N omenagaries (that’s people in their 30s) are a treasured group, and in this new year of 2020 we’re celebrating two of them, both long-time residents of La Jolla. Harry Crosby and Faiya Fredman. In fact, they are both age 94, and both still live in the Village. Harry is up first, his work the subject of our Winter-Spring edition Тijuanа 1964: The Photography of Harry Crosby. Crosby became a science teacher at La Jolla High School, and then started a second career as a photographer and historian. One of his early assignments was to photograph Tijuanа. Crosby spent two weeks discovering the vibrant life of the city and neighborhoods beyond common tourist areas. The rich photographic record he created of Tijuanа’s urban and human landscapes chronicles community life and daily events. Тijuanа 1964: The Photography of Harry Crosby presents an exhibition of photographs from the period, crossing the international border to explore the shops, arcades, street vendors, fashions, vehicles, curios, churches, cemeteries, and diverse urban neighborhoods of the bustling Mexican city a half-century ago. Included in a student project organized by Outside the Lens and a collection of books by Crosby documenting his contributions as a historian of the Baja California region. This exhibition was curated by Melanie Showalter, and on behalf of our Board of Directors, I want to offer her our sincere thanks and congratulations for the hard work and professionalism that went into organizing this extraordinary project.

In the summer of sixty-four. It would have left me with a far different – and richer – view of down Mexico way. Now I will study them, as I hope everyone will, in retrospect – 56 years later.

—Carol Olten
Editor
I have been a friend of Joanne and Harry Crosby for over 20 years. We share interests in the history of La Jolla and a love of family stories. While I was familiar with Harry’s decades-long work as a historian documenting the murals and cave paintings of Baja California, his photographic adventures following the route of the Portola/Serra expedition of 1769, as well as many other literary accomplishments, I had never seen the Tijuana photography collection. When the Crosby’s shared the book Tijuana 1964: A Photographic and Historic View, the imagery took my breath away! Harry described to me how, just one year after “entering” from his La Jolla High School teaching position, he was hired to photograph the Tijuana tourist district for California Review magazine. His discovery of the vibrancy of the city took him miles from the center of the tourist district. Because of Harry’s keen ability to recognize the essence of his subject and his tireless desire to educate and document, we are all able to enjoy this collection and be reintroduced to our beloved neighbors to the south. For those that remember visiting Tijuana in the 1960’s, you’ll be brought back in time when Tijuana, like San Diego, was much less populated, skilled craftsman were plentiful, and everyday life engaging and relatable.

The exhibition is organized for visitors to explore the exciting perspective seen through Harry’s camera lens, crossing the border, strolling in the welcoming tourist district of Avenida Revolución, through arcades and past street vendors. Scouting further out we find views from hilltops looking north past the scaffolding for Puerta de Mexico at the international port of entry to San Ysidro. Because of Harry’s keen ability to recognize the essence of his subject and his tireless desire to educate and document, we are all able to enjoy this collection and be reintroduced to our beloved neighbors to the south. For those that remember visiting Tijuana in the 1960’s, you’ll be brought back in time when Tijuana, like San Diego, was much less populated, skilled craftsman were plentiful, and everyday life engaging and relatable.

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The exhibition includes a student project by the Outside the Lens organization. High school students from San Diego and Tijuana used images from the book to create “Then and Now” comparisons of sites in the city. Also on display is a painting by Joanne Crosby who is a gifted artist and has painted images for some of Harry’s other academic works. We have a reading table that includes a collection of books by Harry documenting his contributions as a photographer and historian. This body of work could easily become the inspiration for a future exhibition!

I am extremely grateful for the generous support of the Instituto Municipal de Arte y Cultura (IMAC), and the Museo de Historia de Tijuana (MUHT), Archivo Histórico de Tijuana (AHT), and Consulado General de México en San Diego. If you have never done so, I recommend visiting the IMAC galleries. http://imac.tijuana.gob.mx

Guadalupe Cathedral in the foreground, with Puente Mexico and Puerta de Mexico (under construction) in the center. In the background, the hillside with vegetation in San Ysidro, California, and to the right portion of Colonia Libertad.
Social realist photography had its roots in the Federal Security Administration in the days of Franklin D. Roosevelt’s New Deal in the wake of the Great Depression. The administration commissioned photographers such as Dorothea Lange and Walker Evans to document the lives of the working class, particularly people in rural areas such as migrant laborers and sharecroppers, in everyday activities in order to gain support for the president’s programs. Social realism continued as a mode to record the everyday into later decades and continues to influence photography today.

Working on a magazine assignment for James Britton in 1964, Harry Crosby did not set out to photograph Tijuana as a social realist. His aim was to record what he saw, what he thought was interesting and might interest the eyes of others. But some of his most revealing and powerful photographs—street vendors, auto repair shops, the housing shacks precariously hanging on canyon walls, Mexican craftsmen working with their hands—fall easily into the category of social realism. They are photographs of deep meaning. And, like it or not, they carry a message. Dorothea Lange had a maxim, “It is not enough to photograph the obviously picturesque.” Inadvertently, Crosby followed it.

“Tijuana’s everyday street life...” from Harry Crosby’s photographs. (From Left) A pensive nighttime taco vendor catches up on the day’s news as he waits for customers; auto repair shop depicts ambiguity among stakeholders; for Tijuana, life is a stuff load of plaster burros and bulls; below, signage advertises services for “quickie” marriage and divorce.

STREET SCENES

Carol Olten
In 1967 in January, Harry and I left La Jolla to drive to Loreto in Baja California Sur on the Gulf Coast at mid-peninsula. We travelled via Mexicali, south to San Felipe, and then connected to what would become Highway 1, the Transpeninsular Highway. In those days, most of the road was unpaved and characterized by improved sections that had deteriorated to a horrible washboard, rocky and slippery grade, and tracks across the desert through deep pools of dry lakes. As it turned out, we were too close to nature in the open dune buggy that Harry had built. Christened as “Lorna Doone” by Harry’s family, the vehicle was terrific on washboard roads, but not so good for the camera gear we were lugging with us.

By Harry’s family, the vehicle was terrific on washboard roads, but not so good for the camera gear we were lugging with us.

Harry had a commission to photograph the route of the Spanish expedition that left Loreto and traveled northward along the peninsula to found San Diego in 1769 for a book published as part of San Diego’s bicentennial that left Loreto and traveled northward along the mountain spine of the peninsula. We travelled from ranch to ranch, from mission site to mission site, camping in the open or at ranches. We changed guides when necessary to have a person with detailed local knowledge of the trails. Our fare was simple—some canned goods, beans, tortillas, fresh beef when we could get it, and the occasional jackrabbit. Breakfast was usually oatmeal, tortillas, and wonderful coffee. Each night we had to climb Palo verde trees to chop enough green branches for the mules to eat. We laid our sleeping bags out on the ground on top of the saddle pads of the mules. With mountain elevations of up to 4,000 feet, the air was clear and views of the stars were unforgettable; we could even see Russian satellites in their polar orbits.

The Baja California mountain people were also memorable as Harry and I enjoyed long conversations on the trail and while visiting at remote ranches. The experience made an indelible impression on both of us. It led Harry to a career in studies of the mountain folk, the cave paintings, and the colonial history of Loreto and the southern peninsula. I went on to years of research on colonial Peru and Mexico and Harry and I again found a chance to work together when I joined San Diego State University in 1967. Harry was beginning research on what was to become his monumental book, “The Cave Paintings of Baja California: Discovering the Great Murals of an Unknown People,” published in 1975 by Copley Books; Tijuana 1964: A Photographic and Historic View, published by the San Diego State University Press in 2000 after a portion of the photographs were first published in California Review magazine and “Portrait of Paloma,” a singular novel written for Sunbelt publications in 2001. Although Crosby, now 94, conducted portions of his research in libraries and museums, he also often spent many weeks at a time exploring remote mountain areas of the Baja peninsula on muleback resulting in numerous memorable adventures. In an oral history interview conducted at his Silverado Street home in 2018 by the La Jolla Historical Society’s Executive Director Heath Fox and Board member Melanie Showalter, Crosby shared some of his recollections.

Harry and I were also collaborating more formally on the publication of his photographs of Tijuana taken in 1964. (My activities at SDSU included working with historians from Tijuana on various projects.) I recruited the dean of Tijuana historians, David Peña, and urban historian Antonio Padilla to jointly write with me and location information for the best of Harry’s Tijuana photographs. The Institute for Regional Studies of the Californias at SDSU, published in 2001 the photographs and text as “Tijuana Photographs.” The book was revised with additional text and photographs. Institute for Regional Studies of the Californias/SDSU Press, and Centro Cultural Tijuana published a second edition jointly in 2014.

Editor’s Note:
When Harry Crosby left his first career as a science teacher at La Jolla High School in the 1960s, he quickly built another one as a photographer, author and historian specializing in the early history of Baja and Alta California. It resulted in the publication of numerous prize-winning books including “The Call to California,” prepared for the Commission of the Californias in connection with the state’s bicentennial; “The Cave Paintings of Baja California: Discovering the Great Murals of an Unknown People,” published in 1975 by Copley Books; Tijuana 1964: A Photographic and Historic View, published by the San Diego State University Press in 2000 after a portion of the photographs were first published in California Review magazine and “Portrait of Paloma,” a singular novel written for Sunbelt publications in 2001. Although Crosby, now 94, conducted portions of his research in libraries and museums, he also often spent many weeks at a time exploring remote mountain areas of the Baja peninsula on muleback resulting in numerous memorable adventures. In an oral history interview conducted at his Silverado Street home in 2018 by the La Jolla Historical Society’s Executive Director Heath Fox and Board member Melanie Showalter, Crosby shared some of his recollections.

HAPPY TRAILS WITH HARRY

Crosby examining rock art, Baja California, early 1970s (above) and photographing (right).

Paul Garster is Professor of History, Director of the Institute for Regional Studies of the Californias, and Associate Director of the Offices of International Programs at San Diego State University. He holds a B.A. from Yale University and a Ph.D. in history from UCLA. He is the author of more than fifty articles, book chapters, and edited works on policy questions of the U.S.-Mexican border region, border environmental issues, Latin American social history, and comparative border studies.

Harry and his mules on a trail in 1967 tracking 1769 Spanish expedition from Loreto to San Diego. Photograph by Paul Garster 1967-68.

Field research and hunting through historical volumes at various libraries triggered Crosby’s interest in another book called “Gateway to Alta California. The Expedition to San Diego, 1769” — and, the discovery of a soldier in the party named Javier Aguilar whose life continues to fascinate him today although a biography he planned to write on the individual has been turned over to other hands. Born into an impoverished life in the peninsula, Aguilar enlisted in the Baja military, rose to the rank of lieutenant through the aid of a Spanish officer, became instrumental in the capture of a pirate ship off the Sea of Cortez and became involved in a major kerfuffle that eventually engaged Mexico, the United States, Spain and a flock of Jesuits. He returned to the peninsula, married and died in 1822 known, sometimes, by the intriguing alias of Thomas Smith. Crosby views the international politics mixing borders and sides of different countries and cultures of the time with a sardonic edge.

“There was an attempt to establish a (Spanish) colony on the peninsula, would you believe, in 1523?” he asked. “It flopped because the Spanishiers didn’t have enough stuff with them. They didn’t have adequate food, and they didn’t have any way of getting it from the local people, and the local people were warlike.”

“The Jesuits wanted to establish a colony on the peninsula in order to convert the people. . .And the Jesuits hired, not necessarily men who were soldiers, but mainland people mostly from the coast right opposite Baja California. That was already Spanish and it had Spanish descendent people, people that were mixed breed, Spanish and Mexican Indian. . .The Jesuits were definitely successful. I think they established something like nine missions in 70 years. (But then there was a new king) and he just wiped the Jesuits out. They were dismissed from Baja California.”

Crosby’s interest in Baja California history relative to European colonization encouraged him to dig deeper into the prehistoric era and rock art sites dating to periods ...continued on page 23
Born in Seattle in 1926, Harry Crosby moved here with his parents at the age of nine and, now at 94, holds title to being the longest current La Jolla resident. He has accumulated a lifetime of diverse attainments as teacher, photographer, historian and author. He has built and designed houses. He has been an orchidologist — and a champion swimmer.

He has played all the familial roles of husband, father, grandfather and great grandfather. And somewhere along the line he learned to ride a mule.

With Joanne, his wife of many years, Crosby lives in a contemporary two-story home chock-a-block with books and research materials that he designed and built in 1979 near the corner of Silverado Street and Exchange Place. A previous home, built in 1970 on Via Valverde, reflected his longtime interest in Mexican history and fine craftsmanship.

He grew up in a modest, single-story home his parents owned at 215 Avenida Cortez after moving to La Jolla from Seattle. After graduating from La Jolla High School in 1944, like many high school graduates in the World War II years, he enlisted in the US Navy and was sent to Occidental College in Los Angeles as a pre-medical student in the military’s officer-candidate program. After the war ended and Crosby was discharged, he remained at Occidental to complete a double major in pre-med and psychology. After graduation he returned to La Jolla to teach high school science, lasting 12 years in the teaching profession before becoming intrigued with photography — first as an amateur taking family and student photos on trips to Baja and soon graduating to professional work for magazines and books with subjects also primarily related to the history and culture of Baja and Alta California.

His bibliography includes about a dozen award-winning titles. (see page 9)

Throughout his life Crosby has had an affinity for knowledge and adventure. He is perpetually curious — curious about people, ideas and what makes things tick. His curiosity has led him afar into remote Baja mountains on muleback to discover and map primitive cave art and to near places such as the back of his house where he set up a conservatory to study and practice the hybridization of orchids. For many years Crosby was central to a small group of friends, including architects Robert Mosher and Russell Forester, who met regularly at the Pannikin coffee house to discuss events of the day and about anything else they could think of, be it Proust or Vermeer. The sessions could get heated and opinionated. But you could usually detect Crosby as the tall, quizzical, smiling one — his head tilted slightly downward to catch every word of the others’ conversations. His curiosity invariably put him in the principle role of listener, a role at which he continues to excel.

— Carol Olten
Tijuana in 1964 was Harry Crosby’s first professional job photographing any part of Mexico. It was the year after he had quit teaching high school to devote himself fulltime to photography, and he’d been hired by San Diego writer James Britton to shoot “The Beauties of Tijuana” for the California Review. In the magazine’s prefatory comments, Britton describes Harry as a “popular teacher at La Jolla High School who switched to shutters, feeling he could communicate more of the world’s wonder through prime-time devotion to the camera.” Harry shot 720 photographs in Tijuana, all in black and white, of which about ten percent appeared in the magazine. The “Beauties” included architecture, glimpses of everyday life, bullfighting, nightlife, street scenes, and individuals.

One of the photos in the Historical Society’s exhibition is a compelling image of Harry, taken by himself, reflected in an ornate Mexican mirror. His gaze is serious and direct, his camera points right at the viewer. There can be no doubt that his photographs will be direct and honest portrayals of what he sees through the lens, framed by his love of the subject.

I hadn’t looked at “The Beauties of Tijuana” volume for a number of years, and I’d certainly forgotten this photograph of Harry. My favorite photograph of Crosby has always been one not taken by Harry. Rather, it’s one of Harry taken on his 1977 excursion to Baja California for the Commission of the Californias and shows him standing beneath a huge rock outcropping that extends over the entrance to a cave. The cave contains some of the stunning paintings made centuries ago by indigenous peoples… and then made known to the modern world by Harry’s photography. Harry is dwarfed by the rock, but he owns the environment in which he stands. To me, the two photographs, seemingly so different, both reveal the vitality and honesty Harry conveyed in photographing Mexico, whether it’s urban landscape or harsh sierra.

Special Collections & Archives at UC San Diego has been honored to be the recipient of Crosby’s archive of photographic negatives for his extensive work in Mexico and on our campus. We’ve tried to make many of his photographs available to a wider audience through digital exhibition on our website. But nothing is better than seeing photographs as they were meant to be seen, and the Historical Society has made that possible through the magnificent exhibition of some of his earliest work.
Bon Mots of Great Britton

By Carol Olten

sightly especially La Jollans – with his wit and usually highly opionated prose on what was going on in the city whether it was a modern art exhibit in a stray new gallery, a high rise building joining the downtown skyline or a freeway threatening to destroy a small community.

For the next three decades Britton would regale San Diegans – and sometimes especially La Jollans – with his wit and usually highly opionated prose on what was going on in the city whether it was a modern art exhibit in a stray new gallery, a high rise building joining the downtown skyline or a freeway threatening to destroy a small community.

...continued on page 23
A simulated design scenario imagines the La Jolla coastline implanted with elbow-to-elbow high rises. It threatened to happen in 1963 when the 939 Coast tower soared onto the skyline, resulting in community protest that led to the 30-ft. height limitation legislation for the California coast. Now two bills – SB330 and SB50 – are challenging those rules, and possibly could change legislation for coastal development. In this article Diane Kane discusses some of the ramifications.

Two controversial bills to address California’s affordable housing shortage made their way through the State legislative process in 2019. In general, the intent of these bills is to increase housing supply by overriding local zoning and height limit regulations, reducing permit fees, and preventing the adoption of more restrictive local measures for a five year period. SB 330 (Skinner) was signed into law on October 10. After an overwhelming public outcry, SB 50 (Weiner) was halted in the Senate Appropriations Committee in mid-May. A brief summary of both bills and their potential ramifications for La Jolla follows:

SB 330 (Skinner): The Housing Crisis Act of 2019

Backed by developers and pro-housing advocates alike, SB 330 simplifies the application and project review processes for “housing developments” (as defined in the Housing Accountability Act) that target very low, low, or moderate-income households and emergency shelters. This five-year bill addresses a statewide emergency identified as an “under supply of affordable housing.” The intent is to quickly increase housing supply by suspending local restrictions on housing production throughout California. In modifying the existing Streamlining Act, SB 330 short-cuts the timeline for project approval from 90 days to 60 days, freezes project fees, and prohibits imposition of new, or more restrictive, regulations and conditions of approval on affordable housing projects, where currently permitted under local law. This includes down-zoning, changes in land use classification, limiting number of annual permits, adopting more restrictive design criteria (e.g., setbacks, lot coverage, FAR) and increasing parking requirements near transit stops. Demolition of existing housing projects require housing re-location assistance and “first right of refusal” for displaced residents. An “unfunded state mandate,” SB 330 became law on January 1, 2022, unless extended by the legislature.

Another cutout to local control, SB 330’s effects on La Jolla are likely to be minimal. The bill reduces costs and speeds up permitting and processing timelines for existing land use regulations. There are very few available sites identified in La Jolla’s Community Plan where higher density housing projects can be located—any price point. The most feasible locations for higher densities are within the Village area and Bird Rock Planned District Ordinance boundaries. Many Bird Rock sites have already been redeveloped with second story residential units above ground floor retail. A potential strategy for increasing housing supply could involve allowing flexible conversion of PDO-required ground floor retail to residential use. Increasing the number of dwelling units within existing building envelopes (defined by PDO setbacks, the Coastal 30 ft. height limit and FAR) is another possibility. This approach is currently being attempted on the Union 76 site at 801 Pearl Ave., where micro units between 400-800 sq. ft. are proposed. Both of these approaches would require changes to the La Jolla Planned District Ordinance in the Municipal Code, that is not required under SB 330.

SB 50 (Weiner): More Homes Act of 2019

The more controversial Weiner proposed, SB 50, requires increased densities in “job rich” areas and within 1/4 –1/2 mile of “high quality” transit lines. Neighborhoods near rail stops or exceptionally busy bus stops, as well as neighborhoods that lack transit but are near shopping, business districts, universities and other job targets are targeted. Although the bill was well-intentioned, it was a blunt instrument that classically legitimated concerns from cities large and small. These included issues of bus corridors, historic preservation impacts, the definition of “job rich” neighborhoods and whether it would increase gentrification and discourage light rail expansion as unintended consequences. Now a two-year bill, SB 50 is undergoing further revisions (as yet to be determined), that need to clear the Senate floor by the end of January 2020 to become law in this current legislative session.

This bill could have significant ramifications for La Jolla if Coastal Act height limits are suspended (unlikely) and the Route 30 Bus Line is considered a “high-quality” transit line (questionable). In its original form, SB 50 required areas within 1/4 –1/2 mile of bus stops to be up-zoned to 50 ft., thus overriding the 30-ft. coastal height limit and significantly rewriting La Jolla’s Community Plan. Whether this happens immediately or after a plan update, is unknown. The La Jolla Community Planning Association strongly opposed the original version of this bill. Both Senator Tony Atkins, and Assembly Member Todd Gloria prefer regulatory approaches to affordable housing that are tailored to local conditions. Both agree that the housing shortage can be addressed in other ways, such as increased density flat development or building new denser projects with more small units. Contact Senators Atkins (San Diego), Portantino (Pasadena), McGuire (Sonoma) and Weiner (San Francisco) to voice your opinions and concerns for appropriate revisions.

Accessory Dwelling Units (ADUs): “Granny Flats”

A more visible change to La Jolla’s neighborhoods is resulting from the adoption of three separate bills signed by Governor Brown in 2016, that allow any lot with a single-family house to build a second rentable unit, better known as a “granny flat.” This essentially up-zoned all Single Family Residential neighborhoods into Low Density Multi-family areas. The city of San Diego implemented the new state laws by adding Sec. 141.002 to the Municipal Code in 2017. This provision describes development criteria for attached or detached companion units that include kitchens, baths and private entrances. These small (under 1,000 sq. ft.) rentable spaces have flexible setbacks, reduced parking standards and can be located in a basement, attic, garage or a separate stand-alone unit. The city has also removed permitting fees and assembled a standardized design toolkit to jump start production towards a 10-year goal of 2,000-6,000 new units.

A few granny flats have been reviewed by the La Jolla Community Planning Association that beautifully meet the intent and spirit of the law. Because they require a Coastal Development Permit, are owner-initiated, architect-designed and intended for family member use, these projects have been positively seen on the lots, and are consistent with the original home design and neighborhood character. If this trend continues, La Jolla could gradually accommodate affordable housing solutions in existing residential neighborhoods while maintaining our coastal character and charm. San Diego Development Services Information Bulletin 400, published in October 2019, provides concise information on this new program. See: https://www.sandiego.gov/sites/default/files/docs/adb/400.pdf To further explore these changing strategies a number of other websites may be consulted:

https://www.sandiego.gov/sites/default/files/docs/adb/400.pdf

Embarcadero Institute, a non-profit research group, found that the 3.5 million number generated by developer consultants McKinsey & Co is exaggerated by at least 2 million units. Yet the 3.5M figure is cited by journalists and is a driving tool of “hike down” luxury housing bills.

We agree with San Francisco’s “nexus study,” showing that forcing cities to permit more luxury housing, the aim of SB 330 and SB 592, worsens the shortage of affordable units — by rewarding gentrification, eviction, demolition and displacement while creating few actual affordable units.

Preservation Issues identified by California Preservation Foundation & coalition including SOHO and Los Angeles Conservancy:

1. Reliance on review standards will threaten historic resources that have not yet been identified and/or designated. Only a tiny fraction of structures, buildings and sites that qualify as “historic” are actually designated by local, state, and federal programs. Inadequately funded, local, state, and federal preservation programs require owner consent. Most local governments and agencies cannot afford to pro-actively survey their jurisdictions, so historic resources are most often identified through the CEQA process associated with discretionary projects.
2. Historic designations are often not perceived as financially beneficial, so there is little incentive to voluntarily designate private property.
3. Relying an official list of designated properties might miss more than 90% of potentially historic properties.

Kane, Ph.D., AICP, Trustee, La Jolla Community Planning Association, is a former La Jolla Historical Society Board member who is extensively involved in city planning issues.
La Jolla Historical Society’s
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OF LA JOLLA

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BENEFITING THE LA JOLLA HISTORICAL SOCIETY
Volunteers Are Not Paid Because They Are Worthless, But Because They Are Priceless...

By Heath Fox

According to the Bureau of Labor Statistics, more than 60 million Americans, about 20 percent of the population, give an estimated $184 billion to their communities through volunteer services. The United Nations understands the importance of volunteers, recognizing that “…a society which supports and encourages different forms of volunteering is likely to be a society which also promotes the well being of its citizens.” As an individual, there are many reasons to volunteer: to gain new experiences and insights, to give back to society and help others, to create connections with people and contribute actively in the community, and to pursue a healthy sense of accomplishment.

The La Jolla Historical Society is blessed with volunteers, many of them in fact, that provide core services in all categories of its mission-delivery profile. Gallery docents greet visitors and orient them to our exhibitions, volunteers make presentations and provide logistics support for our educational programs, writers prepare articles for publications such as the Timekeeper magazine, researchers help catalog and maintain the archival database for accessibility by the public, historians review properties for designation qualifications, volunteer committee members work year-round to plan and organize our special events, hundreds of volunteers are crucial to the annual presentation of the La Jolla Concours d’Elegance & Motor Car Classic and the Secret Garden Tour, and members of our governing Board of Directors all serve on a volunteer basis, as do members of various planning committees.

By the numbers —

The La Jolla Concours d’Elegance & Motor Car Classic is organized by a volunteer planning committee of 20 people that works throughout the year to execute the three-day, weekend event. Two volunteer coordinators from the committee work with 17 sub-chairs, each of whom is responsible for a specific functional area of the program. During the Concours weekend, over 250 volunteers are engaged, most of them on Sunday at the Concours main event at Scripps Park. As an example, there are 75 judges who determine the category-based award winners, and they come from throughout San Diego County, the State of California, and across the nation. For the 2019 Concours, six judges came from Europe, and one from India—and all judges travel at their own expense.

There are also 20 people on the planning committee for the Secret Garden Tour, and on the Tour weekend, 120 volunteers serve seven different functional areas. For this event, we are privileged to partner with the National Charity League’s San Diego Chapter. Mother-Daughter teams serve as volunteers in the gardens and other support roles on the day of the Secret Garden Tour and for the Friday evening garden party that starts the weekend. Participation as volunteers provides the middle school and high school women with NCL-mission opportunities related to community service, leadership development, and cultural experiences. We are very grateful to be able to present the Secret Garden Tour with the support of NCL’s young women and their moms.

At any given time, there are 12 to 15 gallery docents working under the direction of Deputy Director & Collections Manager Dana Hills. Each of our docents typically works two shifts per month of two hours each shift, volunteer to greet our guests at exhibition openings and special events, and are provided a curator-led exhibition orientation before each show opens to the public. Gallery docents are on the front line of mission delivery, providing a bridge to learning and community.

In the LHHS office, Dr. Hills also supervises our research volunteers and interns. There are currently five research volunteers and two University of San Diego history majors serving as interns (paid by a grant from the federal government’s Institute of Museum and Library Sciences). These volunteers and interns work on our archival database, tracking collection inventory, developing material descriptions, noting preservation requirements, accessioning new materials, and completing specific research assignments.

In addition to our Board of Directors, volunteer committee service includes various program and functional areas: Education, Finance & Investments, Governance, Oral History, Preservation, Soroptas Luncheon, and for owners of historic properties, the La Jolla Landmark Group.

In this edition of Timekeeper, four of the articles were written by volunteers.

If you would like to volunteer for the Society, please contact us at info@lajollahistory.org or give us a call at 858.459.5335.

If you would like to volunteer for La Jolla Concours d’Elegance & Motor Car Classic, please see our event website at https://www.lajollahistoricalsociety.com/volunteer.

And to all our volunteers at the La Jolla Historical Society, thank you, most sincerely, for your generous and valued service!
death, his plea for opening out the structure to the rest of downtown was largely ignored. Instead it was built as a fortress enclosing both cars and people, supposedly as protection from the nasty city surrounding the place. Today the city has grown - pleasantly - around the shopping plaza, leaving Jerde’s post-modern jest as the empty jester ensnared inside its own fortress; debate continues whether it should be hit with a wrecking ball or opened outward to assimilate with the rest of downtown. Should somebody have listened to Britton?

...continued from page 15  Bon Mots of Great Britton

Bon Mots of Great Britton
of early civilization. Located in remote, mountainous areas, he first read about eight of the sites in a publication by a French mining engineer in 1895. That was enough to get him back on his mule and locate a local guide named Quintero:

“We went up a steep trail. . .and when we got to the top there was a pass and then the trail went down into another canyon. . .we turned to our left and there was a great big overhang. . .When we got down to a certain point he turned and pointed up there. And we looked up and between 20 and 40 feet off the ground were huge murals (with) human beings, not all human beings but most of them were. ”

For his book, The Cave Paintings of Baja California, published by Copley Press in 1975 and re-issued by Sunbelt in 1997, he photographed more than 130 rock art sites and mapped about 50 more. It became the decisive book on the subject.

Besides the usual rigors of Baja trips encountered in remote terrain, Crosby recalls a singular hallucinatory experience as a result of going without water for a long period of time:

“I think we had hiked about four hours. I had not brought a big container of water, which was foolish. I had one small canteen – probably a pint in it and it was warm weather. And by the time we got to a place where there was water I drank water like you wouldn’t believe and then I was, uh, loco. . .I just laid down and went to sleep. And in my sleep I had this – I wouldn’t call it a nightmare – but it wasn’t a dream as like a normal dream. It was big and apparent, like my eyes were open and I was seeing things.”

Crosby saw a young woman leaning over him and heard her telling him the long and complicated story of her life. He wrote parts of the story down as soon as he awoke the next morning. That story became “Portrait of Paloma” – his only novel.

– Compiled by Carol Olten

...continued from page 9  Travels With Harry
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Thousands of archival pieces have accumulated through the years in the La Jolla Historical Society archives. Many, such as the photographic portraits of the Scripps half-sisters and iconic Irving Gill buildings, have been repeatedly reproduced over the years, thus developing an easy familiarity. These last pages of *The Timekeeper* are devoted to those archival pieces in the collection that have remained largely outside the public eye.

As she approached her 88th birthday in 1924, Ellen Browning Scripps decided to add an elaborate lath house to her extensive gardens at South Moulton Villa on Prospect Street. The structure, a rotunda made of California redwood, was built near the corner of the Cuvier Street intersection and carefully located so as to not block views of the sea and coastline. (The In Eden apartments now stand at the site.) It featured a tea room with Japanese wicker chairs and tables as well as a number of water elements including a fountain at the center representing a boy and a frog designed by Baltimore sculptor Edward Berge. The gardens were planted with begonias, cyclamen, ferns, primulas and other shade-friendly plants acquired from Kate Sessions’ nursery. Both the tea room and gardens were open daily for public enjoyment at Miss Scripps’ request. More than 600 visitors attended the opening of the new structure in April, 1924. The last major building that Scripps added to her property at the location of the present-day MCASD before her death, the lath house was demolished after she deceased in 1932. This trio of photographs celebrates its short existence.

Built in the shape of a rotunda, Ellen Browning Scripps’ lath house, above, was flanked by large pine trees. Interior, left, show symmetrical design of plantings with a small lily pond at the center.

Statue of boy with a frog was created for the lath house by Baltimore sculptor Edward Berge.

With a light-bathed interior and semi-transparent use of materials, the pergola was built site-specific to its views of the ocean.
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