invasive popular culture that had obscured San Diego's significant place in history and hidden our own unique architecture. In doing so, the promise made in 1969 when the park was founded has been kept.

3. Elizabeth Courtiér & Alfonso Escalante Home Restoration

Often the story of a home restoration begins with a vision of what could be that no one but the homeowners can see. Such was the case with the project of Page Manor. It was hard for even ardent old house fans to see past the dilapidation and years

of neglect, but Elizabeth Courtiér and Alfonso Escalante saw it and had a clear vision of what they wanted to accomplish. Interior and exterior, windows, plaster, stucco, and floors, were all in disrepair or missing. Alfonso did or oversaw much of the actual work with Elizabeth keeping a fine eye on all. As collectors of modern art and furnishings they have meshed the interior of this 1910 home with 1950s sensibilities with great style. Designation was another hurdle that took years to get through the city system but perseverance and patience paid off and just this year Page Manor is now a designated historic site.



Elizabeth Courtiér & Alfonso Escalante





(Left to right front & back) Vincent Rossi, Anne Pierce Cooper, Donna Davis, Michael Asencio, Lucy Berk, Robert Browning, Ruth Ann Edwards, Richard Edwards, Alexa Clausen, Ashley Christensen, Carolyn Hess, Jackie Cook, Elaine Browning, Cecilia Burr, Donald Hall.

4. Friends of Sikes Adobe & San Dieguito River Park

Phoenix Rising - Sikes Again

The reconstruction of the Sikes Adobe Farmstead is to be highly commended. The San Dieguito River Park, its volunteers, chosen architects, contractors and specialists involved with the reconstruction, all are to be applauded. All but lost in the wildfires of 2007, a fire in which San Diego lost the greatest number of historic sites in 60 years, Sikes stewards were able to reconstruct using the detailed documentation of a historic sites report that was done by IS Architecture in the first restoration. That, coupled with the forethought of the San Dieguito River Park to have the building fully insured, made the reconstruction possible. Along with the reconstruction work it is the Friends of Sikes Adobe who operate it that are responsible for truly bringing it back to life. It is clear to all who visit that the loss of the site in the fire was so devastating that there is a renewed will and determination to make Sikes as successful a museum and cultural site as it can be.





5. Newell & Gladene Booth Home Restoration

Built in 1907 by land developer Reuben Quartermass, the Quartermass-Stensrud House originally fronted onto University Avenue. In 1929 the house was moved to a more residential location in the El Cerrito neighborhood. The home ultimately went through more than fifteen owners before being purchased by the current owners Gladene and Newell Booth in 2000, who spent the next seven years researching and restoring the dignity of this grand and elegant home, which received historic designation from the City of San Diego in 2002.

Previous residents had “modernized” the home with popcorn ceilings with gold flecks, black paint on the wood moldings, whole wall mirrors in the front hall and lava rock covered a fireplace and was used as a wall surface.

Restoration and rehabilitation included rebuilding the original front porch, restoration or exact replication of more than 100 diamond shaped windowpanes, and even the outhouse received its due attention.

Stripping the paint off the column capitals revealed a

Newell & Gladene Booth





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gorgeously detailed carved motif. Missing details and woodwork were expertly replaced. Cabinets were replicated based on the one remaining original. The lava rock was removed and replaced with a period appropriate mantle and fireplace surround. Floors were stripped, sanded and refinished. The hands-on common sense approach and innovation in reusing original fabric, such as the laundry chute lining being used for missing counter tops in the butlers pantry, sets this restoration apart from the rest.

6. Elizabeth Scalice & Fred Carson Home Rehabilitation

The 1926 William and Ida Cook House was designated by the City of San Diego in 2011 for being a good example of the Spanish Eclectic style and retaining a good level of architectural integrity. This was not a possibility when the owners purchased the home that was on the cusp of demolition having sat vacant for 20 years and having suffered both remodeling and neglect.

The home came complete with truckloads of trash in the yard,



Elizabeth Scalice & Fred Carson

ivy growing into the windows, serious water damage in the kitchen and bathrooms, and filth on every surface of the home. A hodge-podge of aluminum windows, corrugated fiberglass awnings, and most of the original wood windows that were left were barely intact.

With the disastrous condition of the interior somehow original fabric, such as the gumwood trim and doors, and the Batchelder fireplace, had survived and were able to be restored. The kitchen and bathrooms were

beautifully and sensitively remodeled, using period materials and finishes, along with antique lighting and fixtures. Extensive cosmetic work aside, a major rehabilitation of the entire home was done with a full re-plumbing and rewiring.

Rehabilitating the house brought renewed life into this historic home and it is once again a grand focal point in the neighborhood.

7. Christopher Ackerman, AIA, Marilyn Fulton, Dani Grady, & Ralph Greenspan People in the Trenches

When it was learned that the Captain and Mrs. A. J. Peterson Residence, a masterful piece of mid century residential architecture, was going to be demolished rather than enjoyed and lived in as was promised to the seller when the home was purchased by what was in actuality real estate speculators, these neighbors went into action immediately. First they tried reason. The value of the home, even more than its location facing the golf course in Coronado, was in being a fantastic example of the work of master architect Homer Delawie and an indispensable part of Delawie's indelible contribution to San Diego's architectural history. Coronado's historic guidelines are a mixed

(Left to right) **Christopher Ackerman, AIA, Marilyn Fulton, Ralph Greenspan, Dani Grady**



bag of sensibilities and the few surviving modern works are in stark contrast to the seaside cottage community's idea of their history, so the education of why the home was so important also became part of the battle to save it.

Rallying the community was long time advocate, architect Christopher Ackerman and neighbors Marilyn Fulton, Dani Grady and husband Ralph Greenspan, and along with the help of a caring councilperson, Barbara Denny, they were able to get the demolition permit denied while they prepared an application for the California State Historic Resource Commission to nominate the home to be placed on the National Register of Historic Places. It was deemed eligible and is now awaiting designation.

8. Ohr Shalom Congregation Restoration of a Sacred Place - Higher Inspiration

Ohr Shalom Synagogue is an iconic landmark of San Diego. Built as Temple Beth Israel in 1926 it was designed by notable architect William H. Wheeler. The Ohr Shalom congregation raised more than \$3.6 million to both restore and renovate the synagogue. With the renovation of this building Ohr Shalom has preserved an important part of the neighborhood's history for the greater good of the community.



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Renovating the building meant undoing some of the modernization of the 1950s to reveal the original beauty of this master architect-designed site. Along with cosmetic and decorative work the structure was seismically retrofitted and brought to compliance with the Americans with Disabilities Act.

As a designated historic site Ohr Shalom chose to follow the Secretary of the Interior's Standards and retain as much original fabric as possible while keeping with the new needs of a growing congregation.

(Left to right & down, beginning with top row) Al Shelden, Isaac Szmilowicz, Ilan Awerbuch, Carlos Wellman, Gerry Wellman, Amy Morris, Ruben Rosental, Jane Zeer, David Shteremberg (center front) Raulf Polichar



Dale May



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9. Dale May Preservation Achievement

Elevating the graphic standards of Legacy 106, Inc., the historic research and reports company in which she partnered with her husband, proved invaluable. Dale went above and beyond the requirements of designation reports in her quest for sharing and creating a record for the historical and architectural legacy of San Diego's places and its people. She raised the bar in the level of detail in the historic designation reports she provided to homeowners using the history to preserve these houses. Dale May always went gave 100% plus and beyond, and selflessly shared her knowledge in the great tradition of the best preservationists. *(Please see In Memoriam, page 63)*





10. Andrew Narwold Preservation Econ 101 - Advancing the Economic Value of Preservation

In researching and compiling two reports, Historic Designation and Residential Property Values and Estimating the Value of the Historical Designation Externality, Andrew Narwold created what have become the go-to documents for the City of San Diego, SOHO, historic districts, and homeowners alike. The level at which these reports were prepared had not been seen before and they played a large part in providing essential information to help SOHO and the community at large to save the Mills Act. Together, these reports represent a potent tool in the preservationist's arsenal and have furthered the understanding of the economics of preservation.

Andrew Narwold



In Memoriam

*J*udith Bond, 1941-2010

A longtime friend to SOHO, Judith Bond was part of an interesting early San Diego family, and her helpfulness to the preservation community involved her home, her work, and her church.

She lived in the Golden Hill home that has been in her family since it was new in 1905. Judith's family had a longtime connection with George Marston; her grandfather, William Hugh Strong, was the City's leading advertising man, working under the employ of Marston. Strong's house was the first designed by Emmor Brooke Weaver, right after assisting on the Marston House. We are very happy to have on loan to the Marston House several oil paintings by Maurice Braun and others that were purchased by Strong from the artists and have been owned by the family since then. Judith's home has been on several SOHO tours, going back to the early 1970s.

Judith's work as a historian for the Hotel del Coronado some years ago was crucial to SOHO's ability to prevent the disastrous attempt to paint the clear-redwood 19th century interiors of the Del in bright white to "freshen up" the original surfaces. She did her job with her usual care, but prevented her employers from making an expensive mistake they would surely soon regret. We admire Judith's position as a SOHO 'mole' on this and other issues.

Judith was a longtime member of the Coronado Christian Science Church. She was always her church's connection and conscience about history. One of Irving Gill's greatest works, the church was made available for numerous tours and historian visits through Judith's efforts. When an interior remodeling effort several decades ago went too far and the original Gill-designed Reader's chairs were about to be tossed, Judith took them and stored them at



Courtesy the family of Judith Bond

a location for years at her expense, too humble to have them in her home. When the Church came back around to appreciating their history, as Judith knew they eventually would, she returned them for public use.

Judith Bond's passing brought a surprise bequest of \$50,000 to further SOHO's advocacy work. This was a quietly planned surprise, as was her style, that nobody in SOHO had solicited or was expecting.

It was a pleasure to know this quiet and kind lady, and we celebrate her life and that part of it connected to historic preservation.

*J*udith left a legacy for historic preservation with her bequest of \$50,000 to SOHO. Further, her family has put on long term loan works of art by Maurice Braun and other artists along with several items of furniture to be displayed for the public's enjoyment at the Marston House Museum. Considering her family's long time relationship with George Marston and Marston's Department Store it is a fitting tribute for these treasured family items.

Mary Wendorf-Warner, 1957-2011

Mary first became involved with SOHO in 1993 after moving into a 1912 California Craftsman Bungalow in University Heights, first by working as a docent at the Whaley House Museum and then serving on SOHO's Board of Directors for the past five years. Mary could be counted on to help out at SOHO events as well, working as a home tour docent or in other capacities at nearly all our events.

In addition to her work and volunteerism with SOHO, Mary served on the boards of the Uptown Planners, the University Heights Community Development Corporation, the University Heights Historical Society, the Neighborhood Historic Preservation Coalition, and the University Heights Community Planning Group. She was also instrumental in arranging the 120th birthday celebration of University Heights in 2008 and the 100th Anniversary of the Teachers Training Building in 2010. A dog-lover, Mary volunteered with the Humane Society and provided dog-walking services to her friends and neighbors.



Dale Ballou May, 1956-2011

Dale Ballou May, writer, researcher and the driving force behind Legacy 106, Inc., a historic designation reports company, and long time member of SOHO and the Neighborhood Historic Preservation Coalition, passed away December 10 after a long and valiant battle with cancer. She will be missed by everyone whose life she touched, which were many. A memorial will be held in the spring. Dale was a passionate preservationist who was always eager to share her knowledge and resources to help others learn about the history of San Diego's neighborhoods and to further the protection and saving of one home at a time through the designation process. Her work with the Fort Guijarros Foundation was all encompassing and she devoted much of her time, expertise and organizational skills to the foundation.



Photos by Sandé Lollis

Preservation Community

People protecting the places that matter to them

CORONADO'S VILLAGE THEATRE RESTORED

BY JOE DITLER



In 1947 Coronado was all abuzz with talk of a new movie theatre, and on opening night March 18, 1947, people lined up for blocks to see *Irish Eyes Are Smiling* in Technicolor.

The 9,000-square-foot Village Theatre became the unofficial gathering place for the community. The value was so much more than just a place to see first-run films. It became a part of life in Coronado; a gathering spot for families, friends and for the young post war families and it remained so for decades.

The one-screen theatre with its Art Deco interior was a roaring success from the very first night, despite the builder's concerns that there were too few materials available because of the war.

By the year 2000 the theatre had fallen into great disrepair with disinterested owners and the doors were suddenly

shut. The owners simply walked away. Slowly, the yellow and blue paint faded out entirely. The once magnificent sidewalk terrazzo became cracked and faded. The Village Theatre became a blighted building on Coronado's main street.

Finally, Lance Alspaugh, CEO of Los Angeles' Vintage Cinemas secured an agreement from the theatre owners and Coronado City Council funded \$2.7 million through its Development Agency with the understanding that the 1947 façade would be renovated.

On June 25, 2011, ten years and \$3 million later, new, etched glass doors of the renovated Village Theatre flung open to greet overflow audiences.

The terrazzo, which was once endangered but through community outcry was saved, has been repaired and restored. The one room theater is now a three screen. Two smaller rooms

named the Balboa Room and the Exposition Room each seat 38. On the walls are hand-painted murals by Disney muralist Bill Anderson. They depict the stunning architecture of both the Exposition of 1915 and of Balboa Park today.



Photos top Opening day 1947; center Ticket to re-opening day 2011

The City of San Diego is now using the California Historical Resources Inventory Database (CHRID) for the management of information related to the City's historical resources. The home page for the San Diego CHRID is sandiego.cfwebtools.com. Currently, this database includes information about historical resources that have been designated between 2009 and the present and resources that have been identified

as part of a community plan update historical survey. The complete Register of Historical Resources will be maintained and is posted as a link on this page. Survey data that is currently posted will also be maintained. Additional resources will be added to the CHRID as it becomes available. We encourage the public's use of this data and expect that there may be errors with this initial posting of information.

The main screening room once sat 600. Today there are 215 comfortable reclining chairs. The walls boast two enormous murals depicting the skyline of Coronado, the Bridge, Hotel del Coronado, and the Boathouse on one side, the other shows the San Diego skyline with the Ferry Landing, ferryboat and cityscape; overhead is a smattering of twinkling stars. The curtains part and drop elegantly before and after each film harkening to the glory days of the great movie houses.

Former Coronado schoolteacher Kathy Clark (Miss Coronado 1957) walked through on opening day. She cried, "We had hoped beyond our wildest dreams our little Village Theatre would be back. This is so incredible. It's not only back, but it's the most beautiful thing I've ever seen."

Once again people line up around the block for movies, and, just as it was in 1947, when you smell the popcorn and look down and see the Terrazzo, you know you're close.

The Village Theatre is located at 820 Orange Avenue. For more information on the Village Theatre www.vintagecinemas.com

Joe Ditler is a Coronado historian, writer and publicist.

The Dryden District Approved at Last

BY STEVE HON



Photo by Katherine Hon

After four years of city processing and three public hearings, the North Park Dryden Historic District was approved by the Historical Resources Board (HRB) on June 23, 2011. The six-block neighborhood on Pershing Avenue and 28th Street from Upas to Landis streets encompasses 136 homes, nearly 40 of which were built by Master Builders. The district was

named for Master Builder David Owen Dryden, who was responsible for 20 homes and set a high standard for quality design.

Benefits to homeowners include home value enhancement, preservation of neighborhood character, and qualification of contributing homes for Mills Act contracts and potential reductions in property taxes. More than one hundred homes in the district were determined by the HRB to be contributing and eligible to apply for the Mills Act program. The district's period of significance extends from 1912 to 1941, so homes in the Craftsman style as well as Mission and Spanish Revival, and pre-World War II Minimal Traditional and early Ranch are contributors to the historic character of the district.

The HRB also approved adding Edward F. Bryans to the city's list of recognized Master Builders, an action that could have preservation benefits far beyond the district boundaries.

City's Early Streetcars to be Restored!

BY JAYE McASKILL

Bringing back historic Class 1 streetcars to San Diego makes good sense. The city's early streetcars were originally donated for the 1915 Exposition by San Francisco sugar magnate J.D. Spreckels. Developed and designed exclusively for use in San Diego, twenty-four state-of-the-art, beautifully decorated Arts & Crafts Style Class 1's arrived here completed in 1912. The exteriors were painted a sunny yellow with green trim, red pin striping and gold-leafed oak leaf accents. The interiors featured hand-polished cherry wood with bronze hardware. The cars remained in operation until 1939, serving both the 1915 and 1935 Expositions while playing a major role in the development of the outlying neighborhoods with the extension of Spreckel's San Diego Electric Railway. Before the gasoline engine bus became the predominant form of modern public transportation, streetcars ran extensively throughout urban San Diego and at one point even down to the Mexican border. They were gradually replaced by the Presidents Conference Committee (PCC) Car and taken out of service in 1939. The PCC's are now enjoying a renaissance with their first car restored and running on the MTS line now. The Class 1's were sold off to the public to be converted into homes; the ones that remained unsold were destroyed.

In 1996, the three last known remaining Class 1 streetcars were purchased by Christian Chaffee. They had been converted into a home more than fifty years earlier. Chris

pursued designation with the assistance of historian Alex Bevil and the Class 1's were listed as #339 on the City of San Diego Register of Historical Resources. Now, if the Historic Streetcar Project succeeds in convincing officials to recreate the Gold Line and reintroduce the cars back into regular operation, the system will become eligible for listing on the National Register of Historic Places and be able to take advantage of Federal funding opportunities.

Historic streetcars provide an important role in a community; they are not only fun, practical and a green mode of transportation for visitors and locals alike, but they significantly give a city back some of its lost depth of character and with that, historic gravitas that set cities apart. They have made successful comebacks in many forward thinking American cities such as San Francisco, Portland, Galveston and others. If San Diego is lucky enough to get its historic Class 1's back into operation, the Gold Line will add to the city's unique sense of place and would become a cultural tourism attraction that would continue to sustain and benefit the local economy well into the future. SOHO fully supports this project. For more information, please visit www.sandiegohistoricstreetcars.org.



Vintage Trolleys - Looking to the Past to Meet Tomorrow's Transportation Needs

BY DEAN GLASS

"Clang, clang, clang went the trolley" goes a popular Judy Garland song from the 1940s, and now a 1940s vintage trolley has been lovingly restored and put into service along San Diego's new Silver Line.

Streetcars, in the form of open-air coaches pulled by horses or mules that cost five cents to ride, were first used to transport San Diegans in 1886, with the first electric-powered cars coming the following year. However, it was not until sugar magnate John D. Spreckels' San Diego Electric Railway Company (SDERY) was founded in 1892 that trolleys played a larger role in the growth of San Diego by providing access to largely undeveloped areas, such as Mission Hills, North Park, Kensington, and East San Diego.

The SDERy became the first streetcar system in the United States to use the new streamlined Presidents Conference Committee (PCC) cars in 1936. The PCC was a design committee formed in 1929 representing the presidents of various electric street railways, which was tasked with producing a new type of streetcar that would help fend off competition from automobiles and busses. Ultimately, more than 5000 PCC cars were produced worldwide; in San Diego they were discontinued in 1949.

San Diego Vintage Trolley, Inc., a nonprofit subsidiary of the Metropolitan Transit System dedicated to restoring and operating historic streetcars in San Diego has acquired six 1940s PCC cars in varying states of disrepair from collectors and nearly six years later, thousands of volunteer hours, and \$850,000 spent, they have restored Streetcar #529, a c.1946 PCC car originally used in the San Francisco MUNI system. The highly specialized restoration was performed by dozens of volunteers led by the San Diego Electric Railway Association, producing a fully functional trolley, upgraded with wheelchair lifts, modern propulsion and communications systems while retaining the charm and character of the original car.

Streetcar #529 began service on weekends and some holidays in September of 2011, introducing the new Silver Line, a downtown loop beginning at 12th and Imperial, which is strictly an excursion at this time but

will be expanded when more PCCs are restored. If public support exists, all six restored trolleys will eventually run on the Silver Line, bringing both a sense of history and style from a bygone era to riders. The Vintage Trolley now operates from 10am-2pm Tuesdays and Thursdays, 11am-3:30pm on Saturdays and Sundays. For more information visit sdmts.com/vintagerolley.asp. SOHO encourages all to take a ride on the silver line!



Above Eight years ago, this PCC was found as a rusted relic sitting neglected under pine trees in South Lake Tahoe. After six years of loving restoration by a team of volunteers, it is now in service on the Silver Line along the downtown loop. **Facing page** The goal of the San Diego Historic Streetcars is to bring the original San Diego streetcars which were commissioned by John D. Spreckels for the Panama California Exposition of 1915, back onto their original tracks and routes they traveled from 1915 through the 1930s.

RECENT ACQUISITIONS

COPLEY LIBRARY FILM COLLECTION

With more than 350 titles comprised mainly of 16- and 35-mm film prints the Copley Library film collection has been donated to SOHO. As soon as funds are available, SOHO plans to transfer the films to a digital format and make them available online. Meanwhile we are planning to hold free outdoor screenings of them at the Marston House, dates to be determined.

The majority of the films are Copley Productions pertaining to San Diego and California, and date from the late 1950s through the mid-1970s. A look at just a few of the titles gives a good indication of the wide array of subject matter the films cover:

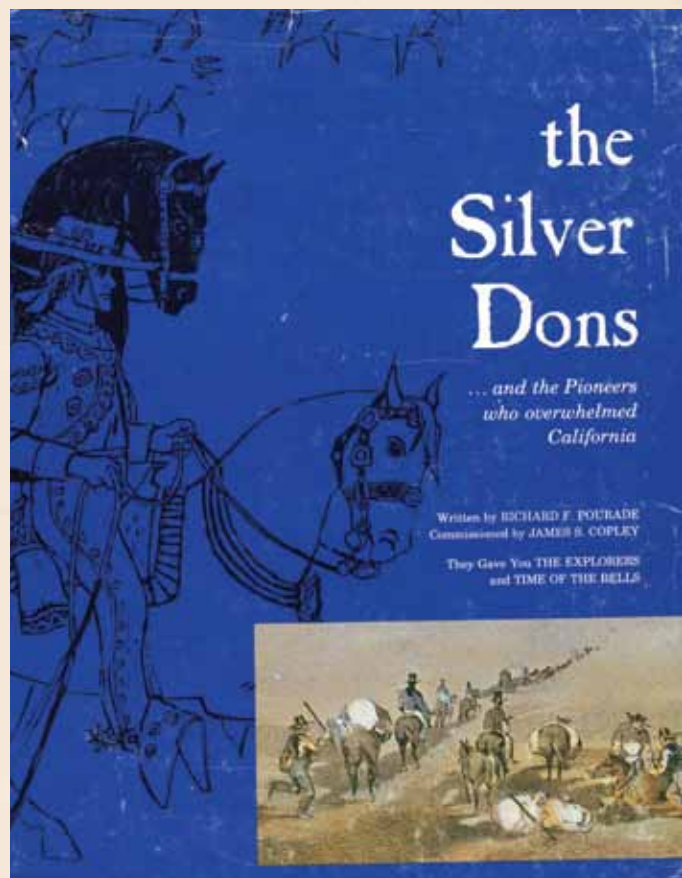
1958 News Events
Anza and the Road to California
Up, Up and Away - San Diego Airports
San Diego's Most Important Corner
Firefighters on the Move
San Diego Highlights of 1970
California Gold Rush Country
News Cavalcade of 1962
Helen Copley Interview
Sports Review of 1963
Politics and Youth
Operation Amigo (one of several Spanish language films)

Pourade Archives

Richard F. Pourade was editor emeritus of *The San Diego Union*. With over a dozen titles published with Copley, his most popular series of seven books chronicled the history of San Diego from Native Americans in the San Diego region before European colonization to the time of European exploration through 1970. The copious illustrations, artwork and accompanying maps and diagrams make up the most complete portrait of San Diego history to date.

Long thought to be missing or destroyed, Pourade's archives, which include papers, photographs, documents and research materials assembled through the Copley publishing corporation, have been donated to SOHO as a gift of David Copley from the James S. Copley Library. SOHO is grateful to Mr. Copley for helping to build our archival collection and in doing so ensuring that this significant collection will stay in San Diego. SOHO will use the collection, which is contained in over eighteen large file boxes, to further the organization's mission of historic preservation of San Diego's heritage.

Our thanks go to Charles W. Hughes of CWH & Associates Consulting Services for his ongoing volunteer work to archive the entire Copley/Pourade Collection. His efforts will enable us to make this collection available to researchers much sooner than it would otherwise, and his knowledge and expertise has been invaluable.



Cliff May & Wilburn Hale collection donated to SOHO

Long lost working blueprints of San Diego master designer and father of the American Ranch House have been donated to SOHO by the granddaughter of Wilburn Hale, Mary Neal who had saved them her entire life waiting in her words “for the right home for them.”

Cliff May is one of San Diego’s most famous figures in the architecture world and most of his personal belongings are held at the Santa Barbara Museum of Art special collections, which were donated by the May family.

May publically credited his head carpenter Wilburn Hale with teaching him the craft of house building and for the formative years of his career, indeed Hale was the foreman and May’s right hand man. His name appears on Cliff May’s quality of workmanship certificates that homeowners received upon completion of a home.

It is the Hale/Neal family that for over 80 years saved not only the rare blueprints that provide important information for scholars and architects but incredibly the actual carpenter tools that were used to build these homes that are of such national prominence.

Blueprints include sixteen San Diego homes and eight in Los Angeles. Several contain changes drawn in onsite and there are several designs of his rarely seen but often described furniture as well.

The tool collection is contained within several hand made tool chests.

SOHO is seeking funds for archival supplies and volunteers with an interest specifically in antique carpentry tools. Volunteer duties would include cataloguing and researching tools, determining condition and proper restoration treatments where applicable, building a database, and would also include oral history interview sessions with the family.



Warner’s Ranch gets major boost from SOHO’s new friends!

The ranch house restoration is an amazing transformation from ruins to a habitable building again. But architectural and contractor work took far more financially than had been planned for by the VID and the hard-found funds took the site only so far. Enter the community to the rescue! The Warner Springs Historical Society (WSHS) first came up with an additional \$3,000 to complete the interior walls with coats of whitewash. Another major part of the project was the public restrooms. SOHO board member, architect John Eisenhart donated the architectural plans for the bathrooms, however, other costs were involved and it was the Ranchers Association Fund who stepped up and paid for their construction. SOHO had to spend another \$1700 to complete interior and exterior paint finishes. We are still in great need to restore one of the most essential pieces of

the house’s interpretation and use, the fireplace in the main room; the cost for this is \$10,000. Donations are being sought. The WSHS, who will be an onsite working partner with SOHO on the ranch house, also procured the donation of a light stage wagon, which is to be restored, and hopefully put into use. A significant wish list of furnishings and artifacts needed can be found on our website. This National Historic Landmark, site of the first glimpse for so many of The Promised Land deserves all we can do for it. Please help as you can; we are greatly appreciative of donations already received and look forward to opening in the Spring.

SAVE BALBOA PARK!

BY BRUCE COONS

When SOHO was forced to take legal action in order to protect Balboa Park, preservation law and public process you stepped up and donated to help offset our legal expenditures, SOHO thanks you for your contribution.

The project is easy to abhor once the facts are distilled using the Jacobs/Sanders team's own blueprints. A two-lane highway and bridge attached to the Cabrillo Bridge, cutting into, through and around the park's iconic entrance; the removal of fully grown specimens of graceful canopied trees between the plaza and the palisades to be replaced with soldier rows of palm trees, a three-story paid parking structure funded by a city bond and general fund, and the construction of concrete retaining walls as high as 24-feet and massive landfills in Palm and Cabrillo canyons. This new road will bisect the central mesa with a massive ditch and destroy the tranquility of Alcazar Garden forever, in one of the most majestic urban parks in America.

I have said that I believe this issue is a character-defining watershed moment for San Diegans. Where one comes down on this issue will likely define them in the eyes of the public from this point forward and history will indeed record who was on the wrong side of this issue. If this project were to be constructed, the Balboa Park we all know and love would be unrecognizable.

With help from you, SOHO has been able to save the Hotel del Coronado, the Downtown Warehouse District including the Western Metal Supply Company building, Gaslamp Quarter, Horton Plaza, and the Santa Fe Depot to name only a few. SOHO has provided hundreds of thousands of dollars in funds over the years, often for litigation. Successful litigation.

In continuing this battle cost will be substantial. For those who may not know, an advocacy group's successful lawsuit does not come with damages awarded, when SOHO wins a case the losing party pays only for attorney fees, and not always even that. SOHO's reward, your reward is in the saving of the historic resource. We need financial help from you to help us fight the good fight. We strongly believe that we can save this National Historic Landmark and that Balboa Park will indeed win the day, but we need your help.

Please consider a donation of any amount today to our Balboa Park Legal Defense Fund. You may donate easily on line sohosandiego.org/main/plazahelp.htm, or by sending a check to SOHO at 2476 San Diego Avenue, San Diego CA 92110. Donations may be kept anonymous if you wish.

Thank you and remember your donation is tax deductible and it is essential to winning this David vs. Goliath battle.

IT IS WITH MUCH GRATITUDE that we thank the following people who contributed to the legal fund which enabled us to win the case against the illegal action taken by the San Diego City Council, (except for Councilwoman Sherri Lightner) to enter into an inappropriate and illegal Memorandum of Understanding (MOU) to "grease the wheels," so to speak, to allow for the destruction, redevelopment, and gross disfigurement of our National Historic Landmark Balboa Park. While this first battle is won it will be because of you that we ultimately win this war.

Brian & Kimberly Adler
Maryellen Deason &
William Alexander
Anonymous
Anonymous
Anonymous
Anonymous
Anonymous
Anonymous
Margaret Arbaugh

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A simulated photo using the design team's own image, an earlier version but substantially unchanged today. The new traffic plan will serve only the purpose of bring more automobile traffic into the park along with a need for paid parking and massive landform changes making the park unrecognizable if this project were to be built.



A concrete river runs through it! This screen shot of the latest version of the Jacobs/Sanders plan shows that no matter how they try to hide it or pretty it up, the new road, bridge, retaining walls and landscaping are impossible to obscure their destructive effects on the park.



Hugh Gaskins, Lillian Endo &
Tracey Endo-Gaskins
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The Power of Preservation

BY JANET O'DEA

For nearly 100 years, L.B. Powers & Son Plumbing has served the plumbing needs of San Diego. Originally located downtown, Powers moved to Mission Hills in 1917 and to its present location in 1923. Luther Benjamin Powers commissioned master builder Martin V. Melhorn to design a Spanish Revival building for his plumbing shop in 1923. Powers has been a plumbing contractor office and plumbing supply shop ever since, and is located on West Lewis Street within the Fort Stockton Trolley Line Historic District.



After years of neglect, the building was in dire need of restoration, and in January 2010 Janet O'Dea, a proponent of the Mission Hills Historic District and former SOHO board member, got involved. The historic building qualified for a grant from the City of San Diego Streetscape Improvement Program for which she developed a plan and began making the necessary repairs.

First, the building was tented for termites; then damages to the eastern windows were stabilized. In order to preserve the original exterior stucco as much as possible, repairs were made from the inside out. Some of the interior plaster walls were sacrificed so that the damaged and rotted framing around huge display windows could be replaced and shored up. This tactic was used to retain as much of the historic stucco finish as possible.

Next, the exterior paint was scraped through multiple layers to reveal the original color scheme, which was clearly identifiable as a beige body with blue trim. Deep blue hand-made tiles were selected to replace the sandblasted originals. The plaque above the entry with a prominent "P" was cleaned, removing layers of excess plaster, revealing its elaborate details for the first time in years. Cracked ribbed glass panels above the display windows were replaced, a new downspout was fabricated to match the original, and the street number above the entry was recreated using an old photo of the building obtained from Melhorn's office.

The recent renovation has received positive feedback from neighbors and is a testament to the power of preservation that historic buildings and communities inspire.

Do you have a
preservation
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would like to share?

Tell us why your historic neighborhood is special to you or what your favorite landmark is and why. Perhaps you have a restoration project or preservation success that others might learn by or enjoy knowing about. Tell us about your own home restoration. If you are interested please contact us by sending an email to Stories@SOHOSanDiego.org



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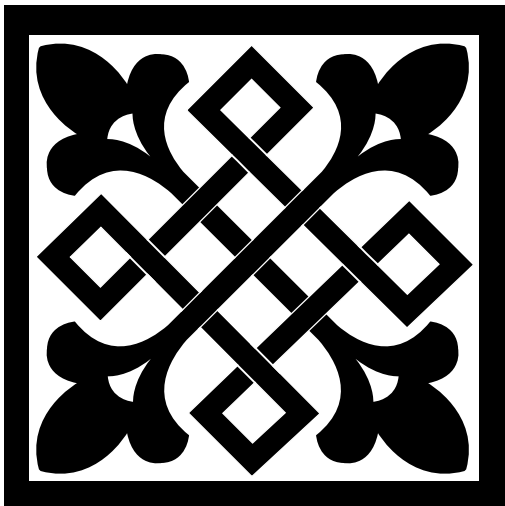
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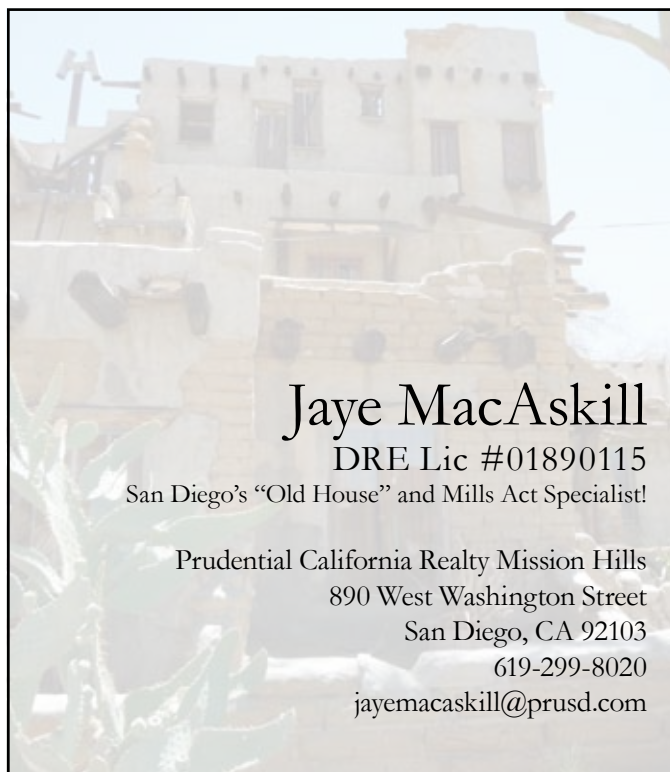


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SOHO Members \$30 • Non-members \$40

*Purchase tickets in advance at discounted prices
(strongly suggested)*

All tickets on day of the tour \$50

Purchase at the Marston House,
the 2012 Home Tour Weekend headquarters

Bankers Hill Walking Tour

Saturday 11am • 1pm

SOHO Members and Non-members \$15

Historic Seventh Avenue Walking Tour

Saturday 12am • 2pm • 4pm

SOHO Members & Non-members \$10

Lectures

Saturday 1pm • 2:15pm • 3:30pm

SOHO Members \$10 • Non-members \$15

Twilight Tour & Reception at the Marston House

Saturday 6:30-9pm

Members \$45 • Non-members \$55

Save the dates now for our annual Historic Home Tour Weekend. This year features the early 20th-century homes of Bankers Hill where master architects will be highlighted on a walking tour on Saturday and the main home tour on Sunday.

The 90-minute walking tour of Bankers Hill as tour guides reveal little known facts and new information on the architectural history of the area and distinctive exterior details of homes designed by Irving Gill, Carlton Winslow, William Templeton Johnson, William S. Hebbard, the Qualye Brothers, and others will be discussed.

Lectures will take place throughout Saturday at the historic Wednesday Club, designed by Hazel Wood Waterman. Presentations will include *Lost Sixth Avenue* with award winning filmmaker and historian Dan Soderberg, as well as *The Chicago Connection in San Diego – How the Prairie School influenced San Diego* by research historian Allen Hazard, with more to be announced closer to the event.

The day of architectural activities will be concluded by a twilight reception at San Diego's pre-eminent Hebbard & Gill, the 1905 Marston House, where a limited number of guests will be able to enjoy a unique and intimate experience with hors d'oeuvres and fine wine with various arts & crafts experts on hand to share their knowledge on the home and its furnishings.

On Sunday, March 18, the event shifts into high gear with the main event. Five historic homes & Gardens in Bankers Hill will highlight designs by master architects and builders G.A. Hanssen, Richard Requa & Frank Mead, and Emmor Brooke Weaver. The tour is self-driven.

The Annual Historic Home Tour Weekend is SOHO's biggest fundraiser of the year. Funds generated will further their cause of promoting preservation of the architectural, cultural, and historical links and landmarks that contribute to the community identity, depth and character of the San Diego area so please plan on attending and supporting our work.

Purchase tickets to any of the weekend events in advance for considerable savings by visiting SOHOSandiego.org, or calling (619) 297-9327.

SOHO PRESENTS THE ANNUAL
Historic Home Tour Weekend

FEATURING

Early 20th Century Bankers Hill

March 17 & 18, 2012

Lectures, Walking Tours, Cocktail Party &
Sunday Historic Home Tour

Advance Home Tour Tickets

SOHO Members - \$30 • Non Members - \$40

Day of - \$50 • NO discounts apply

Information

SOHOsandiego.org or call (619) 297-9327

Weekend Headquarters - Marston House



Interested in being a sponsor or advertiser? Contact - Advertise@SOHOsandiego.org

Volunteers sign up now - Volunteer@SOHOsandiego.org

Financial support is provided by the City of San Diego Commission for Arts & Culture



LOST SAN DIEGO

The Point Loma Country Club, built in 1914 by A. G. Spaulding, was demolished in the early 1920s, after the Navy took part of the club's golf course for the Naval Training Center (NTC). The club sold its property to raise funds for a new location in Chula Vista where it became the San Diego Country Club.

The new Richard Requa-designed building that became the new club was also demolished for an insignificant and indistinguishable design in the 1980s.

The Loma Portal property was subsequently subdivided for housing.

