TALIESIN:
The Frank Lloyd Wright Legacy Revisited
Executive Director’s Message

“T he La Jolla Historical Society inspires and empowers the community to make La Jolla’s diverse past a relevant part of contemporary life.” So reads the new mission statement of the Society, adopted on July 20 by the Board of Directors as part of an update to our strategic plan. The intention of this statement is to focus the Society not on what we do, but why and for whom. The strategic plan vision statement expands on the concept: “The La Jolla Historical Society looks toward the future while celebrating the past. We preserve and share La Jolla’s distinctive sense of place and encourage quality in the urban built environment. The Society serves as a thriving community resource and gathering place where residents and visitors explore history, art, ideas and culture.” Together these statements give emphasis to the strategic intent that we serve by making the rich history of the community meaningful to current and future generations, and they will guide decision making, drawing our attention to the ideas by which the past can inform the present and shape the future.

Our fall exhibition this year is Frank Lloyd Wright’s Legacy in San Diego: the Taliesin Apprentices, an exploration of those who had studied under architect Frank Lloyd Wright in his Taliesin apprentice program and then designed and built an array of structures throughout San Diego. This exhibition examines the work of these apprentices, as well as other local architects influenced by the Wright legacy. The opening reception is Friday, September 25 from 5-7pm, and the exhibition is open to the public Septem ber 26, 2015, to January 17, 2016. In conjunction with this exhibition, architectural historian Alan Hess will present a lecture entitled How the West Shaped Frank Lloyd Wright (and Vice Versa) on October 22 starting at 7:00pm at the Museum of Contemporary Art in La Jolla. We are very grateful for the funding provided for this project by Ray and Ellen Merewether, Nick and Lamya Agelidis, Elizabeth Courtier – Willis Allen Real Estate, Ike Kligerman Barkley Architects, John and Diane Kane, Luce et Studio, Margie Warner and John H. Warner Jr., Donald and Jeannette Yeckel, Artworks San Diego, and modernsandiego.com. You can find more information about the exhibition elsewhere in this issue, and we hope you will be able attend the opening and join us for the lecture.

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

There are also people to recognize and thank for the success of this year’s successful summer camps. Our Young Photographers Summer Camp was presented in two one-week sessions from July 6-17 in collaboration with Outside the Lens, a nonprofit organization specializing in photography and digital media youth programs throughout San Diego County. We are very appreciative for this collaboration and thank OTL Executive Director Elisa Marusak Thomson and her terrific staff for this great program. Our popular Young Architects Summer Camp also held two one-week sessions for middle school students July 20-24 and for high school students July 27-31. We are extremely grateful to the architect-instructors, homeowners, food vendors, and volunteers, who gave so generously in support of these camps. Special appreciation to architect Laura DuCharme Conboy for her leadership of the program.

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

Heath Fox
Executive Director

Cover Image: Taliesin apprentice Frederick Liebhardt designed this residence for his family in 1950 at 7224 Carrizo Dr. This photo depicts the front entry with natural stone embedded in cement and support beam set at an angle – both design elements typical of Taliesin.
Mrs. Wright would not be able to spend much time because on this particular morning, she was upset—two favorite dogs had serious medical issues and had had to be taken to the vet.

Mrs. Wright was seated in her private quarters with a blanket tucked around her when our introductions were made. She appeared, perhaps, a little frail, but conversed with a great deal of conviction about a great deal of everything—first her dogs, to take the edge off things, then the building of Taliesin, the trips between East and West, the continuing of the Foundation and so on. She talked about Mr. Wright and what it was like to know and be married to him, how he liked to always drive too fast, his opinionated views of architecture (his own and others) and what he believed about Taliesin West (“We got it all together with the landscape—where God is all and man is nought.”)

She showed me her private quarters, including a tour of a closet that Mr. Wright had designed to hold sweaters. We were served a proper tea on fine china and, by the end of the afternoon (for time had gone quickly!), I said goodbye and got into my rented car and drove back out of that amazing Wright-designed Taliesin gate inspired by a Native American petroglyph, feeling I had been in a time zone strangely still in this world, but also eerily out of it.

The road from Taliesin led through a housing development built cheek-to-jowl with hints of then-popular 1980s postmodern frippery which, when the Wrights arrived with their dream almost 50 years prior, had been open desert with rattlesnakes and brush. I wondered what Mr. Wright might have said about this development with its over-evidenticky-tacky adjacent to his beloved Taliesin West of straight lines and angles and boulders. Maybe he wouldn’t have said anything. More likely, he would have said too much.

To this day, Mrs. Wright’s statement that “he is here, he is not dead” is what I remember most of this visit. Somehow, when I stood in that dry, warm desert air looking at the bold natural power of Taliesin West, I knew she was right.
Architect Frank Lloyd Wright has several fascinating connections to the San Diego region. With this exhibition, Frank Lloyd Wright’s Legacy in San Diego: The Taliesin Apprentices, the La Jolla Historical Society will highlight how Wright spent time in La Jolla, married in Rancho Santa Fe, lectured to San Diegans, toured the City, and designed two projects – both of which went unbuilt. Wright’s sons, Lloyd Wright and John Lloyd Wright, as well as those that apprenticed with him, Vincent Bonini, Loch Crane, Frederick Liebhardt, Sim Bruce Richards and William Slatton contributed in unique ways to the San Diego region. In this show, we hope to expose audiences both familiar with Wright’s work and to introduce a host of new visitors to learn about his acolytes – San Diegans that built upon his ideas here.

Frank Lloyd Wright primarily came to California to visit his projects, clients, and sons – Los Angeles architect Lloyd Wright and Del Mar building designer John Lloyd Wright. Between such visits, his former apprentices practicing in San Diego would continue to communicate with him until his passing in 1959.

Frank Lloyd Wright designed two projects for San Diego - Cinema for San Diego and House for Mr. and Mrs. Harvey Furgatch Residence - though both of them went unbuilt. Lloyd Wright designed several buildings in California under the influence of his father, yet only two commissions were in San Diego – Residence for Mr. & Mrs. R. E. Babcock and Cliff Colony La Jolla Residential Park for U.C. Student Dwellings. This exhibition will highlight rarely seen drawings of both of these unbuilt designs.

John Lloyd Wright designed structures in San Diego during two separate periods of time that he lived in the county. Following John Lloyd Wright’s short stint with brother Lloyd and the landscape architects of the 1915 Balboa Park Panama-California Exposition, he was assigned projects by architects that employed him. Upon his return after World War II, John would design nearly four dozen projects across San Diego County. Wright-trained architect Sim Bruce Richards moved to San Diego just prior to World War II. Having worked for the Navy and in other architect’s offices following the War, he began a multi-decade career designing hand-crafted residences that followed Wright’s principles of organic architecture. Among such tenets were: positioning a project in the manner dictated by the site; using organic and native materials on the site and surrounding areas; and incorporating plenty of natural light with a project designed at a “human” scale.

Loch Crane’s introduction to Wright came via a 1938 issue of Time Magazine, featuring Frank Lloyd Wright on the cover.
Studying with Wright at his Taliesin Fellowship in 1941-42, Crane’s duty to country led him to enlist in the U.S. Army Air Corps and leave his mentor. Crane returned to San Diego in 1946 to create a unique career adapting Wright’s principals – including hexagonal forms - to many of his buildings.

Following World War II, Frederick Liebhardt attended a lecture by Frank Lloyd Wright, after which the great architect offered “Come be with me before they [the University of Denver faculty] ruin you.” Frederick, with his wife Marianne, joined the Taliesin Fellowship in 1948-49, working primarily in the drafting room.

Vincent Bonini attended Taliesin Fellowship during 1947 and 1948. Shortly after this training, the young architect scored early recognition when photographs of the house for his own family were widely published by architecture photographer Julius Shulman. Upon arriving in La Jolla in 1959, Vincent would support the designs of Frederick Liebhardt’s growing firm.

William Slatton, who worked under the direct supervision of Frank Lloyd Wright at Taliesin between 1956-59, moved to San Diego immediately thereafter to work with a number of San Diegan architects. Slatton’s single, solo, residential design can be found in El Cajon.

Many other San Diego architects have been influenced by Wright’s presence, his philosophy, writings, teachings, and buildings or a combination thereof. Though he never built a structure in San Diego County, the local architectural heritage is, in many ways, influenced by the work of his progeny, teachings, and philosophy.

Major funding for this exhibition provided by Ray and Ellen Merewether with additional support from Nick and Lamya Agelidis, Elizabeth Courtier – Willis Allen Real Estate, Ike Kligerman Barkley Architects, John and Diane Kane, Luce et Studio, Margie Warner and John H. Warner Jr., Donald and Jeannette Yeckel, Artworks San Diego, and modernsandiego.com. Institutional support provided by the City of San Diego Commission for Arts and Culture and the Members of the La Jolla Historical Society.

Our gratitude to the Museum of Modern Art | Avery Architectural & Fine Arts Library at Columbia University, Frank Lloyd Wright Foundation, San Diego History Center, Getty Research Institute, Dr. Betty Edwards, Charles E. Young Research Institute at UCLA, Loch Crane, Shannon Crane Wehsener, the Bonini Family, Louise McWhorter, Darren Bradley, Elizabeth von Beck, the Liebhardt Family, Janet Richards, Jonathan Schmock, and Private Collections for the loans and reproduction rights that made this exhibition possible.

How the West Shaped Frank Lloyd Wright (and Vice Versa).

Noted author and architecture critic Alan Hess will speak at 7 p.m. Oct. 22 at the Museum of Contemporary Art San Diego in connection with the Society’s current exhibition: “Frank Lloyd Wright’s Legacy in San Diego: The Taliesin Apprentices”. Hess has titled his lecture “How the West Shaped Frank Lloyd Wright (and Vice Versa).”

Hess has written and co-authored 19 books on subjects ranging from googie architecture to sophisticated mid-century modern design. His first book, “Googie: Fifties Coffee Shop Architecture,” was published by Chronicle in 1985. Hess is a licensed architect and holds a master’s degree from the UCLA School of the Arts and Architecture. He is responsible for qualifying several buildings to the National Register of Historic Places, including the oldest operating McDonalds in Downey, CA.
At the beginning of 1928 Frank Lloyd Wright appeared to be starting a bad year financially, personally and professionally. After the prairie houses of the Midwest and the completion of the Imperial Hotel in Japan, he had become an internationally acclaimed architect but now he had little, in any, work. Strung out in bank and personal loans, his finances were a mess. His personal life, for the last two decades, amuck in yellow journalism headlines detailing romantic philanderings, had become a public stage for gossip.

Still, Mr. Wright, the inveterate optimist, looked on the bright side. In May, 1928, he wrote to his New York friend and critic Lewis Mumford: “My obituaries are all of such nature as to make me want to arise and fight. Indeed, I feel for the sake of the cause – Architecture, to which I am deeply committed – I must ‘come back.’”

By summer that year, a turnabout seemed on the way. Mr. Wright had a commission of considerable weight to design a luxurious resort called San Marcos in the Desert just south of Phoenix. He had finally received a divorce from the tempestuous Miriam Noel and was soon to be married to Olgivanna Lazovich, the Russian mistress he had taken to his bed after a clandestine meeting in Chicago four years earlier and was now the mother of his daughter, Iovanna.

Although the reasons still remain somewhat mysterious the summer of 1928 also found Olgivanna and Mr. Wright living in La Jolla in a rented beach house at 228 Coast Blvd.

Why did they choose La Jolla? History does not supply a singular answer, but there are multiple considerations. The most apparent one pontificated for decades – that Mr. Wright came to design a school for black children in La Jolla at the request of the Chicago-based Julius Rosenfeld Foundation – has been disproved. More recent research undertaken by the Frank Lloyd Wright Foundation has established that school actually was designed for the Hampton Institute in Virginia, although Mr. Wright had signed the drawing La Jolla because, most probably, he had created it here.

La Jolla in the late 1920s continued to ride high on the prow of a progressive economy with elegant hotels such as La Valencia and Casa de Manana having been built and estate-like tracts such as the Muirlands and Lower Hermosa under development. Was Mr. Wright considering the likelihood of more lucrative commissions here? Not without reason. Another possibility: In 1924 Mr. Wright, a collector and frequent dealer in Japanese prints, had visited briefly with John Beach Lane, another collector, in La Jolla. Was he coming back to do more business four years later? Maybe so. (The Lanes also lived on Coast Blvd., just a few houses away from the 228 Coast address they rented.) Finally, it may well have been that Mr. Wright and Olgivanna came to La Jolla to find a quiet resting spot for a few weeks to escape Miriam Noel, who despite her divorce, continued to pursue them around the country threatening lawsuits and imprisonment as extolled in the muckraking headlines of the nation’s newspapers. The comments in a tourist brochure that year certainly could have lured them: “The keynote of La Jolla is its serenity of sea and surf and sky which makes tranquil the lives of its happy dwellers.”

In a letter of June 1, 1928, Mr. Wright wrote to his client Darwin Martin (for whom he had designed the Larkin Building in Buffalo, N.Y):

“I am expected to keep away from Wisconsin until after I am married to avoid any possible reflection on my attorneys, should some attempt be made to prove I have been living in sin since I was divorced. The Ostrich was a legal-minded bird.”

The summer in La Jolla started tranquilly enough. Mr. Wright and Olgivanna settled in a two-bedroom, one bath, cottage on the edge of a sandy beach they rented from a Los Angeles businessman. It had originally been built by a silent film star seeking solace from Hollywood and was called The Bottle House after the glass bottles and shards erected on top of a surrounding fence to discourage visitors. They brought a few pieces of their own furnishings and settled into the quiet life of a typical couple enjoying a La Jolla summer.

The solstice proved short and sweet, however. The bottle barricaded fence did little to stop Miriam Noel. She arrived at the house in a fit of rage on the Friday afternoon of July 13 and, failing to find the couple at home, smashed the furniture and threw their clothes on the beach. A maid called the police. Miriam was accused of a thousand dollars worth of damage and sentenced to 30 days in jail with bail set at $250. The San Diego Union newspaper of the next day carried a front page headline: “Pursuing Woman Wrecks La Jolla Home.” Still another day later after the court had suspended her sentence, another front page headline reported “Mrs. Wright to Leave for
“The Rev. Charles L. Knight of the Union Congregation church officiated Saturday morning at a wedding of international importance when he read the service which united Frank Lloyd Wright renowned architect and Olgivanna Lazovich, a member of a noted family of Montenegro.

The ceremony was read in the parlors of the hotel at Rancho Santa Fe (Santa Fe Inn) in the presence of a few friends and relatives of the couple (at midnight). They came back to La Jolla after the service to remain here for a short time in a home on Coast boulevard.

Later they will go to Arizona, where Mr. Wright, it is said, will supervise the construction of a great winter resort in the desert section of that state.”

The notice concluded with the statement that their romance had survived “a storm of trying publicity and many vicissitudes.”

In an interview at Taliesin West a year before her death, Olgivanna recalled she had worn white flowers in her hair at the wedding and that Mr. Wright had designed the wedding invitation proudly putting Olgivanna’s picture on the cover. Their daughter had just turned three.

Mr. Wright wrote several close friends and clients about the wedding and how serious he felt about his new marriage after the tumultuous failure of two others and a tragic romance with a client’s wife, Mamah Borthwick Cheney, that concluded with her death and that of her two children after a murderous rampage of an employee at Taliesin East in Spring Green. He said that the first marriages had been only dress rehearsals.

And so the year 1928 ended with Wright and his new bride starting life with a promising commission in Arizona.

Although the Arizona commission fizzled with the stock market crash of 1929, his “come back” would result over the next three decades in some of the most noted œuvre of his illustrious architectural career, including, but far from limited to, Fallingwaters, Taliesin West and the Guggenheim Museum.
Through the 1950s Frank Lloyd Wright became a familiar figure on national television, appearing as a guest on the popular “What’s My Line?,” Mike Wallace’s Phillip Morris show and a number of Omnibus series. Carrying his idyllic philosophies about life and architecture into the mainstream of American living rooms, he became a celebrity figure known for his acid wit, sly innuendos and, often, arrogant attitude. The Washington Post observed this particular component of Mr. Wright’s character in an article following his death in 1959 with the notation: “Mr. Wright did not merely express an opinion; he threw off remarks like a porcupine shedding quills.” Ironically, Mr. Wright also disputed the television medium that helped to spread his fame. He called it “chewing gum for the eyes.” Here are a selection of bon mots from Mr. Wright’s “tele vision career:”

(From the 1957 Mike Wallace show sponsored by Phillip Morris cigarettes)

Frank Lloyd Wright: “What are you having in your mouth?”
Mike Wallace: “A Phillip Morris, a cigarette. May I offer you one?”
FLW: (aloofly) “I don’t smoke.”
MW: “Do you believe in organized Christianity?”
FLW: “The great master poet of all things did not want it organized. My church, I put a capital on Nature and I go there.”
MW: “What do you think of the American Legion?”
FLW: “I don’t think of it. They’re warriors, aren’t they?”
MW: “Do you agree that the common man doesn’t want to understand modern art, that some people say modern painting looks like scrambled eggs?”
FLW: “So some people say my museum on Fifth Avenue (the Guggenheim) looks like a washing machine. But I’ve always discounted it. . .for 500 years what we’ve called architecture has been phoney.”
MW: “You’ve been called a pompous windbag. Does that affect you?”
FLW: “I’d say it does not affect me considerably, not a lot. . .I’m generally not as crude as I’m reported to be.”
MW: “Charlie Chaplin has been called anti-American for leaving the country. . .”
FLW: “Is there anything more anti-American than McCarthyism?”
MW: “The teenagers of this country have just purchased 11 million Elvis Presley records and they will inherit the country. . .”
FLW: “Anything on the side of artificiality is doomed.”

(Omnibus show, 1957)

Interviewer: “I don’t think you like New York?”
FLW: “Does anyone approve of New York? New York is a great overgrown village crazed by success. . .Decentralization is inevitable. The gas station is the first evidence of it.”

(1956 What’s My Line? hosted by John Daly; Mr. Wright carried his cane and signed his name on the blackboard as the studio audience applauded in recognition; a line on the screen identified him to the TV audience as “world famous architect;” he appeared before a blindfolded panel for questioning to see if they could guess his identity and profession.)

Question: “Do you work for a profit-making organization and do you provide services for both men and women?”
FLW: (smiles knowingly) “I think so.”
Question: “Are there ever lawyers involved?”
FLW: “Unfortunately, yes.”
Question: “These services that you perform. . .do you use your hands?”
FLW: “Absolutely.”
Question: “Are you in industry, sir, do you build cars, machinery or buildings or do design work like an architect such as Frank Lloyd Wright?”

It was panel member Dorothy Kilgallen who asked the revealing question and Daly conceded the contest. Mr. Wright smiled graciously and departed after letting the panel and television audience know he was just then finishing work on the Price Tower, the 221-ft. skyscraper that rose on the prairie at Bartlesville, OK. Glibly, Mr. Wright referred to it as “the tree that escaped the crowded forest.”
ON THE ROAD TO ARIZONA HIGHWAYS, 
VIA TALESI N WEST

Editor’s Note: Frank Lloyd Wright had an on-going relationship with Arizona Highways magazine as Taliesin West grew from a tent camp on the desert outside of Phoenix to a masterwork of architecture at home in a land of fiery sunsets and purple mountains. He was good friends with Raymond Carlson, the magazine’s extraordinary editor and publisher who expanded its scope from a small road building publication started in 1925 to a large-format, full-color frontpiece that introduced the entire country to the striking beauties of the Southwest, particularly through the post-war years of the 1950s. Wright designed a house for Carlson in Phoenix (still standing) and often socialized and exchanged ideas with him, along with Ansel Adams who photographed for the magazine. Taliesin West was often a subject for Arizona Highways stories and photographs – Wright’s signature Cherokee red buildings that spread across the desert a pleasing compliment to the breathtaking images of Arizona’s natural wonders. The February, 1956, issue of the magazine featured Taliesin on the cover with an exclusive spread of inside photos along with an article by Wright himself. It was entitled “Frank Lloyd Wright . . . Architecture: Organic Expression of the Nature of Architecture” and introduced by Walt Whitman’s poem, “And Thou America.” With kindest permission from Arizona Highways (celebrating its 90th year of publication this spring), the Timekeeper re-prints these excerpts from Wright’s article. – Carol Olten

“WHAT IS NATURE?

NATURE IS FATE.

Fate has a countenance. That countenance, in Arizona as elsewhere, is the great countenance of principle. Sun, earth, sky and star; snow, moon and flower; storms, the forest, mountain, desert and streams; birds, fishes, and the animal; all are part of the great Nature Countenance we see from the outside.

If we wish to go within to understand the nature of these expressions of the great countenance we call on the Astronomer with the telescope, the Alchemist with his knowledge of patent essences or we go to the school to the Scientist with his microscope. And we should get a little nearer Nature with our Architect.


So the study of nature is this deeper, natural, organic sense enabling man not only to see a brick as a brick or a board as a board but also a prostitute as a prostitute or see a man as a man; see a politician’s idea of government as good or bad and likewise see his building.

It is the capacity to perceive (introversion) and reveal (extroversion), plus the ability to put these interior compulsions of principle to work, that give natural character to whatever may be done by men alive and gives to a civilization all of value it eventually has, or ever really had. To cherish as FORM the good, the true, the beautiful, this should be civilization.

To the degree that principle is inviolate in the forms we may distinguish the Beautiful from the merely Curious.

To the degree that Principle is so violated we have ugliness or a mere curiosity. When principle is confused with expediency we may have the curious but never will have the beautiful.

Constant reference to the principles of Nature is the only basis of the true image – whether in Arizona, Africa or the South Sea Isles. Right or wrong, ethics in love with the principles of Nature never go wrong. Morality often does go wrong because morality is only some approximation of ethics which are changing as customs change. There are fashions in morality, too. There are none in ethics; none in Nature.

The validity, ability and excellence of the creative artist as prophetic of his own people continues to depend upon the profound concordant simplices to which, in his work, he may refer and by his knowledge of them, resolve these confusing externalities of man, strip all appearances of specious realisms in order to express this abundant reality simply, in terms of innate – organic – character. The greatest artist is he who enables us to see most clearly the infinite rhythms of the cosmic order as a clean integrity in terms of whatever he does for our everyday life.”
The genesis of Taliesin West began in the late 1920s when Frank Lloyd Wright and apprentices from Taliesin East in Spring Green, WI, went to Arizona to build a resort hotel for which Mr. Wright had received a significant commission. Lacking accommodations of their own, they set up camp on a stretch of the Sonora desert outside Chandler near the proposed construction site living in make-shift dwellings of wood and canvas. With this, Wright began to envision a more permanent complex of buildings that would evolve in the desert as a winter alternative to Taliesin East where his architectural school and apprentice program had been established.

In 1937 he purchased 620 acres on the southern slope of the McDowall mountain range overlooking Paradise Valley outside Scottsdale paying $3.50 an acre. Recalling, he wrote: “Finally I learned of a site 26 miles from Phoenix, across the desert of the vast Paradise Valley. On up to a great mesa in the mountains. On the mesa just below McDowell peak we stopped, turned and looked around. The top of the world.”

As always Wright felt strongly about connecting the architecture to the site. Arizona, he believed, needed its own architecture: “...‘long, low sweeping lines, uptilting planes...’”

At Taliesin West walls were made of desert rock stacked within wood forms and filled with concrete. Light played significant roles in the structures, especially the drafting studio where the original roof consisted of translucent canvas. Initially conceived as structures for work, learning and communal living, the desert campus grew through the years to include a cabaret theater and music and dance pavilions – all designed by Wright and built by apprentices along with the furnishings.

Arizona, he believed, needed its own architecture: “long, low sweeping lines, uptilting planes...”

Today Taliesin West continues as the headquarters for the Frank Lloyd Wright Foundation and, in winter, the School of Architecture. Located at 12345 N. Taliesin Dr. and now consisting of 491 acres, it is Scottsdale’s only National Historic Landmark. It is open for public guided tours September through May.

The tours range from a 60-minute “Panorama” visit which includes the Cabaret Theater and Music Pavilion as well as Mr. Wright’s private office to an extended three-hour Extended Insights Tour which features all the major buildings on the grounds as well as a surprise not offered on other tours. In addition, there are special night and photography tours. Information is available at www.franklloydwright.org or by calling 602-800-5460.

Olten is the Society’s Historian
In 1908 Vassar-educated Queene Ferry Coonley, heir to the Ferry Seed Company fortune, convinced her husband, Avery, a wealthy Chicago industrialist, to have Frank Lloyd Wright design a home for them and their daughter on the banks of the Des Plaines River in Riverside, IL. Wright, at the maturation of his “prairie style,” designed a 9,000-sq. ft. residence situated on 10 acres that is now known as the Avery Coonley House, a significant National Historic Landmark. Queene had a great deal of interest in education, the arts and architecture. She founded a childrens’ school and also had Wright design a playhouse for it. In 1915 she brought her daughter, Elizabeth, to La Jolla to stay several weeks at the experimental Hopi House that San Diego entrepreneur Wheeler Bailey had had constructed by Native Americans on the ocean cliffs off Princess Street. These photos, a recent gift to the La Jolla Historical Society from Queene’s granddaughter, Celia Crawford of Washington, D. C., record that visit (Celia’s mother, Elizabeth, is the young woman in the picture). The images are remarkable in showing the starkness of the surroundings as Queene and her daughter caper and pose amidst Hopi House’s pure architectural forms and barren beach landscape. The images, taken by an anonymous photographer, provide a rare glimpse of an architectural landmark which once was a significant site in its own right next to the Wheeler Bailey House and that today, for the most part, has disappeared – a victim of remodeling and modernization.
Laura Bryant
“Wisteria Tower:” A two-story cottage with main living area downstairs and a bath and sleeping area upstairs. Jingles has a low ottoman to lie on and enjoy the ocean view through strategically placed windows.

Lucas Fuster and Bodhi Bonakdar
“Jingles Square:” A strong geometric structure defined by squares and including a large lavendar-tinted window to recognize one of the client’s favorite colors.

Elspeth Keyes
“Wisteria Branch:” A two-story structure that plays back to the adjacent 1904 cottage now housing the La Jolla Historical Society’s galleries. It picks up architectural details from the older structure reinterpreting elements such as windows and eyebrows and features a rock cobbles as one of the interior wall surfaces.

Baron McIntyre
“S.O.S Cancelled:” The name refers to this being a safe and quiet hideaway, hence any anxiety connected with S.O.S has disappeared. The structure consists of two stories constructed of natural materials with an upper terrace to take in the view.

Aidan Jackson
“Scholar’s Spire:” The designer imagined something “kind of like a cabin with a tower.” The structure consists of two stories with the upstairs tower as an identifying feature with a complete surround of windows.

Editor’s Note: Going into its fourth year under the supervision of local architect Laura DuCharme Convoy, the La Jolla Historical Society’s Young Architects Summer Camp is the only one of its kind in San Diego. This year’s projects were displayed to the public at Liberty Station and at the Cultural Center of the Logan Heights Public Library.
Ruben Bohm

Simple Art: Working with shapes of two rectangular boxes, Bohm designed a two-story structure of wood and glass using a series of steel braces for support. The stories are connected with a free-form floating staircase with each having view decks.

Dylan Hager

“Think Box:” The inspiration was a basic cube, contemporary and simple, with one wall completely of floor-to-ceiling glass. Remaining white plaster exterior walls are naturalized with a wood wrap-around fence at the base. A flat roof is planted with native plants for environmental sensitivity.

Raul Jackson

“Tree Sides:” At his permanent residence in upstate New York Burroughs was known as “the sage of Slabsides,” hence this title for his retreat in La Jolla. Jackson imagines a simple structure with two main living areas, one for social life and the other for study and sleeping. A fireplace is included for cool, damp winter nights.

Mitchell Lyons

“WisteriExtension:” This design plays black to the 1904 Wisteria Cottage and its vernacular bungalow architecture featuring traditional details such as windows with gothic-inspired tracery. The proposed new structure, likewise, has wood siding, gothic tracery and one single very high window playing back to the attic dormer of Wisteria.

Isaiah Rankin

“Ocean Call:” A small minimalist structure is imagined to be built around the stone pine tree that occupies the site. The tree is literally built into the house – or, perhaps, vice versa. Decks float from several angles to connect the structure to the outside. A cobblestone walk leads to the door, miming the cobble walls around the site.

Erica Barnett

“Window Box:” The design flirts with the idea of house as a box for living in the spirit of Mid-Century architecture. A geometric structure cantilevered over the existing cobble wall features one large window opening toward the ocean view. In keeping with the idea that today’s naturalist would be environmentally sensitive, a “green” roof captures and filters rainwater before natural run-off.

Lucia Macagno

“Bird’s Nest:” Burroughs studied all forms of nature, but maintained a special interest in birds. This designer played to the idea by creating a round house surrounded by tree limbs and supported by stanchions in the shape of twigs.
Fern Glen was once a little dirt path to the beach identified in the 1920s as Surfton Place, the name architect Florence Palmer — in her British manner — bestowed upon it when designing four small houses in a row, all quaintly in the style of miniature English Tudor. Today one in the little row of houses is gone, demolished to make a much larger structure about three decades ago. But the other three remain — sweet — and now sweeter than ever after some recent and ongoing renovations.

The corner house at 360 Fern Glen where it meets up with Monte Vista remains the anchoring landmark of this little row. For years it had an identifying detail in a brightly colored door, yellow or orange usually, which changed hues with its owner's whims. Then, new owners gave it an identifying feature with a whimsical front “roadside” garden where foxgloves grew almost as tall as the house. It’s as if the owners always acknowledge this being a very special house and rise to the occasion with the appropriate whimsical ornament.

Palmer was the wife of La Jolla architect Herbert Palmer, noted for his design of the Casa de la Joyes (“Taj Mahal”) on Torrey Pines Road and The Arcade in the village commercial area. But she also was a designer in her own right.

The four small houses she designed on Fern Glen, although similar in style, each had a distinct personality. Facades, entries and rooflines relate to each other, but also go off on individual tangents. The three remaining houses, all set close to the street, establish an intimacy with the viewer that surrounding residences, with their loftier and grander architecture, sometimes fail to do. Snug and storybook-like, they could as easily have been set on the coast of an English sea town as they are in this neat little row near Wind ‘an’ Sea beach.

The designer was Palmer’s second wife. She was married to the architect for only a short time and assisted on his building of the signature Taj Mahal before he retired to Fallbrook where he died in 1952.

Editor's Note: Keepsakes is a regular newsletter feature highlighting a selection of La Jolla’s most treasured homes and buildings.
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.

Docent Field Trip to Marston House

Docent volunteers for the Wisteria Cottage galleries enjoyed a field trip this summer to the historic Marston House and Gardens near Balboa Park where a special tour guide acquainted them with the history and architecture of the 1905 house designed by Irving Gill for San Diego civic leader and businessman George W. Marston. Docents also viewed exhibits mounted through the house interiors celebrating the centennial of the 1915-1916 Panama California International Exposition. Operated by the Save Our Heritage Organisation (SOHO), the Marston House was given to the City of San Diego in 1987 to be shared in perpetuity with the community. With the Villa Montezuma in Sherman Heights, it is one of San Diego’s few historic homes open to the public.
“archive La Jolla” proved a popular bill of fare in the Wisteria Cottage galleries this summer, closing Sept. 6 after a three-month run. Focusing on the history of La Jolla from its beginnings in 1887 and continuing into the present day, the exhibit was curated by Michael Mishler, the Society’s archivist/curator. About 80 guests attended the opening reception in June, followed by a steady stream of visitors to the galleries from June through September.

Photos by Pat Miller

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 Mudgerr were among contributors. The recipes ranged from doughnuts to mock bezique soup and a strange meat dish identified as a “nut roast” as well as something listed as “a useful fruit cake” (as opposed to “a useless fruit cake”). The recipes are fun to read with instructions such as “cook til done” or “add butter the size of a walnut” and evoke cuisine of a much simpler day. The Timekeeper reprints a selection of these 1908 recipes. This issue features Mrs. W.H. Bogle’s recipe for:

**Lamb Dressing**

**Dressing to Stuff a Pocket of Lamb in Imitation of Chestnut Dressing**

Five cents worth of loose sausage, five cents worth of calf’s liver, chopped fine; two cupfuls of fine bread crumbs; two large or three small sweet potatoes, boiled and mashed; lemon and onion juice, pepper, salt, dash of tobasco for seasoning; mix all with one beaten egg. Get the butcher to select a small shoulder of lamb and arrange it to form a pocket in center; stuff and roast. The sweet potatoes taste exactly like the chestnuts and are less trouble and less expensive.
La Jolla Historical Society
CALENDAR OF EVENTS

FALL 2015

Frank Lloyd Wright's Legacy in San Diego: The Taliesin Apprentices
Exhibition
September 26 - January 17
Wisteria Cottage Galleries
Thursday through Sunday  Noon-4:00pm

Archtoberfest
A month-long celebration through
October of architecture, design, planning and sustainability
at various locations in the
San Diego area.

Alan Hess Lecture
How the West Shaped Frank Lloyd Wright (and visa versa)
October 22 - 7:00pm
Museum of Contemporary Art San Diego

OUTSIDE THE LENS:
Pictures From Summer Days

A total of 29 young photographers attended
summer camps emanating from the La Jolla
Historical Society campus presented over two
weeks by Outside the Lens, the non-profit
organization devoted to educating students
in photography and digital media. Camp
participants, divided into two age groups,
received instruction in Balmer Annex and then
proceeded into the community to create images
reflecting themes of street photography and
citizen journalism.

WINTER 2015

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

Keith York Lecture
The Taliesin Architects
in San Diego
December 3 - 7:00pm
Balmer Annex
780 Prospect Street

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

SPRING 2016

William Newport Goodell:
painter, craftsman, teacher
Exhibition
February 6 - May 22
Wisteria Cottage Galleries

La Jolla Concours d’Elegance
April 8 - 10

Secret Garden Tour
May 14

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.
Eminent midcentury architect Robert Mosher died the night of July 26 at White Sands, where he and his wife Joany retired two years ago. Mosher, known for many residential and commercial projects in La Jolla and throughout San Diego County, had made La Jolla his home since 1944 when he established his architectural practice here. His many landmark projects included the Coronado Bay Bridge, Aztec Center at San Diego State University, renovations for the Museum of Contemporary Art San Diego, West Wing of the San Diego Museum of Art, Tasende Gallery, La Jolla Federal Savings and Loan Association, and the Applied Physics and Mathematics Building and the Faculty Club at the University of California, San Diego. Among his favorite projects was the studio he designed another famous La Jollan, Theodore Geisel – Dr. Seuss.

Mosher’s partner for almost half a century was Roy Drew, with whom he shared a lifetime love of architecture. Mosher was born in Greeley, Colorado, and first studied architecture at the Art Center College of Design in Los Angeles, then transferred to the University of Southern California before studying for three and a half additional years at the University of Washington. Upon graduation he returned to Los Angeles to work with architect Hamilton Harris and then Harold Chambers. Mosher came to San Diego to open Chambers’ office here and proceed with work at Camp Pendleton.

His family at that time owned the Green Dragon Colony on Prospect Street and Mosher soon remodeled some of the buildings, one of which became his office. Mosher was known for his interest in the La Jolla community, and was active with the Planning Association and the La Jolla Town Council. Asked in a 2013 article for Timekeeper what he liked the most about La Jolla, he replied: “UCSD and its intellectual impact on the community.” What did he like least? “Development for value, not substance…”
The La Jolla Historical Society gratefully acknowledges the following corporations, foundations, local businesses and individuals for their generous support of the 2015 Secret Garden Tour of La Jolla.

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OCTOBER IS BEING CELEBRATED AS ARCHITECTURE AND DESIGN MONTH as organizations from around San Diego County join in observing the 2015 ARCHTOBERFEST with over two dozen groups sponsoring exhibitions, tours, lectures, and workshops. Organized by the American Institute of Architects – San Diego Chapter, the San Diego Architectural Foundation, and the San Diego Design Film Festival, the collaboration includes cultural, educational, and professional organizations. The La Jolla Historical Society joins with participating partners with the exhibition Frank Lloyd Wright’s Legacy in San Diego: the Taliesin Apprentices and lecture by architectural historian Alan Hess entitled How the West Shape Frank Lloyd Wright (and vice versa).

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.
A Passion for Preservation
by Linda Marrone

La Jolla's Early Beach Cottages

During the late 1800s, La Jolla was beginning to develop and beach cottages designed in the Bungalow Style were the predominate style of architecture found throughout our community. These early cottages were used as seaside retreats and vacation homes and also served as early "hotels" as people began to flock to La Jolla to enjoy its natural seaside beauty. In Howard Randolph's 1946 book, "La Jolla - Year by Year," Randolph states that you could rent a cottage for $9.00 a month, a far cry from today's rates!

Early beach cottages evolved from simple beginnings and are well suited to seaside living. They were simplistic in style, made of single-wall construction and mostly single-level or a story and a half. Exteriors were commonly faced with redwood shingles or board and batten and a front porch usually adorned the front facade. Rooflines were low, sloping, sometimes hipped or gabled and the roof rafters were usually exposed. Windows were occasionally made of stained or leaded glass, but most were single panes of clear glass. Fireplaces or wood burning stoves served as the heat source and stones from the nearby beaches were used for the fireplaces and chimneys, as well as for garden walls and foundations. Even if they had views of the sea, gardens served as a focal point.

Up until 1913, many of the beach cottages had names instead of addresses; the post office delivered mail to the cottage by name. "White Rabbit" or "Hug me Tight" were names with whimsical tributes or "Sea Cliffe," "Puesta Del Sol" and "Sea Dream," referenced their seaside locations. Since there were no sidewalks and paved streets in these early years, dirt trails and winding pathways linked the cottages to each other, a few stores and the beaches.

By the early 1920s, more and more people began to move to La Jolla and architectural preferences began to change in favor of European Revival Styles that were growing in popularity during the 1920s and 30s. Homes with Spanish, English and French character were now being built in new neighborhoods, such as; the Barber Tract, Lower Hermosa, Upper Hermosa and the Muirlands.

In the 1960s and 70s, many of La Jolla’s original beach cottages were demolished to make way for new construction. Prior to this time, they were frequently picked up and moved to a new location somewhere in La Jolla. Heritage Place (www.HeritagePlaceLaJolla.com) in La Jolla’s Barber Tract is an excellent example of three early cottages that were moved from lots in the Village to save them from destruction. Once common, literally only a handful of La Jolla's early beach cottages remain in our community today.

Own a piece of La Jolla's architectural history: The beach cottage at 383 Westbourne Street is now being offered for sale.Built in 1920 when the surrounding area was known as Neptunia and before Phillip Barber purchased the land we now call the Barber Tract, this charming 3BR/2BA home is designed in the Bungalow Style, sits on its original full-sized lot and is hidden from view by mature landscaping. Once you enter the garden gate, you are greeted by colorful, "secret gardens," numerous outdoor living areas and a welcoming stone-clad front porch. Remodeled and expanded over the years, the property still retains the ambiance of Old La Jolla and also features a two-car garage and a spacious detached 1BR/1BA guesthouse with a living room and full kitchen.

Go to: www.BarberTractBeachHouse.com for more information & photos
John Lloyd Wright was the second son of Frank Lloyd Wright by the architect’s first marriage to Catherine (“Kitty”) Tobin. He was born in Oak Park, IL, in 1892 and became an architect in his own right designing many houses in the San Diego area after he moved permanently to Del Mar in 1946. This signed studio portrait of him was taken by La Jolla photographer Charles Schneider in 1965 and is part of the Society’s Schneider Collection. John Lloyd developed a love/hate relationship with his famous father early on, first becoming estranged from him in 1909 when FLW deserted the family to live with Mamah Borthwick Cheney. With his elder brother, Lloyd, he came to San Diego to work with the Olmstead Brothers in designing the 1915-16 Panama California Exposition. John Lloyd periodically returned to work with his father but at one point left architecture entirely to become a toy designer. He invented the popular Lincoln Logs. After moving to Del Mar, he turned again to architecture and designed about 50 homes before his death in 1972. He chronicled the ups and downs of his life with “the greatest architect in the world” in an autobiographical book, “My Father Who Is On Earth.”

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

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

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