Executive Director’s Message

The springtime wisteria bloom is wonderfully successful this year, marking the season of our largest and most popular community events. The 11th annual La Jolla Concours D’Elégance & Motor Car Classic, is scheduled this year the second weekend of April, with the main event on Sunday, April 12th at Scripps Park. To learn more and purchase tickets, see the ad in this issue or go online to http://lajollaconcours.com. The 17th annual Secret Garden Tour is on May 16; learn more in the ad featured in this issue, or go online to http://lajollahistory.org/events/secret-garden. A very special thanks to Mike Dorvillier, Chair of the La Jolla Concours D’Elégance & Motor Car Classic, and to Sharilyn Gallison, Chair of the Secret Garden Tour. We are extremely grateful to the many volunteers and committee members who have so generously contributed their time and energy to the success of these great events.

Our spring schedule includes fun, interesting, and educational programs for all ages. We have two Archive & Afternoon Tea events coming up. On April 17, The Subject of Gardens, a visual stroll through some of La Jolla’s oldest gardens as seen in archival albums, postcards, paintings and other images. Topics covered will include Scripps gardens and the house, Amberg cottage gardens, House of Dreams exotic plantings, and Ivanhoe Avenue cottage gardens. Then on June 5, Miss Olive Mishap, the Society’s late 19th century Jules Nicholas Steiner doll, recently restored, is featured along with historical photos of when she belonged to Green Dragon Colony founder Anna Held and was part of community tea parties on Prospect Street. Parents and grandparents are invited to bring children and their own dolls to participate.

In the summer, we’ll host two one-week sessions of Young Photographers Summer Camps for middle school students presented in collaboration with the Outside the Lens organization. These camps are scheduled the weeks starting July 6, with the theme of Citizen Journalism. Our Young Architects Summer Camp for middle school students is scheduled the week starting July 20, and the camp for high school students begins the week of July 27. Registration for the Young Architects Summer Camps begins April 1, online at www.lajollahistory.org or at the Society’s office.

This summer we also celebrate the 100th anniversary of the La Jolla Recreation Center with a presentation by Molly McClain, Ph.D., professor of history at the University of San Diego, and a member of the Society’s Board of Directors. Her lecture will be on Saturday, July 18 starting at 3pm at the La Jolla/Riford Branch Library.

What Was Is, which has received excellent critical review and publicity, continues through May 17. If you haven’t yet seen this thought-provoking exhibition, please stop by during our regular public hours of Thursday through Sunday, noon to 4 pm. There is a great catalog accompanying the show for sale in the gallery at a discounted member price of only $15. Archive La Jolla, our summer exhibition which focuses on objects and artifacts from the Society’s archival collection, opens June 11 and runs through September 6.

The Society’s 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’ll be back in touch for Spring Appeal 2015, and hope you will give generously to support our exhibitions, educational programs, and community activities.

I’d like to take an opportunity at this time of year to recognize and offer a special thanks to the City of San Diego Commission for Arts and Culture for continuing support through their Organization Support Program. This funding is key operational underwriting and leverages the contributions of the Society’s members and donors for the benefit of the community. My sincerest gratitude to the Commission and to all who support the La Jolla Historical Society!
April is my month in another place. Outside of virtual reality I did really go to Paris once in April and it was everything Frank Sinatra ever crooned about – ever so lovely a drizzle. But the real Aprils my mind and heart fly back to are those spent in my childhood in the Midwest. Aprils there could be both beautiful and cruel, a promising spring but also remindful of lingering winter. An ice storm could as likely be in the cards as were the blossoming buds.

On the positive side, tulips burst through loamy moist soil. Morels popped up under the leafy surface of certain elms in the woods. Grass began to grow thick and green as a new John Deere tractor on the little front yards of middle class neighborhoods. But then, bang!, winter would return one night and the grass would be covered with ice the next morning and cherry orchards, fragile with white blossoms, would turn into icicle forests. But, being April, by noon the ice would melt and the cherry trees simply shook themselves off in the wind and, by July, were dripping with bright red fruit.

In contrast, Aprils in Southern California don’t exude such high drama. Temperatures hold mostly to the median. The sun rises. The sun sets. A marine layer may come and go. As to the landscape, many plants already have celebrated their spring in February coaxed into life by December/January rains. Unlike April, February is my spring month in Southern California. Brown coastslines suddenly are covered with palettes of color. Puffy white clouds dot the horizon and, with luck, there is a rainbow arcing in the sky. The surf pounds high and mighty. Now there’s an announcement of spring!

April in Southern California is a soft month. Time to get ready for the Concours and garden tour, time to go to Bowers and buy a bunny!

Carol Olten
Timekeeper Editor

Editor’s Note

What Do These Structures Have in Common?

All these structures – highly diverse in architecture as well as decades in which they were designed and built – are gone, demolished over the years to make room for new development. With about 20 others they formed part of the Lost Properties List compiled by architectural historians and SOHO executive director Bruce Coons which became the basis for the current “What Was Is” exhibit in the Wisteria Cottage galleries. The exhibit will continue through May 17 and is open to the public noon-4 p.m. Thursday-Sunday at 780 Prospect St.

As the basis for the exhibit, the La Jolla Historical Society commissioned a group of artists, architects and writers to choose a structure from the Lost Properties List and re-imagine it in an adaptive re-use today. The resulting work on display comprises a variety of mediums ranging from paintings to digital photographic prints, sculpture and CAD renderings.

In preparing the Lost Properties List, historians looked at a great range of buildings constructed in San Diego and La Jolla from the late 19th century through the Modernist period of the 1950s and ‘60s. The list featured landmark commercial buildings as well as private residences. Some of the selected sites exhibitors considered for the show are:

The Carnegie Library constructed in 1901 in the 200 block of E Street with funding from the Andrew Carnegie Trust and demolished for San Diego downtown development in 1962. (In the present-day artist Jean Lowe imagined it in a casein and acrylic image on poly-metal board as a multi-use building joining new construction in the downtown landscape.)

Windemere, an early 1894 cottage designed by architect Irving Gill on Prospect Street and later moved to 1328 Virginia Way where it was demolished in 2011. (For the exhibit architects Roy McMakin and Tom Mulica of Domestic Architecture considered the house in a CAD rendering moved more to the forefront of the lot allowing for a new 4,000 sq. ft. family home to be constructed behind it.)

San Diego High School, known as the Old Grey Castle for its Gothic Revival architecture when it was dedicated in 1907; the structure was removed in 1973 so new construction would meet with seismic requirements for earthquake safety. (Robert de Salvo created a photographic image labelled “Seismic Ivy” in which he proposes that the ivy that once covered the facades could possibly become a reinforcement of the stone masonry.)

Other Lost Properties identified include the Fisher Opera House, an 1892 Romanesque-style structure with a turret that stood at 1227 Fourth Ave.; the Gay Mansion, San Diego’s only cut stone residence from 1890 built at Fifth Avenue and Juniper Street; the Palace of Electricity and Varied Industries built for the 1915-16 Panama California Exposition in Balboa Park; the Science and Education Building, also built for the expo in the park; the Klauber House, an Irving Gill/Frank Mead-designed house from 1907 that once stood at 3060 Sixth Ave.; the Middletown Grammar School, a Victorian structure from the 1880s at 1789 State St. and the Pantages Theater, a vaudeville house from 1924 at 501 B St.
From the very beginning it seemed La Jolla was destined to be a place of beautiful gardens. The sunny, Mediterranean-like climate encouraged cultivation of a wide variety of plants. The topography – high cliffs overlooking a sparkling blue sea with deep ocean canyons spilling towards sandy beaches – provided extraordinary landscape settings. And, like all beautiful places by the sea, La Jolla was blessed with a wealth of private citizens appreciative of fine architecture and landscape design.

As if to prophesy the gardens to come, the first subdivided lots to be laid out in La Jolla village in 1887 were identified as La Jolla Park. In keeping with the proposed park-like residential setting, pioneer developers Frank Terrill Botsford and George Webster Heald saw to the planting of 2,000 trees including a thousand palms and a variety of cedar and eucalyptus. Although some trees planted in La Jolla Park survived, many also withered and died due to the one main problematic deterrent to early landscape in the village - that being the lack of fresh water. In these early years the primary source of water from fresh springs came over Mt. Soledad in barrels pulled by horse and wagon. But in the summer of 1890 even that water supply failed. Many trees and shrubs planted by pioneer residents died, including 60 varieties of roses that were planted around Mr. Botsford’s own house at Ivanhoe Avenue and Prospect. The clumps of marguerites and trailing morning glory vines that Heald had nurtured around his house, along with a small front lawn, at Prospect Street and Exchange Place, fared little better.

Despite the ubiquitous fresh water problem (finally resolved when a pipe line was laid from San Diego in the early 1900s), La Jollans persisted in their efforts as green thumbs, consistent with the dream of California as a land “where honeybees hum melodies and orange trees scent the breeze.” A nursery was established in the village. Beautification and village improvement groups were formed. Cottage gardens with plethora of petunias, sunflowers, marigolds and zinnias began to sprout in front of small houses, especially those built along Fay and Ivanhoe avenues. One resident, Jethro Mitchell Swain, boasted in a journal of having set out 200 carnation plants in a single day of 1912!

San Diego’s renowned horticulturist Kate Sessions began to figure prominently in La Jolla garden history from the 1890s and continuing into the early 20th century. One of the first gardens Sessions planted was around the Green Dragon Colony cottage that Anna Held built for herself on Goldfish Point off Prospect Street, soon to become a haven for artists, writers, actors and musicians from around the world. Sessions and Held planted eucalyptus trees around the property as well as flowering plants along a winding path leading to the beach. Sessions chided Held for not watering one of the eucs, leaving a cryptic note on its trunk: “This tree needs water.” Ironically, a popular photo in the La Jolla Historical Society archives shows Held very seriously dousing her plants with a watering hose. (Was the photo taken with the candid idea of showing it to Kate?)

Two magnificent private gardens also took shape in early La Jolla history. One was the extensive oceanside garden planted, also with Sessions’ advisement, around South Moulton Villa, the Ellen Browning Scripps residence on Prospect Street built in 1897 (now MCASD). The other was an exotic garden, with Oriental inspirations, that world traveler Florence Howard created around her Thandara, or House of Dreams, in 1905 at 1428 Soledad Ave. More than a hundred years later, remnants of both gardens remain as part of La Jolla’s legacy.
Howard’s garden featured more than 300 trees planted around a three-story Chinoiserie-inspired home with a pagoda-style entry. Many were unusual varieties of pines and cypress. She also favored unique varieties of bamboo. A Japanese garden featured the proverbial tea house and curved bridge.

Scripps’ garden extended the philosophy of its owner considering nature and its myriad of botanical wonders as a source of human appreciation as well as cause for exploration. On the Coast Blvd. side of the house a series of terraces rolled toward the sea planted with colorful ribbons of perennials so photogenic as to be depicted on California postcards. Classical symmetry also played an important role in the Scripps garden, especially toward the Cuvier street corner of the property where boxwood hedges defined geometrically arranged parterres. Ten gardeners kept the landscape in meticulous care. She added a large lath house for more exotic species to the property in 1924, eight years before her death in 1932.

More and more magnificent estate gardens began to be planted in La Jolla as developments spread outside the immediate village area through the 1920s in the Muirlands, La Jolla Shores, the Barber Tract and Lower Hermosa. One particularly outstanding garden remaining today from that period is the Muirlands estate created by Harold James Muir, an investor from Colorado who came to La Jolla in the mid-1920s. He purchased 257 acres of rugged terrain off Mt. Soledad to create “a landscape as clear cut as a picture in a camera obscura... lovely homes above a curving shoreline (and) beyond all the eternal blue of the sea, both changeless and changeable.” The homes included his own on several acres, a palatial Mediterranean-style villa designed by architect Edgar Ullrich and often referred to as “the Versailles of La Jolla.” The surrounding gardens included an orchard and many unusual specimen trees such as the white-trunked, barkless Citriodora eucalyptus and Chorisia, or “cat’s nightmare,” so named because the prickly thorns on the trunk discourage feline encounter. Today, some of the trees soar to over 70-ft. tall under which some of Muir’s original plantings of camellias, azaleas and rhododendrons also are remarkable for mature growth.

Although not related to the naturalist John Muir for whom the Muir Woods in Northern California is named, La Jolla’s Harold James Muir also believed landscape to play a significant role in creating enjoyable living environments. In the development of the Muirlands, he kept his lots sizes at three acres to assure ample planting around houses and designed plots so that views would not be interfered with, to preserve La Jolla as “that beautiful land with sweeping view of sea and hill.”

Perhaps today’s developers squeezing houses cheek-to-jowl on zero lot lines and blocking views with heights to the limit, leaving scarcely room left to plant a petunia, could take a hint!

Olten, the LIHS historian and Timekeeper editor, also writes the program notes for the Secret Garden Tour.
In July 1915, San Diego celebrated the opening of a $200,000 Community House and Playground, now known as the La Jolla Recreation Center. Financed by philanthropist Ellen Browning Scripps, it was the most completely equipped playground and community centers in the United States. Its swings, croquet grounds, and tennis courts were used by the children of the San Diego—black and white, rich and poor—while its auditorium provided a place where even controversial guest lecturers enjoyed freedom of speech.

The La Jolla Recreation Center had its origins in the Playground Movement of the early twentieth century. In 1906, Harvard-educated philanthropist Joseph Lee and educator Luther Gulick founded the Playground Association of America in the hopes that scientifically directed “play” could enhance the skills of working men and women, make them better citizens, improve their health, and enhance the quality of their lives. By 1900, industrialization and rapid urbanization had changed the face of childhood in America, creating multiple generations raised in tenements, factories, and on the streets. Children worked in factories, canneries, home industries, and as newsboys, messengers, and bootblacks. Not until 1938 did the Fair Labor Standards Act ban child labor under the age of fourteen.

Unable to keep children out of factories, reformers focused on providing education and recreation outside working hours. Lee believed that children learned their most abiding lessons on the playground: “The boy without a playground is father to the man without a job.” For girls, games offered the opportunity for social development: “In playing games suited to their strength, girls learn how to co-operate.”

Reformers also advocated the creation of recreational facilities for “grown people” that would take the place of the saloon. Working-class men most frequently socialized in bars and taverns, despite attempts by reformers to draw them out into the fresh air of public parks or into parish halls and libraries. In the mid-nineteenth century, the YMCA was founded as an alcohol-free alternative to the bar or club, the only drawback was its origin as an evangelical Protestant institution.

By 1900, it was thought that playgrounds could be equipped with a community house or recreation center to provide many of the same benefits of the YMCA on a non-sectarian basis. In addition to providing exercise facilities and meeting rooms for adults, community centers promised to help promote neighborliness among long-time residents and new immigrants, wealthy citizens and poor ones. They also provided places where newly arrived citizens could come into contact with “American life” and “learn American traditions,” thereby promoting civic participation.

After 1900, economic development brought a substantial number of working-class people to La Jolla. They worked as carpenters, plumbers, painters, grocers, cooks and waiters, telephone operators, auto mechanics, gardeners, clerks, and maids. In 1913, nearly one-half of La Jolla residents described themselves as employed in some kind of trade. Jethro Mitchell Swain, who came in 1910, eked out a living as a farmer, peddling honey, eggs, and berries to local residents while his wife, Alice, worked as a seamstress and laundress for The Bishop’s School.

The village also had a growing population of black residents, many of whom lived between Eads Avenue and Cuvier Street. Thomas Debose, a former slave, came to La Jolla in 1892 from Champaign, IL, with five children. Described as “hard working and thrifty,” he raised and trained horses and bought real estate. His second wife, Henrietta Vanhorn, worked for the Brown family as a housekeeper and cook before opening up her own hand laundry business.

In 1911, Ellen Browning Scripps decided to do something for the ordinary people of La Jolla. Until now, her contributions had benefitted mainly well-to-do San Diegans: the Scripps Institution, St. James-by-the-Sea Episcopal Church, and The Bishop’s School. Now her progressive sympathies demanded that she turn her attention to “those handicapped in life’s game by poverty.” The result was a playground and recreation center that served the working population of San Diego, in particular, its children.

She decided to build a playground on lots located in Block 33, across the street from her house. Scripps’ friends and neighbors sold her their properties on the understanding that she would move their bungalows to other plots of land. In early 1914, she met with members of the Playground Commission to discuss plans.
Construction began in August 1914 under the supervision of Louis Gill. He designed the Community House in the same architectural style as the La Jolla Woman’s Club and The Bishop’s School, using “tilt-slab” concrete construction. On the south side of the building, Gill planned boys’ and girls’ locker rooms that were partially open to the sky, a unique idea intended to achieve “the maximum of ventilation and sanitation.”

The architect also designed a shallow wading pool for children, surrounded by sandboxes and a vine-shaded pergola. This became the center of activity during the summer months when the older children were on the beach. Benches on the outer edge were used by mothers “who sit with their sewing and mending while the laughing children splash happily in the sun-flecked water or romp in the white sand.”

The playground was divided into boys’ and girls’ sections, each with its own equipment such as vaulting horses, flying rings, and horizontal bars. In addition, there were swings, see-saws, a volleyball court, three tennis courts, and a baseball diamond. For special occasions the tennis net posts could be removed and the entire space used for dancing, pageants, or outdoor celebrations.

Completed in 1915, the Community House was praised as exceptionally well provided with the most modern amenities. The auditorium, was also used as a library and reading room. There was even a five-room bungalow built on the grounds for the new director, Joseph Hallinan. The latter, who had viewed modern recreation centers in Chicago and on the East Coast, told the San Diego Union “that for completeness there is nothing like it.”

Scripps financed the playground and community house with the understanding that this would be a place where ordinary people could meet and speak their minds without fear of harassment from civil authorities. Recalling San Diego’s suppression of “free speech” in 1912-13, Scripps specified in her deed of gift that the place should be open to everyone, no matter what their views, provided they did not violate the laws of either the United States or California while using the premises.

In 1917, just weeks before the United States entered World War I, Scripps praised the possibilities offered by the Playground Movement:

“Play makes people happy, puts music into their souls, teaches people the art of working together, makes for international understanding…And it may be that someday the world’s battles will not be fought with cannon and shells, with overhead zeppelins and submarines, but on the athletic field. And I think we would all echo Shakespeare’s cry, ‘May God hasten the Day!’”

McClain, professor of History at the University of San Diego, heads the LHS Collections Committee.
In between holidays and things like that, a lot of us played cowboy. We carried big
But unlike most small California towns (Esmerelda) had no false fronts, no cheesy
La Jolla resident Gene McCormick describes growing up as a young boy playing on Mt. Soledad in a LJHS oral history of 1984:
“Between holidays and things like that, a lot of us played cowboy. We carried big

La Jolla resident Beatrice Blankenship recalling the Dr. Eugene Perkins transgender scandal of 1936 in a La Jolla Historical Society oral history of 1969:
“Dr. Perkins was a woman. This fact was not discovered until they took her to the mortuary. And I called Uncle Arnold, who had lived across from them all these years, and I told him first of all that Dr. Perkins was dead, and he was shocked at that. Then I said, ‘I have a still greater surprise for you — Dr. Perkins is a woman.’ I repeated it three times and Uncle Arnold said, ‘Well, there is something wrong with this telephone.’

Journalist Mary White introduces her readers to the House of Dreams, or Thandara, after it was completed in 1915 at 1428 Soledad Ave. in an article in The San Diego Union:
“Yesterday I visited ‘The House of Dreams,’ that palatial Oriental pagoda overlooking the beautiful town of La Jolla and the great ocean, while on the sides and rear are picturesque canyons. The sun was shining brightly. Birds twittered amongst the luxuriant foliage brought here from the countries of the Far East. It was as if one were transported far from this land of work and war and high prices, into a paradise of mystical beauty.”

The writer, Hope Haywood, describes ‘A Trip to La Jolla’ in the Pacific Rural Press of Jan. 24, 1885:
“One beautiful day of sunshine and blue sky, balmy with summer’s breath, and bracing

The breeze, too, on this spot, invigorates me so, I am strengthened by every breath. I need exert no effort, the pure sea air compels a deep-drawn inspiration, and I inhale it, remembering, that health dwells in the salt smell and racy wind, and I fear no brooding misama.”

La Jolla resident and actor Carnell Kirkeeng reminisces in a LJHS oral history of 1968 about the old Granada movie theater that stood at the corner of Girard Avenue and Wall Street:
“The Granada theater, which I don’t care what anybody says, was the world’s greatest theater with the world’s greatest logos, plus the greatest activities. They had Country Store night, the Green Archer contest, the Mickey Mouse club and, for those who love things really historical, the first Mickey Mouse was Dick Blake, the first Minnie Mouse was Alberta Sebold Casey, and there were some marvelous productions there. ‘The Sunken Bell’ was directed by Madame Diturchisonetz — right! They had High Night for the high school, they had subscription contests, they had the crying contest — I won the crying contest.”

Compiled by Timekeeper editor Carol Olten.
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Vehicles must be registered by March 1, 2015
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PRESENTED BY LA JOLLA HISTORICAL SOCIETY
Net proceeds benefit the La Jolla Historical Society and the Monarch School.
These trolls are not the dwarfs of Scandinavian folklore who live in caves or other suitably musty subterranean dwellings. No, these are the Troll Bridges – two unusual structures from the late 1920s and early ’30s that allow passage through the winding routes of La Jolla and Ludington heights, both significant subdivisions of that era. The bridges are surrounded by patches of natural landscape, not exactly the place for roadside picnics but pockets of nature to be enjoyed in passing along with the romp of occasional ground squirrels. One – the Castellana/Puente Drive Bridge which was the last to be built – offers a spectacular view. Under this bridge is also a triangular plot of dense plantings dedicated as Colby Park in honor of past neighborhood residents Delbert and Lois Colby. (Colby owned Rancho Santa Fe Nursery and planted the park with many of his specimens; other neighbors, Leon and Lou Campbell, had the park dedicated in the Colbys’ honor with a party on top of the bridge about twenty years ago).

The first bridge on Al Bahr was built in early 1928 as a way of automobile access to a new Ludington Heights development undertaken by William French Ludington, son of a pioneer La Jolla family. Ludington had purchased a large plot of very steep, hard to access, land on the slope of Mt. Soledad, hoping potential lot buyers would see the possibilities of the tremendous ocean views. To access the sites, he had reinforced concrete bridges built over the ocean canyons that were part of the property. Each was designed with a series of classical arches, miming the style of the much grander Cabrillo Bridge that had been constructed in Balboa Park for the 1915-16 Panama-California Exposition. (Ludington was among the organizers of the Expo).

Today, the bridges have become part of La Jolla lore, known far and wide as the Troll Bridges, a name having little to do with their actual history but everything to do with a sacrosanct legend of the area concerning “little people,” munchkins, dwarfs and (shudder!) trolls said to inhabit the area. To understand the legend, fast forward from when the bridges were built, ahead a few years to the release of “The Wizard of Oz” in 1939, keeping in mind, meanwhile, the great suggestive power of the movies. The story is that the midgets who played the “Oz” munchkins actually lived in the surrounding neighborhood for a time during the making of the movie. They occupied one or more of four houses designed by architect Cliff May on Hillside Drive in the 1930s. According to Aljean Harmetz’s book, “The Making of the Wizard of Oz,” movie producers found the off-screen conduct of the midgets so bothersome, that they were ordered off the lot. Somehow they ended up for a brief time on Hillside Drive. But it was long enough for some imaginative speculation to take place. Strange “little people” were spotted running around the hillsides. Occasional sightings of gnomes, dwarfs and trolls were reported to wayward children in efforts to improve their behavior. May’s houses became known as The Munchkin Houses. The bridges were dubbed Troll Bridges. And, thus, we have it today. (Although there is only one Munchkin House remaining on Hillside; two have been demolished and another moved to a different site).

Having a cultural landscape site identified as “Troll Bridges” is somehow, peculiarly, La Jolla – a community whose people, places and things include such historical legacies as Dr. Seuss (who actually lived on the same Mt. Soledad inventing grinches, loraxes and whoes). Are our imaginations telling us there must be something homunculus and imagistic in the ground here? As Dorothy would say, “We are not in Kansas any more.”

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 environments surrounding them.
T
he great Polish-American tragedienne Madame Helena Modjeska led the dedication ceremony shortly after the last redwood board was put in place in 1907. Six years later another famous actress, Ellen Terry, from the British Shakespearean stage, came to admire “the uniquely interesting home” with “its hand-hewn furniture, its rawhide chairs, gay rugs and blankets of many hues . . . and huge Indian basket of red geraniums flanking the end of the Indian Red Steinway.”

Today, the Wheeler Bailey House – called Hilero in the early days for the magnificent ocean cliff it was built upon – continues to attract visitors from afar to its tucked away site on Princess Street. Its builder, “Uncle Wheeler,” has joined the shadows of history. So, too, its architects Irving Gill and his associate Frank Mead.

But the house stands sturdy and stable – a monument to past times, but alive in the present as the home of Bailey-descendant Dave Reynolds and his wife, Marlene, who see fastidiously to its caretaking and have listed it among La Jolla’s historic sites.

Not a single other historic house in La Jolla remains today that is so prominently linked to early local history – the world of Green Dragon Colony founder Anna Held, of philanthropist Ellen Browning Scripps, of Gill as a promising and (soon to be) prominent architect and of Bailey, himself, a raconteur who conceived the residence as a “country house” where he might entertain great artists of the day.

A native of Ohio, Bailey came to San Diego in 1888, establishing the W. J. Bailey Co. dealing in building materials for residential and commercial development. He established offices and a warehouse at 708 West G St. and, being a bachelor who liked freedom from domestic entanglements, lived in a downtown hotel. His company became the first in the country to manufacture Portland cement and the first in Southern California to introduce hollow tile and pressed brick as building materials.

Business success convinced Bailey it was finally time to build a house for himself. He hired the most progressive architect in San Diego to design it and selected one of the most spectacular oceanside sites in La Jolla for its construction.

Like Gill, Bailey was an eager experimenter with building materials becoming available in the early 20th century and how they could be used in keeping with Gill’s concept that a house should be “simple, plain and substantial as a boulder.” Both architect and client admired the Hopi pueblo buildings of the Southwest, particularly those of New Mexico. The result was a house that, in Bailey’s words, “belongs to the sea and the sky and the cliff” and that was christened Hilero, the native American word for “cliff.”

In 1907 the house stood out as the only significant residential building in the North Shore, perched high among barren ocean canyons and sandstone outcroppings above a gentle surf line with a main view from a central rustic living room paneled in untreated redwood that looked back to La Jolla Cove. Gill’s design for the house was purposely rough in keeping with the idea of early 20th-century California as a land for pioneers – both in building and living. Relations were easily established with the natural landscape with views that looked from porches and terraces onto an ever-changing seascape.

When Bailey died in 1935, his house was inherited by his niece, Miriam North, subsequently passing to his grandniece, Helen North (mother of Dave Reynolds and his sister Jean North Trimble who now share ownership of the property).

Oil Drilling In La Jolla: A Slippery Business Through History
by Mikala Narlock

“'If there is one spot in all California that has served more than another to spread the fair fame of the state throughout the world, and particularly throughout the eastern states, it is the city of San Diego. Nestling on the slope of the golden foothills of the coast range, upon the shores of what is perhaps the most picturesque bay in the world, bathed continually in the warm sunshine of the semi-tropics, tempered by the ever balmy breeze from the Pacific, it is at once an ideal resort for the tourist and traveler, who, in his journeying around and about the earth, has hitherto sought in vain for perfection of scene and climate.'

This excerpt, from the “Los Angeles Daily Herald” of May 31, 1902, holds true even today, as San Diego is not only a prime tourist destination, but the choice of home for many. However, in the early 20th century, San Diego, and by extension La Jolla, was shaping up in a different way, as was all of Southern California. Though the California Gold Rush in 1848 was what drove many of the settlers out West, it was not the prospect of gold that was bracing to change the view of the ocean, but the search for...OIL!

The Native Americans and European explorers had noted the presence of oil and gas seeps in Southern California well before the turn of the 19th century, using asphaltum to seal baskets and water bottles, repair ships, fashion their weapons, and as kerosene in place of whale oil in lamps. Yet, it was not until Summerland, near Santa Barbara, that the first production of oil truly began. In the late 1890’s several residents digging wells for water found oil, and filled their buckets with the black gold to sell around the community. Soon after, the search for oil began on a larger scale. In 1897 the first well was built on a pier just off the Santa Barbara coast.

In these early days the “Los Angeles Daily Herald” devoted entire pages to updates in the oil fields along with advertisements for numerous companies selling their bonds at 50 cents apiece. One section, titled “News From the Oil Fields and the Mines,” exclusively covered the oil wells and the mines, providing regular updates on progress, such as the depth of the drill, if oil had been reached, and what depth was expected for the company to find oil.

On Sept. 13th, 1900, the Herald released reports of wells in San Diego. Instead of broadly speaking about the potential oil in San Diego County, one article specifically mentions La Jolla and the “La Jolla Oil company.” It was reported that a minor 100-ft. well was dug in preparation for a rig, which was set to arrive on the 15th of September, but the drill was not expected to operate until just before the first of October. In an article dated Oct. 20, 1900, it is stated that drilling has not yet begun as the machinery only recently arrived, and the experts at the well, which has now reached a depth of 130 feet, declared that the company could expect to hit oil well before the 500-ft. marker. The next update of Jan. 3rd, 1901, when is simply stated that there continued to be steady work with “indications proving more satisfactory every day.” On Jan. 22nd, another article notes that the work in La Jolla continues in a satisfactory fashion as they reach a depth of 700 feet, over two hundred feet past the depth experts predicted would yield oil, with still promising indications. In conclusion, however, there is nothing to indicate that oil was ever found or that the drilling process continued beyond the first year of the new century.

In 1920, an oil shortage hit California, as the demand for oil increased, in correlation with the increase of trucks and tractors throughout the state, yet supply did not. However, less than a year before the release of this article, there is a small paragraph in the Oct. 10th, 1919, issue of the “La Jolla Journal,” which, though short, states that “the area surrounding La Jolla” was being investigated by geologists seeking oil. Rumors spread of a well to be erected on top of the mesa “between the Biological Station and Torrey Pines” within two or three weeks. For whatever reasons, though, the rumors of a well and drilling never came to fruition.

Five years later some of the gooey “gold” actually appeared oozing to the surface. The “Los Angeles Herald” reported “some oozing, oily substance, topped with iridescent slime” surfacing on the D.W. Rannels’ property at 7826 Herschel Ave. It caused a great stir in La Jolla and everyone ran to look at the slime, but it ended at about that, perhaps leaving a few people with ideas for horror movies down the line and, definitely, dirty boots. The next person reporting a slimy substance on his land in the San Diego area was a Colonel D.S. Roscoe. That was in Vista and also produced nothing but another momentary mess.

Before the 1950’s, the potential effects of oil wells on tourism
remained primarily unconsidered. But a growing awareness of the natural environments in the 1950s and '60s produced some new thoughts: a beach dotted with oil wells is not only aesthetically unappealing, but it is also a serious health hazard, affecting both the lives of those frolicking in the ocean as well as those breathing in the toxic air, not to mention the disastrous environmental effects that are occurring in the ocean and the air. In the 1950's, La Jolla began to take these factors into consideration. In November of 1954, more surveys were done to assess the potential oil in La Jolla. One particular survey took place off the coast of La Jolla, and suggested that if oil was discovered, wells would be placed in the ocean, disrupting the scenic ocean views. Just before this surveying began, the voters decided to return "the tidelands to the state of California," which then had "the sole power of leasing rights to private oil companies," leaving the city with virtually nothing to say in the matter.

In January of 1955, however, the city was called to action by Hugh B. Martin, an attorney, geologist, and oil consultant who was employed by Santa Barbara, seeking support from La Jolla. On January 13, an article was released in the "La Jolla Journal" expressing concern that if oil was found and drilled in Santa Barbara, it could happen in La Jolla. Martin was seeking the support of large organizations, such as the La Jolla Town Council or the La Jolla Kiwanis Club in order to prevent the drilling, and the Town Council unanimously voted to "enter the case as a 'friend of the court.'" In the next issue of the "La Jolla Journal," there is a beautiful image of La Jolla's shoreline, with the title "This Beautiful Swimming Beach Could Be Oil Soaked," in an attempt to call the citizens of La Jolla to action. Numerous companies and social groups sought to assume control over their city, at least in the matter of drilling for oil. It appears to have mixed results, for drilling for oil began in Santa Barbara, yet the mentions of oil in the "La Jolla Journal" and the "La Jolla Light" do not resume until 1969.

In bold letters across the first page of the now combined newspapers the town council asked for the state of California as well as the U.S. Department of Interior to stop drilling. This was largely in response to an oil spill in Santa Barbara. The community of La Jolla was concerned that its beaches would marred in the same way as Santa Barbara's. As La Jolla, and all of San Diego, was dependent on the beach to draw tourists, a potential threat to the beach was a threat to the economy. Two weeks later, California Lieutenant Governor Ed Reinecke called for tighter laws in terms of offshore drilling. The regulations at this time were for the Gulf of Mexico, where the oil deposits were miles off-shore. With pollution of beaches, such as waste discharge and sewage outfalls, there was concern as to not only tourism, but also to the potential health risks to those enjoying the ocean.

Less than a month later, a small article titled "Town Council Gets Replies to Oil Resolution," Senator Cranston states that he has proposed a bill to "suspend all drilling off the California Coast until there are firm assurances that oil operations will not endanger the beaches and marine resources."

Although Cranston's bill never passed, a great deal of public awareness had been roused, an awareness that continues today when the subject of oil in La Jolla, on or off-shore, is broached.
WHAT WAS IS Exhibit Draws Crowd

An animated crowd of about 200 artists, architects, writers and preservationists attended the formal opening night reception for the What Was Is exhibit which debuted in the Wisteria Cottage galleries in February where it continues to be on display through May 17. Featuring a variety of mediums ranging from modern-day digital renderings to architectural models, the exhibit deals with the concept of multi-media exhibitors presenting their ideas for what could have happened to various structures in the San Diego area had they not been demolished. It is the third major exhibit presented in Wisteria’s newly designed gallery spaces that re-opened in May of last year. February’s opening event was catered by Girard Gourmet.

RECIPIES FROM BACK IN THE DAY:

White Stewed Fish, 1904

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. Featured in this issue is Mrs. Walter Lieber’s recipe for White Stewed Fish.

W HITE STEWED FISH

“Cut into convenient-sized pieces for serving one pound of halibut or rock (striped) bass, sprinkle both sides with salt; chop fine a medium-sized onion, and cook it three minutes in a piece of butter the size of an egg in a stew pan, but do not fry; add to this a scant pint of cold water, season with red pepper and a little ground mace. Lay in the fish and boil gently for ten minutes. Beat the yolks of two eggs stiff, stir in the juice of one large lemon. Carefully take the fish out with a skimmer and lay on the dish you will serve it from. Pour the gravy slowly into the egg and lemon, stirring all the time now pour all back into the saucepan and cook, stirring until it thickens the custard. Add more salt if needed. If it won’t thicken, add a scant teaspoonful of cornstarch. Take from fire, and stir in some chopped parsley, pour over the fish and serve cold.”

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 has re-opened with an ambitious new exhibit program.

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

For information contact: 858•459•5335 or volunteers@lajollahistory.org
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Thank you!
The archive of the La Jolla Historical Society is dedicated to the acquisition and preservation of our community’s history, and like any good community based archive it contains a diverse array of photos, documents and artifacts. Although no archive can contain a complete record of the past, ours contains many known and hidden treasures waiting to be explored.

Our new summer exhibit, archive La Jolla, provides the opportunity to explore different facets of La Jolla’s history through our archival collection. Beginning with the story of La Jolla’s early days in the 1890s and Olive Mishap, a Parisian doll as old as the town itself, the exhibit will also explore the past lives of the Society’s Wisteria Cottage, look at the Scripps/Gill cultural collaboration that led to many of our most enduring institutions, salute the 100th anniversary of the La Jolla Recreation Center and pay tribute to the work of mid-century architect Richard Neutra’s only design built in La Jolla.

This exhibit will open at Wisteria Cottage June 12th and run through the summer Thursdays through Sundays from noon - 4pm, until September 6th.

Mishler is Archivist and Curator at LJHS.

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**ARCHIVE LA JOLLA OPENS IN JUNE**

by Michael Mishler

ARCHIVE LA JOLLA on exhibition
June 12 – September 5, 2015
free admission

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**La Jolla Historical Society**

2015 SUMMER CAMPS

**YOUNG ARCHITECTS SUMMER CAMP 2015**

La Jolla Historical Society

The LA JOLLA HISTORICAL SOCIETY hosts working summer camps to introduce Middle and High School students to the principles of architecture and its role in the building of the community.

This program, designed by architects and educators, combines guided tours with hands-on drawing, modeling, and computer workshops to explore the breadth of architectural styles represented in La Jolla.

**Session One:** July 20 – 24 for Middle School Students
**Session Two:** July 27 – 31 for High School Students

**Tuition:** $450

Financial support for the Young Architects Summer Camps provided by Fay P. Bullitt and by the Kiwanis Club of La Jolla.

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**Outsider the Lens 2015 SUMMER CAMPS**

**Outsider the Lens**

Outsider the Lens is a nonprofit organization providing workshops, camps, and in-school programs in photography and digital media to create change within themselves, their community, and their world. Sign up for these and other camps at www.outsidethe lens.org/summer

**TAKING IT TO THE STREETS: STREET PHOTOGRAPHY**

**Dates:** July 6 – 10
**Pricing:** $189 Half-Day (9:30 AM – 12:00 PM) / $275 Full-Day (9:30 AM – 3:30 PM)
**Location:** La Jolla Historical Society
**Grades:** Incoming 6th – 8th Graders

You see the world around you in your own unique way. A cool cat, a funny moment, a colorful mural... street photography is about sharing people your world, through your eyes. You'll learn tips and tricks on your DSLR, and techniques street photographers use to capture the moments, objects, and people that they see. Then you'll put your new skills into practice so you hit the streets with your camera. On August 7, we'll unveil your work at the Outsider the Lens gallery space.

**YOUR WORLD, YOUR VOICE: CITIZEN JOURNALISM**

**Dates:** July 13 – 17
**Pricing:** $189 Half-Day (9:30 AM – 12:00 PM) / $275 Full-Day (9:30 AM – 3:30 PM)
**Location:** La Jolla Historical Society
**Grades:** Incoming 6th – 8th Graders

Now that are the days of press rooms and print. New innovation in digital technology and platforms is shifting storytelling and news reporting to the everyday citizen. Learn how everyday people around the world have made their voice heard and how to leverage tools such as mobile photography, Instagram, and Twitter to share your story. Join us in this informative and cutting-edge camp, ideal for aspiring photojournalists or bloggers.
A series of free teas featuring programs about unusual and unique objects in the archives will be presented through the remaining year by the La Jolla Historical Society. Dates and subjects are:

April 17, The Past in Gardens – a visual stroll through some of La Jolla’s oldest gardens as seen in archival albums, postcards, paintings and other images. Topics covered include Scripps gardens and lathe house, Arnberg and Ivanhoe Avenue cottage gardens and the House of Dreams exotic plantings from 1915 on Soledad Avenue.

June 5, Meet Olive Mishap – the Society’s late 19th century Jules Nicholas Steiner doll, recently restored, is featured along with historical photos of when she belonged to Green Dragon Colony founder Anna Held and was part of community tea parties on Prospect Street. Parents and grandparents are invited to bring children and their own dolls to participate.

December 11, The Holidays in Old La Jolla – drawing from the Mills diaries as well as those of Jethro Swain, the program will interpret Thanksgivings and Christmases from back in the day.

LJHS board president Ellen Merewether will host the teas with the membership committee; the programs will be presented by historian Carol Olten with the assistance of archivist/curator Michael Mishler and research assistant Bill Carey. They will start at 3 p.m. and end at 4:30. Society members are encouraged to bring a guest.

Please e-mail RSVPs to socialmedia@lajollahistory.org or call 619-994-7527.
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- Tour of Wisteria Cottage and lunch for four with the Executive Director |

**PLEASE CONTACT US ABOUT**
- Capital and endowment support for the Society  
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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.

**The Art of Giving** *Leaving a Legacy to the Society*

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

**Bequests**

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

**Charitable Gift Annuities**

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

**Deferred Gift Annuities**

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

**Charitable Lead Trusts**

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

**Charitable Remainder Trusts**

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

**Life Insurance**

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

**Retirement and Pension Plans**

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

**Tangible Personal Property**

Charitable gift annuities are preferred, 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

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**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.
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:
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I am proud to offer The Norman Kennedy House
- Historic Site #965 For sale

Described by master architect, Edgar Ullrich in 1928, this enchanting English Tudor home was named after its first owner, noted artist Norman Merle Kennedy (1895-1975.) Designated historic for both its English Tudor Revival style architecture and for its connection to a famous person, Norman Kennedy. Besides being an artist, Kennedy also worked as a silent screen actor. After giving up his dream of acting, he became one of the country's most successful magazine illustrators and muralists.

Norman Kennedy and architect Edgar Ullrich became friends in the 1920s. Ullrich was an architect as well as a gifted artist and Kennedy was an artist who admired architecture. After purchasing the 8,200 sq.ft. lot on the prominent corner of La Canada and Bellevue, the Kennedys commissioned Ullrich to design their home, which also included Mr. Kennedy’s art studio. The home was one of the first to be built in the La Jolla Hermosa subdivision, east of La Jolla Boulevard that we know today as Upper Hermosa.

Ullrich artfully designed the house with all the storybook architectural elements you would find in a home on the English countryside, such as; a multi-gabled steeply pitched roofline, half-timbered wood details, weathered brick fireplace chimney with an elaborated cap, heavy wooden shutters and doors and multi-light and diamond patterned wooden windows, Indoors, there are original hardwood floors, two fireplaces, dramatic beamed ceilings, archways, bay windows and window seats.

The home has been restored to perfection and offers 3 BR/2.5 baths, living room, dining room, family room and a sunny vintage-inspired kitchen. Kennedy’s art studio is now the master suite with French doors that open to a private patio with a Jacuzzi and outdoor fireplace. The home is surrounded by beautifully landscaped grounds, grassy lawns, mature trees and stone-edged flower beds that come alive in spring with roses and scented herbs. The main rooms of the house open to picturesque brick patios and outdoor entertaining areas.

A still life painting by Norman Kennedy that hangs in the dining room will pass on to the new owner of the home. Another feature that comes with the home is the Mills Act that greatly lowers the property’s taxes. This is a home to cherish that surrounds you with warmth, personality and history. Go to www.716LaCanada for more information. Offered for sale at: $2,450,000

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.
The La Jolla Sanitarium, opening on Prospect Street in 1916, was actually the first hospital in the community, predating the Scripps Metabolic Clinic (later part of the general Scripps Hospital) by eight years. The Sanitarium also was known by the name of its founder, Dr. Samuel T. Gillispie. Henry Estill, a member of La Jolla’s growing black community in the early 1900s, was hired as the first cook at the sanitarium, continuing his job into the operation of the expanded clinic and hospital until 1931. Mr. Estill is shown here posing in front of the sanitarium shortly after it opened, comely clad in white with a black tie marking the formality of his position.

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.
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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!