Olive & Jackpot!
Photograph by John Durant 2015
Doll by Jules Nicholas Steiner 1887
Fashion by Zandra Rhodes 2014
Collection of the La Jolla Historical Society
Executive Director’s Message

We’ve had a wonderful series of events at the Society during the spring. The 11th annual La Jolla Concours D’Elégance & Motor Car Classic held in April and the 17th annual Secret Garden Tour in May were again great successes, and we are extremely thankful to the many committee members and volunteers who so generously contributed their time and talents to these community events. A very special thanks to Mike Dorvillier, Chair of the La Jolla Concours D’Elégance & Motor Car Classic, and to Sharilyn Gallison, Chair of the Secret Garden Tour.

La Jolla Landmarks Day was celebrated on March 14 with a well-attended reception for owners of historically-designated properties and with a proclamation presented by City of San Diego Council President Sherri Lightner to mark the occasion. Our sincerest thanks to event organizers and Board members Seonaid McArthur, Lisa Albanez, Carol McCabe and the members of the Society’s Development and Marketing Committee. Many thanks to the property owners who attended; it was such a great pleasure to have you join us! You can read more about these events elsewhere in this issue.

Coming up, our summer exhibition, archive La Jolla, opens with a Member’s Reception on June 12, and draws on the Society’s extensive archives to present vignettes of collection material that provide windows into various aspects of the community’s past. With objects and photographs from early La Jolla of the late 19th and early 20th centuries, including influences of master architect Irving Gill under the patronage of the Scripps’ family, through the midcentury era of post-World War II modernism and to the present day, archive La Jolla illuminates the story of the community long identified as “the Jewel.” We are extremely grateful to exhibition underwriters Raul and Lisa Albanez, Elizabeth Barkett – Ross Thiele & Son LTD, Ruth Covell, Ray and Ellen Merewether, and Nell Waltz; and to the institutional support provided by the City of San Diego Commission for Arts and Culture and the Members of the La Jolla Historical Society.

The month of July will bring youth of the community to the Society’s campus. From July 6-17, we’re presenting two one-week sessions of our Young Photographers Summer Camp, held in collaboration with our terrific partners led by Elisa Thomson at the Outside the Lens organization. Week one is focused on street photography, and week two on citizen journalism; both are for middle school students. The week of July 20-24 is our Young Architects’ Summer Camp for middle school students and from July 27-31 we’re presenting a session for high school students.

We’re very grateful to Laura DuCharme-Conboy and her team of architects and supporters who conduct these extraordinary camps. On the evening of August 20, please plan to join us on the lawn at Wisteria Cottage for an outdoor screening of films from the La Jolla Cinema League, presented by the intrepid Scott Paulson.

Thanks to Edward (Ted) Bosley, the James N. Gamble Director, The Gamble House, USC School of Architecture, for permission to reprint the article in this issue entitled Days of Sun & Sand: The Greenvilles in La Jolla. This article was originally published in the Winter 2014/2015 issue of Update: Friends of the Gamble House Newsletter, and we’re delighted to present it in our magazine.

We’re extremely happy to welcome Margaret (Meg) Davis to the Society’s Board of Directors. Meg served on the committee that planned last year’s 50th Anniversary events, on this year’s Secret Garden Tour committee, and she provides digital media support for the Society. We are very grateful to have Meg join the Board and for the dedication and hard work of all Directors on behalf of the Society! Thank you!

Heath Fox
Executive Director

New Board Member: Meg Davis

Meg Davis holds a bachelor’s degree from UC Berkeley and a master’s from the University of San Francisco. Over the last 25 years she has worked in product marketing and management roles for leading software and manufacturing companies.

She currently works as a senior product manager at Bentley Systems. A native La Jollan, she attended La Jolla Country Day, Torrey Pines Elementary, Muirlands Junior High and La Jolla High School. Davis owns a 1941 cottage in La Jolla Shores. Her activities with the La Jolla Historical Society have included the Secret Garden Tour, 50th anniversary events and marketing and social media.
In this issue we have a real cover story, past and present. The main subject is Olive Mishap, the late 19th century French doll by Jules Nicholas Steiner now a major feature of the LJHS archival collection. In 1888 Olive was photographed in a London studio with a Jack Russell terrier named Drummy shortly after she was given to Green Dragon Colony founder Anna Held by the great Shakespearean actress, Ellen Terry. (Drummy was one of Terry’s favorite Jack Russells.) That photograph, done in black and white for a calling card by Window & Grove at 63A Baker Street, W., is also in the LJHS collection. It was done just a year after Steiner made the doll and the same year Terry played one of her greatest roles on the London stage as Lady MacBeth opposite Henry Irving in the Bard’s “MacBeth.”

And then I had an idea. Why not re-create that photograph in the present day? Olive – lost for many years but found after I entreated about her whereabouts – was now imminently ready. She had a new dress designed by Zandra Rhodes after undergoing a fantastic body conservation job in Los Angeles by Irena Calinescu. But finding another Jack Russell was a bit tricky. The majority of La Jolla dogs are usually Labs and Golden Retrievers. Most popular little dogs in the immediate community tend to be Pugs and Llasas. I have a Samoyed – too big! But the groomers at Uptown Woof came to the rescue. They didn’t have a Jack Russell client, but there was this fellow who walked by their business on Torrey Pines Road practically every day with a really cute one. They put me in touch.

Richard Van Fleet brought his dog for a visit, an adorable little female named Jackpot with seemingly perfect manners and totally understandable of “sit.” John Durand came to do the photograph a week or so later. Jackpot arrived with her owner at Wisteria Cottage for the photo shoot appearing a bit skittish. Hesitantly, she sniffed at the doll to be her posing companion and – yikes! – it was bigger than she and had a dress that rustled with an uncertain noise when moved. Jackpot wasn’t so sure about this. Lots of bribery treats ensued. Finally, dog and doll got friendly enough to allow some pictures.

Our photo doesn’t copy the original exactly (but it wasn’t photo-shopped). In the 1888 photograph Ellen Terry’s Jack Russell rests contentedly on Olive’s lap while the doll’s hand appears to pet the dog. Jackpot was too anxious for that but did settle down for a few quick “sits” – just long enough for the camera to catch some shots. But, by the wrap, she picked up her leash and carried it out the front door. Enough, she said.

Olive Mishap, for years the focus of a doll collection beloved by Anna Held in the Green Dragon Colony here in La Jolla during the late 19th and early 20th centuries, stars in our “archive La Jolla” exhibit opening in the Wisteria Cottage galleries this month. We hope Jackpot will return sometime for a visit.
Everyone thinks of Wind ‘an’ Sea – big surf, reefs, luaus, sunsets – but it also was the neighborhood where my brothers and I (the Ekstroms) grew up. My father, O.G. Ekstrom, came from Sweden, mother from Illinois, and settled in La Jolla where my father took over a painting and decorating business. They were so happy to be here, but had a problem with my brothers, Jack (Woody) and Bob, spending all their time on the beach. They kept waiting for the boys to get tired of it – what a wait!

“Our house was on Gravilla Street just a couple blocks from Wind ‘an’ Sea which made it a handy place for the surfers to hang out and work on their boards. Baby Carl soon was out with the big brothers, Woody and Bob. And, later, the other Woody (Woody Brown, the surfing legend) arrived.

Then we moved from Gravilla to my father’s office and shop at 6738 La Jolla Blvd. (presently Su Casa), an old building across from the Palms Hotel and Skippers Inn where the boys had bedrooms upstairs and could look out and check the surf. They’d get calls from all over asking what the ocean was doing. At the back of our house was a canyon that ran all the way to the beach. There was only a wooden bridge to get you from Playa del Norte to Bon Air. Now the bridge is gone and the canyon all filled in.

In 1942 we saw smoke coming from the beach. It was the Wind ‘an’ Sea Hotel going up in flames. What a loss for La Jolla and the Snell family that took it over in 1920. (Arthur Snell owned and operated the hotel; he also bought up a number of lots

“Wind ‘an’ Sea was just part of the way we lived. It was really simple.”
in the beach area and his son, William, built a family home on Playa del Sur, still standing.)

luaus were a big thing from 1946-50. It would take a few days to get them all organized and there would be hundreds of people down there at the beach, some sleeping there all night. They roasted pigs and goats. There was loads of Hawaiian food, flowers, music and dancing. We girls would spend days making leis. Most of this was always organized by Don Okey who also decided to put up the first shack so there would be some shade.

At first when the shack (now a designated landmark) was built the boys would leave their boards out all night just stacked beside it, but then a couple of them got stolen and they built a little locker there and said the boards were insured by Lloyds of London.

But this was all long before surfing became really popular with movies and the culture spread by Tom Wolfe and the Pump House Gang stories. Wind 'an' Sea was just part of the way we lived. It was really simple. Woody bought his first board from Phil Barber (for whom the Barber Tract is named) for 25 cents. Baby Carl grew up to design and shape beautiful boards, which he continues to do; two were bought by Andy Warhol. Bob gave up the beach to focus on business and playing golf; he died about 15 years ago. I left La Jolla but am happy to be living back here again a few blocks from Wind 'an' Sea where I grew up.

I love the beach but have always been afraid of the waves. In the early days one of my friends who was absolutely beautiful in her swim suit decided to take a board out and so she paddled on and the swells got taller and taller and she was afraid to turn around. One of the boys had to go out and get her. I’ve always liked to sit back on the beach with the girls and keep my hair dry.

One of my favorite remembrances about Wind ‘an’ Sea from my childhood is of Leda Klauber and her little story book house on Gravilla Street. It had a beautiful garden and peach tree in the front. Leda was sweet and always invited us to visit. She had designed and built the house herself and was interested in everything. She had a cat. She has an art collection. Growing up as the only girl in the Ekstrom surfing family, it was nice to know someone at Wind ‘an’ Sea like Leda.

Anna Denneen, center, with her parents and brother, Carl, in front of their home near Wind ‘an’ Sea, late 1940s.

Denneen grew up at Wind ‘an’ Sea, the only sister in the Ekstrom surfing clan. She resides in La Jolla at 624 Sea Lane.

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.
The late 19th and early 20th centuries witnessed an inevitable link being established between La Jolla and Pasadena. Both were becoming upscale communities known for cultural amenities attracting interesting artists, writers, architects and wealthy clients who supported their work. Both communities were known for their natural beauties. La Jolla had the ocean; Pasadena, the mountains and arroyos. Naturalists such as John Burroughs visited Pasadena – and then came to La Jolla. It is not surprising, then, that Henry Greene – one half of Pasadena’s famous Greene & Greene duo that was establishing Arts and Crafts as a major architectural movement in Southern California – paid a visit to La Jolla in 1905 to explore the Green Dragon Colony and see what was going on with another ambitious architect, Irving Gill. The following article, reprinted from Update, the newsletter of the Friends of the Gamble House, recounts Greene’s visit. With his brother Charles, he designed the world-renowned Gamble House – a National Historic Landmark, a California Historical Landmark and now a museum – only three years later.

The Greenes in La Jolla

By Ann Scheid

By 1905 when Henry Greene vacationed in La Jolla with his wife, Emeline Dart Greene, and small son, Henry Dart Greene, the town was merely a collection of beach cottages with a population of only about 200 people. But La Jolla already had been recognized as a desirable beach community as early as the 1880s. Like many Southern California resort, it advertised its pure air and beautiful scenery to health-seekers and tourists alike. Its picturesque rocky shore, interrupted by sandy coves, was noted for curious rock formations, including Cathedral Rock, the White Lady and Mammoth Arch.

Emeline Dart, Henry Greene’s wife, grew up in Rock Island, IL, a town that gained notoriety as the location of a prison camp for Confederate soldiers during the Civil War. Emeline’s father had died of tuberculosis when she was a child, and her frail health and respiratory symptoms probably stemmed from her own exposure to tuberculosis. During the 1890s she visited California several times with her mother and stepfather, Henry C. Whitridge, an auditor for the Rock Island Railroad. The family had free railroad passes and so made many trips to the West. Each time Emeline’s health improved and consequently her mother, Charlotte Whitridge, a widow for the second time, settled the family in Pasadena in a Victorian house on El Dorado at Oakland Avenue.

Emeline met Henry Greene in Pasadena at the home of Alice Longley, his aunt, and at about the same time Charles became acquainted with Emeline’s friend, Bess Hulbert, from St. Louis. Many photographs in an old family album show the two couples, along with Charles Greene’s later wife, Alice White, bicycling and hiking in mountains above Pasadena. Henry and Emeline were married in Emeline’s home town. Their first child was born in Pasadena in 1900.

While vacationing in La Jolla in 1905, the Greenes stayed at the Green Dragon Colony, the artists’ enclave founded by German-born Anna Held in the 1890s. The Green Dragon attracted artists, musicians and thespian from around the world and became focal to the growing Arts and...continued on page 14

Caption: Henry Greene, Emeline and young Henry relaxing on the beach at La Jolla in 1905. Four years later, the Los Angeles Times reported the scandalous news that in La Jolla, the latest bathing suits were revealing female legs for the first time!

Credit: Image from a collection of photos from the Henry Greene family in the Greene and Greene Archives
Darlington House owes its pedigree to a New York social doyenne of considerable wealth and standing and three architects: Herbert Palmer, Richard Requa and Thomas Shepherd. Sybil Emma Darlington, born in New York in 1877 and hostess to many soirees at her Manhattan home across from the Plaza Hotel at the entrance to Central Park, legendarily met the engaging Palmer at one of her parties. She told him about La Jolla and her plans to convert two houses she owned on Olivetas Street into one mansion as a summer home. She convinced Palmer to work on the project and come to La Jolla to live.

That was in the mid-1920s when La Jolla, with the newly built La Valencia, Colonial and Casa de Manana hotels, was becoming known as a resort community attractive to elitist clientele. Palmer was commissioned to design a structure connecting the two Olivetas houses and Darlington, widowed in 1924 after her husband shot himself in the Philadelphia Yale Club, began to spend more time in La Jolla. Palmer worked on the project but in 1931 was replaced by Requa as the main architect who added most of the fine Spanish/Mediterranean elements to the structure and outside areas. Palmer, meanwhile busy designing and building his landmark Taj Mahal off Torrey Pines Road and finishing his work on The Arcade, was retained to hand-carve wooden columns in the main patio. About a decade later Darlington hired Shepherd to redesign the entire front of the house, add a second story and create the curving staircase that became a major architectural detail of the structure.

Today, the Darlington House is one of La Jolla’s most treasured buildings, renowned for its fine architectural details and outdoor patios with unique tile murals. After Darlington’s death in 1967, it was purchased by the Social Service League, a non-profit which owns the adjacent League House operating 52 residential suites primarily for older women with moderate income. The remarkable house that Sybil created as her summer home over nearly five decades with three architects is rented primarily for weddings and other third-party events.

Darlington, herself, entertained lavishly in the house when she lived there. Active in La Jolla’s social and cultural scene, she was one of the founders of the La Jolla Musical Arts Society, served as vice president of the La Jolla Woman’s Club and as president of the Alliance Francaise. With Isabel Hopkins, who owned and kept a busy social and cultural calendar at her Casa de Manana hotel, Darlington swept a fashionable swirl through La Jolla, particularly in the fast years of the 1920s. Both she and Hopkins hosted fancy balls, literary soirees with emerging playwrights such as Jean Genet and were not unaccustomed to amusing themselves with horse riding and frog races on the beach.

Bi-coastal before her time, Darlington also retained a full social and cultural life in Manhattan. She was vice president of the French Theater of New York, a trustee of the Manhattan School of Music and a member of the finance committee of the Bryn Mawr Alumnae Association. She died at age 90 in her mansion near Central Park.

Olten is the Society’s Historian
La Jolla Bon Mots From Hither (and sometimes thither) Through History

Bob Wilson, quoted in a 1978 oral history with the LJHS:
“We came down (to San Diego) on a vacation in what, I believe, was 1911. We wanted to come out and visit La Jolla. We got on this gasoline business that was shaped with a pointed nose and port hole. The back of it was like a boat. It was sort of a pattern of that type and they called it the Red Devil and I guess it was red.”

Betty Buchan, a beloved figure at Warwick’s for many years, recalling her years at La Jolla Elementary School starting in 1917:
“The school wasn’t any size back then. There was nothing up on Mt. Soledad but sagebrush, bobcats, trapdoor spiders and lots of skunks. A lot of times the kids would go up into the foothills during lunch and then have to go home on account of being skunked. That happened frequently.”

Harry Berman, lyrics for the 1976 song, “La Jolla”:
“I’ve been all over the world; around and around and around Now I want to tell you just how I feel ‘bout a treasure I have found. I love La Jolla, beautiful La Jolla like a jewel by the sea. There is no other; there is no other better paradise for you and me.”

James Leftwich in his 1984 booklet “La Jolla Life” chapter on Why the Rich Reside in La Jolla:
“The money’d masses luxuriating in their magnificent mansions dotting the hillside and shoreline of La Jolla are there because it attracts, in addition to which the climate is conducive to genteel and easy living. The tally of La Jolla’s millionaire colony is enormous, monstrous and magnetic.”

Architecture critic James Britton commenting on views and buildings in 1965 shortly after 939 Coast Blvd. and The Seville were built:
“To own a window on the La Jolla view, people have decked houses ingeniously in the hills. As demand increased, cubistical man-made hills began to rear up as though Gulliver had decided to build among the Middendoans. Design of highly visible masses is a severe architectural challenge, seldom met successfully. They tend to look like frittered wallpaper pasted on the sky.”

La Jolla Journal scribe commenting on La Jolla Cinema League silent film program in July, 1928:
“The members of this enterprising organization are receiving hearty congratulations from their appreciative friends, and a well-known Hollywood director who attended the performance was warm in his praise of the company’s achievement, the beauty of the photography and the general effectiveness of the program.”

Nellie Mills rallying the cause for the building of a Union Church in La Jolla in 1897:
“Friends, neighbors and Christian brothers and sisters: We are gathering here tonight to take an important step in the history of our much-loved La Jolla — to form an organization so as to properly receive the money ($12) that has been collected for the building of a Union church where all denominations may enjoy the privileges of religion and our children may be brought up to know the truth and become Christian workers.”

“There is something very restful and satisfying to my mind in the simple cube house with creamy walls, sheer and plain, rising boldly into the sky, unrelieved by cornices or overhang of roof, unornamented save for the vines that soften a line or creepers that wreath a pillar or flowers that inlay color more sentimentally than any tile could do.”

Gaston Lokvig, sketch artist and photographer in his 1972 book Gaston’s La Jolla:
“Sometimes I look at one of my early illustrations and am sad that what I sketched is no longer there. On the other hand there are times when I look at a new building and discover that it excites me so much that I can hardly wait to draw it. . .One can spend a lifetime just sketching in La Jolla and never finish.”

John Burroughs, American naturalist visiting La Jolla in 1920-21 and describing it:
“. . .an earthly paradise — all sun and sky and sea — flowers blooming and birds singing (and seals) bound of the sea.”

Compiled by Timekeeper editor Carol Olten.
The year 1912 was a pivotal one in the history of moving pictures: The first movie fan magazine, Photoplay, made its debut. Mack Sennett, the "king of comedy," left Biograph to form the Keystone Film Co. and Studio in Edendale, outside Los Angeles, and released the first of many successful Kops comedies. The first full-length dramatic feature – treating the love life of Queen Elizabeth with Sarah Bernhardt in the starring role – arrived on the silver screen, along with the first disaster film – a one-reeler feature called “Saved From the Titanic” coming out a month to the date of the great oceanliner’s sinking. The Edison Company, meanwhile, celebrated the year with the issue of the first U.S. serial – a tearjerker titled “What Happened to Mary?”

And, not to be ignored closer to home, it was in the summer of 1912 that La Jolla opened the first outdoor movie theater in its history. The theater was located on a dirt lot at the southeast corner of Drury Lane and Silverado Street between Fay and Girard avenues. It had rows of wood folding seats and a large screen under the stars. Willis E. (“Bill”) Zader, a dabbler in curious La Jolla businesses including the publication of a moon guide for planting, operated the projector. Zader’s theater enterprise lasted only one season. By January of the next year, an elaborate indoor movie palace seating 500 called the Orient (later Granada) was erected at Girard and Wall Street to accommodate moving picture audiences.

This summer, on the evening of Aug. 20, cinema devotees will have the opportunity to experience silent films under the stars once again. UCSD events co-ordinator Scott Paulson will present features and shorts starting at 8 p.m. on the south lawn of Wisteria Cottage, 780 Prospect St., sourcing from films actually directed and produced locally by the La Jolla Cinema League in the 1920s. The program, Paulson’s third presentation with the LJHS and the first outdoors, will be accompanied by live music and be free to the public.

Starting in the mid-1920s, the La Jolla Cinema League produced and directed about 10 features and numerous shorts in 16 mm. using local actors and actresses. Members also wrote their own scripts. Their work is officially archived at the UC San Diego Library. It was saved for posterity by Beverly Hjermstad and Alison Royle whose father, Val Adams, starred in and helped produce many of the films.

The Aug. 20 screening will reflect recent restoration work Paulson, a UCSD alum, has completed on some of the 1920s footage working with Miriam Polcino, another UCSD alum. Founded in 1926, the La Jolla Cinema League attempted to promote motion picture productions by groups unassociated with large commercial studios. Like the productions of early studios the plots were often standard melodramas filmed, however, in La Jolla settings such as the Casa de Manana or beachfront homes and gardens. The Aug. 20 bill will include “Virtue’s Reward” or “Blood for Bonds,” the story of a weekend social soiree interrupted by thieves, and “Avarice,” a tale of an unsympathetic miser, as well as shorts and a travelogue.

A Lively Score for Silent Magic: Outdoor Movies From the La Jolla Cinema League

By Carol Olten

The miser star of “Avarice,” played by Ivan Rice, takes his dramatic role over the top in scene from the 1920s film by the La Jolla Cinema League.
In 1887 Grover Cleveland was President of the United States, the young architect, Frank Lloyd Wright was looking for a job in Chicago, and in baseball, the National League Detroit Wolverines beat the American League’s St Louis Browns in a 15-game World Series match played in 10 different cities. In Southern California San Diego was growing as a land boom made speculators and land developers dream of finding undeveloped land that would make them rich selling homes to those who dreamed of living the simple, healthy life of gentleman farmers. La Jolla was born during that boom when in 1886 Francis Botsford and his partners bought and divided the land into the lots and streets that make up La Jolla today.

Our summer exhibit, archive La Jolla, looks at the history of our small seaside community from its beginning in 1887 through today. Using the photos, art and artifacts preserved in our archival collection we have pulled the material that reflects the core of La Jolla’s history in a fun and informative way.

The centerpiece of the exhibit is as old as La Jolla and still looks fabulous. The doll, Olive Mishap, was a gift from the English stage actress Ellen Terry to her former assistant Anna Held. The doll, itself, was made by the famous Parisian doll maker, Jules Nicholas Steiner. She arrived in La Jolla when Anna Held moved here to create the Green Dragon Colony in the 1890s. Surrounding the doll will be displays of Anna Held, the art colony she created, and people and life in early La Jolla.

The contributions of Ellen and Virginia Scripps made in shaping the cultural, social, and everyday life in La Jolla, with a focus on the continuing cultural legacy of the Scripps family also will be on display. As part of that legacy we will also salute the La Jolla Recreation Center as it celebrates its 100th anniversary.

There will be much more on display as we move through the 20th century that includes the art, architecture and people who’ve made La Jolla what it is today. archive La Jolla opens Friday, June 12, in Wisteria Cottage and will run through September 6th. The galleries in Wisteria Cottage are open to the public Thursdays through Sundays from noon to 4 pm. Group tours are available by appointment. And, if you’d like to become part of the fun consider joining us a docent. It’s a great way to meet new people and become part of La Jolla’s history.
The 1950s and 60s were another time of great change in La Jolla. The Richard Neutra designed Oxley house was a showcase of modernism and an example of how new ideas were changing La Jolla.

John Burroughs, 1920. Naturalist John Burroughs spent the summer of 1920 as a guest at Wisteria Cottage. The many-lives of the Cottage will be featured in archive La Jolla.

The Ark, circa 1913. A popular summer rental in the Green Dragon Colony, the Ark had a great view of the Pacific Ocean from its stern.
Editor’s Note: Balboa Park celebrates the centennial year of the landmark exposition launched with both madness and magic a hundred years ago this month celebrating San Diego as the first U.S. port of call after the opening of the Panama Canal. City fathers labored through financial crisis, political shenanigans and numerous decision-making dilemmas to make the exposition happen. One of the main issues highly debated was the architectural style of the Expo buildings. Bertram Grosvenor Goodhue’s Spanish Revival designs were the final selection. Goodhue wrote about his role in San Diego’s international celebration in a book called The Architecture and the Gardens of the San Diego Exposition published in 1916. The Timekeeper presents an excerpt from this book, a recent accession to the La Jolla Historical Society’s archival collection. In retrospect, Goodhue’s views of the Expo architecture he created have an ironic twist – he designed most everything with the idea that at the end of the year-long celebration all the buildings would be demolished.
In Balboa Park, a 1,400-acre tract of mesa land broken by canadas lying in the very heart of the city, though rising well above the more thickly settled sections thereof, and with an uninterrupted and sweeping view of San Diego Bay, the “Harbor of the Sun,” San Diego possessed an absolutely perfect site. Within this Park the Fair Buildings themselves were strictly limited to a space that by comparison with the Panama-Pacific Exposition at San Francisco seemed almost paltry (San Diego competed with the Bay City to stage the expo; in the end both cities held one). Within these confines was built a city-in-miniature wherein everything that met the eye and ear of the visitor were meant to recall to mind the glamour and mystery and poetry of the old Spanish days.

It does seem to me to be my duty, as it certainly is my pleasure, to point out here the vision that has guided me and those associated with me in the designing of the Panama-California Exposition as a whole and in the placing of its individual buildings.

Between the site and that boundary of Balboa Park from which it is most effectively and readily reached, runs a great cleft in the earth, the Canon Cabrillo. Any approach from the west must cross this canon, so, quite as a matter of course, we all visualized a bridge whose eastern end should terminate in a great pile of buildings that should be at once the crux of the whole composition and, with the bridge, should ever remain the focal and dominant point of the city when the Fair, and even the memory of the Fair, had passed utterly.

It was not believed that the ‘Temporary Buildings’ should be other than temporary, for it must be remembered that Exposition Architecture differs from that of our everyday world in being essentially of the fabric of a dream – not to endure but to produce a merely temporary effect. It should provide, after the fashion that stage scenery provides – illusion rather than reality. So it must be confessed that such Architecture comes very close in certain directions to being actually stage scenery. The reveals of its windows and doors, when studied critically, are observed pitifully thin, while its various features and projections are, considered with reference to what is behind them, playful and meaningless rather than purposeful and logical expressions of their interior. So at San Diego, the Bridge, the domed-and-towered California State Building and the low-flying fine Arts Building were to remain; the rest was to be swept away utterly.

The Temporary Buildings were formally and informally set on either side of a wide tree-lined central avenue – the Prado – a prolongation of the axis of the bridge that terminated at the east upon the edge of another great cleft, a deep, broad canon which stretches the length of the park. When the Fair was over this avenue should become the central allee of a great and formally laid out public garden, something that should rival the most famous Old World examples. The various avenues, pathways, pools, watercourses, et cetera, that were laid out for the purposes of the Fair were to remain but the cleared sites of the Temporary Buildings were to be planted and gardened until they took their place as integral portions of the scheme. In the years to come, when the trees and flowers that grow to such unrivalled perfection in San Diego should have attained their full magnificence, this domain would then become a public plaisance that might well be the envy of all other American cities.

The designs of the Bridge, the great California State Building and the Fine Arts Building were intended to express and to ensure permanence. As their method of construction is, to all intents and purposes, that of many of the great monuments of the past that have come down to us, and as the purposes for which they were intended are as permanent as themselves, so should they be the only structures to remain in such a garden. Only in such a climate and amid such surrounding are open-air concerts possible, therefore, the Great Organ, that was the gift of one of San Diego’s most munificent citizens, would remain, faced by its Auditorium surrounded by trees and open to the stars. And so, too, would the Botanical Building, under whose protecting treillage grow in rank luxuriance the plants of other and hotter countries.

In the introduction to a book dealing with the buildings of an Exposition it is perhaps strange to say quite flatly that so many buildings that have given pleasure to so many should be destroyed; but, after all, this was the paramount idea in the minds of the Fair’s designers, and only by thus razing all the Temporary Buildings will San Diego enter upon the heritage that is rightfully hers.”
Kate Sessions To Be Topic of Ellen Browning Scripps Luncheon Program

Historian Nancy Carol Carter will discuss the early 20th century landscape contributions of horticulturist Kate Sessions at the Nov 14 Ellen Browning Scripps luncheon at the La Jolla Beach and Tennis Club. Carter will focus specifically on Sessions’ work in Balboa Park as part of preparation for the 1915–16 Panama California Exposition, celebrating its centennial this year.

Carter has recently focused her research on Balboa Park and San Diego’s horticultural development as well as the work of other pioneering California horticulturists. She is a frequent community speaker and teaches in San Diego State University’s Osher program. An associate editor of California Garden magazine, her writing has been published in Pacific Horticulture, Eden and the Journal of San Diego History.

Previous to her retirement, she was professor of law and director of the Legal Research Center at the University of San Diego School of Law. She serves as vice president of the California Garden and Landscape History Society and is treasurer of the San Diego Floral Association. She also is a member of the Friends of Balboa Park and the Balboa Park Conservancy.

Recipes From Back in the Day:

Watermelon Pickles

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 Mugget 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. W.H. Boyle’s recipe for:

Watermelon Pickles

Pare the rind of a good, ripe watermelon and cut into strips two inches or so long, cover with water and add one heaping teaspoonful of salt and powdered alum to two gallons of rinds; boil until rinds are easily pierced with a silver fork; put into cold water. Make a strong ginger tea, by putting four tablespoons of ginger into three pints of water; let this tea come to a boil; add the tea to the rinds and water and let come to a boil; throw into cold water again and when cold drain. Now make a syrup as follows: For one gallon of rinds, one quart of best cider vinegar, three pints sugar, two teaspoonfuls of whole cloves and four tablespoonfuls of stick cinnamon; boil slowly until rinds are clear. The ginger tea gives a delicious flavor.

...continued from page 6, The Greenes in La Jolla.

Crafts Movement in Southern California that Henry Greene and his brother would soon carry to fruition in their architecture in Pasadena. In retrospect, one can only imagine Henry’s fascination with Held’s small bohemian community he found in La Jolla.

In 1901, a scribe in the San Francisco Chronicalc had written: “Whoever has been to La Jolla and has not seen this Green Dragon Colony has missed much, for La Jolla is the Green Dragon and the Green Dragon is La Jolla”. Located in one of California’s most beautiful natural settings by the beach, the colony eventually comprised 11 cottages, plus Held’s main house, Wahnfried. Eucalyptus trees and garden paths leading along the ocean cliffs were planted by San Diego horticulturist Kate Sessions. With names like the Ark, a boat-shaped structure with portholes and a prow pointing seaward, the Jack O’Lantern, the Oriole’s Nest and the Gables, the cottages attracted the likes of Pasadena artists Franz Bischoff, Alison Skinner Clark and Jean Mannheim as well as San Diego’s Maurice Braun and Alfred Mitchell, all of whom shared interests in painting the landscape of La Jolla.

Musical evenings, literary readings and theatrical events were staged at the Green Dragon for the enjoyment of anyone wishing to stop by. Many artists and musicians enjoyed free board. But, alas, we don’t know if the Greene family looking in on the Green Dragon on this visit in 1905 was so honored. Or, if Greene met Irving Gill while he was here — and what a conversation that might have been! The evidence of the Greenes being in La Jolla is contained in a photo of Henry in his black knit swimsuit sitting with his wife and small curly-haired son sitting on a rock at the Cove with the Bathhouse in the background.

Call for Volunteers

The La Jolla Historical Society has needs for volunteers in all 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

Volunteers

Like to spread the word about La Jolla’s varied and endlessly interesting history?

Like to do research? Like to organize? 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.

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Like to do research? Like to organize? Like to greet people?
2015 SUMMER CAMPS

About Outside the Lens
Outside the Lens is a nonprofit organization providing workshops, camps, and in-school programs in photography and digital media. Our mission is to empower youth to use photography and digital media to create change within themselves, their community, and their world. Sign up for these and other Outside the Lens summer camps at http://outside5helens.org/summer

TAKE IT TO THE STREETS: STREET PHOTOGRAPHY

Dates: July 6 - 10
Pricing: $189 Half-Day (9:30 AM – 12:00 PM) / $279 Full-Day (9:30 AM – 3:30 PM)
Location: La Jolla Historical Society
Grades: Incoming 9th – 12th Graders

You see the world around you in your own unique way. A cool car, a funny moment, a colorful mural... street photography is about showing 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 as you hit the streets with your camera. On August 7, we’ll unveil your work at the Outside the Lens gallery space.

YOUR WORLD, YOUR VOICE: CITIZEN JOURNALISM

Dates: July 13 - 17
Pricing: $189 Half-Day (9:30 AM – 12:00 PM) / $279 Full-Day (9:30 AM – 3:30 PM)
Location: La Jolla Historical Society
Grades: Incoming 9th – 12th Graders

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Landmarks Day Lauds Homeowners

Homeowners of historically designated La Jolla houses were recognized at the La Jolla Historical Society’s first Landmarks Day proclaimed by the City of San Diego. Sherri Lightner presented the Society with an official proclamation acknowledging homeowners whose residences have historic designation from the City’s Historic Resources Board. The event, including a reception, was held in the Balmer Annex.

2015 La Jolla Concours d’Elegance Attracts Crowd of 15,000 at the Cove

More than 15,000 persons enjoyed a Sunday with hundreds of cars, motorcycles and assorted vehicles sparkling under the sun at the annual Concours d’Elegance at Scripps Park by the Cove. A 1937 Peugeot Darlimat Cabriolet, owned by Peter Mullin, (upper right) was awarded best in show. A 1925 Rolls-Royce Silver Ghost was selected by judges as the most outstanding pre-World War II vehicle while a 1967 Rolls-Royce limousine received most outstanding post-war honors. The La Jolla Historical Society Preservation Award went to a 1948 Packard station sedan (bottom right) owned by Marjo Miller. Again chaired by Michael Dorvillier, the event benefited the La Jolla Historical Society and the Monarch School.
La Jolla Hosts
California Preservation Foundation Workshop

A workshop treating the subject, “Activating the Past: Historic Sites and Contemporary Art,” attracted preservationists, historians and museum curators from around the state, held in the Wisteria Cottage galleries and Balmer Annex in early May. The workshop was part the annual conference of the California Preservation Foundation held in San Diego this year. Its focus was to explore evolving curatorial practices of presenting contemporary art installations and exhibitions at historic sites as well as house museums. MCASD chief curator Kathryn Kanjo served as moderator of a panel consisting of: Edward (Ted) Bosley, director of the Gamble house in Pasadena; Sarah Lorenzen, resident director of the Neutra VDL House and Heath Fox, executive director of the La Jolla Historical Society.

La Jolla Historical Society
CALENDAR OF EVENTS

SUMMER 2015

archive La Jolla Exhibition
June 12 - September 6
Wisteria Cottage Galleries
Thursday through Sunday
Noon - 4:00pm

Young Photographers Summer Camp with Outside the Lens
July 6 -17
La Jolla Historical Society
Incoming 6th - 8th Graders
Balmer Annex

SUMMER 2015

Young Architects Summer Camp
July 20 - 24
Middle School Students
July 27-31
High School Students

A Lively Score for Silent Magic
Outdoor Movies from the La Jolla Cinema League
August 20 - 8:00pm
Wisteria Cottage Lawn

FALL 2015

Archives & Afternoon Tea
Holidays in Old La Jolla
December 11 - 3:00pm
Balmer Annex
780 Prospect Street

Ellen Browning Scripps Luncheon
November 14
La Jolla Beach & Tennis Club

WINTER 2015

The Taliesin Architects of San Diego: the Legacy of Frank Lloyd Wright Exhibition
September 26 - January 17
Wisteria Cottage Galleries
Thursday through Sunday
Noon-4:00pm

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.
Saturday, May 16, proved a day to smell the roses as hundreds of visitors enjoyed the 17th annual Secret Garden Tour, viewing seven gardens throughout La Jolla, plus a garden boutique on the Wisteria Cottage grounds. Sharilyn Gallison chaired the tour for her second time around with Linda Marrone and Susan Vandendriess – founders of the event – as the honorary chairs. Gardens ranged from cottage style to larger estate-type landscapes. Benefitting the La Jolla Historical Society, the SGT remains one of the most highly anticipated events in the community each May. If you know of any very special garden that may qualify for next year’s program please contact Carol Olten at the Society’s office (858-459-5335).
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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*. 
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A Passion for Preservation
by Linda Marrone

When we moved to our Barber Tract home in 1987, one of the many pleasures of living in the neighborhood was being able to see Heritage Place everyday. Even today, every time I turn the corner and see these endearing homes they have the uncanny ability to make me smile.

The late La Jolla resident, author and noted San Diego preservationist, Patricia Schaelchlin and her husband, Bob came up with the idea for Heritage Place - La Jolla in the 1970s. The concept was modeled after Heritage Park in Old Town, where endangered Victorian homes were moved to prevent them from being demolished. Heritage Place is a lasting tribute to the Schaelchlin’s preservation efforts and continuing their vision, the current owners worked with local architects and planners to design a unique compound that serves as a living preserve to three of La Jolla’s rarest early cottages.

The Schaelchlins purchased property at 7210 La Jolla Boulevard that already had a 1917 Craftsman Bungalow on it. They had the property historically designated by the City of San Diego in 1978 and were given permission to move several endangered cottages to the lot that spans an entire block in the Barber Tract. At one time, La Jolla was filled with similar style homes and cottages that now comprise Heritage Place, but as the years went by, most of these homes were demolished to make way for new development. Today, literally only a handful of these rare vintage homes remain in our community.

The Rhoads House (Historic Site #128), which was already on the site when the Schaelchlins purchased the property, was moved to the La Jolla Boulevard location from a site in the Village. The 1895 landmark, Galusha B. Grow Cottage (Historic Site #133), was moved to Heritage Place in 1979. This cheerful Victorian Vernacular style home is known throughout La Jolla as the, “Yellow Cottage.” The last home moved to Heritage Place was the home of La Jolla’s first woman doctor, Martha Corey. The Corey House (Historic Site #375) is a Victorian Bungalow that was built sometime in the early 1900s and during its lifetime it had been moved to several different locations in La Jolla before finding a home at Heritage Place in 2003 when architect Matthew Welsh assisted in its restoration.

Beautifully and sensitively restored, the homes at Heritage Place now offer the best of old La Jolla charm, seamlessly merged together with modern day conveniences. The Rhoades House, which was originally a duplex is now a single-family home that was expanded to approximately 3,000 SF, with 4 bedrooms, 3 bathrooms and it features a studio apartment over its garage. The Yellow Cottage and the Corey House have also been restored and their interiors are as charming as their facades. Surrounding these picturesque homes are professionally landscaped grounds and gardens that include a collection of old-growth palm trees.

Now offered for sale, Heritage place has the Mills Act property tax benefit in place and the current property taxes are approximately $8,500 annually. The Mills Act will convey to the new owner and represents a substantial savings. This one-of-a-kind historic property presents the opportunity to not only own a piece of La Jolla’s history, it also presents a range of creative use options and the priceless ability to make you smile!

Offered at: $4,350,000

For more photos and information on each home to: www.HeritagePlaceLaJolla.com

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.
Garden parties were a popular pastime in early La Jolla held in the golden light of summer afternoons around vine-covered beach cottages. This photo from the La Jolla Historical Society archives shows a garden party held in August, 1912, celebrating the engagement of Margaret Poiner. Records do not identify the bride-to-be although a likely conclusion would be that she is one of the two young women seated on the grass in the foreground – most probably the one nearest the small dog who has just fed her cake to her pet!
Additional funding generously provided by the City of San Diego Commission for Arts and Culture, Las Patronas, and San Diego County.