“What Was Is” Exhibit Debuts in Wisteria Galleries
Scripps Greeting Card Collection in Review
Bird Rock History Rolls Along
Executive Director’s Message

We are very proud to present the winter-spring exhibition and accompanying catalog, entitled What Was Is, as another of our programs that is interdisciplinary, collaborative, community-relevant and forward-thinking. For this project, we commissioned five visual artists, three architects, and two writers to create new works of art in response to lost buildings in La Jolla and San Diego. Each of these creative professionals chose a property from a list of historic buildings developed by the La Jolla Historical Society and Save Our Heritage Organisation (SOHO). For more, see my article in this issue, and join us on Friday, February 13 from 5-7pm for the Opening Reception to celebrate the show, which will be open to visitors during our regular public hours from February 14 to May 17, 2015. We are especially grateful to the financial underwriters of this project. Major funding was furnished by Ray and Ellen Merewether, the Florence Riford Fund of the San Diego Foundation, and IS Architecture. Additional support came from Artworks San Diego and from Seonaid McClure and Barry Bielinski. Institutional support was provided by the City of San Diego Commission for Arts and Culture and the Members of the La Jolla Historical Society.

We had a terrific series of public programs in this past fall, starting in October with the La Jolla Modern Home Tour. We are very thankful to the owners who so graciously opened their homes for us: Christine Forester, Nancy and Joseph Manno, and Jamie and Mark Mullen. Special thanks also to Keith York, Darren Bradley, and Claire Grezembowski and the docents and volunteers who supported the tour. In November, the always entertaining Scott Paulson delighted with his presentation of Silent Night: the La Jolla Cinema League and the Tiny Tiny Pit Orchestra. Many thanks to Scott for a great evening. Our appreciation also goes to Ellen Merewether, Ruth Covell, and Molly McClain for the Ellen Browning Scripps Luncheon, and to Scripps Health for their sponsor support. A special thanks to The Irving Gill Photographic Project artists, Philipp Scholz Rittermann, Suda House, and John Durant, for A Fresh Encounter with Irving Gill panel discussion.

In addition to the preservation awards garnered by the Society that we wrote about in the summer issue of Timekeeper, we are now extremely gratified to announce that the Society is the recipient of an Orchid award in the San Diego Architectural Foundation’s 2014 Orchids & Onions annual built environment review – more in this issue’s article by Judy Haxo.

The 11th annual La Jolla Concours D’Elegance & Motor Car Classic is scheduled April 10-12, 2015, and the 17th annual Secret Garden Tour will be held May 16, 2015. The committees for both of these important community events are well into planning, and we are extremely grateful for their contributions of time and talent. A special thanks to this year’s chairs (once again for both): Mike Dorvillier, Chair of the La Jolla Concours D’Elegance & Motor Car Classic, and Sharilyn Gallison, Chair of the Secret Garden Tour. Additional information about these and other events can be found in this issue, on our website www.lajollahistory.org, or at www.facebook.com/lajollahistory.

Our Annual Appeal 2014 fundraising campaign was extremely successful (and is still in progress!) and we are very grateful to all of our members and supporters who gave so generously! Your support is crucial to the programs and activities of the Society, and we are very appreciative. On behalf of the Board of Directors, staff, and volunteers of the Society, we thank you most sincerely and hope to see you often at our events and activities.

We are also very happy to announce that Margie Warner has recently joined the Board of Directors, and we very much look forward to Margie’s service to the Society. I would like to personally recognize all Board members for their contributions to the Society of wealth and wisdom. Thanks to all Board members – past and present—who support the Society and our commitment of service to the community!

Heath Fox
Executive Director

New Board Member: Margie Warner

Margie Warner has participated in many volunteer and community activities. She presently serves on the boards of the San Diego Zoological Foundation and the San Diego History Center. Previously, she served on the boards of the La Jolla Music Society, the Reuben Fleet Science Center and was appointed to the County of San Diego History Site Board. Margie holds a MA degree (Public History) from USD and a BA degree (Geography and History) from UCLA, where she also earned a General Secondary Teaching Credential. She taught in Los Angeles and San Diego for 12 years. Margie resides in La Jolla with her husband, John. They have two children.
The Wisteria Cottage renovation continues to earn accolades from the San Diego community. The third and latest commendation is an Orchid for Historic Preservation presented to the Society and architect Ione Stiegler on October 2, 2014, by the San Diego Architectural Foundation for the “heartfelt and meticulous restoration” of the cottage. Historical Society Executive Director Heath Fox commented, “To have Wisteria Cottage selected by this highly qualified team of jurors for the 2014 Orchid Award in Historic Preservation is a tribute to the Society and an exceptional honor.”

The Orchids and Onions program is organized by the San Diego Architectural Foundation to promote community interest in and appreciation of good architectural design in the San Diego region. Members of the public are encouraged to nominate structures in the built environment for admiration (Orchids) or scorn (Onions). A jury composed of design professionals and artists then selects the winners from the nominees in various categories. Other 2014 La Jolla Orchid winners include the UCSD Health Sciences Building (Grand Orchid) and the La Jolla Shores Lifeguard Station (People’s Choice category). The Oversize Vehicle Signs (People’s Choice category), which can be seen in La Jolla, won an Onion.

Ione Stiegler has won two other Orchids for preservation work: One in 2002 for the City of Escondido Historic Update Survey and one in 1996 for the Greater San Diego Mid-City Historic Preservation Strategy.

The completion of the renovation of Wisteria Cottage last spring marks the success of a long campaign by the La Jolla Historical Society to locate a permanent home at Eads Avenue and Prospect Street. The 1909 cottage that continues to serve as the offices of the Historical Society was moved onto the property, at the behest of Ellen Revelle, in 1981 to serve as a permanent home for the Society. In 1996 Pat Schaeclhlin President of the Society’s board, proposed to the Revelle family that the Society “eventually occupy Wisteria Cottage as a museum and research library.” In 2003 the Board set finding a permanent home, preferably at the Prospect St./Eads Avenue location, as its first priority. Negotiations were begun with the Revelle family to expand and renew a long-term lease that would include Wisteria Cottage and the nearby 1916 Carriage House. Following the death of Barbara Cole (Wisteria’s long-term bookstore leasee) in the summer of 2004, negotiations for the Society’s use of Wisteria Cottage progressed. In May, 2005, a new ten-year lease for the use of all three buildings on the campus was signed. Plans were then made to explore: The feasibility of a capital campaign; the costs of renovating and adapting the structures for the Society’s use; and the hiring of a full-time executive director. The Board worked with the Revelle family to plan the conversion and restoration of Wisteria Cottage and the Carriage House.

In May of 2008, the Society Board was notified that the Revelle family would donate the entire property to the Society and on July 25, 2008, Ellen Revelle announced publicly the transfer of the deed for the property to the La Jolla Historical Society. With the help of many community residents, nearly two million dollars in funds were raised and, along with in-kind donations, resulted in the present restoration and renovations.

The Society was challenged to set an example for preservation and adaptive re-use of a historic landmark building in the community. The awards are a testimony to meeting the challenge.

Haxo is a long-time supporter of the Society. She presently serves as Board secretary and heads the oral history committee.

Editor’s Note
Not very long ago I picked up an intriguing little book of fiction at the library called, ironically, “The Timekeeper” about a prehistoric man who in the way far away past in a universe of only swirling stars and constellations invented time by measuring the passage of light and darkness, the difference between earth’s movement with the sun and the moon. For millions of years the gods locked him in a cave as punishment. For by creating time he foisted onto humanity all the foibles inherent in time passing. The endless struggle to be “on time.” The fear of being late. The coming to terms of each man’s own time on earth.

The arrival of each new year brings yet another consideration of how much time has passed in so seemingly short a span. If we could have stopped time in La Jolla a hundred years ago in 1915 what would we be experiencing in 2015? Let’s just say things would be extremely different. The only hotel in La Jolla would be the Cabrillo (now part of La Valencia) proud to advertise on top of the roof that it had electric lights! The few automobiles that existed churned up dust driving on dirt streets with Torrey Pines Road being the first paved surface that year. Horseback and bicycles were the main ways of getting around – a watering trough for the former stood in the middle of Girard Avenue. On a more progressive note, the La Jolla Playground (Recreation Center) was about to open, drawing national attention for its enlightened format. La Jolla also drew attention in August that year when an arsonist set fire to Ellen Browning Scripps’ house which burned to the ground in a spectacular blaze. The majority of La Jolla people – about 200 all told – lived in rustic beach cottages with limited fresh water supplies. Entertainment was a snappy game of whist. There were always plenty fresh abalone to gather for dinner.

While these sorts of living conditions may seem primitive today, they also evoke nostalgia for these simple times past of only a hundred years ago. There is both curse and applause for that “timekeeper” of long ago who invented time. This year’s first Timekeeper magazine – Winter, 2015 – salutes time, its present, its past and its future. Read all about it! Right here!
**What Was Is** brings artists, architects, writers, and historic preservationists into a collaborative project to produce an exhibition and accompanying catalog directed at raising awareness of historic structures; also to stimulate dialogue about architectural design, building construction, engineering technology, environmental management, and urban planning.

Historians Diane Kane and Angeles Leira from the La Jolla Historical Society and Executive Director Bruce Coons of the Save Our Heritage Organisation (SOHO) developed a list of important historic buildings that have been lost or destroyed in La Jolla and San Diego. The resulting Lost Properties List identified 24 such buildings and included residential properties, schools, transportation depots, arts and culture venues, commercial buildings, hotels, public park structures, a library, and a brothel. A group of visual artists, architects, and writers were each commissioned to select a building from this Lost Properties List as a point of departure, reflect on circumstances which might have allowed the building’s continued existence, imagine a use of the building in a new reality, and create a new work of art to express this imagining.

The artists, architects, and writers participating in this project include James Brown, James Enos, Mathieu Gregoire, D. Emily Hicks, David Jurist, Jean Lowe, Jennifer Luce, Roman de Salvo, the team of Roy McMakin and Tom Mulica, and the team of Bruna Mori and Kylie King. Each brought a unique vision to the project. Roman de Salvo, for example, contemplated the passage of “The Old Grey Castle,” the former San Diego High School on what is now Park Boulevard, a building demolished in 1973 in part due to mandatory updates of seismic building codes. In his multimedia piece, *Seismic Ivy*, he considers the climbing fig that covered the facade and its potential to mitigate the effects of earthquake activity, asking the question of why such a structural analysis was never undertaken. In Jean Lowe’s painting, *Carnegie Library*, 2014, she considers the adaptive reuse of the former E Street Carnegie Library, constructed in 1902 and demolished in 1952, and its integration into the present-day urban cityscape in ways that are pragmatic and commercially-driven. Roy McMakin and Tom Mulica of Domestic Architecture created *Restoration of Windemere Cottage with a New Home for a Family*, which considers the first Craftsman cottage built in California and designed by Irving Gill in 1894. The Cottage was demolished in 2011 by an unsympathetic owner who wanted a new home built on the site. McMakin and Mulica’s architectural renderings suggest a graceful coexistence which might have been achieved between Windemere and a modern home complementing each other on the same property.

This project is intended to generate new ideas and promote a discussion around issues of the built environment; the cultural and environmental benefits of historic preservation; the potential for innovation in adaptive reuse architecture, and the ways in which contemporary artists can creatively translate history. We hope to

---

**an exhibition at the**

**LA JOLLA HISTORICAL SOCIETY**

**Wisteria Cottage Galleries**

**February 14 - May 17, 2015**

**Noon – 4:00pm**

**Thursdays through Sundays**

---

Major funding for this exhibition provided by Ray and Ellen Merewether, the Florence Riford Fund of the San Diego Foundation, and IS Architecture. Additional support came from Artworks San Diego, Seonaid McArthur and Barry Bielinski, and Margie Warner and John H. Warner Jr. Institutional support provided by the City of San Diego Commission for Arts and Culture and the Members of the La Jolla Historical Society.
stimulate thinking about the use of old buildings and the merits of reuse architecture, and to prompt discussions within the fields of architecture and urban planning regarding innovations needed for both aesthetic character and economic viability. The juxtaposition of contemporary art and historic preservation enlighten each other, and the intention is to encourage cross-disciplinary understanding and appreciation between audiences who have affinities for these often divergent disciplines.

The combination of artistic disciplines, the constant evolution of architectural design and construction engineering, the pervasiveness of the built-out urban landscape with increasing demands for renewable and sustainable projects, the related environmental and urban planning issues, all lend themselves to an infinite variety of ways in which creative professionals can be engaged to interpret and translate architectural history and point it toward the future. *What Was Is* captures a focused and intriguing selection of this potential. We are extremely grateful to the historians and artists, and to project organizers Lynda Forsha, Roy McMakin, and David Jurist for making this an engaging and thought-provoking project.
The original residents of Bird Rock were Native Americans who arrived in the area 7,000 to 10,000 years ago. Native Americans flourished in the area through the Spanish Period. In 1870, the Native Americans were separated from the coastline when “Indian Reservations” were established in San Diego County.

In the 1870’s, La Jolla began to spark interest with the residents of central San Diego as families started making day trips to the area, primarily to have picnics. Following the success of the Frank Botsford and George Heald’s survey and establishment of The La Jolla Park subdivision of the late 1880’s, La Jolla started attracting other land developers to the area.

In 1904 and 1905, the M. Hall Company started buying up large tracts of land in the southern La Jolla area (today’s Bird Rock). The owner of the company was Michael Francis Hall who established it in 1886. The company was located at 1032 Fourth Avenue in downtown San Diego. On March 13, 1906, Hall recorded subdivision map 975 and titled it, “Bird Rock City-by-the-Sea”. A year later, he recorded subdivision map number 1083 on September 3, 1907, and titled it “Bird Rock Addition”. Bird Rock had been “founded”.

The original street names in Bird Rock were mostly different from what they are today. For instance, Calumet was Hotel Avenue, La Jolla Blvd was Oil Blvd., and Bellevue was Hodgem an Avenue. Taft was Taft. An early copy of the map of “Bird Rock City-by-the-Sea” showed a man-made bridge extending from the very end of Bird Rock Avenue to the actual Bird Rock.

For many years, there were only about 30 families that lived in Bird Rock up until the late 1950’s. Bird Rock was considered “the country” by the residents of central La Jolla.

World War II changed Bird Rock forever. Many new homes were built in the area to accommodate new factory workers who flocked to San Diego during the war. Also, the U.S. Army leased a large tract of land from the M. Hall Company (later the area was subdivided into Sun Gold Point). It was used as an anti-aircraft training center. Houses would shake in Bird Rock and nearby Pacific Beach every time large guns would go off. It was an annoyance to all who lived in the area, but everyone thought it was all part of the effort to win the war.

The post-war era evidenced Bird Rock’s greatest building boom. Lots were snatched up by individuals and developers alike to build new homes. A variety of commercial buildings began to appear on La Jolla Blvd., and by the early 1950’s, Bird Rock had a thriving business district. In 1952, Bird Rock Elementary School was completed; it has been a focal point of the community ever since. By 1960, most of the vacant land in the area had been bought, built on and resold. The 1970’s and 1980’s saw Bird Rock experience growing pains, mainly increased traffic, concerns regarding the state of the commercial area and various land use issues in the residential area. Civic involvement ignited, spawning the Bird Rock Merchant’s Association in the 70’s, the Birdwatchers in the 80’s and the Bird Rock Association in the early 1990’s. The Bird Rock Community Council was established in 1994 and today is Bird Rock’s main voice. The 2000’s saw the beautification of Bird Rock’s commercial district with a new generation of businesses opening. Today, the community may be at last realizing the far away dream Michael Francis Hall had for “Bird Rock City-by-the-Sea”.

Schmidt, a former LJHS board member, presently serves on the preservation committee. He resides in Bird Rock.
THE IRVING GILL Photographic Project Exhibit Ending

This month will be the last chance to view *The Irving Gill Photographic* show in the Wisteria Cottage galleries. The exhibit, featuring three contemporary photographers interpreting Irving Gill architecture, closes January 25. About a thousand visitors have attended the exhibit so far with 150 guests present at the September 27 opening. These accompanying photographs by Rudy Vaca show guests enjoying the opening night reception. Philipp Scholz Ritterman, John Durant and Suda House are the participating photographers in the exhibit.

Mid-century Modern Architecture Highlighted

The Society held its first Modern home tour late last year with 94 ticket-buyers enjoying the event. The tour was limited to a hundred visitors to avoid crowded situations at each of the three houses. It featured a 1959-60 Case Study residence built as part of *Arts & Architecture* magazine’s program and designed by the Los Angeles firm of Killingsworth, Brady & Smith; a 1959 residence designed by local architect Dale Naegle and a 1971 design by La Jolla architect Russell Forester. The tour was organized under the guidance of Keith York of Modern San Diego.
Magnificent and unusual sandstone rock formations along La Jolla’s beaches and cliffs became a popular tourist attraction and photographic lure for visitors in the late 19th and early 20th centuries. Two of the most outstanding were Cathedral Rock, a gigantic geographical phenomena on the beach near the present-day Casa de Manana with Queen Victoria’s silhouette, and Alligator Head, a massive crocodilian heap with a snout jutting into the sea at La Jolla Cove (a sphinx was conveniently silhouetted in this one). Both have long fallen to time and the ocean’s heavy beat of waves. Cathedral collapsed in a giant pile in January, 1906. Alligator eroded gradually, the last major chunks virtually disappearing by the late 1970s. But amazing photographs and postcards showing the behemoths, along with the legendary high cliff formation of the Seven Caves (right) remain today. Upper right shows Cathedral Rock against an ethereal, hand-tinted, pale lavender-blue sky produced by San Diego’s Fifth Avenue Elite Studio, circa 1890. Below right shows the remaining base of the rock surrounded by frothy waves after its collapse in a photograph by La Jolla’s own Leopold Hugo. To the lower right is a hand-tinted postcard image of Alligator Head, depicting colorful algae and mosses as the sun strikes the mass to create a rainbow of hues. Below is the opposite side of Alligator Head with its sphinx head silhouette. On the back of the one card an unsigned sender has written to an also unnamed recipient: “Am not sure whether you have one of these or not” – and we’re left in the lurch as to whether the card was meant for someone in Iowa or Arizona where the much-photographed rock formations may not include an alligator, but do embrace a cathedral.

Olten is the Society’s Historian
Cultural Landscapes: Kellogg Park
by Carol Olten

Florence “Floy” Scripps Kellogg conveyed the land in 1946 to the City of San Diego for the dedication of Kellogg Park in honor of her deceased husband, Frederick William Kellogg. Florence was one of the many nieces of Ellen Browning Scripps. She had married Kellogg, a controversial Midwestern newspaper scion, in 1890. The couple moved to California in 1904. In 1935 they purchased the defunct La Jolla Beach and Yacht Club and turned its name and emphasis to “tennis.” The land that is now Kellogg Park was part of that purchase.

Curious. La Jolla got two of its main parks, Scripps and Kellogg, due to money-making newspapers in Midwestern America in the mid to late 19th century. Newspaper publishing turned Ellen Browning Scripps and a covey of siblings into multi-millionaires. That story is legend. The Kellogg one may not be so well known although it is intimately linked in history with that of the Scripps.

Frederick William Kellogg was born in Norwalk, Ohio, in 1866, an energetic and ambitious child who by age 12 was running a Cleveland Paper Press paper route. From 1887 to 1894 he took over one of his first major posts on Scripps-owned newspapers serving as advertising manager of the Detroit Evening News. His marriage to Florence Scripps in 1890 seemed to solidify his future with the family publishing operation. But this wasn’t necessarily so. In 1891 he was hired to supervise improvements on Scripps’ Kansas City World – but with the admonition of needing to be obedient to the president of the Scripps’ conglomerate. Frequent disagreements over policies sometimes had Kellogg at odds with the family and he turned to buying and selling newspapers on his own. Florence, meanwhile, began to build a reputation as a gadabout with accumulating interests in philanthropy. (Her aunt Ellen once called her “a gadder par excellence” known for her enjoyment of social soirees.) In 1904, the couple moved to Altadena and built a mansion named Highlawn. With the move to California, Kellogg became involved in the ownership of several more newspapers; these were sold in 1928 to Col. Ira C. Copley, also owner of the San Diego metropolitan newspapers.

Kellogg died in 1940 aboard a ship travelling to Japan. Florence often spent time in La Jolla visiting her aunt Ellen in the 1890s. Later, with Frederick William, she built a home at 420 Prospect St. (now demolished). Florence died in 1958 in Altadena, 11 years after her donation of Kellogg Park in her husband’s honor.

The Kellogg Park donation was made with the stipulations that 60 percent of the area must remain grass and plantings and that no commercial ventures be allowed on the property. Official dedication of the 7½-acre park was held in August, 1951. The park was expanded to 15 acres in 1987, the year of the La Jolla centennial. In donating the land for the park Mrs. Kellogg stated her belief that La Jolla “must not become an Atlantic City, a Coney Island or a commercial resort,” but should focus on “the acquisition and development of more parks, the planting of more trees, flowers and shrubs.”

Kellogg Park found a more recent angel in Mary Coakley Munk, the impetus behind the addition of two art works to the park – the J.J. whale sculpture and The Map installation – as well as other improvements. Education, Mary believes, is of continuing importance to each project developed for the park to help both children and adults understand the diversity and immensity of the ocean off-shore and become good stewards of both land and water.

Carol Olten is the Society’s Historian

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 environment’s surrounding them.
It was Jonas Salk's belief that “the reward for work well done is the opportunity to do more.” Today, the iconic landmark Salk created more than 50 years ago with Louis Kahn continues to present world-renowned scientists and research teams with that opportunity. Meanwhile, the opportunity for the lay person is to appreciate and revere the magnificent architectural structure that was created by the pairing of Salk and Kahn a good half-century ago, now prominent among sites on the National Register of Historic Places. (Salk docents conduct guided tours of the campus on a regular basis and provide great opportunities to learn more about this remarkable structure.)

Stories about the creation of the Salk have become the stuff of legends, too complicated, too extensive, to repeat here. They have most recently been ascribed to in Suzanne Bourgeois' book, “Genesis of the Salk Institute,” published by the University of California Press in 2013. The author is a Salk professor emeritus and founding director of the Regulatory Biology Laboratory at the Institute.

At the start, Salk sought to provide an exquisite setting on 27 acres overlooking the Pacific to attract the most esteemed scientists in the world. The end design delivered two symmetric buildings with a stream of water flowing through the middle of a travertine-paved central plaza. Viewed from perspective, the water stream seems to flow forward dropping far below into the ocean. To say the effect is high drama would be understatement.

But the irony is that the water feature wasn’t part of Kahn’s original plan. The architect had envisioned a garden between the two buildings. But as construction moved forward he was uncertain of what form it should take. After viewing a MOMA exhibit of Luis Barragan’s work in New York, he decided to invite the master Mexican architect to collaborate on his garden design. When Barragan visited the La Jolla site he advised not to add a blade of grass or a single bush to the space. His advice: “This should be a plaza of stone...you will gain a façade—a façade to the sky.”

When the first Salk buildings opened in 1966 the “plaza of stone” was yet to be completed. A year later, however, a generous grant from a Salk trustee enabled the design for the plaza to be realized. Commenting on the setting in her recent book, Bourgeois surmises: “We love our courtyard and enjoy the shows that it offers. Kahn provided a dramatic stage for watching natural happenings: spectacular sunsets to witness the elusive green flash or the sun setting in line with the courtyard’s central canal twice a year on the equinoxes. A bonus that neither Kahn nor Barragan could have predicted was the evolution of the Torrey Pine Gliderport...it became a popular location for hang gliders in the 1970s and paragliders in the 1980s. This has resulted in a constant parade of colorful gliders hovering above the ocean between the two symmetric Kahn buildings. The vision is so surreal it looks like a live Magritte.”

Editor’s Note: Keepsakes is a regular newsletter feature highlighting a selection of La Jolla’s most treasured homes and buildings.
When A Cure WAS NOT IN THE CARDS

by Molly McClain

Julia “Annie” Scripps (1847-98) suffered from severe rheumatoid arthritis and was confined to a wheelchair from an early age. Unable to find a cure, she experimented with Christian Science and other forms of healing associated with the New Thought Movement. In 1887, her spiritual journey brought her to California, drawing other members of the Scripps family, including Ellen Browning Scripps and newspaper magnate E.W. Scripps, to the West.

The La Jolla Historical Society’s permanent collection contains Annie’s scrapbook of greeting cards received from friends and family members between 1879 and 1885. It reveals the extensive contacts that she made among the New Thought community in the Midwest. It also illustrates the first generation of cards produced using the process of chromolithography. The fact that Annie kept these cards in a scrapbook and carefully recorded the names of their senders, suggests that she considered them to be significant as both works of art and reminders of people who loved and cared for her.

The cards offer Thanksgiving, Christmas, New Years, and Easter greetings. At this time, Christmas cards rarely showed snow-covered branches and mistletoe; instead they depicted spring flowers such as snowdrops, roses, and peonies. The cult of Santa Claus was decades away. A number of the cards were produced by Raphael Tuck & Sons, London, one of the best-known greeting card companies of the era, and Marcus Ward & Co., a close competitor founded in Belfast. Nearly all are brilliantly colored and more than a dozen have silk fringe.

Annie received two cards from Dr. Maria Augusta Fairchild, a prominent figure in the hydrotherapy movement and the author of *How to Be Well* (1879). Unable to find a cure for Annie at her sanitarium in Quincy, IL, Fairchild introduced her to a Christian Science practitioner in Wisconsin and Dr. Horace Bowen, founder of the Remedial Institute in Alameda, CA. Other cards came from friends whom she met while taking the waters in Hot Springs, AR.

Cards sent by her half-sister Ellen Browning Scripps reveal the latter’s appreciation for Pre-Raphaelite paintings and old English
A Brief History of Greeting Cards

When formal calls were made on friends during the Victorian era, visiting, or calling, cards traditionally were left on reception area tables as a reminder of the visit. The sending of greeting cards through the mail celebrating various holidays became an offshoot of this.

The first greeting cards, celebrating Christmas, originated in England in the 1840s and by the late 19th century several London firms had made names for themselves as greeting card publishers including Charles Goodall & Son who commissioned a Belfast lithographer to produce designs by the artists Luke Limner and C. H. Bennett. Holidays for sending cards expanded rapidly to New Years, Valentines and Easter. Artists of the day such as Kate Greenaway and Walter and Thomas Crane were popularly reproduced with images ranging from winged cupids, religious subjects, classical figures, flowers, landscapes and the inevitable adorable children in period dress.

The first greeting card publisher in the United States was Louis Prang & Co. originating in Boston in 1874. London’s Ralph Tuck & Co. opened a branch operation in New York in 1885. Cards issued by both Prang and Tuck are among the most highly prized collectibles today. Unlike most of present-day cards they consisted of single printed sheets with images and messages. The first folded greeting cards did not appear until 1910 – the same year the American giant, Hallmark, was founded.

― Carol Olton

Opposite page, top to bottom: A ghostly winter snow scene decorates the front of a New Year card from the early 1900s. The card opens up to two surprisingly vivid depictions of the promise of spring with bouquets of lilac and yellow wisteria framed in gold borders. An inscription reads in part: “All my fresh springs shall be in thee.”

Below: Easter greeting card depicts the proverbial white dove of peace. Children in Victorian dress herald the New Year on one of the cards in the collection. Typical of some late 19th century cards, it is surrounded by a white silk fringe.

Delicate pink roses decorate a New Year card Annie Scripps received from a Mrs. H. C. Lowe in 1882 in Memphis, TN.

Ellen loved her sister dearly, describing her as a “very gentle, patient, and quite a religious person” with an “intelligent face.” She also considered her to be the smartest member of the family, in her words, “the ablest of the lot.” She and Annie lived together at South Moulton Villa in La Jolla until the latter’s death in 1898. Two decades later, she named Scripps Memorial Hospital in honor of the late Julia “Annie” Scripps.

Annie’s scrapbook offers a window into the world of late 19th century women. Chromolithography allowed people to paste artistic images into albums rather than laboriously copying them by hand. It gave Annie the opportunity to document the good wishes and prayers of her family and friends as she sought spiritual relief from a life of physical pain.

McClain, professor of History at the University of San Diego, heads the New Collections Committee of the LHS
Volunteer Focus: Kathy Easter

The year Tahoe was hit with 54 feet of snow Kathy Easter decided it was time to relocate — and Gstaad and St. Moritz weren’t options. She packed everything into a VW camper and drove blindly in the direction of Southern California. The year was 1983.

“First I ended up in Camperland and then stayed with a girl friend for a couple weeks,” Easter recalled. “My boss in Tahoe was opening a Jake’s restaurant in Del Mar so with that I had a job.” Easter and her husband, a retired U.S. Navy pilot, eventually purchased a home in Leucadia. But when they bought a beautiful old Bermuda cutter in San Diego to begin a tedious job of restoring it, they felt they needed to live closer to the boat. In 1997 they purchased a historic Spanish Colonial house on Fern Glen in the Barber Tract and have been happily living there since. (The Bermuda cutter is now a perfect model of teak, mahogany and brass at home in a slip at the Kona Kai Club.)

Easter docents in the Wisteria Cottage galleries on the basis of about one shift every week. Her association as a volunteer for the La Jolla Historical Society dates to the early days of the Secret Garden Tour, now in its 17th year.

“I love meeting people,” she said, “and especially enjoy talking to all the different people who come into the galleries.”

Easter also volunteers for the San Diego Museum of Art and is a member of the La Jolla Garden Club. Both she and her husband are members of the Ancient Mariner Sailing Society, a non-profit organization founded in 1974 to preserve and promote interest in classic sailing vessels.

The annual Ellen Browning Scripps Luncheon celebrating La Jolla’s most well-known philanthropist attracted a full house Nov. 15 at the La Jolla Beach and Tennis Club. Ellen Brown Merewether and Ruth Covell jointly chaired the event which had Dr. Molly McClain as the luncheon speaker. McClain, a professor of history at the University of San Diego who has a Scripps’ biography in progress, entitled her speech “When Women Ruled the World” with commentary on the progressive females in early La Jolla history.
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. The *Timekeeper* reprints a selection of these 1908 recipes.

This issue’s recipe feature from the past is Mrs. James A. Wilson’s version of abalone chowder. Mrs. Wilson and her husband, originally British, built and owned the Cabrillo Hotel on Prospect Street which opened in 1908 and now is operated as part of La Valencia. They managed the Cabrillo and resided in part of the hotel for many years.

**Abalone Chowder**

“Clean and prepare the abalone; cut and slice and put through meat grinder, then prepare vegetables such as carrots, potatoes, turnips (cut in small, dice shapes), a little cabbage sliced thin, one medium size onion with five or six cloves, two thin slices of bacon cut in small pieces, a little mace; salt and pepper, a dash of Tabasco and Worcestershire sauce to taste. Boil vegetables ½ hour before adding the abalone and seasoning, then boil ½ hour longer. Just before removing from fire, add ¾ cup of cream, a little butter and thicken.”
A few weeks ago I attended a workshop on grant-writing hosted by the Getty and the Mingei museums. The purpose of the class was to de-mystify the grant-writing process and to teach the assembled archivists, curators and collection managers how to think about the real needs of their collections. For some organizations the needs are basic, how to get archival supplies, or how to create the best environmental conditions for a collection. For everyone in charge of any type of collection, one of the biggest issues is how to safeguard collections from disasters, such as fire, floods or even theft.

Listening to other professionals discuss the needs, and the challenges of managing their collections I realized how far the Society has travelled to ensure the longevity of La Jolla’s history. In December, 2010, after several years of planning and fund raising, the archival collection was moved from the 1909 cottage that serves as the office for the Society and relocated to a preservation friendly environment. The archive, built within the old Scripps carriage house, was designed to control temperature and humidity and protect the collection from theft and fire. Even more importantly, the archive provides the space to organize the collection in a meaningful way so we can figure out exactly what we have and what we need to collect going forward.

The building of the archive was a giant first step for the Society. Over the last few years, the rehabilitation of Wisteria, the growth of our events such as The Secret Garden Tour and Concours d’Elegance and our ambitious exhibits programs show that the Society is committed to ensuring the success of the organization and its goal of preserving La Jolla’s history.

For the archive, the next step is taking stock not only of the physical collection but the idea of the collection. So, recently, our Collections Committee chaired by Prof. Molly McClain reviewed and updated the Society’s Collection Policy. This document (and archivists love documents!) was not written so that it can be filed and ignored, but to serve as a map to guide the Society toward improving access, preservation and the growth of the collection.

At a more practical level, the policy asks how do we ensure that we are doing all we can to preserve and make our collection accessible? The answer to one part of that question takes us back to the grant writing workshop. The reason I was in that workshop was to find out how to identify the needs of our collection, how to identify the right grant for our needs and how to write effective grants. While I would never think of grant writing as fun, I do think it’s important and one of the best ways to ensure we have the means (money) to improve the handling of the collection. First up is applying for a grant to have an outside professional evaluate the collection and the archive itself. This is something that grantor organizations look for when they are deciding on how to spend their money. Hmm, maybe I can find a grant to help pay for someone to write grants.

Mehler is the Society’s Archivist/Curator
COMMITTEE ANNOUNCES
2015 SECRET GARDEN TOUR

The 2014 garden painting titled “Jacaranda Bliss” by Dot Renshaw has been chosen for the 2015 poster.

THE 17TH ANNUAL SECRET GARDEN TOUR OF LA JOLLA IS NOT REALLY A SECRET! Only the locations of the six or seven especially selected gardens for the tour are secret until revealed the day of the tour, Saturday, May 16, 2015, as guests pick up their tickets. The tour continues to be a major fundraiser for the La Jolla Historical Society.

Unique to the Secret Garden Tour of La Jolla is the inclusion of local musicians providing wonderful sounds and artists painting something distinctive in each garden. As well, local designers create a “table top” to reflect the style of the garden and the home. Also special is the Platinum Tour for those who prefer having a mini-bus drive them to the gardens following a delightful brunch at a local hotel. Once again, there will be a Garden Boutique and Silent Auction on the grounds of Wisteria Cottage on the day of the Tour.

The basic format created by the founders has stayed the same. Homeowners graciously offer their gardens for the one day to enable ticket holders to share the joy of expansive landscapes or the treasure of a small, unexpected riot of flower colors tucked into a “pocket garden”. 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.

As with many fundraising events, the Secret Garden Tour of La Jolla got its start when several interested community members began discussing what would showcase the uniqueness of the Village of La Jolla. The first Tour was co-chaired by Linda Marrone and Susan Vandendriesse. They have been selected as Honorary Co-Chairs for the Seventeenth Annual Secret Garden Tour of La Jolla.

Tickets go on sale mid-January, 2015, and are available through the La Jolla Historical Society’s website www.lajollahistory.org, or by calling the Society at 858-459-5335 or writing PO Box 2085, La Jolla, CA 92038.
Coach-built classics of the 1930s and ‘40s will be a focus of the 11th annual La Jolla Concours d’Elegance the weekend of April 10-12, culminating on Sunday when more than 150 vehicles will be showcased at Scripps Park at the cove.

The term, “coach-built,” derived from the 17th century when the Worshipful Company of Coachmakers and Coach Harness Makers was incorporated in England to facilitate the ordering of carriages from coachbuilders. The term segued into early motoring history many years later before series production of automobiles gained popularity. A buyer of a coach-built machine would select an automobile manufacturer to provide only the rolling chassis, suspension, steering system and radiator of the car. Then, he would approach a more specialized coachbuilder to provide a personal body design to be fitted on the chassis.

Coach-building continued in popularity with ultra-luxury vehicles for several decades, but by the mid-20th century, the advent of unibody vehicle construction made coach-building practically a thing of the past. This year’s Concours will provide rare opportunities to see many of the coach-built vehicles from the past.

The Concours automotive weekend will begin Friday evening with a Rolls Royce Motor Cars Contemporary Classic cocktail party at La Valencia. Saturday will feature a motor tour and, in the evening, a VIP reception on the Concours lawn at the Cove. Sunday’s all-day automotive exhibit will include the announcement of winners in various categories chosen by a professional panel of car enthusiasts. Michael Dorvillier again will chair the Concours event, benefitting the La Jolla Historical Society and the Monarch School Project which assists students impacted by homelessness.
MEMBERSHIP

FRIEND
$50 annually or $140 for three years
• Annual subscription to the Timekeeper newsletter
• Invitations and discounted rates to exhibitions, public programs, and special events
• 10% discount on purchases of photographic reproductions and LJHS merchandise

HERITAGE
$100 annually or $275 for three years
• Annual subscription to the Timekeeper newsletter
• Invitations and discounted rates to exhibitions, public programs, and special events
• 10% discount on purchases of photographic reproductions and LJHS merchandise
• 20% discount coupon at Warwick’s Bookstore
• 20% discount coupon at Meanley & Son Ace Hardware

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

JEWEL
$500 annually or $1400 for three years
• Annual subscription to the Timekeeper newsletter
• Invitations and discounted rates to exhibitions, public programs, and special events
• 20% discount on purchases of photographic reproductions and LJHS merchandise
• 20% discount coupon at Warwick’s Bookstore
• 20% discount coupon at Meanley & Son Ace Hardware
• Your choice of one 8"x10" reproduction historic photograph from the Society’s collection

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

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

The Art of Giving

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 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.

BEquests
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.

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.
Your family. Your legacy.

Building wealth today and sustaining it for future generations can be challenging. Effective investment management must be integrated with strategic tax and estate planning, philanthropy and family culture.

At City National, we’ll help you master the complexity of wealth management so you can more fully enjoy your version of the good life. We’re with you every step of the way as you grow your wealth, enjoy it with your family and build a lasting legacy.

Experience the City National Difference™
Jennifer Harter
(858) 768-7010
800 Silverado Street, Suite 100
La Jolla, CA 92037

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

CUTY NATIONAL BANK
The way up.

City National Wealth Management

cnb.com CNB MEMBER FDIC

Non-deposit Investment Products: • are not FDIC insured • are not Bank guaranteed • may lose value

Past performance is not an indication of future results.

©2013 City National Bank

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.
TO PRESERVE THE PAST, PLAN FOR THE FUTURE.

Entrust ArtWorks San Diego to protect your legacy.
Museum quality services for your fine art and antiques.

ARTWORKS SAN DIEGO
Museum quality is our standard

climate controlled storage | packing and crating | shipping worldwide | custom installation

www.artworkssandiego.com | info@artworkssandiego.com | 858-279-4301
A Passion for Preservation

by Linda Marrone

Preserving Our Old-Growth Trees

Trees are such an important part of our environment. They breathe in carbon dioxide and other pollutants and breathe out oxygen, which we need to exist. They create peaceful tranquil settings, provide a barrier from the wind, shade on hot days and support wildlife. National surveys find that homes with excellent landscaping and old-growth trees sell for more money than those with average landscaping. In the early days of La Jolla’s development, Botsford & Company planted two thousand trees to encourage lot sales.

The City of San Diego has a program that provides permanent protection for mature trees on both public and private land. Property owners, citizens, or community groups can nominate trees as either Heritage or Landmark Trees and groups or groves of trees as Parkway Resource Trees or Preservation Groves. The trees may be on public street right-of-way, in parks or other publicly owned lands including open space, or on private land restricted by dedicated open space. Property owners may also request protection for trees on their private property. Only non-native or naturalized species found within open space preserves cannot receive protection.

Many of our community’s significant trees and groves were outlined in the 2003 La Jolla Survey that was never officially completed. Trees or groves need to meet any one of the following criteria to be nominated:

Heritage Trees: These trees must have trunks at least eight inches in diameter, or be fifty years or older. They can have a connection to a significant historic event, building, or district or have been planted by a historically significant individual. They can also be unique or special in size and/or form.

Landmark Trees: Striking or unusual trees with high aesthetic value, or those that are large for the particular species. They can present special or unusual form, interesting flowers, or branching patterns. Landmark trees can also include species that are rare to their locations.

Parkway Resource Trees: Groups of trees in public right-of-ways, public parking lots, or trails. They must have consistent design themes with similar sizes, shapes, heath and forms, and are also considered significant if they create a canopy over a public right-of-way.

Preservation Grove: Groups of trees in public right-of-ways, open space, designated environmentally sensitive lands, conservation easements, or parklands. A grove is considered six or more trees with trunks within one hundred feet of each other and that are of the same or similar species. They can be native, naturalized, or surviving without intervention.

Due to our current drought condition, we are losing many of our precious trees. It is important to preserve those that are still flourishing and respect their importance. If you want to make a nomination, go to the following link: http://www.sandiego.gov/street-div/pdf/homform.pdf.

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.
Known as “America’s Sweetheart,” Mary Pickford quickly rose to stardom as a silent film actress in the early 1900s with movies such as “The Poor Little Rich Girl” and “Little Lord Faunterley.” With the coming of World War I, she became famous for her efforts supporting American troops in combat through the sale of Liberty Bonds. She sold $5 million dollars worth of bonds after a single appearance in Chicago. A fund-raising speech in New York attracted 50,000 admirers. She raised $15,000 for the war effort by the simple act of auctioning off one her world-famous curls. U.S. troops responded accordingly. The Navy christened Pickford “Little Sister.” The Army named two canons after her and made her an honorary colonel. This photo shows Pickford surrounded by troops from Camp Kearny on a filmmaking expedition to La Jolla, circa 1915.

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.
RENEW TODAY!

Show your support of the La Jolla Historical Society...
and get a great deal at your favorite community bookstore and hardware store!

In partnership with Warwick’s bookstore and Meanley & Son Ace Hardware of La Jolla, all new and renewing members of the La Jolla Historical Society at the $100 and above membership levels receive a coupon for 20% off a single purchase up to $500 at Warwick’s and Meanley & Son!