The Irving Gill Photographic Project Exhibit Opens
Girard Avenue in Review
Silent Film Night Ready to Roll
Executive Director’s Message

As referred to in current professional jargon, a “historic house museum” such as the La Jolla Historical Society, aspires to be a unique learning center, interdisciplinary and collaborative, with community-relevant and forward-thinking perspectives, adding in significant ways to the historical narrative. Our fall exhibition and accompanying catalog strives to meet these high standards. Entitled The Irving Gill Photographic Project, three leading fine art photographers, all San Diegans, explore the legacy of the master architect, and the result is an intriguing visual and intellectual adventure. For more, see my article in this issue, and join us on Friday, September 26, from 5-7 pm for the opening reception to celebrate the show, which will be open to visitors during our regular public hours from September 27 to January 25, 2015. We are extremely grateful to the donors who provided essential underwriting support for this project: Betty-Jo Petersen, Willis Allen Real Estate, Hill Construction Company, Dave and Sandy Coggan Erickson, Symbolic Motor Car Company & Lamborghini San Diego, and Scripps Health.

Our Spring Appeal 2014 fundraising campaign ran well into the summer, surpassing past spring appeals in both the number of donors and the amount of funding contributed. We are especially thankful to all of our members and supporters who gave to this campaign. Your support is crucial to the ongoing activities of the Society, and we are extremely appreciative. Thank you!

There are many people to recognize and thank for the success of this year’s summer camps. Our Young Photographers Summer Camp was presented in two one-week sessions from July 7-18 in collaboration with Outside the Lens, a nonprofit organization specializing in photography and digital media youth programs throughout San Diego County. We are very appreciative for this collaboration and thank OTL Executive Director Elisa Marusak Thomson and Operations Manager Nikki Even and their terrific staff for this great program. Our popular Young Architects Summer Camp also held two one-week sessions; one for middle school students July 21-25, and one for high school students July 28-August 1. We are extremely grateful to the architect-instructors, homeowners, food vendors, and volunteers, who gave generously in support of these camps. Special appreciation to architects Laura DuCharme Conboy and Pauly de Bartolo for their leadership of the program.

In addition to the The Irving Gill Photographic Project on exhibition in Wisteria Cottage, I’d also draw your attention to the schedule of other events this fall: the La Jolla Modern Home Tour on October 18, Silent Night: the La Jolla Cinema League and the Teeny Tiny Pit Orchestra with guest presenter Scott Paulson on November 13, the Ellen Browning Scripps Luncheon with guest speaker Molly McClain on November 15, and Open Doors La Jolla: A Tour of the Cultural Zone on November 16. Additional information about these events can be found in this issue and on our website, and we invite you to join us.

Institutional support comes from the City of San Diego Commission for Arts and Culture, and from you, the members of the La Jolla Historical Society. On behalf of the Board of Directors, staff, and volunteers of the Society, we thank you most sincerely and hope to see you at our events and activities often!

Heath Fox
Executive Director

Editor’s Note

Beginning with this issue of the Timekeeper a small change is in order with the Society’s continued growth and scope of interest in the community. We no longer will identify this quarterly periodical as a newsletter, but as a magazine. So, big deal, what’s the difference?

“Magazine” much better defines the type of publication “Timekeeper” has evolved into – a periodical with articles, stories and photographs or illustrations by multiple authors on a variety of subjects, some scholarly and others of general interest. A newsletter is more often written for a singular audience with a singular interest, sometimes in a specialized language. But the greatest difference is in the cover layout. A magazine cover has the name of the publication, graphics and a headline or teaser about what is in the issue (which is what “Timekeeper” reflects today). A newsletter most often carries a nameplate and one or more articles on the front with no separate cover (which is what this publication was originally before it became the “Timekeeper” in the spring of 2007.)

At present, our magazine will keep the same number of pages (24) and publish with about the same amount of advertising. The only real change is newsletter becomes magazine on the masthead. Publications, like organizations, are stories of evolution. The Society began printing newsletters on a regular basis in the early 1980s at about the same time it moved into a new home at 7846 Eads Ave. – the 1909 cottage presently housing offices. The publications in 7½-by-8-inch format on stock paper consisted of eight pages stapled together at the spine. In 1987 – the year of the La Jolla centennial – the newsletter expanded to 12 pages, published quarterly, in an 8-by-11-inch format, also on stock paper and with black-and-white photo reproductions only. Advertising by local merchants such as Adelaides, Warwick’s and Meanley’s also was included. This publication mode continued through the spring of 2005 when color images were added to the mix. Two years later the periodical was named the “Timekeeper” and the cover was devoted to a single image. It grew to its present 24 pages in the fall of 2009.

This issue’s magazine covers a wide range of interests: Read about the new photography exhibit featuring Irving Gill buildings in the Wisteria Cottage galleries, the Society’s first midcentury modern home tour and one of La Jolla’s oldest – and smallest – parks. A centerspread photo layout showcases recent, and not so recent, changes along Girard Avenue. There’s also a new feature, “Back in the Day,” reproducing recipes from a 1908 La Jolla cookbook. On the last page we introduce Gregory Peck’s mom and dad.

Carol Olten
Timekeeper Editor
These were some of the questions posed when students participating in two young architect’s camps this summer presented by the La Jolla Historical Society were asked to design a writer’s/scholar’s retreat for myself and dog, Jingles, a 75-lb. Samoyed composed of white fur and love. But if you want a treehouse, how would a dog get up there? someone asked. Easy, I said, we’ll put a cat at the top of the stair. To fuel the enthusiasm, I presented an illustration of a hypothetical writer’s retreat published recently in The New York Times book review section. It didn’t include a dog but there were spaces devoted to things like “inspiration tower,” “procrastination patio,” “wi-fi hot spot,” “shrine to the muse,” “cave of the reclusive genius” – that sort of business.

The two weeks of architects’ camp, conducted under the wing of La Jolla architect Laura Ducharme, produced 11 diverse and clever designs ranging from medieval-inspired castle towers with turrets and winding staircases to glass-enclosed cubes that seemed to float in the sky but in reality were very well anchored to earth. I was accommodated with serene spaces for writing (supposedly a book), many of them loft-like and conscious of the need that a retreat was meant to be a place away from everyday living. Jingles, who everyone met on an assigned day, was accommodated with built-in dog beds where, hopefully, he would snooze while “mom” worked.

Six “young architects” participated in the first week of camp for middle school students: Nicole Andreas Ellsworth designed a retreat with a turret accessed by a spiral staircase. Ruben Boehm’s design provided a glass elevator to reach a contemporary loft space with room for stretching on top of the roof. A huge floor-to-ceiling picture window defined Jack Weinberg’s two-story structure. Ari Blue Conboy designed a castle-like building trimmed out in purple and white. Ann Sayers’ design responded to the retreat needing to be sensitive to its site (hypothetically the south back lawn of Wisteria Cottage) so she incorporated Wisteria Cottage’s green color palette in the exterior façade. Lauren Kim imagined a steel dome structure on stilts (she put a cat in a window to attract Jingle’s to the upper level).

The five “young architects” participating on the high school level brought equal imagination to the project. Bridget Gunn-Wilkinson’s glass retreat towered to 14 ft. with a pavilion on the outside. An octagonal structure strategically placed under a pine tree was designed by Victoria DuCharme. Eli Smith also envisioned an octagonal-shaped building – but with sun roofs on two sides. Zachary Zollman’s design included a roof garden on top to be shared with the community. Mitchell Lyons envisioned a two-level structure with a balcony, imagining the retreat to be named “Yellow Pages” – “because she likes the color and since she’s working on a book she makes pages in it.”

I wish I could build all 11 of “my retreats.” We’d align them on the north facing slope of Mt. Soledad and rent them for the single purpose of imagining: Imagination Retreats, Case Study Project, La Jolla, CA, 2014.
...the source of all architectural strength is the straight line, the arch, the cube, and the circle...

Contemporary view: Philipp Scholz Rittermann
Historic view: Photographer unknown, San Diego History Center
Hotel Cabrillo circa 1908 / Hotel La Valencia 2014, La Jolla, CA, USA
Archival inkjet on transparency (floating)
Archival inkjet print mounted to Dibond (background)

Suda House
Untitled
Bentham East Wall, The Bishop’s School
Archival pigment print on fine art matte paper
2014

THE IRVING GILL photographic project

an exhibition at the
LA JOLLA HISTORICAL SOCIETY
Wisteria Cottage Galleries
September 27, 2014 – January 25, 2015
Noon – 4:00pm
Thursday through Sunday

Funding for this exhibition provided by Betty-Jo Petersen, Willis Allen Real Estate, Hill Construction Company, Dave and Sandy Coggan Erickson, Symbolic Motor Car Company & Lamborghini San Diego, Island Architects Inc., and Scripps Health. Institutional support provided by the City of San Diego Commission for Arts and Culture and the Members of the La Jolla Historical Society.
Master Architect Irving Gill (1870-1936) started his career in San Diego working initially in the arts and crafts style and progressing into early modernism. Considered a pioneer of the early modern movement in architecture, there are numerous examples of his work still remaining in San Diego County. A number of these important buildings are in La Jolla, including the La Jolla Woman’s Club, La Jolla Recreation Center, and at The Bishop’s School and Scripps Institution of Oceanography. Thomas S. Hines, Gill scholar and Professor of History and Architecture at UCLA, is the author of Irving Gill and the Architecture of Reform (The Monacelli Press, 2000). He quotes Gill citing that “...the source of all architectural strength (is) the straight line, the arch, the cube, and the circle...”

The Irving Gill Photographic Project features three accomplished fine art photographers, Philipp Scholz Rittermann, Suda House, and John Durant, commissioned by the Society to take Gill’s philosophical idea and produce a body of photographic works each of which includes all or part of a Gill building. The photographers were asked to be creative in their interpretation, to diverge from standard building portraits, and to translate a historical idea into a modern perspective. The resulting exhibition presents an adventure into the legacy of Gill and this unique aspect of his philosophy, and the three artist’s present interpretations that are uniquely suited to the media of contemporary photography.

Philipp Scholz Rittermann’s inquiry evokes the juxtaposition of past and present, a blurring of the temporal divide, a vision across the timelessness of Gill’s architecture. His works are three-dimensional, with a transparency of a historic drawing or photograph mounted in front of his own new color image of the same view of a building taken this year. The historical drawings and photographs used for the foreground images are drawn from the archival collections of the San Diego History Center and La Jolla Historical Society, and from the Historic American Building Survey (HABS) collection at the Library of Congress.

Suda House’s journey was a quest for Gill’s simplicity of design, a search for the consequential geometry and primacy of form, the interplay of light and shadow. Her close-up, black and white images are a study in architectural features and the effects of trees and foliage on scenes of the buildings, either directly or as shadows or reflections. Printed on slightly-colored and textured paper, the surface references the look and feel of stucco, a favorite Gill material.

John Durant filtered the personal stories of creative professionals, interrogating the continued presence of Gill’s influence and inspiration in the context of sketchbooks, notepads and desktops. Portraits of these individuals, all staged in or at a Gill building, are combined with images of individual reflections about Irving Gill, expressed as drawings, painting, writings, or simply notes.

One of the great pleasures of this project was working with Philipp, Suda, and John. The exhibition and accompanying catalog are a reflection of their unique perspectives investigating and translating Gill’s architecture for contemporary viewers and of their personal engagements with the historical figure of Gill. We are extremely grateful for the innovative images that, a century after the architecture, contribute to the narrative of Irving Gill’s history. It was also a great pleasure to be joined in this project by Arthur Ollman, Professor of Art History at San Diego State University, who contributed a perceptive and engaging essay in the catalog, and to whom we offer our sincerest thanks.
In May, 1916, publication of The Craftsman magazine Irving Gill wrote a lengthy 12-page article setting forth his architectural ideas and ideals. It was entitled “The Home of the Future; The New Architecture of the West; Small Homes for a Great Country.” Appearing in Gustav Stickley’s popular publication of the early 1900s embracing the American craftsman design style in the building of simple bungalows and furniture, the article remains Gill’s singular and most detailed statement of architectural beliefs. A selection of excerpts from the master architect’s words follows:

“In California we have great wide plains, arched by blue skies that are fresh chapters as yet unwritten. We have noble mountains, lovely little hills and canyons waiting to hold the record of this generation’s history, ideals, imagination, sense of romance and honesty. What monument will we who build, erect to the honor or shame of our age?

“If we, the architects of the West, wish to do great and lasting work we must dare to be simple, must have courage to fling aside every device that distracts the eye from structural beauty, must break through convention and get down to fundamental truths. Through force of custom and education we, in whose hands much of the beauty of country and city is entrusted, have been compelled to study the style of other men, with the result that most of our modern work is an open imitation or veiled plagiarism of another’s idea. To break away from this degradation we must boldly throw aside every accepted structural belief and standard of beauty and get back to the source of all architectural strength – the straight line, the arch, the cube and the circle – and drink from these fountains of Art that gave life to the great men of old. . .

“If we omit everything useless from the structural point of view we will come to see the great beauty of straight lines, to see the charm that lies in perspective, the force in light and shade, the power in balanced masses, the fascination of color that plays upon a smooth wall left free to report the passing of a cloud or nearness of a flower, the furious rush of storms and the burning stillness of summer sun. . .

“In the West, home building has followed, in the main type, two distinct lines – the Spanish Mission and the India bungalow. . . California is influenced, and rightly so, by the Spanish Missions as well as by the rich coloring and form of the low hills and wide valleys. The Missions are a part of its history that should be preserved and in their long, low lines, gracefully arcades, tile roofs, bell towers, arched doorways and walled gardens we find a most expressive medium of retaining tradition, history and romance. . .

“Another thing that has influenced California architecture is the redwood that is so abundant and so different from anything in the East. In color it is a low-toned red that looks as though it were lighted by sun rays. It blends harmoniously with the clear atmosphere of the country; it is inexpensive, easily handled and outlasts almost any known wood, for it does not rot when standing in the ground nor when subject to continued dampness. . . Delightful little home-made cottages of redwood are to be found all through California. They cost their owners but a few hundred dollars. These camps or week-end houses are the very apple of the people’s eye. Everyone has one and lives therein happier than any king, enjoying a simple, free, healthy life, breathing eucalyptus and pine-scented air, resting full length in flower-starred grass, bathing in the fern-bordered streams. . .

“A contrast to these myriads of comfortable, lovable little camp homes that can be built for three or four hundred dollars, and that look as picturesque and fascinating as any bird’s nest, are beautiful palaces of concrete for people possessed on many acres, built with every modern convenience and every device for creating beauty, with fountains, swimming pools, sun parlors, outdoor dancing courts and lawn, pergolas, tea houses, art galleries and a thousand other wonderful things that contribute to elaborate and luxurious living.”
SILENT NIGHT:
the La Jolla Cinema League and the Teeny Tiny Pit Orchestra

“Uninvited Guests,” a silent feature film made in La Jolla in 1928 and supposedly taking place in a haunted house in England, will be screened along with a selected group of shorts at 7 p.m. November 13 in the Coast Room of the Museum of Contemporary Art San Diego.

The program is the second of a series of silent film events with live music by the Teeny Tiny Pit Orchestra presented by Scott Paulson, events co-ordinator at the UC San Diego Library. The film was one of many produced by the La Jolla Cinema League in the 1920s using 16mm film and editing equipment. The League wrote its own scripts and directed them with training and encouragement from the Amateur Cinema League, a national organization that provided tips and reference materials to local filmmakers.

The League began filming “Uninvited Guests” April 1, 1928, sometimes using double and triple exposures to add special effects to the English mystery thriller shot in various locations through La Jolla, including the Casa de Manana (explaining why there are many palm trees in the fictional English setting). The E. W. Scripps residence, Braemar, (Miramar Ranch) also appears in the film, running an hour and 10 minutes.

The film was directed by Mrs. R. G.S. Berger with photography by P.H. Adams. Lead roles are played by Adelaide Nichols and Eugene Stephenson. Supporting roles are filled by some of La Jolla’s well-known residents from the 1920s including Ivan Rice, Philip Barber, and Amelia Orr (the latter appears second from left in above filmstrip).

Paulson will begin the evening with a slide show and timeline relative to the Cinema League’s work. The feature will be followed by experimental shorts and audience discussion, similar to last February’s silent film night.

IN MEMORIAM: Gerald Edelman, La Jolla’s Preeminent Neuroscientist

by Ari Parsay

James Dewar, the great Scottish physical sciences character, once said, “Minds are like parachutes, they only function when they are open.” When Gerald Edelman began his scientific investigations, he had neither the authoritative background nor the experience of others to guide him; the science of neurobiology was virtually non-existent. With his pansophic insight, his proficiency in the arts, and his gift for observation and analysis, he was a natural for the fledgling discipline of what he coined as “biologically based epistemology.” After receiving the Nobel Prize in Physiology or Medicine in 1972, he ran several forays with colleagues into the research and development of his theory of neural Darwinism, immunology, and consciousness. In 1981, Dr. Edelman, intrigued by the intellectual climate of La Jolla, founded his tour de force, the Neurosciences Institute, an organization that would focus its efforts on scientific issues concerning the field of neurology, neurobiology, and later “neurophilosophy.” Concurrently, Edelman also served as the Chairman of the Department of Neurobiology at the Scripps Research Institute. As part of the new wave of engineers, physicists, biochemists, and psychologists that embarked on the journey to San Diego, Dr. Edelman capitalized on his mission to guide the neuroscientific revolution.

Dr. Edelman passed away in May, 2014. The values he embodied were enduring: an unrelenting love for his studies, dignity and discipline in its service, and a grace and elegance of style, paired with a restless desire not simply to know about the world, but to help change it for the better. Dr. Edelman was well known for pondering the great epistemological question, “What is truth – and how can we know it?” He took a pragmatic view of the truth, and judged truth not by its origins but in terms of its usefulness. His knowledge as a polymath was invaluable – for he inherently understood that while science will always be our primary method of investigating human beings, it is naïve to think that science can solve everything by itself.

Parsay is a student intern at the La Jolla Historical Society.
John D. Entenza: promoter of modernism. La jollan.

At the time of his death, in 1984, John Entenza had become one of the single most noted champions of modernism (architecture, art and design) during the 20th century. Upon his takeover of California Arts & Architecture magazine in the late 1930s, he leveraged the platform to serve as a booster for modernism internationally – noted in part by his swift changing of the masthead to Arts & Architecture. He died of cancer at age 78 in La Jolla. His twilight was spent at Casa de Manana.

Entenza was born in Calumet, MI, moving later to Los Angeles. In 1938, he joined California Arts and Architecture magazine as editor. By 1943, under his editorship, he had completely overhauled the publication into Arts & Architecture. With this platform he championed emerging modernist architecture throughout Southern California – including in La Jolla and across San Diego. He helped popularize the work of designers Charles & Ray Eames, architects such as Craig Ellwood, craftsmen such as George Nakashima and artist Harry Bertoia among many others.

Indirectly, Entenza’s influence on San Diego, and La Jolla, was felt most through the region’s architects and designers who devoured each new issue and put some of those ideas in motion as they went about their work. Artists, craftsmen and homeowners perused each monthly issue with vigor – forming many of their approaches to their craft or designing and furnishing their homes. La Jollans would purchase items from local stores - material along the lines of what was pictured in Arts & Architecture – such as Armin Richter and Dean Marshall. These stores stocked chairs by Charles Eames, lamps by Kurt Versen, patio furniture by Van Keppel Green and vessels for their outdoor plants from Architectural Pottery, all of which were featured prominently in advertising and editorial within the magazine.

Arts & Architecture magazine popularized the work of young architects such as Craig Ellwood and Edward Killingsworth through the 36 residential designs commissioned through the magazine’s Case Study House Program. Ellwood was sought out for his design ideas by Arts & Architecture routinely showcasing his work – including three Case Study Houses. One young couple, Charles and Gerry Bobertz, were among those San Diegans that dog-eared pages and planned their home around the magazine’s central tenets. Through Entenza’s magazine they would learn of – and ultimately commission – Ellwood to design a home first for a lot on Corral Way in La Jolla, but ultimately on a plot of land near San Diego State University.

In 1960, Entenza’s Case Study House Program would bring droves of interested people to Rue De Anne. High atop Mt. Soledad, the ‘Case Study Triad’ homes were held open to visitors as a showcase of the latest in contemporary art, furnishings and architecture. The Case Study Triad was comprised of three homes – deemed House ‘A’, ‘B’ and ‘C’ – designed by the Long Beach firm of Killingsworth, Brady & Smith. Clustered closely together, and straddling Rue De Anne, the homes were designed as a pilot project for a larger tract of houses planned for La Jolla. The tract was never realized.

While the zenith of his professional career may have happened while at Arts & Architecture, Entenza served, importantly, as director of the Graham Foundation for Advanced Studies in the Fine Arts in Chicago from 1960 until his retirement in 1971. Here again he was an important booster of modern architecture.

In speaking with architect Stanley Tigerman in an interview recently, Tigerman noted that following a massive stroke, along with his wife Margaret, he brought Entenza to Casa De Manana. Tigerman offered that John was “…fleeced of all his money by someone claiming to be his son… named Kevin Entenza…while still in Chicago. Following that his stroke robbed him of his speech.” Only able to visit him a few times, Tigerman recalled taking Entenza to a show he co-curated at the Museum of Contemporary Art and introducing him to its Director Sebastian ‘Lefty’ Adler. “We took him to the opening…and dedicated the show to John…through the strokes he had lost command of language… at the opening he could only say a few words.” A decade earlier, in 2003, Tigerman detailed Entenza’s last years in stating, “The stroke was awful because here’s one of the most civilized men I ever knew, for sure. And he then spent the rest of his life learning how to tie his shoes and make sandwiches; it was a disaster. It was very sad.”

A native of San Diego, York expresses his passions through exploring the region’s unique Post-War art, craft and architectural history through his site modernsandiego.com. Keith, his wife, Jessica, and daughter, June, reside in the Bobertz Residence, Craig Ellwood’s only architectural work built in San Diego County.
OUTSIDE THE LENS: Taking It to the Street

Candid street photography has evolved into its own art form and taken on new life in the appearance of blogs and Facebook. One of today’s most popular blogs is Humans of New York in which photos of everyday New Yorkers are posted along with a few quotes about themselves. When Outside the Lens held its student camp at the La Jolla Historical Society this summer, one of the projects was developing a similar series of images called Humans of La Jolla. A sample of the photos and quotes are reprinted here.

I like to walk and jump off walls. I am free of all my worries and happy. Too bad it only lasts a split second.

Emma’s feet. What makes you want to take a picture? The colors.

Patrick is a great artist in La Jolla. . . that’s what he decided to do with his life.

Coco Chanel wears dresses so people see her and don’t step on her.

Nancy works in a shop that dry cleans clothes. . .one day she found drugs in a jacket pocket.

Honk! Stop taking pictures of me.

NEW DRIVING TOUR TO HIGHLIGHT BEACH COTTAGES

About 30 of La Jolla’s remaining beach cottages from the late 19th and early 20th centuries are highlighted in a new self-guided driving tour brochure being published by the La Jolla Historical Society.

The brochure includes a map and brief description of individual cottages, ranging from simple single-wall construction bungalows near the ocean to “storybook” beach retreats often originally built for seasonal rentals. Beach cottages were the first vernacular architecture of La Jolla with more than 450 such structures built along the ocean cliffs. They were known by whimsical names such as Hug Me Tight, Dew Drop Inn, Hummingbird, Tuck Away, Breezy Nest and Little Grey Home in the West.

Sponsored by
The Cave Store
1325 Coast Boulevard South
www.cavestore.org
When the original La Jolla Park Subdivision was laid out in 1887 it provided for two public parks. One — Scripps Park — became a popular, highly used landmark at La Jolla Cove. The other — Union Circle Park — entered into the ranks of obscurity. Today, most often referred to simply as “circle” park, it remains a small green oasis with large pine trees enjoyed mainly by the residents who live around it — including myself. Ask most La Jollans about Union Park and the majority most probably will ask where it is — for the record, a block off Torrey Pines Road, two blocks from Prospect Street and another block up the hill from Silverado Street.

The beauty of Union Park is that it remains close to the village, but just enough upwind from the bustle of coastal crowds and shoppers to retain distance. It’s a serene little place: Big trees, grass, a flagpole. That’s about it. Nice. I almost don’t want to write this and let anyone in on the secret.

Every day I walk across this little oasis and thank Mr. Frank T. Botsford and his early subdivision associates for having the foresight to put it there. And I wonder if they borrowed the idea of the circle park from Coronado’s Star Park laid out in a similar plan one year earlier and dedicated in 1886.

When Botsford planned La Jolla, streets were plotted to meander along the coastline. But once leaving the beach a strict grid pattern was adhered to. The circle park was the singular interruption with two streets leading to the center identified as Park Row and one (leading from the circle to connect with Prospect Street) identified as Beach Row. Presently, all the streets leading toward the circle are identified as Park Row.

Union Park never had a formal dedication. In 1945 to honor the memory of Walter Lieber, an early La Jolla pioneer known for his beautification efforts, a flagpole was erected in the middle of the park bearing a plaque in his honor. It remains today with the bear flag of the California Republic flying from the pinnacle.

The first houses built around the circle in the early 1900s were primarily small beach cottages with names rather than street addresses. Two that remain today include The Dreamery, dating to 1908, and Broad View, built in the 1920s. Like Coronado’s Star Park whose residents around the circle included “Wizard of Oz” author L. Frank Baum, La Jolla’s Union Park had writers-in-residence such as playwright H. Austin Adams in the early days and, later, Raymond Chandler.

But the real celebrities of the park have always been the pine trees which lend a serene sylvan atmosphere to this green oasis in the midst of urban development. The granddaddy is a magnificent Torrey Pine that spreads its limbs toward the sky peaking close to about fifty feet. A second Torrey of a smaller scale also occupies the park. In addition there is a fine Monterrey, possibly the oldest though not close to the soaring greatness of the Torrey. Three new additions over the last decade are a trio of Italian stone pine just growing into their own grand possibilities.

These pines really make the park. It seems cool under them on the hottest of days. In the cooler days of fall and winter they provide a cover under which to view the moon and stars, a protection almost from the greatness of the firmament. They are trees that seem to care for us, frail humans that we are. Thank you — and whoever planted you — in Union Circle Park.

Carol Olten is the Society’s Historian
The 1910s were pivotal years for change and considerations for a new order in political, social and cultural mores. The decade started in 1900 with the world awash in Victorian and Edwardian thought and the old order of aristocracies ruling the roosts. But when the decade ended World War I had been fought and finished. Aristocracies tumbled and the first waves of a new modern era began to break on the world’s shorelines, an era that was heralding the common man.

In those years La Jolla remained a small, isolated community on the Southern California shore. But, nonetheless, modern ways of thinking also were in progress. The main thinkers were a 77-year-old woman named Ellen Browning Scripps and progressive young architects named Irving and Louis Gill. Together they conceived the La Jolla Community House and Playground, an enlightened model for institutions to be built around the country to enhance the lives of the working classes.

Today, that building known for most of its life as the La Jolla Recreation Center, is on the verge of observing its 100th anniversary with celebrations scheduled in July, 2015. Through many years thousands of families, children and sports enthusiasts have enjoyed its facilities, ranging from toddlers who paddled in the wading pool before the polio scare forced closing in the 1950s to serious tennis professionals lobbing balls on the courts. For a hundred years the Rec Center has served its major purpose—community life. Meetings are held there. Yoga is practiced there. Basketball, tennis and soccer are played there. Swings and slides and other funny tots’ stuff are played upon there. Disputes over parking, signs, sidewalks are resolved—and not resolved—there. If the Rec Center walls could talk, they would probably say: “Please, La Jollans, after a hundred years we’ve had enough!”

But, then, when the building was first built Ellen Browning Scripps was adamant that any person regardless of race, creed or opinion would always be able to use the premises to say what they had to say providing there was no violation of the laws of the United States or California. She stipulated it so in her deed of gift to the City of San Diego when the facility opened July 3, 1915.

Four years after the building opened Archibald Talboy, a young man from Iowa who came to California to study law at Stanford University, took what he thought would be a temporary job as director of the new facility. The job lasted until his retirement in 1952 and Archie, as he quickly became known in La Jolla, soon forgot about a career in law. Joined by his wife, Agnes, he developed a vigorous program of sports and community events, entertaining the youth of La Jolla with anything from puppet-making to serious sports tournaments involving basketball and tennis. Among prime achievements was the creation of the annual La Jolla Tennis Tournament whose boosters honored him in 1968 as La Jolla’s Mr. Tennis.

The Talboys took the lead for carrying out Ellen Browning Scripps’ ideas for a true Community House—a gathering place for the creation of strong minds and bodies. Their spirits linger in one of our “keepsakes” – the La Jolla Recreation Center.

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Editor’s Note: Keepsakes is a regular newsletter feature highlighting a selection of La Jolla’s most treasured homes and buildings.
The evolution of Girard Avenue from a dirt road with a few beach cottages to a commercial core of ever-changing storefronts is fascinating food for urban archaeologists.

It originally was laid out as Grand Avenue in the La Jolla Park Subdivision of 1887; the name changed to Girard after American banker Stephen Girard a few years later and, at about the same time, the street was paved and began to take on life fitted for business over residential living. Setting the pace in 1919 was a large, two-story building constructed at 7824 for Barnes & Calloway grocery with a post office also at street level and meeting hall upstairs for the La Jolla Brotherhood. This is the same building recently vacated by Burns Drugs, a landmark at the location for more than 50 years. Along Girard, change has always been constant. Through the past 127 years two major movie theaters have disappeared, banks have replaced service stations and automobile dealerships and small mom-and-pop cafes bit the dust to high-end fashion emporiums. Most dramatically, the site where Girard meets Torrey Pines Road morphed from the La Jolla Lumberyard to Saks Fifth Avenue to Vons. The most dramatic change still upcoming is the Wall Street Plaza building at Wall and Girard designed in the post-modern mode of the 1980s and undergoing major metamorphosis for a new restaurant and retail (formerly Jack’s). Meanwhile, four old-timers remaining on Girard are Warwick’s, Meanley, Bowers and Adelaides.
Lower Girard in the 1890s, a dirt road; Girard, 1890s, with a few buildings on upper Girard; parking on Girard appears tight, even in the 1920s; parking gets tighter in the 1940s. This page left to right, top to bottom: a 1950s streetscape highlights storefronts (only Warwick’s remains); corner of Girard and Silverado includes a gas station in the 1960s and Richard Requa’s First National Bank appears on left (now demolished); Girard view from Kline, late 1960s, with new San Diego Trust & Savings Bank at right and 939 Coast high-rise in background at left; Burns Drugs, a Girard landmark for more than 50 years, closed recently; Saks Fifth Avenue, a fixture at Torrey Pines Road and Girard for about three decades is now expanded Vons; today’s view from the foot of Girard, early morning, plenty parking, from the same point of view as the first 1890’s photo.
Mary Lou Goldstein has two homes – and almost two different lives. At home in Phoenix she operates in a whirlwind of activities involving museums, theater and the library. In La Jolla the pace slows down to walks by the beach, yoga classes and keeping the home fires burning in a small residence on Eads Avenue.

“It’s like living in two different worlds,” she says. “And I love both.”

Like most Arizonans, Goldstein and her husband, Melvin, first came to La Jolla to spend a few weeks in August to get out of the heat. On their first trip here 15 years ago they stayed at the Empress Hotel and, then, rented accommodations for the next eight years before buying a home on Eads.

“Our kids were grown and we were both retiring so it seemed like the perfect thing to do,” Goldstein recalls. The Goldsteins met while both were students in Chicago studying science. After Melvin received a Ph.D in analytical chemistry he was employed by the Dial Corporation. When the company built a new hub in Phoenix he and Mary Lou moved there in 1972. Mary Lou decided to take night classes in library science. She received a masters’ degree in the field and started the first Consumer Health Library in the country working in collaboration with the Phoenix community hospital.

Starting her first involvement as a volunteer with the La Jolla Historical Society about five years ago, her initial task was organizing the Society’s small library. She later became a docent and works regular shifts in the Wisteria Cottage galleries when living in La Jolla now about six months out of the year.

“I really love it here,” she says. “It seems much calmer than Phoenix which has done a lot of growing up in the last 20 years but also is still very much a city of the West.”

Mary Lou was born and raised in Chicago where her father was on the Board of Trade. She grew up loving the hustle of big cities and the ethnicity of different neighborhoods. Her two sons, Larry and Steve, both have chosen careers in urban environments, one in Phoenix and the other in Los Angeles.

BACK IN THE DAY:
Apple Pie, 1908

In 1908 a small and short-lived organization in La Jolla called the Social Club published a recipe book, garnering a variety of favorite dishes from the local populace then numbering only about 200 people. Well-known La Jolla pioneers including Virginia Scripps, Nellie Mills, Helen Hannay and Olivia Mudgett were among contributors. The recipes ranged from doughnuts to mock bezique soup and a strange meat dish identified as a “nut roast” as well as something listed as “a useful fruit cake” (as opposed to “a useless fruit cake?”). The recipes are fun to read with instructions such as “cook til done” or “add butter the size of a walnut” and evoke cuisine of a much simpler day. Beginning with this issue, the Timekeeper reprints a selection of these 1908 recipes. The first is Nellie Mills’ recipe for:

APPLE PIE

“Make the usual pie crust, roll and dredge with flour, spread shortening with a thin knife, and dredge again with flour. Roll as jelly cake, roll flat the same way, and repeat three times. For the top and bottom crusts, cut cross the roll (so the flakes will run around), dredge lightly and roll so that it will just fit the plate. Cut slashes in the top crust and pinch the edges. Cut apples in thick slices, fitting a row around the edge and fill, cover with sugar according to the tartness of the apple; dredge with flour to thicken the juice, cut small pieces of butter over the top and flavor with nutmeg or cinnamon. Bake one hour.”
A n important part of the La Jolla Historical Society’s collection is the oral histories collected over the years. When the Society was formed in 1964, a decision was made to interview early settlers, property owners and business people. That first effort gathered interviews of fourteen people such as Sibley Sellew, Ross Putnam, and the Calloways. The interviews, most of which were transcribed, were recorded on reel to reel tape recorders, and include wonderful stories of life in La Jolla and the goings-on of many of the leading citizens. Of course Ellen and Virginia Scripps figure prominently in many of the stories, with the general consensus being that Miss Ellen was quiet and kind and Miss Virginia outspoken and profane, but stories of other La Jollans such as Anson Mills, who led a protest against the city installing gas lines by digging up the pipes laid by city workers, until the city took legal action against La Jollans, are also featured.

Using cassette recorders, more interviews were collected in the 1960s through the 1980s with the sometime rambling stories being transcribed and kept on hand in the office for researchers and anyone else looking to learn about La Jolla from a more personal perspective.

The oral history program is still active today; extensive interviews of prominent La Jollans such as the late Harle Garth Montgomery have been digitally recorded and processed so they, too, can become a permanent part of La Jolla’s history. The transcripts of interviews focused on life in La Jolla during World War II, recorded for our experience in World War II in 2011. (Yes, they’re part of history, too.)

Homefront La Jolla exhibit two years ago, are also available for research. These projects are the first part of an effort by the Society to move the discussion of our history into the second half of the 20th century. Today we are working on a project to record the unique social history of Scripps Institution of Oceanography in the 1950s and 60s, as well as plans for other projects designed to capture life in the years we’ve all lived through.

You may have noticed the mention of changes in recording formats and for an archivist this is as much a part of the story as the interviews themselves. We have to not only change as the technology changes but make sure the information stored on what is becoming obsolete recording media stays available. That means preserving the source material and making plans to migrate the original recording to new media, which of course take time and money, but more importantly it means that transcripts we create of those recordings, both new and old, become even more important as a preservation tool. For the archive this means every new interview is cataloged and stored in both digital and printed versions. Also, the older interviews are being reviewed to make sure they’ve all been transcribed and the older transcriptions digitized so that new copies can be printed when needed. This is what makes working in an archive fun, there is always something to do.

Mishler is the Society’s Archivist/Historian
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 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.

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.
“WHEN WOMEN RULED THE WORLD” will be the topic of Dr. Molly McClain’s speech at the annual Ellen Browning Scripps luncheon taking place November 15 at the La Jolla Beach and Tennis Club.

Addressing the EBS luncheon for the second successive year, McClain will discuss Scripps role as a philanthropist against the greater background of women’s achievements in the early 20th century. She will interpret how Scripps invested in institutions that promised social and political change such as schools, hospitals, research centers and playgrounds instead of opting for personal luxuries – despite it being said she was the richest woman in California in 1914.

Scripps first came to La Jolla to live in 1896, building her house on Prospect Street at the site of the present-day Museum of Contemporary Art San Diego. It burned to the ground in 1915, set afire by an arsonist who had been employed as a gardener. Architect Irving Gill designed a second home in which she lived until her death in 1932. The luncheon celebrates her Oct. 18 birth in 1836 and pays tribute to her many community contributions such as the La Jolla Woman’s Club, Scripps Hospital and Scripps Institution of Oceanography.

A professor of history at the University of San Diego, McClain is a ninth generation San Diegan. She teaches British and European history with an emphasis on art, architecture and culture. Her projects include a new biography on Ellen Browning Scripps entitled “American Money: The Life and Philanthropy of Ellen Browning Scripps.” McClain also serves on the board of the La Jolla Historical Society and co-edits The Journal of San Diego History for the San Diego History Center.

Chairs for the November 15 luncheon are Ellen Brown Merewether and Ruth Covell.
REGISTRATION NOW OPEN!

LJHS Members $25   General Public $35
Limited to the first 100 registrants
Register at lajollahistory.org or call 858.459.5335

Coffee and pastries
Register for tour

View The Irving Gill Photographic Project exhibition
9:30 - 11:00am

Tour of three Modern homes
11:00am - 3:00pm
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

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$100 annually or $275 for three years
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• 20% discount coupon at Warwick’s Bookstore
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$250 annually or $700 for three years
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• Your choice of one 5”x7” reproduction historic photograph from the Society’s collection

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• Invitations and discounted rates to exhibitions, public programs, and special events
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$1,000 annually or $2,750 for three years
• Annual subscription to the *Timekeeper* newsletter
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• 20% discount on purchases of photographic reproductions and LJHS merchandise
• 20% discount coupon at Warwick’s Bookstore
• 20% discount coupon at Meanley & Son Ace Hardware
• Your choice of one 11”x14” reproduction historic photograph from the Society’s collection
• Tour of Wisteria Cottage and lunch for four with the Executive Director

PLEASE CONTACT US ABOUT
• Capital and endowment support for the Society
• Exhibition and public program underwriting
• Support for collection preservation
• Volunteering at the Society
• Including the Society in financial and estate plans
• Corporate Membership

Renew by check to LJHS, PO Box 2085, La Jolla, CA 92038 or online at www.lajollahistory.org

The La Jolla Historical society is a 501(c)(3) nonprofit organization. Federal Tax ID #95-6116290. Membership and contributions are tax deductible to the fullest extent allowed by law.

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.
COMMITTEE ANNOUNCES  
2015 SECRET GARDEN TOUR

The seventeenth annual Secret Garden Tour is really not a secret! Only the locations of the six or seven chosen gardens are secret until revealed the day of the tour when guests pick up their tickets. This year’s tour, Saturday May 16, 2015, will continue to be a major fundraiser for the La Jolla Historical Society.

As with many fundraising events, the Secret Garden Tour got its start when several interested community members began discussing what would showcase the uniqueness of the gardens of La Jolla. Over the years, the committee has expanded to include close to 40 dedicated volunteers with upwards of 200 volunteers on the day of the tour. The 2015 Chair is Sharilyn Gallison.

“Jacaranda Bliss” by Dot Renshaw has been chosen for 2015 poster.

Tickets go on sale mid-January, 2015 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.
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.

For information contact: 858•459•5335 or volunteers@lajollahistory.org

Advertise in Timekeeper

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.

For more information, contact: info@lajollahistory.org (858) 459-5335

"A good snapshot stops a moment from running away."

~Eudora Welty

La Jolla Historical Society Image Collection

To order a reproduction from the Society’s collection of over 10,000 images of historic La Jolla, call 858-459-5335 or visit www.lajollahistory.org
Forester designed the first Jack-in-the-Box drive-in restaurant on El Cajon Boulevard in 1951 for the chain corporation and Foodmaker founder, Robert O. Peterson. In 1965, he designed a stunning Point Loma residence for Peterson that is honored by listings on the National Register of Historic Places, the California Register, as well as the local San Diego historic register. In all, Forester has six properties listed on the local San Diego historic register, two in Point Loma and four, including 800 Prospect, in La Jolla.

800 Prospect Street was designed at the pinnacle of Forester’s architecture career. He used floor-to-ceiling grey anodized aluminum windows and doors to visually expand the condominiums interior living spaces out to balconies and exterior extensions that run along the outside of the building on each floor. This technique not only makes the rooms seem larger, but it also creates an inviting indoor/outdoor feeling that was common to his designs.

The five-story, 30-unit building has a light beige exterior that is accented by striking black vertical non-structural standards that are arched at the roofline. A cantilevered roof overhang, curvilinear driveway, decorative wrought iron grills and gates and a frameless glass entry door dominate the buildings entry where three of four original ficus trees still stand in raised planter beds.

Original 1960s sales prices for condominiums ranged from $25,500 for a studio, $35,000 for a one bedroom, $63,500 for a two bedroom and $69,500 for a fifth floor three bedroom. In 2013, a two-bedroom unit on the fourth floor sold for $1,296,000.

800 Prospect is one of only two historically designated condominium buildings in La Jolla, the other being the original Scripps Memorial Hospital converted to condos about 10 years ago. Since 800 Prospect and the former hospital site at 464 Prospect are historically designated buildings, individual condo owners can apply for the Mills Act property tax benefits.
These are Gregory Peck’s parents – Bernice Mary “Bunny” and Gregory Peck Sr. as they were photographed on the streets of La Jolla where their son, who became the Academy Award-winning actor, was born in April, 1916. Gregory Sr. was a New York-born chemist and pharmacist who operated a drugstore in La Jolla. The parents divorced when the young Gregory was six years old and he was raised by his maternal grandmother in a house on High Avenue. After her death he lived here with his father and attended San Diego High School before going to UC Berkeley to be seriously bitten by the acting bug. Graduating from Berkeley, he went to New York to pursue an acting career; not successful immediately and sometimes having to sleep in Central Park. But success arrived on the New York stage as well as in Hollywood. Peck became a five-time nominee for Academy Awards and won an Oscar for “To Kill a Mockingbird” in 1963. He always remembered La Jolla and started the legendary La Jolla Playhouse here in 1947.

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.