his summer, we are immensely proud to present two voices from the past, opening June 4, 2022. This exhibition features the work of ten Native American artists living on reservations in San Diego and Riverside counties and working across all media, from painting and sculpture, to fashion, narrative writing, and music. San Diego County is home to eighteen reservations – more than any other county in the United States – and to prolific and varied creative output of Indigenous contemporary artists working today. By amplifying the voices of these artists, we hope to elevate awareness of the Kumeyaay, whose ancestral lands LJHS sits upon, and their role in shaping and stewarding the land of La Jolla. There are a range of engaging programs planned, including a reading with celebrated Cahisula/ Cupvee writer Gordon Johnson, a musical performance by renowned blues musician, Tracy Lee Nelson (Mataveva) (Luiseño/Dieguéño/Kumeyaay), and an artist talk with accomplished public artist and LJHS Board Member Johnny “Bear” Contreras (Kumeyaay). These programs and the summer will also bring a busy season for education initiatives. LJHS is honored to be a San Diego Foundation Level Up grant recipient, which will enable us to offer free summer camps to San Diego Unified School District students. This is in addition to our ever-popular Young Architects Program, and ongoing collaboration with Outside the Lens’ photography program.

This past spring, we celebrated the triumphant return of the La Jolla Concerts D’Elegance and the Secret Gardens Tour of La Jolla. Thank you to all of you who attended and in doing so, supported our ability to grow our education programs, offer free admission to exhibitions and access to our archive, and support historic preservation. Our deepest gratitude goes to the many dedicated committee members and volunteers who so generously committed their time and talents to make these events successful and meaningful experiences for our visitors.

We appreciate those who contributed to our Spring Appeal fundraising campaign. Your support is essential to our goal of serving as a resource and gathering place where residents and visitors explore history, art, and culture. If you haven’t yet done so, you can give by calling the office or online at ljaphilanthropy.org.

We are thrilled to announce new Board Member Johnny “Bear” Contreras, and welcome back Ann Craig, Nick Agelidis, and Meg Davis to our Board of Directors. Finally, I offer my deepest gratitude to all of the Society’s Members—we look forward to seeing you at our exhibitions, events, programs, and activities often.

Lauren Lockhart
Executive Director

EXECUTIVE DIRECTOR’S MESSAGE

“Through years of connection to the La Jolla Historical Society I have developed a deep commitment to the community of La Jolla. This has enriched my life and helped to make La Jolla my home.”

- Ann Craig

“I am delighted to rejoin the La Jolla Historical Society’s board. I know from my previous term on the board that they are a talented group of committed individuals. I look forward to working with them and the new management team to further the Society’s goals of honoring and exploring La Jolla’s past in a way that is relevant, appealing and informative for as broad an audience as possible.”

- Nick Agelidis

“I am very excited to return to the board of the La Jolla Historical Society and to be part of the wide array of activities we have planned from new exhibits in the Secret Garden Tour. As a long-time resident of La Jolla, I am passionate about bringing La Jolla history to life through our educational programs and events.”

- Meg Davis

NEW AND RETURNING BOARD MEMBERS

CAROL OLTMAN

Tobacco Talks are having special events and offering menu surprises in their restaurants as well as new looks for some of their décor. Stay tuned. Dowagers COULD talk!

To observe their 95th and 50th birthdays this year both La Valencia and Hotel La Jolla are having special events and

La Jolla, California

La Jolla interior shortly after 1920s opening.

“This is a significant slice of history, most of it fascinating but some not so much so. Two of our hotels – the Casa de Manana which opened in 1924 with a design by architect Edgar Ullrich and the White Sands which began operating in 1955 – have segued into second lives as retirement facilities. Two others were victims of fire including, besides the La Jolla Park, the Wind ‘an Sea Hotel which was built and burned to the ground in 1943. And two more – the Cabrillo designed by Irving Gill and opening to guests with ‘electricity in every room’ in 1908 and the Lillywhites which the Sea built in 1925 at the foot of Jenner Street – have been incorporated into the larger hotels that are their neighbors. La Valencia began operating the Cabrillo in 1958; the Grand Colonial added the Little Hotel to its campus in about a decade ago.

To observe their 95th and 50th birthdays this year both La Valencia and Hotel La Jolla are having special events and offering menu surprises in their restaurants as well as new looks for some of their décor. Stay tuned. Dowagers COULD talk!

To observe their 95th and 50th birthdays this year both La Valencia and Hotel La Jolla are having special events and offering menu surprises in their restaurants as well as new looks for some of their décor. Stay tuned. Dowagers COULD talk!

To observe their 95th and 50th birthdays this year both La Valencia and Hotel La Jolla are having special events and offering menu surprises in their restaurants as well as new looks for some of their décor. Stay tuned. Dowagers COULD talk!

To observe their 95th and 50th birthdays this year both La Valencia and Hotel La Jolla are having special events and offering menu surprises in their restaurants as well as new looks for some of their décor. Stay tuned. Dowagers COULD talk!
Funding for this project generously provided by Patsy and David Marino; an anonymous donor; and the San Pasqual Band of Mission Indians.

Institutional support provided by the City of San Diego Commission for Arts and Culture and by the Members of the La Jolla Historical Society.

Three accompanying programs during the exhibit will allow the public to meet the artists in person. Well-known San Diego artist and sculptor, Johnny “Bear” Contreras, will be in the gallery for an evening to meet and speak with visitors June 17. He states, “When I was around 18 my teacher said that learning about your People and the culture along with how it’s been decimated will require understanding both worlds. At that time, I had no idea how insightful she was.” Contreras is an artist with a dedication to depicting his culture and the life around him. A member of the San Pasqual Band of the Kumeyaay Nation, Contreras is a self-taught sculptor and creator who mixes the traditions of his culture with the contemporary design techniques of modern art.

Writer Gordon Johnson, Cahuilla/Cupeño from the Pala Reservation, will read from his works July 10. His words like songs, Johnson has written three books and is a former newspaperman who worked as a feature writer and columnist. His books are Rez Dogs Eat Beans, Fast Cars and Frybread and Bird Songs Don’t Lie. Johnson writes, “I believe in cultural expression. In finding the remarkable in everyday life — beauty in a pot of pinto beans and ham hocks simmering on a wood cookstove. I strive to put into words the feeling of living Indigenous.”

Tracy Lee Nelson (Mataweer) who will be sharing his music for the evening of August 21 states, “If you’re going to tell a story and tell the truth, the only way it’s going to really come across powerfully and honestly is through the blues and so I started writing about the Natives’ perspectives on the blues.” Nelson is a former Tribal Chairman of the La Jolla Indian Reservation who has released nine blues albums. A blues legend in Indian Country, Nelson is Luiseno and Diegueño/Kumeyaay. He creates hard-hitting lyrics and music about Native blues such as Uncle Sam, Natives No Respect and Commodity Blues.

The La Jolla Historical Society is honored to present Voices from the Rez, an exhibition of contemporary art created by Native Americans from the reservations of Southern California June 4 – September 4, 2022. The medium for powerfully affirming the artist's voices is through painting, drawing, sculpture, fashion, beadwork, mixed media, narrative writing, song and performance. Southern California Natives live both on and off the Rez, where San Diego County is home to 18 reservations – more than any other county in the United States – upholding historic culture and traditions while concurrently inhabiting the modern world. In this exhibition, 10 artists reveal images, ingenuity, and unrestrained voices divulging their stories and communicating opinions through artistic expression. Works from these artists break through stereotypical barriers and open a path to share their strength, perspectives, and influential experience. Featured artists include Chuck Contreras, Gail Werner, Gerald Clarke, Gordon Johnson, James Luna, Jamie Okuma, Johnny “Bear” Contreras, Robert Freeman, Sandra Okuma and Tracy Lee Nelson.

Photographs by Philipp Scholz Ritterman

By Dana Hicks

The La Jolla Historical Society is honored to present Voices from the Rez, an exhibition of contemporary art created by Native Americans from the reservations of Southern California June 4 – September 4, 2022. The medium for powerfully affirming the artist's voices is through painting, drawing, sculpture, fashion, beadwork, mixed media, narrative writing, song and performance. Southern California Natives live both on and off the Rez, where San Diego County is home to 18 reservations – more than any other county in the United States – upholding historic culture and traditions while concurrently inhabiting the modern world. In this exhibition, 10 artists reveal images, ingenuity, and unrestrained voices divulging their stories and communicating opinions through artistic expression. Works from these artists break through stereotypical barriers and open a path to share their strength, perspectives, and influential experience. Featured artists include Chuck Contreras, Gail Werner, Gerald Clarke, Gordon Johnson, James Luna, Jamie Okuma, Johnny “Bear” Contreras, Robert Freeman, Sandra Okuma and Tracy Lee Nelson.

Photographs by Philipp Scholz Ritterman

By Dana Hicks

Three accompanying programs during the exhibit will allow the public to meet the artists in person. Well-known San Diego artist and sculptor, Johnny “Bear” Contreras, will be in the gallery for an evening to meet and speak with visitors June 17. He states, “When I was around 18 my teacher said that learning about your People and the culture along with how it’s been decimated will require understanding both worlds. At that time, I had no idea how insightful she was.” Contreras is an artist with a dedication to depicting his culture and the life around him. A member of the San Pasqual Band of the Kumeyaay Nation, Contreras is a self-taught sculptor and creator who mixes the traditions of his culture with the contemporary design techniques of modern art.

Writer Gordon Johnson, Cahuilla/Cupeño from the Pala Reservation, will read from his works July 10. His words like songs, Johnson has written three books and is a former newspaperman who worked as a feature writer and columnist. His books are Rez Dogs Eat Beans, Fast Cars and Frybread and Bird Songs Don’t Lie. Johnson writes, “I believe in cultural expression. In finding the remarkable in everyday life — beauty in a pot of pinto beans and ham hocks simmering on a wood cookstove. I strive to put into words the feeling of living Indigenous.”

Tracy Lee Nelson (Mataweer) who will be sharing his music for the evening of August 21 states, “If you’re going to tell a story and tell the truth, the only way it’s going to really come across powerfully and honestly is through the blues and so I started writing about the Natives’ perspectives on the blues.” Nelson is a former Tribal Chairman of the La Jolla Indian Reservation who has released nine blues albums. A blues legend in Indian Country, Nelson is Luiseno and Diegueño/Kumeyaay. He creates hard-hitting lyrics and music about Native blues such as Uncle Sam, Natives No Respect and Commodity Blues.

Dana Hicks is a native of San Diego and has worked in museums, archives, and cultural centers for 30 years alongside Natives in Southern California. Her academic degrees include two Bachelor of Arts degrees, one in history and one in anthropology, a Master of Arts degree in history/public history and a PhD in history. Her dissertation involved survival strategies of the Luiseño, Cupeño and Kumeyaay in the mountains of San Diego County from 1846 – 1907. She serves as Deputy Director and Collections Manager of the La Jolla Historical Society.
Native voices have been speaking for thousands of years. In the past these voices have often been silenced, misunderstood, or misrepresented. Now — whether they are channeled through self expression, creativity, or art — modern Native voices are proudly speaking out and are finally being heard! One such voice bringing Indigenous stories to life is Johnny “Bear” Contreras. Johnny’s artistic vision and sculpture has been selected for numerous public works projects and has received national acclaim. His work has been featured notably in the US Grant Hotel, the Valley View Casino, and on campus at the University of California San Diego.

I was honored to interview Johnny at his home studio located on the San Pasqual reservation (Rez). For Johnny, experiencing other artists’ work had a profound impact on him and is an integral part of what propelled him to become an artist. After experiencing the master works of Gian Lorenzo Bernini and Michelangelo in person while in Rome, Johnny came to appreciate the transformative power that stories embedded into art can have. This was also a theme at the beginning of his career when he found himself deeply inspired by the life and work of Mexican Indigenous painter, Diego Rivera. These experiences led Johnny to want to do his own work which he said, “could represent different thoughts and dispositions of Native people currently.” Johnny first started to work with paint and wood but later incorporated sculpture with the guidance of world-renowned Native artist, Robert Freeman, who encouraged Johnny to work with what he had in order to create sculptural pieces.

Listening to Johnny speak about his professional development while working with Freeman, who had been a friend of Johnny’s father, I could see that this was a very transformative time for Johnny stylistically. For many artists, sculpture can be an overwhelming undertaking, but Johnny said Freeman had helped to make the medium approachable for him. The influence had lit a spark that burns in Johnny’s work as a creator to this day.

The work which Johnny creates is thus — not simply his voice — but the shared voices of his community’s experience. I believe Johnny said it best when he said his works are “many Nation’s voices.” Federally recognized tribes are diverse and sovereign Nations with vast differences in languages, cultures, and sacred beliefs. Like many, Johnny has been dismayed with inaccurate depictions of Native representation in the past and felt that these portrayals in the media were vastly limiting. Johnny said that he felt the calling to create works that showcased what he said was “understanding that the world and nature have a lot more to offer than what contemporary views open up to us.” He said that this is an overarching theme in his work and finds himself “needing to bring that to life, whether it be as storytelling, sculpture and clay, or working in wood, metal, casting, reproduction, prints, or painting.”

Whether Johnny is exploring creation stories, symbology, or cultural topics he builds a commonality between our past, present, and future. “We need to have more reverence for the natural world and to remember there was a time before now and there will be a time after,” Johnny said. Not only do Johnny’s concepts tell the stories of Native American people, but also of the land which we call home — stories which have often been dismissed. We can not change our American past but by holding reverence for our world and by seeking to value Native voices like those represented in Johnny’s work, we make space for a more encompassing present and a vibrant tomorrow.

Experience Johnny’s work in person at the La Jolla Historical Society’s Voices From The Rez Exhibition, from June 4 - September 4, 2022.

By Norra Belle Cardillo

Norra Belle Cardillo
Photographs by Philipp Scholz Ritterman
Raymond Chandler

By Gordon Johnson

I was one of the lucky ones. A Native who made it to college. In 1970, I slipped my copy of House Made of Dawn into a dorm room bookcase at the University of California, Santa Cruz. From my third-floor window I surveyed new surroundings. Redwoods taller than a mission campanile, a quad teeming with new people and seeing it grow within them. I cannot count the number of times I would visit my dorm room bookcase at the University of Oregon, a five-year program from which I expect to graduate this June.

EDITOR'S NOTE: Legendary detective writer Raymond Chandler spent the last 10 years of his life living and working in La Jolla before his death there in 1959, a year after his last novel Play Back was published. His distinctive writing style continues to inspire writers such as Gordon Johnson who brings some of the similar deadpan dialogue and phrase dropping into stories and books such as Rez Dogs Eat Beans and Fast Cars and Frybread. Johnson will read from his own work in a July 10 program at the La Jolla Historical Society as part of the Voices From the Rez exhibition at Wisteria Cottage. Here he writes about his debts to Chandler.

EDITORS NOTE: The La Jolla Historical Society’s Young Architects Program celebrates its 10th anniversary in July. As in past summers, it is sold out.

DYLAN HAGER

DRAFTING A BEGINNING

Seven years ago, in the summer of 2015 before my junior year of high school, I knew, in theory, exactly what I wanted to do for a career. I had been passionate about the idea of architecture for years, but had a small problem. No one in my family, or anyone I even knew was an architect. My experience with the profession was next to nothing. That was finally going to change. My mother had heard about the La Jolla Historical Society’s Young Architects Summer Program, and I excitedly asked to sign up. What happened over that week would change my life forever.

Led by the amazing Laura DuCharme, the camp explored all different facets of architecture. We learned how to sketch, how to draft plans, the design process, and we toured inspiring architecture both historic and contemporary. By the end of the week, I knew that architecture was right for me. Fast forward a few years. After attending the camp again the following year, I got into architecture school at the University of Oregon, a five-year program from which I expect to graduate this June.

Outside of school I have explored other avenues for my passion. In 2020, when the world stopped because of COVID-19, I spent the summer at our family’s cabin in the town of Julian, constructing a small retreat that I had fondly named “The Prospect”. The following summer I interned at Bennett and Romai Architects in La Jolla, another group of people who helped start and run the Young Architects Summer Program. In fact, my connection to the program did not end when I went to college. Ever since the summer of 2018, I have been volunteering at the camp. This has been a hugely rewarding and educational experience. There is nothing better than sharing your passion with new people and seeing it grow within them. I cannot count the number of people I have met, and experiences I have had, through the Young Architects Summer Camp. It truly changed my life and I always look forward every summer to meeting a new group of young students and sharing my passion for architecture with them.
Charles Fries spent the better part of his life in the late 19th and early 20th centuries painting in the California outback, experiencing first-hand the rugged terrain of towering mountains, the sunlit ripples of light on streams, the changing moods of deserts from sunrise to high noon and twilights. Nature was not always as kind to him as he was to it with his paintbrush. On a plein air expedition to Yosemite in 1901, he left San Diego with four teams of horses, wagons and camping gear. He returned broke, suffering from encounters with poison oak and had sold his rig for food money. But in his memoirs, he recorded “three glorious weeks, resting, hiking, trading with soldiers and Indians; also sketching and painting the likes of Half-Dome, Bridal Vale, Cathedral Spires, Vernal and Nevada Falls (and) poison oak and had sold his rig for food money. But in his memoirs, he recorded “three glorious weeks, resting, hiking, trading with soldiers and Indians; also sketching and painting the likes of Half-Dome, Bridal Vale, Cathedral Spires, Vernal and Nevada Falls (and) bears.”

The Yosemite paintings comprised the first real work that Fries was able to find an audience for in San Diego and they launched his career as an artist and attempts to survive with a paintbrush and easel in a natural environment that often bordered on hostility. On trips to the Lagunas and Warner Hot Springs he braved earthquakes and rattlesnakes. Climbing a mountain near Jacumba, he came upon a cave – out of which sprang a lioness and two cubs. Camping on a painting trip in the San Felipe Valley, a wind and rainstorm chilled his campsite for two days and two nights as “winds from the sea and desert met and had a duel.” Above Dulzura, a dust storm almost destroyed a canvas, although Fries confides on an optimistic note, “I brushed off all I could and it produced a wonderful fog effect.” He also had run-ins with horse thieves, nomads and “queer ducks” choosing to live eccentric lives in solitario, ramshackle dwellings in forsaken territory of old mines and ghost towns.

But to Fries finding the perfect light and spot for a painting was always the final reward. He recalls discovering Hidden Springs Canyon in the mountains in back of Mecca where “there is a spring that feeds a clump of palms, by crawling on our stomachs for some distance through a natural tunnel, we finally came upon an opening such like the interiors of a cathedral – it was a wonderful effect.”

The paintings became one of Fries’ most prized works which, along with other of his canvases today, commands prices in the five to eight thousand dollar range. His work is in collections at the San Diego Museum of Art, the Irvine Museum, the Laguna Art Museum and the former Corcoran Gallery in Washington. D. C. Fries received the silver medal in the painting category at the Panama-California International Exposition in Balboa Park in 1915-16. He served as president of the San Diego Art Guild in 1919 and was a founder of the La Jolla Art Association in 1918.

By Carol Otten

His early life was a long struggle to find a niche in the broad world of creative imagery. Born in Hillibar, OH, in 1854 as the seventh of 11 children, Fries began work as a young man in Cincinnati as an illustrator and lithographer. He took painting classes on the side and by 1876 was eager to learn from England and Scotland but ran out of money before reaching the Continent and was forced to return home, but soon found work in New York, again serving as an illustrator. He married, but his wife’s health issues, led to the couple’s purchase of a farm in Westfield, VT, where Fries again was unsettled and unhappy. “I spent all my time painting cows,” he complained.

In the late 1890s, the Fries family moved to Los Angeles where they connected with the bolshoi comaraderie of Charles Fletcher Lummis living in the Arroyo Seco. Lummis advised Fries he might find a home with free rent in the old San Juan Capistrano mission. The family moved into the dank mission quarters for a short time but soon opted for better surroundings in San Diego after their young daughter had a bout with typhoid fever. San Diego, Fries found, “was a quiet little town of 16,000 people and had that atmosphere of manana por la manana that appealed to us.” Fries bartered some paintings to Ulysses S. Grant Jr. for equal trade on some downtown lots which he resold at a profit, meanwhile, being able to build an adobe house on one of them at 2876 F St. which became known as the family home, Ivy Lodge.

And, from there for many years, he went on his painting expeditions often times accompanied by Edward S. Davis, an amateur anthropologist who did field work among Native American tribes of Southern California and the Southwest. Much of the world they discovered – rocky arroyos, mountain glens, secretive streams and rattled atmospheres of blue skies pierced by peaks and pines or deserts shimmering in golden mist of dawns and twilights – now is observed by freeways, suburban sprawl and shopping malls. Today these idyls of the past exist in Fries’ images of them.
The lure is most often the lore in the legendary world of La Jolla’s Green Dragon Colony of the late 19th century. Green Dragon history, itself, often seems more storybook than real. Gregarious, well-liked German fraulein who loves children drives a carriage to an idyllic ocean site in 1894, becomes enchanted by what she sees, buys property along the cliffs and builds a dozen small “castles” – one a home for herself and the others for friends from all over the world who care (or dare) to drop in over the next several decades. Taras are taken. Music is played. Literature is discussed. Poems are written. And, like Edward Lear’s proverbial Owl and Pussycat, the world who care (or dare) to drop in over the next several decades had a similar operation to Held’s Green Dragon in the Arroyo Seco.

Although the manuscript is not signed, Olive Percival, a writer who held, his death in 2014. Morgan’s widow, Judith, isn’t sure how it came to the university by San Diego journalist and editor Neil Morgan after Harraden’s book). The “lost” manuscript was among papers donated by Havrah Hubbard, with Held contributing, and published in limited bound copies after completion in Lugano, Switzerland, in 1939. The 101 pages are hand-typed – not printed, making it more an account return to England where she died in 1941. “Joyous Child” was written by Havrah Hubbard, with Held contributing, and published in limited bound copies after completion in Lugano, Switzerland, in 1939. The 101 pages are hand-typed – not printed, making it more an account of a personal journey than a book for general reading.

But, wait, there now appears more fodder for foraging in a totally unpublished manuscript, of which at least one copy, rests in the archive of UCSD Special Collections. Entitled “Anna Held and Early Days at the Green Dragon,” it consists of some 200 unbound pages, also hand-typed and also, like “Joyous Child,” a literary hybrid of both fiction and biography. The narrative structure is set by Havrah Hubbard, with Held contributing, and published in limited bound copies after completion in Lugano, Switzerland, in 1939. The 101 pages are hand-typed – not printed, making it more an account of a personal journey than a book for general reading.

By Carol Olten

The Outlook Cottage at Green Dragon Colony as it appears in vintage photo album of 1899

Although numerous truly magical stories about Green Dragon and its kindly fraulein founder Anna Held have become part of the common lexicon, a true history of the bohemian settlement that once occupied the high, wind-swept ocean cliff known as Goldfish Point has never been written, much less published. The closest published work existing is a fictional biography, complete with imaginary dialogue, called “The Joyous Child,” which traces Held’s life from growing up in Berlin, passage to America to spread the fluffy method of children’s education, associations with some of the Gilded Age glitterati as well as musical and thespian geniuses of the time in Europe and London, life at Green Dragon in La Jolla and eventual return to England where she died in 1941. “Joyous Child” was written by Havrah Hubbard, with Held contributing, and published in limited bound copies after completion in Lugano, Switzerland, in 1939. The 101 pages are hand-typed – not printed, making it more an account of a personal journey than a book for general reading.

The story opens with a first-impression of Held (identified as The Mistress) as formed by the poke-o-osh Mrs. Denville as she makes an initial visit to the Green Dragon, planning to stay in one of the cottages for the winter with one of her young sons: “The Mistress towered above the crowd... Her costume – well, it does not in this case make the woman. Her hat was one of those seaside hats from for Panama, Manila or Samoa, more comfy than handsome. Her shoulders were covered by a short, blue, military-looking uniform golf cape... Her voice... deep, sweet, soft and womanly, with the tones of an organ and the delicious accent of a foreign tongue trained... Her eyes – luminous, serious, merry and twinkling – were set deep in a head that at once suggested that of Beethoven.”

“The Breakers... they wondered if all the attractions of this new and dusty little place were over-advertised.”

As the story progresses the Mrs. Denville interviewer dutifully questions The Mistress about all the people she has met in life with the tome of a schoolteacher asking for dates in a history lesson. Her marriage in 1904 to Max Heinrich, her life-long friendship with British Shakespearean actress Ellen Terry, her associations with the wealthy William Jackson Palmer family of Colorado Spring’s Glen Eyrie, the Polish actress Madame Helena Modjeska, etc. In one chapter the inevitable subject of religion and theosophy comes up to which Held

...continued on page 15
EDITOR’S NOTE: The architectural historian Esther McCoy played a significant role in bringing the work of pioneer California modernists to public attention through an extensive body of writings published in books, magazines and other periodicals. Her first major book was Five California Architects of 1960. A resident of Santa Monica, McCoy also was a major contributor to John Entenza’s Art & Architecture magazine, often writing about its Case Study House program in post-World War II Southern California. In 1962 her first edition of Modern California Houses was published, followed by a second edition under the title Case Study Houses 1945-1962, which one of the featured project’s architects Edward Killingsworth’s Triad on La Jolla’s Rue de Anne (One of the Triad Houses recently was requested to the La Jolla Historical Society for preservation in perpetuity.) Timekeeper presents an excerpt from McCoy’s introduction to the second edition:

“With varying nostalgia I recall that the Case Study House program began as a plan to protect modern architecture from the flourishing eclectics. But the modern movement was doing well; it had always done well in California from the time we had more or less inherited it from Chicago at the turn of the century. It evolved, to be sure; new forces were gathering even during the existence of the Case Study House program, and since then our sensibilities have undergone other changes.

Our vision of what a house is today (1977) is quite different. The outdoors and indoors need no longer merge; we are sure of the existence of the Case Studies. The architects who designed them could not be

called a “school” in a true sense, but they could be held together under one banner — the magazine Art & Architecture. By the end of the 60s A & A was known and respected in Europe, Japan, South America and at home; it was the only magazine in the United States which devoted its pages exclusively to modern work — a word which underwent changes in meaning but was clear at the time; it might be Wrightian or Wurster or Harris or Corbu or Mendelsohn modern, but it was unmixable with eclectic.

Although more Neutra was published than Schindler, more Davidson than Lautner, more of the second generation Bauhausians than the second generation Wrightians (Wright’s own work seemed to go automatically to Architectural Forum where he had a devoted friend in the distinguished art editor Paul Grotsz. A & A was not narrow in its tastes. It was a sheoestring magazine, as avant garde magazines have always been in the U.S.; there were long critical articles on a variety of subjects and excellent art and music criticism; the cinema was treated as an art form; buildings published were always good, sometimes experimental, and they were presented with very little text but as solutions to structural, site and social problems. While the older architects still preferred to be published in the eastern magazines, it was the ambition of the younger architects to be published in A & A; enough of them were so that the magazine kept fresh and youthful in tone. The magazine was just as important for what it omitted; a magazine can be influential because it is not something else — a fact one critic summed up in the complaint, “Arts & Architecture is only half the picture.” By the end of the 50s A & A was the whole picture, and now in the 70s it may still be one part of the picture.

The Case Studies opened a new chapter in the design of small houses — usually two bedrooms, two baths — for families without servants. (The houses were probabilistic of the 50s and 60s when servants disappear almost entirely.) Seldom in the U.S. had architects concentrated so much attention on the small single-family house as in the Case Study program. There was a belief popular at the time that a house was the architect's favorite type and that it was an invitation to be self-indulgent, also that architects preferred a single house to multiple housing. Roger Montgomery’s chapter, Mass Producing Bay Area Architecture, (Bay Area Houses, edited by Sally Woodbridge, Oxford, 1976) is a better key to the attitudes of architects toward housing than was Ayn Rand’s The Fountainhead. The Case Study program encouraged a body of work which was hoped would turn the tide against the Anne Hathaway cottage and the salt box. By 1960 the custom-built family small house was being priced out of existence. The Case Study house was a social program; it essentially ended when the house became a luxury.”

— Excerpt from McCoy’s introduction to her second edition of Modern California Houses.
A house on two Cliff May houses, is 75th anniversary party for Wining’ on Seal’s historically designated Shack and the presentation of Jewel Awards for preservation of La Jolla homes and buildings highlighted Landmarks Week this spring, an annual event presented by the La Jolla Historical Society’s Landmarks Group. A selection of photographs (right and above) features participants at the various programs. Another popular activity this spring featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue signing and featured a catalogue sign
The La Jolla Historical Society’s Secret Garden Tour was back in bloom this spring after a two-year hiatus due to the Covid-19 pandemic, bringing hundreds of garden lovers to view and enjoy landscapes, designer tabletops and music at the special invitation of private homeowners throughout La Jolla. The tour, again including the addition of a platinum house and a garden boutique on the Wisteria Cottage lawn as well as a Friday night soirée before the Saturday, May 14, event, featured a historic estate from the 1920s and a variety of homes and gardens from the Mid-Century years. Meg Davis and Lucy Johnson shared chairperson duties. The Secret Garden Tour has been a major fund-raising event for the Society since its inception in 1999.

CONCOURS BACK ON THE ROAD

A crowd of thousands thronged Ellen Browning Scripps Park at La Jolla Cove Sunday, April 24, to mingle with Lamborghinis, Mercedes, Rolls Royces, Bugattis and many other prize-winning vintage vehicles participating in the Concours d’Elegance in a return after a two-year hiatus due to the Covid-19 pandemic. Michael Dorvillier returned to chair the event which included a three-day weekend of programs besides the main car show sponsored by the La Jolla Historical Society. Photographs show some of the judges’ top awards announced at the Sunday event.

Photographs by Meg Davis
Funding has been provided by California Humanities and the National Endowment for the Humanities (NEH) as part of the American Rescue Plan Act of 2021.

LA JOLLA HISTORICAL SOCIETY’S VEHICLE DONATION PROGRAM

Now you can donate your unwanted vehicle to the La Jolla Historical Society—it’s easy and safe. We’ll use the proceeds from the sale to support the Society’s exhibitions, educational programs, archival research, social events, and historic preservation activities.

Here’s How It Works:
1) Call 855-500-7433 or submit the Online Vehicle Donation Form at https://careasy.org/home#NP-donation-form.
   Our Vehicle Donation Support Team will contact you to complete the donation and confirm your pick-up information.
2) Schedule Your Free Pick-up: In most cases, your vehicle pick-up can be scheduled within three business days once the donation record has been completed. Our vehicle donation program requires drivers practice safe and secure interactions with donors, including minimizing contact.
3) Receive a Donation Receipt: Vehicle donations are tax-deductible! An initial donation receipt is provided at the time of the pick-up. If the vehicle sells for $500 or less, donors are also mailed a thank-you letter within 30 days of the sale of the vehicle, which serves as a tax receipt. If the vehicle sells for more than $500 and the donor has provided their tax identification number, an IRS Form 1098-C will be mailed to the donor within 30 days of the sale stating the amount of gross proceeds (the maximum amount of your tax deduction) received from your donation. For specific tax-related questions, please consult your tax advisor.

Pictures are worth a thousand words . . . and we have 30,000 of them!

Ready for reproduction for use in home and commercial interiors, professional offices, educational institutions and retirement facilities. They range from snapshots of early La Jolla beach scenes to postcard pictorials of street life, buildings and landscape. Browse the La Jolla Historical Society website at www.lajollahistory.org or call us at 858-459-5335 to visit our offices at 7846 Eads Ave. to make your selections.

Financial Support
Provided by the City of San Diego

Visit: https://www.sandiego.gov/arts-culture
THE DANISH MAN

Slight of build with a pixie-ish grin, Gaston Lokvig could easily have been seen as an abscond from Copenhagen Tivoli Gardens as he darted around La Jolla with his sketchpad making pen-and-ink drawings of the street scenes and buildings that so delighted him here from the 1960s into the late ‘80s when he escaped to retirement in Santa Fe. Lokvig grew up in Denmark and, although he spent his life in the United States after moving to the East Coast in 1959, he remained at heart a Dane, delightful in both manner and appearance. He lived in a little brick house on Draper Avenue, had a graphic art studio on Pearl Street, rode a bicycle to the Cove every morning for a swim and sketched almost every day. In 1988, he published “Gaston’s La Jolla,” An Artist’s View,” a 96-page book of sketches recording anything from familiar sights on Girard Avenue sidewalks to new commercial courts that sprouted up here and there. “La Jolla keeps growing – at times a little too much – but I have tried to keep up with it,” he wrote in the introduction. “One can spend a lifetime just sketching in La Jolla and never finish.” A selection of Lokvig sketches are reproduced here. They are remarkable for detail as well as pictorial sensibility. Looking at the sketches decades later, it becomes hard to imagine that La Jolla once had so many trees!
RENEW TODAY!

Show your support of the La Jolla Historical Society... and get a great deal at your favorite community bookstore and hardware store!

In partnership with Warwick's bookstore and Meanley & Son Ace Hardware of La Jolla, all new and renewing members of the La Jolla Historical Society at the $100 and above membership levels receive 20% off a single purchase up to $500 at Warwick's and Meanley & Son!