Climate Change Midcentury Modern La Jolla Showcased in Wisteria Galleries
Celebrations Mark Society’s 50th Anniversary
La Jolla Woman’s Club History Explored
Executive Director’s Message

This spring we inaugurated the Society’s journey into its second century, and as we begin this adventure, we celebrate those who have made such living history possible. First thanks go to our core base of supporters: capital campaign donors, members, annual donors, and community constituents. We are deeply grateful for your ongoing patronage, and hope to welcome you to Society activities often. Many of you participated in our opening celebrations in early May, and I want to offer a very special thanks to our 50th Anniversary Committee for planning these inaugural events, the anniversary activities over the past year, and the *Feast on History* progressive dinner in June. Much gratitude to Connie Branscomb, chair, Ruth Covell, Ann Craig, Diane Dawson, Meg Davis, Soniaid McArthur, Pat Miller, Dori Robbins, Melessa Traylor, Nell Waltz, Penelope West, and Ann Zahner.

The inaugural exhibition in Wisteria Cottage, now open and continuing until after Labor Day, is *Climate Change: Midcentury Modern La Jolla*. Curated by Dave Hampton, this exhibition and its accompanying catalog explore the cultural history of La Jolla in the 1950s and 1960s and the changes taking place in art, design, and architecture. Make sure you don’t miss this impressive and important exhibition and pick up a copy of the catalog to take home at the members discounted price of $15.

The 10th annual *La Jolla Concours D’Elegance & Motor Car Classic* held in April and the 16th annual Secret Garden Tour in May were again great successes, and we are extremely thankful to the many committee members and volunteers who so generously contributed their time and talents to these community events. A very special thanks to Mike Dorvillier, Chair of the La Jolla Concours D’Élegance & Motor Car Classic, and to Sharilyn Allison, Chair of the Secret Garden Tour.

This spring the Society was honored to receive several awards for historic preservation. The City of San Diego Historical Resources Board presented us awards for the Architectural Rehabilitation of Wisteria Cottage, and for Preservation Advancement. The Save Our Heritage Organisation (SOHO) named the Society as the 2014 Preservationists of the Year. These honors are the result of the terrific work of our Preservation Committee, chaired by the extremely capable Leslie Davis, to whom we are deeply grateful. You can read more about these awards in the article by Judy Haxo.

This summer we are again offering two summer camps for the community’s youth. From July 7-18, we’re presenting two one-week sessions of our *Young Photographers Summer Camp*, held in collaboration with *Outside the Lens*, a nonprofit organization specializing in photography and digital media youth programs throughout San Diego County. Week one is focused on street photography, and week two on self-portraits; both camps are for middle school students. The week of July 21-25 is our *Young Architects’ Summer Camp* for middle school students and from July 28-August 1 we’re presenting a session for high school students. Students in this program are introduced to architectural history, visit the studio of a local architect and a construction site, and develop architectural drawing, modeling, and computer skills. They visit La Jolla buildings that exemplify the work of notable architects from different eras, and learn on-site recognition of architectural styles. This is a unique program offered, organized, and taught by practicing architects who volunteer their time for this project.

Our Board of Directors has experienced several recent transitions. I would like to recognize and thank those members of our Board who have completed their terms of service: Leslie Davis, Doug Dawson, Jennifer Harter, and Savash Khajezadeh. Welcome to newly joined Board members Nick Ageidis, Lisa Albanez, Tony Crisafi, and Molly McClain. We are extremely grateful for the dedication and hard work of all Directors on behalf of the Society! Thank you!

Heath Fox
Executive Director

President’s Message

I am honored to succeed Nell Waltz as President of the La Jolla Historical Society Board of Directors and humbled to be stepping in at the culmination of decades of hard work by dedicated volunteers. At a time when many non-profit organizations are struggling, our financial stability is due to extraordinary volunteers and staff and strong support in our community.

My sincere appreciation to Nell, Executive Director Heath Fox, and Board Member Jim Alcorn who led the Facilities Committee through the minefields of renovation with a project brought in on-budget and on-time. I would also like to acknowledge retiring Board Members Savash Khajezadeh for his architectural oversight of the Balmer Annex renovation, Doug Dawson for his nonprofit expertise on the Governance Committee, Jennifer Harter for her leadership and enthusiasm on the Education Committee, and Leslie Davis for her tireless commitment to La Jolla’s architectural resources. The historic 1140 Wall Street WPA-era post office remains open thanks to Leslie and the Save the La Jolla Post Office Task Force with the expertise of board member Diane Kane and former member Angeles Leira. During the past two years, the Historical Society has been at the forefront of the effort to save historic post offices; the La Jolla post office -- built as a Works Progress Administration project in 1935 -- is now listed on the City, State, and National Register of Historic Places.

Despite these departures, the Board remains strong due to new members Molly McClain, Lisa Albanez, Tony Crisafi, and Nick Ageidis who bring expertise in finance, marketing, education, and philanthropy. The Historical Society begins the next fifty years with a museum-quality exhibition space, renovated offices, and archives of historic photographs and artifacts. To stay informed about our exciting slate of upcoming events, make sure that our records include your email address; visit [www.lajollahistory.org](http://www.lajollahistory.org) and our Facebook page at [www.facebook.com](http://www.facebook.com)! [lajollahistory.org](http://www.lajollahistory.org) and keep your membership up-to-date for the next 50 years!

Ellen Brown Merewether
President
New Board Members

Nick Agelidis retired from Nissan in 2011 after a 26-year automotive career and moved to the Village with his wife, Lamya. His most significant pursuit since then has been photography; a book has been published recently.

Nick was born and grew up in Australia, before moving to the UK and then the United States. He obtained Bachelor’s and Master’s degrees in Civil Engineering from Melbourne University and a PhD in Structural Engineering from Imperial College, London. His work in the automotive industry took him and his family of two children to several locations in the U.S. and Europe, but he is now very pleased to call La Jolla home.

Lisa Albanez has spent nearly 25 years managing institutional capital for residential land development and construction. She is currently Managing Director for Mountain Real Estate Capital where she oversees the company’s western US investment activities. She is also very active within the community, serving as board member of San Diego State University’s Management Department Advisory Board and the Foundation of La Jolla High School. She recently served seven years including her last year as president of Las Patronas which provides grants to San Diego non-profits. Ms. Albanez has a BS degree in Finance and an MBA from San Diego State University.

Tony Crisafi is a founding partner at Island Architects in La Jolla. He has over 35 years of experience designing heirloom quality custom homes and facilitating historic home rehabilitation in Ohio and California. Tony received his Architecture degree from the University of Notre Dame, his MBA from Case Western Reserve University and is a LEED & NCARB accredited professional. For the past 17 years Tony served as committee chair, trustee & eventually President of the La Jolla Community Planning Association. His interests lie in working with the community to protect and enhance the physical and visual environment of La Jolla through application of sensible land use policy, and public forum project review.

Molly McClain is a professor of history at the University of San Diego. A ninth-generation San Diegan, she attended The Bishop's School in La Jolla and received degrees from Yale University (MA/PhD) and the University of Chicago (BA).

She is the author of three books and numerous historical articles. Her most recent biography focuses on the life of Ellen Browning Scripps, the “patron saint” of La Jolla. She serves on the board of ZLAC Rowing Club and edits The Journal of San Diego History.

Editor’s Note

Summer by the sea. In 1885 a correspondent for the Pacific Rural Press waxed euphoric over his visit as a summer tourist to La Jolla: “My eyes and ears were enchanted, and I could stay for hours and I believe days, to listen to that never-ceasing sound beating against the rocky shore, and watch the never-ending waves, swelling in and breaking into showers of pelting spray.” This summer again brings tourists and, like the 1885 visitor, they will be mesmerized by ocean waves while those of us who live here sometimes view them with a kind of unmitigated boredom.

This issue’s newsletter celebrates summer with a cover photo of Rough Water Swim competitors photographed at La Jolla Cove in 1945. It also celebrates summer with a cultural landscape report on Torrey Pines Lodge and State Park, that vast reserve of natural cliffs overlooking the ocean where locals as well as tourists enjoy the great outdoors. We also feature some activities for summer enjoyment over the next couple months – namely, the exhibit, “Climate Change Midcentury Modern La Jolla” occupying the Wisteria Cottage galleries through Sept. 7. Two summer camps – one for young photographers, another for architecture students – also are scheduled. Photographer Rudy Vaca captures the light summer spirit of the series of lawn parties held as celebrations for the La Jolla Historical Society’s 50th anniversary in early May. Other photographers record the romantic spring and summer moods of the Secret Garden Tour and Boutique presented annually by the Society.

A concluding nod to summer is this issue’s “Coda” feature highlighting some of the seldom-seen photographs from the Society’s archival collection. This time we highlight two young women in period dresses and bonnets enjoying a jury-rigged outdoor shower in the early 1900s. Nothing like the good ‘ole summertime. Enjoy! And watch those waves! As our visitor found out in 1885: “If you do not keep a sharp lookout and become too absorbed you will get left far behind in the water by the sweeping billow.”

IN MEMORIAM: David Raphael Singer

The La Jolla Historical Society notes with sympathy the death of architect David Raphael Singer, a supporter and member. Singer (1938-2014) died at age 76 after a battle with cancer. He had resided in La Jolla for 45 years and practiced architecture from an office at 7848 La Jolla Blvd., winning awards for residential, commercial and non-profit institutional projects. Local projects included renovations and additions to the Athenaeum Music and Arts Library. Singer grew up on Long Island, NY, and graduated from the University of Pennsylvania studying architecture under Louis Kahn. He is survived by two sons, Gidon and Nathanael, and four grandchildren.
New Wisteria Cottage Galleries Reflect Museum Quality

Photos by Darren Bradley

Clear, clean vistas and indoor-outdoor relationships define the new gallery spaces in Wisteria Cottage. Above right shows view through the main gallery from near the front door culminating in a glimpse of the outdoors through a small window in back gallery. Above left a reading nook with chairs by Italian designer Marco Maran for Knoll surround a table with a surface of redwood recycled from the old Wisteria Cottage pergola. Bottom right exposed bead board ceilings with open rafters lend height and architectural definition to gallery spaces. Bottom left new shade system allows transparency to the outdoors but also protects art work from dangerous light and sun exposure.
A small welded brass and enamel sculpture by Wenetta Childs entitled “The Storyteller” came to the attention of Dave Hampton about a decade ago. It had been created in 1964 when Childs had been part of a group of artists studying at La Jolla’s Art Center and School of Arts, then newly formed for creating and appreciating modern art. Hampton took the piece 40 years later and showed it to the original artist. She was totally amazed that it still existed and that anyone was interested in it.

This discovery started Hampton on a mission to connect with other aging modernists who were on the edge of the happening art in San Diego, and specifically La Jolla, during the post-World War II years. His search resulted in the discovery of a great range of painters, sculptors and craftsmen who were integral to this art movement of the late 1940s through the 1960s. It soon lead to Hampton curating several major shows about them including the latest “Climate Change: Midcentury Modern La Jolla” on view through Sept. 7 at the Wisteria Cottage galleries, 780 Prospect St. The artists featured in the show include Robert Matheny, John Baldessari, Ethel Greene, Sheldon Kirby, Russell and Eleanor Forester, Lynn Fayman and Karen Kozlow, among others – all heavyweights from a disappearing era.

“Each time I’d meet one of these people, they’d propel me to find another even more fascinating person they might have worked with,” says Hampton, now having become the acknowledged authority on San Diego’s art from the midcentury period, although he modestly maintains that, in reality, he’s at the tip of the iceberg in connecting with the greater body of work that may still be out there.

One of the challenges of curating exhibits such as ‘Climate Change” involved relating the various art work to associated fields such as architecture and interior design. While many of the artists regularly showed in then newly established venues such as the Jefferson, i and the Art Work/Sander galleries, they also relied on progressive commercial enterprises such as Armin Richter and Dean Marshall Interiors for exposure of their work. i and Art Works/Sander galleries were located near each other in the 7000 block of La Jolla Blvd. Jefferson occupied two locations, starting out on Girard Avenue and then moving into a Russell Forester-designed building (still standing) at 7930 Ivanhoe Ave.

Hampton also notes correlations between some of the modern artists and their professional involvements with the scientific community and the defense industry. Lynn Fayman, a key figure in the La Jolla Art Center as well as an experimental filmmaker and photographer, began work as a photographer for Ryan Aircraft. Harry Bertoia, a furniture designer, worked for the Naval Electronics Lab. Another common thread of the artists was a number of them taught at the Art Center or local community colleges.

Born in 1965, Hampton grew up with Danish modern but was not interested in art or architecture at the time. His appreciation developed largely through osmosis. “As a child growing up in Bird Rock, I’d skateboard down La Jolla Blvd., but didn’t do any of that stuff like hang-out at the Pour House with the Wind ’an Sea surfers,” he says.

“It wasn’t until later that I began to connect the dots and realize what had gone on at those galleries just down the street from where I grew up.”

Hampton continues to examine and explore as a curious outsider viewing the greater world within. “What I have today, he says, “is still an amateur interest driven by love rather than professional or monetary concerns. After a while you just get the feeling for an echo of the Eames chair just like an old Beatles song that you almost automatically know the words to.”

Hampton’s first modern shows were at the Mingei International Museum and the Oceanside Museum of Art. He currently is curating another show for Oceanside opening July 12 and running through November. It is entitled “Spitting in the Wind: Art from the End of the Line by Richard Allen Morris, John Baldessari, Bob Matheny and Russell Baldwin.”

Carol Olten is the Society’s Historian
Julius Shulman, the photographer whose work was pivotal to the popularity of modern architecture, once said: “Good design is seldom accepted. It has to be sold.”

Anyone familiar in the least with popular midcentury advertising will recognize how the boomerang was widely used to sell anything from kitchen Formica to roadside hot dogs and milk shakes, how white-gloved female hands showed the ease of operating in a push-button world of everything from vacuum cleaners to the Edsel and how shapes of both modernity and elegance were suggested in black sheath dresses of the time – as well as in numerous sheath shapes repeated in a range of products from detergent containers to the legs of Danish Modern furniture.

Modern design, and specifically the photographs and graphics that sold it in advertisements, suggested luxury and newness. They created a spacy awareness that both objects and architecture could float in airy vacuums of practically nothing. Motion also took on new importance. Consider all those portable TVs and gadgets that could be plugged in anywhere: Never know when you need a kitchen skillet in the bedroom or a living room TV in the kitchen! Companies such as General Electric, Goodyear, Chrysler and Westinghouse all had heydays proving how all their new products – and never had there been so many new products than in the years of post-World War II – were both necessary and wonderful and made life ever so much better and easier. Take the idea of an electric hot dog cooker with the instructions: “Attach either end of the wainer to an electrical current in bottom half of the cooker. With the lid closed, current shoots thru to cook the franks crisp, yet juicy.” Quick and easy. But, yipes! Watch your fingers!

Although national advertising took its own course in selling modern design, the small group of La Jolla modernists whose work is featured in the current “Climate Change: Midcentury La Jolla” exhibit in Wisteria Cottage through Sept. 7 also had views of how their work could reach the public through advertising, though usually on a somewhat more sophisticated level. A case in point is the Shulman photograph in the exhibit (and showcased on the front of the catalogue) of the second home architect Russell Forester designed on Hillside Drive with his wife, Eleanor. The latter is featured in the picture, fashionably photographed with binoculars looking through floor to ceiling windows onto a fantastic ocean view. This photo may or may not have been taken for advertisement purposes but, with an interior containing a careful selection of artistic furniture, it also makes a compelling statement for living with modern design. Shulman’s eloquent photo makes the sales pitch.

La Jolla stores and galleries in the 1950s also promoted modern design through advertising. Two major ones were Armin Richter Interiors, 7661 Girard Ave., and Dean Marshall Interiors, 5759 La Jolla Blvd. Richter’s ads for artist–designed jewelry and furniture appeared in Arts and Architecture magazine; Marshall promoted “American and Scandinavian Contemporary” furniture in San Diego and Point magazine.

As more and larger stores began to open through the 1960s it became apparent that La Jolla was the seed bed in all of San Diego for what was new, modern and fashionable. Saks Fifth Avenue and I. Magnin brought clothing style as did John Hogan, Graf’s Furs, Lion and Hafters Haggarty. BoDancia, near the corner of Girard Avenue and Pearl Street, continued the Scandinavian and Danish Modern theme. Throughout the ’60s all these stores carried prominent ads and were regularly featured in editorial copy in highly trend-setting San Diego city magazine.

The magazine also publicized La Jolla’s prominence in the modern art world with features on the Art Center (director Don Brewer wrote his own article about tracking down Henry Moore in England for a major retrospective that he curated) and various galleries such as those opened by Thomas Jefferson, Marlene Williams and Louis Sander. (When Jefferson closed in 1967 the magazine’s art writer Marilyn Hagberg wrote that it had “roared like a lion for four years on the San Diego art scene.”)

For two decades, in fact, La Jolla had simply ruled the roost in modern art and design in all of San Diego. And boiled down to bare bones, a good part of the reason was modern advertising.

Carol Olten is the Society’s Historian
Society Receives Round of Historic Preservation Awards
by Judy Haxo

Major preservation awards from both the City of San Diego and SOHO (Save Our Heritage Organisation) for recent restoration of Wisteria Cottage and work to save other historic structures were garnished this spring by the La Jolla Historical Society for the first time in its 30-year history.

On May 22nd the Historical Resources Board (HRB) of the City of San Diego presented the La Jolla Historical Society, Ione Stiegler and IS Architecture, Hill Construction Company, Melvyn Green & Associates, Engineered Systems, and Snipes-Dye Association with an award for the Architectural Rehabilitation of Wisteria Cottage. The HRB also presented a Preservation Advancement award to the Society for its work in the community that included the La Jolla Post Office, UC San Diego Chancellor’s House, Windemere Cottage, the Snell Cottages, and Wisteria Cottage.

In April, the Society received notification from SOHO that it had been selected for the People in Preservation awards program. It named the organization as 2014 Preservationists of the Year and noted that Pat Dahlberg had been chosen to receive SOHO’s Lifetime Achievement Award for her sustained leadership and service as President of the La Jolla Historical Society (1997-2003). Recipients of SOHO’s awards also included Pat Sherman and the La Jolla Light. The awards were presented at a June 6 ceremony.

These awards from the HRB and SOHO are the result of hundreds of hours of volunteer work. For the rehabilitation of Wisteria Cottage, the Society formed a masterplan committee composed of members of both the preservation and facilities committees. The masterplan committee oversaw the engagement of an architect and contractor, and directed the planning process through design development.

Concurrently, the preservation committee continued its monitoring of historic properties in the community. Society representatives worked with UC San Diego officials to preserve the Chancellor’s House and the Kumeyaay archeological site in La Jolla Farms. Challenging the demolition of Windemere Cottage, the committee led a successful effort with the San Diego City Council to reset the planning timeline and pursue possible mitigation action. Members of the preservation committee also successfully challenged a historical report which found the Snell Cottages near Windan Sea beach “not historic;” this eventually led to a compromise which preserved the cottage on the front of the property and allowed demolition at the rear of the property for new construction. While these issues were successfully pursued, the campaign to preserve the La Jolla Post Office advanced. Leslie Davis, preservation committee chairwoman, worked with others in the community to establish a special task force focused exclusively on the Post Office. Members of the Save Our La Jolla Post Office Task Force prepared the report for historic designation on the National Register of Historic Places, the California Register of Historic Places, and the San Diego Register of Historical Landmarks. The task force also organized local citizens and mobilized politicians to protect historic post offices and to clarify rules governing their sale or disposal. The local task force led a national campaign to preserve historic post offices, creating a model that is being followed in other communities.

Heath Fox, the Society’s executive director commented, “All of these things took a tremendous amount of work and community coordination and the credit really belongs with the Board generally and the Board’s preservation committee specifically. These awards establish our credibility in the conversation about La Jolla’s built environment. We, as a historical society, want to promote the highest quality built environment for the community that’s possible. That means not only looking at the past and historic resources, but thinking about what’s going on currently and what that’s going to mean in the future.” He added that the awards validate the Society’s role helping realtors, homeowners and architects as well as city regulatory agencies maintain La Jolla’s built environment with informed advice.

The members of the Preservation Committee are: Leslie Davis, chairwoman, (and chair of the Save Our Post Office task force), Donna Blackmond, Laura Ducharme Conboy, Patricia Dahlberg, John Fremdling, Shoshona Jones, Diane Kane, Angeles Leira, Martin Lizerbram and Don Schmidt.

Judy Haxo is the Society’s Board Secretary and heads the Oral History Program
On Saturday, April 7, 1923, speaking from the Lodge’s front steps of the newly completed Torrey Pines Lodge, La Jolla attorney James C. Harper, acting for his client, Miss Ellen B. Scripps, formally dedicated and presented the building to the citizens of San Diego.

After apologizing for Miss Scripps’ absence due to a recent hip injury, Harper praised her for underwriting the Lodge’s construction.

What Harper didn’t dwell upon was that Miss Scripps, who owned and held in trust for all San Diegans all of the Reserve north of the Lodge, had previously donated a substantial amount of funds toward the construction of a “Refectory” – a communal dining room where one’s health could be restored – in 1912. Playing off the area’s resemblance to a Southwest mesa top, its designers, Frank Mead and his junior partner Richard S. Requa, designed it to resemble a multi-tiered Hopi Indian village compound.

Situated near the Reserve’s highest point, the Refectory would serve as the “Gateway to San Diego:” a stopover for an estimated 45,000 seasonal automobile tourists traveling along the soon-to-be-completed Coast Highway. Many would be on their way to the upcoming 1915 Panama-California Exposition in Balboa Park.

However, the city dragged its feet choosing a contractor and the project was put on hold. Scripps’ donation reverted to the city’s general fund and it did not resurface until after World War I. By that time some of the players, including one of the architects, had changed. The finished product – a Pueblo Revival style lodge sitting in a natural setting of 2,000 acres of flora and fauna – received many kudos.

At the dedication Harper praised the cooperative spirit between the Lodge’s designers, Richard S. Requa and Herbert L. Jackson; building contractors James H. Nicholson and Frank L. Stimson; and the City Park Commission and Parks Department, which all contributed to the building’s completion. He also praised Los Angeles landscape architect Ralph Cornell and native plant specialist Theodore Payne, who, together with local naturalist and Reserve custodian Guy L. Fleming, contributed to the Lodge’s placement and the “harmonizing and blending of new plantings with their natural surroundings.”

Harper also recognized consulting adobe expert John Byers of
This is 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.

Santa Monica, who directed his itinerant crew of Mexican-American adoberodores in the making and installation of over 20,000 forty-pound, sun-dried adobe blocks on site.

One of the largest modern all-adobe buildings in San Diego, the Lodge is a noteworthy and rare local example of the Pueblo Revival style adapted for use as a public building. Its low, earth hugging profile, thick adobe-block walls and use of open-dressed log beam construction, embody the distinctive characteristics of the Territorial variant of the Pueblo Revival style. Set overlooking deeply rutted sandstone gorges, amid native chaparral and rare Torrey Pines, the Lodge’s rustic style is a near perfect match of architecture and environment, that, according to Harper, “has not marred the natural beauty of the scene and [allows us to] have a gateway to our city of unusual attractiveness.”

Located in the world famous Torrey Pines Reserve, the Lodge’s building and operation were also closely tied to its symbiotic relationship with the adjacent Torrey Pines Grade Road. Completed in 1915, the two-lane concrete road offered a direct coastal route between Los Angeles and San Diego. Strategically situated at the road’s highest point, the Lodge was a popular stopping place for thousands of automobile tourists travelling between the two cities.

Although the Lodge’s popularity waned after the 1933 opening of the nearby North Torrey Pines Road, it continued to be a destination for those wishing to dine or purchase a picnic lunch before hiking through the Reserve.

In 1998, forty years after California State Parks acquired the Reserve, the Lodge, along with a .7-mile section of the Torrey Pines Grade Road, and the nearby Guy L. and Margaret Fleming House, were placed on the National Register of Historic Places. Today both buildings and the state reserve provide visitors with a unique historic experience of an environment unequaled for natural beauty in Southern California.

California State Parks historian Alexander D. Bevil’s article is based on the National Register of Historic Places nomination he originally wrote for the Lodge.

He is currently working on a National Register nomination of a historic 1922 Army airplane crash in Cuyamaca Rancho State Park.

During his 16-plus years as a California State Parks historian, Bevil has served as a board member of San Diego’s Save Our Heritage Organisation, and board member and president of the San Diego/Imperial Counties Congress of History.
New Research Links Wisteria Cottage Builders to Scripps Family

By Diane Kane

The first owners and builders of Wisteria Cottage were George and Edith M. Seaman of Alameda. New research by LJHS Board Member Professor Molly McClain, notes that Edith was a friend of Ellen Browning Scripps’ younger half-sister “Annie” (Julia Ann Scripps), who lived at her half-sister’s South Moulton Villa on Prospect Street until her death in 1898.

Annie, who suffered from rheumatoid arthritis, met Edith at a convalescent facility in Alameda where both were undergoing treatment. They discussed the seaside community of La Jolla where Ellen Browning Scripps, Annie’s older half-sister, had built a home. Later, in 1903, Edith and her second husband George Seaman also decided to build a house in La Jolla. They quickly purchased Lot 19, block 55, in the vicinity of Miss Ellen’s showcase property on Prospect Street and built a house of four rooms, with bath, gas and modern improvements costing $1500.

The following year, they purchased Lots 16 and 17, Block 55 for a more substantial eight-room home (main floor, Wisteria Cottage), which cost $2500. Together, both lots comprised a generous, wedge-shaped parcel on the corner of Prospect Street and Daisy Row (no longer existing); yet, contemporary accounts indicate that the structure was built only on Lot 17. The Seamans lived briefly in their new home, but left La Jolla abruptly for Montana.

Edith then transferred ownership to her son by her first marriage, George Frederick Abel, but rented it to Virginia Scripps. New research indicates that the property transfer “with love and affection” was actually a legal maneuver to prevent her second husband from “stealing” her property in a mental incompetence lawsuit. The sensational 1905-1907 trial in Alameda pitted children against both husbands – and eventually their mother – in a mud-slinging free-for-all.

Virginia Scripps eventually wound up with Edith Seaman’s La Jolla holdings, for which she supposedly paid $10.00! (The actual consideration is yet unknown.) She invited the St. James congregation to use the cottage from 1905-1907, while the new church was under construction. In December, 1907, Virginia engaged Irving J. Gill to turn her late Victorian seasonal beach cottage into a Craftsman home. Gill not only updated its appearance, doubled the existing floor space and adapted the cottage to year-round living, but completely re-thought its position within the two-lot parcel. By shifting the cottage off its foundations on Lot 17 and pivoting it to the center of the expanded site on Lot 16, he was able to take advantage of the entire parcel, its generous curving alignment along Prospect Street and its sweeping views of the coastline.

New cobblestone-faced terraces surrounded the re-located structure and formed a lower level for this structure that included a walk-out basement. New servant’s quarters and a screened porch, positioned on the upper terrace above a new cistern, provided additional amenities, along with welcome city sewer and water connections. Gill also improved the curb appeal of the property by adding a generous front porch and pergola facing Prospect Street. Finally, a small covered side porch and stair leading to Miss Ellen’s property linked the two dwellings together. The entire cottage footprint was encased in a beefy cobblestone foundation wall, thus creating the Wisteria Cottage we know today.

What’s In A Name? Jenner Street

J enner Street, the short stretch of thoroughfare that connects Prospect Street to Coast Blvd., originally was named Franklyn Place as creators of the first La Jolla Park Subdivision sought to name village streets after American ancestors and early states. In the great La Jolla street naming transformation of 1900, Franklyn switched allegiance to British ancestry, however – newly defined after the First Baronet who was physician to Queen Victoria and the Prince of Wales (later Edward VII). This was Sir William Jenner who was born in Chatham in 1815 and distinguished himself in British medical history for establishing the difference between typhus and typhoid fevers in addition to treating a number of royals.

The son of an innkeeper, Jenner devoted his life to medicine, specifically pathology. He worked first at the London Fever Hospital and then at the Hospital for Sick Children in London. His neighbor, Charles Dickens, also took a great interest in the childrens’ hospital where Jenner particularly studied diseases such as rickets and diphtheria affecting the populations of London’s slums in the mid to later 19th century.

Jenner was known as a workaholic. He once was asked what he did in leisure time and responded: “Amusements! My amusement is pathology.” He wrote numerous papers and received many awards in medicine. His short stout body and pudgy face with an elongated nose was often the subject of British caricaturists. Jenner died in Kent in 1898 at age 83.

Kane is an architectural historian and member of the LJHS Board.

10 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.
In 1914, Marjorie Henri, wife of New York artist Robert Henri, complained to her mother-in-law about the character of La Jolla. She wrote, “Women, women everywhere and none of them young or pretty…There are no men around – absolutely a woman’s town. They own everything and run everything and talk politics incessantly. Twang. Twang. Twang.”

The La Jolla Woman’s Club, founded in 1894, was the focal point for the activities of an extraordinary group of women who ran La Jolla at the turn of the 20th century. The clubhouse, located on the corner of Silverado Street and Draper Avenue, was designed by modernist architect Irving Gill and paid for by the generosity of the village’s patron, Ellen Browning Scripps. One hundred years later, it stands as a testament to community spirit and civic activism.

Women’s clubs were founded on the notion that women, united, could change themselves and their world. The first clubs developed after the Civil War, drawing on the experience of women who had volunteered in the service of their country. They expanded rapidly in the 1880s and 1890s as women began to press for access to higher education and civil rights. Clubs became places where women learned how to speak in public, handle money and exercise political influence without actually having the vote. They also provided opportunities for personal growth and creative self-expression.

In the early years, La Jolla attracted a large number of women with spirit, intelligence, and the desire to further social change. Some were widowed; others divorced. Some were good church-going women; others dabbled in theosophy and spiritual healing, held séances, and practiced yoga. Some were conservative, but most were progressives who fought for free speech and the right to vote. Together, they organized a women’s literary and current events club that became the La Jolla Woman’s Club. Members met every Wednesday afternoon between September and June, gathering, first, at the La Jolla Hotel, next, at the library’s first Reading Room, and, later, in the Sunday School room of the Presbyterian Church or in each other’s houses.

At a time when few women had college educations, clubs provided a venue in which their members could step out of their domestic lives and engage in “serious thought and work and study.” Members researched and gave talks on subjects that ranged from the California poets to the Boer War. They mobilized support for prohibition and addressed progressive issues such public health, social and industrial problems and civil rights. They also participated in the hard-fought campaign for women’s suffrage that gave California women the right to vote in the national elections of 1912.

Membership increased significantly in the La Jolla club’s first two decades. In 1901, there were 17 members; by 1914, there were nearly 100. Around 1910, members met at a community center known as the “Social Club” located on Herschel Avenue. After the sale of that property in 1912, clubwomen moved their meetings to the Union Church. It soon became clear that the club needed “a home of its own.”

In 1913, Ellen Browning Scripps decided to donate land and money for the construction of a permanent home for the club. She settled on property located close to her own house and imagined “a simple, cottage-like building to cost about seven or eight thousand dollars.” Architect Irving Gill, however, convinced her that the structure should be built of concrete in the same manner as The Bishop’s School. Since she had no desire to supervise such a major project, she asked clubwoman Mary Ritter to take charge of the construction, “relieving her of everything but signing checks.” In the meantime, she offered the club the use of her own home for meetings.

The cornerstone of the new women’s club was laid on December 3, 1913, accompanied by a ceremony in which members thanked Scripps for her gift. Scripps described the ceremony in a letter to her sister, noting the irony of singing “Blest Be the Tie that Binds” while standing around a water-filled foundation, hoping for the cement to dry.

Gill created a spare, elegant, and functional clubhouse in the modernist style. An article in The Craftsman magazine described it as an example of “the new type of architecture which is being worked out in California, namely, the strict adherence to the three great architectural principles of the square, the circle and the line.” The clubhouse was partially surrounded by a covered passageway, or arcade, made of reinforced concrete and built using the “tilt-slab” method of construction. Front and side rooms opened to vine-covered pergolas, gardens, and lawns that could serve as outdoor tea rooms, study spaces, and promenades. Inside, there was a large assembly room and several smaller meeting spaces. Walls were painted a soft gray color while cement floors were colored in mottled tones of light red, treated with an oil finish, and waxed.

Nature provided external ornament to the clubhouse in the form of palm trees, flowers, and vines. In August, 1914, Ellen engaged gardener Kate Sessions to lay out the club house grounds while Gill designed a fountain. A rose garden was planted on the sunny, south side of the club while a vine-covered pergola extended to the north. Walks were made of red brick laid in a herringbone pattern.

In 1914, the La Jolla Woman’s Club became an incorporated body to legally transact business and to accept the gift of the clubhouse and grounds. Members drew up a new constitution and set of bylaws and appointed a board of directors that included Mary Ritter as president and Ellen Browning Scripps as vice president. The latter stipulated that if the organization ever surrendered their charter and ceased to exist as

Continued on page 12
Bed & Breakfast Inn of La Jolla
by Carol Olten

Many houses in La Jolla have curious and somewhat bizarre histories, but the one now housing the Bed & Breakfast Inn of La Jolla could have the wildest of all in terms of the odd variety of people who have been owners and lived there. Designed by renowned architect Irving Gill, the house originally was built for a former Kansas farmer and San Diego County lemon rancher named Charles Kautz.

Kautz lived there only briefly and sold the property to C. E. and Juana Kaltenbach who opened the house at 7753 Draper Ave. to a singular string of renters. They included John Philip Sousa II, son of the famous march king, and Lady Imsay, wife of Lord Imsay, the British aristocrat associated with the sinking of the Titanic. Sousa, in a frenzy over ants inhabiting the ivy that covered the house, chopped the vine down; his attempt to pull it away from the house resulted in part of the structure coming down. Lady Imsay, moved in with a flurry of British servants who went to the beach instead of maintaining the household. When she moved out, the house was left in shambles. Whereupon, Juana Kaltenbach took over the property and ordered a re-do by Armin Richter, one of La Jolla’s pioneers in modern design. But by 1982, when Kaltenbach died at the age of 90, the house again was falling apart. An heir suggested offering the Kaltenbach homestead “to the Moonies or some such religious sect, who could hobnob with the Presbyterians and Episcopalians as good neighbors should.”

A few years later an angel named Betty Albee came to the rescue. With the help of architect Tony Ciani, she renovated the landmark Gill structure, built an addition and opened it as the Bed & Breakfast Inn in 1985. The business continues today under the management of Marilouise Micuda with rooms named in honor of some of the previous residents as well Irving Gill whose name is honored with the penthouse suite.

Gill designed the building in 1913 at the same time he was at work on the La Jolla Woman’s Club next door. Relationships between the two structures are much in evidence, particularly in the way they are sited. The main entrance of Kautz’s house is on the side instead of fronting the street, approached by a long walkway allowing the visitor to enjoy the woman’s club gardens. Similarly, the woman’s club grounds look sideways into an enjoyable court belonging to the private residence. But architectural differences also exist between the two buildings. The Kautz house has pure, simple lines marking Gill’s move into a more cubistic style. The woman’s club with its vine-covered pergola and celebration of arches throws back a bit more to European architectural traditions.

Today, both buildings are integral to the series of buildings from early La Jolla created through the collaborative efforts of philanthropist Ellen Browning Scripps with Gill as her architect.


Carol Olten 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.

The La Jolla Woman’s Club continued from page 11

The new clubhouse made possible large-scale entertainments and theatrical productions. In 1916, La Jolla women organized a Tercentenary Shakespeare Pageant commemorating the death of the Bard in 1616; they performed short selections from plays including Hamlet, The Merchant of Venice, and Midsummer Night’s Dream. They also put on a performance of Aeschylus’s Agamemnon. During World War I, they hosted dinners for hundreds of soldiers from Camp Kearny, followed by band concerts and dances.

La Jolla changed dramatically during the 1920s and ’30s, becoming both a tourist destination and a residential suburb of San Diego. The La Jolla Woman’s Club became more of a social organization than a center for women’s education or civic activism. Fortunately, the clubhouse continues to stand as a reminder of the free-thinking, adventurous women who settled La Jolla and claimed a place for themselves in the modern world.

McClain is professor of history at the University of San Diego, specializing in British and American subjects with emphasis on art, architecture and culture; and a member of the La Jolla Society Board of Directors.
The Art of Giving  Leaving a Legacy to the Society

Planned gifts create opportunities for both the La Jolla Historical Society and its donors. A planned gift can guarantee that you and your family leave a lasting legacy for the Society and the community. Through gift planning, you can make charitable contributions to support your own personal objectives while minimizing after-tax costs to the extent allowable by law. Determining what gift is right for you is just as important as making the gift. There are a number of options available to donors considering planned gifts to the Society:

Bequests
Through a simple provision in your will, you can make a gift to the Society which may offer reductions in your estate taxes. Gifts may be for a specific dollar amount, a percentage of the total estate or the residuum after debts, taxes, expenses, and other bequests have been paid. Specific bequests of property such as art objects, rare books, equipment or real estate (under certain circumstances) may also be made. Unrestricted bequests are especially appreciated, although you may designate your contribution for a particular purpose.

Charitable Gift Annuities
With a gift annuity, you simultaneously make a charitable gift and provide guaranteed payments for life to you and/or another person. The fact that you are making a charitable gift may entitle you to deductions in income, gift and estate taxes.

Deferred Gift Annuities
This annuity appeals to younger donors in their peak earning periods. There is an immediate tax deduction for the gift but the annuity payments do not start until a future date (usually upon retirement), thereby providing extra retirement income on a potentially tax-sheltered basis.

Charitable Lead Trusts
Charitable lead trusts are good tools through which to make significant gifts of assets that generate income for the Society. Income from these assets flows to the Society for a designated period of time. At the end of that time, the assets are returned to you, your heirs or any other persons designated. This method of giving allows you to direct an amount of annual income to the Society while guaranteeing that your heirs will ultimately benefit from the asset.

Charitable Remainder Trusts
Charitable remainder trusts may provide you certain tax benefits and a return on the trust assets. After your lifetime, the remainder of the trust would transfer to the Society for purposes that you have specifically designated.

Life Insurance
The Society can accept gifts of life insurance, preferring that they be in the form of paid-in-full policies. You may choose to name the Society as the beneficiary (or a contingent beneficiary) of a life insurance policy, retaining lifetime ownership and control of the policy which may create tax benefits for your estate, or you may wish to transfer ownership of a policy to the Society. If you make the Society the owner and beneficiary of a policy, you may be entitled to certain tax advantages.

Retirement and Pension Plans
You may make a charitable gift to the Society through your current retirement plan. Income and estate taxes may substantially reduce certain retirement plan assets but many of those taxes can be significantly reduced or eliminated through a properly planned contribution of the assets to the Society.

Real Estate
Real property that has appreciated in value over the years may, if sold, incur a sizable capital gains tax. Under certain circumstances, it may be mutually beneficial to gift the property to the Society, eliminating capital gains taxes altogether. Please note that not all gifts of real estate can be accepted by the Society and those that are accepted will, under Society policies, be marketed for immediate sale.

Tangible Personal Property
Gifts of tangible personal property such as art, antiques, collections of rare items, and jewelry, are also welcome. The Society is available to assist with these transfers.

Your interest and support of this cultural and educational institution contributes to our continued growth and benefits our mission of preserving and documenting the great story of La Jolla’s rich heritage.

Thank you! We want to help you help us! Please consult your tax, financial and/or legal advisor concerning the various benefits of these options. The Society is grateful for your support! If we can assist you in any way, please contact us at 858-459-5335.

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 greet people?

The La Jolla Historical Society has needs for volunteers in all of these areas, particularly as Wisteria Cottage re-opened this spring with an ambitious new exhibit program. A dedicated group of docents kept our Wisteria program going before we closed for renovation and rehabilitation. Thanks to all of you!

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

We have a continuing interest in building our files as complete as possible including copies of old newsletters that can prove valuable sources of reference. Our current collection is fairly complete, but a few holes exist. If you have any past issues and wish to make a donation, the missing links are the Fall issues of 1988, 1999 and 2005; the Winter issues of 1990, 2000 and 2004; the Summer issue of 1998 and all four issues of 1989.
Volunteer Focus:  Sharilyn Gallison

Sharilyn Gallison has a long history of volunteering at the La Jolla Historical Society. Her most recent tour de force is her chairmanship of the successful 16th Annual Secret Garden Tour. She also will chair next year’s May 16th Tour.

In 1999 when her friend Gladys Kohn urged her to join the Historical Society Board, Sharilyn saw it as a way to complement the enthusiasm her husband Bailey felt for La Jolla. When she first came to La Jolla in 1984 and saw Bailey’s involvement in and attachment to La Jolla, she realized that there was something special about the community. LJHS Board membership would give her the opportunity to make some personal contributions. Over the course of her board membership (1999-2011) she served as assistant newsletter editor, vice-president in charge of membership and treasurer. She also remembers working with Gladys and others to mount one of the Society’s first exhibits in Wisteria Cottage as a way to introduce La Jollans to our mission.

Terming out from board membership has only slightly reduced her volunteer activities. Several years organizing the Ellen Browning Scripps Luncheon have been followed by membership on the 50th Anniversary Committee and the commitment to chair this year’s Secret Garden Tour.

Sharilyn sees the job of Secret Garden Tour chairwoman as overseeing a complex array of interconnecting pieces and making sure that everyone communicates with everyone else. She enlarged a few committees bringing the total number of garden tour committee volunteers working to about 54. This group works on the tour throughout the year, beginning as early as October and concluding their work months after the event. The total number of volunteers on the day of this year’s May event was about 300.

Sharilyn commented, “I’m totally amazed at the willingness of people to give up some time and apply their abilities. And all of them seem to be so happy to be doing this. Its success rests on community support.”

Now her task is to reassess the parts and to thank all the people involved and start next year!

Judy Hao is the Society’s Board Secretary and heads the Oral History Program

Garden Tour in Bloom

A perfect spring day in May greeted the 16th annual Secret Garden Tour, the La Jolla Historical Society’s major fund-raiser which again attracted sold-out audiences. Participants in the self-guided tour were treated to five gardens ranging from a historic estate on Ludington Place to a landscape reverting to native San Diego area plantings. Platinum tour participants were treated to two additional gardens. For the second year the tour included a garden boutique with vendor booths set up on the lawn of Wisteria Cottage on Prospect Street open to the general public.

Feasting on History Attracts Audiences

The fifth Feasting on History Progressive Dinner was held June 14th with guests enjoying appetizers and main courses in five different La Jolla homes. The event concluded with dessert at Wisteria Cottage.

Photos courtesy Rudy Vaca
Corporate Partner Spotlight: Modern San Diego

Despite developing an alternative career rescuing Eames chairs and numerous other modern art and architecture treasures from the trash, Keith York doesn’t particularly attest to a passion for midcentury. “It’s more like I’m highly entertained by it,” he says. “It’s something that keeps me engaged.”

York’s appetite for Modern began about 15 years ago when he found and bought two very early Eames chairs that were headed for the landfill. He began reading more about furniture from the post-World War II years and then expanded to architecture. At the turn of the millennium he bought a house – and not just any house. Situated off the beaten trail of architectural wonderworks near San Diego State University, it was the only house in San Diego County designed by Modern master Craig Ellwood.

With his wife, Jessica, and daughter, June, York continues to reside in the house, furnishing it with prime show pieces from the modern era. Meanwhile, his interest in San Diego’s midcentury movement has resulted in the one and only authoritative website on the subject in the city, chronicling the work of modern master architects in San Diego ranging from John Lloyd Wright to Homer Delawie.

Granted, says York, San Diego isn’t Palm Springs or Los Angeles, “but we really have a lot here. My idea is only to get more people involved who will want to restore and live in these homes. Also, to bring light to a subject that could easily be lost to history.”

A frequent lecturer and writer on midcentury, York has become the spokesman for the era in San Diego, known for his work with SOHO, the San Diego Arts Foundation and the Museum of Photographic Arts. The real joy of involvement, he says, “is getting to know some of the artists and architects who were part of the period.” A road trip with Homer Delawie to locate a photo collection of Doug Simmons’ work is particularly memorable, even though Simmons’ widow only had a small box of pictures to offer having already thrown most of her husband’s photos in a dumpster. “It made me realize how fragile a resource we are dealing with,” says York, “tens of thousands of photographs documenting a whole era of building in Southern California just lost.”

Young Architects’ Summer Camp Coming Up

The Young Architects summer camp is a core element in the Historical Society’s education program. Now in its third year, the project has been designed to develop a student’s ability to think visually and to communicate three-dimensional ideas to others by words and images, skills that are demanded of architects. Led by Laura DuCharme Conboy, local architects share with students the tools and joy of their profession while demonstrating the impact of the built environment on the creation and maintenance of community.

La Jolla provides a spectacular laboratory in which to explore the variety of solutions to comfortable living and working in this remarkable natural setting. From the simple cottages of the 1890s and early 1900s to the Louis Kahn-designed Salk Institute, La Jolla offers striking examples of architects aesthetically meeting challenges.

The week-long sessions (one for middle school students and one for high school students) are jam-packed with activities. Field trips to local buildings from different eras alternate with hands-on design activities, including CAD (computer aided drawing) and sketching, to culminate in unique student designs.

The program has been created by local professionals who volunteer their time to ensure that young people understand the impact and pleasure of architecture and the architectural richness of the community of La Jolla. For more information visit the Education section of the La Jolla Historical Society Website.
50th Anniversary Celebrations a Great Success

The La Jolla Historical Society celebrated its 50th anniversary with a week of special events and receptions in early May concurrent with the re-opening of Wisteria Cottage after a year of restoration and rehabilitation. Celebrations began with a golden anniversary dinner for contributors of over $25,000 to the Capital Campaign. Other events included a luncheon for $10,000 donors to the campaign, a member’s reception and a series of social gatherings for cultural and business leaders of the community. Among guests at a ribbon cutting opening the new Wisteria Cottage galleries were San Diego councilwoman Sherri Lightner and Ron Roberts from the County Board of Supervisors. The ribbon-cutting also had a mystery “guest” in Olive Mishap, a late 19th century Jules Steiner doll newly restored and dressed for the 21st Century by fashion designer Zandra Rhodes. It is now part of the Society’s archive collection (The doll originally belonged to Anna Held, founder of La Jolla’s Green Dragon Colony).

Historian Carol Olten, right, introduces “special guest” Olive Mishap at Golden Anniversary Dinner. A highly valued late 19th century Jules Steiner doll, Mishap was re-discovered recently after having disappeared for many years and now has become a major part of the LHS archival collection.

Crowd gathers under Wisteria Cottage pergola for 50th anniversary luncheon.

A Saturday of 50th anniversary celebrations included a luncheon on the lawn and evening members’ reception. Capital Campaign chairs Ann Zahner, left, and Melesse Traylor take the podium after an introduction by executive director Heath Fox, right.

Lewis and Connie Branscomb participate in ribbon cutting in front of new Wisteria Cottage door which they funded.

50th anniversary chair Connie Branscomb, left, and the Society’s new president Ellen Brown Merewether share some thoughts.

Major funding for these celebrations provided by Willis Allen Real Estate and Hill Construction Company with additional support from the City of San Diego.
More than 15,000 people attended the 10th annual La Jolla Concours D’Elegance and Motor Car Classic held Sunday, April 13, at La Jolla Cove’s Scripps Park and on nearby streets. Hundreds of classic cars and antique vehicles were displayed from around the world; the event, again chaired by Michael Dorvillier, celebrated European race history. Judges selected a 1930 Bugatti owned by Richard Adams as pre-World War II Best in Show. The post-War Best in Show was a 1953 Cadillac Ghia owned by the Petersen Automotive Museum.
EXHIBITION CATALOG AVAILABLE

Full color catalog documents midcentury modern movement in art, architecture and design

First published documentation of unique period in post-World War II La Jolla – collector’s item, fully annotated and resourced

Text by “Climate Change Midcentury Modern La Jolla” curator Dave Hampton

Cover: Charles Schneider photograph of Russell and Eleanor Forester’s second home designed on Hillside Drive, c. 1958; Eleanor is photographed with newly designed furniture of the era.

Members: $15
Non-members: $20
Available at: Wisteria Cottage Galleries, 780 Prospect St. or LJHS office, 7846 Eads Ave, and at Warwick’s, 7812 Girard Ave.
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- Capital and endowment support for the Society  
- Exhibition and public program underwriting  
- Support for collection preservation  
- Volunteering at the Society  
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Scripps Health honors its historic La Jolla past and celebrates its groundbreaking future with Scripps Cardiovascular Institute

Scripps

LA JOLLA MODERN HOME TOUR
Saturday, October 18, 2014

Tour of 5 Homes  9am - 3pm
Reception at La Jolla Historical Society
$40 LJHS members  $50 public
Registration opens August 1
For more information, contact:
info@lajollahistory.org (858) 459-5335

The La Jolla Historical Society accepts advertisements in its newsletter. Quarterly circulation of Timekeeper is over 1,200 with an estimated 2,000 passed along. All proceeds for advertisements enable the Society to expand and enhance the educational and historical content of Timekeeper.
WHAT IS THE 45-YEAR RULE?
Remodeling, changing or demolishing a building that is 45 years old or older
by Linda Marrone

In the City of San Diego, Municipal Code Section #143.0212 requires a historical screening process for remodeling, changing or demolishing buildings that are 45 years or older. The Development Services Department (DSD) administers this section of the Code in conjunction with, or prior to permit requests.

If plans are submitted for changes to a structure that is 45 years or older, the permit request will trigger a historic review of the structure. If the permit is for the structure's interior and the modifications or repairs are limited to electrical and for plumbing/mechanical that do not change the exterior of the structure, then a historic review will not be required.

If the changes to the structure affect its exterior then a site-specific historical study for determination of potential historical significance will be required. Once the information is submitted, the review process is conducted by City staff; it will take 10 business days for ministerial projects and 20 business days for discretionary projects.

Several projects in La Jolla have recently started before the owners pulled proper permits. These projects have been stopped to allow for proper reviews of structures that are all over 45 years old. When you purchase a new home, it is very important to do your due diligence and determine if the plans you have for the home will require a historic review process. Trying to circumvent the system is costly for both the homeowner and the City.

Staff may determine the site is not historic based on the report and in this case, the property is cleared of any historic significance and permits are issued. If a structure is considered to be historic, there are many options to remodel and expand it by using the Secretary of Interior’s Standards and the Historic Building Code. La Jolla has many examples of successful rehabilitation projects where homes have been expanded and even had second stories added to the historic structure.

For more information on what steps to take if your home is 45 years or older, go to my website, www.LindaMarrone.com - where you will find the City of San Diego Historical Resources Board website. On the site, you can access information about the 45 year rule on the right side of the page. Information on the review process, how to prepare the report, staff procedures and much more can be found there. If you have questions, please feel free to contact me.

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www.LindaMarrone.com
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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.

Dr. Frank Dixon House - Historic Site # 1052
The current owners of this 1953 La Jolla home, historically designated it for its Modern Ranch style architecture that features post & beam influences. It is also designated for Dr. Frank Dixon, who was one the country’s leading medical research scientists. The designation further includes the mature bonsai plantings.
This is a photo from 1919 showing Kitt and Julia Schwartz (who is Kitt and who is Julia is uncertain as the picture does not identify them so) having some summer fun with an outdoor shower they seem to have constructed with the use of a watering hose and putting rocks and rubble in a circle to suggest a drain. Where in the La Jolla landscape are they in 1919? Another obscurity as the background is non-descript. But judging from their smiles and farcical facial expressions we do know they’re having fun.

Thousands of old photographs have accumulated through the years in the La Jolla Historical Society archives. Many, such as the portraits of the Scripps half-sisters and iconic Irving Gill buildings, have been repeatedly reproduced over the years, thus developing an easy familiarity. This last page of The Timekeeper is devoted to those photographs in the collection that have remained largely outside the public eye.
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.