Historic Perspectives on Mid-Century Modern
Concours d’Elegance Ready to Roll
Secret Garden Tour Blooms in May
Executive Director’s Message

Springtime is the season for our largest and most popular community events, and we are grateful to the many volunteer committee members who have so generously contributed their time and energy to their success. The ninth annual La Jolla Concours D’Elegance & Motor Car Classic is on Sunday, April 7, with preliminary activities on April 5 and 6. To learn more and purchase tickets, see the ad in this issue or go online to http://lajollaconcours.com. The 15th annual Secret Garden Tour is on May 18; learn more in this newsletter issue, or go online to http://lajollahistory.org/events/secret-garden. A very special thanks to Mike Dovrilier, Chair of the La Jolla Concours D’Elégance & Motor Car Classic, and to Sue Kalish and Pam Filley, Co-Chairs of the Secret Garden Tour.

Congratulations are in order for the Society-sponsored Save the La Jolla Post Office Task Force. In January 2013, the Wall Street Post Office listing on the National Register of Historic Places was approved! This marks a major milestone in the effort to protect the WPA-era building and Belle Baranceau mural; we are very grateful for the continuing efforts of the Task Force. A special thanks to Task Force Chair Leslie Davis, and to architect historian Diane Kane for the national designation.

Work on the Wisteria Cottage capital project starts soon! While we’re under construction, look forward to the La Jolla Historical Society and Museum of Contemporary Art San Diego joint presentation of Scripps on Prospect: Evolution of Villa and Cottage. This exhibition will explore the histories of Ellen Browning Scripps’ South Moulton Villa to present-day MCASD and Virginia Scripps’ Wisteria Cottage to the current home of the La Jolla Historical Society. The exhibition will be presented at the Museum of Contemporary Art San Diego in two phases; the first from September 21, 2013-January 5, 2014 in the Axline Court, and the second from February 8-May 10, 2014 in the Jacobs Gallery. Admission will be free for members of the La Jolla Historical Society.

As we close Wisteria Cottage to begin renovation work, I want to express a special word of thanks to our wonderful docents who have volunteered so enthusiastically to welcome guests to our gallery. To the visiting public, they are the face of the Society, and we are extremely grateful to have such a dedicated group of volunteers. Look for them again in our galleries when we re-open.

I also want to thank the many members and supporters who contributed to the Society in 2012. You will find them listed throughout these pages—annual appeal donors, those who contributed to our collection, those who are new or renewing family or corporate members, and of course, those who have made the campus renovation possible, our capital campaign donors. We are extremely grateful for your support in all its forms, and thank you most sincerely for your generous gifts!

Of the many donations we received to the collection, I am especially grateful to Angeles Leira for the donation of 10 Julius Schulman photographs of the Oxley residence, the only structure in La Jolla by architect Richard Neutra; to Jim Alcorn for the photographic albums of the Copley building taken during the period 1949-1964; to Betty Shor and Connie Branscomb for architect Russell Forester drawings; to Joany and Bob Mosher for copies of Irving Gill drawings; and to St. James-by-the-Sea Episcopal Church for the Scripps family property records and deed documents.

In this issue, we showcase our initiative to develop the history of La Jolla during the mid-twentieth century. In his essay Defining Modern La Jolla, Keith York shapes the landscape of mid-century modern architecture. Keith chairs our newly-established Modernism Committee, whose members include Darren Bradley, Cheryl Dine, Martin Dine, Dave Hampton, Bill Lawrence, Angeles Leira, Todd Pitman, and Jessica York. These knowledgeable colleagues have been exceptionally generous in offering their time and talents, and you can look forward to the development of new knowledge, expansion of our archive, and engaging exhibitions and public programs from their efforts. We are extremely fortunate and very grateful to have their collaboration!

Heath Fox
Executive Director

New Board Members

Laura DuCharme-Conboy established DuCharme Architecture in 1992. She holds a bachelor of architecture degree from Arizona State University, and is a member of the American Institute of Architects (AIA). She is currently President of the Built Environment Education Program (BEEP). She serves on the Advisory Board of the NewSchool of Architecture and Design, has held positions as a board member of the San Diego Chapter of AIA, as a trustee of the La Jolla Community Planning Association, and member of the La Jolla Development Permit Review Committee. Her work has won prestigious awards and been featured in numerous publications.

Diane Kane holds an MA in Art History from UC Berkeley and a PhD in Architectural History from UC Santa Barbara. She has previously served as architectural historian for CalTrans District 7 in Los Angeles, senior planner with the Historic Resources Section of the City of San Diego, as Professor at the NewSchool of Architecture in San Diego, and she has taught at numerous other institutions. She currently serves on the Board of the California Preservation Foundation.

Kari D. Searles graduated from the University of California, Berkeley with a B.A. in history and the University of San Diego School of Law. She has worked for Paul, Plevin, Sullivan & Connaughton as an employment lawyer since 2002 where she represents a number of public entities as well as several San Diego cultural institutions. She also served two terms as a member of the Board of Directors of Balboa Park Central.

Cover image: Gloves, cloche hats and sharp little day suits were the outfits du jour in 1963 when Las Patronas held a fashion show at the Art Center (now Museum of Contemporary Art San Diego), then newly designed by architect Robert Mosher to reflect the stylish modes of Mid-Century Modern architecture. Photographer Charles Schneider, whose negative collection is part of the La Jolla Historical Society’s archives, captured the 60s moment.
Farewell Message

Tom Grunow

It has been an honor to serve as the President of the La Jolla Historical Society for the past two years and as a board member since 2006. Over these years I chaired the facilities committee that replaced the Wisteria arbor and converted the Carriage House into a state of the art archives storage facility. I am proud of being part of the search that resulted in the selection of our new Executive Director. The professionalism exhibited by our Preservation Committee in conducting a through planning process for the restoration of the Wisteria Cottage is another accomplishment that is a source of pride. A Preservation Fund was established in the midst of saving the La Jolla Post Office. Proceeds from this fund will soon used for an appeal to the City Council for the improper demolition of the Windemere cottage. Life has not been boring for me at the Society!

When I think of what makes the Society so unique is its core of incredibly passionate volunteers and professionalism of our excellent staff. Finally, we have had a diverse and talented Board that has done a great job of leading the Society. We are a growing and relevant organization in our unique community. Every week some Society event is featured in the local newspapers.

Looking ahead, the Society has just recently updated our Strategic Plan which is available upon request; we are mindful of where we want to go.

Over the next few years look for the Society to achieve the following:
1. Complete the remodeling of the Wisteria Cottage with a grand opening celebration of our 50-year anniversary next summer.
2. Build up our preservation fund and become more active and respected for our preservation efforts.
3. Continue growing our two major fundraisers, the Concours d’Elegance and the Secret Garden Tour.
4. Continuing our efforts to keep the La Jolla post office.
5. Complete the updating and digitization of an outdated survey of all the historic resources in La Jolla.
6. Continue having healthy finances including a balanced operating budget.
7. Raise more funds to complete the restoration of the Balmer Annex, the 1909 offices, and our landscape.
8. Attract and train a new generation of inspired volunteers.
9. Continue to develop our cultural and educational programs for our community.

Sincerely,

Tom Grunow

Notice to Members:

New bylaws for the La Jolla Historical Society were adopted at the Jan. 28, 2013, meeting of the board of directors. These bylaws are available to members via the Society’s website at www.lajollahistory.org or by contacting the Society’s office at 858-459-5335.
Defining Modern La Jolla

by Keith York

Following World War II La Jollans were exposed to modern art and contemporary craft, as well as progressive designs in furniture, graphic design and architecture at the peak of the modern movement’s reach into the West Coast psyche. How La Jollans engaged in this, often tense, dialogue between ‘conservative’ and ‘contemporary’ is worthy of considerable study.

In considering the impact 20th Century modernism had on La Jolla, it helps to have works by pioneering modernist architects Irving Gill and Rudolf Schindler in the zip code. While Gill’s and Schindler’s work was arguably ahead of its time in North America, the Post-War boom of the region and unique culture of modernism in architecture and the arts, impacted the look, feel and growth of La Jolla from the 1940s through the ‘60s.

Works in La Jolla by Louis Kahn (Salk Institute), A. Quincy Jones (Mandeville Center for the Arts), Richard Neutra (Oxley Residence), Robert E. Alexander (early buildings at UC San Diego), William Pereira (General Atomics) and Edward Durrell Stone (Scripps Green Hospital) will certainly draw the interest of authors and historians in studying the impact of modern architecture on the region.

But equally important was the concentration of smart young artists and architects trained elsewhere who relocated to La Jolla, a beautiful small town on the fringe of significant growth and change.

In the village, offices of architects Henry Hester & Robert E. Jones, Sim Bruce Richards, Frederick Liebhardt & Gene Weston, Dale Naegle, Russell Forester, as well as Robert Mosher & Roy Drew provided La Jollans, and the region at large, a generous supply of modernist ideas. This unique cluster of colleagues and friends helped La Jolla’s built environment mature – and were often key advocates for integrating modern art and design with architecture.

The unique blend of competition and camaraderie among La Jolla’s modernists was likely related to their wildly different approaches to design. Sim Bruce Richards and Frederick Liebhardt, both trained with Frank Lloyd Wright, brought an ‘organic’, approach to their early work. Much more so than the stark rectilinear ideas of Russell Forester, who more closely followed Mies Van Der Rohe than the regional force that was the Los Angeles Times Home Magazine. USC’s School of Architecture, which had a profound impact on Southern California’s built environment between the 1940s-1960s, produced a number of talented hands that moved south including Henry Hester, Dale Naegle and Robert Jones. The partnership between Mosher and Drew would bring the entire spectrum of modernism to their projects – from the International Style (at the Art Center remodel ca. 1950) to the woody, Japanese inspiration found in the Green Dragon Colony buildings of 1949.
A native San Diegan, Keith York expresses his passions through exploring the region’s unique Post-War art, craft and architectural history through his site modernsandiego.com. Keith, his wife Jessica, and daughter, June, reside in the Bobertz Residence, world-famous building designer Craig Ellwood’s only work in the County.

One must consider that modern architecture was not the prevalent style in Post-War La Jolla. Natives and recent émigrés found much of contemporary architecture to be cold, radical and well out of the mainstream. Modern art was still unfamiliar and threatening. Unique to La Jolla was strong ties among artists and architects - strongly linked and part of the same, often misunderstood or unappreciated subculture.

Clients of Forester and Richards invested in the integration of art and architecture into a ‘whole’. Richards’ office also served as an art gallery. Forester placed his own art, and that of his contemporaries, into the homes he designed for clients such as Lynn and Danah Fayman.

Arguably, a more conservative community than Los Angeles, Chicago or New York, La Jolla did not fully embrace ‘modern art’ in the post-war years despite venues like the Jefferson Gallery, artists and designers such as Forester and Gil Watrous, as well as boosters like the La Jolla Art Center.

While ‘abstract expressionism’ was unfamiliar to many San Diegans in the late 1950s, this period is when the La Jolla Art Center was formed. During its short life, this cutting edge institution drew artists from all over the nation as students, educators and as artists-in-residence. Key among the participants was Fred Holle, Sheldon Kirby, Guy Williams, Rhoda Lopez and Malcolm McClain between 1960-1964.

At the helm of the La Jolla Art Center was contemporary photographer Lynn Fayman (serving as president of the board), architect/artist Russell Forester (chairing the exhibitions committee) and contemporary painters Don Brewer (director) and Don Dudley (serving as Brewer’s assistant).

Architects William Krisel, Herbert Brownell and Edward Fickett’s designs of nearby housing tracts proved more affordable than the custom homes of well-heeled La Jollans nearby. Tract housing designed by these skilled modernists exploited the climate’s ability to realize the indoor-outdoor living aesthetic – structurally employing lanais, patios, floor-to-ceiling glass, outdoor dining areas and walls of glass framing views of the ocean to the west and the Laguna mountains to the east – all on a budget.

Architecture, while critical, is only one aspect of La Jolla’s culture of modernism. Retail stores like Armin Richter and Associates, Viejas La Jolla, and Dean Marshall Interiors provided locals with access to regional arts & crafts, European furniture and textiles as well as staple modernist furniture by Herman Miller, Knoll and Glenn of California among others. If you needed a hand arranging the pieces you just bought, then interior decorators Dean Marshall, Gerald Jerome or Armin Richter were on hand to help you.

Today, we see remnants here and there that suggest a fascinating and innovative period of time in local art and architecture. With the recent launch of the La Jolla Historical Society’s Modern La Jolla Committee, the institution has embarked on a journey to rediscover the recent past and magnify the unique history, the role of modernism, and those La Jollans that served as its fans and detractors – the tensions between which define Modern La Jolla as unique and worthy of further study.
Beginning in 1945 as the Mid-Century Modern movement took shape in architecture and interiors California Arts & Architecture magazine began to sponsor and publish a series of case study houses. The idea was to focus attention on the creative and experimental work of the period by having design practitioners create and build primarily single-family homes using innovative materials of the post-war period, keeping in mind the aesthetic and social ideals of the period as well. John Entenza, the owner/editor of Arts & Architecture, was the leading force behind the “case studies” until he sold the magazine in the 1960s. Meanwhile, the program had attracted a good deal of the legendary designers and architects of the 50s and 50s – among them Charles Eames, Richard Neutra, Pierre Koenig, Paul Rudolph and A. Quincy Jones.

In La Jolla, the case study house program reached its primary expression with the design and building of three homes high on the slope of Mt. Soledad located on a short street between Via Capri and Hillside Drive designated as Rue de Anne. They were designed by architect Ed Killingsworth and his firm of Killingsworth, Brady & Smith and made their debut in 1961, winning prizes for their unique style and relation to the cutting edge of the Mid-Century Modern period.

Today, all three remain – one in somewhat original condition, another quite visibly altered and the last scarcely recognizable from its initial form.

The case study houses attracted a great deal of attention when they made their debut on Mt. Soledad as examples of the progressive type of architecture becoming popular in La Jolla. They were designed to be a “triad” of houses, each related to the other with clear glass panels reaching from floor to ceiling maximizing their fantastic ocean views. An article in the March, 1961, San Diego Magazine heralded their ability to “live together in an integrated environment of site, landscaping, design, color, building materials and furnishings – yet maintain a highly individual personality as well.” Features of the case studies included reflective pools, interconnected courtyards to various wings and a pristinely sparse landscape of olive trees and ground covers to unite the project together. Local firms participated in their building; they were elegantly photographed by Julius Schulman, the photographer known for his studies of Mid-Century Modern architecture.

In retrospect, one final note appears relevant to the La Jolla case study project. Entenza, the master mind of the case study idea, retired to La Jolla to live after leaving Arts & Architecture magazine. He resided at 849 Coast Blvd. until his death in 1984.

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:
Scripps Estates, its history and quality of design, reflects mostly on the knowledge and sensitivity of those who initially settled it in Modern times and the willingness of members to work for the common good.

However, the land occupying this unique area near the UCSD campus has a proud heritage going back 10,000 years as a major settlement of Native American tribes representing what is now identified as the La Jolla culture, a prehistoric people who inhabited coastal areas of San Diego County and Baja California for more than 6,000 years.

The Scripps Estates as we know it today were born in the 1950s from the efforts of scientists and staff of Scripps Institution of Oceanography (SIO) who organized the Scripps Estates Association to purchase the 38 acres that comprises the present subdivision. The association purchased the acreage from John Poole, the landowner who had title to the coastal bluffs north of SIO. It set to work creating the first subdivision ignoring real estate covenants and offering property to everyone regardless of religion or ethnicity. The group believed that a world-class scientific center and university would flourish in a free society with a faculty of diverse origins and a multitude of ideas. As such, it pursued the development of affordable, non-discriminatory housing for SIO and UCSD faculty in a neighborhood that was both convenient and congenial. (When San Diego Magazine reviewed the area after some of the early homes were built, it surmised that John Birch Society members were not welcome!)

SIO scientist Walter Munk and his wife, Judith, an architect, were among the first to build on the home sites. Judith became instrumental in designing some of the rest of the subdivision, taking advantage of the coastal sites and canyons with little disturbance to the natural landscape while also providing housing at modest costs. During the 1950s and '60s many of the special features of the subdivision — trails, canyon and bluff protection, native vegetation conservation, etc.,-- were undertaken by the association members themselves. The result was a spacious neighborhood on the rim of a natural coastal canyon with simple low-profile homes on fairly large lots.

Today, while the original idea of Scripps Estates remains with the neighborhood, it also is threatened with the usual Mac-mansion syndrome. Nonetheless, the original homes built in the 1950s and early '60s now are old enough to qualify for historical designation as excellent examples of Mid-Century Modern architecture of Southern California and, specifically, San Diego. Many were designed by master architects such as Lloyd Ruocco, Russell Forester, Robert Mosher, Roy Drew, Rob Roy, Loch Crane, Robert Fitzgerald and Clyde Hufbauer. Some of the residences also qualify for designation because their original owners and builders were scientists and Renaissance persons of the first order.

What is absolutely “precious” about Scripps Estates is its unity, simplicity, personality and individuality. Its loss to developers for “bigger and better” would be a true tragedy.

Angelas Leira has a degree in architecture from UC, Berkeley, and has worked extensively with the City of San Diego in historic preservation and city planning.
Lunch & Interview With Robert Mosher/Angelas Leira Across the Table

SOME BACKGROUND

Robert Mosher is a most important living architect in our community. One of the funders of the Planning Association (La Jollans Inc.) and the LJ Town Council, he is more than anyone for me, personifies La Jolla. Personally he has been a staple of San Diego and a dear, dear friend. I had a chance to interview for the LJHS newsletter on March 4, 2013, while having a great Spanish lunch at Costa Brava. What I am presenting are his quotes or paraphrases, a very heavy duty endeavor. I do hope I have portrayed your thoughts and ideas correctly, any mistakes are mine and mine alone, dear friend.

SOME MORE BACKGROUND:

Robert Mosher was born in Greeley, Colorado, some 90 + years ago; studied architecture at the Art Center School in Los Angeles. Then transferred to USC in Los Angeles, where he was able to bring up his grades and had a great time cruising the Sunset Strip. He was wise to realize that in the tumble of LA he would not use his time well so he applied to four architecture schools. Cornell, Berkeley, MIT, and University of Washington. The last two accepted him, and Robert chose University of Washington.

UNIVERSITY OF WASHINGTON

Robert Speaking: “The smartest thing I did was to choose UW, where I got a superb education for 3 and 1/2 years. Before my graduation, I was drafted and joined the reserve, as my friends were doing. Went to Missouri to join Combat Engineer School. Was discharged after Basic Training, due to medical disability, and returned to get my degree at the University of Washington. From there, I moved to LA and started work with Hamilton Harris, a wonderful architect, kind and dedicated individual, a sculptor who did outstanding architecture, but never registered as an architect. I had to leave him because I needed to practice with a registered architect in order to get my license. That circumstance got me to work with Master Architect Harold Chambers in LA. Soon after I joined the firm I was designated to open Chamber’s architecture office in San Diego where we started work on Camp Pendleton”...... and the rest is our history...... “That was 1944”

WHAT POSSESSED YOU TO BECOME AN ARCHITECT?

Robert Speaking: “I always liked to build things. I was 9 years old and had my own workshop in the garage, I collected tools, and learned to build. Within a bike-ride distance they were building wonderful Craftsman subdivisions, and I got to watch the buildings of Schindler. Wright, Neutra and others go up.”

YOUR FIRST PROJECT?

Robert Speaking: “I don’t remember my first project as being too special, but it was Camp Pendleton, SD. I became the Chamber’s Office’s expert on latrines....”

WHO DO YOU ADMIRE AS AN ARCHITECT WHEN YOU WERE A KID?

Without hesitation.... “Frank Lloyd Wright!!!”

WHEN DID YOU MOVE TO SAN DIEGO?

“Moved to SD in 1944 to open Harold Chandler’s Office in downtown”

TO LA JOLLA?

“Same year. We were working on Camp Pendleton, and other military complexes. Came to LJ because there was no housing available and I lived with a cousin, a building contractor in LJ.”...... Also Robert’s family had long association with La Jolla.

YOU LIVED AT LA VALENCIA DURING YOUR FIRST YEARS HERE - DOES IT FEEL THE SAME TODAY AS THEN?

Yes, I lived at the La Valencia Hotel, which was a rather wild place to be. In 1951, I worked on the La Valencia Hotel’s Whaling Bar project, designing some of its features.’...... Now sad they are gone for renovation.

WHAT HAS CHANGED?

“The electronic age and the educational industry that supports it have become the major “change” factor in our lives”

WHAT DO YOU LIKE MOST ABOUT SAN DIEGO?

“Acceptance of community and I am encouraged by the educational programs at the University.”

WHAT DO YOU LIKE LEAST ABOUT SAN DIEGO?

“The evolved political system that does not represent the best that the community can offer.”...... As we talked further, Robert expressed his concern with District Elections, and thought back to the times when our Council District representatives were elected citywide.

WHAT DO YOU LIKE MOST ABOUT LA JOLLA?

“UCSD and its intellectual impact on the community.”

WHAT DO YOU LIKE LEAST ABOUT LA JOLLA?

Robert Speaking: “I don’t like the development that has taken place. Its development of value not substance. Specially the loss of community services, too many T-shirt shops, not enough community serving uses.”...... We used to have a lumberyard, ironworks, etc........ La Jolla’s high value has not managed to keep its feel for community. Rancho Santa Fe, Mission Hills, Point Loma, today are still real communities.”

WHAT WOULD YOU HAVE PRESERVED?

“I would have preserved the service businesses, sheet metal shop, bakeries, lumberyard, etc.”

YOU USED TO MEET WITH OTHER ARCHITECTS AND HAVE “TERTULIAS” AT THE PANNIKIN, WHAT DID YOU TALK ABOUT?

Robert Speaking: “Yes, we had a multi-disciplinary group of architects, artists, musicians, physicians, physicists. Discussed news, La Jolla issues, all subjects were on the table...... except architecture because Russell Forrester did not want to talk about the subject. We talked a lot about music, and health issues, and just about everything.”

WHAT DO YOU THINK OF THE MODERNIZATIONS THAT HAVE BEEN MADE TO YOUR BUILDINGS?

“I am very unhappy about them. Two of my best buildings are practically destroyed by unthoughtful changes...... Today, change is every more rapid, a definition of our time.”

WHAT WOULD YOU HAVE DONE DIFFERENTLY?

“I would have done more sophisticated adjustments so as not to affect the building’s appearance and function.”

WHAT IS YOUR FAVORITE SAN DIEGO COMMUNITY?

“Mission Hills. I admire how they are successfully maintaining its character, not arbitrarily fashioning it, but contributing to the community continuum. Should be given more credit.”

WHAT HISTORICAL FIGURE DO YOU RELATE MOST TO?

Robert Speaking: “Hamilton Harris, I worked for him as I pursued an architectural career. I admire his values, brilliant architecture – he was an excellent teacher, and a kind and dedicated individual. I remember my interview for a job, when I drove up into the hills of LA to Elysian Park. In it Harris had built a one bedroom house where he and his wife lived. He asked me questions about my areas of interest and specifically if I had read Frank Lloyd Wright, when my answer was yes, he asked me to come to work the next day..... There were three of us in the office, which was located at the house of Japanese inspiration, built on a 6-ft module..... Client interviews were in the garden..... There I learned how to ‘design’. The great Frank Lloyd Wright recognized Harris’ greatness... An amazing feat....”

WOULD YOU LIKE TO ADD ANYTHING?

Robert Speaking: “I admire the direction of the present Board and leadership of the LJ Historical Society.”...... (After some painful years and disagreements, Robert and LJHS have found peace with each other, and Robert, you can be sure that we appreciate you more than you know.)

Angelas Leira has a degree in architecture from UC, Berkeley, and has worked extensively with the City of San Diego in historic preservation and city planning.
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La Jolla Concours d’Elegance Plans Festive Weekend in April

The weekend of April 5-7 will mark the staging of the 9th annual La Jolla Concours d’Elegance – a multi-faceted event culminating Sunday, April 7, when the Cove and Ellen Browning Scripps Park will be filled with a magnificent collection of classic automobiles and vehicles from 9 a.m. to 3 p.m.

Tickets to the show are $35 in advance and $40 on the day of the event. They may be purchased by visiting LaJollaConcours.com or calling 619-233-5008.

The theme for this year’s event, chaired by G. Michael Dorvillier, will be honoring classic vintage automobiles. Among the classics to be exhibited are a 1930 Isotta Fraschini 8A Flying Star Roadster, a 1947 Delahaye 175S Cabriolet and a 1930 Minerva AL Van Den Plas Cabriolet (all owned by Paul Emple); a 1936 Delahaye 135 Competition Disappearing Top Convertible owned by Ken Smith; Chuck Spielman’s Duesenberg Convertible Sedan and a 1953 Cadillac Ghia Coupe from the Petersen Automotive Museum once owned by Rita Hayworth.

The Sunday event also will feature more than 150 cars along with a stage and entertainment in the village area open free to the public.

For the venue at the Cove, Ed Gilbertson, a former head judge at the Pebble Beach Concours d’Elegance, will serve as honorary chief judge. Dr. Cy Conrad, also a past judge at Pebble Beach, will judge the Concours in La Jolla and Keith Martin, editor and publisher of Sports Car Magazine, will serve as emcee.

The Concours d’Elegance weekend will kick-off with a cocktail party from 7-10 p.m. at La Valncia featuring entertainment by a group of contortionists who will entwine their bodies to resemble the front end of a classic Duesenberg. Saturday, April 6, car enthusiasts will tour the San Diego coastline, leaving from the San Diego Automotive Museum in Balboa Park and concluding at the La Jolla Country Club. That evening from 6-9 p.m. car participants, judges and sponsors will gather at Ellen Browning Scripps Park for a VIP reception before Sunday’s major event, benefitting the La Jolla Historical Society and the Monarch School Project.

Secret Garden Tour Showcases Special Sites

Nearly a hundred gardens – large and small – have been enjoyed since the La Jolla Historical Society’s Secret Garden tour first blossomed as a small bud in 1999 with a committee short on membership but long on enthusiasm. The event – this year set for May 18 – is going into its 15th annual year as the Society’s major fundraiser with hundreds of volunteers and committee members seeing to its operation under the joint chairmanship of Pam Filley and Sue Kalish. For ticket information contact www.lajollahistory.org or 858-459-5335. The selection of photos shown below depict scenes from some of the gardens over the past 14 years. Thanks to everyone for celebrating our 15th!

Paintings from this year’s Secret Garden Tour will be displayed May 22-June 18 in the downstairs gallery area of the La Jolla Public Library, 7505 Draper Ave. The exhibit will open with a “thank you” party and reception from 5:30-7:30 p.m. May 22 at which time a choice for next year’s garden tour poster will be announced. The artists in the garden for the 2013 tour on May 18 again were assembled under the leadership of Dot Renshaw.

A “spring fling” celebrating the approach of the Secret Garden Tour again will be held this year at Girard Avenue Collection, 7505 Girard Ave. The event, with a portion of proceeds from sales benefiting the La Jolla Historical Society, will be held from 4-7 p.m. May 9. Besides the Girard Avenue Collection merchants, Bridget’s Blooms also will participate. There also will be a $100 raffle. Wine and light refreshments will be served.

A vendor’s boutique, featuring decorative and creative ideas for gardens and homes, will be featured on the day of this year’s Secret Garden Tour May 18. Multiple vendors will set up displays on the lawn of Wisteria Cottage, 780 Prospect St. from 9 a.m. to sunset for visitors to peruse and purchase. The boutique is being organized by Susan Vandendriesse, one of the founders of the garden tour.
Life in the Fast Lanes of the 50s and 60s
by Carol Olten

A new sophistication swept into La Jolla in the 1950s and 60s as style became equated more and more with newness and modernity. It meant living in a new kind of house that was all about glass, high ceilings, sharp angles and conversation pits. It meant collecting Herman Miller, Knoll, Charles Eames and anything vaguely in the realm of Danish Modern. It meant driving a Rocket Oldsmobile – or, at least, thinking about it – and participating in sophisticated new activities such as cocktail hours and dancing the peppermint twist.

Like the rest of the post-war country, La Jolla was awash in consumerism and stuff – so much so, in fact, that La Jolla’s most celebrated resident, Dr. Seuss, satirized the community as a spoiled Whoville in “How the Grinch Stole Christmas” in 1957. La Jollans embraced modernity with a passion whether it was the new Hoover “Constellation” sweeper – “the cleaner that walks on air” – available at Hamiltons, the Bel Air Waffles at Safeway – frozen pop into the toaster, 2 pkg 29 cents – or the “pleasant little ranchy style home of 3 bedrooms near high school” that Hilda Barringer offered for sale for $20,000.” There was dancing and dinner at the Hotel del Charro in La Jolla Shores and at the other end of town (Bird Rock) for the, perhaps, less sophisticated, a dive called the Pour House where boutonniers hardly mattered. Yes, La Jolla was still hometowny but there was an edge to provincialism – the Elite Bakery still sold applesauce cake for 90 cents, but it WAS called Elite.

As the 1950s dawned in La Jolla, the physical landscape began to undergo significant changes – changes that continued into the 1960s with the arrival of the UCSD campus, Salk Institute and two buildings that changed the small-scale appearance of the community forever – 939 Coast on the oceanfront and the Seville on upper Girard. By 1960 the population of La Jolla had expanded to 17,261 people, more than doubling what it had been in the 1940s.

An amazing zeitgeist seemed to overtake La Jolla during these years. Take the commercial buildings that were built on Girard, for instance: I. Magnin, Saks Fifth Avenue, Lion Clothing, all flourishing through the 60s as major fashion emporiums and bringing a cosmopolitan edge to shopping. Joining them were numerous stores such as John Hogan, Huneck’s, J. Jessop & Sons, the Petite Pigeon, Walker Scott, Jurgensons, Sandersons and Marsi’s that made La Jolla seem a mode-ish center of Mid-Century chic.

A savvy set of home interior and design stores – La Jolla Interiors, Dean Marshall, BoDanica, Coles Fine Furniture, Cannell & Chaffin, John Thiele & Son and Armin Richter – added a flair of their own, each providing tempting displays of how to furnish the new Modern houses being designed by a growing group of La Jolla architects including Russell Forester, Robert Mosher, Henry Hester and Sim Bruce Richards. Even banks, in fact, particularly banks, got into the groove. When San Diego Trust & Savings Bank opened its new building in 1963 at 7733 Girard Ave. designed by architects Roy Drew and Robert Mosher it was described as a “beautiful blend of copper, concrete and carpeting – plus such masterpieces as a drive-up window which adjusts to the level of your car.”

La Jolla’s Mid-Century residential growth and development, meanwhile, occurred primarily in the lower Muirlands, the upper and lower Hermosas and the areas above the Shores and around the new UCSD campus where Scripps Estates and subdivisions such as La Jolla Highlands took shape. La Jolla Farms – 200 acres purchased by developer William Black – also was plotted during this time.

The Mid-Century also evidenced social and cultural transformations. The Art Center, now Museum of Contemporary Art San Diego, came of age with exhibits and installations drawing from revolutionary groups of artists and, for a brief few years, the Jefferson Gallery showcased contemporary art in a splendid new Mid-Century Modern building on Ivanhoe Avenue designed by Russell Forester. The La Jolla Playhouse – started on a shoestring by La Jolla native Gregory Peck with Dorothy McGuire and Mel Ferrer – with Dennis Hopper as a sidekick – also grew immensely in reputation.

The cultural climate was further stimulated by the opening of the Unicorn Cinema and Mithras Bookstore as well as The Nexus where the new and
History, like comedy, is all in the timing. Since 1992, the Society has had a collection of photographs and negatives donated by professional photographer Charles Schneider. Mr. Schneider, born in New Jersey in 1916 and deceased in La Jolla in 2004, graduated from the New York Institute of Photography in 1937 and served in the U.S. Army Air Corp during World War II. After the war, Mr. Schneider settled in La Jolla and established himself as a photojournalist and commercial photographer.

In 1992 Schneider donated part of his collection to the Society. The collection was vetted by Pat Schaelchin and images not within the scope of the Society’s focus on La Jolla were returned to Mr. Schneider. Since that time, the collection of approximately 3,000 images mostly from the late 1950’s and early to mid-1960’s had lived in the archive mostly unused. This is because most of our focus was on the early history of La Jolla from its founding in 1887 through the 1930’s.

Now that we are expanding our focus to incorporate postwar and more recent history, (Remember, just because we’ve lived through it doesn’t mean it’s not history) the Schneider collection is getting new attention. Our historian Carol Olten has been going through the collection mostly with an eye toward Schneider’s architectural, interior design and fashion photography. An added bonus is that Mr. Schneider was on hand to photograph the building of both 939 Coast, and the Seville at 1001 Genter. Other bonuses are fashion shots for Las Patronas, and events such as, a party thrown by Henry Luce for Ronald Reagan’s first run for Governor of California.

Currently, volunteer Bill Carey is working hard to digitize images that may have historical significance for our focus on modernism in La Jolla. Our eventual goal is to catalog the entire collection so that Schneider’s work can live on as a record of a changing La Jolla in the 1950’s and 60’s.

Carol Olten is the Society’s Historian

By Michael Mishler

Clean shot of Charles Schneider at the Golden Door Resort, 1966

Schneider snapped model Candi Durham posing in front of the Petite Pigeon, a women’s fashion store on Girard Ave, 1963

Shoppers on Girard Avenue, 1960s

Gerald Jerome interior, 1960s

The Huntley Building, now known as 939 Coast Blvd, was often photographed by Schneider under construction

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Mike Barth – Negative images produced by photographer Mike Barth, 1970-1990s.
Susan Lawton – Documents and artifacts of the FT Scripps business, 1920’s-1940’s.
Betty Shor – Blueprints of architect Russell Forester’s drawings of 2655 Ellentown Road, c.1954.
Connie Branscomb – Blueprints of architect Russell Forester’s drawings of 7750 Ludington Place, 1948.
Bob Talbey – 8’x10” photograph, La Jolla Boys Club, 1944. Family photos and photos of La Jolla Recreation Center Tennis events, 1920s-1930.
Kathryn & Kendall Mower – DVD “Chihuly at Salk”, brochures on travel in California, c.1930-40’s.
Peggy Howell – Real Estate Transaction notebook of Harry Pence, c.1948.
Jim Stelluti – Glass street lamp globe.
Darcy & George Ashley – Bird Rock Community newsletter collection, 1997-2012.
Laurence McGilvery – Diary of Helen Miller, 1936-1939.
John Wehrbing – USGS topographic map of the La Jolla Quadrangle, 1930.
Hilary & Tom Brady – San Diego City directory, 1958.
Susanna Lipe Aablers – Memorial service program and DVD for Georgette White Lipe., 2012.
William Wilhelm – Oil painting of the Green Dragon, c.1986
St James by the Sea Episcopal Church – Property records, deeds and other documents, 1903-1940’s.
Melinda Merryweather – Records pertaining to the non-profit organization Independent La Jolla.
Dale Mann – Family photographs and other documents showing life at Camp Callan housing and the aftermath of a munitions truck explosion, 1945-46.
Zurich Esposito – Rental brochure for the El Riberia Apts. C.1930’s.
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James Alcorn – Photo albums of the construction of the Copley Press offices in La Jolla, 1959-1964.

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Celebrating its 100th anniversary this year with considerable fanfare, The Grande Colonial, La Jolla, looks to the past for inspiration, the present for accomplishment and the future for what it will hold.

“It has given us great satisfaction to be able to take care of this gem in the community,” says general manager Terrence Underwood who joined the staff 13 years ago and directed the hotel’s latest and most extensive restoration work. The effort also included adding the eight-suite Little Hotel by the Sea and 10-suite Garden Terraces building to the Grande Colonial’s operations.

All the present-day hotel operations under the umbrella of the Grande Colonial have played unique roles in La Jolla history. When the original building designed by architect Richard Requa opened in 1913 it was known as the Colonial Apartments and Hotel standing at the corner of Prospect Street and Girard Avenue, basically at the site of the La Jolla Park Hotel, a huge Victorian structure that had burned to the ground in the 1890s. The Colonial Apartments and Hotel was moved around the corner to Jenner Street in the late 1920s when the current Colonial was designed by architect Frank Stevenson and opened to the public in 1928. That year also marked the opening of the legendary Putnam’s drugstore and ice cream parlor in the hotel, operated by Gregory Peck’s father.

For years Putnam’s was a popular gathering spot and the hotel, itself, became host to Peck and the actor’s fellow thespians during the pioneer years of the La Jolla Playhouse. Today it operates as the hotel’s award-winning NINE-TEN restaurant.

To observe its centennial this year, the Grande Colonial plans monthly receptions for the La Jolla community, specials and packages for hotel guests and programs encouraging locals to share stories about how the hotel has touched their lives. Underwood hopes the centennial also will lead to the discovery of many more mementoes and ephemera such as old photographs, records and menus from the Colonial’s past.

“It’s amazing,” he says, “how few things from our history existed when I first came here in 1999. We’ve found a few, but hope the centennial will bring an awareness to the community to share much more whether its stories about their connections to the hotel or memorabilia.”

Over the hundred years of its life, thousands of people have gone through the doors of the Colonial to spend a week or a night. For years, the hotel also had a permanent resident in a wealthy art collector known to one and all as Madame Simone Karoff. It also still has a much-talked of ghost.
Historic Beach-Side Landmark (417 Coast Blvd.) Known for many years as the residence of La Jolla’s well-known doctor, Anita Figueroda, this property recently received historic designation from the City of San Diego. Built in the Monterey-style with a second-story front terrace overlooking the ocean, it is known for its architecture as well as unusual landscaping of Korean grass and uniquely shaped pine tree in a side yard.

Mid-Century Beach Apartments (600-616 Prospect St.) Built in 1960 on what once was part of the Ellen Browning Scripps estate, this property — known as In Eden — went through change of ownership recently, sold for more than $8 million and is located next to Museum of Contemporary Art San Diego property, once the site of Miss Scripps’ home from 1896-1952. After Ms. Scripps death, successors tried to develop the land as single-family homes known as La Jolla Terraces. For the most part the effort failed leading to In Eden being built later.

Commercial High-Rise (1020 Prospect St.) Originally built as a late Modern building at the foot of Girard Avenue to house offices and commercial businesses, this structure is now scheduled for alterations and additions to transform it into a 54-room boutique hotel. Changes are slated for the exterior and roof. Hotel amenities planned include a roof-top bar, restaurant and swimming pool.

Gas Station on Pearl (801 Pearl St.) Gas stations in La Jolla have been a disappearing lot, gradually diminishing from dozens to a handful as beach property values increase. This is the latest set to disappear. A developer is proposing a new mixed-use project to feature four retail units, a restaurant and 12 condo units with a subterranean garage. With this, the number of gas stations in La Jolla will fall to two, one still located further down Pearl and the other in La Jolla Shores.

Craftsman-Detailed Cottage (1260 Rhoda Dr./7427 Cabrillo Ave.) Legendary surfer and glider pilot Woody Brown is associated with living and probably building parts of this house which has finely detailed craftsmanship, particularly the ceilings of the interiors. Brown, who lived in La Jolla several years in the late 1930s and early ‘40s before moving to Hawaii, built one of his memorable gliders in the front yard. The house is slated for demolition to make way for new construction.

La Jolla Shores Rancher (9030 La Jolla Shores Ln.) Demolition is slated for this Mid-Century single-story residence with guest house. Development applicants Guy West and Wallace Cunningham Inc. plan to construct a new 14,805 sq. ft. home on the site with new guest quarters, an attached three-car garage, exterior uncovered parking, a pool, a reflecting pool and site walls on the 1.62-acre property.

La Jolla Historical Society’s Walking Tour of Historic La Jolla

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
La Jolla Post Office Goes First Class to National Register
by Diane Kane

In 2009, Roger Craig decided the La Jolla Post Office needed to be entered in the National Register of Historic Places to commemorate its 75th birthday in 2010. As Assistant Postmaster General (retired) and President of the La Jolla Historical Society, Roger (now deceased) thought our post office was a fine local representative of the genre and, as such, should be on the National Register. As a retired architectural historian, I volunteered to look into listing it. I discovered the post office had already been evaluated for the National Register by the postal service in 1983 and had been turned down for listing because of changes made in 1960 to the lobby and a rear addition that doubled its size.

Three years later, the possibility of the National Register listing became crucial as the United States Postal Service (USPS) announced the potential sale of La Jolla’s beloved Post Office. I once again looked into listing the property on the National Register to save it from potential harm. This time, new staff at the State Office of Historic Preservation helped prepare the nomination and agreed that the property met three National Register criteria: the building was significant for its WPA-era architecture, for its role in La Jolla’s community history and for its lobby mural by artist Belle Baranceanu.

The State Historic Preservation Office’s Wayne Donaldson signed a cover letter to USPS Preservation Officer Dallan Wordekemper, stating that the property should be listed on the National Register. But would Mr. Wordekemper agree? Much to everyone’s surprise, he did! When the announcement was made on December 21, 2012, that the La Jolla post office at 1008 Wall St. had been officially entered in the National Register, all involved knew that Roger Craig was smiling in approval from his post office in the sky. Via air mail!

Designation Workshop

About 30 La Jolla homeowners attended the 3rd annual historic designation workshop held early this year in the Balmer Annex, Wisteria Cottage. La Jolla Historical Society board member Connie Branscomb organized the workshop for the third year on behalf of the Society for homeowners to learn procedures and advantages of historic designation and the process involved with the City of San Diego Historic Resources Board. Participants included Kelley Stanco, senior planner in the Historical Resources Section of the City’s Development Services Department and Vonn Marie May, a historical consultant specializing in historical designations. SOHO’s Dan Soderberg also participated in the workshop, catered by Girard Gourmet and Bird Rock Coffee Roasters.

Windemere Candlelight Vigil

About 40 dedicated preservationists gathered for a candlelight vigil in front of the site where the historic Windemere Cottage, built in 1894 and designed by Irving Gill, was demolished two days before Christmas in December, 2011. The gathering on a late Sunday afternoon in January was organized by Leslie Davis, chairman of the La Jolla Historical Society’s preservation committee.

La Jolla High Students Visit

More than 200 students from the environmental studies program at La Jolla High School visited the historic Wisteria Cottage building and grounds early this year to consider aspects of green construction and maintenance as it applied in early La Jolla. The visit was part of a field trip undertaken by LJHS teacher Howard Tennenbaum to acquaint students with various La Jolla sites and their relation to the environment. Students’ questions about La Jolla history were fielded by archivist/curator Mike Mishler and historian Carol Olten with the help of docents Diane Holmes, Andrea Brannan and John Keethler.

Eads Avenue: What’s In A Name?

Eads Avenue owes its name to a 19th century American civil engineer and inventor who achieved world-renown for incredible projects associated largely with the the Mississippi River. He is James Buchanan Eads whose own name was after his mother’s cousin, U.S. President James Buchanan.

La Jolla’s Eads Avenue, first called Washington, was part of a major undertaking of street name changes undertaken in 1900 to make associations with well-known scientists, inventors and architects.

Eads was born in 1820 in Lawrenceburg, Indiana, and grew up in St. Louis, Missouri, largely self-educated. He made a fortune as a young man by creating a diving bell to pull up riverboat salvage, mostly from the heavily trafficked Mississippi.

The great Mississippi influenced his life through many years. He was said to know the river so well that fellow rivermen called him captain even though he never manipulated a steamboat through its treacherous waters. In 1861 he was called to the nation’s capital to consult on the river’s defense during the Civil War. He founded Eads’ Union Marine Works in Carondelet, Missouri, to build ironclads to fight Confederate gunboats.

After the end of the Civil War, Eads designed and built the first road and rail bridge crossing the Mississippi at St. Louis. It was constructed between 1867 and 74 and, when completed, was the longest arch bridge in the world. Eads later developed a wooden jetty system that added to the navigability in the 100-plus stretch between the port of New Orleans and Gulf of Mexico.

Eads died in Nassau at age 66 and was buried in Bellefontaine Cemetery in St. Louis. He is memorialized at Washington University in St. Louis where the James B. Eads Hall, a 19th century building long associated with science and technology, 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 mon de plume of Grand Avenue.
Special Magazine Partnership for Society Members

For every two-year ($28) subscription to San Diego Home/Garden Lifestyles magazine purchased by members of the La Jolla Historical Society, $10 goes to the Society!

www.sdhg.net

Young Architects Summer Camp 2013

The La Jolla Historical Society hosts a week-long summer camp to introduce Middle and High School students to the principles of architecture and its role in the building of the community. This program, designed by architects and educators, combines walking tours with hands-on drawing, modeling, and computer workshops to explore the breadth of architectural styles represented in La Jolla.

Session One: July 15-19 for Middle School Students
Session Two: July 22-26 for High School Students

Tuition: $600 per student; $550 after June 1, 2013

For more information, please visit lajollahistory.org/education/young-architects-summer-camp/

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PUBLICATIONS

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Custom orders available; prices vary

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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

FRIEND

- $50 annually or $140 for three years
- Annual subscription to the Timekeeper newsletter
- Invitations and discounted rates to exhibitions, public programs, and special events
- 10% discount on purchases of photographic reproductions and LJS merchandise
- 20% discount coupon at Warwick’s Bookstore
- 20% discount coupon at Meanley & Son Ace Hardware
- Your choice of one 8"x10" reproduction historic photograph from the Society’s collection

HERITAGE

- $100 annually or $275 for three years
- Annual subscription to the Timekeeper newsletter
- Invitations and discounted rates to exhibitions, public programs, and special events
- 10% discount on purchases of photographic reproductions and LJS merchandise
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- Invitations and discounted rates to exhibitions, public programs, and special events
- 15% discount on purchases of photographic reproductions and LJS merchandise
- 20% discount coupon at Warwick’s Bookstore
- 20% discount coupon at Meanley & Son Ace Hardware
- Your choice of one 15"x20" reproduction historic photograph from the Society’s collection

JEWEL

- $500 annually or $1400 for three years
- Annual subscription to the Timekeeper newsletter
- Invitations and discounted rates to exhibitions, public programs, and special events
- 20% discount on purchases of photographic reproductions and LJS merchandise
- 20% discount coupon at Warwick’s Bookstore
- 20% discount coupon at Meanley & Son Ace Hardware
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- $1,000 annually or $2,750 for three years
- Annual subscription to the Timekeeper newsletter
- Invitations and discounted rates to exhibitions, public programs, and special events
- 20% discount on purchases of photographic reproductions and LJS merchandise
- 20% discount coupon at Warwick’s Bookstore
- 20% discount coupon at Meanley & Son Ace Hardware
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- Tour of Wisteria Cottage and lunch for four with the Executive Director

Please contact us about:

- Capital and endowment support for the Society
- Exhibition and public program underwriting
- Support for collection preservation
- Volunteering at the Society
- Including the Society in financial and estate plans
- Corporate Membership

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The La Jolla Historical Society accepts advertisements in its newsletter. Quarterly circulation of *Timekeeper* is over 1,200 with an estimated 2,000 pass-along. All proceeds for advertisements enable the Society to expand and enhance the educational and historical content of *Timekeeper*.

*For more information, contact:* info@lajollahistory.org

(858) 459-5335
As a real estate agent who specializes in historic homes and who also owns a historic home with the Mills Act, I am frequently asked about the Mills Act and historic designation. Following is an overview of the Mills Act:

The Mills Act is a property tax reduction program for qualified historically designated properties that was enacted by the State of California in 1972. Named after former State Senator, John Mills from San Diego, the Mills Act was adopted by the City of San Diego in 1995.

A 10-year legally binding contract between the homeowner and the City, the Mills Act provides the reduction in property taxes to assists homeowners in the restoration and maintenance of their historic properties. In exchange for the reduction in their property taxes, homeowners are required to maintain their historic homes consistent with the U.S Secretary of Interiors Standards, provide visibility of the historical resource from the public right-of-way and improve or rehabilitate their property based on specific conditions that may be included in their agreement.

Each Mills Act agreement is recorded with the County, which allows the Assessor to determine the property tax. The formula they use is set by State Law and is based on what the property would generate in rental income, which typically results in a substantial savings.

After the 10 year agreement period expires, the Mills Act is automatically renewed each year, unless one of the parties proposes to end it. If either the City or the homeowner serves notice to stop the Mills Act, the agreement will expire on its current expiration date, which would be about 10 years after the notice is recorded.

If you sell a home that is historically designated with a recorded Mills Act agreement, the designation and the agreement convey to the new owner. The new owner therefore inherits both the responsibilities and benefits that come with the historic designation and the Mills Act. In my experience, this has worked out positively for both my sellers and buyers, once they understand the process, restrictions and benefits.

When a historic homeowner applies for the Mills Act, they need to provide a cost estimate of needed maintenance, repairs and or rehabilitation work on their home to show how they will use their Mills Act property tax reduction. Inspections take place on all historically designated properties every 5 years and the homeowner is responsible for the cost of the inspection. These inspections insure that the homeowner is maintaining their historic home as agreed upon.

For more information on Historic Designation and the Mills Act, go to the City of SD Historical Resources Board website: www.sandiego.gov/planning/programs/historical

As a member of the City of SD HRB, I am pleased to recommend this informative site that provides a multitude of information including a Mills Act fee schedule, deadlines and an application, or call me at 858/459-4173 and I will be happy to answer your questions.
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In partnership with Warwick’s bookstore and Meanley & Son Ace Hardware of La Jolla, all new and renewing members of the La Jolla Historical Society at the $100 and above membership levels receive a coupon for 20% off purchases up to $500 at Warwick’s and Meanley & Son!