La Jolla Historical Society Celebrates 50th Anniversary

Wisteria Cottage Re-Opening Scheduled

Scripps on Prospect: Cultural Legacy Debuts
Executive Director’s Message

As we open the year 2014, we look forward to continuing the recognition and celebration of the La Jolla Historical Society’s 50th Anniversary, most notably with the completion and public re-opening of Wisteria Cottage. The restoration and rehabilitation work is going extremely well and we look forward to re-opening our campus on schedule in early May. Our inaugural celebrations will include receptions for donors and members as well as public open house events. I invite all of the Society’s members and supporters to participate. We are especially grateful to chair Connie Branscomb and the members of our 50th Anniversary committee for their work organizing these celebrations! We are extremely appreciative to all who contributed to our capital campaign, whose support has been so vital to the successful realization of the Wisteria Cottage rehabilitation project.

The Prospect Street cobblestone wall work is complete, so if you haven’t already done so, stop by and see the restored wall, and read more about the project in Carol Olten’s article in this issue. Also in this issue, we give you a look at the exterior paint colors and an explanation as to the academic research and historical basis that determined these colors.

As we look forward to resuming operations in our refurbished galleries, we are seeking docent volunteers to help us welcome visitors during public hours. We look forward to the return of those who have volunteered previously, and to welcoming new volunteers who are inspired by our mission of community service. Please let us know if you are interested in joining our docent group and spending a few hours each month with our Wisteria guests—contact Carol by calling the office or at colten@la-jollahistory.org.

On January 31, the La Jolla Historical Society and Museum of Contemporary Art San Diego present the collaborative exhibition Scripps on Prospect: Cultural Legacy. This exhibition follows Scripps on Prospect: Evolution of Villa and Cottage with an exploration of the institutions in the Cultural Zone that were championed and supported by Scripps’ philanthropy, including St. James-by-the-Sea Episcopal Church, La Jolla Woman’s Club, La Jolla Recreation Center, Scripps Memorial Hospital, and The Bishop’s School. This presentation in the Jacobs Gallery of MCASD La Jolla runs through April 6. Admission is free for members of the La Jolla Historical Society. Our sincerest gratitude for the financial support provided for both Scripps on Prospect exhibitions by Peter B. Clark, Robert and Pascale Bauer, Garth Conboy and Laura DuCharme Conboy, Paul, Plevin, Sullivan & Connaughton LLP, La Jolla Rifesd Community Fund of the San Diego Foundation, City of San Diego Commission for Arts and Culture, the Members of the La Jolla Historical Society, and the Members of the Museum of Contemporary Art San Diego.

On February 14 we hope you join us for some Valentine’s Day fun with Time Travel: Silent Films from the La Jolla Cinema League curated by UCSD Library’s Scott Paulson. This presentation features silent films made by the Cinema League in 1920’s La Jolla and originally shot on 16mm film.

Planning is well underway for the 10th Annual La Jolla Concours D’Elegance and Motor Car Classic, led by Mike Dervillier and scheduled for the weekend of April 11-13, and the 16th Annual Secret Garden Tour, chaired by Shariyo Gallison and on the calendar for May 17th. These events are supported by generous volunteers working extremely hard to make both events memorable and fun-filled occasions. Please plan to join us for these extraordinary community celebrations!

Finally, we welcome two new members to our Board of Directors: Donna Medrea and Don Quackenbush. We are grateful to them, and to all the members of our Board, for their dedication and service on the Society’s behalf!

There is much going on at the La Jolla Historical Society, and we look forward to seeing you on the campus, and at our events, programs, and activities throughout the year. With many thanks to all the Society’s members for your continued support!

Heath Fox
Executive Director

New Board Members

A real estate industry veteran who has handled more than 1,100 transactions, Donna Medrea began her career working with builders and developers of new homes for 18 years and, later segued into luxury residential real estate and custom lot sales. She is a graduate of the Harvard Business School and Harvard Law School Executive Education. She is married to Dr. Todd Lempert, who started the stroke program at Scripps Hospital and is president of Coast Radiology and Imaging Center. The Lemperts have three children. Donna is a supporter of many charitable organizations including Sunshine Kids,and the Ronald McDonald Foundation.

Don Quackenbush began his career as a management consultant for a then Big 8 public accounting firm followed by a political appointment in the US Department of Transportation in Washington D.C. For the next 30 years he held CFO and COO positions with both privately and publicly held companies and for the past 12 years has had a consulting practice specializing in financial management matters. Industry experience has been primarily in Healthcare Services, Hi-Tech and Drug Development. He has also served on several charitable organization boards in the San Diego area. A graduate of UCLA, he and his wife of 46 years, Alice, a local artist, have resided in La Jolla for over 30 years and their son, a businessman, and daughter, a registered nurse, are also San Diego residents.
50th Anniversary Celebrations
by Connie Branscomb

Following the success of two major fall events – the Scripps on Prospect: Evolution of Villa and Cottage exhibition and reception at the Museum of Contemporary Art, and the sold-out Ellen Browning Scripps Luncheon at the La Jolla Beach and Tennis Club – the 50th Committee is now planning for our golden anniversary celebrations in May, 2014.

The celebrations also will showcase the historically renovated Wisteria Cottage, the Balmer Annex, the office and archives on Eads Avenue and the improvements to the campus landscape. Based on the Historic Structures Report by Ione Stiegler, the Board commissioned architect Stiegler to draw plans to preserve the character of the buildings and to make them functional for current needs: exhibitions, meetings, lectures, events, and education spaces. In June the Board hired Hill Construction to do the restoration. Work is proceeding on schedule with completion set for late February.*

The celebrations and public re-opening of Wisteria Cottage are scheduled for the first week of May predicated on the successful completion of the construction schedule. If for any unforeseen reason the schedule is delayed, the dates will be adjusted accordingly; otherwise, you can look forward to invitations for these festivities.

On May 1, the first program will begin with a Golden Anniversary Dinner Party in Wisteria Cottage for our top-tier donors – those “Visionaries” and Pacesetters” who contributed $25,000 or more. They will be the first invited to admire the three exhibit galleries, the restored south entrance, and the rehabilitated Balmer Annex meeting room. They also will view the new elevator in the lower level which will lead to a prep kitchen, a conference/activity room, a small office and some storage space.

Two major events will be held on Saturday, May 3. The day will start with Luncheon on the Lawn for capital campaign “Historians” (those who contributed between $10,000 - $24,999), Board members, past presidents, local politicians, and Save Our Heritage Organisation leaders gathering for a celebration under a canopy on the south lawn. Following a ribbon-cutting ceremony, guests will be invited to explore the restored facilities. All other Society members, Capital Campaign donors, and former Board members will be invited to a reception and tours later that afternoon.

For the next two days, receptions will show off the new facilities to important constituent groups: on the evening of Sunday, May 4, the La Jolla Village Merchants Association, the Real Estate Brokers Association, and concierges and event planners/specialists will be welcomed; and on Monday, May 5, guests will be La Jolla educators and librarians, and San Diego arts and culture professionals.

During the week of Sunday, May 4, through Sunday, May 11, there will be a Public Open House from noon to 4 pm. The chairs of these various events are Connie Branscomb, Ann Craig, Meg Davis, Seonaid McArthur, Par Miller, Dori Robbins, Melesse Traylor, Penelope West, and Ann Zahner.

To celebrate the incorporation of the Society in July, 1964, the 50th Committee is bringing back the Feasting on History progressive dinner on Saturday, June 21, in 15 homes – many of which are historic. Each guest will dine in one house for appetizers, another for the main course, and share stories over dessert at Wisteria Cottage.

*The Capital Campaign needs about $100,000 to complete the restoration. We welcome additional contributions to help us finish the task! Call Ann Zabner (858-454-8088) or Melesse Traylor (858-459-8464) to discuss how you can help.

Editor’s Message
Our newsletter goes into its 35th year of publication this month with a cover that looks to the mid-1960s and the Beatles phenomenon that hit the country after the Fab Four’s appearance on the Ed Sullivan show in February, 1964, as well as a new series of features on the history and development of one of La Jolla’s most treasured resources – cultural landscapes.

The cover photograph for this issue – two bright kids dressed fab – has a story of its own, a bit more complicated than most images that have appeared on previous Timekeeper issues. It was taken in 1964 by La Jolla photographer Charles Schneider as a promotional piece for The San Diego Union newspaper against a blank paper background with studio lighting. The canny posing of the little girl wearing white gloves and holding a Beatles magazine while the boy looks over her shoulder with the morning newspaper in his hand reflects the wise styling of The Union’s Award-winning promotion director Paula Kent (La Jollans will remember Kent as a stunning individual who drove Cadillacs and lived on Bonair Street – where the cars never fit all the way into the garage). Perhaps, only Kent – always out there in trend spotting – would have had the courage to promote San Diego’s conservative daily newspaper at that time with a Beatles prop when the Fab Four were looked upon in certain circles as British rebels with mops of too long hair.

The photo has a special nostalgic twist for me. When the one and only Beatles concert in San Diego was staged at the old Balboa Stadium a year later on the second national tour in 1965, I was The Union’s cub reporter turned new pop music groupie who covered it as well as the memorable Beatles press conference at which John, Paul, Ringo and George held court while dining on Kentucky Fried Chicken.

Moving from the zone of déjà vu . . . our winter newsletter also marks the debut of a new series of features examining the past, present and future of our precious cultural landscapes – parks, ocean trails, outdoor sculpture gardens, etc. Deriving from the European tradition of landscape painting from the 16th century forward, the term “cultural landscape” began to take shape in the early 20th century. The well-known geographer Carl O. Sauer gave it a classic definition early on: “The cultural landscape is fashioned from a natural landscape by a cultural group. Culture is the agent, the natural area is the medium, the cultural landscape is the result.”

For a relatively small community, La Jolla is blessed with a sizeable number of “cultural landscapes” – about 20 altogether. They include the obvious such as Scripps and Kellogg parks and the not so evident such as small pocket landscaped oasis found in lesser known areas – Union Park on Park Row circle, the “troll” bridges off Castellana, etc. In this issue cultural landscape authority Vonn Marie May reviews the iconic landmark, Scripps Park.

Happy New Year and Happy Reading!

Carol Otten
Timekeeper Editor
As the silent film was experiencing its Golden Era in Hollywood in the mid-1920s before talkies arrived in 1927 with the release of “The Jazz Singer,” a small local group with a somewhat scholarly interest in filmmaking formed the La Jolla Cinema League. They were spurred on by the national formation of the American Cinema League which encouraged them and similar groups around the country to experiment with Eastman Kodak’s new 16mm camera system to produce features, shorts and documentaries with a slant toward professionalism rather than your ordinary “home movie” featuring little Joey blowing out candles on his birthday cake.

Over a short period, the La Jolla Cinema League scripted, directed and produced about a half dozen features and numerous shorts that were shown and enjoyed in public La Jolla venues through the mid to late 1920s. A selection of these films will have a single showing the evening of Feb. 14 presented as a joint venture between the La Jolla Historical Society and Scott Paulson, events curator at the UCSD Geisel Library where the film archive is maintained.

Although the films may not be D.W. Griffith’s “The Birth of a Nation,” they are remarkable for their professional acting and directing as well as story lines, says Paulson; also, since local locations were used they are a great way to see what La Jolla really looked like back then.

The silent film program, including features and shorts, will begin at 7 p.m. in the Van Schaick Room of St. James by-the-Sea Episcopal Church with an introduction by Paulson. Live music will accompany the showing.

The program is primarily put together from a group of films the cinema league made in 1926-27 under the direction of R.G.S. Berger and his wife who organized the group with La Jolla pioneer Ivan Rice and the H. Austin Adams family. (Adams was a New York playwright who came to La Jolla to live in the early 1900s and built “The Dreamery” cottage on Park Row; Adams’s son, Val, appears as the handsome lead in a selection of the movies.)

Scheduled for showing on Feb. 14 are “Virtue’s Reward or Blood for Bond,” the story of thieves who try to steal bonds undercover as a weekend social scene and party progresses; “Avarice,” a dark tale of a miser, and “A Midsummer’s Day,” a light-hearted romance set at La Jolla Cove. Paulson also hopes to fill the program with some experimental shorts including Val Adams monotonously smoking a cigarette and a cat mischievously playing with a Quaker Oats box.

Although the La Jolla Cinema League was the first to film a body of work on the local scene, it was not, by far, the first to make silent films here. La Jolla’s unique settings of the Cove and caves drew filmmakers as early as 1907 when the Selig Polyscope Company came to the West Coast from Chicago to make the first movie version of “The Count of Monte Cristo.” Filmmakers Francis Boggs and Thomas Persons filmed first in Los Angeles, casting a “hungry hypnotist” as their Count and then brought their troupe to La Jolla for some seaside scenes. The Count was outfitted with a large wig and told to do some swimming around the White Lady cave. He was tossed by a huge wave and his wig flew into the water. The story is told that the filmmakers saved their precious wig first and, then, the actor!

During the silent era’s heyday in Hollywood about 700 features were made every year. Directors and cameramen constantly were on the lookout for new locations, often packing up their gear and driving off into the yonder to see what the day might turn up. The California beaches were always an attraction, particularly La Jolla’s offering interesting background scenery such as the Cove’s Alligator Head. In 1914, a film company brought major silent star Mary Pickford to La Jolla for swimming scenes at the Cove. When she arrived, however, it was established that Miss Pickford didn’t swim. Norma Tuttle, a Bishop’s school student, was hired as a double for Pickford’s plunge through the waves. For the swim she was paid a rather large sum for the time – five dollars. And, Pickford didn’t have to get wet!

Olten is the Society’s historian; coincidentally, she lives in the H. Austin Adams House on Park Row.
Scripps on Prospect: Cultural Legacy Opens

by Michael Mishler

Scripps On Prospect: Cultural Legacy is the second part of our Scripps On Prospect exhibition on display at MCASD. Opening January 31, and running through April 6, this exhibition will focus on the lasting contributions of the Scripps sisters to the cultural life of La Jolla. The exhibition, showcased in the Jacobs Gallery, will feature the cultural history of St. James-by-the-Sea, the La Jolla Woman’s Club, the La Jolla Recreation Center, The Bishop’s School and Scripps Memorial Hospital and the Metabolic Clinic. The exhibition will also include another look at South Moulton Villa and its evolution into a Museum of Contemporary Art and our own Wisteria Cottage.

Eliza Virginia (left) and Ellen Browning Scripps at South Moulton Villa in 1918. Although very different personalities, Virginia, known for being brash and outspoken while Ellen was quiet and shy, the Scripps sisters agreed that they had a responsibility to use their wealth to make a difference in the lives of others.

Groundbreaking ceremony for the Woman’s Club in 1913. The Club provided the women of La Jolla a place to socialize and, more importantly, to engage with the political, social and educational issues of the day.

Funding for Scripps on Prospect exhibitions provided by:
Peter B. Clark
Robert and Pascale Bauer
Garth Conboy and Laura DuCharme Conboy
Paul, Plevin, Sullivan & Connaughton LLP
Florence Riford Community Fund at The San Diego Foundation
City of San Diego Commission for Arts and Culture
Members of the La Jolla Historical Society, and Members of the Museum of Contemporary Art San Diego

The La Jolla Recreation Center shortly after it opened in 1915. Ellen Scripps paid for the building of the Recreation Center and Community House because she thought healthy, happy children and free speech were important for the community and democracy.

St James-by-the-Sea Episcopal Church in 1908. The church was built on land purchased by the Scripps sisters and donated to the Episcopal church.

Virginia’s room at South Moulton Villa around 1914. The room reflected her love of nature and the ocean.

Naturalist John Burroughs stayed at Wisteria Cottage, in the winter of 1920-21.

Aerial photo showing, The Bishop’s School, Scripps Memorial Hospital, The La Jolla Recreation Center, and the Woman’s Club around 1923. The Scripps sisters support for these and other organizations shaped La Jolla’s cultural legacy.
The mid-1960s in La Jolla were marked by a surge of interest in modern and contemporary art as sophisticated new galleries opened and the Art Center changed its name to a more high brow nomenclature as the Museum of Art. Central to the focus not only were the more edgy exhibits at the museum, but the challenge of new work at the controversial Eye Gallery on La Jolla Blvd. and the urbanely conceived shows at Jefferson Gallery at 7917 Ivanhoe Ave.

Both these galleries were short-lived, but the legacy of Jefferson remains as the only building architect and artist Russell Forester designed specifically for art. Forester was already on the way to leaving the world of architecture for new adventures as an artist when he designed the building for art connoisseurs Thomas and Elizabeth Jefferson. The Jeffereons had opened a smaller gallery in 1963 on Girard Avenue where the premiere exhibit in February that year included sculpture by Forester. A collaborative effort resulted in Forester designing the building on Ivanhoe as a showplace for the emerging modern art scene in the San Diego area.

Forester designed the building to accommodate large canvases and abstract sculpture in a minimalist atmosphere. The major interior focus was a salon-like space featuring a spacious main gallery opening up to an outdoor sculpture deck. From the street the building presented a clean facade of strong vertical lines of brick, stone and glass ending with a flat roof and definitive overhangs.

When the new Jefferson Gallery opened in April, 1965, it was the talk of the San Diego art scene, both for the building’s ease in accommodating art as well as for the progressive work that was shown there. Over the next four years, the gallery showcased some of the leading figures of the time including Russell Baldwin, Dorothy Stratton, Ethel Greene, Sheldon Kirby, John Rogers, Harold Gregor, Fred Holle and John D. Clark.

When the Jeffereons abruptly closed the gallery in 1967 for “personal reasons” it was a shock to the art community. Arts writer Marilyn Hagberg described the closing as the “death of a lion.” In San Diego & Point Magazine she wrote: “I know I’m not the only one left shaken and shattered by the demise, and left wondering: Who will fill in the gaps this departure will create? Perhaps no one. Every show Tom mounted during the two and a half years I’ve been here was first-rate and exciting. He was not afraid of the new or controversial, but he always placed quality above novelty.”

The good news is that Forester’s building has aged well. Its strong vital exterior has not been tampered with; the interiors remain somewhat intact. A limited partnership headquartered in Boulder, Colorado, known as Platu Property has owned the building since 1999.

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:

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The Ellen Browning Scripps Memorial Park: A Cultural Landscape Legacy

by Vonn Marie May

The National Park Service defines a Cultural Landscape as: A geographic area, including both cultural and natural resources ... associated with an historic event, activity, or person, or that exhibit other cultural or aesthetic values.

A cultural landscape can be a designed landscape, such as Balboa Park; a vernacular landscape, one that is shaped by function or use patterns, such as a farmstead or a battlefield; an historic site, such as estate grounds; an ethnographic landscape, such as a natural occurring sacred tribal site.

An overview of landscape characteristics that contribute to a cultural landscape include: natural systems and features; spatial organization; cultural traditions; circulation; topography; vegetation; buildings and structures; views and vistas; water features; small scale features; and archaeological sites.

Scripps Park has played a more integral role in the history and life of La Jolla than any other setting in the community. As early as the 1870s it was the place where people stopped their tally-hos with horses and carriages to have their pictures taken and picnic. Through the 1890s it was the place at the end of the railroad line from San Diego to enjoy a holiday by the beautiful sea. Into the 20th century it became a place to be cherished with tree planting, paved walkways and plaques. Today, it is home to two of La Jolla's biggest spectacles – the Concours d' Elegance and the Fourth of July fireworks – and continues to be enjoyed by hundreds daily for the simple beauty of how the land meets the sea.

How did this magnificent cultural landscape evolve? In 1887 the first La Jolla subdivision map, La Jolla Park, was filed in the office of the San Diego County Recorder. Soon after speculators Frank Botsford and George Heald executed their village plan that transformed raw land into irregular lots with curvilinear streets that traced an undulating coastline. La Jolla Park was primarily bounded by the Pacific Ocean, with end points at Cave Street, College Street (now Virginia Way), Grand Avenue (now Girard) and Marine Street – essentially the original La Jolla Village.

Included in the subdivision was a generous parcel adjacent to the Cove, one that captured some of the most stunning ocean views in Southern California. From the beginning the site was set-aside and dedicated as a future park and named, coincidentally, La Jolla Park. The intent to provide public open space with the best scenic vistas reflected an early land ethic born out of the late 19th century American picturesque park movement, borrowed from English landscape traditions.

English-born newspaper baroness Ellen Browning Scripps would arrive in San Diego in the mid 1890s as the Botsford & Heald plan was being realized. The significance of both these events would eventually merge in the late 1920s with an appreciation of both the land allocation and La Jolla's most significant benefactress.

The park, consisting of more than eight acres, encompasses such character-defining features as the world famous La Jolla Cove, a prominent rock formation once known as Alligator Head Point, scenic stretches of coast as far down as the Children's Pool, and all bounded by a tree-lined Coast Boulevard. The long stroll at bluff’s edge was, and remains to be, the most compelling attraction where land’s end meets the sea.

Park amenities appeared over time but came and went. A seaside bathhouse was built in 1894 but was gone by 1905; near the turn of the century the park hosted a small tent city; a second imposing bathhouse built in 1906 was gone by 1924; wooden stairs accessing the Cove were built in 1899 and were wisely replaced with concrete in 1938; in 1939 a small building (now the Bridge Club) and a shuffleboard court were built, by 2000 the court was removed.

As to be expected, a park must also have its plantings, a tree palette, shrub cover, and a ground plane. It seems popular species indicative of the early 20th century are still extant in the park – Monterey cypress (Cupressus macrocarpa); Australian Tea Trees (Leptospermum laevigatum); and single-trunk dragon trees (Dracaena draco). The most mature cypress was dedicated posthumously to Ms. Scripps in 1936, in honor of her 100th birthday.

This is the first of a series of articles on La Jolla Cultural Landscapes, their history and development, focusing on parks, open space, sculpture gardens and other outdoor amenities that have contributed to the aesthetics of the community through time and continue to do so today. The articles will review how they were created, their present assets and relation to the architectural and built environments surrounding them.
Wisteria Cottage is undergoing final phases of restoration and rehabilitation as the New Year begins with an anticipated re-opening during May in time for the La Jolla Historical Society’s major Secret Garden Tour fund-raising event. Main components of the work on the 110-year-old landmark La Jolla building include a new roof and paint on the exterior as well as interior renovations such as the installation of new electrical and plumbing systems, restoring a main entrance on the south side of the cottage and installing kitchen facilities in the basement area with a lift connecting this level to the main first floor.

“We’re very close to wrapping the work up by the end of February,” said Joe Diasparra, who manages the Wisteria project for Hill Construction Company, the general contractor who started work in July. The building will re-open with new gallery spaces for major exhibits, lecture programs and other events as the Society prepares for its round of 50th anniversary celebrations this year. La Jolla architect Ione Steigler served as primary designer on the project.

Eight sub-contractors, including hands-on restoration craftsmen, worked with Hill on the project including finish carpenters and specialists who carefully removed signature windows for cleaning and refinishing and, then, returned them to their original places. The basement area wood floor boards also were removed as spaces were reconfigured. Each board was numbered and also, then, re-placed at its original spot.

The primary challenge of the Wisteria project, said Diasparra, was retrofitting new systems to conform to high code requirements of the present day while retaining the integrity of a building more than a hundred years old. One of the surprises of the project was uncovering the original bead board ceiling in the main gallery areas of the first floor which is being left exposed to show the original wood beams and ceiling, previously covered by drywall. Museum quality track lighting was installed to run parallel to the beams with wiring dropped down from the upstairs attic.

Looking at old photos from the archive collection helped a lot in terms of trying to see what the building looked like back in the day, said Diasparra, especially to reveal the original roof (cedar shingles) and an entry (on the south side of the building as opposed to today’s Prospect-oriented front; this entry, added by Gil in 1907-08 connected to Ellen Browning Scripps’ residence down the street). As a result, the restored Wisteria now has a cedar shake shingle roof with a solid body stain; the entry door has been simulated by craftsmen of today. (Wisteria’s Prospect Street entrance will be retained as the main public access.)

The Balmer Annex – an addition to the cottage in the 1940s to accommodate Louise Balmer’s growing private school – also has a new look with an additional door opening to the courtyard and cosmetic changes such as new lighting and flooring. The Annex will continue to be used as meeting space.

Restoration and rehabilitation of the Society’s buildings was undertaken after a major capital fund-raising campaign which realized $1.9 million in private donations.

The selection of exterior color – dark green for the facade contrasting with a creamy white for trim work – entailed a lengthy investigation guided by the findings of Williamsburg conservator Susan L. Buck who prepared a 40-page Cross-section Paint Microscopy Report at the request of architect Ione Steigler.

Using microscopy analysis techniques to investigate the composition and stratigraphy of paint coats applied over more than a hundred years, analysts were able to investigate samples and, then, color-match originals to today’s paint charts with the help of a colormeter/microscope. The process was applied to Wisteria Cottage, the Balmer Annex and the 1909 Cottage which serves as the Society’s Office and Research Center.

Swatches reproduced here indicate the colors selected for the buildings including the lighter green solid body stain chosen for Wisteria’s new cedar shake shingle roof.

The exterior paint on Wisteria Cottage and the 1909 Office and Research Center cottage are a result of the contributing efforts of John Peek, who grew up in La Jolla and started Peek Brothers Fine Home Painting here with his brother, Ned, more than 30 years ago. Peek arranged for Vista Paints’ donation of materials for the buildings’ exteriors. He also donated time and weekend labor for the exterior painting of the office cottage.
A New “Old” Look for Cobble Walls

by Carol Olten

The historic cobblestone wall fronting Wisteria Cottage now has a new “old” look. Several weeks work by Spectra Company resulted in the removal of faulty mortar and cement that covered the Prospect Street side of the wall and re-exposure of original stones from when the wall was built in the early 1900s. The restoration of the wall was made possible by a generous donation from board member Ellen Merewether.

The process of restoring the wall was three-fold, said Spectra’s project supervisor Chad Shively. First, the non-historic mortar was removed from the stones. Second, the remaining original cobble wall was power-washed and hand-cleaned. And, finally, the original mortar was color-matched and applied to resurrect the wall as it was.

The cobblestone walls are a significant part of the historic fabric of the village. The primary ones originally were built in the early 1900s to surround the properties of Ellen Browning Scripps and her half-sister, Eliza Virginia – stretching along Prospect Street (in front of Wisteria Cottage from Cuvier) to Eads Avenue toward the ocean to Coast Blvd. and then along Coast (now the back of the Museum of Contemporary Art San Diego), back up Cuvier to Prospect. Cobble walls also ran serpentine-like through the Scripps sisters’ gardens and were part of projects they supported and endowed such as the La Jolla Recreation Center and St. James by-the-Sea Episcopal Church.

Why were the cobble walls once so extensive?

First, they were an inexpensive building material, free to be hauled from the beach.

Second, to Ellen Browning who had been born in England and spent her early childhood there, they most probably conveyed a British sensibility.

Third, for a short time from 1905-08, they fascinated Irving Gill, the Scripps’ architect of choice who interpreted their use as fitting the natural aesthetic of the Craftsman, or bungalow, style of architecture popular in Southern California at the time. (Gill not only encouraged the use of cobbles to build walls, but used them as a facade and support for the basement area added to Wisteria in the early remodel for Virginia Scripps.)

Finally, the rocks had a high sustainability. They were formed from a glacial legacy millions of years ago accumulating along the beaches, smooth and roundish after being tossed by the water for eons. Composed of extremely hard minerals such as quartz and feldspar, they were destined to be around for a while. But much of the mortar that was added over time to hold them together was not.

Spectra, founded in 1985 with a primary focus on historic restoration, preservation and conservation, is known for its work throughout Southern California. Projects have included the Pantages Theatre in Hollywood, the Hollywood Roosevelt Hotel, the Gamble House in Pasadena and the Downtown Women’s Center in Los Angeles.

The Ellen Browning Scripps Memorial Park: A Cultural Landscape Legacy continued from page 7

There are references to the concerted work of the La Jolla Floral Association in the general beautification of La Jolla. Yet, there is scant evidence as to a foundational plan for the park. One must turn to divining cultural landscape values from extant material, historical photos and other ephemera to develop a context toward period(s) of significance and historical associations with events and persons who made notable contributions.

For example, it is well documented that in 1904 resident Walter Lieber led the effort to plant a soldier row of Mexican fan palms (Washingtonia robusta) along Coast Boulevard that for more than a century exclusively signaled the southern boundary of the park. Today these centenarians have been shaped and bent over by the wind. Recently, successional plantings have been uniformly placed between their elders and will rise to the occasion when its time to remove the originals.

The roaring 1920s brought with them a building boom that transitioned La Jolla into a significant era of growth and sophistication. Infrastructure improvements led to the first permanent concrete paving of Coast Boulevard with attendant curbs and drainage. It was not by chance that the majestic La Valencia Hotel was sited high on Prospect Street in clear view of the park that served as a frontispiece to an expansive ocean view.

In 1927, appropriately, the park was dedicated to the city and named the Ellen Browning Scripps Park, honoring her 91st birthday. Not recognized as, ‘official’ it wasn’t until 1961 that the park was legally accepted by the City of San Diego and named the Ellen Browning Scripps Memorial Park.

In the last decade community workshops have been held to “provide a long-term plan to safeguard and guide the future direction, conditions, and use of the Park – a need cited in several past planning documents.” These broad-based gatherings have explored many options and improvements to the park. Hopefully, with an informed perspective of the strong ideals of past contributors, the cultural landscape of Scripps Park will be preserved throughout its second century.

Carol Olten is the Society’s Historian

Vonn Marie May is a historian and scholar specializing in research of buildings and landscape.
Historic William Black House Re-opening at the University

by Angeles Leira

They said it ‘couldn’t be done’ but it could! And, now the Chancellor’s House, once subject to possible demolition, is re-opening after an extremely sensitive facelift.

Located at 9360 La Jolla Farms Road in La Jolla Farms, this elegant Pueblo-Modernist Adobe House shines with simplicity – low to the ground and an excellent fit into a magnificent setting. The William Blacks made this their home in La Jolla, an example of the understated rural character they wanted to establish in their subdivision of Traditional California Ranch houses, where residents could live in semi-rural bliss with horses tended in nearby barns and training grounds. Their home, designed in the late 1940s by artist/architect William Lumpkins, was located on a seven-acre parcel on top of the coastal cliffs and canyons overlooking the coastline. The Blacks also had extensive stables on the property and bred and sold thoroughbreds. In 1967 (just prior to his death) William Black sold the remnants of the La Jolla Farms Subdivision, including his house, to UCSD. The house became the UCSD Chancellor’s home. Succeeding UCSD Chancellors made the William Black House their home until, due to lack of upkeep, the house was deemed unsafe and closed in 2004.

Subsequently in 2006, UCSD issued a request for proposals for the demolition and construction of a new residence for the Chancellor on the Black House site. The community of La Jolla (championed by the La Jolla Historical Society) opposed the demolition of the William Black House and, although many said “it couldn’t be done”, the LJHS decided to proceed with submitting the nomination of the site to the California Office of Historic Preservation for a National Register Designation. The Society’s study not only requested designation of the site for its architectural significance, but also for tribal values and archaeological resources, as this site is a Native American settlement going back as far as 10,000 years. The Kumeyaay were instrumental in this endeavour and a rallying force that made UCSD take pause; ultimately in 2008, UCSD joined with LJHS and the Kumeyaay in supporting National Register Designation of the site for its long held historical significance, as well as its archaeological and cultural significance as a sacred ground where our forebears rest in sleep for the ages.

Since the site’s National Register designation in 2008, the La Jolla Historical Society has been working with the Kumeyaay, UCSD and its consultants which include Ione Stiegler (IS Architecture) in the rehabilitation of the house and site per the US Secretary of Interior’s Standards. The project not only includes restoration of the Adobe House and the sensitive rehabilitation of previously made additions, but also the protection of the archaeological and sacred grounds with no underground disturbance allowed whatsoever. This last requirement resulted in the preservation of the landscaping and the incorporation of a utilities corridor above ground that is carefully camouflaged in the landscape, allowing rational and sensible utility repairs without disturbance to the sacred grounds. A long term maintenance and operations plan has been developed that requires the utmost preservation of this unique cultural-archaeological resource, along with a cultural landscape maintenance plan for the grounds.

Angeles Leira has a degree in architecture from UC Berkeley, and has worked extensively with the City of San Diego in historic preservation and planning.

Archivist’s Notes

by Michael Mishler

I have been asked many times “What is the most valuable item in the archive?”

The answer depends on your perspective. If you want to have your house historically designated, then the street files, blue books and Sanborn maps have the most value for your needs. If you have stake in the Children’s Pool/seal debate then the extensive Children’s Pool file is your best resource. Perhaps you want to know about the weather in La Jolla on January 6, 1921? Well, you are in luck because we have Anson’s Mills diary to let us know that it was “Partly clear. Just a sprinkle of rain this AM.” Or perhaps you’d like to see the inside of Ellen Scripps’ home, attend the grand opening of the La Jolla Recreation Center in 1913, or attend an event at the La Jolla Woman’s Club in 1918? Well, then have we got some photo albums for you.

As we head into the 50th year of the Society our focus has turned to the second half of the 20th century. This has given value to parts of the collection that previously had been little noticed or used. Archival material such as: the Charles Schneider photo collection, boxes of documents, detailing growth and land use in La Jolla, meeting minutes of the La Jolla Town Council and other material covering the 1950s and ‘60s, will help us better understand where we are today.

This doesn’t mean we will ignore the earlier history and the value it provides in understanding La Jolla’s history; it means we will have more tools that can be used to better understand that history. But, this is the time to focus on the second half of the 20th century especially on the ‘50s and ‘60s which, like the 1920s were a time of tremendous change in the La Jolla and the world and to work at actively collecting material that dates to the time we have all lived through. So architectural drawings, photos documents detailing with the activities of local businesses and organizations as well as personal letters, diaries are welcome. After all, 50 years from now, someone will want to ask “how did we get here?” And you may have the answer.

Mishler is the Society’s Archivist/Curator
Balmer Annex Added to Accommodate Baby Boomers

by Diane Kane

In 1947, the leading edge of the baby boom was hitting America’s schools. More students required more classroom space and the Balmer School was no exception. The Cottage (Wisteria) now bursting at the seams with enthusiastic students, was enlarged with a single story, 552 sq. ft. annex that was attached to the former maid’s quarter. A small, open-air courtyard was created in the space between the kitchen and the annex, accessed jointly by exterior stairs leading from the maid’s room and a door opening into the annex.

Assessed at $3,500, the annex and half-bath was decidedly utilitarian in design and construction. A flat-roofed box with asbestos shingled siding, its wood frame on slab construction was inexpensive, quick to assemble and indicative of both post-war materials and the aesthetics of modernism. Photos from the early 1950s show two single doors with four horizontal lights providing entry from the Prospect Street and courtyard facades. Tripled, single-paned, double-hung windows are centered on the Prospect facade (these have been replaced at an unknown date with the fretted transom windows currently in place) while the Eads facade is purposed with a large blackboard, framed by four rectangular windows across the top and, also, four horizontal windows on each side. (The left windows at some point were covered.) The ocean-facing facade had two-light sliding windows hung both horizontally and vertically to even out the interior lighting.

As a result of the new construction, the combined second and third grade class was now split into separate grades, each with its own dedicated space. Second grade continued in the old garage (Carriage House now retrofitted for archival storage), while third grade moved into the new annex. As recalled by former student David Goldberg, preschool groups met on the lower level beneath the house (Wisteria Cottage). Kindergarten was presumably held in the former upstairs bedrooms where former student Sally Fall recalls taking naps after playing outdoors. Another student, Allison Adams Royal, remembers the first grade classroom was located in the old Wisteria dining room, while the former living room was dedicated to a general gathering space for music, dance and theater. The two rooms were separated by a movable paneled wall that was suspended on a ceiling track between the two spaces. Student Ruth Gordon Noone recalled interior spaces at Wisteria being easily converted to accommodate impromptu activities – “the walls could all be moved around to make a larger room or several smaller rooms and everyone was happy.”

A 1943 mention of Mrs. R. L. Venable as “food supervisor” – replaced in 1948 by Rose Clark – indicates that Wisteria’s kitchen was being put to good use. Students remember appetizing aromas wafting from the kitchen into adjacent classrooms, with at least one youngster enthusiastically describing the fare as “yishous yunch” . . .

Wisteria’s interior spaces were inventively employed to support the school’s innovative curriculum, yet students also remember spending a lot of time outdoors in view of the Pacific Ocean. The pre-school play area was located on the lower terrace adjacent to the west-facing basement door, with swings and play equipment sized for toddlers. The wood shop, also on the lower terrace, was situated outside the Eads Avenue-facing basement door. On the upper terrace along Prospect Street, older children could invent various play activities with modular lightweight boxes that doubled as an ersatz fort or other imaginative constructions. Wooden bleachers, swings and other play equipment for the older grades were scattered about the front lawn as play activities dictated.

Kane is an architectural historian and member of the La Jolla Historical Society’s preservation committee.

New Salk Institute Book Off the Press

“Genesis of The Salk Institute,” a new book focusing on the founders who began developing the world-renowned scientific institute more than 50 years ago, is now available at local bookstores.

The book is the work of Suzanne Bourgeois, professor emeritus and founding director of the regulatory biology laboratory at Salk. It was published by the University of California Press and has a forward by Roger Guillemin, a distinguished professor at Salk and Nobel Prize winner in 1977.

“…what this book by Suzanne Bourgeois accomplishes is to recount the extraordinary story of the ups and downs. . .and the personalities involved where, as Harriet Beecher Stowe put it, ‘every man had his own quirks and twists,’ Guillemin writes.

Bourgeois – parts of whose research was supported through a partnership between Salk and the La Jolla Historical Society – takes up the story of the Salk’s beginnings after Jonas Salk’s discovery of the polio vaccine and the announcement that it was “safe, effective, and potent” in April, 1955. At that point Salk began to focus on the idea of building an institute bringing together top scientists from around the world. He considered locations in Pittsburgh, Palo Alto and, finally, La Jolla, which he first visited in 1959 at the invitation of Roger and Ellen Revelle (then working to bring the UCSD campus to town.)

One chapter of the book treats the alliance between Salk and architect Louis Kahn to create the monumental building renowned as an international architectural statement. Bourgeois writes: “Clearly Kahn and Salk shaped our building, but to what extent did our building shape us? Our building gives us our identity; it makes us unique and proud. It is our greatest asset, it is beautiful and solid, and it will be there long after we are gone.”

Suzanne Bourgeois, Professor Emeritus of the Salk Institute for Biological Studies and founder of the Regulatory Biology Laboratory, will be hosting a special book signing at 7:30 pm on March 20, at Warwick’s Bookstore in La Jolla.

She will also be the guest speaker at the Salk Institute’s next Back to Basics lecture on March 25, where she will discuss her book “Genesis of the Salk Institute: The Epic of its Founders” and share some of her early, first-hand knowledge of the origins of the institute.

If you would like to attend the Back to Basics lecture, please RSVP by March 14, to Jennifer Rothrock at 858. 500.4881, or email jrothrock@salk.edu. Both events are free and open to the public.
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Volunteer Focus: Pat Miller

Pat Miller has a favorite adage about photographs – always take the picture you want to see, not the picture you want to fix. The digital age with its click – and then click some more and leave it to the computer technology – has made photography easy, producing multitudes of images, but not necessarily better ones, she says.

Developing an interest in photography as a child, Miller graduated to sophisticated Nikons and a reputation among friends as someone who always brought her camera to their children’s weddings and frequently took pictures preferred over those of the hired “wedding photographer.” For the last several years, she has chaired the photography committee of the La Jolla Historical Society’s Secret Garden Tour, taking hundreds of photographs herself as well as steering a team of other photographic volunteers.

Miller and her late husband, John (a pediatrician), came to La Jolla to live in the early 1970s as transplants from the East Coast. Their two children, Kristin and Patrick, both graduated from Bishop’s. The family pursued an active interest in the community’s social and cultural life. Among Pat’s early volunteer efforts were the Village Garden Club of which she became president and the La Jolla Chamber Music Society. Presently, besides heading the SGT photography team, she serves on the Society’s 50th anniversary committee and is on the board of the La Jolla Recreation Center, celebrating its centenary in 2013.

“There seems to have been this group of us in La Jolla that always appears to have done stuff together,” says Miller. She was always the one taking pictures. “I love photographing landscapes and gardens but I also like photographing people,” she says. “It’s always amazing how differently you photograph someone if you know them as friends instead of working from a distance.”

The move from film to digital, she adds, happened with fantastic speed and vastly changed how images were created and processed -- “but there are times when a good film camera can still do so much more than the other.” Miller works with both. Her favorite photographer remains as always – Ansel Adams.

New and Renewing Members

Ralph Allen
John Arkwright
Sally Ashburn
Richard & Rita Atkinson
Desdy Baggett
Barbara Barr
Dr. Elizabeth Barrett-Connor
Michael & Melissa Bartell
Roy and Diane Bell
Seenaid and Barry Blienski
Donna Blackmond
Gene and Denise Blickenstaff
Bower’s Jewelers
Carla Bowlin
Edward Boyden
Elizabeth Boyer
William and Susan Brandt
Judith Brucker
Barbara Bry
Robin and Marilyn Caires
Robert and Patricia Case
Stanley and Peggy Chodorow
Randy Clark
Blayne and Lacey Colmore
Cliff and Carolyn Colwell
Dr. Roger Cornwell
Dr. Ruth Covell
Beverly Cramb
Tim and Melissa Crawford
Tony Crisafi
Jean Cromwell
Phil and Linda Currie
Eve and James Davidson
Anne Newsome Davis
Donald Davis
Pamela Dekema
Ralph Dilley
Cecilia Dunne
Arthur and Joyce Edwards
Robert and Mary Eikel
David and Sandy Erickson
Devon Ericson
Darrell and Dorothy Ann Fanestil
Alan and Meredith Feddersen
Thompson and Jane Fetter
Pam Filly
Gary Fogel
Anne Fomon
Gail Forbes
Helen & Herman Frob
Gary Garcia
Siv Garrod
Phyllis Ghio
Melvin and Mary Lou Goldstein
Robert and Ann Gottfredson
Juan and Josephine Green
David Grundies & Diane Schneider
Laurent and Kathryn Hamon
William and Ann Marie Haney
Shirley Harper
Lawrence & Carol Harsca
Cristull & Victor Hasson
Clarke and Wilhemina Herring
Robert & Louise Hill
Jonnie and Virgil Hoffman
Diane and Roy Hollingsworth
Aline Hornaday
Mary Lynn Hyde
IS Architecture
Edward and Linda Janon
Susan Johnsm
Mark J. Wilhelmina Jorgensen
John & Diane Kane
Norman and Linda Kass
George and Jean Keane
Charles Kannel
Frederick and Angelina Kleinbub
Donald and Linda Kripke
La Jolla High School Alumni Assoc.
La Valencia Hotel
William and Jeanne Larson
Richard F. Le Blanc
Sheri and Bruce Lightner
Janet Lind
Anita Lindberg
Robert and Sara Lumpkins
Elaine Mattie
Fredric and Angelina Kleinbub
Lois & Jennifer Masek
Melissa Mate
Ron May
Geraldine McAllister
Patricia and Charles McGill
Daniel and Louise McKeeon
Ellen and Ray Merewether
Frank and Rae Merhar
Jeff Michaelson
Mary Mitchell
Mary Hull Mosson
Priscilla Modey
Mary Mulvihill
Elspeth and Jim Myer
Mrs. Susan Myerson
William and Rosalie O'Brien
James O'Neil
Robert and Kathleen O'Neil
Janice Ore
Old Town Trolley Tours of San Diego
Tom and Marilynn Olson
Ruth Padgett
Elizabeth Pascoe
Daira Paulson
Jackie Pearson
Charlotte Perry
Betty-Jo Petersen
John and Martha Pistacchi
Charlene Price
William Purves and Don Schmidt
Frederic Raub
David and Marlene Reynolds
Joan Elicker Richards
Marilyn Richards
Robert Kyle and Lynn Richards
Mrs. Marilyn Rimmer
Walter and Marilyn Robertson
Joan Roe
Ross Thiele & Son, LTD
Richard and Ann Ruppert
Timothy and Lisa Schenck
Chris Schuck
Ned and Cre Scudder
Richard and Barbara Seymour
Linda Sherman
Jeffrey Shorn
Georgiana Doer Simmons
David Singer
Elizabeth C. R. Smith
Frank and Sandy Spalding
Jean Spengel
Elizabeth and Lester Stiel
Patricia and Troy Stone
Lamping & Kuo Li Sing
Paul and Doris Sutton
Place Tegland
Suzanne Thomas
Lawrence and Martha Thum
Robert and Melesse Traylor
Daphne Triphon
Nancy and Nicholas Van Dorn
Lisa Van Herk
Marian Warwick
Pludi Water
James and Linda Watters
John and Penelope West
David Weston
Howard and Joan Wiener
Ann Zahn
Howard and Christy Zatkin
Margretta B. Zettner

Call for Volunteers

Like to spread the word about La Jolla’s varied and endlessly interesting history? Like to do research? Like to organize material? Like to meet people?

The La Jolla Historical Society has needs for volunteers in all of these areas, particularly as Wisteria Cottage gets ready to re-open this spring with an ambitious new exhibit program. A dedicated group of docents keep our Wisteria program going before we closed for renovation and rehabilitation. Thanks to all of you! We look forward to your return as we gear up again for a brand new facelift.

As our programs and exhibits expand, we invite you to join our docent group. It presents excellent opportunities to meet interesting people, participate in educational programs in the community and learn more about the tremendous legacy of La Jolla history – its art, architecture, culture and the many diverse achievements in the fields of science, education, medicine and technology. Join us in the amazing exploration of yesterday, today and the future!

For information contact:
858•459•5335
or volunteers@lajollahistory.org
The relationship of all the historic buildings here in the Cultural Zone is a really important part of who we are,” stated Marilouise Micuda. “It gives us credibility and it certainly helps promote our business.” Micuda is the manager of The Bed and Breakfast Inn of La Jolla and a member of the investment group which saw the potential for a B & B in this centrally located house. The group bought the building in 1984 when the Kaltenbach estate offered it for sale.

Built in 1913 for George Kautz, it is a prime example of Irving Gill’s cubist style, emphasizing squares, straight lines and arches. Gill wrote: “There is something very restful and satisfying to my mind in the simple cube house with creamy walls, sheer and plain rising boldly into the sky, unrelieved by cornices or overhang of roof…” (The Craftsman, May 1926, pages 147-48.)

The house was historically designated in 1983. Pat Schaelchlin’s 1977 survey described its condition as excellent, but by 1984 it was considerably dilapidated. Micuda said the roof leaked so badly that rain produced a river running out the front door. The first challenge was to find a roofer who could repair and maintain the flat roof. Perseverance in pursuit of knowledgeable contractors and subcontractors is one of the ongoing challenges presented by historic property ownership, she added. In 1984 the house was renovated and a section was added to the rear of the house by architect Tony Ciani.

Micuda applauds the La Jolla Historical Society’s recognition of the natural affinity of the institutions in the Cultural Zone and their support for each other in collaborative events such as the Open Doors held in November of each year. “Heath Fox is fabulous!” said Micuda, noting cooperative efforts of the past year.

The Society’s archives’ resources provided documentation for the renovation and for marketing and branding the B & B which operates with 15 guest room and treats visitors to daily afternoon receptions.

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Haxo is a former president of the Society and currently heads the oral history program.
Preservation

Monitor
Status of Historic Structures in La Jolla

Landmark Village Renovation (7776 Ivanhoe Ave.)
Built in the late 1950s to house the Copley Executive Offices, this building now has new ownership and has been given a complete facelift of both interiors and exterior. Cushman & Wakefield acted as the agency broker to reposition the structure as a top-of-the-line Class A office building for six new tenants. Amenities now include a modern entry lobby and completely new landscaping.

Mid-Century Modern (2382 Via Capri Court)
Built in 1963 after a design by Dean Martin & Associates, this post-and-beam contemporary residence on Mount Soledad is under process for historic designation by the City of San Diego as the Robert and Lillian Orr Residence. Features include floor-to-ceiling glass, flat roof and open floor plan with interior/exterior connections. It was built in 1963.

La Jolla Shores Transition (8361 Del Oro Court)
Plans are to demolish this single family residence with two new homes replacing it after a lot subdivision. One home is planned at 5,021 sq. ft. with a 770 sq. ft. garage; the second at 5,607 sq. ft. with a 741 sq. ft. garage. Architect for the project is Tim Golba.

La Jolla Blvd. Build-Out (7570 La Jolla Blvd.)
The Fairhill Apartment building from the late 1950s is planned for demolition to develop the site as a condominium project. Eight condominiums are scheduled to be located in a three-story building over an underground parking garage.

Girard Avenue Transition (7527-35 & 7545-49 Girard Ave.)
Change may be afoot for these Girard Avenue landmarks including Harry’s Coffee Shop as the Dewhurst Family – operators of La Jolla’s oldest building firm dating to 1929 – is marketing the property for the first time in 50 years. The Dewhurst firm occupies most of the property which has a total lease space of 14,259 square feet.

1920s Estate Threatened (7755 Sierra Mar Dr)
Occupying about an acre in a prime view location, this property has been back and forth in development stages for several years. It originally was designed by Herbert Palmer in the 1920s and is a historically designated resource. Current redevelopment plans call for a 6,356 sq.ft. addition to the existing 5,300 sq.ft. and adding 6,130 sq. ft. of subterranean area.

A computer glitch in last issue’s Timekeeper resulted in a mis-identified address in the Monitor column. The properties shown as the Grande Colonial Hotel’s historic restoration project are all located on South Coast Blvd., not La Jolla Blvd. as part of the caption listed. The Timekeeper apologizes for the error.

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 1909 Cottage (7846 Eads Ave) 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
Fall programs in which the La Jolla Historical Society participated included the third annual *Open Doors: a Tour of the Cultural Zone*, held in November in conjunction with six other participants in the immediate village area: The Bed & Breakfast Inn of La Jolla, the Cuvier Club, the La Jolla Woman’s Club, the La Jolla Recreation Center, the Museum of Contemporary Art San Diego and St. James by-the-Sea Episcopal Church. *Open Doors* is held to create a greater awareness of the community’s cultural and architectural heritage.

**Exhibit Reception Held**

About 300 guests enjoyed the opening reception for the exhibit *Scripps on Prospect: Evolution of Cottage and Villa* in collaboration with other gallery shows at the Museum of Contemporary Art San Diego. The opening in September introduced the first of two editions of the *Scripps on Prospect* exhibit exploring the properties on Prospect built and owned by Ellen Browning Scripps and her half-sister, Virginia. The second edition of the exhibit will run Jan 31-April 6 at MCASD, 700 Prospect St.

**Scripps Luncheon Munches to Success**

A fine time was had by all attending the La Jolla Historical Society’s annual Ellen Browning Scripps luncheon – this year enlivened by picture-taking in vintage attire in front of the 1915 Packard known as the Old Black Goose. The car originally was built for F.W. Kellogg and shipped to the West Coast, via the newly built Panama Canal. The EBS Luncheon held at the Beach and Tennis Club annually honors La Jolla’s early philanthropist and is held in observance of her October birthday. It was chaired by Connie Branscomb with Dr. Molly McClain as the keynote speaker.
SPRING 2014

50TH ANNIVERSARY CELEBRATIONS AND OPENING WEEK OF WISTERIA COTTAGE
780 Prospect Street
Golden Anniversary Dinner, May 1  Top Donors
Luncheon on the Lawn, May 3  Reception for Members, Donors and Former Board Members
Public Open House, May 4-11
Reception, May 4  Village Merchants, Real Estate Brokers, Concierges & Event Planners
Reception May 5  Educators, Art & Culture Professionals

Climate Change: Midcentury Modern La Jolla
May 3 - Sept. 7
Exhibit in Wisteria Cottage Galleries

16th Annual Secret Garden Tour
May 17, 2014

Feasting on History
Progressive Dinner
June 21, 2014

Garden Tour Coming Up in May

The yearly event celebrating La Jolla’s most prestigious … and secret … gardens will take place on Saturday, May 17, from 10 am to 4 pm. The gardens on the 16th annual Secret Garden Tour include large and medium-size landscape schemes as well as projects featuring drought-resistant plants in keeping with the local climate.

La Jolla Secret Garden Tour co-founder Susan Vandendriesse is again hosting a Garden Boutique located at Wisteria Cottage with wonderful offerings of whimsical garden décor, unique jewelry and refreshments.

Visitors to the event will experience a wide selection of gardens. Each setting will be enhanced by live music, table settings by local designers and artists interpreting the landscapes.

This year’s event also offers a docent-guided Platinum Tour that kicks off with a special brunch at the Estancia Hotel, with buses later providing transportation to each garden. The Committee, chaired by Sharlyn Gallison, also offers an additional exclusive garden open only to Platinum Tour guests.

Although the selected gardens featured on the tour change from year-to-year, the ticket prices remain the same. The self-guided tour for members is $40; non-members $50. The Platinum Tour is offered to members for $140 per person, and $150 for non-members.

Tickets go on sale mid-January 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.

IN MEMORIAM

The La Jolla Historical Society notes with sorrow the passing of long-time friend and supporter, Margaret Pence Howell, b. January 6, 1926 – d. October 25, 2013. “Peggy,” widow of noted oral pathologist Dr. Frank Howell and mother of four children, was a generous and very helpful member of the Honorary Committee of the Partners for History capital campaign. An active community volunteer, Peggy co-founded Friends of County Animal Shelters (F.O.C.A.S.) out of her passionate commitment to animals. We express sincere sympathy to Peggy’s children Ruth, Susan (Mallory), Amy and John and her three granddaughters, Emily, Langley and Joselin.
More than 150 spectacular and unique vehicles will be showcased over the weekend of April 11-13 as the 10th anniversary of the Concours d’Elegance is celebrated this year, culminating with Sunday’s show (April 13) at La Jolla Cove.

The heralded automotive weekend will get underway the evening of April 11 with a Rolls Royce motor cars contemporary classic cocktail party at La Valencia. Saturday, April 12, will feature the annual Ferrari and Maserati of San Diego motor tour and an evening VIP reception on the Concours lawn at the Cove.

Vintage and contemporary cars and vehicles will be showcased all day Sunday at the Cove and more automobiles again will be displayed in other areas including the La Jolla Motor Car Classic on the village streets.

This year’s program will celebrate European racing history with the marquees of Bentley and Ferrari and honor the Parisian roots of the first motoring events in the late 1800s as well as the continental racing phenomena spreading through Europe in the 1900s. For the first time in the history of the event, the Concours d’Elegance trademark is now the property of the La Jolla Historical Society.

Tickets to the Concours are $40 in advance and $45 on the day of the event. VIP tickets, offering admission to special features, are $125. To obtain a registration form for vehicles or to purchase tickets visit LaJollaConcours.com or call 619-233-5008. Proceeds benefit the La Jolla Historical Society and the Monarch School for young people impacted by homelessness.

Case Study Houses Go National

Two of the three Mid-Century Modern case study houses designed on Rue de Anne in 1961 have achieved national designation status. Case Study No. 23 C at 2329 Rue de Anne was placed on the national register. No. 23 A at 2324 was determined eligible but not placed on the list. They were proposed to the register by the Los Angeles Conservancy along with ten other case study properties.

The case study houses were designed by architect Ed Killingsworth and his firm Killingsworth, Brady & Smith as part of a program undertaken by Arts & Architecture magazine to showcase creative and innovative work of the post-war period using new and experimental materials.

The 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 as a “triad”, each related to the other with clear glass panels reaching from floor to ceiling maximizing ocean views. Features included reflective pools, interconnected courtyards to various wings and a pristinely sparse landscape of olive trees and ground covers to unite the project as a threesome. All remain as private single-family residences today.

What’s In A Name? Ivanhoe Avenue

The history of street names in La Jolla sometimes borders on the sublime as well as the ridiculous. Consider Ivanhoe Avenue named in honor of the 12th century Saxon protagonist, Wilfred of Ivanhoe, celebrated in Sir Walter Scott’s historical novel originally published in 1820.

Now, that’s not exactly too obscure considering that Ivanhoe first was called Ictinus after the Greek architect of the 5th century BC known for his work on the Parthenon, the Acropolis and the Temple of the Mysteries at Eleusis.

Ictinus lost to Ivanhoe in a major renaming of streets in La Jolla in 1900, legendarily at the suggestion of Ellen Browning Scripps who probably admired Sir Walter Scott’s acclaimed British novel and its battle-worn, but triumphant hero, who endures combats with errant knights, burning castles and devious monks to achieve his kingdom and the hand of the lovely Lady Rowena.

Presently stretching from Torrey Pines Road to its encounter with Prospect Street, Ivanhoe consists of three blocks lined primarily with commercial buildings, including three by notable architects, Carleton Winslow, Thomas Shepherd and Russell Forester. In its earliest days it was a street of mainly small cottages bearing names such as Longer Long, Michiquita and Waverly.

One of La Jolla’s most-treasured book stores, John Cole’s, started business on Ivanhoe before moving to Wisteria Cottage on Prospect Street. Another landmark, the La Jolla Post Office, occupies the corner of Ivanhoe and Wall Street, built as a WPA project in 1935. From an earlier time in 1916, the Union Congregational Church, commands the corner of Cave and Ivanhoe, a design by the well-known architect Carleton Winslow.

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.
**MERCHANDISE**

**PUBLICATIONS**

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*Custom orders available; prices vary*

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* - Donation (no tax)  
* 8% California sales tax applies

**MERCHANDISE**

**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**

**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 LJHS merchandise

**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 LJHS merchandise
- 20% discount coupon at Warwick's Bookstore
- 20% discount coupon at Meanley & Son Ace Hardware

**BENEFACTOR**

$250 annually or $700 for three years
- Annual subscription to the Timekeeper newsletter
- 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
- 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 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
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Historically Designated Sites in La Jolla
by Linda Marrone

To date, there are over 1,000 historically designated sites in the City of San Diego and approximately 135 of these sites are in La Jolla.

While most of these designations are homes and buildings, several of the designations in La Jolla are for the sites themselves, such as Torrey Pines Scenic Drive, Coast Walk Trail and several archeological sites in La Jolla Shores.

Coast Walk Trail became a designated historic site in 1992 - HRB Site #288. The trail, originally called Angel’s Walk, was designated for being a unique natural site and for its association with the early development of La Jolla. The designation also includes Devil’s Slide footbridge.

Photo from the early 1900s shows Coast Walk in its natural state. Devil’s Slide stairs were built by the railroad to allow access to the beach.

A unique designation in La Jolla is the Wind ‘n’ Sea Surf Shack. An open sided hut with a palm frond roof, the Shack was built in 1946 by surfers returning from WWII. Reconstructed in 1953 by engineer and surfer, Don Okey, the Shack has been rebuilt several times over the years after being destroyed by fire and storms. Designated historic site #358 in 1998 for being the quintessential embodiment of the surfing culture associated worldwide with Southern California, the Shack is the oldest continuously used shelter of its kind on the West Coast.

Surf Shack at Wind ‘n’ Sea beach has historic site designation.

For more information on La Jolla designations, you can go to the City of San Diego Historical Resources Board Website and research the different reports on the California Historical Resources Inventory Database (CHRID). Either enter an address, a street name or in the neighborhood search, enter La Jolla.

Website:  www.sandiego.gov/planning/programs/historical/

LINDA MARRONE
Historic & Architectural Specialist
Coldwell Banker - La Jolla
858•456•3224
lmarrone@san.rr.com
www.LindaMarrone.com
BRE#00616212

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.