TIMEKEEPER
The Official Newsletter of the La Jolla Historical Society

New Architecture Exhibit
More Wisteria Cottage History
La Jolla Neighborhoods Focus: Ludington Heights
President's Message

The Two Million Dollar Question - When Will Construction Begin?

W hen Ellen Browning made the donation to the La Jolla Historical Society in 2008, it was incumbent on us to be the best stewards of this unique and culturally rich property. Undertaking the role of being “best stewards” requires a lot of expertise, patience, planning and judgment. Next summer will mark the 50th anniversary of the La Jolla Historical Society and it’s our goal to get the renovation work on Wisteria Cottage underway.

After a multiyear capital campaign that raised nearly $2,000,000, things are starting to happen. IS Architecture has been selected to design, obtain building permits and select a contractor for the first phase of the renovation work. The scope of this first phase will include designing, permitting and construction of the lower level of the Wisteria Cottage with a prep kitchen, an elevator and bedrooms on both the lower and main levels.

The design should be finalized this fall and the permits are scheduled to be in hand by March. The first phase of construction should take five months.

So, what has the LJHS been doing over the past few years? If this were a normal residential or commercial project the work might already have been done.

However, there are special “best management practices” that apply to the preservation of significantly historical sites such as Wisteria Cottage. They hinge, basically, on guidelines developed by the U.S. Department of Interior for historical preservation. There are also Cultural Landscape Reports (“CLR”) and Historic Structures Reports (“HSR”) that require the work of architectural historians and specialty architectural firms dealing with historical projects. These investigations resulted in reports that generated a great deal of new understanding and documentation. In fact, the original copy of Irving Gill’s plan for the first remodel for Wisteria were uncovered!

In order to make good decisions about the future it’s important to understand our past. I believe that the Board of LJHS has done an exemplary job of being “best stewards” during the planning process. We have been patient; we have utilized the services of experts; we have been thorough; and we have been thoughtful.

In closing, it is important to acknowledge to all those who contributed to the Capital Campaign that the LJHS is appreciative of their support and is anxious to commence construction. Balancing this desire to be constructive with the need to be “best stewards” of the site, has not been easy for this Board. As President of the Board, I am happy to say that I am proud of how we have handled this challenge and how we have grown as a Board over the past few years. As we move ahead into the construction phase, it will be apparent that a great deal of talented and passionate people have done their best.

We realize the LJHS property has had many uses through its history: Virginia Scripps’ guest house, the Balmer School, the Nexus Bookstore and John Cole’s Book Shop. Now, the thoughtful transformation to its next phase as a multi-use exhibit and cultural facility, will be exciting to behold. It is about to begin. Thank you for your support and patience. May history judge our work favorably!

Sincerely,

Thomas Grunow
LJHS Board President

La Jolla Art Association Celebrates 95 Years

E llen Browning Scripps holds an important place among the early painters and artists of La Jolla. In 1918 as a painter herself, she gathered in her home other artists who hoped to foster art appreciation and provide exhibition venues for their work. And the La Jolla Art Association was born, with Miss Scripps providing the first gallery space in 1920.

Among the LJAA charter members were the iconic California plein air impressionist painters A.B. Valentine, Maurice Braun, and Charles Fries. Charles Reiffel was a member, and Alfred Mitchell held his final LJAA exhibition in 1966.

To celebrate the LJAA 95th Anniversary, the 200 members invite the community to join them for special artist exhibitions and receptions every month at the current 1000 sq. ft. gallery. The Gallery is open daily, 11-5, at 8100 Paseo del Ocaso (corner Avenida de la Playa) in La Jolla Shores.

To perpetuate this historic organization the group will hold a 95th Anniversary Fundraiser from November 1 to December 15, 2012. The membership is donating 60 pieces of original art to be given away to 50 lucky ticket holders who make a $200 donation for one of 50 tickets.

It will be possible to view the 60 art pieces valued between $400 - $1000 on line beginning November 1 at www.lajollart.org, or you may see them in the gallery December 6 to 15. Tickets will go on sale November 1 in the gallery or by phone at the Gallery, 858-459-1196.

For information contact the Gallery or Marilyn Olson at 858 336-9312.

Cover image: Shells and other ocean ephemera decorate a fireplace mantle and walls in a room at Ellen Browning Scripps South Meuhlen Villa in the early 1960s. Decoupage is believed to have been created by Mrs. Scripps’ half-sister, Virginia, whose favorite color was purple. Hence, the newsletter’s masthead this issue -- a rich, vibrant purple.
Susan Marie Frontczak to Present Eleanor Roosevelt Program

Susan Marie Frontczak’s motto as a storysmith is: Give me a place to stand and I will take you somewhere else.”

At 7:30 p.m., Nov. 14 her place to stand will be on the stage of the Van Schalk Room at St. James by-the-Sea Episcopal church where she will take her audience into the fascinating “somewhere else” of the mind, heart and body of Eleanor Roosevelt as he supports the president through the gruesome years of World War II. Entitled “What We Are Fighting For,” the program is set in late 1942 when Mrs. Roosevelt has recently returned from England where she visited with soldiers, royalty and working people experiencing the ravages of the war. Using a few props and simple stage set, Frontczak interprets how America’s formidable first lady affected and was affected by the world at war.

The performance is the second of three programs she does on Mrs. Roosevelt, the first being on her humane efforts to deal with the American depression and the last being on her work to establish a declaration of human rights for all mankind. Frontczak’s presentation in La Jolla is being sponsored by the La Jolla Historical Society, following in the wake of its World War II exhibit this year.

An artist based in Boulder, CO., Frontczak has developed her role as a storysmith – a person functioning as writer, actor and storyteller – over more than 20 years. Besides Mrs. Roosevelt, her current repertoire includes enactments of dancer Irene Castle, medical scientist Marie Curie and Frankenstein author Mary Shelley. She has performed internationally in theaters, coffee houses, schools and libraries in 34 of the United States as well as in Scotland, Canada, Bermuda and New Zealand. She also has made numerous appearances at the Rocky Mountain Storytellers Conference in Denver. Her subjects include Celtic tales, King Arthur’s court and many titles that tweak the imagination such as “The Horse in the Attic,” “Give the Planet a Hug,” and “Shahrazad in Caboots.”

Tickets for the Eleanor Roosevelt performance are $20 for Society members, $25 for non-members and $10 for students. To purchase send a check to the Society (PO Box 2085, La Jolla, CA., 92038), call the Society at 858-459-3335 or visit www.lajolahistory.org. Tickets also are available at the Society office, 7846 Eads Ave.

LJHS Ellen Browning Scripps Luncheon 2012

Hosted by the Society since September 1964, this annual event commemorates the October 18th birthday of La Jolla’s most famous community philanthropist, Ellen Browning Scripps. Celebrating her birthday with the community is a tradition initiated by the great La Jolla lady as she lived into her 90s. On her 90th birthday in 1926 Miss Scripps was honored at her South Moulton Villa home on Prospect Street with accolades for her many generous gifts to the community. She was interviewed by The San Diego Sun newspaper and described as “an eternally youthful spirit”. She said her recipe for long life was “that you must treat life well and live it in the right way...so it will be good to you”.

This year’s Scripps’ birthday tribute will feature guest speaker Chef Bernard Guillias with unique “recipes” for making enjoyable dining a part of treating life well. For 18 years, Guillias has been Executive Chef for the La Jolla Beach & Tennis Club, The Shores Restaurant at the La Jolla Shores Hotel and the landmark Marine Room restaurant. From this unique perspective, Chef Bernard will give insights into the community’s eating habits and trends such as farm to table, sustainability and “eating your colors”.

La Jolla’s coastal lifestyle reminds Chef Bernard of growing up in Brittany where “the smell of the sea and the lure of its bounty were constantly part of our table”. He brings that background as well as his classic training and work experience to our community. He has received many honors, is a frequent guest on various media venues and contributes his expertise to supporting the local community.

Saturday, October 20, 2012
11:30am-2:00pm  La Jolla Beach & Tennis Club

Members: $55  Non-Members: $65

To purchase reservations by October 10, send a check to the La Jolla Historical Society, call the Society at 858-459-3335 or visit www.lajolahistory.org
Space is limited.

Silent auction and raffle also will be held.
Belle’s Village
by Bhanu Dijkstra

In December, 1933, during the darkest days of the Great Depression, the US Treasury Department approved the formation of its Public Works of Art Project, to provide work to the country’s artists at the going rate for “skilled craftsmen.” The organizers probably did not consider the fact that a few of these craftsmen (as it turned out, roughly one in ten) would be women, or that they might have developed a two-tiered system of remuneration to cope with these disaffected interlopers.

Still, Belle Baranceanu’s 1935 design for a mural to be placed in a new post office in La Jolla was accepted after some grumbling on the part of the Project’s supervisors who fretted about the artist’s far too daring play with perspective (“Where do those twisting roads go?” they asked — “Over the hills, not into the ocean, I promise!” had been Belle’s laconic rebuttal). Early in 1933 Baranceanu had relocated from Chicago to San Diego because she figured that it would be easier to be poor in Southern California than in the wintry Midwest. The arts projects of the Works Progress Administration came along just in time to turn her into one of those fortunate creative souls who, during the Depression, were given, “by the certainty of a regular check,” that rare “sense of security which enabled them to work without the distraction of financial uncertainty,” as Edward Bruce, the director of the Project noted.

The idea that a “starving” artist is more likely to create great art than a comfortably situated one is one of the most exploitative fictions of our society. Winslow Homer never had to beg for bread. The major Impressionists came from comfortably middle-class backgrounds. Picasso became a wealthy man before producing all but a few of his most innovative paintings. The WPA did not make our artists wealthy—but it gave them the freedom to be independently creative.

Baranceanu’s brilliant mural for the La Jolla post office is a perfect example of what such creativity can do for all of us. Who can enter that congested little space without experiencing a sense of exhilarating release upon seeing the dancing lines, the rhythmic movements of the roads and hilly volumes of a village whose lingering potential to inspire a glorious work of art she had detected even as that potential was already being obscured by the relentless forces of development?

Belle’s La Jolla is a village of the imagination: a dance, an ode, an improvisation as contemplative as a ballad by John Coltrane, and as rousing as Ravel’s Bolero. It is also a more insightful interpretation of the visual innovations of Cubism than any other early 20th-century modernist painter has produced. Public art is a stepchild to our eyes. We tend to ignore it because it is not usually emphatically labeled to be “art.” But to those willing to stop and look there can be no doubt that what Baranceanu was able to create in her mural was not just a “scenic view of the village,” but a meditation on the cultural impact of the transition between tradition and modernity that was taking place in America during the mid-thirties: Belle’s village is Debussy morphing into Ornette Coleman.

It is unthinkable that the public existence of a work of such creative magnitude, even if presented to us in a modest, unpretentious, populist guise, could be threatened by what is no less than a fundamental change in our social values: a move from art as a source of communal inspiration and community celebration to art as merely an investment tool for the very rich.

We need to save Belle’s village in order to save ourselves.

Dijkstra, author of numerous books on art and culture, is an authority on the work of Belle Baranceanu and also a collector of the artist’s work as well as that of many other fine artists. He is co-curating and writing the catalogue essay for an upcoming show on “Charles Reiffel: An American Post-Impressionist” Nov. 18-Feb. 10 at the San Diego Museum of Art, co-sponsored by the San Diego History Center. His article on the Baranceanu mural was written in connection with the La Jolla Historical Society’s efforts to Save the La Jolla Post Office and its mural.
Herringbone Restaurant Opens in Historic La Jolla Building

by Carol Olten

The building at 7837 Herschel Ave. for many years was La Jolla’s most classic derelict, once a handsome brick structure with Spanish Revival details built to house a car dealership but deserted for decades and left to the rats. For years it sat vacant—La Jolla’s most obvious commercial ruin. But after the death of owner Helen Alvarez Smith, stirrings of new life began to emerge for the derelict.

Today, the building enjoys transformation as Herringbone, the fifth San Diego culinary venture helmed by celebrity chef Brian Malarkey and hospitality guru James Brennan. Its amazing change from La Jolla’s old eyesore to a new Cinderella on the Herschel block is the work of the Los Angeles design firm headed by the magical mind of Thomas Shoo.

Shoo elected to keep the rustic look of the building, changing little on the street façade. Keeping with the idea of the building’s high, barrel-vaulted ceilings, he created two fanciful interiors within—one a reception area flanked by a bar and, the other, a dining room with a view beyond glass to an open kitchen.

The magic of the space is derived from the “found objects” Shoo chose for within. Most obvious, are six one hundred-year-old olive trees from the Napa Valley trucked from Northern California and planted with the help of a Bobcat maneuvering their giant root balls into place. (They bask under the high open ceilings, are watered by a timed drip control system and believed to be the only six giant olive trees ever installed in a restaurant.) Other “found objects” include fishing canoes hung upside down and made into chandeliers as well as numerous sea-related ephemera.

“This is La Jolla by the sea so we had to have some of that,” says Shoo, noting that the whale skeleton that hangs above a bar is artificial but similar to creatures found offshore. “I just thought I’d have a flying whale, my Zeppelin, a homage to those travelling out there in the water,” he says.

Shoo found some special challenges in working with the old deserted building. “It’s like taking on an old horse and that can always be a bit scary,” he says. Huge steel beams had to be bolted into place so, literally, held the building together. Steel inserts were made into exterior brick walls as a retrofit measure. In many cases, these structural elements were left exposed and became part of the interior decoration.

“I wanted to keep the old building alive by showing the exposed brick walls, the original wood of the ceiling and the softness of the discoloration through the years,” says Shoo. “And, then, came the idea of the olive trees to continue the notion of old and gnarly.”

Carol Olten is the Society’s Historian

Oral History Program Features Marjorie Hutchinson

By Judy Hase

Marjorie Hutchinson (1895-1993) seemed to have have that broad intelligence and boundless energy that marked so many of La Jolla’s early residents. She taught at the elementary school and later at the high school. She became involved in gathering and preserving the stories of early La Jolla when Howard S. E. Randolph began assembling a history of La Jolla in the late 1930s and early 1940s with the assistance of the newly formed Historical Research Committee of the Library Association. It was she who sent our invitations to over 400 “old La Jollans” asking them to assemble on June 2, 1963, to reminisce and to decide what should be done to preserve and make the materials assembled by Randolph most useful. From that 1963 meeting, the La Jolla Historical Society was born. Hutchinson helped catalogue and identify the Randolph material while overseeing its transfer from the Library Association to the Historical Society. La Jolla was her life-long love. In an oral history recorded in 1968 with the Society she recalled:

“I first saw La Jolla in 1900 when I was five years old…. We were to have lunch at the Green Dragon colony. Before lunch… we took a little tour… When we got to the end of the wood steps… I tugged and pulled away from her [my mother] and ended up down in the water. It must have been a frightening experience for my mother because at that moment a great big wave washed over us…. I got thoroughly wet, as did those who tried to rescue me, but I had a grand time…. I was the center of attention for most of the day, and of course I glorified it. What child wouldn’t?”

Marjorie’s mother died in 1906 and she was placed by her father in a Catholic convent in San Diego. She fondly remembered every visit to La Jolla thereafter and in 1923 she and her husband moved to La Jolla permanently.

She recalled that when she was invited to be on the newly formed Historical Committee of the Library Association: “I was teaching at the time and decided to kill two birds with one stone by having a competition for the children to gather material from their parents and friends about early La Jolla so that it could be placed in the files of the Library Association. Also, we gave prizes to the youngsters for the best material… Some of them were perfectly lovely, and others didn’t amount to much. Now there was one student…who did not have a paper of any kind. After school he came to my office holding his hands behind his back and said that he had something to contribute. He pulled out a large hotel directory and showed it to me. I was aghast when I opened it and saw that it was the hotel directory of the La Jolla Park Hotel, which … opened to guests on July 2, 1895 and burned on February 29, 1896… and it took it from the first day to the day it burned.”

Judith Hase serves on the Board of Directors of the La Jolla Historical Society
New Acquisitions

The La Jolla Historical Society collects historically significant materials of intrinsic, cultural and scholarly value associated with La Jolla’s history. These collections are maintained as primary and secondary resources, to be made available for research and to be shared through public exhibitions.

The Society thanks the following for their recent gifts to the collections:

- **Bill Wilhelm** donated a 24" x 20" oil painting of the Green Dragon Colony, by his mother Rose Marie Wilhelm.

- **Rob Whitmore** has donated an antique rocking chair similar to one owned by Ellen Browning Scripps and two clay pots from Pottery Canyon.

- **John Wehring** donated a 1930 USGS topographic map: California (San Diego) La Jolla Quadrangle La Jolla, CA. N3245-W11700/15

Archivist Notes

*"The world is full of obvious things which nobody by any chance ever observes."* - Arthur Conan Doyle

In 2009 we had an exhibit called *Merchants and Memories*, in which we looked at the role of the business community in shaping La Jolla. We worked hard on the exhibit and thought we had done a pretty good job. The opening day I was giving a tour of the exhibit to a few long time La Jollans, as I proudly showed them all we had done, one of the guests asked, "How come you don't have any pictures or information about Walker Scott?" "Yes," the second guest chimed in, "everyone shopped at Walker Scott. In fact, it was a big deal for us to go there." As the week went on, more people asked about, not just Walker Scott, but Saks Fifth Avenue, the La Jolla Lumber Yard and, of course, John’s Waffle Shop. Everyone loved the Waffle Shop. Even the guy who said the best thing he ever got there was heartburn, still loved the Waffle Shop.

So how is it that these businesses, that were such a big part of life in La Jolla, came to be so under-represented in the Society’s exhibit? Mostly it was a matter of Arthur Conan Doyle’s "obvious things." In the case of the missing waffle shop and all the aforementioned La Jolla businesses there just wasn’t that much in our collection. Why? Probably because at the time the Society collection was being put together in 1965, the Society was focused on the story of La Jolla’s beginnings and what was in danger of being lost. Even later as the collection expanded to include important issues such as community planning, or important institutions such as local schools, some things were too common, too much a part of everyday life, too obvious, to be noticed. For example, if you shop at Vons how often has it occurred to you to take pictures of your shopping experience? And how weird would it be to see someone doing that? It’s just a grocery store. Yet, that experience, like eating at a favorite La Jolla restaurant or even hanging out with friends at the beach is part of the everyday story of La Jolla and should be captured in some way.

We do work on collecting the big picture history, working with organizations such as the La Jolla Woman’s Club and through the Society’s commitment to preservation. But we also collect the small bits of history that add flavor to life. Through our end history program, we are collecting the personal side of history, while through our student photo contests, we are trying to create a collection of images that will be used by future historians to see La Jolla back in 2012. But here is where you can be part of history. Think about your connection to La Jolla through family, friends, work and life, think of the photos, letters and the other things you have collected in relation to that life and consider how they may help tell the story of our community. By the way, if you have any photos of Walker Scott I’d love to have them. But if you have any old waffles, not so much.

Michael Mirshler is the Society’s Archivist & Curator

La Jolla Historical Society’s

Walking Tour of Historic La Jolla

Stroll Through Your Community’s Past!

During the 90-minute 1.5-mile tour, guests begin their tour at the La Jolla Historical Society’s Wisteria Cottage and then proceed to 15 additional stops in La Jolla’s historic downtown village with a knowledgeable volunteer.

Second and fourth Saturdays of every month at 10:00 am

$10 for adults / children 12 and under free (if accompanied by adult)

Advanced reservation required: call reservation line at 858-480-6424

Private tours available upon request

NOTE: This is a brisk walk with some hills

Stroll Through Your Community’s Past!
La Jolla Neighborhoods: Ludington Heights

A bove Torrey Pines Road between Hillside Drive and Exchange Place are three lovely areas created by William French Ludington* and his wife, Dido Chase Ludington. The La Jolla Journal reported on March 29, 1928, that Ludington had bought vacant land “in the hills” in 1903 and noted “There were those who viewed his purchase with raised eyebrows and wondered why anyone should buy such worthless land when so much good land was available.”

Today, the area commonly referred to as Ludington Heights, is one of La Jolla’s most prestigious neighborhoods with some of the most outstanding ocean views in the community. The Ludington land was developed in stages. In 1913 Villa Tract La Jolla Park was created as a resubdivision (Map 1535). These lots are closer to the Village of La Jolla than Ludington’s subsequent lots higher up Mt. Soledad. Ludington Place, Whitefield Place, Kearsarge Road, and Crespo (curley) were named. In addition, the map designated Soledad Avenue east to Whitefield and west to the 7600 block of Exchange Place, as well as lower Pepita and Mar Avenues (west of Exchange).

In 1904 the Ludingtons moved from La Jolla to San Diego where he founded the W. E. Ludington Insurance Company, representing nine major insurance companies. In addition, he was a California legislator in 1908, a director of the 1915-1916 Panama International Exposition in Balboa Park, and a director of the San Diego Chamber of Commerce. He was also a very prominent Mason.

In 1927 the Ludingtons re-subdivided their land on the east side of Exchange Place, north of Soledad Avenue (Map 1998). The seven lots were designated La Jolla Knoll. Moving back to La Jolla in 1927, their address eventually became 1406 La Jolla Knoll.

A third subdivision was created in 1928 – Ludington Heights, (Map 2028) – higher on the hillside above Crespo. Being steeper than the areas below, this land required major improvements. Two reinforced concrete bridges (“the Troll Bridges”) were completed in early 1928 – one on Castellana, the other on Crespo. Other streets in this subdivision are Valdes Drive, (part of which is now called Mecca Drive), Puente Drive, and five lots on Al Bahr drive – shown on Map 2028 as the western portion of Crespo below the bridge. Reflecting Ludington’s Masonic involvement, two streets were given Arabic names: Mecca, and Al Bahr (by-the-sea). The Arnold Realty Company advertised this area as “La Jolla’s Newest Scenic Drive” and noted that improvements consisted of paving with six-inch concrete, sewers, water, gas, and underground conduits for telephone and electric light wires. The above map shows lots priced from $5,000 to $15,000.

William Ludington suffered a heart attack on Third Avenue, San Diego, on October 11, 1928. He died that day -- almost a year before the Great Depression when the value of the La Jolla lots plummeted. Now the area, with its many beautiful houses – some of which were designed by Master Architects Lilian Rice, Thomas Shepherd, Edgar Ullrich, and Russell Forester -- is beloved by its homeowners.

*Born in Indianapolis, Ludington moved to La Jolla in 1895 via Bakersfield and joined G. W. Chase, his father-in-law, to run a general store. The building, Chase and Ludington, was moved to the corner of Prospect and Girard in 1899.

Constance Brasscomb, a member of the LJ Historical Society Board and a former president, has written two successful historical home designation applications. She resides in Ludington Heights.
Redwood Hollow
by Carol Otten

An oasis of serenity, harkening to the small cottage lifestyle of early La Jolla continues to exist and thrive in a garden setting amidst the built-up condo land of the 200 block of Prospect Street.

Known as Redwood Hollow, the property consists of eleven cottages and duplexes on a half-acre on a sloping terrace that once had commanding views of the blue Pacific and the nearby shoreline. The first residents here in the early 1900s enjoyed bohemian living at the beach, renting for a summer or a week. Today’s residents can enjoy the same ambience as owner Martin Lzierbram takes interest in preserving his church of redwood shingle buildings, rather than “restoring” them. He also continues to operate the properties as beach rentals.

Lzierbram, a La Jolla resident and member of the La Jolla Historical Society’s preservation committee, purchased the original part of Redwood Hollow in 1988 from Bob Barrymore, once president of the Society and owner the historic Corey Crest home at Goldfish Point. Ten years later, Lzierbram was able to buy adjacent property on the south – also historic and dating to the same time frame as his original purchase. Today, the entire group is operated as Redwood Hollow at 256 Prospect St.

The site was first developed in 1915 when Walter Scott Lieber, one of La Jolla’s pioneer community leaders, built several beach cottage rentals marketed as Prospect View. As the property passed to other owners, more cottages were added to the site, including the one believed to have been designed and built by Ewing Brooke Weaver, one of the San Diego area’s known Craftsman architects of the early 1900s. Remarkably, the buildings retain the architectural elements of Craftsman vernacular, including the use of redwood shingles and siding, small casement windows and hand-hewn details in such things as gates, doors and chimneys. Many are built in the traditional L-shaped plan with the inside of the “L” as the porch.

Lzierbram’s interest is in maintaining Redwood Hollow rather than updating it. “This isn’t the place for granite countertops in the kitchen,” he says. “When someone comes to live or rent here we want them to have an experience of what life was like in the old days of La Jolla.”

Redwood interiors remain intact and each living area has homey touches ranging from lace curtains to vintage cooking stoves. A labyrinth of brick pathways leads to each front door around a rich landscape of mature plantings that include wisteria, ivy, hydrangeas, geraniums and bird of paradise. Walking along amidst the warren of small cottages in the dappled shade of the trees and vines, a visitor is soon reminded of entrance into a very different time and place. Luckily in La Jolla’s welcoming glen of Redwood Hollow there rides no headless horseman as sounded the sylvan turf of Washington Irving’s “The Legend of Sleepy Hollow.” But, concludes Lzierbram, “we do have possums and skunks.”

Carol Otten is the Society’s Historian

Editor’s Note: Keepsakes is a regular newsletter feature highlighting a selection of La Jolla’s most treasured homes and buildings. Retired architect Kendall Mower provided sketches.

“Keepsakes” is made possible by the generous support of:

[Image of sponsors]
What's In A Name?

Stephen Girard, after whom La Jolla's Girard Avenue is named, was the wealthiest man in America when upon his death at age 81 in 1831 he left an estate worth more than 50 billion dollars in today's monetary figures. At that time Girard's wealth paled the three giants of American banking and industry — John D. Rockefeller, Cornelius Vanderbilt and John Jacob Astor.

Born in Bordeaux, France, in 1750 as one of many children of a sea captain, Girard's wealth was accumulated through a lifetime of savvy banking, merchant marine trading and land speculation. As a young man he joined his father's sea trading business. A near shipwreck landed him in Philadelphia during the time of the American Revolution. He became first a merchant and then a banker whose bank notes saved the collapsing American economy during the later War of 1812.

Girard married but had no children. After his wife, Mary, was declared insane and sent to an asylum he spent his lifetime with a series of mistresses. But throughout his lifetime in Philadelphia he was known as an upstanding citizen who gave generously to charity and, personally, nursed many sick during the city's dreaded yellow fever epidemic of 1793.

An accident as a child left him sightless in one eye for the rest of his life. "I do not value fortune," he once wrote. "The love of labor is my sheet-anchor, I work that I may forget, and forgetting, I am happy."

Girard died a few months after being run over by a horse and wagon on a Philadelphia street. He endowed Girard College there and a major east-west thoroughfare in Philadelphia also is named after him.

What's in a Name? explores the famous individuals La Jolla's streets and avenues were named after during a sweeping name change of May, 1900. Girard started its life under the simple nom de plume of Grand Avenue.

WHAT WE ARE FIGHTING FOR
A Living History of Eleanor Roosevelt During World War II
Featuring Susan Marie Frontczak, Storysmith®

November 14, 2012
7:30pm

St. James-by-the-Sea Episcopal Church
Eads Ave., near Prospect

Tickets
$20 for Society members
$25 for non-members
$10 for students.

For tickets, call the Society at 858-459-5335 or visit www.lajollahistory.org. Tickets also are available at the Historical Society, 7846 Eads Ave.
More than a dozen students, ages middle through high school, participated in the La Jolla Historical Society’s first Young Architects Camp held this summer at Wisteria Cottage with field trips including site visits to some of La Jolla’s landmark historic and contemporary houses.

La Jolla architect Laura DuCharme Conboy organized the camp with help from architects Trip Bennett and Jeffrey Shorn. Each of the students were instructed in sketching, computer drawing and architectural model building. At the end of the camp they designed a site-specific dream home, theoretically to be built on the back lawn of Wisteria Cottage. Local businesses helped sponsor the camp and supplied lunches and snacks for the participants.

Gill Drawing and New Research Aids Wisteria Cottage Remodel Plans

By Diane Kane

The La Jolla Historical Society has recently acquired a full-scale replica of Irving Gill’s 1908 drawing of Wisteria cottage from UCSB. Produced on a single linen sheet, the pen and ink drawing contained front and rear elevations, floor plans for the first floor and basement, and several small detail drawings in the right hand margin. The drawing shows both existing and proposed conditions, but only new work was noted on the plans. When the drawing was compared with newly discovered historical photographs, city ordinances, resolutions, street and subdivision maps, a picture of the property’s evolving history began to emerge. USD History Professor Molly McClain has also generously provided original research from Ellen and Virginia Scripps letters, journals and account books that have filled in many gaps in our understanding of the property’s early appearance, modifications and intended uses.

The earliest photograph of Wisteria Cottage, taken around 1905, shows a square one-story, wood-framed beach cottage with a small step-up porch that faced Prospect Street. The sloping yard had no landscaping and was separated from the Ellen Scripps property by Daisy Row. Gill “Craftsmodeled” the simple beach cottage by adding a generous unroofed front porch with glazed loggias that extended beyond the cottage’s footprint. The new porch was given greater street presence by a prominent free-standing pergola that connected the off-center front door to the sidewalk. At the sidewalk, a Japanese-inspired Torajji gate greeted visitors entering the pergola.

Gill modified several other features of the original cottage. To install a walk-out basement beneath the crawl space of the original cottage, Gill terraced the grounds and buttressed them with cobblestone retaining walls. Cobblestone walls became a character defining element that united the cottage with its landscape. Gill added a side door to Wisteria cottage that improved access between the cottage and South Moulton Villa to the west. In fact, the entire western wall of Wisteria Cottage was re-worked with a bank of windows that cantilevered over the foundations. The windows added modest interior space to the living room; but more importantly, they provided a commanding view of the new side yard created by the official vacation of Daisy Row. Ellen and Virginia split the former street between their two parcels and transformed it into a generous landscaped garden that was opened to the public. While Virginia lived at both South Moulton Villa and Iris Cottage, Wisteria became a guest cottage for the larger Scripps Estate family compound. It remained unchanged until 1942 when it was repurposed as the Balmer School.

Diane Kane is an architectural historian and serves on the Society’s preservation committee.
Early 1900s Cottages (7761 Eads Ave, 7762 Bishops Ln.) The City of San Diego's Historic Resources Board recently designated these cottages as historic sites, representative of the many small vernacular buildings constructed in early La Jolla and often primarily built as seasonal rentals. One cottage fronts on Eads and a smaller unit has accessibility from Bishops Lane in the back.

Mid-Century Modern (7750 Ladington Pl.) Designed by master architect Russell Forester, this Ladington Place home was designated a historic site by the City of San Diego. Built in 1948 as Forester was at the start of his architectural career, the house is the oldest residence still intact created by the designer and artist who was one of the leading figures of the Modern architectural movement in San Diego. It has designation as the Helen Ruth Dalley House after the original owner for whom it was built.

In Transition

1920s Spanish Mediterranean (7755 Sierra Mar Dr.) This residence was designed by architect Herbert Palmer and built in the 1920s for Olga and H. Ray McClintock moving here from El Paso. Extensive additions were designed by Milton Sessions. It has been designated a historic site and purchased by Phil Stewart, who is planning a more than 6,000 sq. ft. addition and other changes on the large 37,790 sq. ft. lot.

1970s Office Building (7835 Ivanhoe Ave.) Home of Harman Realtors since 1989 and built in the late 1970s by an Iranian businessman, this commercial building is now being sold by Athena Harman who founded the real estate company with her husband, Robert, in 1955. The two-story building has 3,000 sq. ft. and 13 parking spaces in a fenced lot. Harman intends to relocate to other La Jolla property.

In Transition

Historic English Cottage (337-341 Playa del Sur) A landmark tucked amongst apartment complexes near Wind 'an Sea beach for many years, this quaintly-crafted cottage is being demolished to make room for a new 3,273-sq.-ft. duplex to be built on the site. Although preservation groups attempted to save the property, the City of San Diego's Historic Resources Board concluded too many alterations had occurred through the years for it to merit designation.

In Transition

1900s Cottages (7700 block of Ivanhoe Avenue and Flint Lane) Familiarly known as the Copley Cottages after their Copley Newspaper ownership for many years, the present situation leaves only two of the original eight still standing for incorporation into a new condominium project undertaken by developer Michael Turk. Plans are for new residences to be designed around the original buildings while new construction will occupy the remainder of the block.

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Brief History of La Jolla Residential Architecture

La Jolla's earliest houses have always been associated with small rather than grand as beach cottages began to be built along the cliffs in the 1880s and '90s. Most were made of redwood with single wall, or board and batten construction, and roof lines and open porches typical of the bungalow style common to the period. (Red Roost and Red Rest cottages, along with Brockton Villa, are three most visibly remaining today by Scripps Park.)

These early cottages were primarily hand-crafted with no specific architect associated, although Windemere – built in 1894 and demolished only late last year on Virginia Way where it was moved from its village location in 1927 – is credited to master architect Irving Gill.

Gill, of course, is the primary architect associated with La Jolla in the early 1900s, designing the second Ellen Browning Scripps home in 1915 and collaborating with the pioneer philanthropist on many community buildings. His one remaining master residential work in La Jolla is the Wheeler Bailey House built on Princess Street in 1907.

La Jolla's rich architectural heritage began to take shape on a larger scale during the prosperous years of the 1920s when architects such as Edgar Ullrich and William Templeton Johnson began to design estate-like residences influenced by the Spanish Colonial Revival and Mediterranean styles. Architects Howard and Florence Palmer as well as Lilian Rice also contributed to La Jolla's architecture of this period, often designing houses influenced by the European "storybook" mode or the traditional English Tudor.

Following in this traditional pattern of residential building before the popularity of Mid-Century Modern, La Jolla architect Thomas Shepherd began to establish himself as a designer of fine homes in the area eventually leaving an architectural legacy of about 250 residences, many enjoying historic designation today.

The years after World War II witnessed a residential building boom in La Jolla when many military families came here to live and the California Rancher became part of the American Dream: A low-slung house with indoor-outdoor amenities including patios for entertaining. Numerous architects designed California Ranchers in La Jolla, not the least being Cliff May, considered the father of the movement.

Meanwhile, architects such as Sim Bruce Richards and Lloyd Ruocco interpreted the form after Frank Lloyd Wright's ideas of organic architecture along with Kendrick Kellogg who contributed his own maverick twists.

Architects William Kesling, Russell Forster and Robert Mosher also added greatly to La Jolla's collection of Mid-Century Modern.

Today's La Jolla's residential architecture continues to be an amalgamation of styles, reinterpretations of old ones and creative reaches to find new ones. Among the oldest of La Jolla's architectural icons are the Schindler Apartments, designed by Rudolf Schindler in 1923 and historically designated as El Pueblo Rivera. Located between 250 and 242 Gravilla St., they continue to be looked to for inspiration today by architects and students from around the world – viewed as innovative, intellectual buildings that re-interpret man's oldest housing – a cave.

For more information about La Jolla architects visit the exhibit "Masters & Students: La Jolla Architecture Past and Present" at Wisteria Cottage, 780 Prospect St. It is open noon to 4 p.m. Thursday-Sundays through Nov. 4.
Our archival volunteer, Suzanne Thomas, is a native Californian born and raised in Santa Monica. She moved here about 30 years ago because “she always wanted to live here” and now resides in one of the first homes built in La Jolla Shores. “When I first came here I couldn’t get out of the water, I thought it was so beautiful, with gold specks in the water and I thought I just have to be here,” she says.

That love of the ocean’s beauty inspired a career as an artist and for a time Thomas made a living travelling and selling a series of seashell prints and notecards she had created. “I loved seashells and I always collected them,” she recalls. At one art show she attended a girl liked the work so much she told her to go see her father, Jules Katz, who ran Fidelity Arts in Beverly Hills. Mr. Katz liked what he saw and carried her work for years.

In 1990, Thomas went back to school to study landscape and interior design. She apprenticed with Linda Chisari, who specializes in drought tolerant designs. “I got a lot of training from her and then I went out on my own,” says Thomas.

Along with her work and volunteering at the Society, she devotes time to the Social Services League. She notes: “I enjoy working there, the gardens and volunteering at the Darlington House when they have weddings and events. The proceeds from that go to the League house for senior citizens of low income and so you sit in on weddings but you basically are helping a nice organization.”

Loving gardens and historical preservation, Thomas became involved with the Society when a friend convinced her to volunteer for the annual Secret Garden Tour. Assigned at first as a docent at one of the houses on the tour that year, in time she became more involved becoming a docent captain and later was in charge of plant identification and the table top design.

Today, although she maintains some involvement with the Secret Garden Tour, her main volunteer time is spent in the archives. Over the past two years she has been responsible for organizing some of the larger collections in the archives, working on the Secret Garden Tour files, the La Jolla’s Women’s Club records and the La Jolla Stage Company collection. That collection came to the Society as twelve boxes of records, mixed with a lot of extra material such as old copier instructions, cancelled checks and the stuff that tends to accumulate in offices everywhere. With a gardener’s patience Thomas dug out the historically valuable records and weeded out the useless material leaving us with a neat and orderly collection contained in four boxes.

Today, Thomas is at work on another big project, taking the raw data of the 1940 census and putting together a list that, when completed, will allow researchers to see the who, what, where, and when of pre-war La Jolla. She enjoys working on the 1940 census and has been learning a lot about life back then. “To me it’s amazing how many were married young, how many owned their own homes, and just the different things they did for work. Some of the more affluent ones had chauffeurs and maids. It’s just sort of fascinating while those who didn’t have so much had all these lodgers they took in.” Like a good researcher she is finding little mysteries such as the census listing people from Canada as Canadian and some other nationality such as English, Scottish, etc. She has even driven by some of the addresses that showed many lodgers because she wondered how, “all those people lived there.”

Help make history matter in La Jolla.

Volunteer.

Learn more about the La Jolla Historical Society’s Volunteer Program.
858.459.5335
volunteers@lajollahistory.org
www.lajollahistory.org
Corporate Partner Spotlight: La Jolla Photo & Imaging

The digital revolution is producing more photographs than anytime in the history of mankind—but will many of these images be lost to posterity forever as they are stored unseen and forgotten in the memories of computers, telephones and cameras?

This is a prime concern of Bill Kenney, owner of La Jolla Photo & Imaging who purchased the business at 7523 Fay Ave. (adjacent to Voos parking lot) with his wife, Heather, in October, 2006. “In the past four-by-six prints were the backbone of the industry,” says Kenney. “People cherished their pictures. They made photo albums for their children and grandchildren. I mean I think digital is wonderful. But there’s nothing archival about digital and it’s still important to make prints.”

A photographer by trade, Kenney started studying videography in junior high school. He enlisted in the U.S. Army and spent four years working as a photographer in the military intelligence field before getting back into civilian life employed in a one-hour photo lab.

His La Jolla business includes a full-service photo lab, film and digital manipulation and reproduction, digital press work, fine art reproductions, video and video conversion. The business works with many local schools and organizations including the La Jolla Rotary Club, the La Jolla Library, the La Jolla Town Council and the La Jolla Historical Society. Kenney also was a judge for the past two years in the LJHS Outside the Lens student photo competition. Although photography is his business, he continues to practice it as an art and hobby. Favorite subjects include family outings and ordinary images that he can tweak to seem unusual and more interesting. His favorite contemporary photographer is Annie Leibovitz.

Kenney encourages his customers not only to take pictures but to print more photographs. “If your house was on fire what did you always grab and save? The pictures,” he says. “For more than 170 years in the history of photography people have cherished their pictures. Remember, if your house is on fire today, you probably aren’t going to run out with your computer.”
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Share your support of the Society and love of La Jolla history with others. Gift memberships are perfect for friends, family, students, and business colleagues.

MEMBERSHIP

STUDENT/TEACHER/MILITARY - $25
(Three years: $50)
  Personalized membership card
  Annual subscription to newsletter, Timeline
  10% off purchases of LHS merchandise and photograph reproductions
  Invitations to and discounted rates for LHS events
  Tax-deductible amount: $25 ($50 for three years)

SOCIETY FRIEND/FAMILY - $50
(Three years: $140)
  Includes two adults and their children under age 18
  Personalized membership card
  Annual subscription to newsletter, Timeline
  10% off purchases of LHS merchandise and photograph reproductions
  Invitations to and discounted rates for LHS events
  Tax-deductible amount: $31 ($140 for three years)

HERITAGE - $100
(Three years: $275)
  Includes two adults and their children under age 18
  All Society Friend/Family level membership benefits, plus
  25% discount coupons for Warnick's bookstore and Munsey's hardware of La Jolla
  Tax-deductible amount: $100 ($275 for three years)

BENEFACCTOR - $250
(Three years: $750)
  Includes two adults and their children under age 18
  All Heritage level membership benefits, plus
  One (1) complimentary Historic La Jolla Walking Tour guidebook
  Tax-deductible amount: $250 ($750 for three years)

JEWEL - $500
(Three years: $1,480)
  Includes two adults and their children under age 18
  All Benefactor level membership benefits, plus
  Your choice of one 8" x 10" reproduction historic photograph from LHS archives
  One (1) complimentary Society Friend/Family gift membership for a friend
  Tax-deductible amount: $477 ($1,480 for three years)

LEGACY - $1,000
(Three years: $2,750)
  Includes two adults and their children under age 18
  All Jewel level membership benefits, plus
  One (1) complimentary ticket to annual Secret Garden Tour (self-guided) – $40 value
  Two (2) complimentary tickets to a La Jolla Motor Car Classic – $30 value
  VIP invitations to special events and exhibition openings
  Tax-deductible amount: $508 ($2,750 for three years)

DIRECTOR'S CIRCLE - $5,000
(Three years: $14,000)
  Includes two adults and their children under age 18
  All Legacy level membership benefits, plus
  One (1) complimentary Platinum Tour ticket to annual Secret Garden Tour – $140 value
  Four (4) complimentary Society Friend/Family gift memberships for friends
  VIP tour of Victoria Cottage and lunch for four with the Executive Director
  Tax-deductible amount: $4,721 ($5,000 for three years)

The Society is a tax-exempt, public benefit, non-profit corporation and qualifies under Section 501(c)(3) of the IRS Code of 1986, as amended. Your membership and donations are tax-deductible as allowed by law.

Contact the Society about Corporate Membership
La Jolla Historical Society Calendar of Events

FALL 2012

Masters and Students: La Jolla Architecture Past and Present
Aug. 2, 2012 to Nov. 4, 2012
Thursday - Sunday 12 to 4:00 pm
Wisteria Cottage

Decent-Led Walking Tours
Second and fourth Saturdays of every month
10:00 am
Wisteria Cottage (tour launch site)

FALL 2012

What Are We Fighting For
A Living History of Eleanor Roosevelt During World War II
Nov. 14, 2012
7:30 am
St. James-by-the-Sea Episcopal Church
See page 3

Our office at 7845 Eads Ave. is open to the public
10 to 4 p.m., Monday - Friday

FALL 2012 / SPRING 2013

Ellen Browning Scripps Luncheon
Oct. 20, 2012
11:30 am
La Jolla Beach and Tennis Club
See page 3

Ninth Annual La Jolla Concours D’Elegance
April 5, 2013

15th Annual Secret Garden Tour
May 18, 2013

SPRING 2013

La Jolla Historical Society’s 50th Anniversary Celebration
June 2, 1963 - June 2, 2013

For more information on the Society’s events, visit www.lajollahistory.org/events/calendar-events
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For more information, contact: info@lajollahistory.org
(858) 459-5335
The History of La Jolla Shores
by Linda Marrone

La Jolla Shores is a neighborhood with village appeal that boasts restaurants, shops, a few hotels and one of La Jolla’s most popular beach parks. Neighborhood development was first envisioned in 1913 when Easterner, Mary Elizabeth Clarke Rose Lowy, purchased 500 acres of Shores property for $225,000.00. Before the early Shores development began, the beach, known in those days as “Long Beach” and a portion of the surrounding area was home to a dairy farm. During these early days of La Jolla’s history, only the dairy cows languished on the sandy beach and people hunted for Indian artifacts and arrowheads on the sandy shore.

In 1907, years before the planned development of the Shores began, successful businessman, Wheeler J. Bailey, commissioned architects Irving Gill and Frank Mead to design a weekend retreat for him high above the ocean, just up from where the Marine Room sits today. Truly a La Jolla Shores pioneer, Mr. Bailey made the home his permanent residence around 1913. Today, the home is historically designated as the Wheeler J. Bailey House, Historic Site #782 and is owned by descendants of Mr. Bailey.

By the mid-1920s, the Evans-Lea Corporation from Los Angeles (noted for developing the Wilshire District) began the “La Jolla Shores Development” project and advertised it as having the “best beach in California.” The project opened in 1926 and attracted thousands of visitors to the area for its grand opening.

Only a scattering of homes were built between the 1920s and 1930s and the development’s original CC&Rs stipulated that homes were to be built in the Spanish style and cost no less than six thousand dollars to build — a princely sum in the 1920s. The first homes built in the Shores “flats” have been referred to as the Seven Sisters Residences. Many of the stories about the Seven Sisters are urban legend and no recorded history supports the story that the homes were built for seven sisters, however.

Opening its doors in 1927 as the La Jolla Beach and Yacht Club, the La Jolla Beach and Tennis Club is another part of the Shores rich history. The club’s original Spanish/Mediterranean buildings were designed by Los Angeles Architect, Robert Stacey-Judd. Mr. & Mrs. F. W. Kellogg purchased the Club in 1934 and the name was changed to the La Jolla Beach & Tennis Club. Master architect Tom Shepherd was hired to design additions to Stacey-Judd’s original design.

In the 1950s, Mrs. Florence Scripps Kellogg donated land for Kellogg Park in the name of her late husband, F. W. Kellogg. Kellogg Park sits between Camino del Oro and the ocean and is a popular summer picnic destination. La Jolla Shores famous sandy beach is approximately one mile long and is perfect for swimming and long walks at sunset. Scuba diving is also popular since there is a natural underwater canyon off the beach that is filled with sea life. Part of the La Jolla Ecological Reserve, the sea life is protected throughout this area and flourishes.

Just a short drive up La Jolla Shores Drive to the north is the historic Scripps Institution of Oceanography — the world-renowned facility of ocean sciences and research. Its Birch Aquarium is well-worth a visit.

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List or purchase a home from Linda and mention that you read about her in “Timekeeper” and she will happily donate a percentage of her commission to the La Jolla Historical Society.
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