

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Koehler, Otto and Emma, House
Other names/site number: NA
Name of related multiple property listing: NA

2. Location

Street & number: 310 West Ashby Place
City or town: San Antonio State: Texas County: Bexar
Not For Publication: Vicinity:

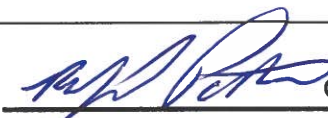
3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this x nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property x meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide x local
Applicable National Register Criteria:
___ A x B x C ___ D

		Chief Deputy State Historic Preservation Officer	<u>3/19/2025</u>
Signature of certifying official/Title:			Date
<u>Texas Historical Commission</u>			
State or Federal agency/bureau or Tribal Government			

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In my opinion, the property ___ meets ___ does not meet the National Register criteria.	
<hr/>	<hr/>
Signature of commenting official:	Date
<hr/>	<hr/>
Title :	State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

- ___ entered in the National Register
- ___ determined eligible for the National Register
- ___ determined not eligible for the National Register
- ___ removed from the National Register
- ___ other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:

Public – Local

Public – State

Public – Federal

Category of Property

(Check only **one** box.)

Building(s)

District

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Site
Structure
Object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>2</u>	<u>0</u>	buildings
<u>1</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>3</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register NA

6. Function or Use

Historic Functions

RESIDENCE

Current Functions

VACANT/ NOT IN USE

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7. Description

Architectural Classification

Eclectic Period Revival (Queen Anne, Richardsonian Romanesque, Beaux-Arts)

Materials: (enter categories from instructions.)

Principal exterior materials of the property:

Foundation: CONCRETE; Walls: STONE/Limestone – Terracotta - Brick

Roof: COMPOSITE SHINGLES – SLATE

Other: CONCRETE, METAL

Narrative Description

Summary Paragraph

The Koehler, Otto and Emma, House, located at 310 West Ashby Place in San Antonio, Texas, occupies an entire residential block and includes a historic main residence, a carriage house (contributing), and the site (contributing). Built in 1901 to designs by architect Carl Von Seutter for local brewers Otto and Emma Koehler, the home is an imposing three-story masonry structure with a below-grade basement and raised first floor, encompassing approximately 12,000 square feet of interior space. The residence showcases an eclectic architectural style combining Richardsonian Romanesque, Queen Anne, and Beaux-Arts elements. It features coursed ashlar limestone walls, an octagonal turret, apsidal projections, and picturesque rooflines with dormers, chimneys, and a bell-shaped turret roof. The property is enclosed by a 1914 limestone and decorative metal fence, with mature trees, expansive lawns, and formal pedestrian and vehicular entry points. The property is set on a gently sloping site two miles north of downtown San Antonio, just outside the Monte Vista Residential Historic District and to the east of San Pedro Springs Park. The Koehler House retains much of its original historic character both inside and out. The house features a deep, wraparound porch supported by Ionic columns, decorative stone balustrades, and terra-cotta entablatures. Palladian windows with ornate carvings, wood and leaded-glass doors, and a porte-cochère enhance its grandeur. The basement includes original features such as a historic bowling alley and mosaic tile flooring. The main and upper floors preserve their early 20th-century configuration and finishes, including intricate wood paneling, coffered ceilings, and plaster ornamentation. The Carriage House and other historic site elements contribute to the property's significance as a well-preserved estate reflecting the influence and social standing of the Koehler family. Together, the Koehler House and its adjacent Carriage House retain integrity in location, design, setting, materials, workmanship, feeling, and association.

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Location & Setting

The Koehler House, located at 310 West Ashby Place, sits approximately two miles north of downtown San Antonio, Texas. Occupying a full city block, the mansion's elevated position provided Otto Koehler with a direct line of sight to the Pearl Brewery. The property is located just outside the southern boundary of the Monte Vista Residential Historic District, which was listed on the National Register of Historic Places in 1998 and retains an abundant variety of early 20th-century residential styles, with bungalows in the Craftsman and period revival traditions predominating. Streets are laid out in a rectilinear east-west grid and landscape features include large live oaks, palms, and other plantings along the streets.¹ A few blocks to the east is the boundary for the Tobin Hill local Historic District. A mixture of property types are in the immediate vicinity of the Koehler House, including residential, commercial, and institutional. Two blocks west of the Koehler House is San Pedro Springs Park, the oldest designated park in the city, which was listed on the National Register of Historic Places in 1979. Across Belknap Place is Temple Beth-El, a historic synagogue built in 1927 by architect Carl von Seutter, the same architect who designed the Koehler House (Map 4). The San Antonio College Campus is one block south of the property.

Site

The Koehler House and its associated resources are located within one entire residential block bounded on the east by Lewis Street, the north by W. Ashby Place (originally called W. San Pedro Place), the south by W. Courtland Place, and the west by Belknap Place. The grounds, which include perimeter fencing, pedestrian paths, driveway, parking, and vegetation encompass the overall site (contributing). The property is enclosed by an elaborate limestone and decorative metal perimeter fence, installed in 1914. Pedestrian paths from the south and east gates allow access to the property and lead to the historic primary entrance through the double doors at the east elevation. Vehicular access is located through two gates at the north end of the property, off West Ashby Place, and several designated parking spaces are present on the north side of the House. The current main entrance to the Koehler House is through the porte-cochère door at the north elevation. Additional secondary entrances are located at the south elevation and at the west elevation. The site slopes gently to the south with an expansive lawn and several large trees at the southern and eastern sections.

The Koehler House, built in 1901, first appeared on the Sanborn Map of 1904 with three other structures on the property: a carriage house, a greenhouse, and an accessory structure that likely served as a storage shed. The main residence was situated slightly north of the center of the property, the Carriage House was located at the northwest corner of the block, and the storage shed and Greenhouse were constructed just south of the Carriage House. According to the next available Sanborn Map that illustrates the property in 1911, the main House (contributing) and Carriage House (contributing) retained their original footprints; however, the former Greenhouse was expanded, and the storage shed was removed. Subsequent early 20th-century Sanborn Maps do not indicate any major changes to the setting of the property. The last iteration of the greenhouse iteration was likely constructed after the period of significance and had all wood and glass elements replaced as part of a renovation in 2014

¹ Maria Watson Pfeiffer and Sue Ann Pemberton-Haugh, "Monte Vista Residential Historic District," National Register of Historic Places Nomination Form (Washington, DC: U.S. Department of the Interior, National Park Service, 1998), Section 7, p. 5.

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(Figure 38). However, the structure suffered from significant deterioration and was partially deconstructed in 2025, therefore it is not counted as a resource. The basin of a former in-ground fountain is located just south of the main house and is currently infilled with gravel (Figure 20).

Koehler House

Exterior

The Koehler House, built in 1901, was designed by local architect Carl Von Seutter for prominent San Antonio businessman and brewer Otto Koehler and his wife Emma as their main residence. The house is a three-story masonry structure with a below-grade basement and raised first floor with approximately 12,000 sq ft of interior space. The house represents early 20th-century Eclectic style and incorporates stylistic elements from the Richardsonian Romanesque, Queen Anne, and Beaux-Arts styles. The volume of the house is a central rectangular block with apsidal projections at the south and east elevations and an octagonal turret at the southeast corner. In addition, there is a two-story rectangular projection at the west elevation and a single-story, rectangular volume at the north elevation. Exterior walls are finished with coursed quarry-faced ashlar limestone with decorative smooth carved limestone belt courses.

Roof

The main block is topped with a hipped roof and punctuated with multiple gabled dormers. The roof of the main block and dormers, as well as the east apse, is covered with asphalt shingles replaced in 2004; however, the original slate shingles are still present on the dormers' side walls. The roof has overhanging eaves and modillions with dentils running under the cornice along the perimeter of the roof. The three-story turret is topped with a bell-shaped roof which is also finished with asphalt shingles. The one-story south apse is covered with a standing-seam metal roof. Five limestone chimneys are present at the north, south and west elevations. According to the historic photos of the house (Figures 5-6, 8), a stone roof-line balustrade was originally located at the apex of the hipped roof, forming a widow's walk; however, this was removed sometime after 1985.

North Elevation (Photo 1)

The north elevation features a porte-cochère located off-center of the elevation, a one-story addition on the right (west) side of the porte-cochère and a two-story inset porch at the northwest corner. The windows on the first and second levels on this elevation are rectangular, one-over-one, double hung wood windows with simple limestone lintels and sills. A large Palladian-style window is located above the porte-cochère at the second floor and a smaller Palladian window is present at the dormer on the third floor of this elevation. These Palladian windows have decorative carved elements, including keystones, festoon panels and engaged pilasters. The porte-cochère features lattice-style stone balustrades and terra-cotta entablature capped with stone and terra-cotta roof balustrades. The porte-cochère has a flat roof that is supported with trios of Ionic and Tuscan limestone columns. A single wood and glass door flanked by small leaded-glass windows is located at the porte-cochère. The door is accessed via a horseshoe concrete staircase with cut limestone and metal railings. A two-story inset porch is also located at the northwest corner of the house and is accessed through a concrete staircase and a ramp that was added in 1995 as an accessible entrance. The northwest porch has stone

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balustrades with Tuscan limestone columns. Two single wood doors are located at the northwest corner porch, one leading into the kitchen and one into the secondary hall. The door to the kitchen appears to be original to the house, while the other was added in 1995 as an accessible entrance. An existing interior wood door was re-purposed at this entry.

East Elevation (Photo 2)

The east (primary) elevation features an apsidal projection to the northeast, a wide staircase at center, a one-story, deep porch that wraps around the east and south elevations, and an octagonal turret at the southeast corner. The porch is characterized by lattice-style stone balustrades and terra-cotta entablature capped with stone and terra-cotta roof balustrades. The porch has a flat roof and is supported with pairs or trios of Ionic limestone columns. A wide stone staircase on the east elevation provides access to the porch, with decorative stone elements resembling bases for flowerpots placed on the lower stair rails. The porch ceiling is finished with painted beadboard, and hexagonal decorative tiles cover the floor. The house is accessed through seven exterior doors. The original main entrance, located on the east elevation, is a wood and glass French door flanked by leaded-glass sidelights with a fixed, arched transom. The sidelights have decorative pilasters and festoon-carved panels on top and bottom. The windows on the apsidal projection are similar to the windows on the north elevation, rectangular, one-over-one, double hung wood windows with simple limestone lintels and sills. There is a large Palladian-style window located above the main entrance at the second floor and a smaller Palladian window is present at the dormer on the third floor. These Palladian windows have decorative carved elements, including keystones, festoon panels and engaged pilasters. Wood windows at the upper floor of the turret are arched, one-over-one, double hung with more ornate carved surrounds with decorative keystones and pilasters, however the lower-level windows are rectangular. The basement-level windows at the apsidal projection are rectangular, one-over-one, double hung. The basement-level windows below the southeast wraparound porch are one-over-one, double hung arched with ornate keystones. All the basement-level windows at the east elevation have ornate metal security grills.

South Elevation (Photo 3)

The south elevation features the apsidal solarium volume projection to the southwest, a wide staircase at center, and a one-story, deep porch that wraps around the east and south elevations. The south elevation of the turret is also visible on this elevation. The south portion of the wraparound porch follows the characteristics of the portion on the east side with lattice-style stone balustrades and terra-cotta entablature capped with stone and terra-cotta roof balustrades. A wide stone staircase matching the staircase on the east elevation provides access to the porch on the south elevation. Two single wood and glass doors with transom provide access at the south elevation of the wraparound porch: one to the library and one to the solarium. The wood windows at the apsidal projection are arched, one-over-one, double hung with more ornate carved surrounds with decorative keystones and pilasters. A Palladian window with matching decorative carved elements is present at the larger dormer on the third floor. The smaller dormer on the third floor has a small square casement wood window. A few rectangular windows on south elevation have wood shutters. The basement-level windows at the apsidal projection are rectangular, one-over-one, double hung. All the basement-level windows at the south elevation have ornate metal security grills.

West Elevation (Photo 4)

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The west elevation features a two-story rectangular projection at its far north end with the solarium apsidal volume visible at the south end of this elevation. A painted wood single door is at the basement level and is adjacent to the apsidal bay. It is accessed via a set of concrete stairs and features two vertical glazed panels along with modern panic hardware. Presumably added during the 1985 renovation, this door provides the only exterior access to the basement. The windows on the first and second levels on this elevation are rectangular, one-over-one, double hung wood windows with simple limestone lintels and sills. A few of these windows have wood shutters. A large dormer is present at the third floor and features a pair of small square wood casement windows.

Interior

Basement (Photo 18)

The basement is accessible at the interior through the secondary stairs and the elevator that is located at the north end of the house. The basement retains its original floor configuration and consists of several rooms and storage areas. Two restrooms as well as a maintenance area are located off the elevator and stair hall. Partition walls are a mixture of exposed brick, painted brick, and painted plaster. The historic single-lane bowling alley, with its original wood floor, remains intact at the north end of the basement. The room features a painted wood wainscot topped by a painted wood shelf, which was originally used to display beer steins, as seen in a historic photograph (Figure 15). Above the shelf, the textured and painted plaster walls are adorned with a series of murals depicting German-style gnomes bowling and drinking Pearl beer. The windows in the bowling alley room feature simple, flat wood surrounds with slightly projecting sills, painted to match the wainscoting. The remaining basement rooms are utilitarian in finish. A section of historic mosaic tile floor is present at the stair hall. A variety of wood door types are located at the basement including historic paneled doors, some with upper panels of stained glass, as well as several large barn-style sliding doors. The ceiling is finished with painted plaster and has exposed ductwork.

First Floor (Photos 8-13)

On the first floor, the historic layout remains almost intact. The interior spaces, including the entry hall, parlor, library, dining room, and solarium, maintain many of the original features. The plan is organized around the entry hall with a grand staircase and a secondary staircase providing access to the second floor. The historic main entrance, located at the east, opens into a large entry hall ornamented with painted wood paneling, Corinthian pilasters, painted plaster walls, and a wood coffered ceiling with a central chandelier. An inglenook area with a fireplace is located at the west end of the entry hall. An additional north entrance from the porte-cochère also leads to the entry hall. The grand staircase located north of the entry hall is decorated with a turned-wood balustrade and wood paneling. Framed openings with wood pocket doors separate the entry hall from the parlor space at the northeast, the library at the southeast, and the dining room at the southwest. Wood flooring is used throughout the primary spaces on the first floor.

In the parlor, the plaster walls and ceiling are painted in soft pink. The walls are lined with a painted wood paneled chair rail, and its four windows have carved wood window surrounds with Corinthian pilasters. The ceiling is decorated with painted plaster motifs, an acanthus leaf cornice, and a central

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chandelier. A large fireplace is located at the north wall, decorated with a marble surround and a large painted wood mantel with a built-in mirror framed by pilasters and a broken pediment. At the library, a stained wood paneled wainscot runs along the perimeter of the room. Windows and doors with pilaster surround and built-in wood shelving with glass-fronted cabinet doors are also present in the library. A large fireplace sits on the south wall with a tile surround, a wood mantel and an oval mirror framed by engaged Ionic columns and entablature. The ceiling is decorated with stained wood boards arranged in a geometric pattern. Plaster walls and ceiling surfaces are painted in a blue tone. An alcove with built-in wood seating is located at the southeast and occupies the first floor of the octagonal turret.

The dining room is located adjacent to the library and has similar decorative wood wall and ceiling elements as the library but stained in a lighter tone. Built-in wood cabinets and shelves line the walls. At the west wall, there is a fireplace with a marble surround, a wood mantel, and a rectangular mirror framed by Corinthian columns. A door at the north wall of the dining room leads into the former butler's pantry. To the south of the dining room, through wood and stained-glass pocket doors, is the apsidal-shaped solarium. The room is illuminated with an eight-lite glass and metal skylight and has five arched windows with painted carved wood surrounds ornamented with Ionic pilasters. The room is also characterized by a green glazed ceramic tile wainscot and white hexagonal floor tiles. The walls and ceiling are painted off-white.

The service spaces are located at the northwest portion of the first floor and are accessed through a small hallway by the north entrance. This area consists of a secondary staircase, an elevator, the main kitchen, and the secondary kitchen (former butler's pantry). The kitchens have built-in wood cabinets and shelves, tile floors and modern appliances. The elevator was modernized in 1995 as part of an accessibility improvements project. The two single-use restrooms on this level, located off the rear hall, were also added at that time.²

Second Floor (Photos 14 -16)

The second floor maintains much of its original layout and consists of former bedrooms and service areas organized around a central hallway. The central hallway is located off the main staircase landing and is ornamented with a painted wood panel wainscot and a wood coffered ceiling. Wood paneled doors with cased openings, some with operable transoms on the east and south walls, lead into the four former bedrooms. These rooms have wood floors with decorative marquetry borders of varying patterns and cove ceilings. Three of these rooms have adjoining private bathrooms with their original free-standing marble vanities. Two fireplaces with wood mantels are in the northeast and southwest rooms. The southeast room has a modern drop ceiling and the remaining area of the tile floor at the south wall indicates where the fireplace used to be. The wraparound porch is accessed through a door in the middle room at the east wall. A metal spiral stair to the third floor is located behind the door off the central hall between the southwest and southeast rooms.

Two corridors lead from the central hallway to the west where the secondary staircase and servant areas are located. One provides access to the secondary staircase, elevator, as well as a restroom and an

² Facility Programming and Consulting, "The Koehler Cultural Center at San Antonio College Historic Structure Report," (March 2012), 3.17.

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additional room at the northwest of the second floor. The other corridor also leads to a restroom and has built-in cabinetry, once used as storage, which currently houses mechanical equipment.

Third floor (Photo 17)

The third-floor space was formerly used as a ballroom and then converted into a private nightclub-style space in the 1940s. Access to this floor is provided through the secondary staircase, elevator, and a metal spiral stair. The door to the east of the secondary staircase leads to the main, open-plan room. This space has wood floors, painted plaster walls, and a dropped ceiling. A large storage room with a Palladian-style window is located on the north wall and an unfinished attic area with a conical roof sits to the northeast. At the southeast, the octagonal turret contains a raised built-in seating area with carpet. A modern partition wall at the west hides mechanical chases. The space at the southwest corner of the room was formerly used as a bar with a two-way mirrored back wall. Several storage rooms and the elevator at the west side are accessible through two small hallways. The upper attic crawlspace is accessed through a ceiling hatch in the southern hallway.

Carriage House (Contributing Building)

Exterior (Photos 19-22)

The two-story brick Carriage House, located at the northwest corner of the property, was likely constructed at the same time as the main House. The structure was originally built to house the family's carriage and horses as well as a living space on the second floor for the driver. However, by 1911, the carriage house was being used as an automobile garage and a single-story porch located on the north elevation had been removed. The structure has an L-shaped plan with a cross-gable roof covered with standing-seam metal, and a simple wood cornice with dentil molding. The roof features a small octagonal cupola that stands at the crossing point of the two main gables as well as three brick chimneys. Dormer windows project from the roof at the east, north, and south elevations.

A deep entry porch located on the east elevation has a wood cornice and flat roof supported by pairs or trios of wood Tuscan columns resting on a brick half-wall. This porch shelters the main entrance to the building, which is a double, sliding, wood barn door. The building is also accessed through a single wood barn door as well as a double, sliding, wood barn door with an arched brick surround on the south elevation. Each elevation has a variety of window openings defined by limestone sills and segmented- or round-arch brick lintels. Wood windows are double hung one-over-one or two-over-two on the east, south, and west elevations. Four smaller casement pivot wood windows are also present on the west elevation. Two oval wood windows with brick surrounds are located at the gable end on the east elevation and the dormer on the north elevation. At some point between 1972 and 1985, the current open metal canopy structures and wood fence were added to the south end of the Carriage House as part of the building's former use as an art and ceramics studio.

Interior (Photos 23-27)

The Carriage House was used as an art and ceramics studio for several decades and some alterations were made to the interior spaces to accommodate that use. However, some historic interior features

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remain, including wood flooring on the second floor, wood panel doors and sliding barn-style doors with original hardware, and several partition walls of the former horse stables.

On the first floor, the walls are a mixture of painted plaster, exposed brick, and painted beadboard. The flooring is concrete with several metal floor drains and the ceiling is covered with painted beadboard. Two wood staircases provide access to the upper floor; the main, historic staircase is located by the main entrance and a small, non-historic secondary staircase at the southeast corner of the building. The upper floor consists of five rooms organized around the central stair hall. Three rooms are located at the north end, a new storage room in the middle and a larger room at the south. Except for the storage room, the second floor appears to retain its original layout. The ceiling in the larger room is finished with painted beadboard, including sections that slant down at the edges of the ceiling along the perimeter of the room. The lower walls are exposed brick, and the flooring is unfinished long leaf pine. There are two hatches in this room that open to the spaces below, indicating that it may have originally served as a hay loft for the stables. The other rooms have plastered walls with painted hardwood flooring and the ceiling is also covered with painted breadboard.

Site (Contributing) (Photos 28, 29)

The Koehler House occupies a gently sloping site that descends to the south and is characterized by its perimeter fencing, circulation routes, and landscape features. Vehicular access is provided by two pairs of large wrought-iron gates at the north elevation. These gates open to curved driveways that lead to parking areas on the north side of the house and to the historic porte-cochère entrance. Pedestrian access is located at the east and south gates; while the exact historic alignment of the walks is not documented, paths in these locations currently provide direct connections to the primary east entrance and the south elevation of the house.

The site is enclosed by an ornamental limestone and metal fence installed in 1914, replacing an earlier wood picket fence (Figures 8, 9). The fence consists of regularly spaced carved limestone columns with decorative wrought-iron sections set on limestone bases between each column. Over time, exposure to the elements caused deterioration of the limestone, and the fence is currently under repair as part of the ongoing rehabilitation work on site. The repair includes restoration of the wrought-iron sections, repair of the limestone base, and in-kind replacement of the limestone columns.

The grounds include open lawn areas and scattered mature trees, primarily concentrated along the southern and eastern portions of the property. The only known resource that depicts the historic landscape is a postcard dating to before 1914 (Figure 9), which shows the lawn surrounding the house with clusters of shrubs and trees arranged in an informal, picturesque manner. Other than this image, the exact appearance of the historic landscape cannot be fully verified. In recent years, several trees were removed due to advanced deterioration or because their proximity to the house threatened the foundation and structure. Despite these changes, the landscape retains a spacious, estate-like character that contributes to the historic setting of the property.

Alterations

Little changes were made to the main house until 1985 when some exterior stone repairs and various interior renovations were carried out. The most notable change to the exterior of the house was the

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addition of a wooden fence enclosure on the west elevation for the mechanical equipment related to the heating and ventilation systems. A concrete staircase and a ramp was added in 1995 on the west side of the main house as an accessible entrance. Additional renovations were carried out at the House in 1995, including the installation of a new interior elevator, and the configuration of new toilet rooms at all floors. In 2004, roof replacement was carried out on both the House and the Carriage House. The Carriage House received a new standing-seam metal roof, and at the House a new shingle roofing system was installed at the main steep-sloped roof, and new copper panel, flat-seam roofs installed at all low-sloped roofs except the south porch roof. Additional repairs were made to the copper roof of the porte-cochère in 2010.³ An exterior repair project began on the Main House in 2024 and is due for completion by April 2026.⁴ Work included limestone cleaning and repairs, replacement of damaged terra cotta with new replica units, wood window repairs and repainting, and new roof coatings for the two porches.

The carriage house was originally built to house the family's carriage and horses as well as a living space on the second floor for the driver. However, by 1911, the carriage house was being used as an automobile garage and a single-story porch located on the north elevation had been removed. At some point between 1972 and 1985, an open metal canopy structure and wood fence were added to the south end of the Carriage House as part of the building's former use as an art and ceramics studio. An exterior repair project began on the Carriage House in spring 2025 and is due for completion by April 2026. Work included brick repair and repointing, repair of damaged limestone elements, wood window and door repairs, and select roofing repairs.

The original greenhouse was constructed circa 1902 and expanded between 1902 and 1911. However, the most recent iteration is believed to have been built after the period of significance and was substantially renovated in 1985 and 2014. The upper portion of the greenhouse was removed in 2025 due to its significant deterioration and is slated for replacement with a new, similar profile greenhouse using an aluminum-frame for greater durability. The existing foundation and masonry knee-wall will be reused.

Integrity

The Koehler House and its adjacent Carriage House retain historic integrity in all seven aspects. The property remains in its original location within one entire residential block at 310 West Ashby in the Tobin Hill neighborhood, a setting that continues to reflect the early 20th-century residential development of San Antonio's upper class. The house maintains its original design, characteristic of the Eclectic style, with asymmetrical massing, projecting bays, ornate carved limestone, and a prominent turret. The setting is remarkably intact, with mature trees, decorative wrought-iron fencing, and spatial relationships between the main house and carriage house that reflect the estate's historic function and prestige.

The Koehler House retains a substantial amount of original materials, including coursed quarry-faced ashlar limestone, terra-cotta roof balustrades, interior wood paneling, and decorative plasterwork. The

³ Facility Programming and Consulting, "The Koehler Cultural Center at San Antonio College Historic Structure Report," (March 2012), 3.18-19.

⁴ Ongoing rehabilitation work (2024-2026) is being carried out by Troy M. Jessee Construction and designed by Ford, Powell & Carson Architects and Planners, Inc.

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workmanship is evident in the intricate detailing found in both exterior and interior features, from the turned porch columns and apsidal projections to the elaborate mantels and staircases inside the house. Together, these elements contribute to a strong sense of feeling, evoking the grandeur and architectural sophistication of the early 20th-century residential building. The property also maintains a clear association with the Koehler family, prominent local brewers and civic leaders, and with the broader patterns of economic development and architectural expression in San Antonio during the Gilded Age. Despite minor alterations and updates over time, the Koehler House and Carriage House continue to reflect their original design, materials, and purpose, and as such, they retain integrity sufficient to convey their historic and architectural significance.

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8. Statement of Significance

Applicable National Register Criteria

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance

ARCHITECTURE (local level of significance)

COMMERCE (local level of significance)

Period of Significance

1901-1943

Significant Dates

1901

Significant Person

Koehler, Otto and Koehler, Emma

Cultural Affiliation

NA

Architect/Builder

Von Seutter, Carl (architect); Wagner, Jaco (builder)

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Statement of Significance

The Koehler, Otto and Emma, House and its associated Carriage House and grounds are located at 310 West Ashby Place, San Antonio, Texas. The property was listed as a Recorded Texas Historic Landmark in 1975 and designated as a City of San Antonio Historic Landmark in 1988. Constructed in 1901, the house served as the main residence for prominent San Antonio business owners and brewers, Otto and Emma Koehler. The Koehler House is eligible for the National Register of Historic Places under Criterion B at the local level of significance for its association with Otto Koehler (1855–1914) and Emma Koehler (1858–1943), influential figures in the industrial and social history of San Antonio. Otto Koehler was a founding member and president of the San Antonio Brewing Association, later known as the Pearl Brewing Company, and played a major role in the city’s economic development by growing the brewery into one of the largest in Texas. After his death in 1914, his wife Emma Koehler took over leadership of the company—a remarkable achievement for a woman of her time—and successfully guided it through the challenges of World War I and Prohibition by diversifying its production and maintaining employment for hundreds of workers. The Koehler House was the family’s residence during this important period and remained in the Koehler family ownership as a private residence until 1972, when it was donated to the Alamo Colleges.

The Koehler House is also significant at the local level under Criterion C in the area of Architecture as an outstanding and well-preserved example of turn-of-the-century eclectic residential design, showcasing the grandeur and craftsmanship associated with upper-class living in early 20th-century San Antonio. The Koehler House was designed by local architect Carl Von Seuter and built by Jaco Wagner, with landscape design by G.A. Schattenberg. The six-foot iron and concrete fence surrounding the property was designed by Charles Boelhauwe and constructed in 1914. The house can be considered Eclectic in style, reflecting a rich blend of architectural influences, most notably Richardsonian Romanesque, Queen Anne, and Beaux-Arts. These influences are expressed in the building’s asymmetrical massing, prominent corner turret, ornate carved limestone, wraparound porch, and detailed interior finishes. The home was designed to reflect the social prominence and success of the Koehler family and stands as one of the grandest and most architecturally elaborate residences built in the city during that period. The contributing Site and adjacent Carriage House, designed in a complementary style, further enhance the property's historical and architectural significance. Together, these structures retain a remarkable level of integrity allowing the Koehler House to clearly convey its original architectural intent and continued importance as a landmark example of early 20th-century, affluent, residential architecture in San Antonio.

The period of significance begins in 1901, the date of construction of the Koehler House, and ends in 1943, the end of Emma Koehler’s occupancy of the house.

Criterion B: Commerce

Otto Koehler (1855–1914)

Otto Koehler was born on April 28, 1855, in Alfeld, Hanover in what is today Germany. In 1872, at the age of 17, he immigrated to the United States, settling in St. Louis, Missouri. There, he began his career

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in the brewing industry, working at the Griesedieck Brewing Company. His experience in St. Louis laid the foundation for his future endeavors in brewing.⁵ While in St. Louis, Otto met Emma Bentzen, and the two were married on August 12, 1882. In 1884, Otto and his wife moved to San Antonio, Texas, a city experiencing growth and offering new opportunities.⁶ He initially served as the secretary and general manager of the Lone Star Brewing Company. Recognizing the potential for expansion in the local brewing scene, Otto, along with partners Oscar Bergstrom and Frederick Hartz, acquired the City Brewery in 1887.⁷ They reorganized it as the San Antonio Brewing Association, which would later become known as the Pearl Brewing Company, one of the city's most successful breweries, producing the famed Pearl Beer.⁸ Koehler served as president and general manager of the San Antonio Brewing Association until his tragic death in 1914.⁹

Under Koehler's leadership, the brewery experienced significant growth. In 1902, he became president and manager of the San Antonio Brewing Association. He implemented strategic plans to expand the brewery's physical size and increase beer production. By 1916, the brewery's production capacity had surged from 6,000 barrels per year to over 110,000 barrels, making it the largest brewery in Texas at the time.¹⁰

Koehler's business acumen extended well beyond brewing. He invested in several mines in Mexico, became the largest stockholder in the famous Jimulco Mine, and served as president of the National Rubber Company, the Continental Mining Company, and the Monarch Mining Company.¹¹ He expanded his influence through the Texas Transportation Company, the Mexico-Texas Petroleum Company, and the American Lignite and Briquette Company. He also played a leading role in the Central Trust Company of San Antonio.¹² Koehler was particularly interested in promoting San Antonio as a health resort, and to that end, he organized the Texas Hot Sulphur Water Sanitarium Company in 1900 to develop the successful Hot Wells Hotel and Bath House, helping establish the city's reputation as a premier destination for health tourism.¹³ Koehler's diverse interests and investments contributed to the economic development of San Antonio and the surrounding region.

The Koehlers were prominent figures in San Antonio society, often featured in the city's newspaper columns. Deeply involved in the German American community, they supported local German societies and attended cultural events like the annual Turner Hall ball. Otto Koehler was also involved in the

⁵ Robert L. Gulley, *Money, Murder, Sex, and Beer: The Texas Trial of Emma Burgemeister* (Kerrville, TX: State House Press, 2022): 15.

⁶ Sarah C. Porter, "Koehler, Emma Bentzen," *Handbook of Texas Online*, accessed Feb. 10, 2023, <https://www.tshaonline.org/handbook/entries/koehler-emma-bentzen>.

⁷ Michael C. Hennech Revised by Laurie E. Jasinski, "Pearl Brewing Company," *Handbook of Texas Online*, accessed May 1, 2025, <https://www.tshaonline.org/handbook/entries/pearl-brewing-company>.
<https://www.tshaonline.org/handbook/entries/pearl-brewing-company>.

⁸ Porter, "Koehler, Emma Bentzen."

⁹ "Otto Koehler shot to death by his alleged mistress named Emma Burgermeister, who was hired as a nurse for Emma Koehler." *San Antonio Express News*, Nov. 13, 1914.

¹⁰ "The Legacy Lives," The Pearl Brewery, accessed May 1, 2025, <https://atpearl.com/about/history/>.

¹¹ Ellis A. Davis, *New Encyclopedia of Texas* (Texas Development Bureau: 1930), 1857.

¹² "Builded Great Fortune," *San Antonio Express*, Nov. 13, 1914; "Elected Officers," *San Antonio Daily Light*, June 28, 1914.

¹³ Gulley, 97; Davis, 1857.

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Beethoven Männerchor, a men's chorus society that remains an active local organization.¹⁴ Otto's success in real estate, mining, and oil brought the couple considerable wealth, allowing them to build one of the most luxurious homes in the city, valued at more than \$100,000 when it was completed. When completed, the Koehler House not only reflected the Koehlers personal success but also served as a symbol of the city's burgeoning prosperity during the early 20th century. They welcomed two nephews, Charles and Otto Jr., and a niece, Anna Hedwig Koethe, into their household and employed several servants.¹⁵

In addition to their home, the Koehlers are associated with the former Pearl Brewery complex. Established in 1883 by the San Antonio Brewing Association, the main brewhouse building (1894) became the center of a major industrial enterprise over the next several decades and played a significant role in the Koehlers' business endeavors.¹⁶ The former brewery complex has undergone extensive alterations and renovations in the last two decades into a thriving mixed-use redevelopment, including the rehabilitation of the former brewhouse into a hotel and the renovation of the former stable building into a music venue.¹⁷ After the brewery closed in 2001, Silver Ventures purchased the property and launched an extensive adaptive reuse project for the site. The exterior of the former brewhouse was rehabilitated in 2009 (Ford, Powell & Carson Architects) and then converted into a boutique hotel in 2015 (Roman and Williams), named Hotel Emma in honor of Emma Koehler's legacy.¹⁸ The hotel includes a large addition at the west of the original structure. Unlike the Koehler House, which retains a high degree of its original architectural features and fabric, the extensive modifications of the former brewery limit its ability to fully represent the Koehlers' personal achievements and lifestyle. Beyond the Koehler House and the Pearl Brewery, there are no other widely documented properties strongly linked to Emma and Otto Koehler.¹⁹

Otto Koehler's personal life was marked by complexity and controversy. On November 13, 1914, he was shot and killed by Emma (Hedda) Burgemeister, a former nurse believed to have been one of his mistresses. The subsequent trial became one of the most sensational murder cases in San Antonio's history.²⁰ Emma Koehler organized her husband's funeral on November 15, 1914, which began as a procession from their home to Mission Burial Grounds that included "150 automobiles, 100 carriages" and was attended by some 2,000 people.²¹ Despite the scandal surrounding her husband's death, Emma Koehler quickly turned her efforts to overseeing the Koehler business interests.

Emma Koehler (1858–1943)

¹⁴ Porter, "Koehler, Emma Bentzen."; Jean M. Heide, "Beethoven Männerchor," *Handbook of Texas Online*, accessed August 18, 2025, <https://www.tshaonline.org/handbook/entries/beethoven-mannerchor>.

¹⁵ Porter, "Koehler, Emma Bentzen."; Gulley, *Money, Murder, Sex, and Beer*, 19. Before they built the Koehler House, the couple lived in a more modest home at 1052 Avenue C, which is now part of Broadway Ave.

¹⁶ Hennech and Jasinski, "Pearl Brewing Company."

¹⁷ For more information on the Pearl Brewery redevelopment see <https://atpearl.com/about/>.

¹⁸ Robert Rivard, "Hotel Emma: San Antonio Gets a Showcase Hotel," *San Antonio Report*, Nov. 14, 2015, <https://sanantonioreport.org/hotel-emma-san-antonio-gets-a-showcase-hotel/>.

¹⁹ Otto and Emma Koehler held extensive real estate investments around town, but none of these properties are as closely associated with their professional and personal lives.

²⁰ For a full account of Otto Koehler's murder and the subsequent sensational local trial, see Gulley, *Money, Murder, Sex, and Beer*; *San Antonio Express*, Nov. 13, 1914; *San Antonio Light*, Jan. 23, 1918.

²¹ *San Antonio Express*, Nov. 16, 1914.

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Emma Bentzen Koehler was born on February 25, 1858, in St. Louis, Missouri, to German immigrants Ulrich Friedrich Wilhelm Bentzen and Helene Henriette Sophie (Garrels) Bentzen. Her parents had emigrated in the late 1830s from Hanover to St. Louis. After her mother's death in 1860, her father remarried Marianna Bertha Wiebe. Emma grew up in a community rich in German culture, which would later influence her personal and professional life.²²

Emma became an integral figure in San Antonio's social circles, admired for her intelligence and civic-minded spirit. She was actively involved in numerous civic and charitable organizations, including the Charity Association of San Antonio.²³ In 1902, she hosted a public fundraising reception and ball at the Koehler residence to benefit the city's free clinic. The event was extensively reported on in the local newspaper for both the philanthropy and the opportunity to visit the Koehler's "modern palace."²⁴ Both Emma and Otto also supported German-American cultural groups and institutions, reflecting their engagement with both the broader community and their cultural heritage.²⁵ In 1915, Emma donated about eleven acres of land next to Brackenridge Park to the city of San Antonio in memory of her late husband, requesting that the area be named Otto Koehler Park and that beer be permitted for sale there on Sundays.²⁶

Emma Koehler continued to host social functions and family events at the Koehler property up until her death in 1943.²⁷ Her great-niece, Margaret Willson, recalled in an interview that Emma frequently hosted the family at the mansion on Sundays, and that family weddings, funerals, and christenings were held there. She also kept horses, chickens, and cows within easy walking distance. Eight horses were housed in the carriage house, chickens were kept in coops just outside the kitchen for convenient access to fresh eggs, and cows grazed in a pasture across Belknap Place, where Temple Beth-El now stands. Margaret, who spent much of her first 18 years at the Koehler House, also noted that the Koehlers owned several other houses along Belknap Place and Dewey Street. Willson explained that "the family brought over from Europe lived in them" because "it was customary in those days for people who had gotten rich to send for their families in Europe."²⁸

After her husband's death, Emma took over as president of the San Antonio Brewing Association and filled her husband's position on several boards, including the Central Trust Company where she served on the board of directors and the Texas Transportation Company.²⁹ Her leadership was both bold and innovative, especially during the challenging periods of World War I and Prohibition. During her tenure, the brewery successfully adapted to the challenges of Prohibition, which began in January 1919 and

²² Porter, "Koehler, Emma Bentzen."

²³ Ibid.; "Mrs. Emma Koehler Succumbs to Illness," *San Antonio Express*, Apr. 27, 1943.

²⁴ *San Antonio Sunday Light*, Dec. 14, 1902.

²⁵ Porter, "Koehler, Emma Bentzen."

²⁶ *San Antonio Light*, Dec. 24, 1915.

²⁷ For example, a Jan. 26, 1941 edition of the *San Antonio Express* notes that she hosted an engagement reception at her home for family friends.

²⁸ Dona Clancy, "Willson Recalls Life at Koehler," *The Ranger* [San Antonio College Student Newspaper], April 25, 1985.

²⁹ *Southern Messenger*, September 30, 1920, p. 08; Porter, "Koehler, Emma Bentzen;" "Mrs. Emma Koehler Succumbs to Illness," *San Antonio Express*, Apr. 27, 1943.

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halted the manufacture and sale of beer.³⁰ Determined to keep the business viable, Emma directed a survey to identify alternative uses for the brewery's valuable facilities. The company diversified into near beer, bottled soft drinks, dairy and creamery production, and other non-brewing operations such as dry cleaning, automobile painting, and ice manufacturing. In 1920, operations shifted toward large-scale dairy production, prompting the company to change its name to Alamo Industries. In 1922, it was reorganized and renamed the Alamo Foods Company, with Emma serving as president.³¹ The brewery's equipment was removed, and the main building converted into a modern creamery producing milk, butter, ice cream, cheese, and other dairy products. Near beer continued under the "La Perla" label, with spent grain repurposed as cattle feed. Additional facilities housed an auto-painting plant, a cleaning and dyeing operation for textiles and rugs, and an ice plant capable of producing 100 tons per day.³²

By late 1923, the creamery division was sold, and the company focused on near beer, ice, auto painting, cleaning and dyeing, and soft drink production. Employment dropped from 250 to 50 workers, and by 1925 the business faced significant debt. Emma, as principal owner and president acquired all company stock and, despite the strict economic conditions of the Prohibition era, managed to keep the business afloat until beer was legalized again in September 1933. That year, the firm restored its original name, San Antonio Brewing Association, and in 1952 it became the Pearl Brewing Company. Emma's strategic diversification preserved jobs and kept the brewery operating during a period when many competitors failed, establishing her as a pioneering figure for women in the brewing and beverage industry.³³

When the Great Depression began in the 1930s, Pearl Brewing Company was in a strong position, thanks to Emma's careful management during the previous decades.³⁴ Even though Emma handed over control of the company to her nephew Otto A. Koehler in 1933, she stayed actively involved, offering guidance and leadership until her passing on April 26, 1943.³⁵ Otto A. Koehler, the son of Otto Koehler's twin brother, grew up with his aunt and uncle after the death of his father. After Emma Koehler's death in 1943, Otto A. and his wife Marcia inherited the Koehler House. Otto A. joined the Pearl Brewing Company in 1921 and eventually became chairman of the board and president. The brewery closed in 1999, and Otto A. passed away in 1969. The property remained in the Koehler family until 1972, when it was donated to the San Antonio College (SAC) for use as the Koehler Cultural Center. Under the SAC ownership, the property served as an educational facility, office space, and event venue, as well as housing various art studios of the Visual Arts and Technology Department in the Carriage House.³⁶ SAC sold the property in 2022.

Criterion C: Architecture

Development of Monte Vista Historic District in the early 20th Century

³⁰ "Pearl Oldest Brewery in State," *San Antonio Express*, Oct. 13, 1953.

³¹ *San Antonio Express*, January 17, 1922. p 11.

³² Ibid.

³³ Ibid.; "Brewing Firm Takes Back Old Name," *San Antonio Light*, Feb. 24, 1933; Porter, "Koehler, Emma Bentzen."

³⁴ Lauren Terrazas, "'Miss Emma' Saved Her Brewery and Left A Legacy For All Of San Antonio," Texas Public Radio, September 12, 2019, <https://www.tpr.org/san-antonio/2019-09-12/miss-emma-saved-her-brewery-and-left-a-legacy-for-all-of-san-antonio>.

³⁵ "Emma Koehler Story," Hotel Emma, accessed May 1, 2025, <https://thehotelemma.com/overview/emmas-story/>

³⁶ "Koehler House," Alamo Colleges District.

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The Koehler House sits just outside the official boundaries of San Antonio's Monte Vista Historic District. However, the property shares deep historical and architectural ties with the neighborhood. The Monte Vista Historic District in San Antonio began its transformation in the late 19th century during a time of economic expansion and urban growth. Prior to development, the area was largely rural, dotted with farmland and situated on elevated ground just north of downtown. Recognizing the potential of the location, real estate developers initiated formal development around 1890. With strategic marketing, including incentives like trees, sidewalks, and streetcar access, the area's developers promoted Monte Vista as an attractive residential suburb for the city's emerging upper-middle and upper classes. As San Antonio entered the Gilded Age, Monte Vista rapidly developed into one of the city's most fashionable neighborhoods. Its elevated terrain, wide tree-lined streets, and proximity to the city center appealed to affluent families seeking a quieter, more elegant environment. The growth of the neighborhood was closely tied to the arrival of streetcar lines and extension of infrastructure like water and gas lines.³⁷

The first streetcar route in the city, established in 1878, ran from Main Plaza downtown to San Pedro Park, helping spur development of the earliest tracts in Monte Vista. Prior to the advent of automobiles, continued growth of the neighborhood alongside expanded streetcar routes made it possible for professionals and business owners to live farther from their places of work while still enjoying convenient access.³⁸ The neighborhood's growth reached its peak by the 1920s. Monte Vista is known for its wide range of popular architectural styles, including Colonial Revival, Spanish Colonial Revival, Classical Revival, Tudor Revival, Queen Anne, as well as Craftsman and Prairie School examples. This mix of styles, still prevalent today, provides a unique character as one of the most intact early residential suburbs in Texas. Well-known San Antonio architects like Alfred Giles, Carl von Seutter, Harvey Young, James Riely Gordon, and Atlee B. Ayres designed impressive homes for many of the city's wealthiest and most influential people. The neighborhood was not only a center for architectural expression but also a reflection of the social hierarchies of the period. Alongside the grand homes of wealthy families were smaller residences for domestic workers, chauffeurs, and other laborers, illustrating the complex social fabric that underpinned daily life in Monte Vista. Civic pride, neighborhood associations, and public amenities like churches and schools also shaped the community's character and longevity.³⁹

Several buildings within the Monte Vista Historic District, built during the same era as the Koehler House, are individually listed in the National Register of Historic Places. Notable early 20th-century residences include the Barnes-Laird House at 103 West Ashby Place, constructed in 1909 and listed in 1988, and the Hiram Partee House at 605 Belknap Place, built in 1920 and listed in 1984. Both are recognized under Criterion C for their architectural significance and contribute to the district's rich and varied architectural landscape. The David J. and May Bock Woodward House, located just outside the Monte Vista boundary at 1717 San Pedro Avenue, was listed in 1996. Designed in 1904 by prominent architect Atlee B. Ayres, the Woodward House is an outstanding example of Classical Revival architecture, with its grand columns, balanced proportions, and intricate decorative detailing. In

³⁷ Donald E. Everett, *San Antonio's Monte Vista: Architecture and Society in a Gilded Age 1890-1930* (San Antonio: Maverick Publishing company: 1999).

³⁸ Maria Watson Pfeiffer and Sue Ann Pemberton-Haugh, "Monte Vista Residential Historic District," National Register of Historic Places Nomination Form (Washington, DC: U.S. Department of the Interior, National Park Service, 1998), Section 8.

³⁹ *Ibid.*; Everett, *San Antonio's Monte Vista*.

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addition to its architectural value, the house is historically significant for its association with the Woman's Club of San Antonio.⁴⁰

Development of Tobin Hill Historic District in the early 20th Century

The Tobin Hill neighborhood is a local historic district situated to the east of the Koehler House and just south of Monte Vista. Its development began in the late 19th and early 20th centuries as the city expanded northward from its historic downtown core. Initially part of the expansive agricultural lands surrounding San Antonio, Tobin Hill evolved rapidly following the arrival of streetcar lines and the growth of nearby institutions such as San Pedro Springs Park, which drew both residents and visitors to the area. By the early 1900s, the neighborhood had established itself as a desirable residential area for San Antonio's growing middle and upper-middle classes.⁴¹

The development of Tobin Hill was shaped by its proximity to downtown, its accessibility via public transportation, and the increasing demand for housing among professionals, merchants, and civic leaders. As a result, the area saw the construction of a wide range of homes—from modest cottages and Craftsman bungalows to grander residences in styles such as Classical Revival, Prairie School, and Spanish Eclectic. Its architectural variety reflects the social and economic diversity of its early residents and contributes to the neighborhood's historical significance. Tobin Hill was designated a local historic district in 2006.⁴²

Though the Koehler House is located two blocks west of the official boundaries of Tobin Hill, it shares many historical and architectural ties with the neighborhood. The Koehler property reflects the same wave of growth, prosperity, and stylistic eclecticism that defined the development of Tobin Hill in the early 20th century. The house's scale and sophistication also highlight the broader patterns of suburban expansion and civic ambition that characterized San Antonio's urban growth during this period.

Architecture of the Koehler House

The Koehler House is a significant surviving example of turn-of-the-century Eclectic style residential architecture in early suburban San Antonio. Designed by local architect Carl von Seutter, the Koehler House was one of the earliest residences constructed in the area. It was built by contractor Jaco Wagner, with landscape design by G.A. Schattenberg.⁴³ Von Seutter had worked early in his career under James Riely Gordon, one of the most prolific Texas architects working in the Richardsonian Romanesque style.⁴⁴ For his design of the Koehler House, Von Seutter drew primarily on elements from Richardsonian Romanesque, such as the irregular massing and rough-faced masonry, with some elements of the Queen Anne style and the classical detailing and ornamentation more typical of the Beaux-Arts style. The home's character-defining features of the Richardsonian Romanesque include:⁴⁵

⁴⁰ Information obtained from the Texas Historic Sites Atlas.

⁴¹ "Tobin Hill," City of San Antonio Office of Historic Preservation, accessed May 1, 2025, <https://www.sanantonio.gov/historic/scoutsa/HistoricDistricts/TobinHill>

⁴² Ibid.

⁴³ Cynthia J. Beeman, Historical Marker Application: Otto Koehler House, Texas Historical Commission, 1989.

⁴⁴ Glenn N. Patton, "Gordon, James Riely," *Handbook of Texas Online*, accessed August 5, 2025, <https://www.tshaonline.org/handbook/entries/gordon-james-riely>.

⁴⁵ Virginia Savage McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 2018), 387; Gerald

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- Asymmetrical facades, particularly at the south and west elevations
- Heavy massing in rough-faced limestone
- Corner tower with octagonal roof
- Wide, deep porches
- Strong horizontal cornices and stringcourses
- Picturesque rooflines with a central hipped roof with cross gables
- Variable chimneys with ornamented detailing

Von Seutter may have also been influenced by the Edwin H. Terrell residence (1894), known as the Lambermont or "Terrell Castle," located in the Government Hill neighborhood at 950 E Grayson Street near Fort Sam Houston. It was designed to resemble a European castle by the prominent local architect Alfred Giles, who was heavily influenced by H. H. Richardson's work in those years. The Lambermont is the closest stylistic comparison to the Koehler house, with similar rock-faced limestone masonry, picturesque massing with a corner tower, and a wraparound porch with lattice masonry balustrade. However, it displays a more straightforward combination of Richardsonian Romanesque and French-inspired Chateausque features.⁴⁶

The massing of the Koehler house also shows influence from the Queen Anne style, with the picturesque arrangement of projecting volumes and varied porches, lattice-style balustrade at the main porch, Palladian window motifs, large window openings on the main level, and the use of fan and side lights. Additionally, the overall classical ornamentation and detailing of the exterior reflect the growing influence of the Beaux-Art style in this era.⁴⁷ These include:

- Classical columns, often in groups of two or three
- Elaborate cornices with modillions and dentils
- Stone balustrades at porch roofs, including the terra cotta urns
- Arched windows framed by engaged columns, as seen at the solarium
- Sculpted low-relief terra cotta panels with swags, medallions, and cartouches

The L-shaped, two-story Carriage House sits to the northwest of the main house and was originally constructed as a carriage house and stable and later adapted to garage automobiles.⁴⁸ Constructed of tan brick with wood and limestone decorative elements, it differs stylistically from the main house. It reflects some of the more Classical inspired elements of the main house, including columns at the main entrance porch at the east and the use of dentils on the wood cornices, with an overall picturesque massing. The simpler style and materials of the Carriage House reflects its more utilitarian purpose, but it still displays ornamental qualities fitting for its prominent northwest corner position on the site.

Foster, *American Houses: A Field Guide to the Architecture of the Home* (New York: Houghton Mifflin Company, 2004): 270.

⁴⁶ Mary Carolyn Hollers George, *The Architectural Legacy of Alfred Giles* (San Antonio: Trinity University Press, 2006), 12.

⁴⁷ McAlester, *A Field Guide to American Houses*, 345; Carol Rifkind, *A Field Guide to American Architecture* (New York: New American Library, 1980): 64-65.

⁴⁸ Facilities Programming and Consulting, "Historic Structure Report: The Koehler Cultural Center at San Antonio College," 3.7.

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Other features of the site included the stone and wrought-iron perimeter fence, completed in 1914 shortly before Otto Koehler's death, which was described in a local newspaper at the time as "unique and in keeping with the beautiful surroundings."⁴⁹ Otto Koehler was reportedly very interested in the grounds around the house, particularly the "trees, plants and flowers."⁵⁰ The greenhouse, located at the west edge of the property just south of the Carriage House, was a glass and wood structure supported by a parged masonry knee wall. The most recent iteration of the greenhouse (restored 2014, demolished in 2025) included a curved gable in the shape of a Venetian arch, covered in glass panels, and capped with a decorative wood roof ridge. The main entrance was on the east elevation through a wood-and-glass double door with a decorative lattice canopy above, with a secondary wood batten door on the north elevation. The interior iron pipe structure was used for operating the sash and roof louvers and for water distribution to plants. Freestanding wood raised planter beds ran along the center aisle and the building perimeter. The original concrete foundation and masonry knee-wall remains intact.

The composition and stylistic combinations seen on the Koehler House are unique to the Monte Vista and Tobin Hill neighborhoods. The most comparable home stylistically in the vicinity is the Roy and Madge Hearne House (1910), located at 300 West French Place (Map 4) just two blocks north of the Koehler House at the corner of W. French and Belknap. Completed in 1910 and designed by Atlee B. Ayres, the house is also representative of the early 20th-century Eclectic style but combines Beaux-Arts grandeur with elements of Craftsman design and even a nod to Mission Revival motifs. It is a three-story brick residence crowned with a hipped roof clad in glazed green tile. This roof extends to shelter expansive porches and terraces on the second floor, positioned above equally generous porches at the ground level. A smaller terrace adjoins the attic-level ballroom and billiard room, protected by its own projecting tiled roof and a Mission-style pediment. Entry to the house is provided either through a broad, stone-trimmed segmental arch at the front or via a side porte-cochère. A decorative frieze within the front porch reflects Romanesque stylistic elements, while the wide overhangs and rows of exposed beam ends reveal a Craftsman influence. Simplified classical detailing appears in the plain, square columns and capitals supporting the upper porch, complemented by a continuous wood balustrade and small classical finials that also suggest Colonial architectural influences (Figures 35-36).⁵¹

In terms of their respective site settings, the Koehler House and Hearne House display differing changes over time. The Koehler House still occupies a prominent, full city block parcel with clear boundaries on all sides. Its lot remains intact and free from subdivision, preserving the original context and contributing to its historic character. The surrounding landscaped grounds and setbacks reinforce its status as a landmark property. Conversely, the Hearne House parcel, originally half a city block, appears to have been subdivided sometime after 1911 at the south end, creating smaller residential lots with multi-family dwellings facing W. Ashby Pl.⁵² This fragmentation disrupts the original setting and diminishes the building's historic presence within the urban fabric. The reduced lot size and closer proximity to neighboring structures limit the building's ability to convey its original grandeur and historical significance (Figure 37).

⁴⁹ "Builded Great Fortune," *San Antonio Express*, Nov. 13, 1914.

⁵⁰ Ibid.

⁵¹ Robert Coote, *The Eclectic Odyssey of Atlee B. Ayres Architect* (College Station: Texas A&M University Press, 2001), 77-78.

⁵² Everett, *San Antonio's Monte Vista*, 44.

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The architectural importance of the Koehler House lies not only in its scale and stylistic richness but also in its reflection of a transformative period in San Antonio's history, when affluent families sought to express civic pride and personal success through monumental residential architecture. It remains a rare and well-preserved example of eclectic turn-of-the-century design, and a testament to the social and architectural aspirations of its era. According to historian Mary Hollers George, it was the costliest private residence in the city at the time of its completion.⁵³ The interior of the Koehler House reflects not only aesthetic ambition but also technological innovation. The house contains over 12,000 square feet across three floors and a basement. It was designed with luxurious features and expansive entertaining spaces, including multiple reception rooms, a third-floor ballroom and formally landscaped gardens, reinforcing its role as a hub for social gatherings among San Antonio's elite. The house's design included elegant spaces such as a solarium, a richly appointed library, and a formal parlor, all of which embodied the refined lifestyle and social sophistication typical of affluent families in the early 20th century. In addition to these luxurious features, the mansion incorporated the most advanced residential technologies of its time, including a private elevator, a telephone system, a burglar alarm, and even a single-lane bowling alley in the basement, uncommon amenities that reflected the Koehler family's wealth and progressive embrace of modern conveniences.⁵⁴

The contrast between the Koehler House's siting in a prosperous neighborhood and the associated brewery located downtown also highlights the Koehler's class identity. Architectural historian Paula Lupkin points to a trend among prosperous brewers of the Midwest during the late 19th century, whereby managers, secretaries, and clerks of prominent breweries "inhabited an elegant, high-style, well-lit, well-ventilated, genteel white-collar world elevated high above the traffic, noise, and smells of the downtown streets." While brewers had, in the past, lived adjacent to their breweries, the late 19th century move from that site to a suburban locality represented an assertion of white collar, upper-class identity.

The Koehlers employed several staff on the property, as was typical of a household of their status and wealth.⁵⁵ The layout of the house reflects this, with the butler's pantry off the kitchen, a servant's stair at the north of the property connecting all levels of the house, and two small bedrooms at the attic level that may have been used by live-in servants. Emma Koehler's great-niece, Marget Willson, later recalled that Mrs. Koehler employed a German cook named Freda who lived in one of the bedrooms. She also employed a chauffeur named Robert, who lived on the property in the living quarters on the second floor of the Carriage House and sometimes served meals to the family. The landscaped grounds, along with the greenhouse, were also reportedly maintained by gardeners employed by the Koehlers.⁵⁶

The period of significance for the Koehler House is determined to be 1901-1943 (from its construction date to the end of Emma Koehler occupancy), during which time the house remained structurally

⁵³ Paula Allen, "Did reader's ancestors help build brewer's mansion?," *San Antonio Express-News*, May 21, 2016, accessed May 1, 2025, https://www.expressnews.com/life/life_columnists/paula_allen/article/Did-reader-s-ancestors-help-build-brewer-s-7926551.php

⁵⁴ Facilities Programming and Consulting, "Historic Structure Report: The Koehler Cultural Center at San Antonio College," 3.6.

⁵⁵ Clancy, "Willson recalls life at Koehler," *The Ranger*, Apr. 25, 1985. Willson recalled that the servants had Sunday off.

⁵⁶ Facilities Programming and Consulting, "Historic Structure Report: The Koehler Cultural Center at San Antonio College," 3.7-3.8.

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unchanged from its original construction. In 1985, some exterior stone repair and various interior renovations, including systems upgrades, were carried out at the house. Roof replacements at the house and carriage house were completed in 2004. However, most of the property's character-defining features remain and the house displays excellent architectural integrity that makes it a significant example of the early 20th-century residential design in San Antonio, Texas.

Carl von Seutter (1885 — 1937)

Carl von Seutter (1885–1937) was a notable architect in San Antonio during the late 19th and early 20th centuries. He began his architectural career as a draftsman for James Riely Gordon between 1894-1896, during the construction of Gordon's design for the Bexar County Courthouse. By 1897, von Seutter had entered into a partnership with another architect, forming the firm Murphey and Seutter, which was active until 1899. After the partnership dissolved, he maintained his own architectural practice in San Antonio for two decades, serving as City Architect for San Antonio beginning in 1911, before forming a new partnership with Malcom G. Simons in the 1920s. He was active in the local and regional architectural organizations, serving as president of the San Antonio Architecture Association in 1914 and as president of the West Texas Chapter of the American Institute of Architects in 1924.⁵⁷

Von Seutter's most recognized work is the design of the Koehler House. He also received the commission for the design of Temple Beth-El (1927), a synagogue located next to the Koehler House at 211 Belknap Place, on land donated by Emma Koehler. Koehler had recommended Von Seutter for the synagogue's design team because of their working relationship during the design of the Koehler House. The team also included von Seutter's new partner, architect Malcom Simons, who was a member of the temple congregation. Seutter and Simons consulted with New York architect Albert S. Gottlieb for the project. The synagogue's design features a layered rectilinear form topped with a low terra-cotta-tiled dome. The entrance is marked by a terra-cotta cornice with decorative shell cresting - a favorite Spanish architectural motif. Inside, the sanctuary is spacious and simply detailed, with marble wainscoting and a prominent dome supported by pendentives.⁵⁸ Other significant works by Seutter and Simons include the George Washington Carver Library and Auditorium (1929), located at 226 Hackberry St N, and the Alamo Heights Presbyterian Church (1928), located at 6201 Broadway.⁵⁹ Von Seutter's work significantly contributed to San Antonio's architectural heritage, reflecting the city's growth and the eclectic tastes of its affluent residents during that era.

Conclusion

The Koehler House is a historically and architecturally significant landmark that embodies the cultural, economic, and architectural development of early 20th-century San Antonio. Its association with Otto and Emma Koehler—two influential figures in the city's brewing industry who resided there from 1901 to 1943—supports its eligibility for the National Register of Historic Places under Criterion B. Otto Koehler, founder and president of the San Antonio Brewing Association (later Pearl Brewing Company),

⁵⁷ Ibid., 2.17; *The Western Architect* (July 1914), v.

⁵⁸ Gerald Moorhead et al, "Temple Beth-EL," SAH Archipedia, accessed May 1, 2025, <https://sah-archipedia.org/buildings/TX-01-SA93>

⁵⁹ Maria Watson Pfeiffer, "George Washington Carver Library and Auditorium," National Register of Historic Places Nomination Form (Washington, DC: US Department of the Interior, National Park Service, 2003), Section 8.

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played a major role in the region's industrial expansion. Following Otto's death in 1914, Emma Koehler successfully led and expanded the company through World War I, Prohibition, and the Great Depression. Their contributions left a lasting impact on San Antonio's economy, social fabric, and German American heritage, making the Koehler House a vital piece of local history. The Koehler House is also significant under Criterion C in the area of Architecture as one of the finest examples of turn-of-the-century affluent and Eclectic residential design in San Antonio. Designed in 1901 by Carl von Seutter and constructed by Jaco Wagner, the home combines elements of Richardsonian Romanesque, Queen Anne, and Beaux-Arts styles with exceptional craftsmanship, evident in its ornate limestone detailing, corner turret, and elaborate interior finishes. The property, including the main house and Carriage House, retains integrity and continues to reflect the wealth and status of its original owners. The Koehler House reflects the economic influence and social prominence of the Koehler family while serving as a tangible example of San Antonio's transition in the early 20th century toward grand, stylistically eclectic residences that embodied the city's growing wealth, civic pride, and evolving social customs.

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UTSA Special Collection Archive

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Previous documentation on file (NPS):

preliminary determination of individual listing (36 CFR 67) has been requested. Part 1 approved on July 13, 2023 (NPS Project #: 46632)
 previously listed in the National Register
 previously determined eligible by the National Register
 designated a National Historic Landmark
 recorded by Historic American Buildings Survey # _____
 recorded by Historic American Engineering Record # _____
 recorded by Historic American Landscape Survey # _____

Primary location of additional data:

State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University: Special Collections, University of Texas at San Antonio, San Antonio College Collection
 Other
Name of repository: _____

Historic Resources Survey Number (if assigned): NA

10. Geographical Data

Acreage of Property Approximately 2 acres

Latitude/Longitude Coordinates

1. Latitude: 29.448664° Longitude: -98.496932°

Verbal Boundary Description

The boundary includes approximately 2 acres, specifically the entire legal parcel identified as NCB 1897 BLK 7 LOT ALL OF BLK (Parcel ID: 122122), San Antonio, Bexar County, Texas, as recorded in the Bexar Appraisal District. Data accessed, April 14, 2025 (Map 1).

Boundary Justification

The boundary includes all property historically and currently associated with the nominated building.

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11. Form Prepared By

name/title: Sepideh Karimifar, Preservationist, and Anna Nau, PhD
organization: Ford Powell & Carson Architects & Planners (FPC)
street & number: 420 Broadway, Suite 100
city or town: San Antonio state: Texas zip code: 78205
e-mail: skarimifar@fpcarch.com
telephone: 210-226-1246
date: June 11, 2025

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

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Photographs

Photo Log

Property Name: Koehler, Otto and Emma, House

City or Vicinity: San Antonio

County: Bexar

State: Texas

Photographer: Sepideh Karimifar

Date: Photos 1 -3, 8, 10, 13-16, 18, 23, and 25 were taken on January 30, 2026

Photos 4-7, 9, 11, 12, 17, 19-22, 24, 26-29 were taken on June 11, 2025

All photographs accurately depict property conditions at the date of NPS submittal. No significant changes nor deterioration has occurred since the photos were taken in.

Photo 1

Koehler House - North elevation, camera facing southeast.

Photo 2

Koehler House - East elevation, camera facing west.

Photo 3

Koehler House - South elevation, camera facing north.

Photo 4

Koehler House - West elevation, camera facing northeast.

Photo 5

Koehler House – Terra-cotta entablature above the main entrance on the east elevation, camera facing west.

Photo 6

Koehler House – Porch columns, camera facing northwest.

Photo 7

Koehler House – Porte-cochère columns, camera facing northwest.

Photo 8

Koehler House – First floor view to the central stair from the entry foyer, camera facing northwest.

Photo 9

Koehler House – Central stair, camera facing north.

Photo 10

Koehler House – First floor view to the dining room and library, camera facing northeast.

Photo 11

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Fireplace with wood mantel in the library. camera facing south.

Photo 12

Fireplace with wood mantel in the parlor. camera facing north.

Photo 13

Koehler House – First floor parlor, camera facing southeast.

Photo 14

Koehler House – Second floor central hallway, camera facing south.

Photo 15

Koehler House – Second floor bedroom, camera facing northwest.

Photo 16

Koehler House – Second floor bathroom with original free-standing marble vanities, camera facing southwest.

Photo 17

Koehler House – Third floor open interior space view to the metal spiral stair, camera facing northeast.

Photo 18

Koehler House – Basement view to the single-lane bowling alley with its original wood floor and murals, camera facing northwest.

Photo 19

Carriage House – East elevation, camera facing west.

Photo 20

Carriage House – North elevation, camera facing south.

Photo 21

Carriage House – West elevation, camera facing east.

Photo 22

Carriage House – South elevation, camera facing north.

Photo 23

Carriage House – First floor interior space, camera facing southwest.

Photo 24

Carriage House – First floor interior space, camera facing northeast.

Photo 25

Carriage House – Second floor interior space, camera facing southwest.

Photo 26

Carriage House – Second floor interior space, camera facing southwest.

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Photo 27

Carriage House – Second floor interior space, camera facing north.

Photo 28

Ornamental limestone and metal perimeter fence - camera facing northeast.

Photo 29

Ornamental limestone and metal perimeter fence - camera facing northwest.

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Paperwork Reduction Act Statement: This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

Tier 1 – 60-100 hours

Tier 2 – 120 hours

Tier 3 – 230 hours

Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.

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Maps

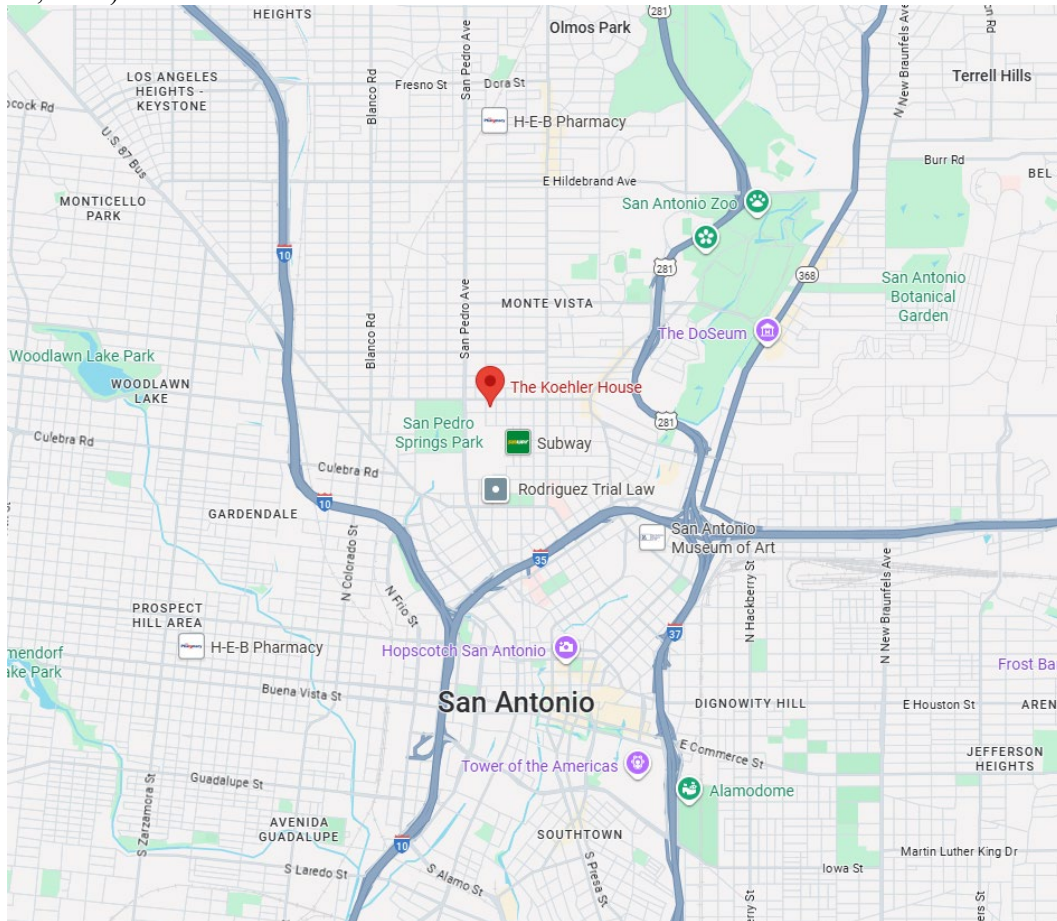
Map 1. Google Map showing boundary in red. Accessed May 7, 2025.



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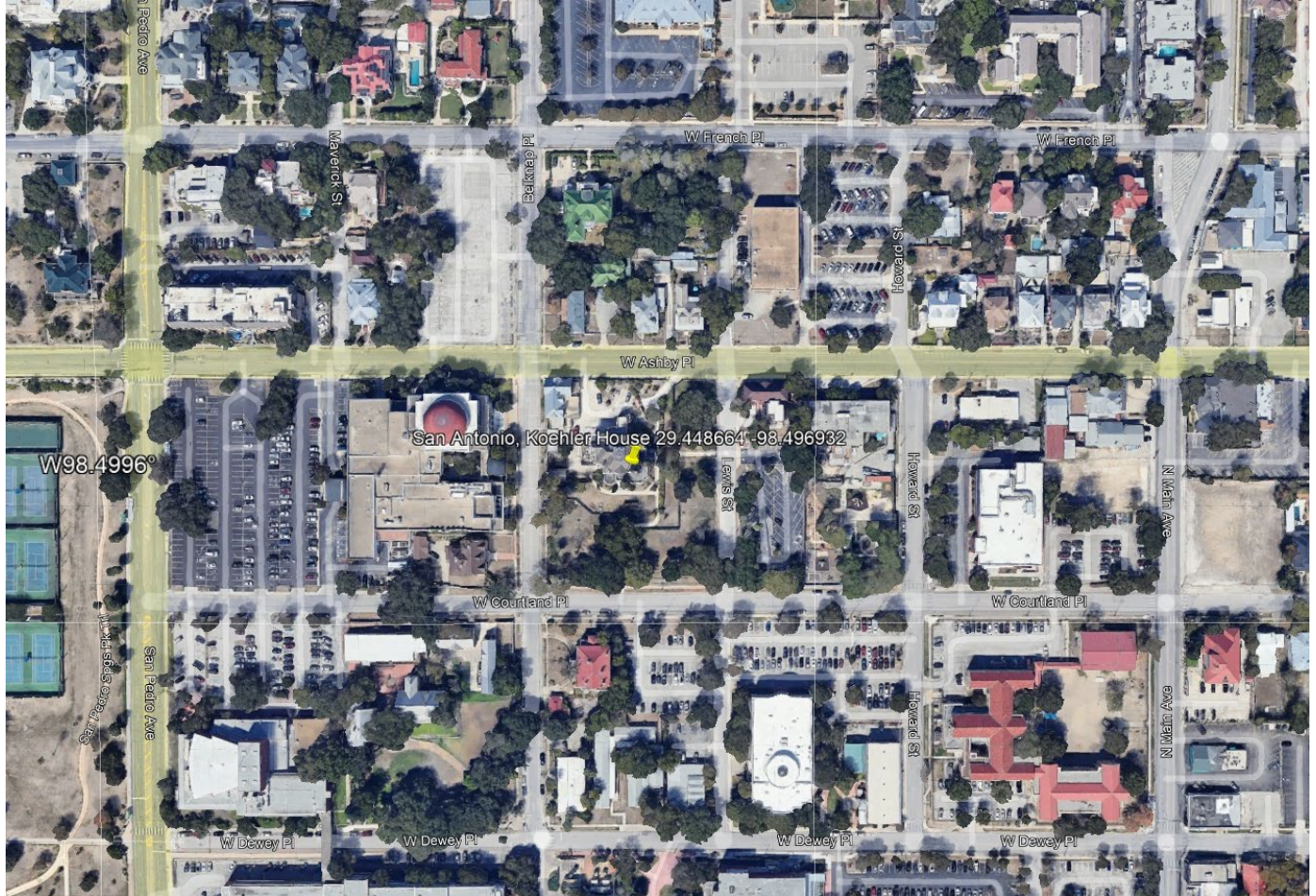
Map: 2: 310 W Ashby Pl, San Antonio, Bexar County, TX. Source: Google Maps (accessed September 24, 2025)



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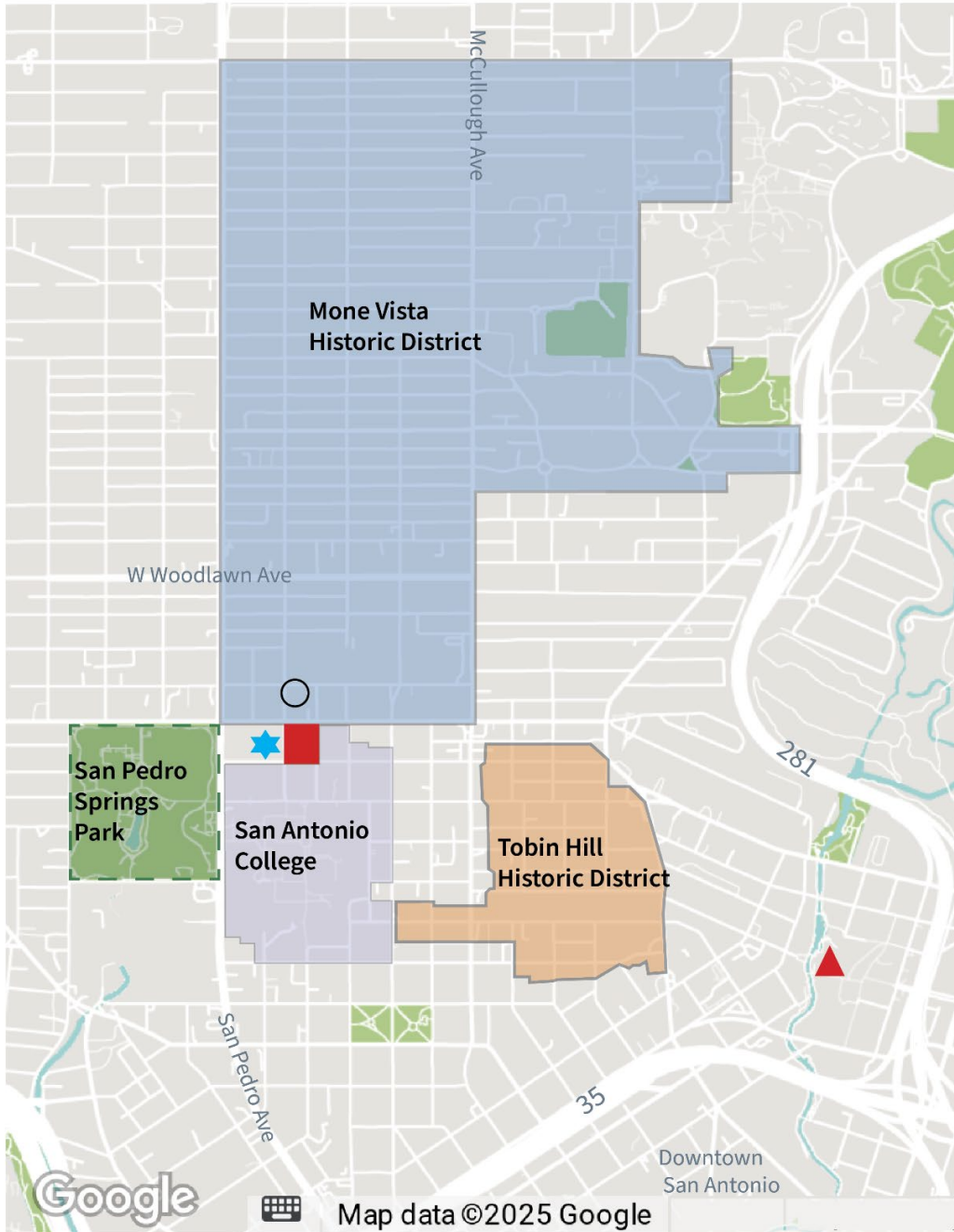
Map 3. San Antonio, Koehler House 29.448664° -98.496932°. Source: Google Earth (accessed 9/24/25).




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Map 4. Location of the Koehler House and nearby historic districts and properties.



- Koehler House
- ★ Temple Beth-El
- ▲ Pearl Brewery
- Roy and Madge Hearne House
- 

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Figures

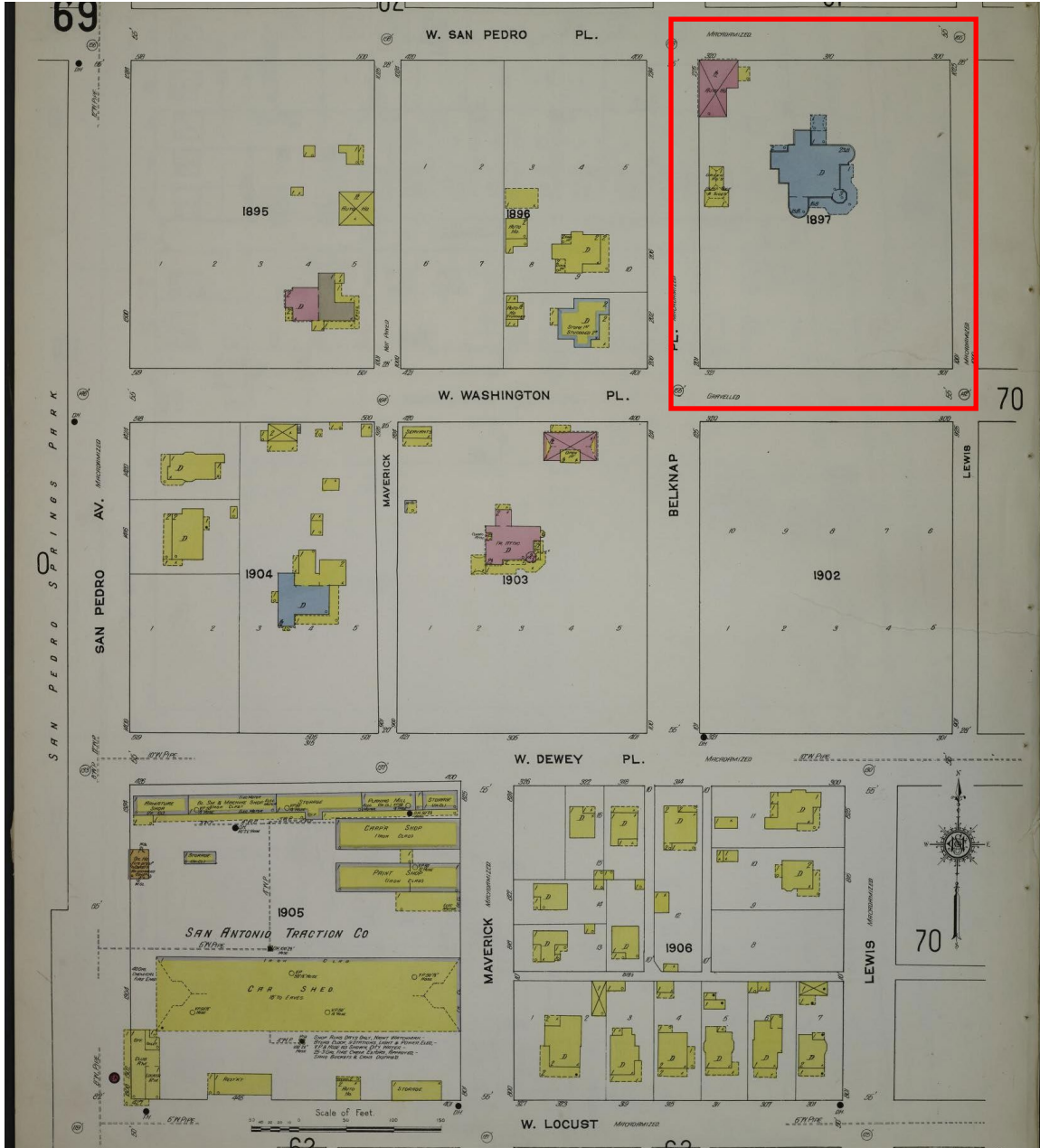
Figure 1. Historic Sanborn Map, 1904



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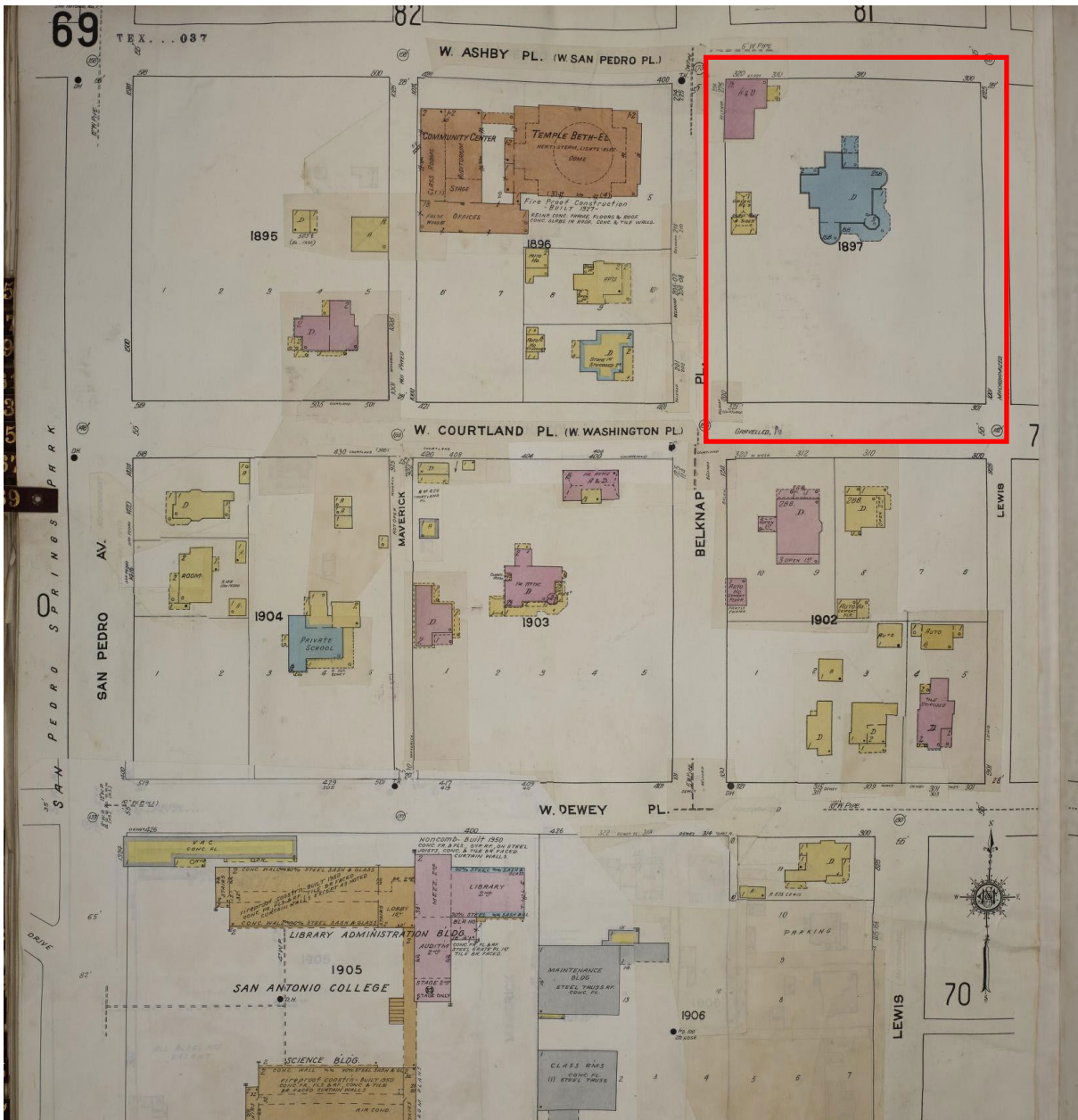
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Figure 2. Historic Sanborn Map, 1911



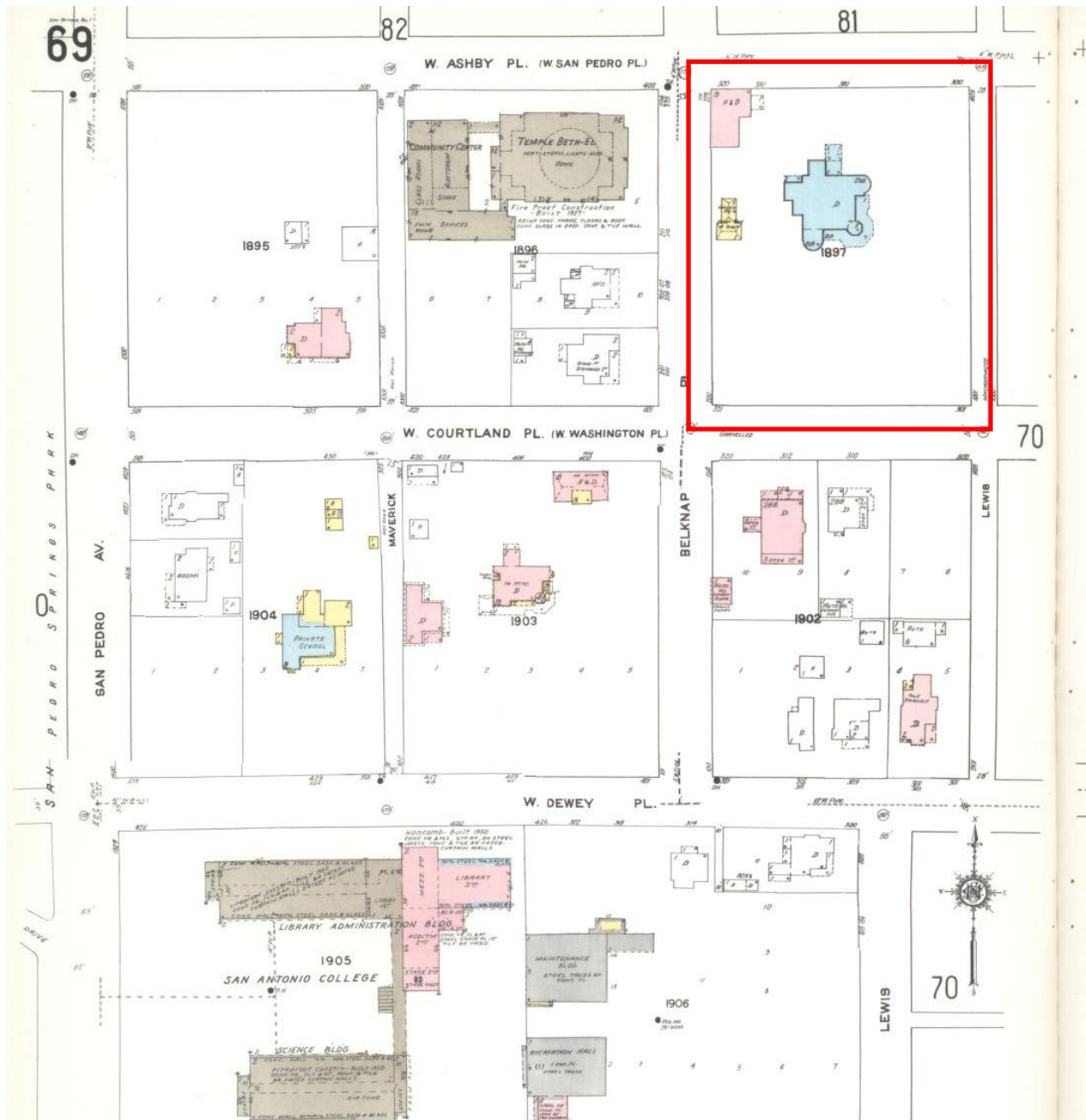
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Figure 3. Historic Sanborn Map, 1950

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Figure 4. Historic Sanborn Map, 1952

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Figure 5. Photograph of Koehler House shown nearing completion in 1901. *Courtesy of UTSA Special Collection*



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Figure 6. Photograph of the Koehler House shortly after its construction was completed. c 1900.
Courtesy of San Antonio College Collection



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Figure 7. The craftsmen involved in construction work posed on the south porch; The architect, Card Seutter holds the plan. c 1900. *Courtesy of San Antonio College Collection*



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Figure 8. North elevation of the Koehler House. Date unknown.

The fence in the photograph was replaced in 1914. *Courtesy of San Antonio College Collection*



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Figure 9. Postcard image of the Koehler House. Date unknown. *Courtesy of The Alamo City.com*



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Figure 10. Koehler Carriage House in the background. c. 1912. *Courtesy of San Antonio College Collection*



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Figure 11. Photograph of Otto Koehler (1855-1914).
Courtesy of Texas State Historical Association (TSHA)



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Figure 12. Photograph of Emma Koehler (1858 - 1943)
Courtesy of Texas State Historical Association (TSHA)



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Figure 13. Emma Koehler (Left) in Koehler House. 1940. *Courtesy of Courtesy of UTSA Special Collection*



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Figure 14. A dinner party at the Koehler House.1930. *Courtesy of San Antonio College Collection*



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Figure 15. A wedding dinner party at the Koehler House in the bowling alley room. 1914. *Courtesy of San Antonio College Collection*



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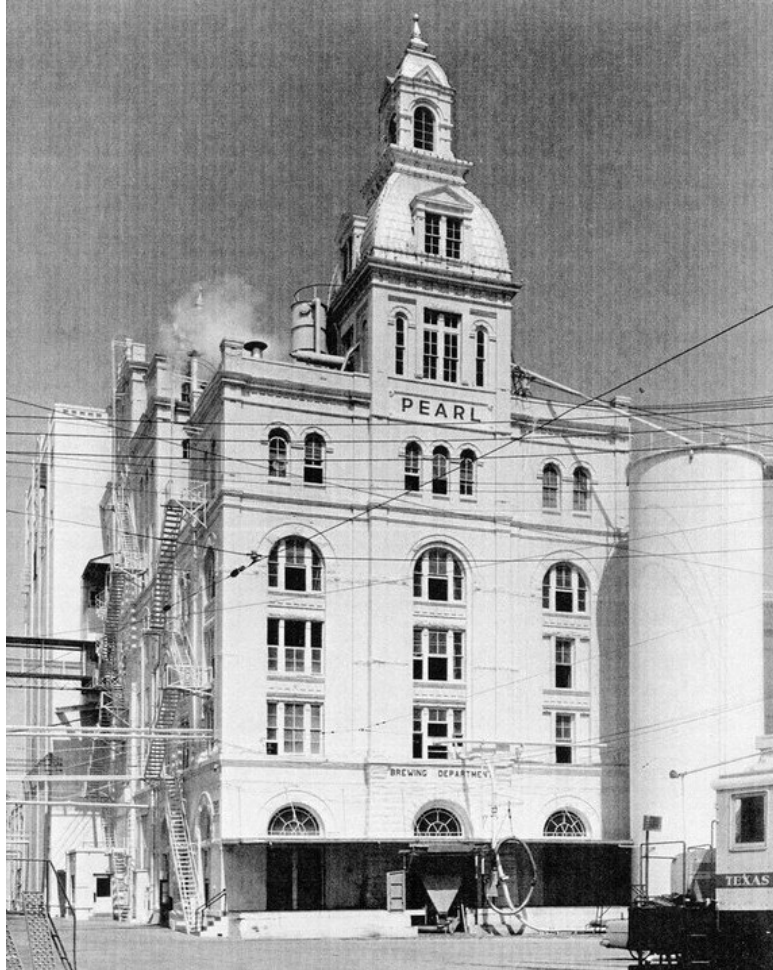
Figure 16. San Antonio Brewing Association welcome sign, late 1930s. *Courtesy of Texas State Historical Association (TSHA)*



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Figure 17. In 1952 the San Antonio Brewing Association changed its name to the Pearl Brewing Company. *Courtesy of Texas State Historical Association (TSHA)*



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Figure 18: *San Antonio Express*, October 13, 1953. p 29.

**CONSISTENT
GOOD TASTE
SINCE 1886**

San Antonio Express

SAN ANTONIO, TEXAS, TUESDAY, OCTOBER 13, 1953

**PEARL BREWERY
EXPANSION
SECTION**

Pearl Now Largest Brewery in Southwest

Expansion Program Gives 1,150,000 Bbl. Capacity



Today, in its 67th year of operation, the Pearl Brewery celebrates the completion of a 50 per cent production increase program, making it the largest brewery in the Southwest.

According to Datus E. Proper, vice-president and general manager, Pearl now has an annual capacity of 1,150,000 barrels of beer, which represents a 50 per cent increase in production.

In commenting on the brewery's expansion program, Proper said, "The Pearl Brewery which has long been the largest in Texas, has now become the largest in the Southwest.

"Although we have never marketed our 'Gem of Fine Beer' outside of Texas, its growth has been nearly as consistent as the taste of Premium Quality Pearl Beer.

"The brewery's steady sales growth reflects the consuming public's confidence in Pearl Beer."

According to W. A. Isaacs, Plant Superintendent, the new stock cellars building which has just been completed, will provide extra storage for 1,000,000 gallons of Pearl Beer as part of the new added storage capacity.

The modern five-story structure is constructed of reinforced concrete, with hollow tile brick walls, and is insulated with cork to maintain proper temperature. The floor spaces are surfaced with glazed tile which is impervious to moisture and easily kept clean.

The modern building is 90' long by 90' wide and contains 770,000 cubic feet of storage space.

Located within the structure are 27 huge glass-lined tanks, each holding 850 barrels, or 27,280 gallons of Pearl Beer.

The first three floors of the new building are used for the storage of Premium Quality Pearl Beer, while the fourth and fifth floors are utilized for fermenting.

The interior construction is of the corridor type, with all of the tanks concealed behind glazed tile walls.

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Figure 19. *San Antonio Express*, September 17, 1938. p 08.



Here's the
STORY in a
NUTSHELL
behind

Pearl
LAGER BEER

CELEBRATION MONTH!

5TH
ANNIVERSARY
OF THE RETURN OF
Beer

September 15, 1933 ended fifteen depression years of Prohibition. Texans again tasted PEARL Beer's flavor and tang of old. Brewers in Texas pledged to do their part in aiding economic recovery. That the brewers of PEARL Beer have done their full share can best be judged by the figures given below.

What the RETURN of PEARL Beer meant to YOU!

These 5 eventful years have seen a phenomenal growth in demand for PEARL Beer; the brewery, completely rehabilitated, air-conditioned and enlarged three separate times. Jobs were created, money placed in circulation, fulfilling our pledge to help speed prosperity's return.

Today, the brewery payroll is more than \$1,000 per day. Supplies, materials and equipment run to enormous totals. The brewery pays more than \$850,000 in city, county, state and federal taxes annually.

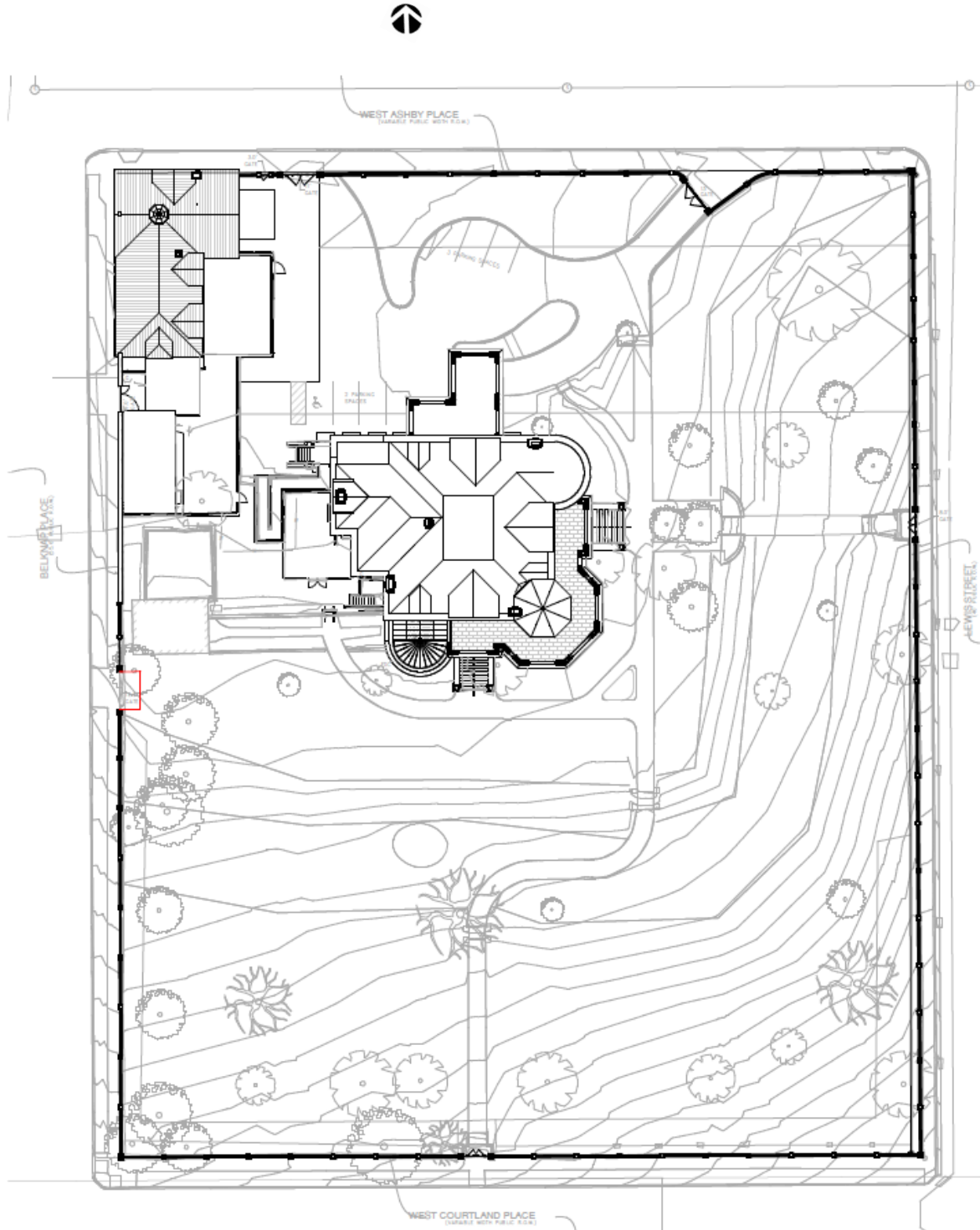
All this because PEARL Beer is back with its delicious, wholesome refreshment. That's why we say, "Let's CELEBRATE . . . soneley," the prosperity restored by the return of beer to Texas. Here's the best way! Just say, "Bottle of PEARL, please"!

"The Standard of Quality for 52 Years"

Koehler, Otto and Emma, House
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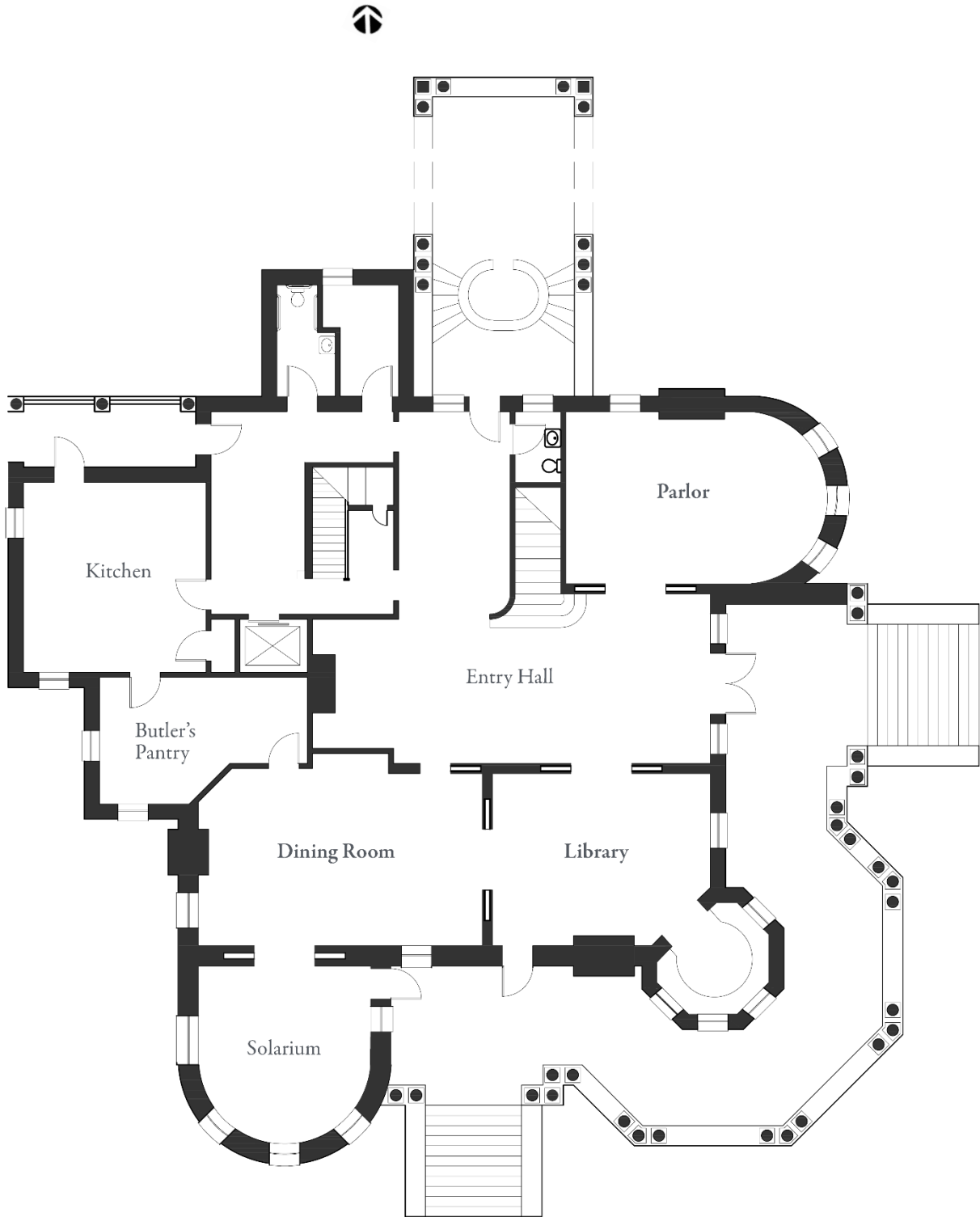
Figure 20: Site Plan of Koehler House, 2025



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Figure 21: Koehler House First Floor Plan



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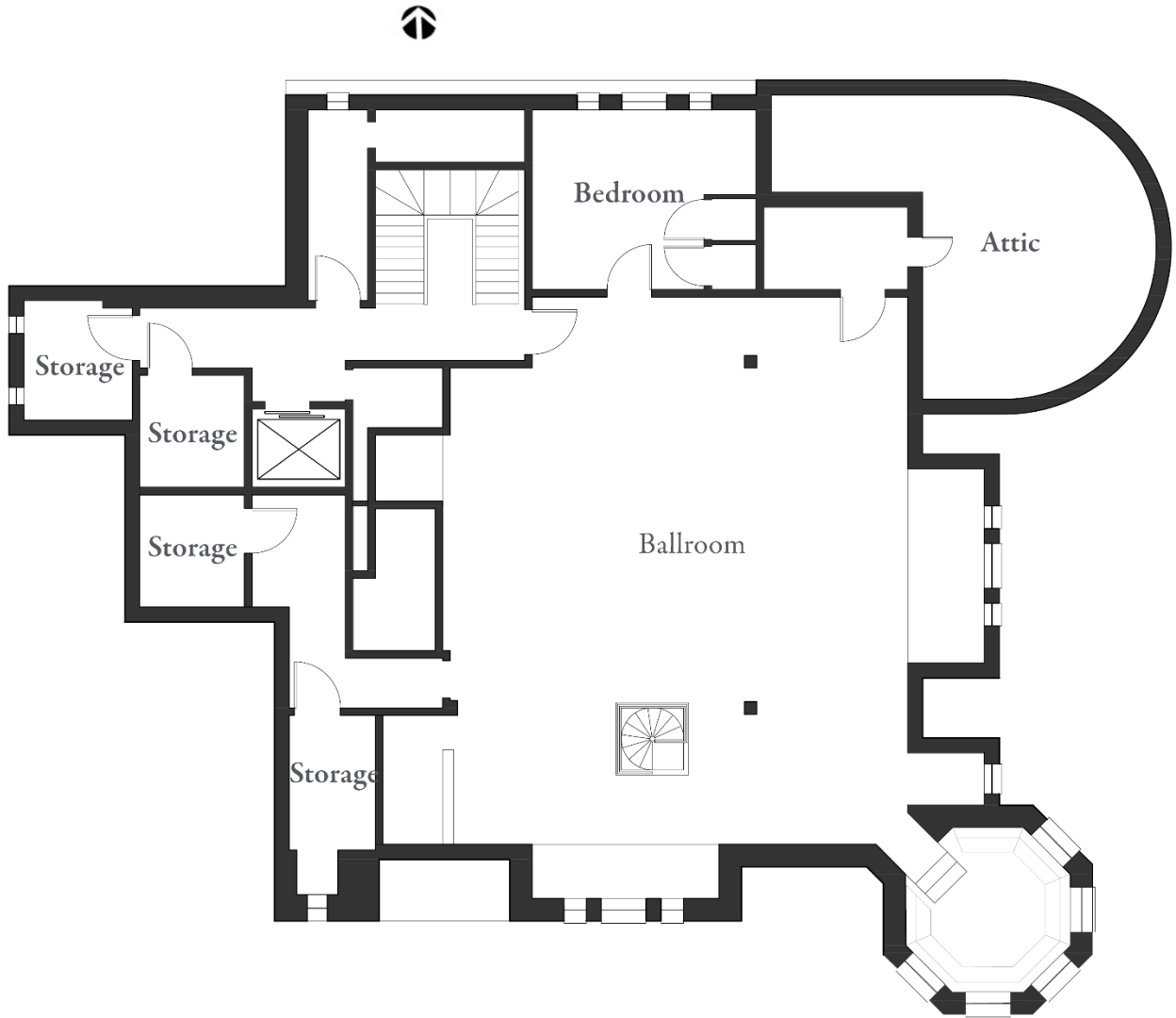
Figure 22: Koehler House Second Floor Plan



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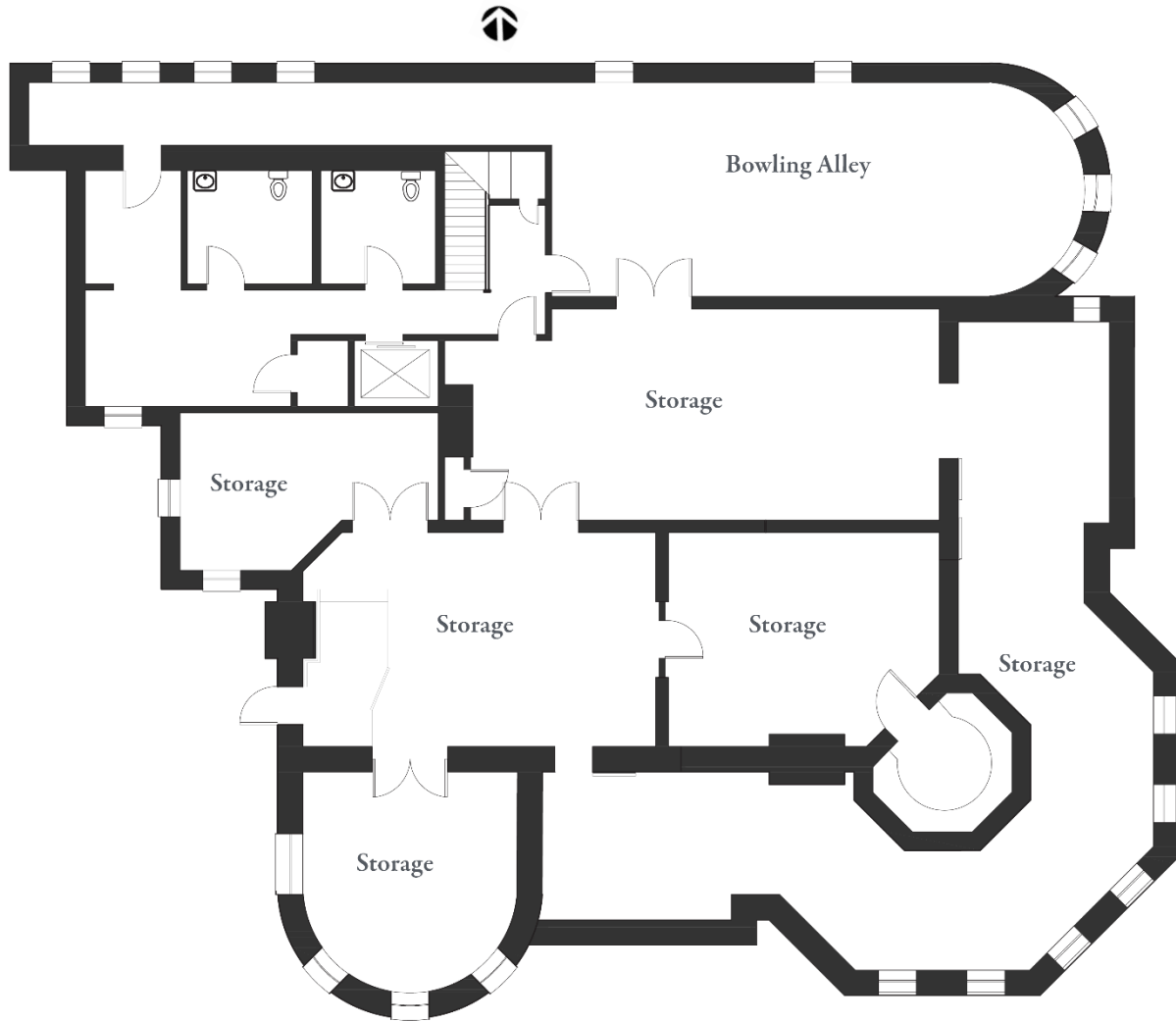
Figure 23: Koehler House Third Floor Plan



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Figure 24: Koehler House Basement Floor Plan



Koehler, Otto and Emma, House
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Figure 25: Koehler House North Elevation



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Figure 26: Koehler House East Elevation



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Figure 27: Koehler House West Elevation



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Figure 28: Koehler House South Elevation



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Figure 29: Carriage House First Floor Plan
Plan

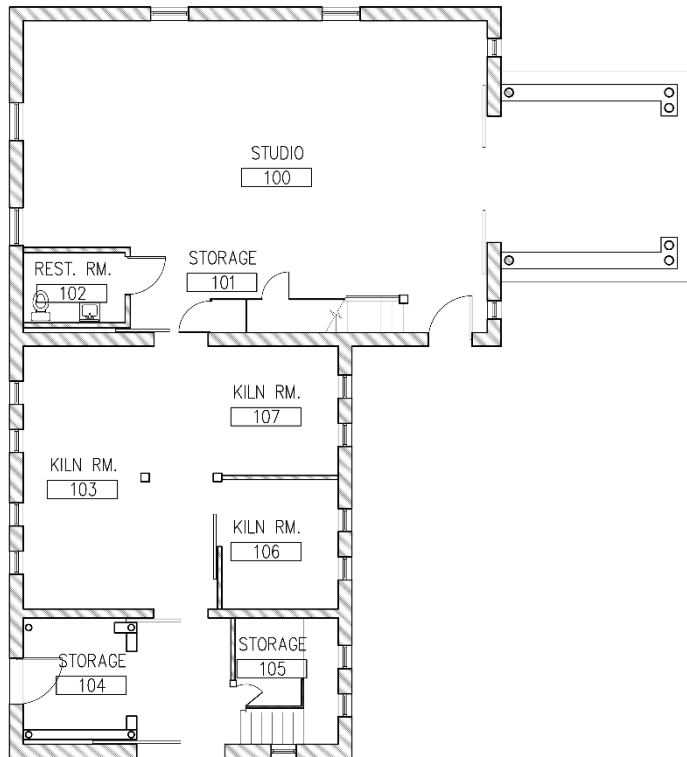
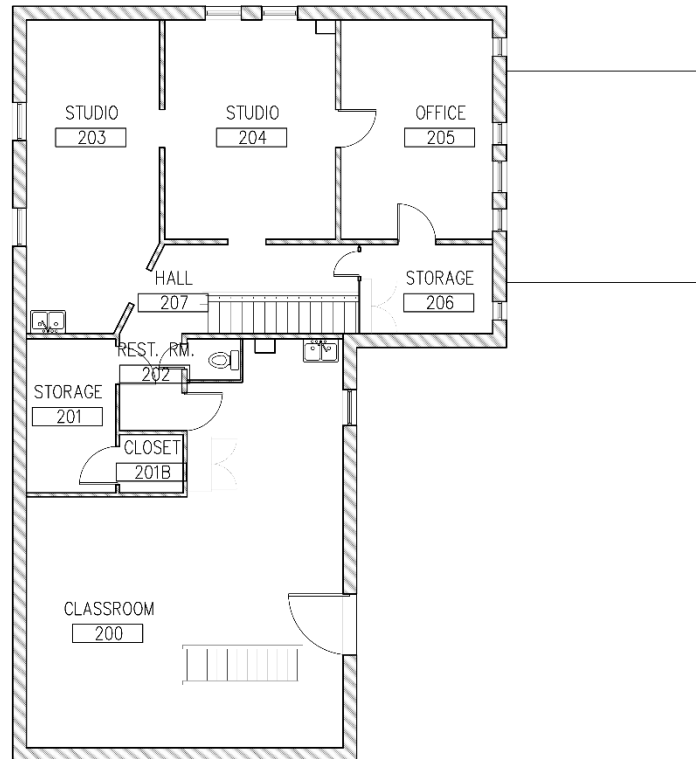


Figure 30: Carriage House Second Floor



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Figure 31: Carriage House North Elevation

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Figure 32: Carriage House East Elevation



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Figure 33: Carriage House West Elevation

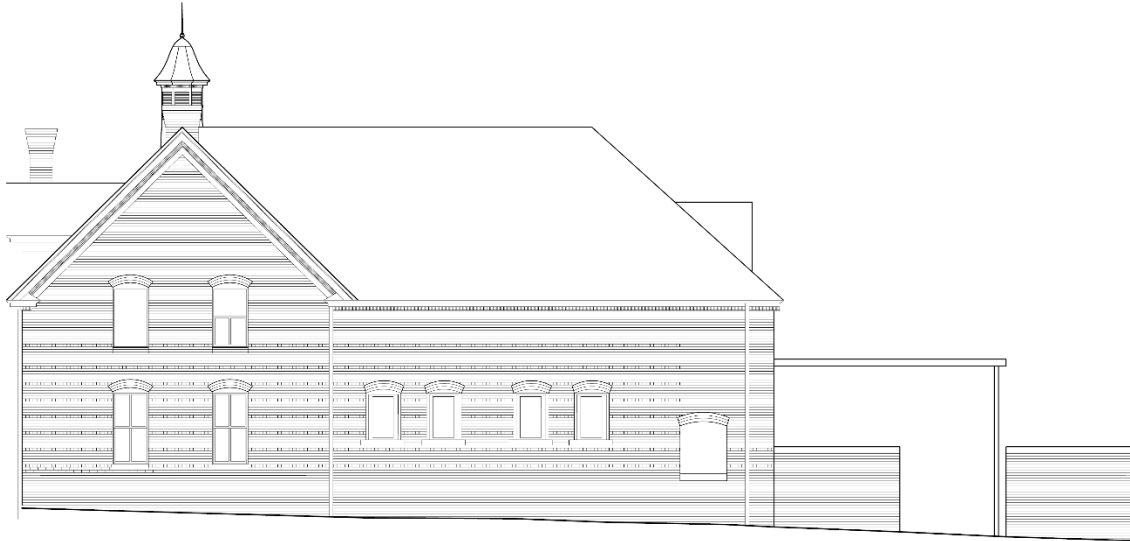
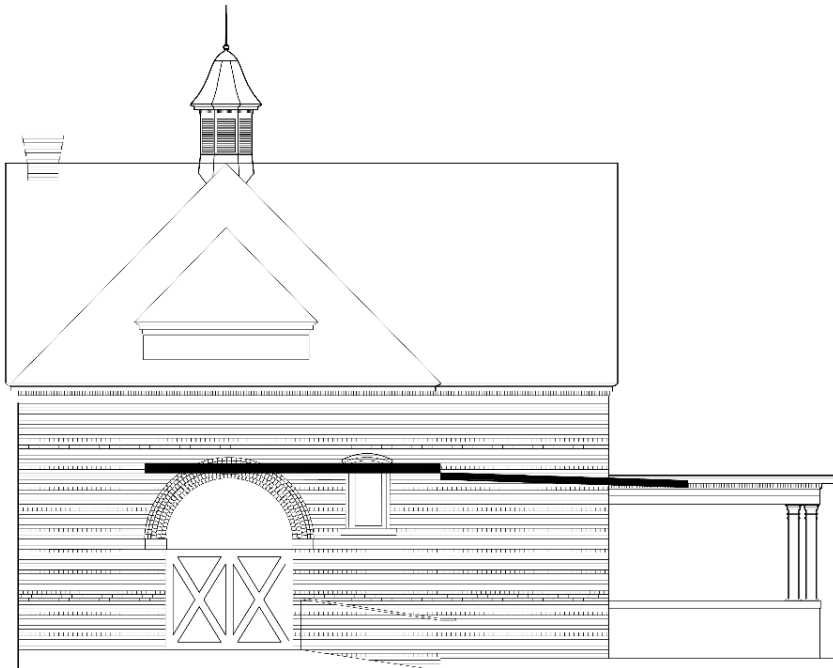


Figure 34: Carriage House South Elevation



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Figure 35: Roy and Madge Hearne House, 1910, north and east elevations, *Courtesy of Robert Coote*



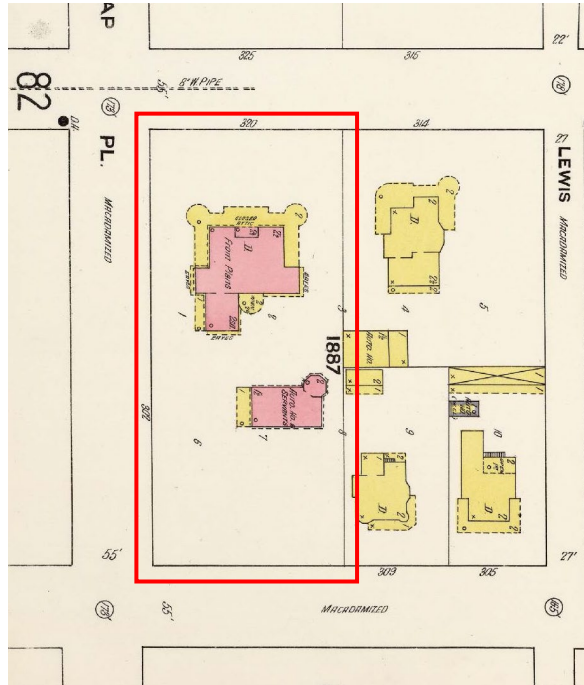
Figure 36: Roy and Madge Hearne House, 2025, north elevation



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Figure 37. Roy and Madge Hearne House, located at 300 French Pl. Top: Historic Sanborn Map, 1911. Bottom left: Google Maps view showing new construction within the property's original parcel. Bottom right: Bexar CAD Map showing the subdivision of the original parcel. Accessed August 12, 2025.



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Figure 38. Former Greenhouse on the Koehler House property - camera facing northwest. Demolished in 2025. Note the Temple Beth-El is visible in the background. (Photo taken June 2025)



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Photographs

Koehler, Otto and Emma, House
San Antonio, Bexar County, Texas:
Photographed by Sepideh Karimifar,
Photos 1 -3, 8, 10, 13-16, 18, 23, 25 were taken on January 30, 2026
Photos 4-7, 9, 11, 12, 17, 19-22, 24, 26-29 were taken on June 11, 2025

Photo 1. Koehler House - North elevation, camera facing southeast. June 11, 2025



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Photo 2. Koehler House - East elevation, camera facing west. June 11, 2025



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Photo 3. Koehler House - South elevation, camera facing north. June 11, 2025



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Photo 4. Koehler House - West elevation, camera facing northeast. January 30, 2026



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Photo 5. Koehler House – Terra-cotta entablature above the main entrance on the east elevation, camera facing west.
January 30, 2026



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Photo 6. Koehler House – Porch columns, camera facing northwest. January 30, 2026



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Photo 7. Koehler House – Porte-cochère columns, camera facing northwest. January 30, 2026



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Photo 8. Koehler House – First floor view to the central stair from the entry foyer, camera facing northwest. June 11, 2025



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Photo 9. Koehler House – Central stair, camera facing north. January 30, 2026



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Photo 10. Koehler House – First floor view to the dining room and library, camera facing northeast. June 11, 2025



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Photo 11. Fireplace with wood mantel in the library. camera facing south. January 30, 2026



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Photo 12. Fireplace with wood mantel in the parlor. camera facing north. January 30, 2026



Koehler, Otto and Emma, House
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Photo 13. Koehler House – First floor parlor, camera facing southeast. June 11, 2025



Koehler, Otto and Emma, House
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Photo 14. Koehler House – Second floor central hallway, camera facing south. June 11, 2025



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Photo 15. Koehler House – Second floor bedroom, camera facing northwest. June 11, 2025



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Photo 16. Koehler House – Second floor bathroom with original free-standing marble vanities, camera facing southwest. June 11, 2025



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Photo 17. Koehler House – Third floor open interior space view to the metal spiral stair, camera facing northeast.
January 30, 2026



Koehler, Otto and Emma, House
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Photo 18. Koehler House – Basement view to the single-lane bowling alley with its original wood floor and murals, camera facing northwest. June 11, 2025



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Photo 19. Carriage House – East elevation, camera facing west. January 30, 2026



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Photo 20. Carriage House – North elevation, camera facing south. January 30, 2026



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Photo 21. Carriage House – West elevation, camera facing east. January 30, 2026



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Photo 22. Carriage House – South elevation, camera facing north. January 30, 2026



Koehler, Otto and Emma, House
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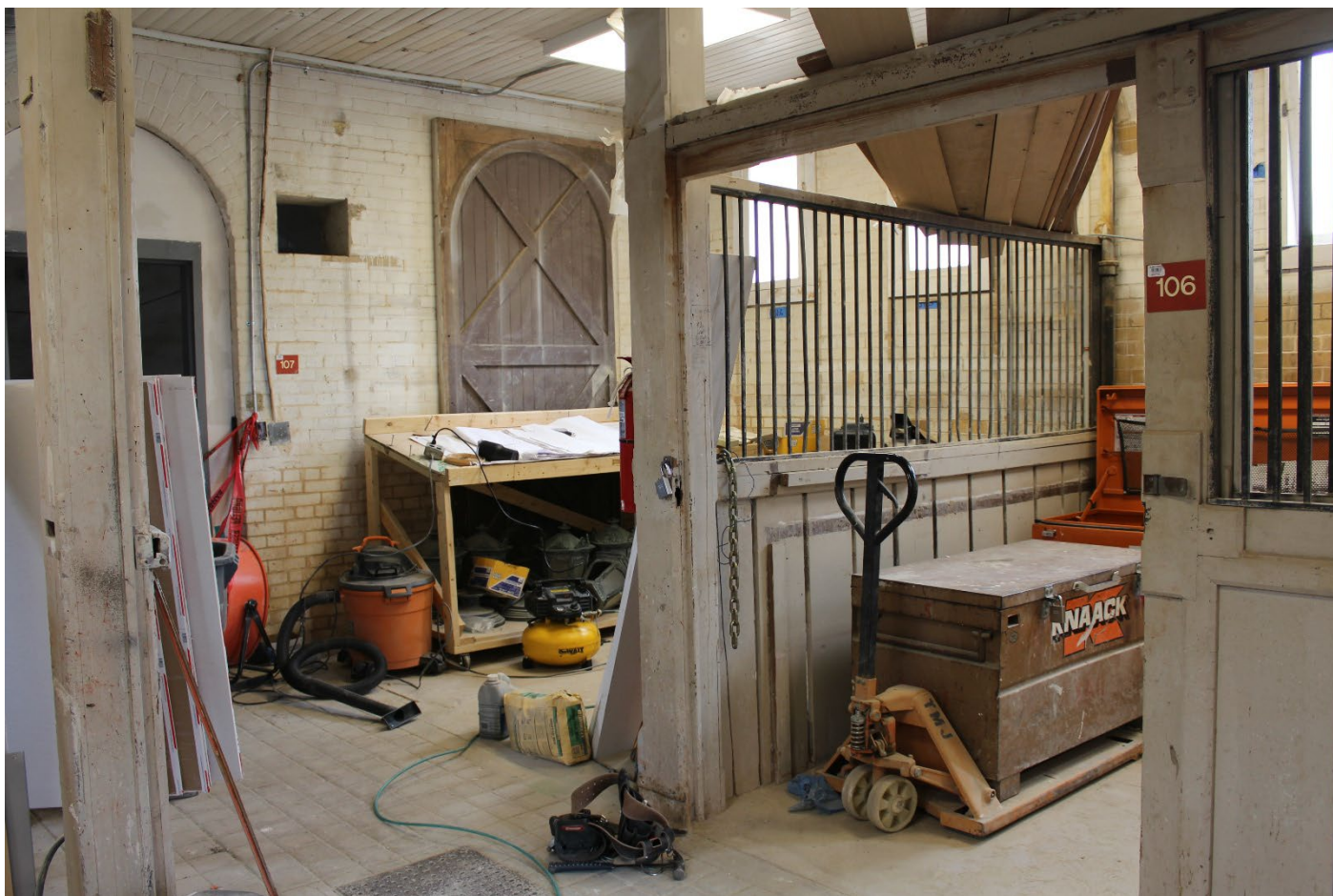
Photo 23. Carriage House – First floor interior space, camera facing southwest. June 11, 2025



Koehler, Otto and Emma, House
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Photo 24. Carriage House – First floor interior space, camera facing northeast. January 30, 2026



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Photo 25. Carriage House – Second floor interior space, camera facing southwest. June 11, 2025



Koehler, Otto and Emma, House
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Photo 26. Carriage House – Second floor interior space, camera facing southwest. January 30, 2026



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Photo 27. Carriage House – Second floor interior space, camera facing north. January 30, 2026



Koehler, Otto and Emma, House
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Photo 28. Ornamental limestone and metal perimeter fence - camera facing northeast. January 30, 2026



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Photo 29. Ornamental limestone and metal perimeter fence - camera facing northwest. January 30, 2026

