

Carol
Greentree

FOOTBRIDGES. TO FORTUNE.



SAVE OUR HERITAGE ORGANISATION
BANKER'S HILL HOME TOUR
SATURDAY, OCTOBER 22, 1983

ACKNOWLEDGMENTS

Welcome to SOHO's annual home tour. We hope you enjoy the many assembled attractions of art, architecture, fine cars, music, and history.

We thank all those who have contributed their support, talents, and willingness to help.

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Eleanor and Bill Bolen

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SPECIAL APPRECIATION

To the homeowners who shared their houses with us . . .

Steve & Cherry Dimeff—

The Charles W. Fox Residence

Thomas & Carolyn Owen-Towle—

The Mertzmann—Winans Residence

Randy & Marilyn Prine

Harold & Suzanne Richardson—

The Charles F. O'Neill Residence

Joe and Joella Utley—

The Coulter Residence

To the organizations and individuals who lent their skills . . .

The City Guard Band/Heritage Band Society

The Sun Harbor Chorus, Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc.

Sea World

Horseless Carriage Club of America, San Diego Chapter

Wayne Gilbert, 1910 military band organ

Vienna Sausage Company

Weber Bread

Male Maids, Inc.

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Edna Madruga

(continued on page 12)

BANKER'S HILL... GLORIFYING GILL

The name Banker's Hill is, of course, derived from the many financial heavyweights who made the area their home. This neighborhood also has the nicknames of "Pill Hill" for the numerous doctors' offices and "Gill Hill" because of Irving Gill's tremendous influence on the architecture here. We will be seeing homes designed by the partnership of William Sterling Hebbard and Irving Gill, works by Gill alone, and those by Gill's many proteges including Richard Requa, Frank Mead, Emmor Brooke Weaver, Hazel Waterman, and Gill's nephew Louis. Gill's architectural offices produced a whole generation of Southern California architects.

Irving Gill is the internationally known creator of a wholly original style of American architecture. In 1891, Gill worked in the offices of Adler & Sullivan in Chicago along with

Frank Lloyd Wright. Louis Sullivan, the "father of modern architecture," encouraged Gill to strive for originality rather than revivalism.

In 1893, Gill came to San Diego to improve his health. He was the partner of William S. Hebbard from 1897 until 1907. While Hebbard favored the massive stone and brick construction of English country homes, Gill preferred the simplicity of native adobe missions. At the turn of the century, his new style began to assert itself. Gill expressed an early cubist philosophy to simplify form and living style to the charms of the San Diego climate. He often worked in conjunction with Kate Sessions (San Diego's best known horticulturist and the "mother of Balboa Park") so that his houses would blend into the landscape.

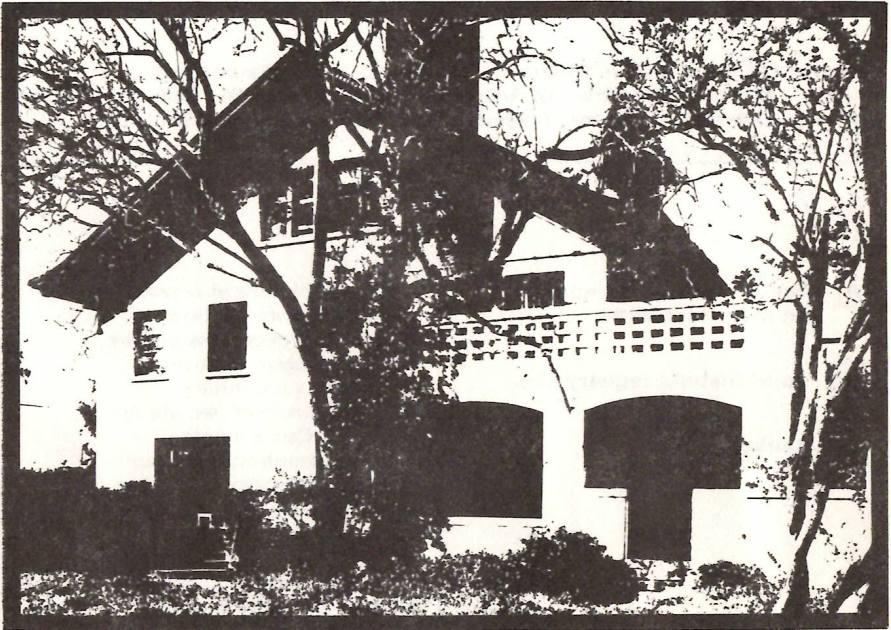


Photo courtesy of City of San Diego

IN MEMORIAM—The Melville Klauber residence (b. 1907, d. 1979), southwest corner (sw) 6th & Redwood, Irving Gill & Frank Mead. (See 1)

CROSS REFERENCE GUIDE

ARCHITECT

Bayless, Elmer
 Gay, Henry Lord
 Gill, Irving
 Gill, Irving & William S. Hebbard
 Gill, Irving & Frank Mead
 Gill, Louis
 Hanssen, Gustave A.
 Harris, Del W.
 Hebbard, William Sterling
 Johnson, William Templeton
 Quayle, Edward
 Requa, Richard
 Requa, Richard & Frank Mead
 Waterman, Hazel Wood
 Weaver, Emmor Brooke
 Winslow, Carleton, Sr.

HOUSE NO.

X
 33
 10, 28, 30
 5, 8
 1
 31, 32
 27, 37
 38
 2, 21, 22, 34, 35, 40
 18, 24
 4
 1, 14, 23
 19
 20
 6, 9, 15
 13, 39

BANKERS*

Herbert E. Anthony
 Family of John Rayer Coulter
 Willet S. Dorland
 John S. Hawley, Jr.
 John Murphy
 Homer Peabody

33
 39
 21
 22
 26
 14

*Others in area: William Grandville Bradley, E. Milton Barber, Lester G. Bradley, Lucien A. Blochman, G. Aubrey Davidson, George W. Fishburn, D. Frank Garrettson, Myron T. Gilmore, Frederick W. Jackson, Charles L. Williams.

KEY:

- 6** See corresponding number on map, centerfold
- 42** Local historic registry site
- \$** Banker

NOTE:

As in any historical research, conflicting information arises. Wherever possible, we try to rely upon primary rather than secondary sources. However, we are not infallible. Our sources included neighborhood surveys and interviews, the San Diego Union archives, the Serra Museum Library, the City Directory, the Historical Site Board Register, and reliance on professional historians.

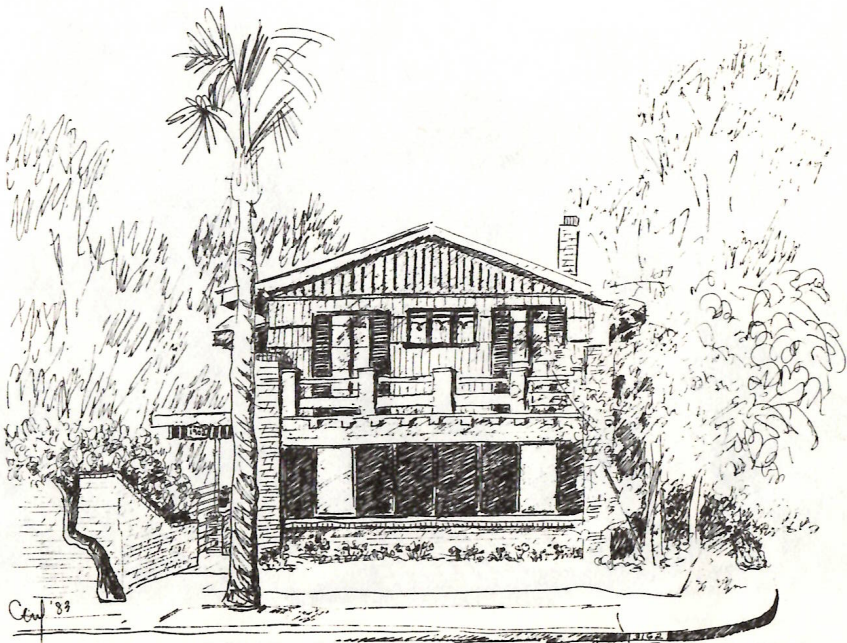
1 **49** The tour begins at the now-barren site of the Melville Klauber house. The house was listed on the National Register of Historic Places, was an internationally recognized masterpiece of Craftsman-style architecture, and represented a major turning point in Gill's architectural style. The empty lot is now a memorial to preservationist battles lost. Site of Sherwood Wheaton res. (b. 1908, d. 1979), northwest corner (nw), Irving Gill. Site of Stella Rucker res. (1911), nw, probably Richard Requa, moved to Arista Street, Mission Hills.

2 Col. Jesse Root Grant res. (1894), 535 Quince, sw 6th, William S. Hebbard. One of Hebbard's earliest buildings still standing. Built as summer home for son of President Ulysses S. Grant. President's wife also stayed here.

3 Quince Street Bridge (1905), btwn. 4th & 3rd. 236 ft long. One of city's oldest active bridges.

4 William French Ludington res. (1907), 2965 Second, se Quince, Edward Quayle. Built by son of William Quayle, a prominent Denver architect who came to San Diego in 1890s. Son took over business when father died. Houses next door in same style, built as rental units.

5 Johnson Puterbaugh res. (1902), 2970 Second, sw Quince, William S. Hebbard & Irving Gill. Shows that partnership built modest cottages as well as mansions.



THE CHARLES F. O'NEALL RESIDENCE—This is one of Emmor Brooke Weaver's finest Craftsman-style homes, built in the mode of Greene & Greene. The current owners have remodeled the house, enclosing the front porch. They used the Gamble House in Pasadena by the Greene Brothers as their pattern. (See **15**)

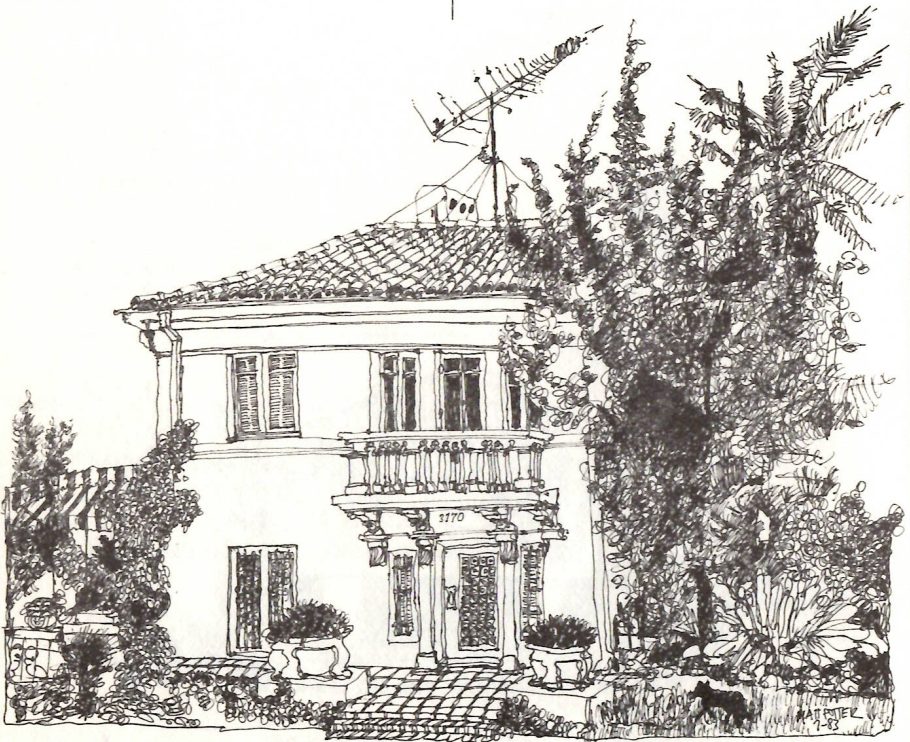
6 Dr. Burk Pickett res. (1904), 212 Quince, ne 2nd, Emmor Brooke Weaver. Classic revival. Weaver was one of the most skilled and versatile of Craftsman architects. He specialized in derivative architecture that reflects the influence of other styles.

7 George W. Ryan res. (1910), 202 Redwood, ne 2nd. Classic Revival.

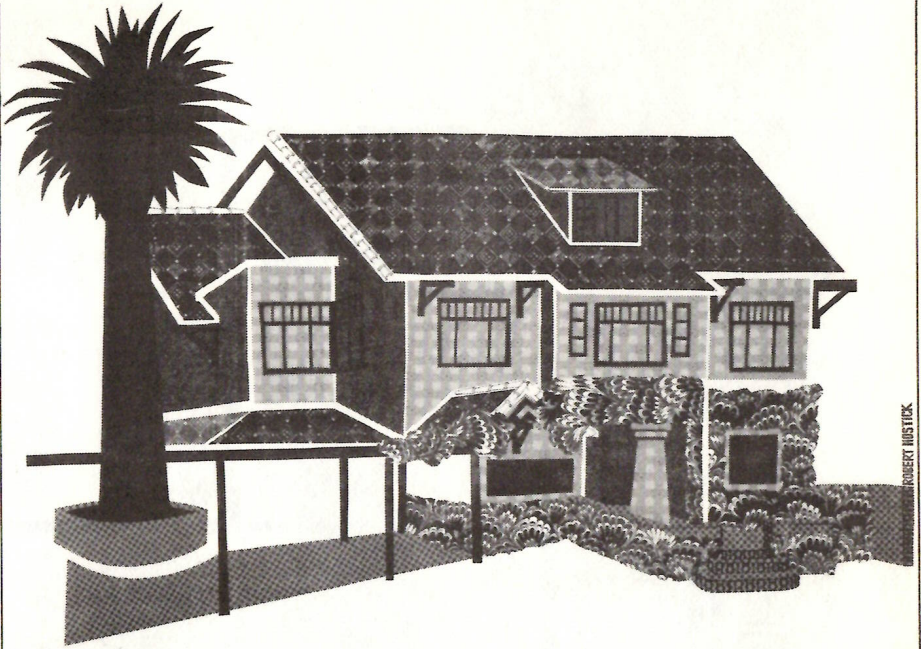
8 **169** Ernest E. White res. (1898), 136 Redwood, nw 2nd, William S. Hebard & Irving Gill. One of earliest buildings from partnership still standing. Camphor tree is one of largest in the city, probably planted by Kate Sessions. Former owner, Frank W. Siefert, was winner of Congressional Medal of Honor.

9 Rebecca Schiller res. (1913), 115 Redwood, se 1st, Emmor Brooke Weaver. This prairie-style house reflects the influence of Frank Lloyd Wright. We see again that Weaver did not originate a new style, but that he was a truly *great* imitator.

10 Bishop's Day School (1908), 3072 First, sw Redwood, Irving Gill. New building was built around existing Tudor structure. Typical stripped-down Gill, relieved by arches.



THE CAPTAIN ALBERT A. ACKERMAN RESIDENCE & GARDEN—Hazel Wood Waterman was a client of Irving Gill, who later worked for him. Waterman designed this house and garden after she opened her own architectural office. She also designed the Wednesday Club and supervised the restoration of the Casa de Estudillo. She is considered one of the pioneer women architects in America. (See **20**)



ROBERT HUSTICK

THE CHARLES W. FOX RESIDENCE—*People hate to leave this hospitable 2½-acre site which features a view of San Diego and Point Loma down to the Coronado Islands. (See [25])*

[11] Canyon Apartments/Dr. Oscar J. Kendall res. (1916), 105 Spruce, sw 1st, Mrs. Lena Kendall, architect. She also designed apartments next door on First.

[12] Site of Coulter gardens (b. 1916, d. 1972-77), se 1st & Spruce. The gardens, designed by Kate Sessions, originally occupied two full city blocks.

[13] Carleton Winslow Sr. res. 3201 First, ne 1st & Spruce. Winslow built this house and lived in it while serving as an architect for the 1915-16 Panama-California Exposition. He was brought from the East as an associate of Bertram Goodhue, the consulting and advising architect for the Exposition. He designed the House of Charm and worked on the California Tower with Goodhue. He is just down the street from another of his

creations, the Coulter residence. The ornate Spanish-Colonial architecture in Balboa Park heralded a trend away from Gill's simplicity.

[14] (118) \$ Charles A. Martin res. (1912), 3147 Front, se Spruce, Richard Requa. One of the earliest works by Requa as an independent architect (he worked for Gill 1907-1910). The house is a barrier-free design to accommodate a wheelchair. Requa went on to originate his own style of Southern California architecture, designing the town of Ojai in Ventura County and the civic center of Rancho Santa Fe. He was supervising architect for the 1935-36 California-Pacific Exposition.

[15] Charles F. O'Neill res. (1912), 3126 Front, sw Spruce, Emmor Brooke Weaver.



THE RANDY PRINE RESIDENCE—*The Prine House is an example of a renovation project in process. The Prines are doing it all themselves — using a chemical bath to strip down the wood, stuccoing, painting, and replacing fitted pieces of wood. (See [26])*

[16] Miss Florence Schinkel res. (1911), 231 W. Spruce, Pacific Building Company.

[17] (116) Spruce Street Suspension Bridge (1912), btwn. Front & Brant, Edwin M. Capps. Built to give access to the Fourth Avenue streetcar line. 70 ft. high, 375 ft. long, can support 164 tons or 2186 150-lb people.

[18] Raymond Low res. (1930s), 407 W. Spruce, sw Brant, William Templeton Johnson. Johnson was the designer of the Serra Museum in Presidio Park, the National History Museum, the Fine Arts Gallery, and the La Jolla Library. With three other architects, he supervised the main building of the County Administration Building on Harbor Drive. The romantic character of his

work came from the 1915-16 California-Pacific Exposition. His work on public buildings, mainly in the Spanish Mission style, shaped the character of San Diego from 1912 through 1945. Johnson's building of the U.S. Consulate in 1929 for the Iberian-American Exposition in Seville, Spain earned him an international reputation.

[19] Adelbert H. Sweet res. (1914), 435 W. Spruce, se Curlew, Richard Requa & Frank Mead. Mead was the primary designer, while Requa contributed an essential knowledge of structure. The pair was influenced by Gill's plastic forms but used a more exotic range of imagery. Mead had visited the Mediterranean and North Africa.

[20] Capt. Albert A. Ackerman res. & garden (1912), 3170 Curlew, sw Spruce, Hazel Wood Waterman.

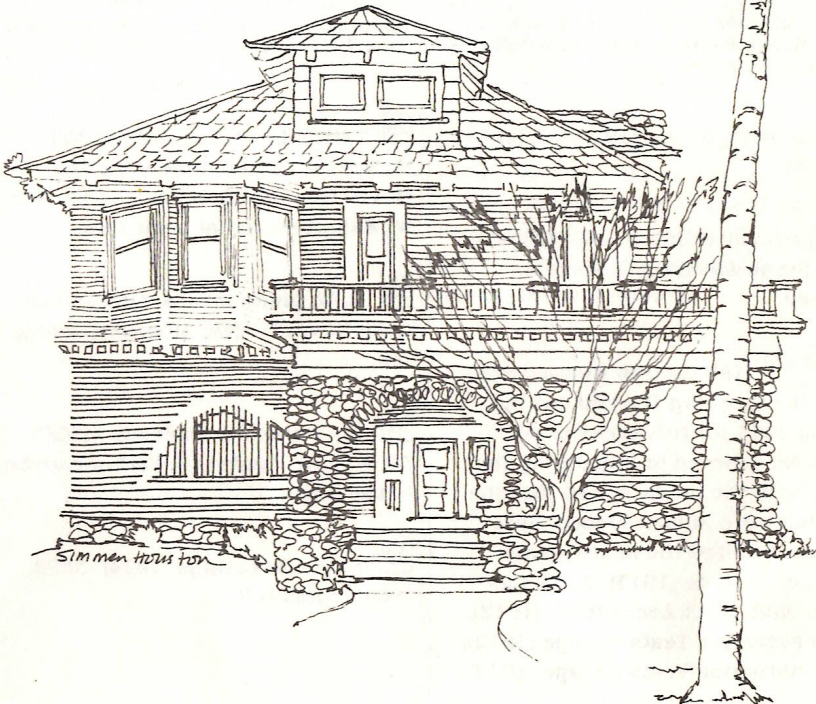
[21] \$ Edward P. Alling res. (1912), William S. Hebbard, 3226 Curlew. This house was designed for two families — the Allings and their daughter and son-in-law, Mr. & Mrs. John S. Hawley.

[22] Rev. Edwin P. Hallenbeck res. (1910), 3240 Curlew, Richard Requa.

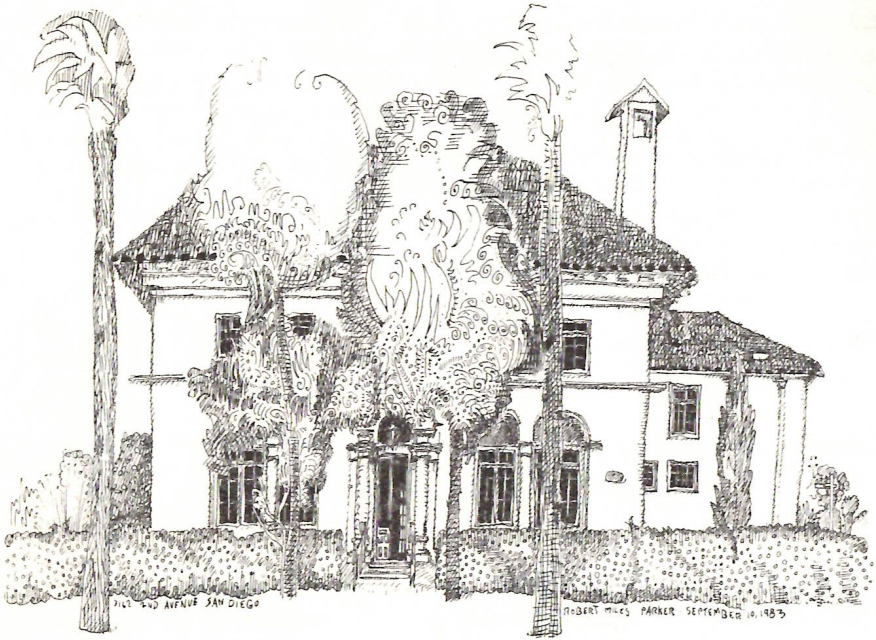
[23] Dr. James Churchill res. (1922), 3264 Curlew, William Templeton Johnson.

[24] Rev. Stevens res. (1927), 435 W. Thorn, sw Curlew, Palladian style.

[25] \$ Charles W. Fox res. (1908), 3100 Brant St., William S. Hebbard. Designed by Hebbard a year after his partnership with Gill ended (spring 1907), this house shows that Hebbard retained many of Gill's stylistic features.



THE MERTZMANN-WINANS RESIDENCE—This Craftsman-style house has lived many strange and colorful lives including being home to an underground newspaper, the International Society for Krishna Consciousness Inc., and a highly decorated Marine Corps brigadier-general. (See [36])



THE COULTER RESIDENCE—*This house is one of the finest residences from the period surrounding the 1915-16 Panama-California Exposition. Its entry features a Greek frieze by Larry Boyce, whose work also appears in the Mormon Tabernacle and San Francisco's Fairmont Hotel. (See **39**)*

26 Randy Prine res. (1920s), 3226 Brant St.

27 Gustavus G. Henry res. (1912), 3370 Brant, sw Upas, Gustave A. Hanssen.

28 **62-65** Gill Canyon Houses, Albatross Street. Irving Gill laid out the plan in 1911 for this series of cottages. He believed in integrating the house with the landscape so that the structures are almost hidden. Kate Sessions planted the landscaping: Alice Lee cottage (1913), 3353, last house built; Alice Lee cottage (1912), 3367; Katherine Teats cottage (1912), 3407; Katherine Teats cottage (1912), 3415.

29 Letitia Lovitt res. (1892), 321 W. Walnut. Queen Anne Victorian. Moved from 4th & Walnut, 1911. 315 W. Walnut moved at same time.

30 G. W. Simmons res. (1909) "Gill Cube House," 3506 Albatross, Irving Gill.

31 Dr. James Brewster res. (1920), 3404 Front, Louis Gill. Part of canyon house plan.

32 Alice Lee cottage (1924), 3372 Front, Louis Gill.

33 \$ Herbert E. Anthony res. (1906), 3333 Front, Henry Lord Gay. Gay arrived from Chicago in 1906; he designed several local buildings including the Garrick Theater.

34 Harry Gregg res. (1909), 140 W. Thorn, ne Front, William S. Hebbard.

35 Alda M. Ferris res. (1911), 106 Thorn, ne 1st, William S. Hebbard.

36 **174** Mertzmann-Winans res. (1908), 3303 Second, ne Thorn, Schaniel Bros., builders.

37 **173** Harrison Gray Otis res. (1910), 3255 Second, Gustave A. Hanssen. Tudor revival. Hanssen's career in San Diego spanned 1908-1944. He worked on the County Administration Building with Sam Hamill under the WPA.

38 Andrew J. Bradley res. (1911), 3203 Second, ne Spruce, Del W. Harris. Harris was a sensitive Craftsman-style architect who preferred the cleaner lines of Gill.

39 Coulter res. (1916), 3162 Second, sw Spruce, Carleton Winslow, Sr.

40 Mrs. Clara M. Crowell store building (1913), 301 Spruce, se 3rd, William S. Hebbard. This store is next door to the site of the old powerhouse for the San Diego Cable Railway, the project that brought Hebbard to San Diego in 1889. The building is almost identical to the bottom floor of the powerhouse according to old photos. San Diego's cable car system, which began in 1892, only lasted a couple of years.

41 Park Manor Hotel (1926), sw Spruce & 6th, Morris Trepte and M. Kelly.

X Fred R. Thomas res. (1909), nw 6th & Thorn, Elmer Bayless. Bayless designed this house at age 18; he died shortly thereafter of appendicitis, ending a promising career before it started.

ACKNOWLEDGMENTS continued

TOUR GUIDES

Virginia Brust
Maureen Buckley
Ron Buckley
Terry Clements
Carol Corolla
Joan Easley
Gale Fox Forman
Larry Forman
David Gimbel
Emily Graziano
Nada Cathleen Grigsby
Carol Heepke
Sue Hendrickson
Robert Hewitt
Dorothy Hieb
Norma Hidalgo del Rio
Jane Jones
Joe Jones
Lance Jones
Morrie Keech
Katherine Kramer
Britt Laughlin
Chica Love
Sherry Luft
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Marc Tarasuck

HOSTS/HOSTESSES

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Suzette Burdt
Sharon Chrisman
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Marilyn Crehore
Anne Dring
Donna Duva
Betty Elwell
Jean Evans
Julie Halliday
Wallie Halliday
Margaret Ham
Kathy Hanoian
Lou Hanoian
Holly Harding
Maggie Harding
Marguerite Herrick
Pat Kelly
Robert Klauschie
Marie Leone
Marion Mandela
Dorothy Muth
Kathleen Piñon
Fran Powers
Jan Prupes
Barbara Scott
Cheryl Spicer
Olive Stafford
Sunny Tarasuck
Grace Van Buren
Cecelia White
Joe Wilson

OTHER HELPERS

Barbara Gorrow
Mary Joralmon
Pam Ratner
Signs—Carol Lindemulder &
Gwen McFarland

We also wish to thank all those whose names were received too late for printing.

SOHO is

Save Our Heritage Organisation was formed in 1969 in an effort to save just one Victorian house — the Sherman-Gilbert — from destruction. The house was eventually transplanted, becoming the first building in the Victorian preserve of Heritage Park, near Old Town State Historic Park. SOHO's purpose soon grew from saving that initial structure to the concept of preserving significant historical architecture throughout San Diego. Heritage Park now contains a small village of Victorian buildings, largely through SOHO efforts.

The Sherman-Gilbert House was moved as the only alternative to losing it; we prefer to see structures restored to useful life on their original site. SOHO has assumed the role of matchmaker, finding a loving owner for a threatened building. SOHO was instrumental in making the Villa Montezuma into a public museum. SOHO rallied public support to save the Santa Fe Depot, the Horton Plaza fountain, and the San Diego Rowing Club.

We were also one of the first voices to herald redevelopment of the Gaslamp Quarter downtown.

We realize that we cannot afford to buy every building in jeopardy. Our hope is to raise the public's aesthetic consciousness. Through our recognition of rehabilitation efforts, our public education programs, and our efforts to motivate political leaders, SOHO keeps the flame alive for a people-oriented environment. We need your help in preserving an irreplaceable heritage.

SOHO does not receive funds from any government body. It depends upon membership dues, contributions and fundraising activities.

Membership benefits:

- Invitations to special events
- Monthly newsletter
- Discounted tours
- Restoration workshops

MEMBERSHIP FORM

Please complete and return to:

Save Our Heritage Organisation
Post Office Box 3571
San Diego, California 92103

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Patron	\$100
Corporate	\$50
Professional	\$25
Family	\$15
Single	\$10
Donation	\$_____

Name: _____

Address: _____

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ANY DONATION IS TAX DEDUCTIBLE. SOHO is exempt from Federal Income Tax under Section 501(c)(3) of the Internal Revenue Code and has been classified by the I.R.S. as a charitable, educational organization.

