Dear Members and Friends,

Just as the cloudy start to our summer months gave way to sunnier days, fall has arrived, and we find ourselves at the doorstep of another captivating season of programming and activities! It brings me immense joy to share the latest happenings at the La Jolla Historical Society.

First and foremost, let me express my deep gratitude for the success of our 60th Anniversary Campaign thus far. Your unwavering support has propelled us closer to our goal, and we are profoundly thankful for your dedication to our mission to preserve La Jolla’s diverse past. To those members who have already contributed, your generosity warms our hearts and fuels our dedication to the important work that lies ahead!

Summer was a time of vibrant activity, with the Young Architects Summer Program (YASP) having hosted another group of talented young designers. We extend a special thank you to Board Member and YASP Founder Laura DuCharme Conboy for her tireless efforts in making this program an outstanding success. The enthusiasm and creativity displayed by our participants reaffirms our commitment to fostering the next generation of architects and thinkers.

Looking ahead, we invite you to mark your calendars for the eagerly awaited fall exhibition, Tigers, Unicorns, and Puppy Dog Tales, curated by esteemed LJHS Historian, Carol Olten. This exhibition celebrates three iconic institutions that have left an indelible mark on the literary and cinematic history of our region: the Green Tiger Press, Unicorn Cinema, and Mithras Book Store. From September 23, 2023, to January 21, 2024, join us on a whimsical journey through modernist architects. Additionally, Landmark Week follows October 15-22 and features a range of exciting programs for architecture and preservation enthusiasts. Visit lajollahistory.org for complete details.

And that’s not all – the La Jolla Modernism Home Tour takes place October 14th! This event opens the doors to breathtaking midcentury modern private residences designed by influential modernist architects. Additionally, Landmark Week follows October 15-22 and features a range of exciting programs for architecture and preservation enthusiasts. Visit lajollahistory.org for complete details.

As we approach the close of our 60th Anniversary year, I extend a heartfelt invitation to visit us at Wisteria Cottage. La Jolla Historical Society thrives on the collective dedication of individuals like you, whose support sustains our work. Thank you for being a vital part of our community. Here’s to a fall season filled with discovery, inspiration, and connection around history, art, culture and ideas!

With gratitude and excitement,

Lauren Lockhart
Executive Director

With special thanks to Cooper Edens, whose work and illustrations will be featured, along with UCSF Cancer and Wellness Ambassadors, at Wisteria Cottage exhibition this fall.

“Feed your head...” the dormouse said!

MAGAZINE
Editor
Carol Olten
Contributors
Carol Olten, P.1.
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Robert Sammy
Diane Miles
Laura DuCharme Conboy

EXHIBITION
Featuring: Green Tiger Press, Unicorn Cinema & Mithras Book Store
CURATED BY CAROL OLTEN

Wisteria Cottage Sept. 23 - Jan. 21

Funding for this exhibition generously provided by Barbara Freeman, Henry & Carol Hunte, Ann Zahnert, Nancy Warwick, Megan Heine, Charles Kaminski, Michael Mahan, Margie & John Warner, Max Elliott, and Elizabeth & Ron Davidson.

Follow the Society on Facebook
If You’re Afraid of the Dark Remember the Night Rainbow

A Star’s Elephant Book
by Cooper Edens

...continued on page 12

REMEMBERING...

By Carol Olten

he Green Tiger Press, Unicorn Cinema and Mithras Bookstore landed among us in the high-spirited days of the 1960s – forces of wonder, magic and fantasy alighting in a world pulled wary by protest marches, love-ins and the counter-culture movement. Although operating in the different mediums of an independent publishing house (Green Tiger), a film venture (The Unicorn) and a bookstore (Mithras) all three shared a common pursuit – presenting and sharing whatever they found to be truly marvelous whether it was fairies and fantastical beasties . . . or Jacques Tati . . . or Rilke. They also shared a common muse in Harold Darling whose genius for eyeing the fantastical was equalled only by his personal amusement of writing under the pen name of Welleran Pollanrees, the mythical hero originally created by Lord Dunsany, the Anglo-Irish baron who wrote fairy and ogre stories as a sideline to living in a medieval Irish castle. Harold was joined early on in these three ventures by Sandra Woodward, an artist and illustrator, who became co-founder of Green Tiger and continues to head the operation after his death, writing under her own pen name of Alexander Day as the author of the bestselling “Good Dog, Carl” series; the Darlings became husband and wife and, in addition to publishing and literature pursuits, raised a large family with many of their children bearing literary names. 

Venturing first into the re-printing of classic children’s literature and illustrations from the Victorian era, Green Tiger soon morphed into a small independent publishing company in San Diego, and later Seattle where it now is headquartered, with a circle of contemporary artists and illustrators such as Cooper Edens and Michael Hague, with their own ideas about fantasy stories for children (and adults!) and how to draw them. What happened was an entirely novel publishing genre, launched years ahead of Harry Potter appearing in Little Whinging, Surrey, or J.K. Rowling beginning to inhabit the wizarding world of Hogwarts.

With the Darlings as creative magnets, ingenious forces and artistic talents from all over the place seemed to land amidst this Southern California milieu of bohemian ferment and nirvana, mixing a sort of delightful romance with an intellectual climate of carefree hedonism. The spirit soon came to define the Tiger’s publications, undertaken out of an old car showroom in downtown San Diego, as well as in the scene that erupted as part and parcel of the films and literature presented at the Unicorn and the Mithras, both concealed behind inconspicuous facades in terribly ordinary-looking buildings near the corner of La Jolla’s Pearl Street and La Jolla Blvd.

Yes, the places looked ordinary from the outside but there was nothing ordinary about what was inside – the people, the books or what was nightly offered for enlightenment on the single screen in front of you. At this time in the mid-1960s, I was a naïve Midwesterner transplanted to the California shore with a taste for Kerouac and Sartre but not much courage to swallow them, nor possessing of the mind to consider movies as anything beyond Disney’s mouse. My luck – I had an apartment near Windan Sea beach, just downstream of the Unicorn and Mithras – and eagerly absorbed the films – and the scene. The bookstore: Woody, worn bookshelves, lots of poetry, Eastern mysticism. Profs from the newly established UCSD campus contemplating the Koran. Daytime surfers turned intellectuals quoting Rilke, tanned bodies in velvet track coats – was it Lord Byron they were channeling or Mary Shelley? The floor was a smash-up of collaged art prints and likely ephemera – the Darlings said they did it to save money, of course, and they probably did, but the effect of walking on the face of Botticelli’s Venus on the floor of the Mithras was sublime, not especially related to anything pecuniary! And, yes, dear children, there was incense – or what was it – heavy in the air.

The adjacent cinema, entered through the bookstore, had a fine and beautifully decorative old-fashioned popcorn machine. And the nightly film fare featured wonderful tributes to pioneers of the good old days of movies by Buster Keaton, Busby Berkeley and the like. But what made the Unicorn unique was its introduction of the novel and avant garde – the French and German New Wave of Francois Truffaut, Werner Herzog, Fassbinder. One night might offer Cocteau. But the next could be Kurosawa. It was the only theater in San Diego where you could see art films like these, a range from Luis Bunuel’s “Discreet Charm of the Bourgeoisie” to Bernardo Bertolucci’s “Garden of the Finzi-Continis” to Costa Gravas’s passionately political “Z.” The Unicorn opened in 1964 with Truffaut’s now film noir classic, “Shoot the Piano Player” It closed two decades later with the same film after becoming the first theater in the...
A Field Guide to

Fantastical Images

...from the Wondermakers

Photographs by Pablo Mason
...continued on page 8
During this book, I found myself repeatedly obstructed by confusion. I found I could not readily answer the question: ‘Why are children’s books created, and for whom are they intended?’ Instinctively I inclined to read and judge them simply as works of art, but the critical and historical literature on the subject encouraged me to try to work the audience of children into my judgements. Thinking that others might also be puzzled by this problem, I offer some of the questions I asked myself and some of the answers which thought offered.

"Most speculation assumes that children’s books are written and illustrated to fill a need, the need of the world’s children to have suitable books to read and look at. As reasonable as this sounds, I think that, in some very important ways, it is not true. Certainly the largest part of children’s literature is manufactured on demand and does take its shape from the child’s nature and interests, but these books are instructional tools or journalistic phenomena, not art. The best children’s books are created not because of extreme need and pressures, but are the result of vision seeking manifestation. The great writers and artists of children’s books choose this area of creation not because a demand needs to be satisfied, but because through accidents of temperament and ability they find themselves needing to make stories and pictures of a certain kind, and because of our need to classify we call this sort of material ‘children’s literature.’ The categorization does have a rough, pragmatic validity. Many children do find this a preferred area of reading but many adults also find it satisfying and, in any case, the make-up of an audience at any given point in time, is of little consequence.

"The perfect situation exists between creator and spectator when someone needs to have made for his use that which another, for his own reasons, must make; but such perfections are rare and the quality of a work is not dependent on this contingency. Few came to (William) Blake’s shop to buy his small, hand-colored volumes. In truth there is no essential difference between children’s literature and the rest of literature. The trouble with inexact categorizations is that many will use them as if they were the truth, and so it is with the category Children’s Literature. The criticism of children’s books is crippled by the mistaken idea that a psychology of childhood need determine one’s judgements, and that the nature and needs of the child must somehow be reconciled with the demands of art. We must, to judge right, forget the intended or imagined audience and look at each work with the measuring eye of truth.”

Editor’s Note: When Harold Darling published the first book, “All Mirrors Are Magic Mirrors”, for his fledgling Green Tiger Press in 1972, his primary aim was to address the multi-faceted subject of what was then known as “children’s literature.” The book’s subtitle was “Reflections on pictures found in children’s books” and, in examining the many stories and images created by popular writers and illustrators such as Kate Greenaway, A.A. Milne, Arthur Rackham, Maurice Sendak, Beatrix Potter and others, Darling surmised that “children’s literature” was somewhat of a false nomenclature – that most books designed for childhood reading were just as readily enjoyed by adults. Was this because Darling, writing under a mischievous pen name of Welleran Poltarnees, remained through adulthood a child at heart? Most probably so. What he wrote in his first book’s introduction (reprinted here) remains a timeless, sly and insightful view into all those magical places of beautiful princesses, handsome princes, chatty rabbits, huggable bears, and occasional nasty elves, ogres and wizards that dance -- or lurk -- through the pages.
The various enterprises of Harold Darling and myself were all born out of a love of books and images. Harold manifested his passion in his early pursuits, the Sign of the Sun bookstore and the Shadow Box film theater. I was a literature graduate who became a painter.

In the mid 1960s, Harold started the Mithras bookstore and Unicorn theater in La Jolla, arranged together so that theater patrons entered the cinema through the bookstore, often arriving early and staying late to browse the new and used books the store offered and sit in the easy chairs for as long as they liked. Employees were known to stay into the small hours of the morning rather than ask a customer to leave and were ready to discuss subjects as various as gems, folk music, herology, film history and theosophy. The conjunction created an atmosphere that drew the university students, the booklovers, the eccentrics and the film lovers that hungered for a place with an intellectual and eclectic ambiance.

I met Harold as the bookstore was opening and began to design elaborate film programs and posters for the Unicorn. His film programming was innovative and wide-ranging incorporating foreign films, documentaries, short films, animation and American mainstream classics. There were midnight showings, film marathons that ran 24 hours and, so impressive was this outpouring, that Henry Langlois, the co-founder of the Cinematheque Francaise, planned to mount a tribute. Harold’s love of film and books came together in one wonderful project that, unfortunately, ran out of money before completion. He was fascinated by a book about an automata and music box collection owned by a wealthy Swiss printer, Heinrich Weiss. So he wrote Weiss with a proposal of making a film of the automata in action. He hired a Hollywood cameraman, and with (Harold) Leigh as the still photographer (he was a very fine one as well as main projectionist at the Unicorn) packed up our children and went to spend a month in a small town outside Basel. But the film was never assembled.

About 1970, enamoured of the beautiful illustrations of such artists as Arthur Rackham, Edmund Dulac, Warwick Goble, Jessie Wilcox-Smith and Boutet de Monvel, I suggested we try reproducing these out-of-print masterpieces as postcards. A local printer and an ad in The New Yorker launched a new enterprise that we named Green Tiger Press. Starting with help from the babysitter and a shipping station in an extra bedroom, the response to the images was immediate. We moved the business to a small house, a press in a Quonset hut and then to a one-time automobile showroom in downtown San Diego where we acquired our own two-color Heidelberg press and employed a staff of editors, designers, hand manufacturers, shippers and workers. The offerings expanded to hand-tipped notecards, matted prints and, of course, books. Harold’s heart was always with the books and the press was soon accepting manuscripts and commissioning artists as well as creating books such as The Book of Unicorns that combined old illustrations, newly commissioned pieces and text both collected and written by Harold.

I turned to illustration because the press needed an illustrator for an edition they wanted to produce of the classic song, “The Teddy Bears’ Picnic” and adopted the name Alexander Day to be separate from my other roles with the business...The Children’s International Book Fair in Bologna awarded Teddy Bears a prize along with several of Green Tiger’s other books over the next several years. But the growth of the Green Tiger meant that we had less time for the bookstore and theater so the Mithras was given over to Elizabeth Ratisseau who had been manager. But by the mid 1980s, however, because of film activities changing and Elizabeth’s declining health, a decision was made to close both the theater and the bookstore. Other financial and infrastructure difficulties led to the sale of the publishing business and our move to Seattle in 1993.

Unable to stay out of the business of manifesting our enthusiasm for books and images, we started another company, the Laughing Elephant, with the participation of five of our children. The Green Tiger and Laughing Elephant continue today as sister companies...We can’t resist books!
On Meeting The Darlings
By Cooper Edens

In 1976, I sketched my first illustration. I found an old photo of a house painter with his collection of brushes and buckets of wood stain and white wash. This turned out to be my model for my Star-cleaner children’s book. Almost immediately I began to caption my drawings with what would become the beginning of my storylines.

Soon I became fascinated with everything about children’s books and then one day I found in a Library my ultimate inspiration: A new book published by The Green Tiger Press of La Jolla California, entitled, “All Mirrors Are Magic Mirrors” by Harold Darling.

And, yes, instantaneously upon reading this author’s love for so many writers and illustrators (“Creators of Wonder”), I, too, was ready to join them in this dream-real place. I, too, wanting to write and illustrate Children’s Books!

And for the next Summer, Fall, and Winter that’s what consumed my fancy around the clock. And by Spring I was ready to take Stan-Cleaner Reunion to New York City to get it published.

So … I bought a U.S.A. Greyhound pass and packed all 32 paintings (12” by 24” each) into a leather-suit-case with a couple changes of clothes, some potato chips and a new toothbrush with new toothpaste. My suitcase up above in the rack over my bus seat after tying a chord from the suitcase’s handle to my wrist...so if anyone tried to steal Stan-Cleaner Reunion from me while I slept...they would wake me.

It took two and half days to cross Colorado, Kansas, Missouri, etc. And when I arrived in New York City, it was just about lunch time. But, I hugged my suitcase out six blocks up Broadway to Crown Publishing Company my eyes on the Unicorn’s screen seem distant

and took an elevator up stairs to the Children’s Book offices. Here a very nice woman in one of the editor’s offices offered to interrupt her lunch and review my Children’s Book I had stuffed in my leather suitcase.

After looking at all my paintings and reading the accompanying text she finished her sandwich and Coke and addressed me: “Mr Edens. This is most extraordinary! But the only person in the world who will publish this is Harold Darling.”

I hustled back to the Greyhound station, showed my U.S.A. pass and arrived three days later in the early morning in California at the Green Tiger Press … just as Harold Darling and his family were arriving in La Jolla from Descanso. It was the start of a wonderful friendship.

United States recognized for excellence of programming by the prestigious Cahiers du Cinema. That it attracted the edgy was part of its charisma. Ken Kesey and the Merry Pranksters made a stop here as part of their revolutionary cross – country trip in the bus named Further. Andy Warhol screened rushes for the surf film he made in La Jolla in the late 1960s at the Unicorn, pleased to trust the excellence oriented projectionist Harold Leigh with his work.

By that time, having received an education immersing myself in programs at the Unicorn, I was on my way to becoming film critic for San Diego’s metro-politan newspaper. At this writing, my evenings spent in amazement of all the marvelous illusions that passed before my eyes on the Unicorn’s screen seem distant in time but in the same moment as near and real in their own way as the balletomane Vicky’s slippers in “The Red Shoes.” Perhaps, these illusions grounded these illusions grounded in film, books and that big subject of Art lead to a truer way of knowing – and saving to memory – what humans define as magical or that part of knowing that is created by imagination.

Green Tiger, The Unicorn, the Mithras all came about because a few wonderful people believed in wonder. Maybe they trusted their instincts. But more likely they trusted their imaginations. And, as Lewis Carroll once said, “Imagination is the only weapon we have in the war against reality.”

Once upon a time there was a publishing company known as The Green Tiger Press! Announcing itself on the literary scene in 1970 with a single ad in The New Yorker magazine, Green Tiger encountered readers with a treasure trove of books and greeting cards sparking with magic and wonder.

Led by the spirited duo of Harold and Sandra Darling, driven by their love for old books and paper ephemera, they embarked on a journey to share captivating stories and breathtaking illustrations. Their books, calendars, and greeting cards served as portals to fantastical worlds, where talking animals, fairies, and even babysitting dogs filled the pages with delight.

As the years elapsed, the evolving publishing landscape prompted Green Tiger’s transformation into Laughing Elephant. The Green Tiger Press, along with its emblematic carousel tiger; eventually found a new home with Simon and Schuster.

Embracing the timeless allure of their ever-expanding collection of classic books and postcards, this family-owned enterprise conjured an assortment of whimsical and nostalgia-infused books and gift items. Their repertoire ranged from charmingly illustrated greeting cards to lavishly adorned gift books, postcards, stickers, and exquisitely designed paper goods. This expansion of their publishing vision aimed to kindle imagination and warm hearts. The Green Tiger name and trademark (and the carousel tiger, which is an altogether different tale) were later reclaimed by the family, occasionally gracing special projects.

In 2017, the family mourned the passing of their beloved Harold Darling. Yet, his spirit endured through the vibrant characters and enchanting stories he had once brought to life. The legacy of Green Tiger Press persevered through the endeavors of Sacheverell ‘Chev’ Darling, Sandra, and Benjamin Darling, serving as a testament to Harold’s visionary spirit and the indomitable force of imagination.

Today, Chev and Sandra lead Laughing Elephant Gifts in Seattle, tirelessly working to proliferate the beauty of vintage illustrations through inspired paper goods. Operating from a capacious warehouse in Seattle’s Fremont neighborhood, brimming with an array of books, paper, and diverse treasures, their dedicated team collaborates to sustain the dream. They produce not only cards, stickers, and journals but also a myriad of delightful paper goods, all in the cherished traditions of Green Tiger and Laughing Elephant.

As the Darling family member remaining in San Diego, I continue to head the book division of the company, striving to introduce fresh nostalgia-themed publications to the world. Our library, boasting approximately seventy titles, finds its way into the market through distribution by Southern California Book Distributors of Gardena.

Today, the enduring legacy of the Darlings continues to captivate the hearts of all who venture into this realm of imagination and wonder.
La Jolla boasts landmark houses in a range of styles, from English Tudor to Spanish Colonial and even Moorish Revival. One of the most unique, however, is the palatial East Asian “House O’Dreams” at 1428 Soledad Ave. Built between 1911 and 1918, it is a striking testament to the fascination with non-Western cultures in the early 20th century.

House O’Dreams was built by Florence White Howard (1855-1937), a free-spirited artist known for her public readings of Theosophical texts. The daughter of a wealthy manufacturer from Hanover, IL, she lived in Chicago with her husband John Urquhart Howard, a wool merchant, and two children. She traveled internationally and was a frequent visitor to world’s fairs, starting with the 1893 World’s Columbian Exposition in Chicago. Like many of her contemporaries, she fell in love with “the Orient” and sought to replicate an idealized vision of beauty and serenity along the shores of the Pacific.

The house was built in two stages. In the summer of 1911, Florence hired contractor Perl Acton to build a one-story, six room bungalow. The living room, with its deep stone fireplace, looks much like the Green Dragon’s “Wahnfried.” Five years later, she rebuilt the house, turning it into a three-story palace topped by an East Asian hip-and-gable roof with multiple eaves painted black and red. Inside, rooms were remodeled to incorporate a “Chinese balcony” and mezzanine floor, a sun parlor, and an observatory with panoramic views. The house remains substantially unchanged after more than 100 years.
Florence may have sourced her architectural materials from San Francisco’s Panama-Pacific International Exposition (1915) which featured a Chinese Village and a three-acre Imperial Japanese Garden with five large buildings and eight small pavilions. Designed and built by Asian architects and craftsmen, the structures were intended to be temporary. When the fair ended, they were disassembled and, eventually, sold. The Formosa Tea House became a residence in Belmont, CA, while the Japanese Commissioners’ Office was shipped to Ardenwood farm in Fremont.

Inside the House O’Dreams was furniture and bric-a-brac collected from expositions in Chicago (1893), Buffalo (1901), St. Louis (1904), and San Diego (1915-16). These included Indian block-print curtains; bamboo stools; Chinese tea tables and chairs; and screens from the Japanese Tea House in Balboa Park. The house retains oil paintings of the Panamanian jungle built into the wall (perhaps a souvenir from one of the Panama Canal exhibits) and a portrait of a gypsy girl on the back of a door.

In addition to building her dream house, Florence developed a Japanese-style garden. Paths leading up the hill crossed an arched bridge wound through clusters of cherry trees, cedar, pines, and black bamboo. The garden also included several torii, or Japanese shrines, and a three-acre Imperial Japanese Garden with five large buildings and a three-acre Chinese Village, which featured a Chinese Village and a three-acre Imperial Japanese Garden with five large buildings and eight small pavilions.

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The rustic fireplace, with its uncoursed random rubble masonry, is the focal point of the living room. Photos courtesy of Berkshire Hathaway

Photography courtesy dirt.com

The living room evokes Japanese aesthetics with the use of woven tatami mats on the walls and ceiling and pastoral bonsai tree patterned wallpaper.

Below: The rustic fireplace, with its uncoursed random rubble masonry, is the focal point of the living room.

Above right: The house was designed to take advantage of La Jolla’s temperate climate. The two-story volume at left is a sunroom over an open porch, whereas the one-story volume, center, and the second-level room at right, were once open porches that have since been enclosed.

---Continued: The House of Dreams Awakens from page 15

In the distant years of 1911-13 Florence Howard— an adventurous world traveler— purchased several lots on a barren hilltop knoll above La Jolla village with panoramic views of the Pacific Ocean and cliffs and caves to the north. There she built a most unusual house—a house of multiple pagoda-shaped rooflines, curved-tail rafters, sunrooms and sleeping porches with much of it painted a conspicuous perismon red. She called it her “House O’ Dreams.” A few years later she abruptly left La Jolla, supposedly bound for India after selling in foreclosure. For many decades and into the present-day the house— referred to as the “Chinese” or “Japanese” house for its many Asiatic design influences— remained an anomaly, sleepily content in its own secrets hidden behind a forest of overgrown shrubs and trees. A death in the family that owned the house for decades after Howard’s departure led to the property’s recent placement on the real estate market. In the following article scholar Molly McClain reveals some newly discovered history and the exotic switchback life of the woman who built it.

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“an Oriental dream of fairyland” and “one of the most charming sights of La Jolla.”

...continued The House of Dreams Awakens from page 15

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EL PUEBLO RIBERA: Schindler at the Beach

By Robert Sweeney

EL Pueblo Ribera—literally an Indian Village on a bank or shore—was a collaborative initiative of the Austrian émigré architect R. M. Schindler and his client, W. Llewellyn Lloyd (1880-1953), a mild-mannered dentist from Westfield, NJ. Dr. Lloyd and his wife Lucy (1886-1944) moved to California in 1922, settling in Riverside where they became active in the thriving citrus industry. They subsequently set their sights on San Diego, first staying at the Windsor Hotel on 4th Avenue. The circumstances of their introduction to Schindler are speculative but plans for Pueblo were well underway by April, 1923.

The sloping site overlooking the Pacific Ocean was a mile-and-a-half south of downtown La Jolla; vintage photographs show rudimentary wooden houses dotting the landscape at the time. The location may have been chosen for its proximity to a hotel a block to the west, opened as The Strand in 1910 and rechristened as Hotel Wind ‘an Sea in 1920. The hotel by then was owned by Laura Snell whose husband was also a dentist. Whether part of the original vision or a later development, Schindler designed a startlingly ambitious new administrative system in which the walls were raised in horizontal layers.

In both projects, California redwood served as the dominant material. Each of the Pueblo cottages, like the Kings Road house in Los Angeles, would have been compromised, a condition that plagued Frank Lloyd Wright’s concrete block houses in Los Angeles as well. The organic nature of the sand, not understood at the time, caused the concrete to disintegrate and absorb moisture. Metal reinforcing rods rusted and expanded; the concrete spalled as a result.

When the Schindler project goes, one of Southern California’s greatest experiments in multiple housing design and construction methods will vanish also.

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Robert Sweeney is President, Friends of the Schindler House, Los Angeles. He also has published several prior architectural works on Frank Lloyd Wright and Schindler.

LANDMARK WEEK
Architect Rudolf Schindler’s internationally acclaimed and one and only building design in La Jolla — El Pueblo Ribera — will be a featured subject of Landmark Week, a series of historic preservation programs and events held Oct. 15-22 at various venues and locations. A highlight of the series will be a tour of El Pueblo, the beach bungalow court Schindler designed in 1923 near Wind ‘an Sea, at 1:30 p.m. Oct. 15. The tour will be preceded by a panel discussion and film documentary on the architect and his experiments with cement as a modern building material presented by the La Jolla Historical Society from 10-11:30 a.m. at the La Jolla Riford Community Center. Participants are Keith York, Reena Racki and Valentina Geneva. A second architectural panel headed by Tony Crisafi at 6 p.m. Oct. 19 at La Jolla Woman’s Club will address La Jolla’s Redeveloping Neighborhoods: Reflections on Design. The Landmark group will host a community picnic from noon-2 p.m. Oct. 21 at Scripps Park in celebration of creating a La Jolla Park Coastal District. Final activity of the week at 4pm, Oct. 22 will be a Jewel Award program for historic homeowners held at a 1931 midcentury home designed by architect Frederick Liebhardt.
FILING FOR THE FUTURE

Working with the archival collections of the La Jolla Historical Society has been nostalgic and impressive. Since my arrival in the Spring of 2019, I have had the opportunity and privilege to work with the digital and physical archives. These archives have all been university students majoring in History. Together we have been successful in turning the collections into a searchable resource for researchers and have organized and catalogued La Jolla's history, one piece of paper and one photograph at a time. The paid interns were made possible by two back-to-back grants from the Institute of Museum and Library Services (IMLS). As of July 2021, we have created container lists for over 230 boxes of archival material within four collections: Biographical Files, Subject Files, Street Files and Large Subject Files. Container lists and collection descriptions are available for you to peruse and search online on the Online Archive of California, where the LJHS has its own page. We have now progressed to work on our next sizeable collection, the donor-based collection, which is comprised of 71 individual collections donated by specific people, families and organizations. Meanwhile, two of our interns, Aaron Morales and Francesca Kading, share some thoughts of their work.

– Dana Hills Ph.D.

Collections Manager

Imagine you’re cleaning out someone else’s garage, except you can’t throw anything out. You have to organize the contents of each box so that other people can easily find what they’re looking for; create a comprehensive list of descriptions of everything in the garage, upload that list to a digitized database, and well, at this point the analogy breaks down.

This is probably the best way I can explain my job as archivist intern at the La Jolla Historical Society for the past three years. Imperfect analogies aside, working here has been an incredible experience. In working with everything from photos to newspaper articles, to event programs, I have learned so much about not only La Jolla’s history, but also the important work of preservation and public history.

Our task is to essentially document everything in the Historical Society’s archives: box by box, file by file, page by page. This, of course, takes quite a bit of time and effort. For some perspective, it took me and my fellow interns a collective two years to finish cataloging the Large Subject Files Collection, a collection covering over 60 subjects and consisting of exactly 100 boxes. What I mean by “cataloging” in this context is, firstly, the creation of a container list and secondly, the uploading of that list to a local digital database in the Historical Society’s computers. Put simply, a container list is a document containing short descriptions of every photograph, newspaper article, letter, or other object within a given box. These lists are then printed out, put into their respective boxes and uploaded to the Historical Society’s digital archival database to help researchers quickly peruse a sort of table of contents for the box. This digital database also allows researchers to search all existing container lists for names, themes, or other key words to help them find what they’re looking for.

Techniques of my work aside, I have been fortunate enough to be able to document a wide variety of archival material covering an equally diverse number of subjects including the cove, UC San Diego, trains and streetcars, and more. If I had to pick a favorite collection to work on, it would probably be the Green Dragon Colony.

– Aaron Morales

University of California, San Diego, History Major (2024)

60th Anniversary Campaign Supporters

We are immensely grateful to our community of supporters who have contributed to our 60th Anniversary Year Campaign. Thank you for your generosity and commitment to helping sustain our next 60 years!

If you would like to help us reach our campaign goal of raising $60,000 to support our education and exhibitions programs, visit lajollahistory.org/support/donating/ or scan the QR code to make a contribution today.
The La Jolla Historical Society’s Young Architects program again had a sold-out venue this summer with 25 middle and high school students experiencing what it might be like to have careers as professional architects through week-long sessions of sketching, designing and site visits to various projects. Thirteen students, including eight from outside San Diego County and two from out-of-state, attended the middle school sessions; the high school program attracted 12 students from local educational facilities. Both programs were conducted under the leadership of La Jolla architect Laura DuCharme Conboy with artist and LJHS Board Member Johnny “Bear” Contreras serving as “client” for an imaginary 400-sq-ft. studio the students were asked to design on the Wisteria Cottage lawn.

CALENDAR FALL/WINTER 2023

September 23 - January 21
Tigers, Unicorns & Puppy Dog Tales
Exhibition
Wisteria Cottage

September 23
Book Signing
Alexandra Day (Sandra Darling)
Good Dog Carl series
Warwick’s
2 pm

September 30
Film About
Shoot the Piano Player
Wisteria Cottage Lawn
7 pm

September 30
Community Art Workshop
Kline Swonger
Balmer Annex
10 am – 12:00pm

October 8
’Toons & A Goose
Cartoons for Kids and
Paint A Cookie Workshop
Balmer Annex and Wisteria Lawn
2 pm – 4 pm

October 14
La Jolla Modernism
Home Tour
10 am – 3 pm

October 15
El Pueblo Ribera Tour
1:30pm
Grozvilla St.

October 19
Architectural Panel
Moderated by Tony Crisafi
La Jolla Woman’s Club
6 pm

October 21
Scripps Park
Landmarks Week Picnic
12 pm – 2 pm

October 21
Children’s Literature Reading
Words on ’Ween
Wisteria Cottage
2 pm

October 22
Jewel Awards Program
Frederick Liebhardt House
4 pm

October 28
Halloween Film Night
Vamping With Vampires
Wisteria Cottage Lawn
7 pm

December 10
Children’s Literature Panel
Life After Oz
Balmer Annex
2 pm

For complete details and to register for these events, visit lajollahistory.org

Photo courtesy © Stacy Keck

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Financial Support Provided by the City of San Diego

Visit: https://www.sandiego.gov/arts-culture

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.

La Jolla Historical Society is the ideal setting for your special event. Contact Events Manager Karla Cook at kcook@lajollahistory.org or 858.459.5335 to book today.

Historic Charm & Ocean Vistas

Photos by Pauline Conway
The AKC standard defines Rottweilers, a dog breed descended from the mastiffs of the Roman legions, as “calm, confident and courageous with a self-assured aloofness” with no associations of being “mean” although that is something of the public image. Sandra Darling, (aka Alexandra Day) has been illustrating and writing children’s books about the big black dog for several decades, the first being *Good Dog, Carl*, published by Green Tiger Press in 1985. In the series, now numbering more than a dozen titles, Carl is a lovable Rottweiler who adores children and has adventures going to the park, the zoo and other diverse destinations associated with children and families. (He also has apparent creative talents at making Valentines and reading books to children who don’t want to go to bed at night.) The idea for Carl was inspired by a one-sheet Sandra and Harold Darling spotted in a Zurich store window showing a small black dog rescuing a baby who had fallen out of a cradle. Sandra changed the small black dog to a big black dog after a Rottweiler at home and created the legendary Carl. In-house pets at the Darlings’ homes have repeatedly been Rottweillers and the household in Seattle is now in its 6th reiteration of the breed with an especially large fellow named Abelard. Sandra is currently working on a new book, *The True History of Carl*, once again reinforcing his reputation as a very good boy!

— Carol Olten
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