A many know, Louise Balmer's storied Balmer School operated out of LJHS's historic property for more than two decades. Balmer promoted a progressive form of education that prioritized the arts and compassionate teaching methods. I trust that Louise would have been proud to see her legacy continued this summer, as LJHS's campus was abuzz with activity and young people playing, creating, and exploring. Through our Young Architects' Summer Program, photography camps led by Outside the Lens, and our new Shaping Our Stories camp supported by the San Diego Foundation's Level Up Program, we served nearly 70 students over seven weeks. I hope you'll enjoy seeing some of the remarkable outcomes of these programs within these pages. They illustrate how LJHS is truly a site for all ages to engage with history, architecture, art, and culture.

Our fall exhibition will no doubt appeal to intergenerational audiences! The Smallest Show on Earth: Paper Theaters Explored invites viewers into the diminutive and spectacular worlds of toy theaters. The Board of Directors and I congratulate curator Scott Paulson for his hard work and vision in organizing this exhibition and an exciting roster of accompanying programs and performances. We are deeply thankful and indebted to the sponsors of this project: Barbara Freeman, Ann Craig, UC San Diego Library, and Mark and Kathryn Muñoz.

Also this fall, I am thrilled to announce the return of the popular Ellen Browning Scripps Scripps luncheon, taking place place on Saturday, September 29th at the newly remodeled Museum of Contemporary Art San Diego. Our guest speaker, Barbara Goldstein, will speak to her work as the editor of Arts & Architecture Magazine, her friendship with architectural historian Esther McCoy, and the continued influence of the Case Study House program. We are immensely grateful to Keith York of Modern San Diego, Ann Zahner, Joan and Gary Gand, and David Zippel and Michael Johnston for their support of this event. Purchase your tickets at lajollahistory.org or call 858.459.5335 x1.

Thank you very much to those who made our Spring Appeal a success. If you would still like to contribute, visit lajollahistory.org/support/donating/ or call me directly at 858.459.5335 x2.

We are greatly appreciative of our members, like you, who make our exhibitions, education programs, and preservation advocacy work possible. I hope to see you at Wisteria Cottage of this year's season!

Lauren Lockhart Executive Director
The Smallest Show on Earth

By Scott Paulson

Photograph by Pablo Mason
IN THE WORLD OF PAPER THEATER, THE PLAY’S THE THING. COME PLAY WITH US OVER THE NEXT FEW MONTHS AT WISTERIA COTTAGE AS CURATOR SCOTT PAULSON LEADS THE WAY FOR SHOW BIZ PROGRAMS AND HANDS-ON WORKSHOPS ON CREATING PAPER THEATERS. SCOTT WILL BE MAKING IMPROMPTU VISITS ALL THROUGH THE EXHIBITION, BUT HERE IS A LIST OF SPECIFIC PLANNED EVENTS:

OCTOBER 22
2 PM
Spooky Wisteria! Enjoy sweet treats in your Halloween costume while helping to underscore a miniature gothic play with macabre music and scary sounds; Dianna Elizardo, guest performer.

DECEMBER 1
2 PM
Miniature Paper Theater Festival! Animal Cracker Conspiracy and Scott Paulson bring paper theaters to life through live performances.

DECEMBER 31
6 PM
Opera Night! Spend an early New Year’s Eve entertained by classic opera scenes staged on toy theaters with live music; dress for opera night; masquerade masks available; Martha Jane Weaver, guest performer.

JANUARY 14
2 PM
Paper Theater Premieres! As the exhibition ends, Scott and his artisans debut paper theater plays with newly created stories, sets and characters.

The idea of miniature paper theaters originated during the Victorian era in London when some of the leading playhouses printed souvenir posters showing the ornate architectural elements of their stages, facades and set designs. Representations of actual actors in the company in costume from specific productions also were printed, enabling drama enthusiasts to design their own plays at home from tiny cut-out versions of their favorite thespians.

Today, hundreds of collectors and hobbyists around the world continue the tradition by re-creating historic theaters of the past from reproduction kits on the market or, more creatively, building their own models from boxes and other available materials. As one of those hobbyists and collectors, I have been hosting an annual paper theater festival at the UC San Diego Library since the summer of 2001 and this year I am happy to be collaborating with the La Jolla Historical Society for the 21st annual event. Consisting of an exhibition and special programming on the craft of paper theater building it will open Sept. 23 in Wisteria Cottage and run through Jan. 22 as “The Smallest Show on Earth: Paper Theater Explored.”

The exhibition will salute some of the late, great leaders in London’s paper theater world such as Benjamin Pollock, Robert Louis Stevenson, George Speaight and Peter Baldwin as well as the American legend, Gigi Sandburg. Small theater sets will celebrate classic operas, Shakespeare productions and dance performances. We will also premiere set designs and productions inspired by historic La Jolla individuals from the African American and Latinx communities and introduce a toy theater version of La Jolla’s legendary old Granada movie palace, a Moroccan-inspired edifice that operated at the corner of Girard Avenue and Wall Street from 1925 to 1952. San Diego-based artists Iain Gunn and Bridget Rountree of the hybrid puppet company Animal Cracker Conspiracy (ACC), have lent contemporary paper theaters to the exhibition that blend fine art, puppetry, performance art, physical theater, film, and mixed media. Also among the special toy theaters on view is a hundred-year-old reproduction of London’s Savoy, a recent gift from Brooke Lauter who played with the theater and its complete set for characters for “The Mikado” as a child. The tiny theater replicates the stage of the 1881 theatrical palace created for impresario Richard D’Oyly Carte.

Children – and adult children – through many years have found fascination in these tiny worlds of make believe. We hope you will join us in Wisteria Cottage this fall and winter to discover, or re-discover, this miniature metaverse of wonder!

Funding for The Smallest Show on Earth: Paper Theaters Explored is generously provided by Barbara Freeman, Ann Craig, UC San Diego Library, and Mark and Kathryn Muñoz. Additional support provided by ArtWorks San Diego, the City of San Diego Commission for Arts and Culture, and Members of the La Jolla Historical Society. Special thanks to Wheat & Water for opening reception sponsorship.

Characters from British editorial cartoons bemoan the pollution of London’s River Thames as The Great Stink of 1858 on a paper theater stage of the present day.

Photograph by Pablo Mason
This theater began its life as a reusable shipping box that artist Belinda Chlouber found in her San Francisco Bay Area home studio. Its Renaissance-style proscenium is based on the "unfinished" facade of Santo Spirito, by architect Filippo Brunelleschi and located in the Oltrarno neighborhood of Florence, Italy.

While Chlouber and another artist, Katherine Relf-Canas, worked together on the concept of the paper theater, Chlouber is responsible for designing and crafting the structure, as well as its decorative ornament – motifs that include birds, moths and other inked and sgraffito markings.

The nature theme continues with colorful, oil pastel characters, drawn by Leo Canas Relf-Canas' another family collaborator. Leo produced the characters – an extinct passenger pigeon, and a moth – on the back of tissue boxes. The two characters are from a play Chlouber and Relf-Canas wrote specifically with a past year's 20th Annual Paper Theater Festival in mind. In fact, the theater was designed as the staging for a series of plays, the first of which is titled Moth's Myth, the Mostly True Story of the Undergroundlings.

The theater also features collages created from nature prints that depict local flora and fauna, 1970s-era scenes from San Clemente Canyon in San Diego. The now vintage posters, created in a large print run, were drawn by artist John Dawson. The San Clemente print project was art-directed by Relf-Canas’ father, Geoff Relf, for an advertising client at the time.

UCSD's Carin Wallace, who designed these paper-doll-like figures based on historic La Jolla individuals from the African American and Latinx communities for presentation in "The Smallest Show on Earth" exhibition, has been experimenting with varying art forms such as collage, journaling, photography and music since she was encouraged as a child to use her creativity as an alternative to watching television. She moved to San Diego in 2001 from Syracuse, N.Y., and has been using her knowledge of art and the importance of creativity to help students evaluate the workplace from a visual perspective. She teaches book making and art journaling.
The first opera nights in La Jolla arrived in the 1920s in two diverse forms. One was the presentation of classical repertoire on tiny spotlighted miniature sets in dark rooms while a Victrola provided the arias. The other was the staging of classics such as "Il Trovatore" — and lesser classics such as "The Pirates of Penzance" — by a genuine Polish countess. Both provided a rare opportunity for audiences to dress up and enjoy Culture with a capital "C" in a seaside village that, for all its resort-ish coming of age with new hotels and expanding real estate, remained a little Hoboken around the edges.

Edward Ewald was a travelling impresario who came along in the early part of the decade with a state-of-the-art orthophonic Victrola and a stash of miniature opera sets, the major piece of which was a tiny replica of New York’s Metropolitan Opera House. He staged his first miniature operas in 1923 and soon became the talk of the town as audiences arrived to enjoy them in fashionable opera night dress with jewels aglow.

Ewald presented his opera events without live actors or singers with just tiny sets lit in a dark room while only the sound of Enrico Caruso’s powerful voice throttling through Il Trovatore or whatever operatic classic might be selected for the evening. The effect was hypnotic. Programs sometimes lasted until midnight to be followed by a very late supper – or breakfast, given the hour! Since Ewald was good-to-go with small apparatus, his act itself, was a movable feast easily transported around some of the better living rooms of the time such as Anna Held’s Wahnfried in the Green Dragon Colony or the C.E. Kaltenbach house designed by architect Irving Gill next to the La Jolla Woman’s Club. At the Kaltenbach’s, The La Jolla Light of Feb. 8, 1924, records Ewald’s “very clever presentation of the balcony scene from ‘Romeo and Juliet,’ on his famous miniature stage (and) the reenactment of the same scene in Gounod’s opera.”

Ewald’s intent was to present his opera events without live actors or singers with just tiny sets lit in a dark room while only the sound of Enrico Caruso’s powerful voice throttling through...
De Turczynowicz's royal title of countess often endeared her to the high-flying social circles of New York, to become the darling of society, and a featured performer. But she continued her career in opera, but as a teacher, producer and director rather than performer.

To La Jolla's good luck, it landed her here in 1922. But after a brief five years, her Canadian home beckoned and she continued her operatic career as a director and producer in Vancouver and Victoria. (A recent Canadian researcher and writer Stan Skrzesszewski published a new biography, "Laura de Turczynowicz: A Patchwork of Her Life," last year in an attempt to sort out the tangled details of her life and career.)

The La Jolla Opera Company disintegrated. And, with Ewald's departure with his miniatures as well, the community's interest in opera waned. The curtain had fallen for good on La Jolla's "night at the opera." Classical music did not return on a major scale until 1941 when another doyenne, Sybil Darlington, alighted here from the high-flying social circles of New York, to become the community's interest in opera waned. The curtain had fallen for good on La Jolla's "night at the opera." Classical music did not return on a major scale until 1941 when another doyenne, Sybil Darlington, alighted here from the high-flying social circles of New York, to become the community's interest in opera waned. The curtain had fallen for good on La Jolla's "night at the opera." Classical music did not return on a major scale until 1941 when another doyenne, Sybil Darlington, alighted here from the high-flying social circles of New York, to become the community's interest in opera waned. 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The announcement of the bequest of Case Study House 23C in September, 2021, was one of the most significant events in the history of the La Jolla Historical Society. This irrevocable gift represents a rare and selfless contribution from extraordinary homeowners Joseph, Nancy Anne and Pamela Manno. It brings tremendous opportunity and responsibility for LJHS to continue their legacy of stewardship.

A first step in fulfilling this responsibility was to document this icon of modern architectural history with professional photography. LJHS engaged photographer Philipp Scholz Rittermann, who created images that celebrate the Manno’s home as a work of art. Taking a nod from the 1960s photography of the home by Julius Shulman, Rittermann emphasized its clean, modern lines and the seamless connection between interior and exterior. Rittermann’s images also reveal details of the house that are emblematic of the Manno family and the careful attention they have shown to preserving the house’s unique character and design for nearly five decades.

“Photographs by Philipp Scholz Ritterman

Case Study House #23C
1959-60
Killingsworth, Brady & Smith

LJHS is deeply appreciative of the Manno’s gracious collaboration and generosity in making these photographs possible. We extend our sincere thanks to Board Member Stephen Rose for his generous underwriting of this project.
Case Study House Program To Be Featured at EBS Luncheon

Barbara Goldstein, editor of Arts & Architecture from 1980-85, will discuss the magazine’s revolutionary Case Study House program initiated by editor and publisher John Entenza during the Mid-Century years, at this year’s Ellen Browning Scripps luncheon.

Slated for Saturday, Oct. 29, in honor Ms. Scripps’ birthday, the luncheon will be held for the first time in the new ocean-view Jacobs Hall of the Museum of Contemporary Art San Diego (MCASD) created as part of the re-design and renovation undertaken after architectural plans by New York architect Anna Seldorf. Goldstein, currently working as an independent arts consultant focusing on urban design and place making, will review the Case Study House program, its place in architectural history and today’s relevance in the world of contemporary design. She also will discuss her association and friendship with Esther McCoy who wrote extensively on the Case Study program and was the author of the landmark “Five California Architects” book.

As a cultural planner, architecture and art critic and editor and publisher in her own right, Goldstein led the program at Art & Architecture in Entenza’s footsteps, adding her own concepts and ideas to the editorial mix.

Entenza created the Case Study program as an experiment to promote the American dream of home ownership while offering a vision of modern architecture and living during the post-World War II era. He invited architects and designers to experiment freely with creating new living spaces and contemporary furnishings, along with modern appliances, which were photographed and written about in the magazine for a growing audience.

Her biographical credits also include having served as editor of “Public Art by the Book,” published by Americans for the Arts and the University of Washington Press, and numerous urban planning assignments both abroad and around the country. In 2015 she served as a fellow in Stanford University’s Distinguished Careers Institute. Purchase your tickets to the EBS Luncheon at www.lajollahistory.org or by calling 858.459.5335 x1.

This event is made possible through the generous support of Keith York of Modern San Diego, Ann Zahner, Joan and Gary Gand, and David Zippel and Michael Johnston.

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

For complete details and to register for these events, visit lajollahistory.org
How do present-day objects, buildings and archival photographs help children understand the past in today’s futuristic and technological world? Students from diverse communities explored these ideas through three weeks of summer camps this year at Wisteria Cottage as part of a Level-Up San Diego grant presented by the San Diego Foundation. The free programs, entitled “Shaping Our Stories,” were presented at the La Jolla Historical Society through joint efforts with the San Diego Unified School District for students in grades 3-5. They included visits to the LJHS archive where more than 30,000 historic photographs are housed and hands-on experience designing mini-exhibitions using personal artifacts tapping into associations with family and friends. The young students display their play and work in a selection of Timekeeper photographs here.
This year the La Jolla Historical Society celebrated its 10th anniversary of the Young Architects Summer Program. During this week-long program for middle and high schoolers, students toured buildings designed by famous early 20th century architect Irving Gill and visited architecture and engineering firms to observe the profession firsthand. They were also introduced to skills including sketching, drafting, and computer modeling. They were then given their own design prompt, to create a retreat for use by a recently graduated architectural student to study for their licensing examinations.

A newly introduced exercise by program leader Laura DuCharme Conboy challenged students to build massing models out of found materials to help explore their design concepts. Using everyday objects often relegated to trash or recycling bins such as boxes, food containers and throw-away plastic and paper, the exercise produced a variety of architectural forms ranging from fantasy-oriented, medieval-like towers to Mid-Century-inspired squares and triangles – examples of which are revealed here.

– Dylan Hager, architecture program assistant
Summer Breezes...

The “Voices From the Rez” exhibition and events occupied the grounds and museum space of Wisteria Cottage this summer like a breath of fresh air bringing new insights and ideas about the contemporary art and culture on some of the 18 Native American reservations in San Diego County. Curated by the La Jolla Historical Society’s deputy director and collections manager Dana Hicks who has studied extensively in the area, the exhibition drew sizeable new insights and ideas about the contemporary art and culture on some of the 18 Native American reservations in San Diego County. Curated by the La Jolla Historical Society’s deputy director and collections manager Dana Hicks who has studied extensively in the area, the exhibition drew sizeable new insights and ideas about the contemporary art and culture on some of the 18 Native American reservations in San Diego County. Curated by the La Jolla Historical Society’s deputy director and collections manager Dana Hicks who has studied extensively in the area, the exhibition drew sizeable new insights and ideas about the contemporary art and culture on some of the 18 Native American reservations in San Diego County. Curated by the La Jolla Historical Society’s deputy director and collections manager Dana Hicks who has studied extensively in the area, the exhibition drew sizeable new insights and ideas about the contemporary art and culture on some of the 18 Native American reservations in San Diego County. Curated by the La Jolla Historical Society’s deputy director and collections manager Dana Hicks who has studied extensively in the area, the exhibition drew sizeable new insights and ideas about the contemporary art and culture on some of the 18 Native American reservations in San Diego County. Curated by the La Jolla Historical Society’s deputy director and collections manager Dana Hicks who has studied extensively in the area, the exhibition drew sizeable numbers to the museum as well as to events on the lawn that featured Johnny “Bear” Contreras, who discussed his sculpture; Gordon Johnson, reading from his writings; Tracy Lee Nelson (Mataweer), performing music from his repertoire and a group of Indigenous bird singers presenting traditional chants and songs at the opening reception in June. The photography group Warehouse Media captures some of the summer’s special moments here.

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.

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/homeNP-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.

SPECIAL THANKS
Financial Support Provided by the City of San Diego

Visit: https://www.sandiego.gov/arts-culture
ack-to-school in early La Jolla wasn’t always defined by serious endeavors to “hit the books.” Considering the progressive nature of educational institutions to encourage young students to experience life and culture through visual and performing arts as well as field trips outside the classroom, schools of the early 20th century such as La Jolla Elementary, Bishop’s - as well as the private ones run by Louise Balmer and Grace Kinne - engaged children in a wide selection of creative efforts ranging from plays to drawing classes. Sourcing from old scrapbooks and archival photo files, Timekeeper presents a selection of these back-to-school activities, c. 1900 through pre-World War II.
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!