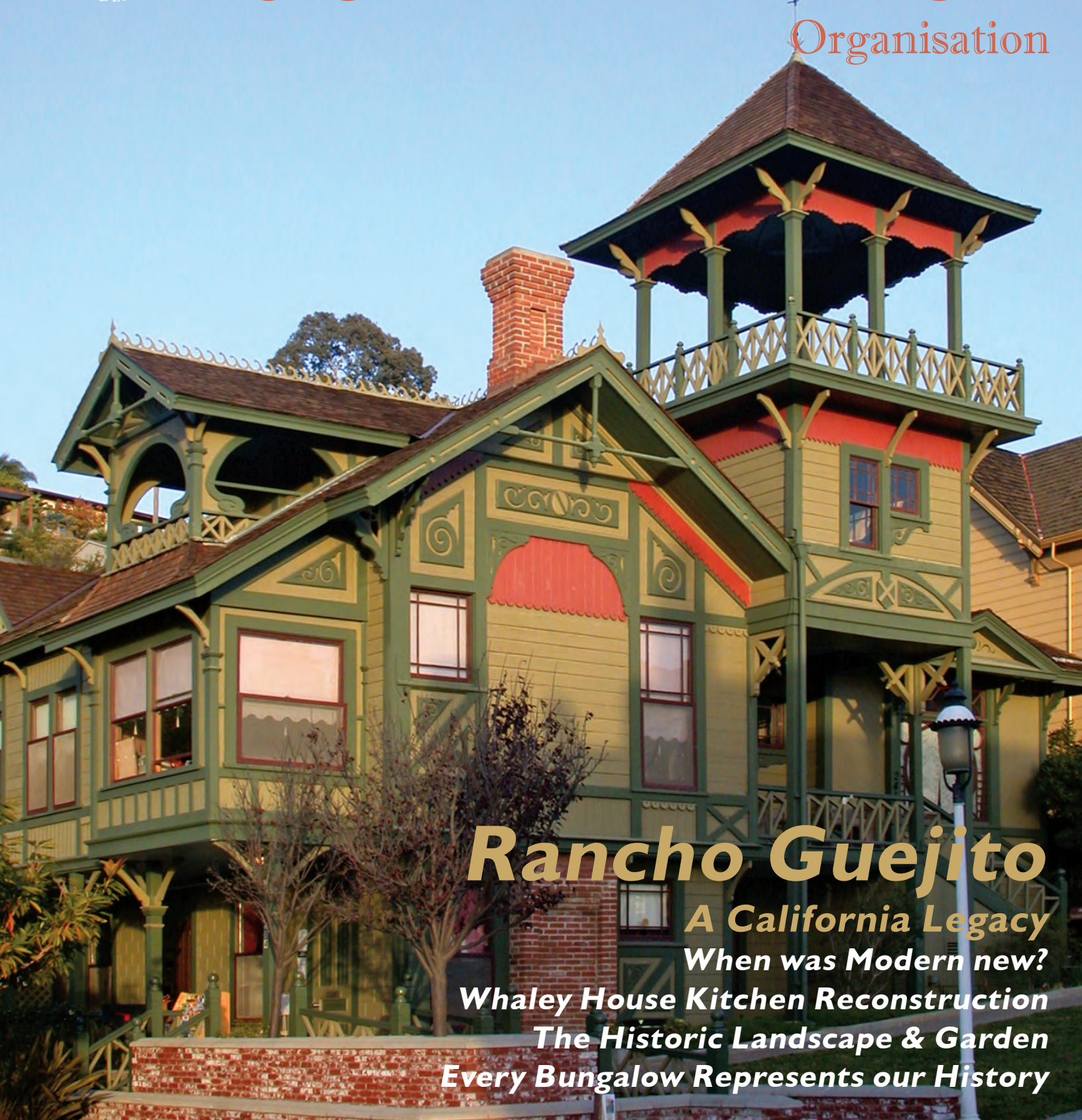


Winter 2007
Volume 38, Issue 1

Save

OUR HERITAGE

Organisation



Rancho Guejito

A California Legacy

When was Modern new?

Whaley House Kitchen Reconstruction

The Historic Landscape & Garden

Every Bungalow Represents our History

From the Editor

A new look with an old name

When SOHO was founded in 1969 the organization went from 30 members to 164 in less than three months and published their very first newsletter within that same short time. It was called simply *Save Our Heritage Organisation*. It wasn't until 1976 during the bicentennial when reflecting on the country's heritage became the national pastime that it changed to *Reflections*.

What was right for that time doesn't quite fit today. SOHO spends little time reflecting these days; it is an action-oriented group that looks to the future and the importance of saving San Diego's past for that future. At the January '07 Board meeting, it was voted to return the publication to its original name. From a branding perspective it makes sense; it is important that the name of our organization and our publication are aligned. Returning to our roots and placing the focus on our name promotes organizational identity, and leaves little doubt as to who we are and what we do.

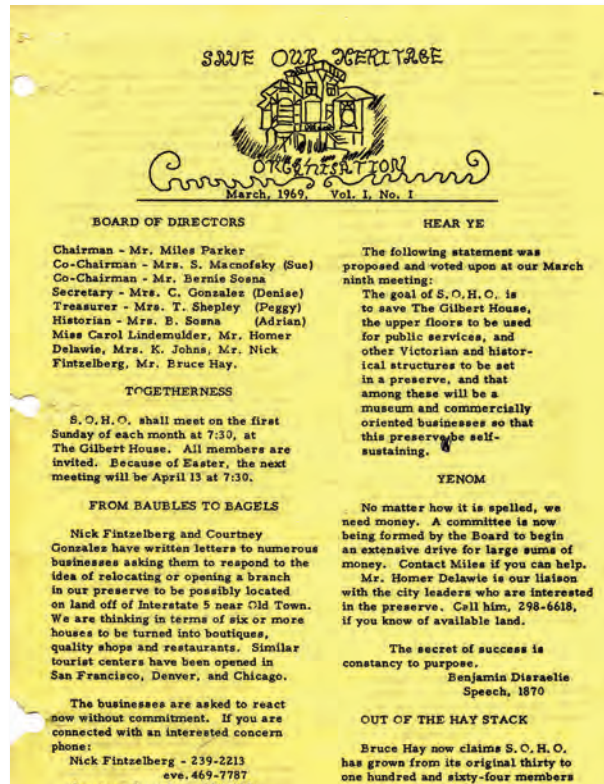
Most publications undergo redesign periodically, and while SOHO's newsletter has evolved all along, we felt that the time was right for a complete redesign. We began with changing the cover from headlines and articles to the visual significance of a single photo. That same idea is carried inside with photos and other graphics to tell the stories and place emphasis on the significance of the historical resources that grace our region. Many of the standing features will remain the same; calendar notices and membership contributions, upcoming events and social pages.

We hope that you will be inspired to write articles for this new publication, stories of your house and restoration; your favorite historical building or site in San Diego and what it means to you; or share your knowledge of a local architect or builder with all of us.

Making such an overall change was a little scary; there is always a certain level of comfort in what we know. But inspired by who and what SOHO is emboldened us to create a publication with an image more in line with that. While every issue may not be in full color, we felt the grandeur of our endangered San Diego landscapes demanded it in our effort to preserve these vanishing parts of our heritage.

Our goal is to make this as engaging as we can, to bring as many San Diegans into the world of historic preservation as possible and we hope the new format does an even better job of meeting your needs as a member. As always, we look forward to your feedback on our efforts.

-Alana Coons



Above: SOHO's first cover, March, 1969. On the cover: Sherman-Gilbert House, built 1887; Architects Comstock and Troetske; Stick Eastlake style. Photo by Bruce Coons. Story on page 30.



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Save

OUR HERITAGE

Organisation



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Most Endangered

Rancho Guejito threatened with subdivision for new urban development

BY BRUCE COONS

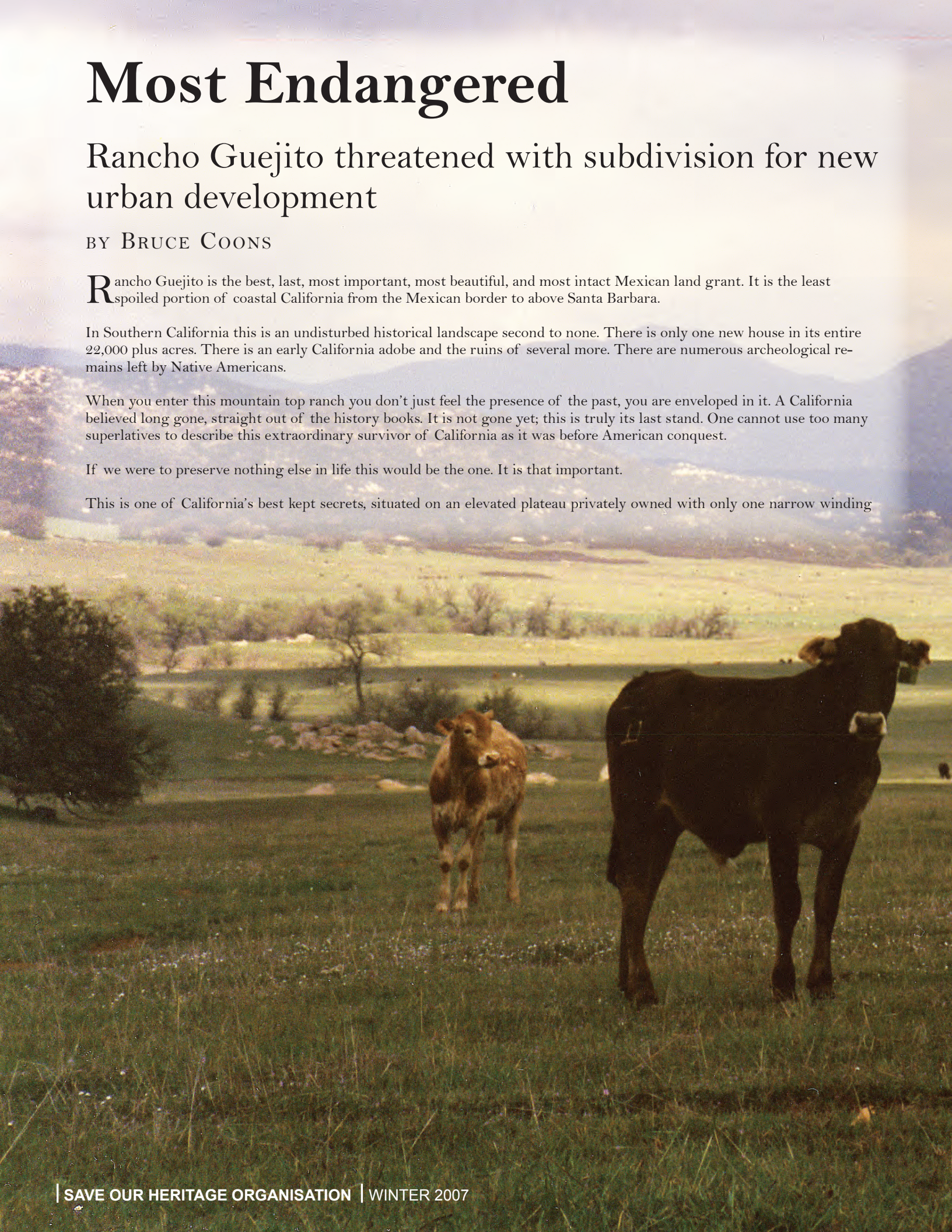
Rancho Guejito is the best, last, most important, most beautiful, and most intact Mexican land grant. It is the least spoiled portion of coastal California from the Mexican border to above Santa Barbara.

In Southern California this is an undisturbed historical landscape second to none. There is only one new house in its entire 22,000 plus acres. There is an early California adobe and the ruins of several more. There are numerous archeological remains left by Native Americans.

When you enter this mountain top ranch you don't just feel the presence of the past, you are enveloped in it. A California believed long gone, straight out of the history books. It is not gone yet; this is truly its last stand. One cannot use too many superlatives to describe this extraordinary survivor of California as it was before American conquest.

If we were to preserve nothing else in life this would be the one. It is that important.

This is one of California's best kept secrets, situated on an elevated plateau privately owned with only one narrow winding







Photos: previous page
Rancho Guejito c. 1984,
view of the valley; *above*
and *bottom left* c. 1984
views of the unspoiled
landscape of Rancho
Guejito, photos by
Bruce Coons; *above*
***right* c. 1969 view of**
Guejito valley shown
through the window of
the old adobe ranch
house, photo by Cecil
C. Moyer



private road for access. It is situated North and above the San Pasqual Valley with the San Luis Rey River, Mount Palomar, and Lake Henshaw and Mesa Grande on its North and East sides and Lake Wolford to the West. An actual hidden valley, truly the land time forgot.

As a cultural landscape it has few peers, an outstanding natural habitat; it contains the largest stand of Engelmann Oaks in the world, there are at least two major creeks, native sycamores and oaks, beautiful grasslands and unspoiled ridge tops overlooking its two principle valleys.

No new development is visible when you stand in the center of the property. I first visited this land over 30 years ago and I can attest that it is an experience I will carry for my lifetime as it is for all who have been there. To say it is a special place would only serve to demean its true value.

You don't have to take my word for it; take the word of the late Benjamin Coates whose family still owns the Rancho. Mr. Coates was a man with magnificent land holdings all over the world, in France, Scotland, Spain, Switzerland, New York, and Montana. He surely summed it up best. While gazing out his window on the rancho talking on the phone he was overheard telling the caller, "I am looking out at the most beautiful place on the face of the earth." ♦

A Brief HISTORY OF Rancho Guejito

The 13,298.59 acre Rancho Guejito y Cañada de Palomia was granted in 1845 to José María Orozco by Mexican Governor Manuel Micheltorena.

Pronounced (wah-hee-to) meaning pebbles or small stream probably coming from the word aguajito. Cañada de Palomia loosely translates as “glen of the dove” from the same origin as the adjacent Palomar Mountain.

Of the eight hundred Ranchos recognized by the US government Guejito is the only one whose boundaries are intact with its hills and valley just as they were when Orozco received the grant in 1845.

Orozco was married to Guadalupe Alvarado of the prominent San Diego family that had

a string of Ranchos from the Mexican border to, what is now Pomona California, where the 1837 Casa Alvarado adobe, owned by the author, still stands. Orozco is credited with firing from Presidio Hill on the American flag raising in Old Town when American Troops occupied the town during the Mexican War. Luckily for Albert Smith who had climbed the flagpole to nail up the flag, Orozco’s shots did not find their mark.

The next owner was Captain George W. Hamley who captained the ship “Stonington” when it came to San Diego in the 1840’s as California fell into American hands. The Rancho went through several owners after Hamley until it came into the hands of a Frenchman named Jean C. Cazaurang. He built a large adobe house on the ranch that is believed to incorporate parts of one of the Orozco adobes. The deteriorated remains of this house are still present on the rancho. Eventually Cazaurang and his wife separated and Jean was shot and killed by a cowboy in Nevada.

Ownership then passed on in 1939 to Charles Powell, a wealthy Los Angeles construction engineer. Powell eventually added the neighboring ranch to the south the old Vineyard Ranch to his land holdings.

The Vineyard Ranch had been developed by A.E. Maxey who came to California in 1849 with the gold rush. In the early 1880’s he built an eight-room adobe house and a separate winery. Ruins of both still stand on the ranch. A small post office was established in 1884. The combined ranches now include over 22,000,000 acres.

For many years George Sawday and Oliver Sexton ran cattle on the Guejito along with operations at Peñasquitos, Warner’s and San Felipe Ranchos until succeeded by Peavey and Cummings.

Benjamin Coates bought the property in the early 1970’s. His heirs still control the property.

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Philip, Rush S. *Some Old Ranchos and Adobes*, San Diego, Calif; Neyenesch Printers, Inc.; 1965.

Unpublished Paper

Matthew T Maehler, *A History of the Rancho Guejito, 1845-2006*; December 7, 2006



left Drawing of the Vineyard Ranch from *History of San Diego County, 1883*, Wallace Elliot; right Original diseño used in confirmation of title to the land grant, the same area is shown in aerial photo 5.





1



2



3



4



5



6

Photos: 1 - The Cazaurang adobe, 1944, photo credit Phillip Rush; 2, 3 - Visitors inspecting the historic Vineyard Ranch; 4, 6 - Winery at the Vineyard Ranch.; 5 - Aerial, Rancho Guejito, 1969, Cecil C. Moyer . Photos 2 - 6, courtesy Coons collection, circa 1950s

another part of the story

Historic Rockwood Ranch purchased by Rancho Guejito Development interests

The 100-acre Rockwood Ranch, which connects the San Pasqual Valley with Rancho Guejito, was purchased by Rodney Company under the name of Guejito Gate in July 2006. This is part of their plan to develop the Rancho and would provide another access route to Guejito. A new major roadway is planned up this steep, wildly beautiful and historic canyon; currently the only access is from Lake Wolford.



above The Rockwood ranch house; *above right* the barn at Rockwood, 2007. *Photos by Bruce Coons*



The Rockwood Ranch was founded in 1881 by Bernard B. Rockwood and still retains its original Victorian ranch house built in 1883 and one of the last great ranch barns from the Victorian period in the county, which was built in 1882.

The ranch was the home of Mary Rockwood Peet who lived in the house for 61 years. She wrote the book *San Pasqual, a Crack in the Hills* in 1949. This book is still the only real history of the valley, its residents and legends.

The beautiful canyon contains many Native American, historic and natural sites including Rockwood falls on Guejito Creek and the famous Spirit Picture Rock. The legend of the rock concerns a jealous Indian husband named Que-ahl, who upon returning from a hunting trip found his wife sitting with another man beneath the giant rock where they had made their home, laughing about some news from their home village. In a jealous rage he accused his wife of being unfaithful and fitted an arrow to his bow to shoot her. She came toward him falling to her knees pleading, just then she saw Que-ahl looking past her at the giant rock with an awestruck expression on his face. On the face of the rock had appeared a painted representation of the whole scene with Que-ahl standing over her kneeling form with the bow drawn. This brought the husband to his senses and they lived happily the rest of their lives. You can still see the remnants of this today in Rockwood Canyon.

This very important historic ranch connects San Diego county's two best cultural landscapes. It needs to be included in a preserved conservation area that includes San Pasqual Valley and the whole of Rancho Guejito.

The Threat

Background & Preservation Action Advisory for Rancho Guejito

The Owners of Rancho Guejito, the Rodney Company have approached the City of Escondido to explore annexation of Rancho Guejito and dense development plans.

The ranch encompasses about 22,000 acres, approximately 36 square miles between state Routes 76 and 78, the San Diego Wild Animal Park and the Cleveland National Forest, with elevations ranging from 1,000 feet to 4,221 feet above sea level. This annexation would almost double the size of Escondido.

The Rodney Company board of directors consists of two people, Theodate Coates who is the daughter of the late Benjamin Coates and Jim Nicholson, both of New York City. Nancy Coates, Benjamin Coates' widow, lives in Philadelphia and is not on the board.

The Attorney for Rodney Company, Hank Rupp, has been associated with the family for over twenty years and has been directed to pursue the development of the ranch. Mr. Rupp has stated that the development of the rancho is his only professional activity. In January 2007, Rupp met with Escondido Mayor Lori Holt Pfeiler and City Manager Clay Phillips asking them to pursue annexation of the ranch to the city so that it could be developed on a dense urban scale. This despite many public assurances over the years, some as recently as an interview last year, in which Nancy Coates said, "We're trying to keep it in a pristine state. We want to keep this as the greatest piece of California property anywhere." Mrs. Coates has always maintained that she would preserve the property, a course that would have fulfilled her late husband's long held desire. Rupp contends that there has been a change of mind, and the board, sans widow Coates, now wants to develop the property.

The Rodney Company has hired a substantial group of lobbyists and consultants to help them develop the ranch. These include: Jim Whalen, who worked on the County's Conservation Plan; John Kern, former San Diego Mayor Dick Murphy's chief of staff; Land-use attorney Donna Jones, who handled the development of the 3,000-home Black Mountain Ranch near Rancho Penasquitos; the lobbying firm Carpi & Clay, who also represent the San Diego County Water Authority, Helix Environmental and Rick Engineering.



WHAT YOU CAN DO TO HELP

URGE YOUR REPRESENTATIVES TO ACQUIRE & PRESERVE THIS PROPERTY

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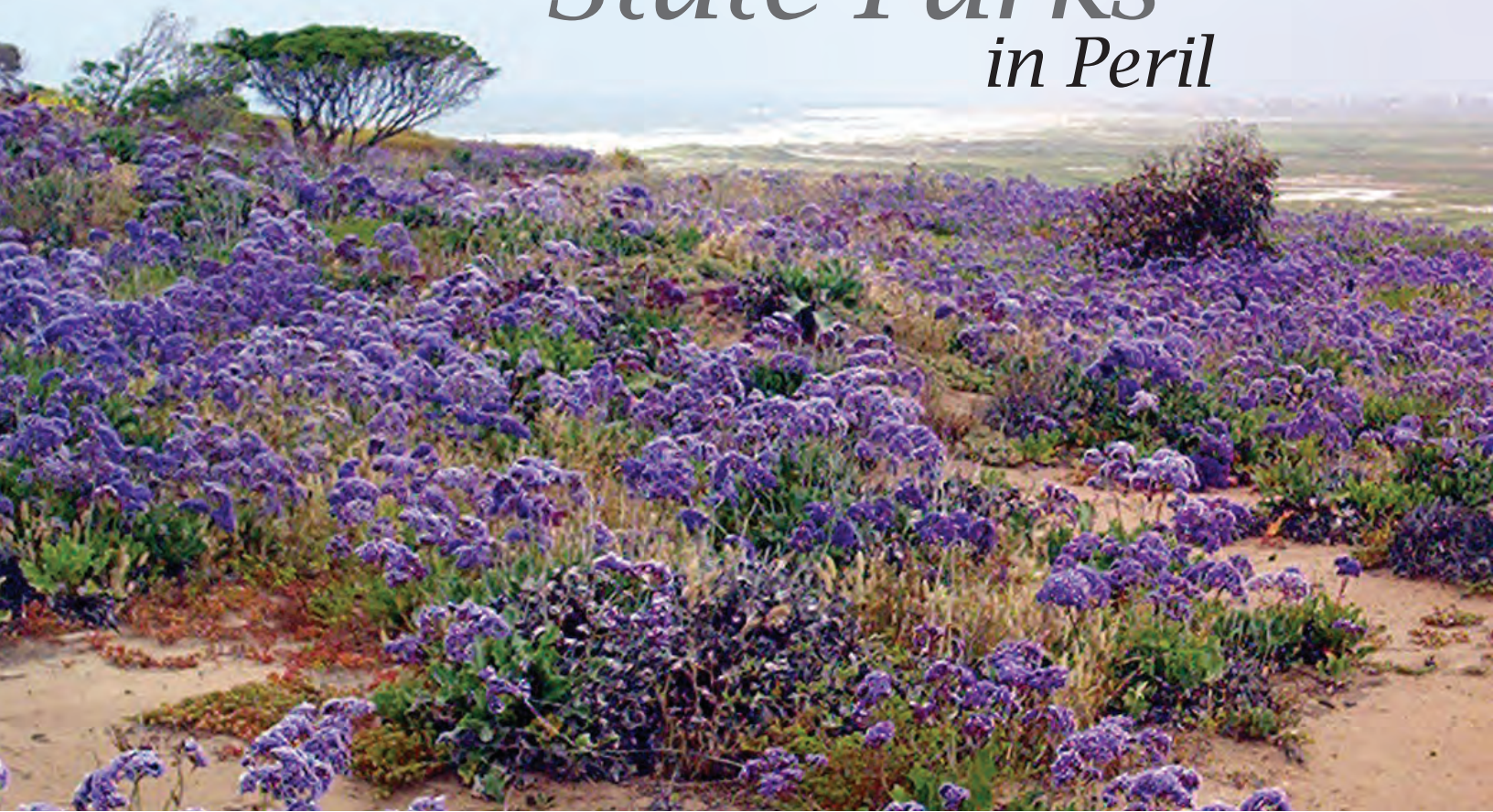
Mayor Lori Holt Pfeiler
Escondido City Hall
201 North Broadway
Escondido CA 92025-2798



The proposed future for Rancho Guejito. *Photo by Bruce Coons*

The Beauty of our State Parks in Peril

BY ALANA COONS



There are several San Diego County Historic cultural landscapes that are threatened that most of us think are protected. Three state parks residing in San Diego County are all in danger because of unnecessary and extremely destructive projects that are now being proposed.

Border Field State Park

Construction of the triple fence in San Diego threatens numerous cultural and historical resources. It is a rich cultural landscape that includes many diverse historic resources such as Native American archeological sites, early Spanish exploration and settlement routes, remains of early ranches, and the 1850s border monument, and WWII coastal defense gun control bunkers. The planned project would destroy a belt of natural habitat the width of a six-lane freeway, fill parts of a pristine canyon with soil gouged from adjacent habitat, harm endangered species in the sensitive Tijuana Estuary, and cut off public access to significant portions of the park. This freeway-wide cut and fill will be visible from downtown San Diego and the scar so visible it will be seen from outer space.

San Onofre State Beach

A proposed six-lane, \$875 million toll road is being pushed that would go through some of last remaining open space of Orange and San Diego counties. Habitats of eleven threatened and endangered species, in addition to severely damaging Native

American archaeological sites and the world famous Trestles Beach surf spot, would be impacted, as well as the site of the first Christian baptism in California and the remains of the 1880s ghost town of Forster. The highway would cover 325 of the park's 2,000 acres in pavement.

Anza-Borrego Desert State Park

San Diego Gas & Electric Co. wants to plant 150-foot-tall metal towers in the sand and stretch 500-kilovolt wires across 23 miles of largely pristine landscape. The proposed Sunrise Powerlink transmission line would be visible from about one sixth of the park, officials say, which would be a detriment to historic viewsapes. It will also destroy the beauty of the incredibly scenic Santa Ysabel Valley and cross in front of the historic Warner's ranch house, this is the only place that you can see still "the promised land," as the emigrants from the states to California first saw it.

"These are three major projects, which propose to use parklands that were purchased and maintained with our tax dollars," Senator Chris Kehoe said. "Because open space is readily available, our parks are at risk of becoming the preferred corridors for infrastructure siting. Parks seem to have become the paths of least resistance."

Write, call and email to your mayor, councilpersons, and federal representatives and please go to www.calparks.org and sign the petitions they have set up.

Statice in full bloom at Border Field State Park, 2003.
Photo by Sandé Lollis

The Cultural Landscape Connection to Historic Preservation

BY ALANA COONS

“Through education, advocacy, and stewardship SOHO’s mission is to preserve, promote and support preservation of the architectural, cultural and historical links and landmarks that contribute to the community identity, depth and character of our region.” This is SOHO’s mission statement.

The cultural landscapes that contribute most to our unique identity, depth and character are gravely endangered right now.

Many of the same insensitive developers motivated by greed that we deal with in trying to save our heritage in the urban areas of our county are even less concerned by the importance of preserving cultural landscapes. They view landscapes as blank canvases. These are seen simply as spaces upon which to implement the next housing development or shopping mall.

But these landscapes are essential to us on the deepest levels of our psyche. Landscapes like our historic buildings and neighborhoods provide a sense of place. A historic cultural landscape is a place where its usage spans generations; it is a part of the people who have traversed and shaped the land and who were shaped by it. It is essential to our quality of life.

When the Otay Valley was completely and utterly destroyed for the Eastlake development, one of the arguments that was often used was that there was plenty of land left in San Diego’s back country and that this 23,000 acres of open space must be developed to make room for more people to live. Piece by piece, disinterested parties are systematically eroding all traces of our region’s natural setting, a region that has historically always been referred to as one of the most beautiful places in the world.

The argument for decades has been, “We must make room for more people and we have plenty of space to do it.” This assertion is still made today despite overwhelming evidence to the contrary. Not long ago it was said by these same folks, “What’s one more Victorian house downtown, we have blocks of them.” Note that there are no longer blocks of Victorians downtown today. We are left with only a spattering of them that SOHO had to literally force the city to save.

What is a cultural landscape?

The Guidelines for Treatment of Cultural Landscapes define a cultural landscape as a geographic area (including both cultural and natural resources), that is associated with a historic event, activity or person, or exhibiting any other cultural or aesthetic values.

The four general types are historical sites, historical designed landscapes, historic vernacular landscapes, and ethnographic landscapes.

The Cultural Landscape Foundation (CLF) explains, “Cultural landscapes can range from thousands of acres of rural land to homesteads with small front yards. They can be man-made expressions of visual and spatial relationships that include grand estates, farmlands, public gardens and parks, college campuses, cemeteries, scenic highways, and industrial sites. Cultural landscapes are works of art, texts and narratives of cultures, and expressions of regional identity. They also exist in relationship to their ecological contexts.

Why are cultural landscapes important?

Cultural landscapes are a legacy for everyone. Benefits from the preservation of cultural landscapes are enormous. As with historic buildings, these special places reveal aspects of a country’s origins and development. Through their form, features, and the ways they are used, cultural landscapes reveal much about our evolving relationships with the natural world. They provide scenic, economic, ecological, social, recreational, and educational opportunities, which help individuals, communities and nations, understand themselves.

Why is it important to protect cultural landscapes?

Unfortunately, neglect and inappropriate development put our irreplaceable landscape legacy alarmingly at risk. Too often the long-term environmental and cultural ramifications of short-term decisions are not understood and as a result we lose a unique portion of our cultural patrimony. The constant effort it takes to protect our nation’s cultural landscapes is everyone’s responsibility. Their ongoing preservation and interpretation can yield an improved quality of life and a sense of place and identity for future generations.

**In our every deliberation,
we must consider the impact of our decisions
on the next seven generations.**

- From The Great Law of The Iroquois Confederacy





Turn of the century farmhouse in San Pasqual. *Photo by Bruce Coons*

Just recently, this comment was heard at a San Diego HRB meeting in regard to the demolition of a craftsman home, “We have lots of them, it’s not special.” SOHO often has to argue the case for the “last, or best of its type.” Why are we at the “last one” so often? And why does it have to be the best?

“There are plenty of historic houses in San Diego,” is yet another battle cry that developers and their attorneys like to use. But the truth is, less than 5% of San Diego’s building stock can be considered for historic designation and only a fraction of 1% will be likely ever designated.

Apparently the same goes for open space. When Otay Rancho was developed those who allowed it could sleep at night telling themselves there’s lots more land where this came from. Oh yeah, and out of those 23,000 acres they have given the community 13 acres of park space. They use that in their ads, boasting constantly of their generosity. We have all heard it, they say, “What kind of company sets aside 13 acres for parks?” Every time I hear that promo, I think, “Yeah, what kind of company, all right?”

Note to city officials, policy makers and public agencies: there’s not much left! In a 2005 interview with the National Trust, author Wendell Berry said, “There is no way to get a good result from an economy that institutionalizes greed as an honorable motive and excuses waste and destruction as acceptable costs.”

San Diego’s hills and valleys have been decimated for too many years. The hills have had their heads chopped off, leveled for nondescript housing, its valleys filled and scarred with all manner of things, such as major shopping centers built in flood plains and our waterfront assaulted at every opportunity. These are our cultural landscapes, and we are losing more of them every day. We must not allow this to continue, we have so little left.

The Cultural Landscape Foundation puts it best: “Cultural landscapes give us a sense of place. They reveal our relationship with the land over time. They are part of our national heritage, and part of each of our lives.” I encourage you to check out their website, www.clf.org.

Please don’t let the assault on San Diego continue. “You must be the change you wish to see in the world,” these famous words that Mahatma Gandhi charged us with are so important. I know in my heart we can do it, but it takes some level of sacrifice on our part.

“Increasingly, the world around us looks as if we hated it.”
-philosopher Alan Watts



There is no way to get a good result from an economy that institutionalizes greed as an honorable motive and excuses waste and destruction as acceptable costs.

above Otay Valley, thousands of homes as far as the eyes can see, a sprawling scar upon the land; *right* the cultural landscapes of the San Pasqual Valley: *top to bottom* the view down the valley; the 1880's Judson house; adobe school house currently on SOHO's Most Endangered list. *Photos by Bruce Coons, 2007*



Make yourself heard! Get involved. Write, complain, and become a thorn in the side of the 'bad guys.' Maybe you don't have time; then send money. Don't have any extra money? Skip the Starbucks just once a week, put it in a piggy bank, and when it's full, donate it.

We can all find ways to help. Stand up and fight, make your voice heard at every turn, especially when voting. Vote for quality-of-lifers, vote politicians beholden to developers out of office! Do it.

Save what's left. ◆

THE HISTORIC HOME *Landscape and Gardens*

BY ALANA COONS

The garden often gets the least attention when restoring or renovating the old home. Some just don't know where to start when it comes to historic garden design and others don't see the importance or need. While they may have mastered plaster finishes and matching the tile work in the bathroom, matching the garden to the period the house was built doesn't always get the attention it deserves.



January.

93 20

18 Mr Kline LaJolla
- ass^t trees & plants P 3.80

18 Park Improvement Committee

25 Pepper 10' 2.50

15 Pepper 10' & B. 2.5 3.75

25 Rhus Laurina 10 2.50

65 Acacia Melanoxylon 10 6.50

10 Acacia d:

55 " latifolia

9 Euc. Citriodora

56 Rhus Laurina

However if careful attention is given to your garden it will be transformed just like the rooms inside your home after you have restored and furnished them with the correct period details. By bringing the impression of a period landscape back to your old home you can create a sense of harmony that begins right at the front walk, not just the front door.

The first advice for a homeowner in all respects of working on an old house that stands for the garden as well is to wait a year before making changes. Watch through four seasons to see how your landscape actually works. I know that's hard to do! I have worked on many historic gardens and at first glance the new homeowner sees a tree or shrubs and says, "That's got to go!" But I always counsel to wait and let the landscape tell us its story. What seemingly makes no sense at first may turn out to be an important and integral plant or tree to the design and function of your home.

Mr. ... opposite
Ass^t trees & Roses

"I think the question is less what people install at their period house than what they rediscover and save of the real historic garden that is still there, no matter how difficult for modern eyes to see," says Scott Kunst, owner of Old House Gardens, an antique bulb supplier in Ann Arbor, Michigan. "A new garden is always richer, I'd say, when it honors and builds on its past lives."

Sisters of St Joseph

2 Standard Roses

4 ass^t Roses

2 Heliotropes

1 Poinsettia

1 Lemon Verbena

2 figs

Take advantage of the four seasons waiting period to document the plants in your garden. Documentation not only provides a record, as it exists at the present time but also will give you a baseline to work from. It is important that you completely survey your property.

There are many ways to document your property. There are informative and easy to use step-by-step type books and numerous computer programs to choose from as well and with digital photography providing such ease of selection and storage of photos, it is the way to go. Ideally you will want to include botanical name or species, common name and size. To ensure full representation of herbaceous plants, remember to take into account your garden in different seasons.

San Diego has always had the great fortune of a climate that allows for all manner and types of plantings. While much was brought here during the Mission period, it was the Victorians, the great plant explorers, who brought to America a palette so vast that even today's selections do not compare with the variety available in the 1880s. In San Diego as early as the 1870s Frank Kimball had U.S. agricultural & horticultural experimental stations set up.

Park Improve

20 Sawus tinus

45 Melaleuca alla

10 4.50 P 9.50

K O Sessions

24 Cut Roses

48

Reading diaries and journals of the early “horticultural missionaries” as National City pioneer Flora Kimball called her fellow gardening enthusiasts is fascinating, and much can be learned from these primary sources. Of course later on the work and the writings of Kate Sessions and the many other great San Diego nurserymen of the early 20th century paint an exciting portrait of what many of our historic neighborhood gardens looked like and just how pivotal they were and are to the character of the whole neighborhood. Even the master architects of each period all had their ideas and opinions on gardens and the homescape, because they were and are integral to each other. The Richard Requa article reprinted here is just one example of this and, thanks to the San Diego Floral Association’s generous sharing of their archives, we will be able to reprint more of these in the future.

Restoring and planting out your garden in a way that reflects the period, the house, and the plants the original owners might have planted is a very satisfying and rewarding endeavor.

From early American to Modern gardens, there are many books available on every period to help you. This was not always the case and fortunately with the growing interest in this area we can count on even more in the future.

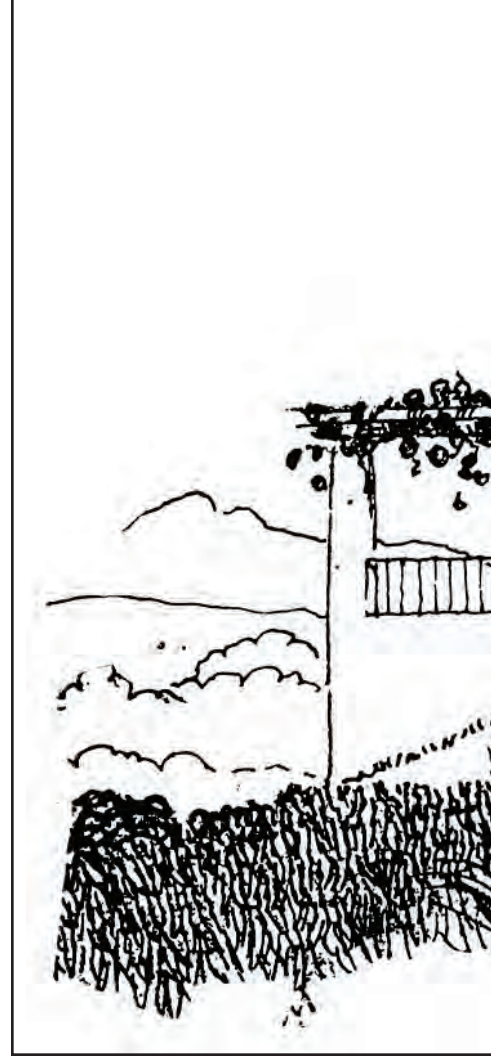
What to do when you are ready to choose plants.

First seek out local nurseries that carry heirloom varieties; Walter Andersons and Mission Hills Nursery do and if you request plants they can usually order them for you. I think it is important to shop local for other than the obvious reasons of supporting our small businesses, but more to let them know that heirloom varieties are a real market for them. The more demand there is for these period plants the more we preserve them and, like so many other things these days, there are plants that are in danger of becoming extinct too, simply because there is not a commercial demand.

After the local search, of course, the internet is a great resource for mail order seed, plants and even trees. My personal interest is in pre-1900 gardens and I bought one of my favorite geraniums on line. It is from Monticello and is the first commercially sold geranium in America c. 1830s. I got this on line along with heirloom varieties of fruit trees grown in California during the 1880’s. There are at least two great nurseries in Pasadena and its environs too, that are just astounding in the variety of heirlooms.

The architectural elements of a garden are for another article but suffice for now to say that these should be treated as you would any historic details of the homes. Walkways, pathways, walls and fences are of great importance. Just like your home, there are different approaches to consider, that of restoration, rehabilitation or renovation. ♦

Previous page left C.1880s Kate Sessions Coronado Nursery storefront, this rare photograph shows a variety of types of plants used in San Diego homes. Note the unembossed single rimmed terra cotta pots, still available today; *previous page right* Page from January, 1906 ledger of E. Benard’s Mission Valley Nursery. Benard started a large nursery in the valley in the 1880s with thousands of rose cuttings he brought from France. He expanded into olives and ornamentals according to his letterhead and was in business through at least the 1940’s. He sold to homeowners, businesses and other nurseries. Note just a few recognizable names: St. Joseph’s Hospital, Balboa Park Committee, and K.O. Sessions among his many clients. These types of resources are invaluable to learn from.



A Short Landscape Glossary

Character defining feature - A prominent or distinctive aspect, quality, or characteristic of a cultural landscape that contributes significantly to its physical character. Land use patterns, vegetation; furnishings, decorative details and materials may be such features.

Feature - The smallest element(s) of a landscape that contributes to the significance and that can be the subject of a treatment intervention. Examples include a woodlot, hedge, lawn, specimen plant, allee, house, meadow or open field, fence, wall, earthwork, pond or pool, bollard, orchard, or agricultural terrace.

Historic character - The sum of all-visual aspects, features, materials, and spaces associated with a cultural landscape’s history, i.e. the original configuration together with losses and later changes. These qualities are often referred to as character defining as well.

Historic designed landscape - A landscape that was consciously designed or laid out by a landscape architect, master gardener, architect, engineer, or horticulturist according to design principles, or an amateur gardener working in a recognized style or tradition. The landscape may be associated with a significant person, trend, or event in landscape architecture; or illustrate an important development in the theory and practice of landscape architecture. Aesthetic values play a significant role in designed landscapes. Examples include parks, campuses, and estates.



Drawing from the 1923 Home Builders handbook, helpful suggestions and useful information printed by Arts and Crafts Press, San Diego. All three images courtesy Coons Collection

Integrity - The authenticity of a property's historic identity, evinced by the survival of physical characteristics that existed during the property's historic period. The seven qualities of integrity as defined by the National Register Program are location, setting, feeling, association, design, workmanship, and materials.

Treatment - Work carried out to achieve a particular historic preservation goal.

Resources

Local archives containing horticultural and agricultural resources

- www.sdfloal.org - San Diego Floral Association
- sandiegohistory.org - San Diego Historical Society
- www.sdnhm.org - Natural History Museum

Historic Garden Research on the Web

- www.gardendigest.com - A garden history timeline with year-by-year developments
- www.oldhousegardens.com
- www.cr.nps.gov - A guide to National Park Service resources of cultural landscapes
- www.ahlp.org - The Alliance for Historic Landscape Preservation
- www.siris.si.edu - Smithsonian site containing the Archives of American Gardens
- www.gardenvisit.com

Plant Sources

- www.rareseeds.com
- www.seedsavers.org

Books

American Gardens, and Encyclopedia of Heirloom Ornamental Plants 1640-1940; by Denise Wiles Adams

For Every House a Garden: A Guide for Reproducing Period; by Rudy J. Favretti and Joy P. Favretti

Gardening in America, 1830-1910; by Patricia M. Tice

Landscapes and Gardens for Historic Buildings; by Rudy J. Favretti and Joy P. Favretti

Private Landscapes: Modernist Gardens in Southern California; by Pamela Burton, Marie Botnick, Kathryn Smith

Southern California Gardens; by Victoria Padilla

The Garden Book of California; by Belle Sumner Angier; a 1906 new reprint

The New Traditional Garden: A Practical Guide to Creating and Restoring Authentic American Gardens for Homes of All Ages; by Michael Weishan

IMPORTANCE OF THE Garden IN Home Planning

BY RICHARD REQUA

In spite of all that is being said and written pertaining to floriculture and horticulture at the present time, and the constantly increasing interest that is being taken in these intensely interesting subjects by the general public, it is indeed surprising to note how few prospective home builders give the planning of the garden any thought or consideration until the house is entirely completed and perhaps occupied.

The great majority of people reverse the proper order of home planning, failing to realize that the feature of greatest importance, and the one to receive first consideration, especially in this favored section of the country, is the laying out and planting of the home grounds. Even if it be only the conventional 50 by 100 foot city lot, it is surprising what effective results can be obtained, and how much money and temper can be saved, by a little careful study and planning at the proper time.

Be very frank with your architect, fully acquaint him with your hobbies and fancies in the floral kingdom, and discuss this thoroughly, even before the house plan is seriously considered. Have him make a plot plan showing the approximate size and location of the dwelling, and the general layout of the grounds, incorporating your ideas with his extensive knowledge of the subject. With this before you, and taking into consideration the points of the compass, the prevailing wind, the distant vistas, etc., intelligent study can be given the house plans and the best arrangement of its rooms, windows, and entrances.

If, on the other hand, you are to be your own designer, too much care cannot be given this preliminary work. Study your site well. Consult with your florist and become thoroughly familiar with the conditions peculiar to the healthy growth of your favorite plants.

If your site is irregular, uneven or sloping, congratulate yourself, for opportunities exist



While certain modifications of the surface are always necessary, a true lover of nature would never completely alter its topography, filling and leveling all slopes and inequalities any more than he would seek to remove the character lines from the human face.

for unusually interesting and unique gardening effects if intelligently sought for. While certain modifications of the surface are always necessary, a true lover of nature would never completely alter its topography, filling and leveling all slopes and inequalities any more than he would seek to remove the character lines from the human face. Use your best thoughts and efforts to obtain a natural growth and effect, keeping the fact in mind that every tree, plant, shrub and vine should appear perfectly at home in its environment.

After the garden plan has received due consideration, the full attention can be given to the proper planning of the house. The breadth and simplicity of the garden should be reflected in the enclosing walls of the dwelling. The house, in order to meet the requirements of good design, must appear as a part of the surrounding landscape and in perfect harmony with its environment. Its color scheme, therefore, must be carefully considered. Shrubbery close to the building, and clinging vines, are almost indispensable in a well-considered scheme, consequently an exterior finish must be selected that will not be damaged by plants and vines. Brickwork and plaster are good for this purpose besides furnishing an excellent color scheme for almost every setting. A smooth plaster finish, if properly mixed and applied, will last as long as the building, and never need refinishing. The plaster must be smooth float finish, however, and not rough cast, as vines will not cling well to the irregular surface.

In conclusion, and to sum up in few words, allow me to affirm once again, and with all the emphasis in my command, the garden should be the first and foremost in importance in home building. Cultivate a love for plants and flowers, study systematically their habits and requirements and if you are planning for a home, carefully and intelligently lay out your garden plan, then consistently design your house to suit it and if you perseveringly follow out its details, the product will be a source of never-ending comfort and pleasure to you and a delight to all beholders.

This article originally appeared in its entirety in the August 1910 issue of California Garden. Reprinted in parts with permission of San Diego Floral Association, who will feature similar articles and more in a publication due out this year in celebration of their 100th anniversary. To learn more or to visit their archives call (619) 232-5762; email info@sdfloal.org; office location: 1650 El Prado, Room 105, Balboa Park; office hours: 10am-3pm Monday through Friday, and third Saturday of the month.



Two homes by Richard Requa and Herbert L. Jackson in Coronado exemplify the author's philosophy on gardens. Landscape architect Milton P. Sessions worked closely with Requa on all his major projects. *left* William A. Gunn house, 1924-25, at 1127 F Avenue; *right* D.H. Theodora Cameron, Esq., 1927-28, at 815 Alameda.

Photos by Sandé Lollis

When Was Modern New?

BY TODD PITMAN ASLA

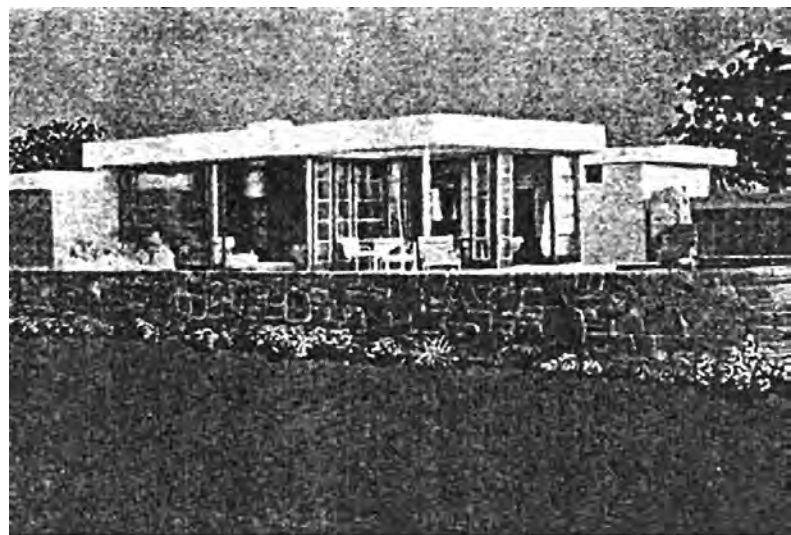
I have frequently been asked to define the period in which Modern architecture took place. This seems pretty easy; it is after all Mid-Century Modern. Most definitions place the beginning of this movement just after World War II. But is this really where Modern design begins?

In San Diego Lloyd Ruocco inspired a generation of designers. His legacy is carried by the art and architecture community of our city. Ruocco challenged architects and planners to “design cities fit for living”. Ruocco and many others saw the immense opportunities following World War II to provide economical, well designed homes. These homes could be built using the newest technologies and materials. New efficiencies could afford opportunities for all to own their own homes. Further, this optimism could lead to a rebirth of our city. San Diego would be a world class civic center; providing art, culture and vitality to all. The first step of course was to develop home designs that were affordable and embodied these concepts.

So when did Ruocco’s work start to focus on these ideals? My friend and fellow Modern enthusiast Keith York wrote a nice piece not too long ago that suggested that there was Modern design that occurred in San Diego prior to U.S involvement in WWII; for some I think that was surprising. More surprising however, is the fact that not only did they occur but the early concepts of prefabrication and economy within a well designed home were being actively and publicly explored in San Diego over a decade before these concepts gained publicity as part of the Case Study Program in Los Angeles.

In 1935 the Federal Housing Association (FHA) along with the planners of the 1935 Exposition sought to provide an exhibit that showcased the cutting edge of home building; the showcase was called Modeltown. At Modeltown, Southern California architects were invited to provide three-foot tall scale models of home designs that were both attractive and affordable. Fifty-six models were submitted as part of this program.

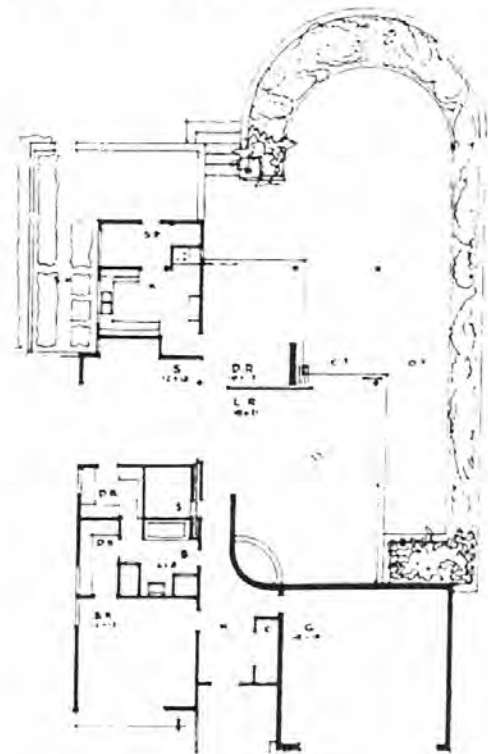
Many of the designs at Modeltown exhibited traditional but cheaply built homes that would later proliferate in post-war Southern California. However, a small group of young architects used this opportunity to present new concepts in residential design. These alternative Modern designs were built based on concepts championed by the Bauhaus movement in Europe. With his model 25 Richard Neutra would add his considerable talents to the program; his design featured the extensive use of metal; a new concept in residential design. Concepts used in this model were applied in his design for Dr. William and Melba Beard (1934) in Altadena. The remaining group of modernist designers were younger and far less established. Their designs echoed much of the Streamline Moderne style that had started to gain popularity throughout the country.



OWN YOUR OWN HOME

MODEL TOWN RESIDENCE

Federal Housing Administration Exhibit
at the San Diego Exposition - - - 1935



HOUSE 50
ARCHITECT
ASSOCIATES
KENNETH MESSENGER
ANTONIO RUOCCO
SAN DIEGO
CALIFORNIA

The Insured Mortgage Plan of the Federal Housing Administration permits building or buying homes and paying the entire construction cost in equal, small monthly amounts, just like paying rent.

SEE REVERSE SIDE FOR LOAN DATA

Ruocco believed that California's mild climate could provide endless possibilities in the form of indoor outdoor connections to enliven and enlarge even the most modest of homes.

Using a shortened version of his middle name (Lloyd Pietrantonio Ruocco), Antonio Ruocco teamed with architect Kenneth Messenger to form the only local San Diego firm to participate in this program. Ruocco was dedicated to concepts of flexibility and efficiency in design; spaces should be adaptable to their inhabitants. Further, Ruocco believed in economy; new materials like plywood could greatly reduce construction costs. Ruocco, like the elder Neutra, believed that California's mild climate could provide endless possibilities in the form of indoor outdoor connections to enliven and enlarge even the most modest of homes. Sleeping porches, rooftop gardens and bedroom courtyards were considered integral to the design. Ruocco provided six designs for this exhibit. His designs included large panels of floor to ceiling glass as well as rooms that could be divided by curtains allowing for flexibility of space. Ruocco would go on to champion these concepts throughout his entire career.

These early concepts are arguably more relevant today than they were in 1935. As our city grows, economy, efficiency and flexibility of space are more than novel concepts; they are requirements. More impressive yet, Ruocco and many of his



contemporaries were able to provide these well designed, economical homes within the context of the land they were built on. Utilizing technological advances in construction these homes could be built on almost any lot without the need for massive amounts of grading and site work. To Ruocco the natural setting was an asset to the structure; natural beauty was to be respected.

The beginnings of Modern design in San Diego is a fantastic discussion; one that will bring much deserved attention to a wonderful group of talented and visionary designers.

left One of six designs by the San Diego firm of Messenger Ruocco completed for the Modeltown program at the 1935 Exposition; **right** Strong influences of the International Style are evident in this 1937 design for the Clitsome Residence. Ruocco designed both the home and landscape, planting several of the original trees and shrubs himself, many of which remain to this day. *Photo by Todd Pitman*

EVERY Bungalow REPRESENTS OUR History

BY ALLEN HAZARD

Like a lot of Baby Boomers, I guess the first time I heard the word bungalow was when Jim Morrison sang about “a little girl in a Hollywood bungalow.” Funny, since at the time I was actually living in a bungalow. Maybe National City Bungalow just didn’t have the same ring.

Fast forward to marrying a certain woman from Chicago, with whom I now live in our own Mission Hills bungalow. I’ll never forget my first visit to Chicago in 1997. I felt like Ferris Bueller as I experienced my very own personal day off in Chicago - we went to a White Sox game, visited the Art Institute, checked out the modern public art downtown and capped off a memorable day by going to Buddy Guy’s Southside blues club. The rich and abundant architectural resources, Louis Sullivan and Frank Lloyd Wright buildings, as well as the Chicago Bungalows, amazed me.



Now we travel to Chicago a couple of times a year, we stay with Janet's sister and family at their 1920s Bungalow and we always visit heritage landmarks. This past holiday season, we took a three hour bus tour to Hyde Park, the Gold Coast, Mies van der Rohe's IIT campus and many historic districts. We later took a self-guided walking tour to visit the Old Edgebrook Historic District. Chicago has done a great job at preserving their historic buildings.

My wife and I joined SOHO in 1999 after attending the Arts & Crafts Weekend in North Park and we fell in love with bungalows, so much so that we eventually bought our 1920 Craftsman bungalow. I have often wondered why Chicago has so many more bungalows than we do. There are 80,000 to 100,000 bungalows in Chicago or about one-third of their housing stock in the city. Contrast this with less than five percent of our housing stock; bungalows represent only a small fraction of this number. While, we are an older city (1769 to 1837), we have always been a smaller city, which might explain the difference in sheer numbers. But what explains the loss of so many of our bungalows? Was Chicago that much more hip to preservation than we were?

Then, a few years ago I picked up a wonderful book titled *They All Fall Down*, Richard Nickel's Struggle to Save America's Architecture. Nickel was a photographer and preservationist who, in the 1950's and 1960's, tried to save Louis Sullivan buildings as Mayor Richard J. Daley was tearing them down in the name of urban renewal. Chicago lost a lot of great architectural treasures, from modest bungalows to important Sullivan and Wright buildings. The book is a fascinating account of Nickel's work to document Sullivan buildings and save important artifacts. Tragically, Nickel died while salvaging Sullivan's Stock Exchange Building in 1972.

So, maybe Chicago was no different from us or most cities across the country, Chicago like San Diego has lost its share of historic buildings because of the failure of their city planners, developers, real estate agents, politicians and homeowners who didn't want to save their buildings and whose vision didn't include the soul of a

city or the history of neighborhoods. There are more bungalows in Chicago because they started with more. It also makes me wonder what happened to our Victorians? Were they razed to make room for bungalows? Then bungalows were razed after WWII for ranch homes? The domino theory of homes?

Incredibly, San Diego continues to struggle and debate such issues as "... should every bungalow be saved..." Some at city hall believing that we have 'too many bungalows' and that they can easily afford to destroy what little existing stock we have left to make way for greater density and McMansions. This is crazy! We don't have enough bungalows! I personally witness the loss of 4 or 5 every year in Mission Hills. Every bungalow is representative of our history and every bungalow is made up of irreplaceable natural resources like 200-year-old wood as well as the craftsmanship of a bygone era. My step dad and mom's humble bungalow in National City is just as important as my Mission Hills bungalow, for it too tells an important story.

We must all accept the responsibility of preservation in San Diego. Every modest bungalow lost strikes our soul, it slowly chips away at our past, our history and our legacy. Someday people will have to travel to historic districts just to view a bungalow. Historic districts will become defacto house museums. Unless we as a society learn that every bungalow is special we will end up with nothing but generic cookie cutter mass-produced houses.

For your next home, consider buying a bungalow, research it, have it historically designated, mobilize your community by forming a historic district, educate your real estate agent about the value of older homes, support political candidates who understand preservation. Recently, Chicago Mayor Richard M. Daley started the Chicago Bungalow Initiative (www.chicagobungalow.org) to save ALL bungalows, we must demand that our city do the same. Otherwise, we might as well be singing different Doors' lyrics, "When the music's over, turn out the lights," or "This is the end, beautiful friend, the end of our elaborate plans, the end of everything that stands, the end."

Allen Hazard is a frequent contributor to SOHO's publication. He and his wife, Janet are founding members of Mission Hills Heritage, www.missionhillsheritage.org. They have just started a new business devoted to early 20th century decorative arts at HazArts.com



left Bungalows along Sunset in Mission Hills lined with palm trees; **right** A similar streetscape with Chicago style bungalows and regional street trees. Photos by Allen Hazard



History Repeating

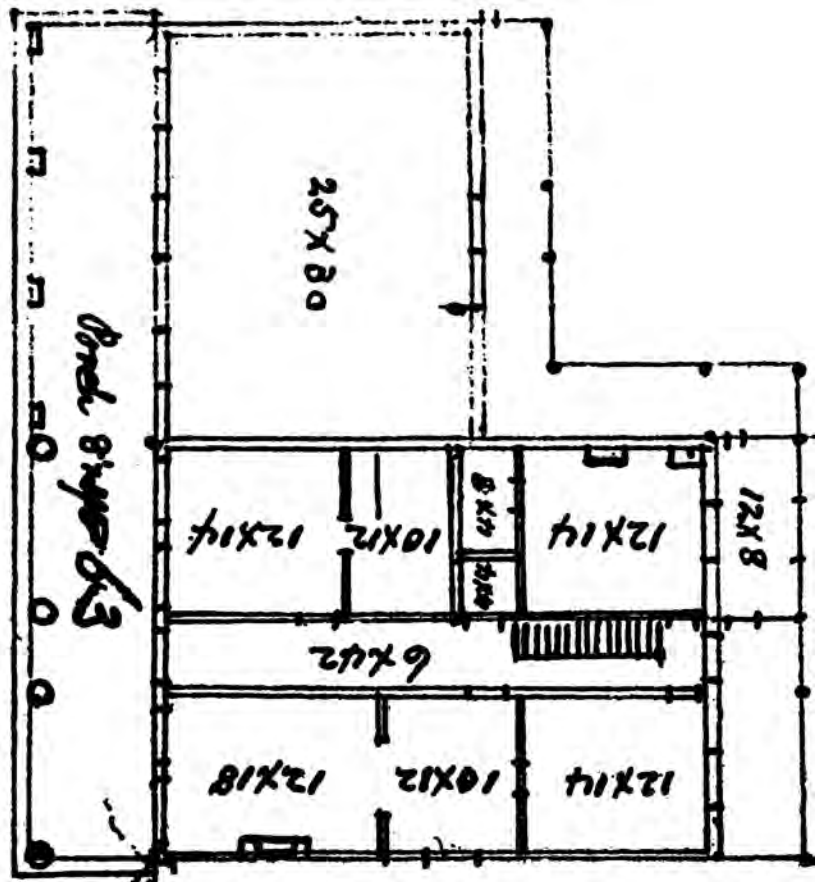
Restoring the Whaley House

BY DEAN GLASS

The Whaley House opened its doors as a historic house museum in May of 1960, after a lengthy renovation by the County of San Diego, which had acquired the building four years earlier. While the renovation was typical of the time, it would fall short of the Secretary of the Interior's Standards for the Treatment of Historic Properties that we use today. Now, under the guidance of SOHO, which operates the museum for the County, the Whaley House is being restored accurately to its period of significance, 1857 to 1885, with the focus on 1868-1872.

The building had been subjected to a number of remodelings prior to its acquisition by the County, the most notable on two occasions. The first was overseen by Thomas Whaley himself in 1868, when the Whaley family returned to San Diego after an absence of about eight years. Whaley altered the downstairs interior layout from a large, open retail store space to living quarters and store by adding the central hall and breaking up the space into smaller rooms, such as the parlor, study, and guest bedroom on one side and the general store area, pantry, and dining room on the other. The second major remodel occurred in 1909, when Anna Whaley and several of her adult children moved back to the house after 24 years at their downtown San Diego State Street residence. This time it was Whaley's eldest son, Frank, who oversaw the remodel and had the house electrified for the first time. The upstairs front façade was altered, including changing the number of windows from five to three

"The kitchen was a lean-to built on the back porch and connected to the dining room through the window." -Lillian Whaley.



Thomas Whaley

above Thomas Whaley's own drawing for the remodeling of the Whaley house, the kitchen is shown by the 12' x 8' space on the back porch. Dated 1868; bottom left to right Porch reconstruction underway, photos by Dean Glass; final photo Nearing completion of the back porch and kitchen, photo by Sandé Lollis





left to right Stairway and door added in the 1960s, photo by Sandé Lollis; restoration begins with removal of stairway and replacement of French window and brickwork, photos by Dean Glass

by bricking up four original windows and relocating two of them. The downstairs façade also got a facelift when the original five pairs of double store doors were changed to one pair flanked by two windows. The front porch was also rebuilt at this time, in a very different design.

During the County's late 1950s renovation, an attempt was made to return the outside of the Whaley House to its original appearance, but the result fell short of the mark. Again, a new front porch was constructed, and although closer to the design of the original, it was not an exact copy. At the same time, a non-historic back exit was added by replacing an original window with a doorway and building a flight of stairs. Sadly, much historic fabric was lost during this remodeling.

During an early renovation, the Whaley's dining room was converted into an indoor kitchen when the original kitchen structure was torn down. When the building became a museum in 1960, this room, although no longer a functional kitchen, was used to house the kitchen display. The room was finally restored to its original role as the dining room after SOHO took over museum operations in 2000. Dining room restoration was completed in 2005, with the addition of wallpaper and a reproduction floor oilcloth, prompting many visitors to ask, "Where was the kitchen?" Rather than just telling them about a lean-to board and batten kitchen that no longer existed, SOHO, using grant funds provided by Supervisor Ron Roberts and the County of San Diego and matched by museum admissions, is reconstructing the kitchen, as well as the original wraparound back porch.

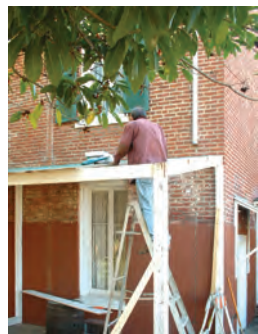
For this reconstruction, we are using the original hand drawn plans of Thomas Whaley, written descriptions, historic photos and physical evidence found in, on and around the building. This work includes replacement of the original French window, brickwork and shutters in the original pattern. All of this work is being done using period techniques and materials: square nails, antique bricks, antique hardware,

full dimensional random width lumber, 7/8 inch beaded tongue and groove ceiling painted rough side up, mortise and tenon doors, and windows with hand blown glass. Even the saw marks are period correct. The finishes will include traditional whitewash and oil-based paint. SOHO member and multitasking restoration specialist Dennis Will is performing all aspects of this work.

The kitchen will be fully furnished, complete with a wood-burning stove. It will be a functional late 1860's kitchen and will be used in the interpretive program for the Whaley House. The project ultimately will include an interpretive kitchen garden with heirloom varieties grown.

Another related project is the archeological excavation of the original rainwater cistern, led by Professor Seth Mallios and the South Coastal Information Center. Once the project is completed the cistern will be restored, a hand pump will be installed and the downspouts from the roof attached to the cistern. This will complete the kitchen reconstruction project.

The grand opening celebration of the kitchen will be held in June as a part of the 150th anniversary of the Whaley's occupation of the house. Meanwhile, stop by and view the progress, as it is quite fascinating, and watch for an invitation to the 150th anniversary festivities.



THE SHERMAN-GILBERT HOUSE

BY ALANA COONS

Saved from demolition in 1969 when concerned citizens formed Save Our Heritage Organisation (SOHO) and gained a reprieve to raise funds and find a location to move the house from its original location in Bankers Hill. The Sherman-Gilbert was the first historic structure saved by SOHO. We knew that our first save should be the first cover girl of the newly designed publication!



The County Board of Supervisors provided the park space and budgeted \$1.2 million to be used over a 10-year period to aid in moving and renovating threatened homes. In the 1960s this was a huge success; it was commonplace in the founding years of the historic preservation movement in America to relocate buildings in order to save them. While today this is no longer considered appropriate treatment of historic resources, these beautiful and important buildings that now make up Heritage Park, which includes the oldest Jewish temple (c. 1887) in San Diego, would no longer be here if not for SOHO utilizing the tools they had at hand.

John Sherman a 19th century boom period developer and cousin of General William Tecumseh Sherman built the house. From 1892-1965 Bess and Gertrude Gilbert were the owners, two sisters who were very important in the San Diego's arts and music society scene as patrons.

WHAT IS A VICTORIAN?

- Victorian is not a style! It is a structure built in the time period of Queen Victoria's reign 1840 to 1901. There were many architectural styles within the Victorian period
- The Sherman-Gilbert is a Stick Eastlake style built during the Victorian period
- The Stick Eastlake style is an architectural aesthetic that emerged in the 1870s & 80's in which the structural system was expressed on the exterior by abundant millwork, or "stick-work"
- The term "Eastlake," often applied to the style is an American attribution to the work of British tastemaker Charles Eastlake

Thank You End of Year contributors!

This was our most successful year to date, it is gratifying to have your support. We wholeheartedly thank each and every donor.

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above 1969, the Sherman-Gilbert house as it is being moved from its original location in Bankers Hill to Heritage Park; SOHO founder, Robert Miles Parker in the foreground.

150th Anniversary OF THE Jackass Mail

BY BRUCE COONS

On Saturday January 27, 2007 the first event was held in the yearlong celebration of the 150th Anniversary of the San Antonio and San Diego Mail Line. The line was known as the “Jackass Mail” after the mules used to transport the mail over the mountain section of the trail in San Diego’s backcountry. This stage line was the first transcontinental mail route connecting California to the rest of the United States.

Events are a collaborative effort sponsored by several agencies in the southland, including the Colorado Desert Archaeology Society, Anza-Borrego Foundation Institute and numerous historical societies and organizations.

This first event of the year of celebration was organized by the Arizona Historical Society. Beginning in Yuma, a twenty-two car caravan of carpools carrying people from Arizona Historical Society and San Diegans from across the county including myself and, other SOHO members, Melvin and Ellen Sweet, Victor Walsh and Steve Van Wormer to the stage station sites across the border in Northern Baja California.

The stations visited were Cooke’s Well, Gardner’s Well and Alamo Mocho. When we arrived at Cooke’s and Gardner’s it was difficult to get a sense of the past; there were no visible remains and the sites themselves have drastically changed in

appearance. The most interesting of the three stations was Alamo Mocho, named for the cottonwood stump present when the early travelers first arrived. At this place I was able to match up the site with a historic drawing seen here, brought by someone in the group. It was exciting to stand in this historic setting looking at the same view that was seen by these early travelers 156 years ago.

A great series of events has been planned and you are encouraged to participate in as many as you can. Additional events planned for 2007 include two horse and mule reenactment rides May 4-6 and June 15-17; a celebration at the Peñasquitos Station site in Peñasquitos County Park June 2; car and hiking tours, March 17 and June 9, of portions of the route; and a grand arrival of the mail in Old Town San Diego, August 31, 2007. Additional information is available at www.parks.ca.gov/archaeology.



left Alamo Mocho 1851 drawing from *Bartlett’s Narrative Vol. 2*; *right* Alamo Mocho 2007, same scene. *Photo by Bruce Coons*

CALLING ON SOHO MEMBERSHIP

Help make Rancho to Ranch House Weekend a reality!

Volunteers needed!! We are asking for commitments of 5, 10 and 15 hours. The event is four days total including set up. Benefits commensurate with time volunteered. You will receive instructions for specific duties, dependant on what you volunteer for.

What We Need

Thursday - Move in day, 12pm-10pm

Work required

- Moving SOHO Museum Shop merchandise and display pieces from Old Town to Liberty Station venue site
- Help in unpacking
- Greeting vendors, showing them their spaces, helping them move in
- Assisting vendors with unloading

Friday - 10am-5pm

- Moving in and assisting vendors
- Docenting

Saturday - hours 10am-6pm

- Docenting, booth sitting, trailer sitting

Sunday - 10am-10pm

- Docenting, booth sitting, trailer sitting
- Packing/loading of SOHO Museum Shop booth and moving/unloading back to the Museum Shop in Old Town
- Assisting vendors with move out



What you get

As if helping SOHO raise much needed funds were not enough, you get all of these additional thank you gifts

15-hour Volunteers receive a benefits package of:

Friday - Choice of 2 lectures or 1 tour* and Friday night opening reception

Saturday - Choice of 2 lectures or 1 tour. This includes the keynote speaker Show & Sale, and Trailer Exhibition pass

Sunday - Historic Home Tour ticket A SOHO 'Saving San Diego's Past for the Future' t-shirt and SOHO coffee mug (*while supplies last!*)

Door gifts, which include over \$25 value in magazines, such as Old House Interiors, Style 1900, Arts & Crafts Revival and Modernism, etc.

*The only exclusion is for bus tours, due to the limited seats

10-hour Volunteers receive a benefits package of:

Friday - Choice of 1 lecture or tour*

Saturday - Choice of 1 lecture or tour* Show & Sale, and Trailer Exhibition pass

Sunday - Historic Home Tour A SOHO 'Saving San Diego's Past for the Future' t shirt *or* SOHO coffee mug (*while supplies last!*)

Door gifts, which include over \$25 value in magazines like Old House Interiors, Style 1900, Arts & Crafts Revival and Modernism, etc.

*Does not include keynote speaker

One-day/5 hour Volunteers receive a benefits package of:

Sunday Historic Home Tour ticket and SOHO coffee mug (*while supplies last!*)

Show & Sale, and Trailer Exhibition pass

Door gifts, which include over \$25 value in magazines like Old House Interiors, Style 1900, Arts & Crafts Revival and Modernism, etc.

Contact our volunteer Coordinators Dean Glass and Amie Schaeffer today to sign up.

Email at sohosandiego@aol.com and note attention volunteer coordinators or call us at 619-297-9327 Monday through Friday 10am - 5pm.

Lifetime

Charley Bast
 Anthony Block
 Bob Broms
 David & Diane Canedo
 Jim & Diane Connelly
 Bruce & Alana Coons
 Doug & Alice Diamond
 Mr. & Mrs. D. Dickinson
 M. Wayne Donaldson
 Elizabeth Courtiér & Alfonso Escalante
 Nicholas Fintzelberg
 First Church of Christ, Scientist
 Nada & Cathy Grigsby
 Barry & Hilary Hager
 Ingrid Helton & Erik Hanson
 Peter Janopaul III
 Mary Joralmon
 Jim & Kathleen Kelley-Markham
 Bill & Suzanne Lawrence
 Nancy Lemann
 Joe & Linda Marrone
 David Marshall
 Jessica McGee
 William H. McWethy, Jr.
 Zeke & Beth Montes
 Rebecca Pollock & D. Nielsen
 Karen Mehalek & Thomas Paluch
 Thomas J. Pollock
 Theresa & Larry Pyle
 John & Viorica Reed
 James & Nancy Schibanoff
 Charlotte Schriefer
 Sue K. Skala, AIA
 John & Debbie Stall
 Nancy Roberts & Michael Sullivan
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 Margaret Hollins
 Casey Howie
 Stuart Kalbrofsky
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Senior

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 Gary Copson
 Joan M. Davis
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 Steve & Hanna Leiserson
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**New Members
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 Veece Bullock
 Teri Delcamp
 Susanne Friedrich
 Philip A. Hresko
 Jean Marie Moore
 Nicholas Taylor
 Michael Walton

Senior

Dennie Foster

CALENDAR OF EVENTS

March 13

Interrobang lecture - Anthea Hartig, PhD

April 10

Interrobang lecture - Paul Kephart

May 8

Interrobang lecture - Laura Birns, ASID

May 18-20

Rancho to Ranch House Weekend

June 12

Interrobang lecture - Buster Simpson

July 10

Interrobang lecture - Steve Badanes, AIA

August 14

Interrobang lecture - Michael S. Wishkoski, AIA

Interrobang is held the second Tuesday of every month at the

Museum of Contemporary Art San Diego Downtown
1100 Kettner Boulevard • www.InterrobangSD.org

6pm - Reception with speaker - complimentary food & beverages

7pm - Presentation & Discussion

Monthly Meetings

at the Whaley House Museum Complex

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

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

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

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

Preservation Revolving Fund
Call for meeting time and location

Call for Submissions

for articles for the SOHO magazine

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

Ideas of types of articles that we would like to receive

Features and in-depth articles

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

Viewpoints & Spotlights

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

Reviews

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

Reader Response

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

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

The deadline for the Spring quarterly is April 15. Future deadlines and specifications for articles, photographs, etc., will be sent upon request or can be found online at www.sohosandiego.org/submissions.htm

Would you like to help sponsor this magazine?

SOHO strives to continually improve all of our educational events and publications. We are always looking for financial help and a corporate sponsorship of the SOHO magazine may be the perfect match for your business. If you are interested please give us a call and let's discuss the possibilities.

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Third Annual Historic Home Tour
Saturday, April 21, 2007 • 11 am - 4 pm
The Homes of Sunset Boulevard

Advance Tickets: \$20 members/\$25 nonmembers
Day of: \$25/\$30

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619.497.1193 for more info
www.MissionHillsHeritage.org

RANCHO TO RANCH HOUSE

200 Years of Architecture & Design in San Diego

May 18-20

Headquartered for the second year at Liberty Station in Point Loma, don't miss the event of the year as we explore San Diego's architecture. All styles will be a part of this weekend: Adobe, Victorian, Craftsman, Spanish Revival, Mid-Century.

25th Annual People In Preservation Awards

For twenty-five years this event has recognized the people and agencies who have made significant contributions to the field of historic, cultural and landscape preservation. This important event will be the social event of the weekend.

Antique, New Artisans & Tradespersons Show & Sale

Looking for that signature piece for your home? Thinking of a renovation or restoration for your old home or historic building?

- Antique dealers - These antique dealers are specialists with an emphasis on decorative arts, furnishings and architectural items; this is the show to attend to find period pieces
- New Artists - To compliment your antiques & collectibles these gifted new artists provide craftsmanship and 100% pure talent to truly create tomorrow's heirlooms
- Services, tradesman and resources - Consult one on one with exhibitors with historically accurate products and expertise ranging from window repair to vintage stove restoration. For both the historic homeowner and for those with new homes that want to add the character and details of an older home, this show will be the single most useful resource in that search

Vintage Trailer Show, Ephemera Exhibition, and More!

A vintage home tour on wheels, the Vintage Trailer Show includes interiors. Private owners showcase over a dozen trailers built from the 1930's through the 60's. Free with your entry to any weekend event.

Lectures

Lectures are focused on preservation, restoration & renovation, and the architectural styles of our region.

Panels will include Old House Primer 101, The Old House Kitchen & Bathroom and an ever-growing topic of interest, Saving the Recent Past will be among the presentations. Speakers include Bruce Coons, Wayne Donaldson, Paul Duchscherer, Rob Fanella, Michael Kravcar, David Marshall, James Newland, Carmen Pauli, Jane Powell, and more!

One of the preservation world's most prominent figures, Donovan Rypkema, is our speaker. One of the preservation world's most prominent figures. Everyone is urged to attend this important lecture. Mr. Rypkema will speak to a variety of topics including the economics and sustainability of historic preservation.

Tours

In addition to the Sunday Historic Home Tour, which will highlight several homes of different styles, two extra days of tours have been added: Friday and Saturday architectural tours. Three to five examples of a particular style will be showcased in a 3-hour window and limited to 200 guests for each tour. Among the selections you can choose from will be

- Craftsman/Bungalow
- Mid Century Modern
- Irving Gill
- Victorian
- Bus and walking tours including Bungalow Courts, Historic Naval Training Center and Old Town

Who Should Attend

Architects	Designers
Students	Developers
Preservation professionals	Builders/Contractors
Planners/city and county staff	Preservation Activists
Historical Resources Board members & commissioners	

Why You Should Attend

This comprehensive learning and networking event only happens once a year. This is the only event in San Diego that offers private homeowners, architecture aficionados and professionals the variety of topics and tours on historic restoration, renovation, and preservation.

Tickets

As a benefit of membership, members will receive detailed advance registration information before the general public for priority sign up. Registration will be open to the public beginning in April, with information available online at www.sohosandiego.org

Tickets will be sold at the Rancho to Ranch House headquarters during the weekend; many events are expected to sell out, as they do every year, so avoid disappointment with advance registration.

Save Our Heritage Organisation presents

RANCHO TO RANCH HOUSE

200 Years of Architecture & Design in San Diego

May 18-20, 2007

Liberty Station • San Diego, California

Antique & New Artisan Show & Sale • Historic Home Tours
Vintage Trailer Exhibition • 25th Annual PIP Awards • Lectures • Parties



Art • Antiques • Lighting • Furniture • Pottery • Textiles • Architectural
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To participate contact

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~ LOST SAN DIEGO ~



"In the still uncertain light of dawn, this edifice, of a very beautiful model, supported upon its numerous pillars, had the aspect of a palace. Instinctively I stopped my horse to gaze alone, for a few minutes, on the beauty of this sight."
Written by Duhaut-Cilly in 1827.

This is the spot where Duhaut-Cilly made his observation of Mission San Luis Rey, this once inspiring cultural landscape has been hideously compromised and is unrecognizable today.