The La Jolla Historical Society looks toward the future while building and exploring extraordinary works of contemporary life. The Society serves as a thriving community to make La Jolla's diverse past a relevant part of contemporary art that challenges us to think of our LJHS historical collection as a living, breathing entity, that we, as its stewards, are responsible for helping to preserve, nurture, and evolve over time. One way we accomplish this is by continually inviting new interpretations of the materials in our archive. Our winter-spring exhibition, Memory Traces! Artists Transform the Archive, on view February 5 – May 15, 2023, continues this practice.

Artists featured in Memory Traces were asked to delve into the collection for inspiration, and the discoveries they made prompted important new lines of inquiry. In preparation, Curator Elizabeth Roodknight studied the complex history of archives, and encouraged the artists to reinterpret familiar historical pieces and shed light on those absent from our collection. The result is a diverse exhibition of contemporary art that challenges us to consider how memory is formed, recorded, and transformed over time. We applaud Elizabeth for her thoughtful scholarship and for creating a meaningful platform for creative practitioners to engage with our collection. We are extremely grateful for the generosity of the supporters who made this exhibition possible: Bo and Anita Hedford, Sandy Erickson, the Florence Riford La Jolla Community Fund of the San Diego Foundation, ArtWorks San Diego, and the City of San Diego Commission for Arts and Culture.

In addition to a new exhibition, we have a wide range of exciting activities planned in 2023! Sign up early for our popular Guided Walking Tours of La Jolla and learn more about historic preservation by attending La Jolla Landmarks Week in March. In the spring you can experience unmatched automotive excellence at the La Jolla Concours d’Elegance and enjoy extraordinary private gardens at the Secret Garden Tour on May 14th.

We offer our sincerest gratitude to those who contributed to our Annual Appeal end-of-year giving campaign — your gifts help support our work all year! Many thanks also to our Board of Directors, who give generously of their time and expertise, and to the dedicated volunteers who support our exhibition programs and special events. And finally, thank you to our Members, we appreciate your engagement and look forward to seeing you at a Society event soon!

Lauren Lockhart
Executive Director

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NEW BOARD MEMBER

Stephen Rose, joining the Board of Directors, is a former attorney for Paramount Pictures and literary agent in the Entertainment Industry, representing writers and directors for film and television. He has a long-standing commitment to historic preservation and has restored more than 4 historic residences by renowned architects including John Lautner, Paul Revere Williams, Thornton Ladd, John Woolf, William Cody, and E. Stewart Williams. His extensive Board and Committee service includes past chairman of the Rancho Mission Preserve Commission and the Historic Preservation Board of Palm Springs, a Board Member of the Palm Springs Modernism Committee, Co-Founder of the Rancho Mirage Preservation Committee, and member of Dowert AIDS Project. Stephen currently serves on the LJHS Preservation Committee.

NEW STAFF MEMBER

First and foremost, I just want to say that I am very excited to be a part of the La Jolla Historical Society. I have been here over a month now and everyone here has been wonderful and welcoming.

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COVER: Deedees of the Unicorn Cinema and Mirbea Blockstein (1946-1983) often recall the many musical wonder-ful ies created for programs and posters by Sandra Dahl, art director and wife of owner Harley Dahl. For this WE postcard advertising the February Films schedule, Dahl designed a female face in a whirling orange sun flying in a tangle of rays or hair ready to be caught up, perhaps, in the March wind of the following month. On the tendrils float the titles of the upcoming film offerings including a first-run offering of “Goodbye Columbus” with Ali McGraw docketed for late.”

LETTER FROM THE EDITOR

Nanoc and Carol (one of us is the editor)
As the inventions of motor cars, flying machines, electricity and motion pictures launched the 20th century into the modern era, Southern California real estate investors and developers began to view beach cities not only as great potentials for lot sales but possibilities for lucrative ventures such as pleasure piers offering entertainment, dining experiences, dance pavilions, bath houses, arcades and other features suggesting a major Southern California seaside resort. The developer was A.B. Curtis who recorded a subdivision map for the project in 1909. Gill was announced as the Strand designer that same year and his signed drawing for Curtis’ own house in the tract was published in the San Diego newspapers. Little mention of this exists in present Gill scholarship. The story of the Strand development has remained untold. Sheehan, along with myself and architect Heather Crane, embarked on a mission. What we found and present as joint writers of this article is a lesson in history. It’s full of surprises. Don’t accept the obvious. Dig deep and stories and characters will almost certainly emerge that no one has ever unmasked. My favorite part of The Strand story was the disclosure of a daredevil flyboy named Paul Koch, the son of a Belgian multi-millionaire, as one of Curtis’ main investors. He’d come to San Diego just to build an airplane!

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By John Sheehan, Heather Crane and Carol Otten

EDITOR’S NOTE: Some months ago, John Sheehan, a principal in Studio E architects, began correspondence with me in an effort to flesh out information on Irving Gill’s Richmond Court built in the early part of the 20th century on Coast Blvd. and now considered among the many pieces of “lost” Gill architecture. He soon became sidetracked by another mysterious project naming Gill as project architect. It was identified in numerous historic newspaper and magazine articles as La Jolla Strand, a major housing tract planned for the area now known as Wind ‘an Sea with amenities to include a hotel, boardwalk, pavilion and other features suggesting a major Southern California seaside resort. The developer was A.B. Curtis who recorded a subdivision map for the project in 1909. Gill was announced as the Strand designer that same year and his signed drawing for Curtis’ own house in the tract was published in the San Diego newspapers. Little mention of this exists in present Gill scholarship. The story of the Strand development has remained untold. Sheehan, along with myself and architect Heather Crane, embarked on a mission. What we found and present as joint writers of this article is a lesson in history. It’s full of surprises. Don’t accept the obvious. Dig deep and stories and characters will almost certainly emerge that no one has ever unmasked. My favorite part of The Strand story was the disclosure of a daredevil flyboy named Paul Koch, the son of a Belgian multi-millionaire, as one of Curtis’ main investors. He’d come to San Diego just to build an airplane!

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promoters, real estate agents, architects, landscape designers, contractors and builders whose names became associated with the project over a period of several years as he proceeded as an overseer in a spirit of old-fashioned boosterism from offices in several different locations in downtown San Diego. Deliberately, Curtis sometimes chose participants in the venture to empower the venture, itself. Besides Irving Gill being announced as the project designer in the metropolitan newspapers of 1909, daredevil flyboy Paul Kach, the son of a Belgian multi-millionaire who had come to San Diego to build a pioneer aircraft, flew into headlines as a major investor.

As the La Jolla Strand project took shape, Curtis – a wheeler dealer in many arenas – had his hands in numerous real estate and development pies in San Diego County as well as capital stock investments with a mining company in Tonopah known as the Nevada Goldfields Development Co. after he, his wife and two children deposited themselves on Jan. 1, 1905, in downtown San Diego's Brewster Hotel. They had journeyed cross country from the East Coast and Curtis was eager to establish himself as one of the movers and shakers in San Diego land development. He joined the San Diego Realty Board and was appointed to the board of directors of the San Diego Advertising and Excursion Bureau, an organization to bring visitors to the city and surrounding areas and encourage them to settle here. In July, 1906, Curtis and four other organization to bring visitors to the city and surrounding areas and encourage them to settle here. In July, 1906, Curtis and four other businessmen filed articles of incorporation for a venture known as the La Jolla Syndicate which announced the purchase of a thousand acres in South La Jolla for $220,000 with plans to divide the half acreage into lots and the balance into marine villa sites with amenities including a pier, a boathouse, and a pavilion. But almost as soon as the plans were announced the Syndicate dissolved and nothing happened.

Curtis spent the next three years immersed in land ventures in East San Diego, Lemon Grove, Spring Valley Heights and Tijuana valley without notable success (1907 nationally went down as a "bad" year with financial panic and bank closings all over the country). In May, 1909, he turned his sights back to La Jolla. A smaller version of the earlier La Jolla Syndicate proposal was resurrected as La Jolla Strand. Although The Strand was not as extensive as the original La Jolla Park subdivision of 1887 which scoped the layout of the immediate village and cove areas, it was the second major subdivision proposed for development in La Jolla's history, consisting of more than 400 lots bounded by the beach on the west, extending east across La Jolla Blvd. to Electric Avenue with Bonair and Palomar avenues as the cross streets.

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This pleasure pier at Long Beach, popular during the same early 20th century time frame that La Jolla Strand was proposed for Wind 'an sea and depicted on a penny postcard, featured pier and beach entertainment including rollercoaster.
Memory Traces: Artists Transform the Archive

Memory Traces: Artists Transform the Archive uses the La Jolla Historical Society’s holdings to consider the archive in its traditional function and reimagine it for contemporary times. The exhibition and its accompanying catalogue feature seven San Diego artists working across mediums, whose practices investigate memory, history, and how meaning is created from fragments of the past.

The exhibition draws its title from a 1925 essay by Sigmund Freud, in which he explored the way remembrance functions. Observing memory’s natural inconsistency, Freud used the term “memory trace” to signify a note made to serve as a future reminder, an aid to maintaining a clearer picture of the past. An archive has, traditionally, been considered to function similarly; it is a collection of materials, compiled over time, thought to constitute an accurate representation of history. Together, these materials establish a kind of collective memory. And yet, we have increasingly come to understand that the archive is always assembled by individuals, canonized from a particular perspective and set of experiences.

Memory Traces operates from an understanding of the archive as unstable, and the impossibility for such records to represent an absolute “truth” about the past. The exhibition proposes that the archive’s value may, in fact, lie in its malleability. With projects informed by research in the La Jolla Historical Society’s collection, the artists in Memory Traces activate the archive with imaginative and diverse interpretations that affirm the importance of keeping memory alive.

At the outset of the exhibition process, the artists were given a prompt: visit the La Jolla Historical Society’s archive, dig around, and find something that interests you to use as a point of departure for making new work. The result is a wide range of projects that makes visible erased histories and creates poetic visions of something new. Janelle Iglesias and Robert Andrade dive into post-colonial critique by examining the ideological and sociopolitical implications of a particular natural environment, and what it means to occupy land. Joshua Moreno seeks to fill the archival silence around La Jolla’s Queer history, while Chantal Wnuk explores the idea of a personal archive and how it can bear a deeply individual poignancy. Shirin Towfiq pursues a more abstract meditation on how memory travels through time, often in enigmatic form. Crafting humorous homage and melancholy monuments, Allison Wiese and Joe Yorty use historical material to evoke past lives. These projects activate the memory traces already stored in the La Jolla Historical Society’s archive to give them new life.

Funding provided by Bo and Anita Hedfors, Sandy Erickson, the Florence Riford La Jolla Community Fund of the San Diego Foundation, ArtWorks San Diego, and the City of San Diego Commission for Arts and Culture.

Elizabeth Rooklidge is an independent curator and writer in San Diego, CA. She works with a wide range of organizations—from artist-run spaces to traditional museums—to develop exhibitions and public programs focused on contemporary art. Elizabeth also founded and serves as Editor for HereIn Journal, an online publication for thoughtful exchange around contemporary art in San Diego. She holds a B.A. in Art History from St. Olaf College and an M.A. in Art History from Williams College.

By Elizabeth Rooklidge

Memory Traces: Artists Transform the Archive

Touch Starvation and Golden Hours, 2021
Oil and sand on panel
Chantal Wnuk

Matinee Today, 2021
Found banner
Allison Wiese

Funding provided by Bo and Anita Hedfors, Sandy Erickson, the Florence Riford La Jolla Community Fund of the San Diego Foundation, ArtWorks San Diego, and the City of San Diego Commission for Arts and Culture.
The Other Ellen

I am La Jolla, and I call to you.
By sunset waters, winds from off the sea,
From days when all my potent spell was new
Far though you roam, and farther yet, maybe,
From tropic splendors and from heights of snow
From the grey fringes where the desert ends,
And still they come, though why they do not know,
– “The Lure,” by Ellen Morrill Mills

Ellen Morrill Mills was a poet, among other things. She never became a famous poet, but she was a voice, nonetheless, within the group of New Bohemians who appeared at the start of the 20th century and shaped California literature—and the idea of California, itself—as a land of ocean and arroyos, redwoods and sage-covered hills and drifting fogbanks and golden sunsets with a climate fit for Persephone. Mills loved the La Jolla of the early days of the late 19th and early 20th centuries when, in her words, “private houses had been building, but things were primitive.”

Like the “other” Ellen—Ellen Browning Scripps—Ellen Mills began her life in La Jolla in the 1890s. But Ellen Browning was 60, a gray-haired woman approaching the golden years. Ellen Mills was eight, a dreamy, back-ish child eager for learning. Both Ellens had professions in the writing business—Ellen Browning in her brothers’ newspaper empire and Ellen Mills as a journalist for San Diego and La Jolla newspapers; she also contributed to poetry journals and national magazines.

Both, Ellens, too, were Modern women who were educated, supported equal rights causes, remained unmarried and invested great amounts of time and effort in the betterment of their community. When Ellen Mills died in 1940 she was memorialized as “a woman who has grown up with La Jolla,” who “had been connected with every project of civic interest” and “enjoyed a wider acquaintance of La Jolla than any other woman.” And, of course, she had been friends with Ellen Browning before her death in 1932.

Mills’ place in the literary history of California has never been clearly defined, but the important consideration is that, indeed, she had one—a place as a poet with a published body of work; a place as a writer of prose whose way with words evoked both the romance and reality of living in a small coastal town as the larger world spun through World War I and the Great Depression, as horse-drawn carriages replaced automobiles and telephones became the norm in every household. Mills was putting pen and pencil to paper as Helen Hunt Jackson had a bestseller in the California fable of “Ramona,” as Charles Fletcher Lummis remembered the Arroyo Seco culture of Southern California in “The Land of Sunshine” magazine and women writers such as Margaret Collier Graham were touting the glories of the sunshine state in Harpers and The Atlantic Monthly. The same era witnessed the debut of the famous Nellie Bly who turned writing into a series of trans-world adventures and, closer to home at Occidental College, Nora May French made hay with words as well as Jack London before committing suicide at age 26. In an essay on Women Writers of California more than a hundred women of Mills’ era are recorded as members of the Pacific Coast Press Association, inspired, perhaps, by Carrie Carlson, the first female scriba of California, making her journalistic debut in 1858 in the Bay Area’s Sunday Mercury. She was described as “a bright sweet lovable little woman with a cheery style of composition.” Her pen name: Topsy Turvy.

Mills was not one of those. She never used a pseudonym. She had a quiet, kind manner, cared little for China and shells, and was a life-long member of the Union Congregational Church. But she didn’t lack spunk. In a poem entitled “The Cure” she suggested anyone experiencing the universe in “a sort of blush tone” try a trip to Nonsense-land (“the passport to that happy place is just a merry smile”). She wrote a poem on “Shelling Peas” (“how the little green imps hop over the floor, and roll and wink by the big screen door”). Other poems treat roads (those taken in life and not taken), the aftermath of the Great War, romance, landscape, the sea, the song of the wind and so on.

Her poems were published in several 1930-31 editions of American Poetry Magazine, a monthly publication of the American Literary Association, as well as a San Diego verse book called “Troubadour.” A collection of Mills’ poetry also was self-published in a 14-page booklet under the title, “The Little Road.”

A student at Russ High School in San Diego, Mills began her writing career as a La Jolla correspondent for the San Diego Tribune at age 17. She published her first poems in 1921 and a year afterward began to write for the La Jolla Journal, at that time the community’s major weekly. Over the next two decades she rose to positions of editing and co-ownership. Mills was the only child of Anson and Eleanor (“Nellie”) Mills. She was born in Maine in 1882 and came to San Diego with them to live in 1886. A few years later they moved to La Jolla, becoming one of the legendary pioneer families in the community, living in a small house called Kenebec Lodge they built for themselves at Fay Avenue and Prospect Street. Ellen grew up here, enjoying the freedom of a rural childhood close to the ocean and sagebrush-covered hills. Although bringing along a law degree from Maine, her father chose
a leisurely life of odd jobs and helping his wife with a cottage rental and real estate business. He also kept daily diaries which became — and remain today — significant records of life in early La Jolla.

Ellen, herself, wrote profusely in her later years about the La Jolla she grew up in during that time recalling “right at the front door was the sea, teeming with fish, abalone, mussels for everyone, not to mention toastsome lobsters. . .If anyone had a lot of anything good it was passed around in neighboring fashion. The La Jolla Mills Journal, she wrote: “Sunrise and sunset, and the opening of La Jolla’s major hotels first at Kennebec and then at a house across the street named Idylwild. After her father died in 1933, followed by her mother’s passing in 1937, her home was the small bungalow court at 609 Genter St. where she lived with Simon Bolivar, the ancient Mills family cat. Part of her will requested the cat, along with a pet turtle, be authorized after her own death for fear neither would not take well to living with an outsider.

Maintaining a happy companionship with her parents and animals, both cats and dogs, Ellen was photographed driving the dusty streets of La Jolla with her father in an open Ford. In an earlier 1930s photo she is shown as a young woman standing on the La Jolla Shores beach with a large black dog watching a seining party with the caves in the background. Although she never married, Anson’s diaries always written with a loving eye toward his daughter – indicate she “kept company” with a number of local men.

By the time she started her association with the Journal in 1922, she was 40 years old and no longer a young woman on anyone’s most eligible list. She turned her life to a full-time professional newspaper career and remained in that mode until her death in 1940, functioning mainly in the role of city editor. During her tenure the Journal, first established in 1912, grew from a four-page, six-column paper to one of eight-to-10 pages running eight columns across. The years from 1924-1930 when some of La Jolla’s major hotels were built and more expensive subdivisions such as the Murielands and Lower and Upper Hemosa were laid out also were times of great growth for the community newspaper in operation with offices at 900 Silverado St. Local and national advertising grew. National columnists such as Arthur Brisbane became contributors and readers were treated to a hefty amount of ongoing melodramatic serials, a page of “clean comics that will amuse both young and old” and local news ranging from cultural happenings to social notices along with the nuts and bolts of births, deaths, weddings and the latest proposals to alleviate parking issues in the village (yes, it was also a problem in 1939). As city editor, Mills job was co-ordinating and editing copy as well as seeing to the layouts and placements on the pages. Although many of the short stories and features don’t carry her by-line, one can surmise that she wrote a great deal of the copy. Many of the social notices reflect her journalistic touch along with some of the front page stories, most often referred to as hard news but which reflect Mills softer, more personal approach. In a few paragraphs printed, for instance, in one of the 1936 editions under the headline, Five Menaces Home on Fay Avenue, the writer identifies the configuration victim as Nellie Fitzpatrick and points out a tender detail by informing the reader: “A fireman, in the thick smoke, rescued the dog and a police-man sorrowfully brought to her her canary, a victim of the smoke.” The La Jolla Mills wrote about whether in prose or poetry was inevitably a place of kind associations between people and love for the natural beauty of the California spot they had chosen to call home. In the first stanza of “The Brown Hills Call,” one of 13 verses in her “The Little Road” book, she wrote:

“I want to see the old brown hills of home!
I’ve seen your parks, all laid out by the rule,
Cemented ponds ain’t like a forest pool.
Your trees are barbered up, like city sparks.
I’m sick of cities, thought I’d like to roam,
But now I want the old brown hills of home.”

Mills died in December of 1940 after an operation and month-long illness that confined her to Scripps Memorial Hospital. She held the post of the Journal’s city editor at the time of her death. The Journal continued to publish until 1964 when it merged with the present-day La Jolla Light. The post-World War II years saw it continue to grow with advertising and editorial copy as well as expanded reportage of community news in a journalistic style far more straightforward than tinged with the tenderness and melodrama that marked Mills time. Fire stories generally no longer included what had happened to the pet canary!
Shortly after Niki de Saint Phalle left Paris in 1993 for health reasons and to get away from maddening crowds in Europe, she came to live in La Jolla and purchased an unusual historic Spanish Revival-style house at 7907 Princess St. at the corner of Torrey Pines Road. Formerly owned by an artist associated with the eurythmic dance movement, the house had a 51-ft. living room with unusually high ceilings and a series of eight-foot windows opening onto the Princess Street side.

De Saint Phalle quickly turned the living room into a large working studio. The house filled with art work, her own as well as that of the heady New Realist group she had been associated with in Europe and America—Tinguely, Rauschenberg, Kienholz and the rest of the gang. Despite her fame as one of the leading revolutionary artists of the Mid-Century and beyond, Niki lead a relatively quiet life in La Jolla. One of her favorite pastimes was walking at the beach. Her granddaughter, Bloum Cardenas, remembers: “She loved the La Jolla Shores beach and walked there every day observing the regulars and visitors...watch the surfers, feed the birds...She loved the beach full of seals. They appeared in her art.”

With the smaller art world of San Diego and La Jolla, Niki’s friends included the late Martha Longnecker, founder and director of the Mingei Museum. Mary Beibie, the founder and director of UCSD’s Stuart Collection, who had placed her monumental “Sun God” sculpture on campus in 1983 and Jose Tasende, owner of La Jolla’s Tasende Gallery at 820 Prospect St., who assisted in the placement of several of her oversize sculptures—including a striking interpretation of Louie “Satchmo” Armstrong blowing his trumpet—on the Wisteria Cottage lawn when the building housed John Cole’s Book Store.

Mr. Tasende recently shared these thoughts about Niki with Timekeeper:

Martha Longnecker introduced me to Niki. She was already well-known as a great international artist and, of course, did not need my professional help to promote her work. During this time she was obsessed with finishing a group of gigantic sculptures that with great effort she planned to install in Escondido (Queen Califia’s Magical Circle now in Kit Carson Park). While discussing this with me she mentioned earlier she had created another great sculpture garden in Tuscany.

Soon I visited her Tarot Garden near Florence. It is comprised of truly impressive and huge sculptures. During my travels I also came across other gigantic works by Niki displayed in various European cities—airports, parks, museums. Therefore, I knew it would not be easy to impress Niki with projects, programs or initiative that could further her career. From me, she needed nothing of the kind. She did this for herself.

Nonetheless, I was able to contribute with something she eventually came to appreciate. During that time (1990s), Niki often sold her work to a New York dealer who visited her studio here in La Jolla. She needed to make those sales because the sculpture park in Escondido required considerable financial input from her. During a memorable dinner at a restaurant owned by her friend in La Jolla Shores (Barbara Beltaire of Barbarella), Niki confessed she hated to repeat the same subject over and over again for that dealer. I told her, “I never reject any work you offer me. Do the same with him.”

I wish my professional contact with Niki was longer and more productive, but, more than anything, I miss her friendship. She was a woman highly determined to achieve her projects which she then generously shared with her innumerable admirers.

La Jolla’s MCASD will re-open Spring 2022 after a four-year, $105 million renovation with an exhibition, “Niki de Saint Phalle in the 1960s,” focusing on the artist’s early work in Europe decades before she arrived to live the last nine years of...
her life in La Jolla trying to recover from a lung disease believed to have been caused by exposure to chemicals in some of her art work. While living here on Princess Street – and despite health issues – Niki continued to add to her vast repertoire of international art work primarily in the sculptural medium. She completed Guardian Angel (1996) for the Zurich Train Station, the Noah’s Ark installation in Jerusalem (1997-2001) and a collection of prints for the Versailles Press (1995-2001). She also started work in 1999 on what became her only major public project in the United States – Queen Califia’s Magical Circle for Escondido’s Kit Carson Park – leaving this legacy, however, to be completed by associates after her death at age 71 in 2002 at Scripps Hospital.

Lita Mantial, Niki’s household manager at Princess Street, recalled: “Niki worked every day! She loved to work. There’s no Sunday or Wednesday or Monday, only days for creativity. Every day’s for creations. And she never complained even if she didn’t feel well.”

Despite her celebrity status in the art world, Niki preferred to keep a low art profile in La Jolla. She was closer to scientists in general, than other artists, said Bloum, “and she knew some amazing ones – Roger Guellim, Francis Crick, Dr. U.S. Ramachandran, Andrew Benson. She always loved them and they loved her back. But she appreciated her art anonymity.”

As one of the most celebrated contemporary artists in Europe, Niki’s life had been filled with gala openings, media events, installation unveilings and public appearances. In La Jolla she lived at a much slower pace meandering around shops and frequenting restaurants such as Tapenade, El Pescadore and the Marine Room when friends visited from abroad. Some of her favorite haunts were bookstores. Dennis Wills, owner of D.G. Wills on upper Girard, recalls Niki browsing his shelves for books on Native American culture of the Northwest when she was researching ideas for the Totem series of oversize sculptures she was working on. She also frequented John Colle and Warwicks and loved poking around clothing stores (where she was always on the look-out for her two signature accessories – scarves and hats). Another favorite was some of La Jolla’s small antique shops.

As the compiler of this article, I can readily attest to the latter when, as I was working at a small shop called Leslie’s Antiques on Fay Avenue in the early 1990s, Niki made a surprise visit. It was around the Christmas holidays and she bought a basket full of 1940s tree ornaments, later returning to inquire about who had made the shop’s lampshades. They were all fashioned out of brightly colored Dupioni silks and decorated with as many fringes, beads and crystals that a small lampshade could possibly hold. I had to confess they were my creations whereupon Niki invited me to Princess Street to make about a dozen for the assorted floor and table lamps she had accumulated for her house. She gave me total carte blanche for the design ideas and it ended up being a great deal of fun. Her granddaughter Bloum laughed when I brought it up. “I still have one of the lampshades, the orange one, and I love it,” she said. “I also have the Christmas ornaments. We had so much fun in La Jolla playing Christmas for my son. She really got into it...spying on Santa, although (sometimes) we played it more French. She wanted children to believe in magical stories and prove they could be true.”

--- Compiled by Carol Olten

Right: a copy of Niki’s handwritten explanation of her life journey through illness and a happy ending in La Jolla. Courtesy of Niki Charitable Art Foundation archive
On Sunday, December 12th, LJHS celebrated the season with the first-ever Holiday Family Hullabaloo! Families gathered on our front lawn to dance and sing along to the foot-stomping sounds of San Diego folk band, Hullabaloo, led by musicians Steve Denyes and Shawn Rohlf. Attendees also created original artwork with a musical twist with artist Xuchi Naungayan Eggleton using colorful, varied materials.

We are immensely grateful to our sponsor, BFree Studio, who made this event possible. Thank you also to the National Charity League whose volunteers assisted at the event and provided delicious cookies for all to enjoy.

– Lauren Lockhart

Photography courtesy Rebecca West.
<table>
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<tr>
<th>Date</th>
<th>Event Description</th>
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<tbody>
<tr>
<td>Jan. 27, Feb. 11 &amp; March 11</td>
<td>Guided Walking Tours Wisteria Cottage</td>
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<td>Feb. 5 - May 15</td>
<td>Memory Traces: Artists Transform the Archive Exhibition, Wisteria Cottage Galleries</td>
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<td>March 5</td>
<td>Celebration: Wind ‘an Sea Surf Shack 75 Years</td>
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<td>March 13</td>
<td>Landmark Group Gathering &amp; Jewel Award Reception 6126 Avenida Cresta</td>
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<td>March 17</td>
<td>La Jolla’s Cottage Centenarians Lecture/Webinar Balmer Annex, Wisteria Cottage</td>
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<td>March 19</td>
<td>Walking/Driving Tour La Jolla Cottages 10am - 3pm</td>
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<td>April 22 -24</td>
<td>Concours d’Elegance Car Show Ellen Browning Scripps Park at the Cove</td>
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<td>May 14</td>
<td>Secret Garden Tour of La Jolla (Preceded by Friday Night Candlelight Garden Soirée, May 13, private home)</td>
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<td>June 4 - September 4</td>
<td>Voices From the Rez Exhibition Wisteria Cottage Galleries</td>
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<td>June 17</td>
<td>Meet the Artist: Johnny “Bear” Contreras Lecture Wisteria Cottage Galleries</td>
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<td>July 10</td>
<td>Gordon Johnson: A Reading From His Works Reading Wisteria Cottage Lawn</td>
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<tr>
<td>August 21</td>
<td>A Musical Evening With Tracy Lee Nelson Concert Wisteria Cottage Lawn</td>
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...continued from page 7

Muirlands, Upper and Lower Hermosa, the Barber Tract and La Jolla Shores would not happen until the 1920s. Finally, attempts to promote the project as an “Atlantic City of the Pacific Coast” and “Coney Island of the West” may have helped kill it – the La Jolla Village Improvement Society founded in 1895 to preserve the natural beauties of the coastline, may not have liked the idea of boardwalks, a pier and an arcade with vendors hawking circus-like curiosities.

But what inevitably ended La Jolla Strand’s development as a major subdivision was Curtis’ back account running low and his investors either disappearing or wanting their money out. He tried numerous “fire” sales of the lots, often advertising sizeable price reductions with fashionable graphics on full pages of the metropolitan newspapers, but without success. (One, in particular, stands out for its depiction of The Strand as a lovely paradise by the sea with easy proximity, via a small trolley, to “work in the city” – San Diego – and “live at the Strand” – La Jolla at the edge of the great Pacific; it ran in Feb. 18, 1912, in The San Diego Union and Daily Bee, although by that time Curtis appeared to already be plotting his disappearance from the area to start other business ventures in Northern California.)

Remaining today are a few scarce remnants of Curtis’ Strand including evidence of footings drilled into beach rock between Kalmar and Rosemont streets for the ocean pier along with old newspaper clippings about people strolling on the actual structure. There are no known photographs of the pier, however, or of the 1,000-ft. boardwalk reported to have been built along what is now Neptune Place.

A photograph, along with descriptive copy, exists of a house built as part of the Strand subdivision by Orlando Gann, a ceramicist, glass artist and mural painter once employed by Frank Lloyd Wright who came to La Jolla to live in 1907 and had multiple addresses in the neighborhood. His home in the photograph was built at the top of Playa del Sur on the east side of La Jolla Blvd. but was demolished many years ago. The site of the La Jolla Strand (aka Wind ‘an Sea) Hotel at Neptune and Playa del Sur is now a large condominium building known as One Neptune Place.

Curtis’ prediction that Strand real estate where lots were once for sale for a few hundred dollars would one-day be worth millions came true. First, there are no more lots for sale unless a building on it is demolished. Secondly, a relatively small single family home with proximity to the ocean in the present-day sells for about $2.6 million. Waterman Woody Brown rode the first surfboard at the Wind ‘an Sea beach in 1936 initiating the beginning of the area’s fame as a world famous surf spot and the addiction decades later of the Surf Shack to the National Register of Historic Places.

For better or worse, Curtis’ “Atlantic City” in La Jolla stayed in... New Jersey!

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LANDMARKS on the March

Celebrating La Jolla’s Cottage Centenarians will be among the historic themes the La Jolla Landmark Group will focus on during a series of events in March honoring work in preservation and recognizing La Jolla’s architectural and cultural heritage.

Launching the series will be a Saturday morning event starting March 5 paying tribute to one of La Jolla’s most iconic landmarks – the Wind ‘an Sea Surf Shack – celebrating its 75th birthday. Representatives of the Friends of Wind ‘an Sea and the Wind ‘an Sea Surf Club as well as individuals who have worked to preserve and maintain the Shack through the years will gather with the community for festivities at the beach starting at 10 a.m.

The Shack was initially constructed in the late 1940s by pioneer surfers and soon became a symbol of Southern California surfing culture. It is on the National Register of Historic Places and was recognized as a historic site by the City of San Diego in 1998. The Shack was initially constructed in the late 1940s by pioneer surfers and soon became a symbol of Southern California surfing culture.

The Shack was initially constructed in the late 1940s by pioneer surfers and soon became a symbol of Southern California surfing culture.
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In the pre-feminist era of post-World War II – decades before “Ladies Who Lunch” became a satirical look at upper-class women who sputtered their lives away at lunch with their peers at chic restaurants in a Stephen Sondheim musical called “Company”, later, in comedy skits on “Saturday Night Live” and, still later, in a movie with Meryl Streep – groups of a similar persuasion were donning proper hats and white gloves for lunch in La Jolla, frequently held at the La Jolla Beach and Tennis Club. The luncheons were sometimes fund-raisers for causes such as the Red Cross, but more often social gatherings precluding events such as the Charity Ball, an orchid show or a garden party. Sometimes they were a cause for a fashion show. And sometimes simply a cause to dress up and wear a hat. From the archives, Timekeeper presents a selection of photographs of La Jolla’s “Ladies Who Lunched.”