Scripps On Prospect: Evolution of Villa and Cottage opens at MCASD
La Jolla Historical Society Approaches 50th Anniversary
Ellen Browning Scripps Birthday Luncheon Upcoming
Executive Director’s Message

This fall we inaugurate the year-long celebrations of the La Jolla Historical Society’s 50th Anniversary. The Society was formed in the summer of 1963 and the organization was incorporated on July 7, 1964. We’ll recognize this important milestone in our history throughout the year as part of our programs and special events, with a commemorative logo, and with the grand re-opening of Wisteria Cottage next year. I hope you will join us often for the many celebratory occasions on the schedule! A great place to start the journey is the essay in this issue entitled Historical Society Observing 50th Anniversary: A Look Back at the Beginning by historian Carol Otten.

Events this fall also help us celebrate the 50th anniversary. In September, the La Jolla Historical Society and Museum of Contemporary Art San Diego present the collaborative exhibition Scripps on Prospects: Evolution of Villa and Cottage. This exhibition explores the histories of Ellen Browning Scripps’ South Moulton Villa to the current home of the La Jolla Historical Society. The presentation in the MCASD La Jolla galleries is 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. I look forward to seeing our members at the opening reception on September 20.

I also hope to welcome our members to the Ellen Browning Scripps Luncheon on October 19 at the La Jolla Beach & Tennis Club. Our keynote speaker this year is Ellen Scripps’ biographer and University of San Diego faculty member Dr. Molly McLaren. Molly’s presentation is entitled The La Jolla of Ellen Browning Scripps and will focus on the personalities of La Jolla around 1900. This promises to be an interesting and fun luncheon, and I do hope you will join us. For tickets, please go to our website www.lajollahistory.org.

There are many people to recognize and thank for the success of this year’s summer camps. From July 8-12, our Young Photographers Summer Camp was presented for 16 young people in collaboration with Outside the Lens, a nonprofit organization specializing in photography and digital media youth programs throughout San Diego County. We are most appreciative for this collaboration and thank OTL Executive Director Elisa Marusak Thomson and her terrific staff for the great program this summer focused on photojournalism with the theme of “street photography”. Our popular Young Architects’ Summer Camp held two one-week sessions; one for 11 middle school students July 12-19, and one for eight high school students July 22-26. Due to our construction, we were graciously hosted in a classroom at the Bishop’s School, and very much appreciate their support. We are most grateful to the architect-instructors, homeowners, food vendors, and volunteers, to the Kiwanis Club of La Jolla, and to our many in-kind donors, all of whom gave generously in support of this program. Special appreciation to education committee chair Jennifer Harter and architects Laura DuCharme Conboy and Pauly de Bartolo for their leadership of the camp program.

Finally, I would like to recognize and welcome two new members of our Board of Directors; Ruth Covell and Seonaid McArthur. Many thanks to both of them, and to all the members of our Board, for their commitment of time and talent on the Society’s behalf!

Heath Fox
Executive Director

New Board Members

Ruth Covell MD has been a resident of La Jolla since 1969 when she came to UCSD School of Medicine. Currently she is associate dean emeritus and clinical professor with interests in geriatrics, health care policy and the betterment of the community in all of its facets. She is a past board member of La Jolla Country Day School and Project Concern International, and her present board service includes San Ysidro Health Centers, the Epilepsy Foundation and Mental Health America among others. Recent recognition includes receipt of the 2012 University of Chicago Division of Medicine Distinguished Alumni Award and designation of June 30, 2013, as “Dr. Ruth Covell Day” by the San Diego City Council.

Seonaid McArthur, an art appraiser, recently returned to La Jolla from Paris after completing books for the Louvre and Orsay Museums. Her career has been dedicated to the arts and history, while working for the Art Institute of Chicago, Museum of Contemporary Art San Diego and the California History Center (Cupertino, CA). A native La Jolla whose family settled in La Jolla in 1914, Seonaid grew up in the village where her parents owned a business. She and her husband Barry, restored and currently reside in a 1928 Thomas Shepherd designed home.
The 30th annual luncheon and program commemorating the October 18, 1836, birthday of Ellen Browning Scripps will be held October 19 at the La Jolla Beach and Tennis Club. Presented annually by the La Jolla Historical Society, this year’s program will not only acknowledge the birthday of La Jolla’s great philanthropist, but also be one of the first of many events celebrating the Society’s own 50th anniversary through 2014. Fiftieth anniversary chair Connie Branscomb is also chairing the October 19 event.

Branscomb plans a surprise welcome at the Beach and Tennis entry for participants arriving between 11 a.m. and noon. For the first time the Beach and Tennis’ celebrated Walnut Room with picture windows overlooking the surf will be open for pre-luncheon socializing and sign-ups for the popular silent auction. After the social hour guests will gather in the La Sala Room for lunch and a lecture presentation by historian and author Dr. Molly McClain.

McClain currently is at work on a definitive Ellen Browning Scripps biography whose working title is “American Money: The Life and Philanthropy of Ellen Browning Scripps.” For her October 19 presentation McClain will share many revelations about La Jolla’s fascinating early pioneer who arrived here in the 1890s to retire, only to find there was a community to be built in need of schools, medical facilities and cultural endowments. Scripps’ immense efforts contributing time, money and guidance remain reflected in some of La Jolla’s core architectural landmarks such as the La Jolla Woman’s Club and the Recreation Center. She continued her vigorous philanthropic work here until her death in 1932 at her Prospect Street residence that is now the site of the Museum of Contemporary Art San Diego.

Tickets for the Scripps’ luncheon are $55 for Society members and $65 for non-members. Reservations are available by calling the Society office at 858-459-5335 or through the website at www.lajollahistory.org. Reservation deadline is October 11.
Ellen Browning Scripps was nearly 60 years old when she decided to build her first house along Prospect Street in La Jolla. She shared it with her half-sister, Virginia, describing it as an “old maid’s establishment” rather than a home of her own.

She first considered buying property on the bluffs above La Jolla Cove, close to the Green Dragon Colony. Instead, she settled on a largely undeveloped area a few blocks west of the village center. In April 1896, she paid $800 for lots 4 and 5 in Block 35 of La Jolla Park Subdivision. Railway tracks ran past the property and terminated at the depot located a few blocks away.

Architects Anton Reif and John Stannard drew up plans for a two-story house in a modified Colonial Revival style. Ellen’s brother, William A. Scripps, supervised the builders – Thorpe & Kennedy – while she travelled in Europe. When she returned to La Jolla in 1897, she named the new house “South Moulton Villa” in memory of her childhood home in London.

Over the next decade, Ellen bought adjacent properties in order to develop a large garden and a croquet lawn. In March, 1899, she called on real estate agent Eleanor Mills with a check for $250 “for the two lots adjoining mine on the north.” In 1903, she bought the remaining six lots in Block 35 for $3,000; she also acquired surrounding property, including lots 1, 2, and 3 in Block 36 (St. James-by-the-Sea); and lot 19, Block 33 (La Jolla Community Park).

Virginia Scripps began to buy property in 1905 after inheriting a substantial sum of money from her brother, George. She purchased Wisteria Cottage, formerly owned by the Seaman family, for use as a guest house. Between 1906 and 1907, she acquired adjacent lots 13, 14, 15, and 18 in Block 55.

At first, a curving lane called Daisy Row separated Ellen and Virginia’s properties in Blocks 35 and 55. In late 1907, the Scripps sisters received permission from the city to close the old lane and create a new Daisy Row linked to Eads Avenue at Prospect Street.

In early 1908, Virginia bought another guest cottage, The Iris, and relocated it on the ocean side of Wisteria Cottage. At the same time, Gill improved the Wisteria, adding an open porch, a basement, and semi-enclosed loggias along with a cobblestone foundation. Ellen, meanwhile, hired Gill to build “The Bungalow” on the site of the old croquet lawn. South Moulton Villa was flanked by a library on the west (built in 1905) and The Bungalow on the east, both linked to the main house by pergolas.

Horticulturalist Kate Sessions unified the Scripps sisters’ properties through landscape design. She terraced the sloping hillside north of the villa and added a cement walk, lined with rose bushes, leading to the house from the west. Specimen trees included magnolias, palms, and Norfolk Island pines.

The 1915 fire that destroyed the first South Moulton Villa and The Iris did not alter the basic outline of the Scripps properties. Ellen transformed her house into a modernist concrete structure designed by Irving Gill, and replaced the fire-gutted cottage with a chauffeur’s residence and garage. In 1917, Virginia built a second garage, now the La Jolla Historical Society’s Carriage House.

The Scripps’ sisters early development of property along Prospect continues to influence how land and buildings on the village site are used today. Not only has the historic Carriage House at 7846 Eads Ave. been retrofitted for archival storage for LJHS; Virginia Scripps’ Wisteria Cottage at 780 Prospect St., also owned by the Society, is currently undergoing a restoration and rehabilitation to re-open next Spring as exhibit galleries. Ellen Browning’s house is now the site of the Museum of Contemporary Art San Diego at 700 Prospect St. And, much of the original layout of the Scripps’ land is evidenced today in cobble walls and gardens around the various properties.
After months of planning our collaboration with the Museum of Contemporary Art is opening in MCASD’s La Jolla galleries. Starting Sept. 21 and entitled Scripps on Prospect: Evolution of Cottage and Villa, it traces the history of South Moulton Villa and our own Wisteria Cottage from 1904 to the present. On display will be architectural drawings from Irving Gill, Robert Mosher and Robert Venturi, as well as photographs and artifacts from the long and varied lives of both buildings. The exhibit runs from September 21 - Jan. 5 in the Axline Court and from Feb. 8 - May 10 in the Jacobs Gallery. Below is a taste of what is on display.

**Museum of Contemporary Art, 1984**
This 1984 photograph shows art patrons viewing artist Philippe Fauvier’s small works on display during the exhibition French Spirit Today.

**East and West Elevations of the Museum of Contemporary Art by Robert Venturi, 1990**

**Barbara Cole in front of Wisteria Cottage, 1979.**
Although Wisteria Cottage has changed very little over the years, its purpose has changed with the times. In its life it has served as a guest home, offices, a private school and two different bookstores, before becoming the home of the La Jolla Historical Society. (Out-of-town visitors still come searching for the book store that closed in 2005.)

**View of South Moulton Villas and gardens, 1917**
This image illustrates the extent of the Scripps property along Prospect Street and Coast Boulevard.
One of the most enduring legends about La Jolla’s early beach cottages is their quizzical names and shapes: Built as boat, named The Ark; built as street car, named the Street Car and so on. In La Jolla’s early years there were more than a hundred such cottages strung up and down the ocean cliffs. Few remain today, but among those still present with a high-visibility profile is The Lampshade House at 524 Coast Blvd. South. It has been known as such since it was built in 1923 with a pair of quirky little octagon-shaped rooms at either end of a long gable resulting in a unique roof line—hence the name “lampshade.”

A couple from New South Wales, Australia, is associated with the design and construction of the house.

The house currently has historic designation as the David Anicker Odell/“Lampshade” House, in honor of the Vietnam war hero who made his home there until his death in 1996. (Odell was the U.S. Air Force officer who officially turned over American command to the South Vietnamese in 1972; his sister, Mary Ruth Barton, lived in the house until her death in 2012.)

Historically, “Lampshade” is most associated with Ada and Eden George, the couple from New South Wales who lived there briefly in 1923-24 and during that time contributed to the unique architectural features. Eden had been a well-known politician, portrait photographer and interior and set designer in New South Wales before he took to international travelling after becoming disappointed in politics.

The house is set on a linear lot that ends in a triangle where Coast and South Coast Blvd. meet. It has a long side gable with windows facing the ocean. At either end are the two octagons with interiors mirroring the same shapes inside where the ceiling and flooring also mirror each other. A distinctive bougainvillea-covered pergola leads to the front door.

The Odell family began its long-term association with ownership of “Lampshade” in 1959 when it was purchased by Jay Geddes and Ruth Odell, remaining as owners until David took title to the property in 1971. David returned to live in La Jolla after retiring from the military and was active in many local environmental and preservation efforts. In 1986, he hired architect Tony Ciani, a friend and fellow activist, to design an addition to the house in keeping with its unusual historic architecture.

Despite a detailed historical study completed on the house when it was designated a short time ago, intriguing questions without answers remain about Ada and Eden George and how they landed in La Jolla in the 1920s from Australia to build this remarkable small ocean-side structure. They came, they gave La Jolla a landmark and, then, very quickly they left—returning to New South Wales where Eden George died three years later in 1927. His obituary took note of his photographic talents, his love for horse racing and having been the youngest mayor of Sydney in 1898 as well as a person “many years ahead of his time.”

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:
When La Jolla’s Lower Hermosa was first being developed in the 1920s it was advertised as “San Diego’s socially correct spot to live.” The pioneer homeowners represented some of the crème de la crème of local business people from the upper class strata. The architects hired to design their homes – primarily Edgar Ullrich, Thomas Shepherd, Herbert Palmer and Cliff May – had fine reputations. And, the development, itself, was located in a prime natural setting of gently sloping land rolling toward the Pacific.

Today, the area – west of La Jolla Blvd. bound on the north by Winamar and continuing south to where Camino de la Costa joins Chelsea – retains much of its original stature with wide streets flanked by lines of swaying palms and well-maintained homes of unique architecture and outstanding pedigrees.

How did this La Jolla neighborhood happen? In 1923, a group of about a dozen businessmen, including John D. Spreckels’ son, Claus, incorporated themselves as La Jolla Properties Inc. and announced they were opening a new subdivision called La Jolla Hermosa. They purchased a large tract along the shoreline and launched a vigorous effort to lay out and pave streets, provide public utilities and plant landscape. To better access the new subdivision, John Spreckels extended his San Diego Electric Railway to La Jolla with two new stations constructed. One station, named the San Carlos, was located just off La Jolla Blvd. at the intersection of Mira Monte where travelers could embark to view the wonders of the new subdivision; the second station was erected at the corner of Fay Avenue and Prospect Street where the new rail line terminated before it returned to San Diego.

The electric rail line continued to operate successfully until 1941 when it was defeated by the automobile. No records exist as to how much the railway contributed to launching the Hermosa subdivision, but within the short span of two years it had taken on a life of its own with nearly all lots sold (the ocean fronts went for $2,000) and many handsome residences constructed. (Success led the developers to buy more land across the boulevard to develop Upper Hermosa; but that’s another story.)

Ullrich, having just designed the award-winning Casa de Manana, was hired as the tract architect and, himself, designed more than 15 of the new Hermosa homes, including a large Spanish Colonial Revival residence for James Podesta that remains today. Another early Lower Hermosa landmark remaining today is the Casa de los Amigos, the Spanish Mediterranean-style home on Camino de la Costa designed by Herbert Palmer in 1927 and built as a summer residence for R.E. Pilcher, a pipe organ baron from St. Louis, MO. Still another, is the Mediterranean-inspired house that Shepherd designed and built as his own home on Via del Norte.

One detail mars the slate of the early Lower Hermosa developers, however. While the beauty of the lay-out of the lots and streets may still be applauded in the present-day, restrictions imposed on potential property owners in the 1920s cannot. Homes built in Lower Hermosa could not cost less than $8,000. Occupants, other than servants or employees, were stipulated as having to be of only the Caucasian race.

The destiny, and or fate, of the San Carlos Station in the Hermosa development makes an interesting footnote. Originally inspired by the California missions when built, the station was expanded in 1926 as a development called La Jolla Hermosa Centro featuring areas for shops and administration and arts buildings. After the line discontinued in 1941, it was converted into a school for aviators during World War II. Later, what had been the administration building became the La Plaza Restaurant and El Toro Bar. In 1954, the La Jolla Methodist Church bought the entire San Carlos complex and continues to hold services there today. The façade of the original San Carlos Station remains in evidence.

Carol Olten is the Society’s Historian
Layers of the past came tumbling into view this summer as construction crews began the restoration and rehabilitation of Wisteria Cottage, the Prospect Street landmark being transformed into exhibit gallery spaces by the La Jolla Historical Society. Old burlap-type wallcoverings and floral wallpapers from the early to mid-1900s were revealed behind drywall in two back rooms. Removal of some existing ceiling materials disclosed original bead board ceilings. More than once construction workers expressed the popular euphemism – “you never know what you’ll find in an old house.” Undertaken by Hill Construction Co., the work to restore and renovate Wisteria will continue through the rest of the year with a finish date expected in May. Major components include restoring the original main entrance on the southwest side of the building, expanding exhibition gallery space and upgrading electrical HVAC, fire safety and security systems.
Fifty years ago La Jolla, for the most part, was enjoying life as usual — the 1960s where the edge of counter-culture and political upheaval had yet to tip the iceberg. The La Jolla Light newspapers of 1963 depict a community in which charity balls were front page news along with the latest social set happenings at the Beach and Tennis Club. If La Jollans worried at all in 1963 it was about the coming of high rises and the departure of Scripps Memorial Hospital from Prospect Street to build on the mesa.

But a small group of La Jollans that same year began to worry more seriously about something else — the disappearance of La Jolla’s history. The cliché loomed ominously — what ever happened to the good old days of beach living and abalone for supper?

So…

Fifty years ago in July, 1963, the fledgling La Jolla Historical Society had its first actual meeting in a small room of the La Jolla Savings & Loan Assn. to adopt initial bylaws and elect a slate of officers that included Barbara Dawson as president and Hiomi Nakamura as vice president. During its charter year through the end of June, 1964, the organization had four meetings to enjoy and organize historic photographs, tape recordings and reminiscences of old-time La Jollans many of whom were pioneers in the community of the early 1900s and passing from the scene. On July 7, 1964, the organization was officially incorporated and, by the end of the year, its membership had grown to 386, twenty-eight of whom were life members.

To understand the founding, growth and nature of the Society in its initial years, it is necessary to consider the background of the times in which it took shape. The 1960s were a decade of change in La Jolla, the old landscape of a small village of beach cottages and mom and pop stores quickly disappearing to be replaced by high rises and commercial buildings that paid tribute to the aesthetic of modern architecture. The 60s also witnessed the arrival of UCSD and the Salk Institute, changing the cultural and intellectual make-up of the community; the new Ardath Road (now La Jolla Parkway) cut through from the 1-5 vastly diminished La Jolla’s isolation. In addition, the Art Center (now MCASD) and the arrival of high-end fashion and design emporiums such as I. Magnin and Dean Marshall Interiors set the mood for growing sophistication within the community.

The establishment of the Society in the 60s, then, can be viewed as both a backlash to such changes -- an effort to hold on to traditions of the past and preserve earlier history -- as well as a move forward into the future -- but from a perspective of hindsight. (The irony today, of course, is obvious: All those buildings and novel lifestyle concepts introduced in La Jolla during these Mid-Century Modern years now are 50 years old and, in their own mode, “historic.”)

One of the first major accomplishments of the new organization was the transfer of the Howard E.S. Randolph Historical Collection to the Society from the La Jolla Library Association Board where they had been interred since the publication of Randolph’s book in the 1940s. (Randolph, a genealogist, was the first to start amassing a photo collection of old La Jolla; it forms the basis of the photographic archives today, grown to an estimated 20,000 images.) The Society also embarked on an oral history program to record reminiscences of early La Jollans and began to collect memorabilia related to the history of the community. An extensive filing and cataloguing task was headed by Marjorie Hutchinson in the Society office at the savings and loan association.

Almost immediately, the organization realized the need for a larger and more permanent home. A windfall seemed to come along in 1964 when Ruth Ingersoll Robinson Bailey announced she would donate her property, a two-story residence at 1201 Virginia Way, to the organization. Zoning concerns and legal matters intervened, however, and only one or two meetings were held in the house. William Kellogg then offered the Society rent-free space in his La Jolla Shores building at 2255 Avenida de la Playa.

Throughout the Society’s early years in the 1960s highly dedicated individuals headed the board of directors and committees. Lunches, programs and events were organized by worker bees from many educational and professional backgrounds. But at the core of the group one always stood out – Barbara Gaines Dawson, a school teacher, a champion tennis player and a long-time La Jollan who had begun her life here as a child in 1921. Barbara, besides being the founding president, continued her dedicated work with the organization through the 1980s.

Dawson kept meticulous records of her work with the Society along with minutes of various meetings, descriptions of events and lists of members who included in the early days, the actor Cliff Robertson, a La Jolla High School graduate whose celebrated movie career included an Academy Award for “Charly.” In concluding her year as the first president, Dawson wrote: “With momentum gaining the La Jolla Historical Society should become a large, active and valuable asset to the community of La Jolla – past, present and future.”

Oftentimes are the Society’s Historian

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Fifty years ago in La Jolla...Ginger Rogers was starring at La Jolla Playhouse; the Cove theater had box office hits in “My Fair Lady” and “Mary Poppins.”

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Fifty years ago in La Jolla...The La Jolla Light of Nov. 28, 1963, took departure from social news on the front page to publish a memorial in recognition of the assassination and death of President John F. Kennedy. The later history of the 1960s -- counter culture revolutions, political ferment and racial unrest -- was beginning to upset the calm in paradise. Only a few months earlier Kennedy had come to San Diego to speak at San Diego State. Jackie was spotted shopping in La Jolla with John-John at the Little Folks Shop.
La Jolla Not Built: In the 1960s, The High Rises That Went Bottoms Up

by Sandy Spalding

La Jollans have always been protective of the village atmosphere of their community. Proposed large scale projects in the 1920s drew the ire of the citizens, and first raised the question of height limitations. The 1920s were only a prelude to the battle which reemerged in the 1960s with far-reaching consequences.

On July 22, 1964, construction began on what would become La Jolla’s tallest building, the 18-story, $10,000,000 condominium apartment building known as 939 Coast. Developed by the Kelce-Huntley Corporation on a one acre ocean-front site, the structure was designed by Dallas architect Thomas Stanley with the San Diego firm of Paderewaki, Dean & Associates serving as local consultants. The initial response to the project seemed positive with the president of the La Jolla Town Council, Andrew Andeck, calling it “a fine concept…which shows appropriate blending in with the wishes of the community in regard to landscape and style.” At approximately the same time, construction began on the 12-story Seville at 1001 Center.

In January of 1965, Kelce-Huntley announced a second thirty acre development near the top of Mt. Soledad which would have a 45-story rotating apartment building designed by Paderewaki, Dean & Associates. In April of 1965, an unusual ad featuring a floating development with the 42 floor rotating high rise, a convention center, and a helicopter landing site plopped in the water in front of the La Jolla Beach and Tennis Club appeared in the local La Jolla newspaper. The bizarre ad was a supposed April Fool’s joke which made reference to the nearby 939 Coast development as “the finest of all luxury condominiums.” Whether the 42-story building was a serious proposal or an attempt to bait the growing opposition of La Jollans is unknown.

As 939 Coast and the Seville were nearing completion in the summer of 1965, six other high rise buildings were in the planning process. One in the 1200 block of Prospect was slated to be 25 stories, and a building in the 1000 block of Coast was to be 17 stories. In the 900 block of Coast and at 1029 Coast, 18 story structures were proposed with a nine story building planned at 449 Coast. Alarm by the changing character proposed for their community, La Jollans sprang into action.

A committee of concerned citizens formed and persuaded the city to grant a two year moratorium limiting buildings to a fifty foot height while a La Jolla Community Plan was developed. An extension was granted, and finally in 1972, a city wide proposition which placed a thirty foot height limitation on all buildings in areas west of Interstate 5 was passed by voters. Between 1965 and 1972, La Jolla gained two additional high rise buildings, the eleven story Summer House Inn, now the Hotel La Jolla, and the thirteen story Shores Condominiums located at 2500 Torrey Pines Road.

While change is always inevitable, it’s sometimes best when things are proposed but not built.

Spalding is a long-time LJHS volunteer and research worker.

La Jolla Flickers: Silent Film Evening Planned

In the 1920s a small group of La Jollans interested in the scripting, directing and filming of “home movies” for public showing formed an association called the La Jolla Cinema League. Over a short period of time they succeeded in producing between five and 10 melodramas and newsreels, all probably shot on 16 millimeter film.

A selection of these silent films will be shown at 7 p.m. February 14 in the Van Schaick Room at St. James by-the-Sea Episcopal Church with live music accompaniment. Entitled “Time Travel: Silent Films From the La Jolla Cinema League,” the presentation is being prepared by Scott Paulson, outreach co-ordinator for the Arts Library at UCSD’s Geisel Library. Paulson presented a similar program earlier this year at the library.

The films, says Paulson, are interesting not only for their artistic merit, but for the various insights they offer to the La Jolla environment of the 1920s as well as the fashion and styles of the era. Background locations for some of the films include the Casa de Manana (then an exclusive resort hotel), the La Jolla Woman’s Club and Scripps Institution of Oceanography.

The narratives borrow from the highly stylized silent films being produced in Hollywood during the heyday of Charlie Chaplin and Lilian Gish. One title, “Conseulo di Capri,” tells of a bad-guys group of marauders who try to get a deed to valuable property away from an old man by trying to kidnap his daughter. Another, “Virtue’s Reward or Blood for Bond,” depicts a flapper-happy group of partygoers with an underlying goal of stealing bonds at a weekend soiree.
From 1942, Wisteria Cottage became the fifth home to the Balmer School, a progressive private elementary school founded in 1926 by Louise Congdon Balmer. The school began with four students at her 921 Coast Blvd. residence.

It soon outgrew its original home, however, and moved the following year into Gavota Cottage next door at 931 Coast Blvd, also owned by Balmer. A third move in 1929 to Lathrop Cottage at 7922 Ivanhoe Ave., near the La Jolla Post Office, accommodated the growing school, now offering instruction for preschool through sixth grade.

In 1934 the school moved once again to a two-story cottage at 939 Coast Blvd. (site of today’s high-rise) where the first floor accommodated the kindergarten and nursery school, while the upper floor held classrooms and studio space for grades one through five. An article in the La Jolla Journal noted: “The shop work will be centered in the garage, with work benches outside. In the yard, too, are the tables for the hot lunches served daily by Mrs. Lucy Lloyd for those who desire it.”

In 1942, Roger and Ellen Revelle, two interested parents who were supportive of Balmer’s innovative teaching methods, provided a home in Wisteria Cottage for the expanding group of students. Included in the student body were Roger and Ellen’s two oldest daughters, Mary Ellen and Anne. Ellen purchased the Wisteria Cottage property from family member Dolla Scripps Blair, who had inherited it in 1922 from the estate of Virginia Scripps. The special needs daughter of E. W. Scripps, Dolla never lived in the property but used it for rental purposes to augment her income. By 1930, Wisteria Cottage was not in the best of condition and in need of repairs and general maintenance. Its future came into question in 1930 when a tenant inquiry about purchasing the property was curtly rejected by the family solicitor, H. L. Smithton, who wrote that it was desirable that the cottage be kept within the Scripps family.

Ellen Revelle was a grand niece of Ellen Browning, so when she proposed its purchase it was considered within the goal of maintaining ownership in the family. Consequently, she along with her two oldest daughters, took title from the estate of Dolla Blair on Nov. 25, 1942.

(Report Reveals More Balmer School History)

What’s In A Name?

Fay Avenue once was named New York, but in a major change of La Jolla street names in 1900 it was renamed after American writer and international diplomat Theodore Sedgwick Fay.

Fay, born in New York in 1807, became one of the celebrated Knickerbocker writers pursuing literary careers in wake of the success of Washington Irving. His work was published mostly in periodicals and the New York Mirror newspaper which he became co-editor of in the early 1800s. In the 1830s Fay turned his attention to writing novels, producing a bestseller in his first effort, “Norman Leslie, A Tale of the Present Times,” a story based on a famous New York murder. Edgar Allen Poe’s scathing review of the book – calling it “the most inestimable piece of balderdash with which the common sense of the good people of America were ever so openly or so villainously insulted” – only added to its popularity.

Leaving the country to travel in Europe, Fay continued his literary career but also entered the diplomatic service working first in London and later in Berlin and Berne. He retired from the service in 1861, but continued to be published until his death in Berlin in 1898. His books include two didactic novels on the evils of dueling, two geography textbooks, a political history of Germany and a history book on Switzerland.
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Amy Brandt mentioned to Tom Grunow (former board president of the La Jolla Historical Society) that she was looking for a position doing research in San Diego. Grunow said she knew just the place and directed her to Mike Mishler at the La Jolla Historical Society. That was about a year ago.

Brandt grew up in Brawley where her family has a cattle business. Summer escapes to a Pacific Beach vacation house and the University of San Diego brought her to San Diego. At USD she completed a BA in interdisciplinary humanities with a focus on history and a thesis on the impact of Henry VIII’s six wives on British history. A few years working in the family cattle business taught her business practices, but her experience at USD called her back to historical research. With encouragement from her mentor at USD, Iris Engstrand, she completed a master’s degree in 2012 with a thesis entitled “Spain’s Ambassador of Light: Joaquín Sorolla y Bastida, The Revival of Spanish Culture in the United States.” Her research took her to Spain and New York City and she “fell in love with it.”

Brandt brings that love of research to the Society where she organizes and catalogs boxes of resource materials. She enjoys discovering “little tidbits” that send her scurrying after further information and she thrills to hold Ellen Browning Scripps’ actual will. She finds the staff “incredibly nice and encouraging” while exposing her to new skills, like helping to curate the last exhibit, “Home of Your Dreams.” She continues to explore the impact of Sorolla on American appreciation of Spanish art and hopes to publish her thesis. She recently applied for a Sotheby Masters program in art and business, which would mean relocating to Manhattan. A love of research and an adventurous spirit promise an exciting future.

Amy Brandt
Support for the La Jolla Historical Society’s mission comes naturally to Bill Kellogg. You might say it’s in his genes. As the fourth generation CEO of the La Jolla Beach and Tennis Club, his family’s history is entwined with La Jolla’s history.

Bill’s great grandfather, F. W. Kellogg, and his great grandmother, Florence Scripps Kellogg, daughter of E.W. Scripps, came to La Jolla from Altadena for vacations. In 1935, F.W.K. bought the property once owned by the failed La Jolla Beach and Yacht Club, which stretched from La Jolla Shores Drive to the beach and from the Marine Room to the Scripps Pier. Tennis courts, a swimming pool and apartments were built and the name was changed to La Jolla Beach & Tennis Club.

After F.W. K’s death in 1940, Bill’s grandfather William Scripps Kellogg came to town to settle his father’s estate. He became deeply involved in the Beach and Tennis Club and the community, establishing the La Jolla Beach and Tennis Club as a prominent venue for tennis tournaments and expanding its facilities. W. S. K. was a close friend of Barbara Dawson (founding president of the La Jolla Historical Society). She helped him organize his extensive photo collection and he helped her put together the Rolls Royce driving tour, an early fundraiser for the Society.

The relationship between the Society and the Beach and Tennis Club remains close. In addition to being a corporate sponsor, the Club looks forward to hosting the annual Ellen Browning Scripps luncheon again in October. Of the Society’s importance, Bill comments, “I think you need to have a record of what the forces were that developed the community and I think the Historical Society is an important part of the community. You need to keep it [the record] current. It’s not just about the old days, it’s about what’s happening today, too.”

Haxo is a former president of the Society and currently heads the oral history program.
Ivanhoe Avenue Renovation (7835 Ivanhoe Ave.)
La Jolla lost one of its landmark eucalyptus trees at this site earlier, but has gained a new look for the former Harman Realty building. Originally built in the late 1970s by an Iranian businessman, the building kept its initial 3,000 sq. ft. footprint but was renovated to feature a new façade in the contemporary vein of glass and steel after being sold by realtor Athena Harman who had occupied it since 1989. New landscape replaced the more than a hundred year old eucalyptus. The renovated building is occupied by HAV Capital.

Bird Rock Improvement (5702 La Jolla Blvd.)
This vacant lot, an eyesore of trash and weeds for years after a gas station was removed, is finally being developed as a mixed-use project designed by Claude Anthony Marengo architects. The development calls for the construction of an 18,414 sq. ft., two-story building with 10 residential units and two commercial spaces with subterranean parking and a loading area. The site occupies .37 acres.

Wind 'an Sea Changes (6767 Neptune Pl.)
Over the last several decades the Wind 'an Sea beach area, renowned for surf, sand and sun, has been transitioning from clusters of post-war apartment buildings that became meccas for singles and surf culture to higher end condos more likely to attract young families or those in possession of large retirement checks. This .56-acre site joins the trend with a 24-unit residential complex proposed to replace the existing 19 dwelling units.

South Coast Transition (5702 La Jolla Blvd.)
In the early 1900s both Coast and South Coast boulevards were lined with dozens of vernacular beach cottages with board and batten construction, wood shingle siding and porches and verandas to welcome sea breezes. They had fanciful names such as Honey Bug, Sea Haven, Morning Glory, etc. Only a handful remain, most having been knocked down for high rise and condominium developments. A project being undertaken by La Jolla’s historic Grande Colonial hotel will incorporate three of these early 1900s cottages by relocating them on the site while also constructing a new nine-unit 15,149 sq. ft. apartment building with subterranean parking on the same property. The site includes a vertical garden (center photo) behind one of the cottages.
About 30 eager students participated in the annual “Outside the Lens” summer camp sponsored in association with the La Jolla Historical Society over a week-long period in July. The camp featured classroom instructions with photographic experts on how to select subjects, frame shots and create gallery-type prints. Students also explored La Jolla streets and lanes on various field trips to pictorially interpret the theme of this year’s camp – “street photography.” The La Jolla Historical Society extends thanks to “Outside the Lens” co-ordinators as well as speakers Mike Mishler, Rebecca Webb and Sam Hodgson.

About 20 middle and high school students experienced the world of architecture in the second annual young architects’ summer camp held on the Bishops school campus in July with field trips to La Jolla homes and buildings designed by master architects. Sponsored by the La Jolla Historical Society, the camp again was headed by La Jolla architect Laura DuCharme Conboy assisted by Trip Bennett, Pauly De Bartolo, Tony Crisafi, James Alcorn and many other helpers. Funding was provided by the Kiwanis Club of La Jolla with contributions from the National Charity League, The Cottage, Amici’s and Wahoos Fish Tacos.

More than 35 enthusiasts enjoyed a tour of the San Salvador, the new Spanish galleon being built at Spanish Landing as a re-creation of the vessel Juan Rodriguez Cabrillo sailed across the Pacific to land in San Diego in 1542. The galleon, a project undertaken by San Diego’s Maritime Museum, is expected to be finished next year to operate as a promotional tool sailing up and down the coast to spread the word on San Diego’s regional history. The La Jolla Historical Society presented a lecture on the galleon and its creation preceding the tour in late June. Both events were organized by Society member Angeles Leira.
The forecast for Saturday, May 17, 2014, is expected to be sunny with a gentle ocean breeze. That’s the date chosen for the 16th annual Secret Garden Tour, a major fundraiser for the La Jolla Historical Society.

As with many fundraising events, the SGT got its start when several interested community members began discussing how to showcase the many unique and beautiful gardens of La Jolla. The first tour was co-chaired by Linda Marrone and Susan Vandendriess, assisted by a small group of volunteers. Over the years, the committee expanded to include close to 40 dedicated members with upwards of 200 volunteers on the day of the tour. The 2014 chair is Sharilyn Gallison.

The basic format created by the founders has stayed the same. Homeowners graciously offer their gardens for the one day to enable ticket holders to share the joy of expansive landscapes or the treasure of a small, unexpected riot of flower colors tucked into a “pocket garden”. The six to seven garden locations are revealed only when guests pick up their tickets on the day of the tour.

Additional features of each year’s tour are musicians entertaining in the gardens and special table-top designs by artists and designers. Selected artists also paint in each of the settings, one of whose work is later selected for the following year’s poster. A Platinum Tour is offered annually for those who prefer having a small bus drive them to the gardens.

Tickets go on sale mid-January, 2014, and are available through the La Jolla Historical Society’s website www.lajollahistory.org, by calling the office 858-459-5335 or writing PO Box 2085, La Jolla, CA 92038.

The watercolor, titled “Garden Joy” by Sharon Hinckley, has been chosen for the 2014 poster.
La Jolla Art Center: The Museum’s Beginning

by Carol Olten

The year was 1940. Ellen Browning Scripps, La Jolla’s leading citizen and eminent philanthropist, had been dead for eight years. Her home – the 1915 landmark Irving Gill-designed residence overlooking the ocean – had become an architectural spectacle deserted except for remaining pieces of the doyen’s furniture. Her famous lath house with its Japanese-inspired gardens was falling into ruins. And the Scripps’ estate had listed the whole slowly eroding property for sale.

Enter a group of enterprising La Jolla artists looking for a place to display their work. The deserted Scripps residence – itself a precursor of the Modern movement and representing Gill’s cubist progression – seemed a likely place. The estate’s attorney was prevailed upon for the artists to mount a temporary exhibit.

The exhibit kept being extended and the artists put a goldfish bowl inside the entrance to collect funds to keep it going. Within a year, the group had a greatly extended agenda – the purchase of the old Scripps estate to establish a permanent art museum undertaken under leadership of Gordon Gray, a prominent La Jolla resident whose spectacular home at 1900 Spindrift Dr. had become a social and cultural gathering place.

In 1941, they purchased the Scripps home and grounds for a remarkable sum of $11,000! Such was the beginning of the present-day Museum of Contemporary Art San Diego, originally incorporated as The Art Center of La Jolla, a non-profit institution governed by a board of trustees, serving without pay and administered by a small paid staff.

Much of the fledgling art center’s first success was due to Gray’s endeavors. On Feb. 20, 1941, his personal letter to the community seeking support for the facility ran on the front page of the La Jolla Journal newspaper. He encouraged preservation of the house by supporting its conversion to an art museum, pointing out that the price to be paid represented only one percent of what Ellen Browning Scripps had donated to the community in terms of educational, recreational and cultural facilities.

The first exhibits were scheduled on a monthly basis and included many local artists as well as popular figures in the art movement of the greater Southwest. Alfred Mitchell, Ivan Messenger, Franklin Sherwood and Sam Weston were among frequent exhibitors. The Art Center also attracted some unusual international figures such as Great Britain’s Marchioness of Queensberry who painted movie personalities under the name of Kathleen Mann. Another unique artist featured during its first year was a nine-year-old Navajo boy named Beatien Yazz whose primitive watercolors of native animals were a source of instant delight. Ted Geisel also had a show of original illustrations from his new Dr. Seuss book, “Horton Hatches the Egg.”

The new Art Center became an immediate success. It was open daily free to the public and, in the first year, attracted more than a hundred visitors per day. Painting and sketching classes gained in popularity. Leading figures of the community ranging from Karl Kenyon to Isabel Hopkins served on the board and various committees.

Toward the end of its first year a celebration was held on Oct. 18, the anniversary date of Ellen Browning Scripps’ birthday. She would have been 106.

Carol Olten is the Society’s Historian

Signed Sidewalks: Another Reason in La Jolla to Watch Your Step

By Debbie Abbott

On any day or night you can literally walk through history on the sidewalks of La Jolla beneath your feet. Recorded as you go are the inscriptions of the men who made them, proud of their contribution to La Jolla’s early history.

In front of the La Jolla Woman’s Club, on a distinctive pink concrete are two inscriptions that read “Paul Landis June 1914”. The workmanship is excellent and the color is pink because Kate Sessions liked the color. Sessions also wanted to abate the glare of white cement, according to cultural landscape expert Vonn Marie May; she insisted on them around many of her landscape jobs.

Although sidewalks were controversial in these early days because some villagers complained that they caused sore feet, Ellen Browning Scripps recognized that children came to enjoy concrete sidewalks to rollerskate. She hired men like Paul Landis to execute the pouring of sidewalks that would add to La Jolla’s beautification. In an ode to their own crafts work, they frequently signed them.

Paul Landis (one of La Jolla’s most prolific sidewalk contractors) was born in Courraux, Switzerland, on February 28, 1885; he immigrated to the United States at age 19. He arrived in New York on March 24, 1904 aboard the SS Barbarossa, but did not settle in La Jolla until 1907. He lived in a small dwelling on Draper Street while he found employment as a reservoir worker and mover of houses. In 1910 he became a naturalized citizen. By 1911 he had purchased his own home at the southwest corner of Eads at 803 Kline and worked laying sidewalks and constructing cobblestone walls for many La Jolla residents, particularly Ellen Browning Scripps. In October 1911, he framed and poured a sidewalk at the corner of Exchange Place on the south side of Torrey Pines Road. This is the earliest example I have found. Paul Landis’ name appears on sidewalks along Draper, Fay, Kline, Eads and Silver Street which is where I have found the last example, December 1916. In the Jethro Swain’s Diary, Paul Landis is mentioned on March 5, 1916, as having discussed cement work for Jethro and Alice Swain, but no record exists of his doing any later concrete work.

In 1918 Landis left La Jolla to farm in the Gold Country near Coulterville, where he registered for the draft. He returned to Switzerland in 1923-1924, when his father died. Landis, himself, died on his farm on February 5, 1950 and is buried in Mariposa. But his legacy in La Jolla remains under our feet.

When the first sidewalks were laid, some of the villagers refused to walk on them!”

Debbie Abbott, a resident of Clairemont, first came to La Jolla Historical Society because of her curiosity about Paul Landis. The historic sidewalks continue to invite her on journeys of discovery in local history.
Give the Gift of History!

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.

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*MEMBERSHIP* benefits include:
- 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 LJHS merchandise

**FRIEND**

$50 annually or $140 for three years
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- Invitations and discounted rates to exhibitions, public programs, and special events
- 10% discount on purchases of photographic reproductions and LJHS merchandise
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**BENEFACTO R**

$250 annually or $700 for three years
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- Invitations and discounted rates to exhibitions, public programs, and special events
- 15% discount on purchases of photographic reproductions and LJHS merchandise
- 20% discount coupon at Warwick's Bookstore
- 20% discount coupon at Meanley & Son Ace Hardware
- Your choice of one 5"x7" reproduction historic photograph from the Society's collection

**JEWEL**

$500 annually or $1400 for three years
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- Invitations and discounted rates to exhibitions, public programs, and special events
- 20% discount on purchases of photographic reproductions and LJHS 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

**LEGACY**

$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 LJHS merchandise
- 20% discount coupon at Warwick's Bookstore
- 20% discount coupon at Meanley & Son Ace Hardware
- Your choice of one 11"x14" reproduction historic photograph from the Society's collection
- 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

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.
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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
In order to be designated as a historic site in the City of San Diego, a home must meet one of six (criteria A - F) historic designation criteria. Criterion D is used when the resource is the notable work of an established master architect, designer, builder, engineer, interior designer, landscape architect, artist, or craftsman. Following is a list of architects recognized by the City of San Diego's Historical Resources Board as established masters. Not all examples of a Master's work are eligible. Criterion D requires the resource be representative of the notable work of a Master.

Frank Allen
George Adrian Applegarth
Franklin Burnham
Comstock & Trotshe
C.E. Decker
Homer Delawie*
Edward Depew
Roy Drew
Russell Forester*
Ralph L. Frank*
George Gans
Irving Gill*
Louis Gill*
Samuel Hamill
William Hebbard*
Henry Hester*
Eugene Hoffman
Frank Hope, Sr.
Frank Hope, Jr.
Clyde Hufbauer
Herbert Jackson*
William Templeton Johnson*
Walter Keller
Henry. J. Lange
Ilton E. Loveless
Herbert Mann*
Norman Marsh
Clifford May*
Wayne McAllister

Kenneth McDonald, Jr.*
Frank Mead*
Robert Mosher*
Dale Naegle*
Richard Neutra*
O'Brien Brothers
Herbert E. Palmer*
John & Donald Parkinson
Wilbur D. Peugh
Henry Harms Pribiisius
Quayle Brothers
Richard Requa*
Lilian Jenette Rice*
Sim Bruce Richards*
Lincoln Rodgers
Lloyd Ruocco
Charles Salyers
Rudolph Schindler*
Thomas Shepherd*
Edward Sibbert
John Siebert
George Spohr
John Stannard
Frank Stevenson
Edgar V. Ulrich*
Emmore Brooke Weaver*
William Wheeler
Carleton Winslow*
John Lloyd Wright*

*Names with an asterisk are established master architects who designed homes in La Jolla

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by Linda Marrone

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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.
Additional funding generously provided by the City of San Diego Commission for Arts and Culture, Ellen Browning Scripps Foundation, Las Patronas, and San Diego County.

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