William Newport Goodell Exhibition Opens
Secret Garden Tour, Concours d’Elegance Upcoming
Mozart to Ibsen: A History of La Jolla’s Music and Theater in Review
Executive Director’s Message

We’ve had a wonderful response from the public, both La Jolla residents and visitors from afar, about the fall exhibition Frank Lloyd Wright’s Legacy in San Diego: the Taliesin Apprentices. Many people who viewed the exhibition gave very positive comments, and we’re extremely grateful for their enthusiastic response. I want to extend our sincere thanks to curator Keith York for organizing this project. We also received an excellent response to our fall public programs, and are grateful to the presenters: Alan Hess for How the West Shaped Frank Lloyd Wright (and vice versa); Keith York for The Taliesin Architects in San Diego; and Nancy Carol Carter for her Ellen Browning Scripps Luncheon presentation on Kate Sessions’ Legacy in Balboa Park and Beyond. Thanks to all of you who attended these events.

Our next exhibition, opening February 5, is William Newport Goodell: painter, craftsman, teacher, ably curated by Tara Centybear. This collaborative project between the La Jolla Historical Society and the Athenaeum Music & Arts Library showcases the art of Goodell, a representational American painter who produced figurative and landscape work starting in the 1920’s. Goodell spent the second half of his life as a resident of La Jolla, and served on the faculty of La Jolla Country Day School. We are extremely grateful to those who have supported this joint project. Major funding for this exhibition has been provided by Bram and Sandra Dijkstra, with additional support from the Florence Riford Fund of the San Diego Foundation, ArtWorks San Diego, Ira and Jane Carlin, Ruth Covell M.D., Meg Davis and Brian Earley, and Lyn Thwaites and Peter Karlen. Institutional support is provided by the City of San Diego Commission for Arts and Culture and the Members of the La Jolla Historical Society and the Athenaeum Music & Arts Library. Our deepest appreciation also extends to the lenders who have graciously allowed their works to be included: Alida Brill, Adrienne Brodeur, Jane and Ira Carlin, Bram and Sandra Dijkstra, Will Erickson, Carolanne Gano, Alex Gano, Jean Barrett Holloway, Lyn Thwaites and Peter Karlen, Billy and Ellen Simms, and Jan Wyatt. Please see related articles in this issue.

Upcoming programs include a lecture and reception on March 10 entitled Mission to Modernism – Master Architects of La Jolla by Ione Stiegler, FAIA. This will be followed by a Historic Designation Workshop on the morning of March 12. These events have been organized by the La Jolla Landmarks Group steering committee, and you can find additional information for both elsewhere in this magazine.

The 12th annual La Jolla Concours D’Élégance & Motor Car Classic is scheduled April 8-10, 2016, and the 18th annual Secret Garden Tour will be held May 14, 2016. The committees for both of these important community events are well into planning, and we are very grateful for their contributions and support. Mike Dorvillier is once again chairing the Concours, and you can register and find more information at www.lajollaconcours.org. More information on the Secret Garden Tour can be found in this issue and on our website soon.

Our Annual Appeal 2015 fundraising campaign has been very successful (and is still in progress!) and we are very grateful to those who have given so generously! Your support provides key underwriting for our programs and activities – thank you! We are also very happy to announce that Ann Craig and Jeff Kirsch have recently joined the Board of Directors, and we very much look forward to their leadership. Thanks to Ann and Jeff, and to all Board members, for their service to the Society. And thanks to all the Members of the Society who are so generously supportive – we are extremely grateful and hope to see you at the Society’s events often!

Heath Fox
Executive Director
Editor’s Note

The Timekeeper welcomes the New Year with a combined Winter/Spring issue devoted to the history and growth of the arts in La Jolla, particularly the performing arts. As 2016 makes its debut, an arts renaissance is underway already heralded late last year by the opening of The Lot, a new seven-screen state-of-the-art cinema house on Fay Avenue. Upcoming are the La Jolla Music Society’s Conrad Prebys Performing Arts Center (also to be located on Fay) featuring a new 500-seat concert hall and a massive revamping of the Museum of Contemporary Art San Diego on Prospect Street that will add greatly expanded gallery spaces. These projects are major shapeshifters in La Jolla’s cultural life, significantly changing not only experiences of the arts themselves, but the atmosphere in which they are experienced.

From La Jolla’s pioneer days in the late 19th century to the present day, theater and music have played eminent roles in the growth of the cultural community. At Anna Held’s internationally known Green Dragon Colony of the 1890s, musicians, thespians and poets were frequent guests and impromptu performers. The Wheeler Bailey House on Princess Street also hosted an array of cultural figures including the great Shakespearean actress Ellen Wheeler Bailey. House on Princess Street also hosted an array of cultural figures including the great Shakespearean actress Ellen Wheeler Bailey. The Granada Theater on Girard Avenue became the setting for elaborate Shakespeare productions. Entertainment in the 1920s ranged from silent films at the opulent Granada Theater on Girard Avenue to miniature operas staged in private homes by Edward Ewald. Both the visual and performing arts received a major boost in the 1920s with the building of the Athenaeum Music and Arts Library. Later years witnessed the formation of many formally organized theatrical and musical groups: The Musical Arts Society in 1941, the La Jolla Playhouse in 1947, the Drury Lane Players in 1949 and the La Jolla Civic Symphony in 1954.

The 1960s witnessed another great growth period in art and culture as the University of California, San Diego, opened its doors to the community.

We invite you to look back at the people and arts organization that have flourished (and, yes, a few that have floundered) in La Jolla over the years and consider the future the new buildings and developments will bring. The arts play a role in everyone’s life. They are purposeful, not purposeless. “The purpose of art,” Picasso once stated, “is washing the dust off the daily life of our souls.”

Carol Olten
Timekeeper Editor

New Board Members

Ann Craig moved to La Jolla in January 2001 after she and her husband Roger inherited Roger’s family home, a house designed by Thomas Shepherd and built in 1932. During their 35 years as residents of Washington, D.C. they raised two children. The last 20 years of Ann’s 30-year teaching career were spent at the Capitol Hill Day School. There, she developed the foreign language program for children 4-14, taught French, organized an exchange program for her French students, and was the Upper School Coordinator. Ann is presently completing nine years on the Board of the Athenaeum and three years on the Board of the San Diego Camarada. She also served as president of the Village Garden Club of La Jolla from 2007 - 2009.

Jeffrey W. Kirsch

Terry in the early 1900s. In 1916, the newly opened La Jolla Woman’s Club became the setting for elaborate Shakespeare productions. Entertainment in the 1920s ranged from silent films at the opulent Granada Theater on Girard Avenue to miniature operas staged in private homes by Edward Ewald. Both the visual and performing arts received a major boost in the 1920s with the building of the Athenaeum Music and Arts Library. Later years witnessed the formation of many formally organized theatrical and musical groups: The Musical Arts Society in 1941, the La Jolla Playhouse in 1947, the Drury Lane Players in 1949 and the La Jolla Civic Symphony in 1954.

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In Memoriam: George Silvani

A volunteer for the La Jolla Historical Society for nearly 25 years, George Silvani, a retired U.S. Navy commander, died shortly after celebrating his 96th birthday. Cause of death was a heart attack. Silvani contributed numerous hours to researching La Jolla history, organizing archival files and wrote a book, “From the Files,” about some of the unusual facets of the community.

Silvani was born in Stockton and was recruited into the Navy while studying at the Oakland Poly Technical College of Engineering. He was commissioned as an ensign and assigned to duty aboard a destroyer in the South Pacific from 1942-46 during the Japanese combat of World War II. After the war Silvani received a duty station on the East Coast and met Navy WAVES lieutenant Helen Gleason. They were married in 1946 and spent 58 years together before Helen’s death in 2004. Silvani continued his Navy career commanding the USS Hopewell at sea and became a staff member of the Chief of Naval Operations at the Pentagon, before retiring in 1970. Upon George’s retirement, the Silvanis relocated to La Jolla.

Fresh out of USC graduate school, my wife Joy and I came south to La Jolla in September, 1969. We have been here ever since. While our children navigated La Jolla’s three levels of public schools, I began as a Research Engineer, which turned out to be the first of three careers. The second was at KPBS TV, where I led the development of a Science Production unit before beginning my 30½ years as head of the Reuben H. Fleet Science Center in beautiful Balboa Park. Now in retirement I have come to recognize that La Jolla too has been in continuous change. I look forward to helping the La Jolla Historical Society study and present our past so our community will understand its significance to where we are now.
W illiam  N ewport G oodell: painter, craftsm an, teacher, a collaborative exhibition betw een the La Jolla  Historical Society and the Athenaeum  M usic &  A rts Library, show cases the art of W illiam  N ewport G oodell, a  representational A m erican painter w ho produced figurative  and landscape w ork.  G oodell spent the second half of his life  as a resident of La Jolla, and served on the faculty of La Jolla  C ountry D ay School. M uch of his art was created before he  becam e a teacher in La Jolla, and reflects influences of  Impressionism and Regionalism (also referred to as American  Scene painting), an American realist modern art movement  that was popular from 1920s through the 1950s.  B y investigating  his work we see one man’s devotion to art, family, and education.  Though this retrospective showcases many divergent series  produced by G oodell over his long career, the show focuses on  work created prior to 1951, during the height of his artistic  production.

G oodell (1908-1999) began studying fine art at the  Pennsylvania Academy of the Fine Arts (PAFA) in 1928.  Though  his stay was short, and he did not complete his degree, this  was an intensely form ative period of development in his  artistic practice.  While there he studied under Daniel Garber,  Henry M cC arter, Hugh Breckenridge, and Joseph Pearson - all  artists dedicated to works depicting the landscape.  This seminal  experience unlocked in G oodell a great passion for realism  and painting from life; he would continue to use this as the  bedrock for his work throughout his artistic career.

A fter service in the N avy during World War II, he  returned to school and received both his bachelors and master  degrees in English, and went on to teach art at several  Pennsylvania institutions.  Then in 1951 he permanently relocated  to Southern California with his soon-to-be wife, Ruth Shipley.  After holding the position of Scientific Designer for N avy  Electronics Laboratory for several years, G oodell was hired at  La Jolla C ountry D ay School (LJC D S) to teach art, art history,  and theater.  Over the next 23 years G oodell would pass on  his enthusiasm  and artistic skills to the many students w ho attended UCDS.

T he La Jolla Historical Society exhibition w ill focus on  G oodell's figurative and still life oil paintings, in addition to  self-portrait photographs and wood carvings.  G oodell  enjoyed capturing every-day scenes of the people and  objects around him.  Many of the works portray Ruth and  step-daughter Sally in domestic narratives.  Several self-portraits

**Still life with artist**  
Oil on canvas  
C irca 1926  
Frame made by W illiam Newport G oodell  
Collection of Jean Barrett Holloway

By Tara C entybear

**At the La Jolla Historical Society Wisteria Cottage galleries,** the G oodell exhibition opens February 6 and runs through May 22, 2016.  Wisteria Cottage is located at 780 Prospect St. in La Jolla.  Public hours are Thursday – Sunday, 12:00 noon – 4:00pm.

**At The Athenaeum Music & Arts Library,** a second G oodell exhibition opens February 20 and runs through April 16, 2016.  The Athenaeum is located at 1008 Wall Street in La Jolla.  Public hours are 10:00am – 5:30pm Tuesday, Thursday, Friday, and Saturday; 10:00am – 8:30pm Wednesday.
are also presented, all of which were made by Goodell during his youth. Obsessed with orchestrating intricate compositions, Goodell spent relentless hours setting up his scene, getting himself in the right position, and composing a strong composition. In his portraits he pulls the figure close, often composing the sitter’s body so that it breaks the picture plane. This closeness of perspective, in addition to his commonplace and accessible subject matter, creates an intimate relationship between viewer and subject.

The Athenaeum Music & Arts Library will focus on Goodell’s landscapes, seascapes and work inspired during wartime service. Much like his interest in documenting friends and family in ordinary domestic scenes, he focused his Navy work on the every-day common occurrences of his shipmates. Goodell’s interest in capturing life simple and true, without exaggeration or falseness, is a constant in his work.

This exhibition also commemorates a shared history between La Jolla Country Day School and the La Jolla Historical Society. Starting in the early 1940’s, Wisteria Cottage was home to The Balmer School, predecessor to La Jolla Country Day School. Founded in 1926 by Louise Congdon Balmer, this small private elementary school, originally located at her home, would move to several locations throughout La Jolla to keep up with growing class sizes and the expanding community needs. Well ahead of its time, The Balmer School’s teaching philosophy followed theories of University of Chicago professor John Dewey who championed physical activity along with academic learning. Ms. Balmer ran her school by his philosophy, and often could be heard saying, “School should be life, not a preparation for life.” Non-instruction learning techniques formed the basis for the school’s educational program. Students were encouraged based on their individual talents and interests, and critical thinking and creativity served at the basis for all subjects. Education subjects were not segmented but overlapped and intermingled. Students enjoyed speech, choir, theater, woodshop, art and other creative subjects. In 1961, after changing its name to La Jolla Country Day, the school moved to its current location east of La Jolla.

Major funding for this exhibition provided by Bram and Sandra Dijkstra with additional support from the Florence Riford Fund of the San Diego Foundation, ArtWorks San Diego, Ira and Jane Carlin, Ruth Covell M.D., Meg Davis and Brian Earley, and Lyn Thwaites and Peter Karlen. Institutional support provided by the City of San Diego Commission for Arts and Culture and the Members of the La Jolla Historical Society and the Athenaeum Music & Arts Library.

Tara Centybear is an art curator, college art professor, and a practicing contemporary artist. She has served as curator for the San Diego History Center, Oceanside Museum of Art, and California Center for the Arts Museum. She holds a BFA from The School of The Art Institute of Chicago and an MFA from Goldsmith’s College, University of London.
Culture arrived in La Jolla with a capital C in the winter of 1910 when the renowned British Shakespearean actress Ellen Terry visited here as the guest of prominent pioneer resident Wheeler Bailey, anxious to show off his newly built ocean-cliff house designed by architect Irving Gill. Dramatically clad in a dark blue gown with a hat and chiffon veil around what was described as her “English country gardens” face, Terry and numerous guests gathered were entertained by a Chopin waltz and polonaise played on Bailey’s Steinway by the wife of H. Austin Adams, a former New York playwright recently moved to La Jolla. After an encore of Edvard Grieg's “To Spring,” Terry and H. Austin retired to a conversation of “anent things dramatic in general and of the London stage in particular,” according to an account by the pianist.

 Appropriately, the 1910 event was writ large in La Jolla’s early history, a sign of the importance of music and theater in the pioneer community through future years continuing into the midcentury and now into the present day when a major new concert hall, The Conrad, is on the La Jolla Musical Arts Society horizon.

First on, La Jolla cultural life focused around the Green Dragon Colony, a bohemian collection of buildings hugging the cliffs along Goldfinch Point by Cave Street presided over by “Tante Heinrich,” a vivacious German woman who was a magnetic draw to actors, poets and musicians from around the world. After leaving her home in Frankfurt, she had met Ellen Terry in London and the pair became life-long friends (When John Singer Sargent painted his portrait of Terry as Lady MacBeth, it was Held who posed for the body.) Coming to La Jolla in the 1890s, Held later married the German opera singer and musician, Max Heinrich, adding to the renown of both herself and the Green Dragon. Among the group who lived and performed at Green Dragon were Madame Helena Mojeska; Heinrich’s daughter Julia, an opera singer, and composer Charles Wakefield Cadman.

The construction of the La Jolla Woman’s Club in 1915, afforded La Jolla with its first real stage for a Shakespeare Pageant and production of “Agamemnon” in 1916. While the woman’s club continued as a venue for various pageants and festivals, private homes also often served as locations for small recitals and performances, including a series of miniature operas staged by Edward Ewald in the 1920s. The Granada theater, built at the corner of Wall Street and Girard Avenue, mainly as a venue for silent film, also hosted live performances of vaudeville, operettas and theater. The La Jolla Opera Company formed under the supervision of Countess Laura
de Turczynowicz, a Canadian-born opera singer who had married a Polish count and drifted into California after suffering wartime atrocities in Poland during World War I, presented a series of Gilbert & Sullivan operettas at the Granada in the mid-1920s as well as other musical and theatrical entertainments. In 1926 an all-male cast composed of American Legion members staged a memorable community production of “The Dictator,” also at the Granada. After finishing construction in 1924 as an ocean front resort hotel the Casa de Manana, too, became a popular setting for recitals, theatrical readings and other cultural affairs with owner Isabel Hopkins as the ever gracious hostess.

But it wasn’t until the 1940s that La Jolla began to establish the kind of musical and theatrical organizations that would give the community a reputation as a truly international and progressive source of cultural life, particularly in the area of classical music. The impetus was the founding of the Musical Arts Society in 1941 under Dr. Nikolai Sokoloff, a Russian-born violinist and conductor who came to the United States to study music at Yale University. As musical director of the newly founded organization, Dr. Sokoloff assembled chamber groups as well as a 40-piece orchestra to present rarely performed works from the 18th and 19th centuries, along with world premieres of new pieces in the classical genre. One of the first seasons introduced La Jollans to the Hungarian composer Miklos Rozas; later ones to Norma Dello Joio, Ned Rorem and Bohuslav Martinu. The Musical Arts Society formed the bases for today’s La Jolla Music Society which is building the new concert hall facility, The Conrad, on Fay Avenue, across the street from the new seven-screen movie house, The Lot, which opened just last year.

While Dr. Sokoloff laid the ground work for the greater appreciation of classical music, another conductor – this one from Bulgaria – added further to the growth of the classical music scene with the founding of the La Jolla Civic Symphony in 1954. This was Peter Nicoloff who landed in La Jolla to escape the Communist revolution in China and proceeded to establish and lead the symphony through eleven successful seasons before being replaced at the podium by Thomas Nee. (This group is now the La Jolla Symphony and Chorus associated with UCSD.)

The midcentury years witnessed the establishment of another La Jolla cultural institution relocated to the university campus after having its start in the La Jolla High School auditorium in 1947. This was the world-renowned La Jolla Playhouse begun by Gregory Peck et al as an opportunity for Hollywood film actors to sink their teeth into serious stage work with a theatrical season each summer in La Jolla. The Playhouse staged 166 productions over the next eighteen years before funding and the high school venue became issues; numerous revival efforts began under the leadership of patron Marian Longstreth but The Playhouse did not resurrect in its new theater at UCSD, the Mandeville Weiss, until 1983.

Meanwhile, the village continued to be alive with both traditional and experimental community theatrical groups, including the Drury Lane Players, the La Jolla Players and the Footlights Theater through the 1940s and ‘50s. The 1960s witnessed the beginning – and end – of a small avant-garde group known as Theater Five dedicated to the presentation of plays by Samuel Beckett, Jean-Claude van Itallie and others in a remodeled storefront on Turquoise Street. Two additional classical music groups also emerged in the 1960s, but were short-lived – the La Jolla Chamber Players conducted by John Garvey and the Sherwood Hall Orchestra under the direction of Daniel Lewis.

“But it wasn’t until the 1940s that La Jolla began to establish the kind of musical and theatrical organizations that would give the community a reputation as a truly international and progressive source of cultural life, particularly in the area of classical music.”
In May 1916, the La Jolla Woman’s Club put on a production of Shakespeare plays to commemorate the 300th anniversary of the bard’s death. Similar events took place all over the English-speaking world, from great cities like London and New York to small towns throughout England and the USA. At a time when World War I threatened to eclipse “the light of civilization,” ordinary people turned to Shakespeare to express their hopes, fears, and dreams.

The Drama League of America first conceived plans for a national Shakespeare tercentenary celebration at their convention in 1914. Over the next two years, thousands of groups began to organize performances of plays, talks on Shakespearian themes, tree and garden plantings, as well as outdoor pageants and masques. Hollywood, meanwhile, produced both Antony and Cleopatra and two rival versions of Romeo and Juliet. By 1916, the country had erupted into “a veritable Shakespeare frenzy,” according to one historian.

The La Jolla Woman’s Club embraced the idea of bringing Shakespeare to the village. Started as a book club, the organization had been drawn into civic activism, continuing education, and volunteer work. At the start of the Great War in 1914, members collected clothing for Belgian refugees and knit socks, balaclava helmets, and other items for soldiers in the field. The 1915 opening of a new clubhouse, equipped with dressing rooms and a stage, made it possible for the Club to return to its literary roots by hosting a pageant dedicated to Shakespeare.

The Club Pageant took place on Monday, April 24, 1916. Mary Richmond and Margaret Krudsen, chair of the drama committee, succeeded in putting a hundred people in Elizabethan costume. The afternoon event began with a procession through the clubhouse headed by Queen Elizabeth I (played by club president Dr. Mary Ritter), Shakespeare, and members of the royal court. Clubwomen, together with their relatives and friends, performed short selections from 16 plays including Hamlet, Midsummer Night’s Dream, Cymbeline, and Julius Caesar. Ellen Browning Scripps told her sister Virginia, “The tableaux was very good, and the actors splendid both in dress and action.” Afterwards, the Club loaned their costumes to girls from The Bishop’s School who performed at the exposition grounds in Balboa Park the following Saturday.

La Jolla’s pageant proved so popular that the club reproduced it for the public two months later, on May 19. People packed the streets and sidewalks to see an open-air procession at twilight. According to one journalist, it appeared as if Elizabethan characters had come to life under the graceful arches and arcades of the modern concrete clubhouse.

A year later, in 1917, the US had entered the European war. No doubt, the words of Shakespeare echoed in the minds of many La Jolla women as they considered their nation’s sacrifice. Ellen Browning Scripps, for one, prayed that someday the world’s battles would not be fought with cannon and shells, overhead zeppelins and submarines, but through athletic competitions. “And I think we would all echo Shakespeare’s cry,” she wrote, “May God hasten the Day!”
“I put everything I had into it – all my feelings and everything I’d learned in 46 years of living, about family life and fathers and children. And my feelings about racial justice and inequality and opportunity”

– La Jolla native and Playhouse founder Gregory Peck discussing his Academy Award-winning performance in the 1962 film “To Kill a Mockingbird.”

“In Hollywood they didn’t think a dance class was macho enough I guess. I’ve been trying to straighten out that story for years”

– Peck again, explaining why he was deferred from the draft in World War II because of an injury sustained studying dance and movement with Martha Graham – not because of the 20th Century Fox claim that he was injured in rowing club activities at UC Berkeley.

“I wanted to be a star. Dorothy (McGuire, one of the founding members of the La Jolla Playhouse) wanted to be an actress”

– Loretta Lynn describing the ambitions of her fellow thespian.

“I curl up and freeze when I have to act. I much prefer sitting on the sidelines and trying to get the best out of people . . . I acted just to get to directing”

– Hollywood actor Mel Ferrer whose stint with the La Jolla Playhouse included both acting and directing.

“If you could choose one characteristic that would get you through life, choose a sense of humor”

– Jennifer Jones, the actress known for her film role in “The Song of Bernadette” who also was involved early on with the La Jolla Playhouse.

“All the gaiety, thrills and bright lights of a New York Broadway play opening night were realized in La Jolla when the Actor’s Company (La Jolla Playhouse) opened their first eight-week season to a packed house with a brilliant performance of Emlyn Williams’s horror classic, ‘Night Must Fall,’ starring Dame May Witty”

– La Jolla Journal describing opening night in 1947. (Alfred Hitchcock’s daughter, Patricia, had a bit part in the production.)

“Dr. (Nikolai) Sokoloff has given music lovers a unique opportunity not only to hear rarely performed and some familiar, but also to hear them with an orchestra approximate in size to that for which the composers wrote them”

– La Jolla Journal at the conclusion of the Musical Arts Society’s first season in 1941
As the oldest cultural institution in La Jolla, founded in 1899, the Athenaeum has long been a reading room and membership library. In addition to lending books we have incorporated a wide range of pursuits, such as curating contemporary art exhibitions (since 1990), building an artists' books collection (since 1991), providing art and music lectures (since 1991), running the School of the arts (since 1986), and presenting a Chamber music series (since 1990), and jazz concert series (since 1989).

Art, music, and books are the Athenaeum’s focus. In this spirit Erika Torri, executive director since 1989, initiated the Athenaeum’s Artists’ books collection in 1991. Complete collections by Ed Ruscha, Ida Applebroog, Allen Ruppersberg, John Baldessari, Bruce Nauman, Roberta Allen, and Allan Kaprow prompted the Athenaeum to publish five artists’ book catalogues, much sought after in museums and libraries with artists’ books collections all over the world.

When Torri joined the Athenaeum, she supported the jazz program under the leadership of Dan Atkinson, who has brought internationally acclaimed jazz artists to the Athenaeum. The concerts were so popular, increasing from 8 to 17 concerts annually that we began a second set of jazz series at the Neurosciences Institute in 1996, and later in 2001, Jazz at the Studio. The Barbara and William Karatz Chamber concert series has grown in popularity since its inception due to internationally acclaimed musicians, the intimate atmosphere in the Athenaeum’s music room, and the Steinway piano, brought to La Jolla by Carolyn Ahlers from Hamburg. La Jolla audiences can also hear great classical music and jazz for free at 30 Athenaeum mini concerts, which take place on most Mondays at noon since 1970.

The Athenaeum’s exhibition program grew from humble beginnings to 24 exhibitions in three galleries per year. The first opening attendance was so low that Erika Torri asked member Sue Whitman to go out the back door and come in again at the front to create the illusion of a crowd. Nowadays hundreds of visitors mob the art openings, where local but nationally known artists like Harry Sternberg, Zandra Rhodes, Robert Irwin, Manny Farber and Ed Ruscha have shown in the beautiful Joseph Clayes III Gallery. In 2010 we published a Permanent Collection Catalog with highlights from 20 years of exhibitions.

“We see ourselves as an institution supporting emerging and established, mostly regional, artists, through exhibitions, commissions and acquisitions,” says Torri.

The Athenaeum has directly supported local artists through limited edition commissions since 1994, starting with Ming Mur-Ray who needed funds for shelves in her exhibition. She made 50 copies of a photograph showing the empty gallery space for our upper-category patrons. The piece was so well received that we continued the program. We now have 22 limited edition artworks by 22 artists. Since 2002, we have annually asked exhibiting artists to design concert covers, demonstrating the connection between art and music. The commissions support the artists and we use the design for all Athenaeum concerts.

This fall the Athenaeum opened a new venue, the Athenaeum Art Center at Bread & Salt in Logan Heights.

Feye is Arts and Art Education Director at the Athenaeum.

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

Keepsakes sketch by Nick Agelidis. Nick retired from Nissan in 2011 after a 26-year automotive career and moved to the Village with his wife, Lamya. His most significant pursuit since then has been photography and a book of his photographs of La Jolla was published last year. He also enjoys sketching.

Nick was born and grew up in Australia, before moving to the UK and then the US. He obtained Bachelor’s and Master’s degrees in Civil Engineering from Melbourne University and a PhD in Structural Engineering from Imperial College, London. His work in the automotive industry took him and his family of two children to several locations in the US and Europe, but he is now very pleased to call La Jolla home. Nick is also a member of the La Jolla Historical Society’s Board of Directors.

Editor’s Note: Keepsakes is a regular newsletter feature highlighting a selection of La Jolla’s most treasured homes and buildings.
World Drama in La Jolla, or Ibsen where are you?

by Carol Olten

A n obscure – and still somewhat mysterious – organization called the World Drama Prompters organized in La Jolla in 1915 advocating for the production of “serious” plays by writers such as Strindberg, Gorky and Ibsen. Under the leadership of H. Newkirk Clugston, the Prompters published a copyrighted bibliography listing a “bookstall of dramatic literature” for proposed productions that came to the attention of the highly respected critic Theodore F. Bonnet, author of San Francisco’s “Town Talk.”

“To the little town of La Jolla let us look for light,” Bonnet wrote in “Town Talk.” “La Jolla, somewhere near the nethermost extremity of the State, is the birthplace of an intellectual movement, the object of which is to redeem this Philistine world from bondage to the false gods of the theater. . .The World Drama Prompters are responding to a demand of the times. There has been a great awakening of interest in the literature of the theatre, and it is far from gratified by our so-called producers. A play by a continental dramatist is never produced in this country unless it has met with success in England.

“Maybe the public hasn’t a taste for the dramas of Schnitzler, Hauptmann, Strindberg, Gorky and other brilliant playwrights, but as the public hasn’t been given a chance to approve or disapprove, how does anybody know? The fact being, however, that many thousands of people read good plays, it is sensible to assume that they would also like to see good plays. Whatever the truth it is certain that the folk who are reading good plays are less unsophisticated than the people who pay to see trashy drama, and that the more people that can be educated above the level of the current theater the quicker managers will realize the advisability of substituting art for balderdash.”

Whether or not the World Drama Prompters had any success in their efforts at the time is nebulous. Their published bibliography is still available in vintage markets. But no records exist of any production of “serious” theater in La Jolla’s early history. A year after the 1915 bibliography publication, the newly opened La Jolla Woman’s Club did mount an extravagant series of theatrical productions. But the playwright was. . .Shakespeare!

“There has been a great awakening of interest in the literature of the theatre, and it is far from gratified by our so-called producers.”

– Theodore F. Bonnet
A lthough the history of movie theaters in La Jolla is eminently tied to two venues – the Granada and the Cove, both of which had long runs on Girard Avenue and were associated with the beloved Spencer Wilson as manager – a closer examination reveals that the world of cinema and celluloid was celebrated at six additional locations.

In 1912 Willis Zader, an entrepreneur with an eye for oddities, rigged an Edison machine and screen up in the auditorium of the Cove bathhouse for a few early flickers but had to be shut down because his machinery lacked a fire shutter. Next he tried an outdoor theater at the corner of Drury Lane and Silverado Street, but that endeavor lasted only one summer.

1913 witnessed the opening of a large 500-seat silent movie theater at the corner of Wall Street and Girard Avenue called the Orient and later renamed the Garden. (This was an ambitious endeavor considering La Jolla at the time had a population of only about 300 people.) But with movies becoming more and more popular as an entertainment form and considering La Jolla’s proximity to Hollywood a second theater soon opened on the opposite side of Girard only a year later. It was called the La Jolla Theater but proved an overkill to the small marketplace. It flickered to a close about as quickly as the one-reelers turned.

Later years realized the opening of the Unicorn Cinema, the celebrated art house at 7456 La Jolla Blvd. known for its bills of avant garde and experimental films as well as selections from the silent era and vintage Hollywood. The Unicorn opened in 1964 and closed 20 years later.

Today, La Jolla has a new over-the-top, seven-screen movie theater called The Lot, opened this fall in the revamped Jonathan’s market on Fay Avenue. It looks toward the future as a community asset that will offer movie goers cinematic experiences on seven screens over and above what the beloved Cove and Granada brought in the past.

“The Granada theater, which I don’t care what anybody says, was the world’s greatest theater with the world’s greatest loges, plus the greatest activities,” actor Carnell Kirkeeng once recalled after growing up in La Jolla and learning many tricks of the trade watching the silver screen.

The Granada, realized within the concept of traditional old movie palaces, had 712 seats. It opened in 1925 and played silents until introducing the first talkie in 1929 just a year after Hollywood unveiled “The Jazz Singer” with Al Jolson. It remained La Jolla’s one and only first-run house until the Cove theater was built in the late 1940s at 7730 Girard. After the Granada closed in 1952, the Cove took over its place as La Jolla’s main movie house; Spencer Wilson took one giant step across the street from managing the Granada to running the new theater, a position in which he remained until his retirement many years later. The Cove closed in 2003, leaving La Jolla without a cinema house until the recent arrival of The Lot.
La Jolla architect James Alcorn has been honored with the San Diego American Institute of Architects highest honor – the Robert Mosher Lifetime Achievement Award, named for another well-known La Jolla architect, recently deceased.

Alcorn accepted the award in November ceremonies at Tasende Gallery. He has operated his firm in La Jolla for many years, presently located at 7757 Girard Ave. in partnership with Paul Benton. Beginning his architectural studies at the University of California Berkeley, Alcorn later received a master's degree in architecture from Yale University and served in the design departments of Eero Saarinen & Associates in New Haven, CT, and Skidmore, Owen & Merrill in San Francisco.

Since establishing his practice in La Jolla, Alcorn has been a community leader in many local planning and design projects, one of the latest being the future conversion of the Prospect/Girard traffic intersection into a pedestrian walkway leading from the commercial sector toward the Cove and Ellen Browning Scripps Park. His volunteer efforts for the community also include serving as vice president of the La Jolla Historical Society.

Among projects in Alcorn's architectural portfolio are the Laney College campus in Oakland, the Neiman Marcus store in Beverly Hills and the Pasadena First Church of the Nazarine in Pasadena. Outside his architectural practice, Alcorn is known for his knowledge and work in restoring vintage MGs.

San Diego architect Don Goldman also was honored with a Lifetime Achievement Award during the ceremonies.
The La Jolla Historical Society’s 18th annual Secret Garden Tour is scheduled May 14 and will once again offer options for a platinum tour, with a brunch at the La Jolla Country Club and bus transportation, or a self-guided tour. The day-long event will also include The Secret Garden Boutique, featuring vendors offering a variety of garden-related items, on the lawn of Wisteria Cottage. Tickets for the tour, featuring gardens which are not disclosed until the day of the event, will go on sale in March. They can be purchased online at www.lajollahistory.org or by calling the LJHS office at 858-459-5335.

Each year dozens of photographers, both professionals and amateurs, record the beauties of the selected gardens ranging from those of magnificent oceanfront estates to small cottage landscapes lovingly tended by their owners. These pages showcase the work of photographers from some of the past years with images ranging from tight close-ups of brilliantly colored plant varieties to those relating botanical materials within the broader contexts of architecture, sculpture and landscape. Among the regular photographic contributors to the tour are Cathy Jones, Rudy Vaca and Pat Miller.
The White Shirts of La Jolla

by Carol Olten

Ellen Browning and Virginia Scripps were seldom photographed without one. Pioneer George Heald wore one cutting his grass. Anson Mills smoked a pipe in one. Ladies golfed in them, posed on the ocean cliffs in them and sported them gathering on beach cottage porches for afternoon tea. Bishops students wore them as a matter of uniform. Policewoman Lucile Jeardeau was a stalwart figure in a long skirt and jacket with a badge on her belt – but underneath was that iconic custom clothing item of most of La Jolla in the late 19th and early 20th century – the white shirt. Popularly worn by both males and females, it crossed genders although the number of wearers fall to the feminine side rather than the masculine.

The women’s whites are almost always tucked and tidy with big, blousey sleeves cinched in at the waist by seriously tailored and belted skirts. The men’s sometimes take a bohemian turn with loose collars and easy fit.

What was the addiction of early La Jollans to white shirts? Locally, it was a shirt that fit the general climate, sunny and warm. But it also reflected the national fashion and politics of the time, a symbol of democratic independence and progressive ideas of the period, especially for women as the suffragette movement reached its peak culminating in the women’s right to vote congressional amendment in 1919. (California solidified the vote eight years earlier in 1911.) Called “one of America’s truly class-shattering fashions,” was it any wonder that the white shirt became the most identifying item of clothing worn by Ellen Browning Scripps, the great leveler of class distinctions, the chieftain of human rights and equality?

Like women around the country, Miss Scripps bought her white shirts from department stores which sold them as “waists,” a model fashion for the independent woman worn tucked into the waistband of a skirt. If she may have purchased them from Sears, Roebuck & Co. catalogue in 1908, they were available – pleated, embroidered and adorned with lace –
for between 39 and 89 cents apiece. At Sears, the country’s huge catalogue store operating out of Chicago, “waists” were advertised to be paired with “wash” skirts described in the British tone of “nobby.”

The white shirts of La Jolla, like those of the rest of the country, began to disappear as a fashion and socio-political statement as the progressive era of politics dissolved into the 1920s, a period of far looser dress and thought. After all, who was going to dance the Black Bottom, Shimmy or Charleston in a “waist” cinched at the waist!
Some of the best preserved and extravagantly designed French automobiles through history will be the focus of this year’s Concours d’Elegance to be held April 8-10, culminating with a Sunday of more than 150 vintage vehicles on display at Ellen Browning Scripps Park at the Cove.

The Concours, which attracts car and vehicle enthusiasts from around the globe, will officially be launched Friday evening with a Rolls Royce Motor Cars Contemporary Classic cocktail party. Saturday’s events will include the annual Tour d’Elegance rally during the day and an Aston Martin reception in the evening on the Cove lawn. (Aston Martins were immortalized as the James Bond car.) Sunday’s event again will feature booths and a selection of vehicles displayed on the streets of La Jolla outside the Concours grounds.

A variety of ticket packages are available for the three-day event. $325 provides admission to all events on the program. General admission to the Sunday Concours at the Cove is $40 in advance and $60 on the day of. Rolls Royce cocktail party admission is $150 while $200 will provide admission to the Aston Martin event. Anyone wishing to follow the Saturday rally in a double-decker bus may purchase a ticket for $100.
To purchase tickets or obtain registration forms for the Concours, please visit www.lajollaconcours.com or call 619-233-5008.

The Concours benefits the La Jolla Historical Society and the Monarch School Project which helps students impacted by homelessness.
Fifty years ago this year President Lyndon Baines Johnson signed into law the National Historic Preservation Act (NHPA), setting into motion the program for creating historic buildings and districts, large and small, urban and rural, throughout the United States with special tax incentives and credits.

Today the National Register of Historic Places includes more than 1.7 million resources and 89,000 listings. The nationally known sites range from the Martin Luther King Jr. church in Atlanta to pre-historic effigy mounds in Iowa, Frank Lloyd Wright’s Fallingwater in Pennsylvania, Pike Place Market in Seattle and, closer to home, the Chancellor’s House at UCSD.

Public awareness for the value of historic preservation in preserving the fabrics of communities has grown significantly with the National Trust for Historic Preservation now identifying 15 million active preservationists in the country with an additional 50 million estimated to be sympathetic to preservation causes. The act that President Johnson signed into law in 1966 also resulted in the revitalization of 1,600 American downtowns and the placement of 880 postal buildings on the national register as well as the preservation of 38 historic lighthouses in coastal areas. In the process, an estimated 2.3 million jobs were created around the United States.

Signed on Oct. 15, 1966, the 50th anniversary of the preservation act is being observed around the country under auspices of a federally funded national program known as Preservation50. In connection, the La Jolla Historical Society plans a number of programs this year honoring the 50th anniversary including this summer’s exhibition, “Landmarks: The Historic Houses of La Jolla,” and a project relating to the Oct. 15 signing of the NHPA.

CELEBRATING HISTORIC PRESERVATION
A lecture, workshop, and gathering for owners of designated historic properties will be held in conjunction with La Jolla Landmark’s Day - March 14. Register for both events through the LJHS website.

LECTURE & RECEPTION WITH IONE STEIGLER, FAIA, ARCHITECT
“Mission to Modernism – Master Architects of La Jolla.”
Thursday March 10, 2016, 7:00pm  •  Wisteria Cottage – Balmer Annex, 780 Prospect St., La Jolla

Ione R. Stiegler, Principal Architect for IS Architecture, will survey architectural styles and key architects who have shaped architectural design in La Jolla. Ms. Stiegler was elevated to Fellow of the American Institute of Architecture, for her interdisciplinary methodology to historic preservation. Drawing on this expertise, IS Architecture has provided professional services for over 65 Historic Preservation based reports and has restored or rehabilitated over 75 historic structures, many of these in La Jolla.

HISTORIC DESIGNATION WORKSHOP
Saturday, March 12, 9:00am to 12:00pm
Wisteria Cottage – Balmer Annex  •  $15 LJHS Members/$20 Nonmembers

Did you know that any home prior to 1971 has the potential to be historic? Would you like to know if your home was designed by a master architect or qualifies for a Mills Act reduction in property taxes? Come to the La Jolla Historical Society to hear speakers Kelley Stanco, Diane Kane, and Trip Bennett in an informational workshop and find out whether you own a property worthy of official recognition.

Learn:
• The criteria for designation
• How and where to conduct archival research
• How to analyze information you have uncovered
• How to write up your findings for City review
• What are the benefits and challenges of historic home ownership

The workshop will include informational handouts and opportunities to ask questions.

For more information or to sign-up, visit www.lajollahistory.org or contact Workshop Coordinator Seonaid (Shona) McArthur at 858-922-5162

Kelley Stanco is a Senior Planner in the Historical Resources Section, Planning Department, City of San Diego. For over 14 years she has worked with the City’s Historical Resource Board to review and process nominations for designations, and assisted with Community Plan updates. With degrees in History and Urban Studies and Planning from UCSD, she is committed to continued development of a diverse and engaging built environment through preservation of San Diego’s heritage.

Diane Kane is a retired Senior Planner from the City of San Diego Historic Preservation Section, where she supervised large-scale historic surveys. Diane has taught architectural history and planning at several southland universities, including the New School of Architecture, the Design Institute UCSD, UCLA and Cal Poly, Pomona. She is a frequent contributor to conferences and workshops for the California Preservation Foundation, and serves as a member of the La Jolla Development Permit Review Committee and is Chair of the Preservation Committee for the La Jolla Historical Society.

Trip Bennett, of Bennett + Associates, heads an architectural firm that has championed preservation in La Jolla since the 1990s, completing renovation/restoration projects on buildings designed by such architects as Herbert Palmer, Carleton Winslow, and Thomas Shepherd. He is the architect for the recently completed $1.7 million renovation/restoration of the 1937 WPA era Firehouse on Herschel Avenue, home to La Jolla’s Fire Station 13 until 1976. He has been recognized as Best Architect in the La Jolla Light reader’s poll and as “Best Architect” in Ranch and Coast Magazine, and served as Interim Director of the La Jolla Historical Society, and on our Board of Directors.
When the Marine Room opened in May, 1941, it was reviewed by the La Jolla Journal as “truly a restaurant in the Pacific Ocean” where guests “can be thrilled by the night Pacific breaking directly under and against the huge windows which face the sea...at night five 1,000-watt lights illuminate the breakers as they ride up the long level surf.”

Unfortunately, a few years into operation the waves were riding right through the glass and put the Pacific Ocean truly into the Marine Room several times – all luckily when no one was drinking and dining. In 1948 architect Thomas Shepherd came to the rescue with a new design for the restaurant that included heavy tempered ¾-inch Herculite glass from PPG Industries in Pittsburgh as a replacement for the original single-paned windows that couldn’t withstand the Pacific. Again, the Journal reported “a panoramic view through heavy plate glass windows (as) the surf rolls right up, giving an atmospheric scene of the dashing waves.” It found the newly remodeled restaurant and bar “unfolding a splendor in cocktail lounge arrangement unmatched south of Sunset Strip.”

When the Marine Room opened in 1941 it offered table d’hoce dinners from $1.25 to $2 and dancing after 9 p.m. to live music by a Hawaiian trio and Al Hook’s Orchestra. Although the Japanese attack of Pearl Harbor happened within a few months of its debut cast La Jolla in the shadow of black-outs and defense scares, indications are that Al Hook kept playing and everybody kept dancing. An ad in the Journal of Dec. 18, 1941, notes the Marine Room is open for business as usual and that it is “completely equipped for perfect black-out conditions.” A New Year’s Eve party that year featured dinner with Ernest Vignati as the maitre D, party favors and dancing – all for $3.50.

The post-World War II years as La Jolla cruised forward into the 1950s pursuing the good life were times in tune with the Marine Room where the Mermaid Cocktail Lounge seemed one of the most apropro places in town to meet friends for martinis and general schmoozing. By 1953 the “increasing popularity” led to another renovation and a 30-ft. addition was constructed, replete with aquariums filled with tropical fish and sea horses to add to the atmosphere. (The sea horse had been adapted early on as a trademark and continues in that role today for both the restaurant and the adjacent La Jolla Beach and Tennis Club.)

The Marine Room owes its original genesis to F. W. and Florence Scripps Kellogg, the couple who purchased the La Jolla Shore property in 1935 as the La Jolla Beach and Yacht Club. Kellogg, a tennis afficianado, saw more appeal in tennis than yachts and changed the name. He built four tennis courts, an Olympic-size swimming pool and constructed the Beach Club Apartments at the south end of the property, facing the ocean. To protect the apartments from flooding he built a coffer dam which later became the foundation for the first Marine Room. Among the many enduring legends of the Marine Room is the first grand opening party in 1941, held on an evening of high tide and huge grunion run. Thousands of the shiney little fish washed up on the shore and the distinguished guests all removed shoes and stockings to go out on the beach and harvest them. The chef served everyone french-fried grunion at midnight. This year, as the Marine Room celebrates its 75th anniversary with part of the festivities including a Feb. 7 reception co-hosted by the La Jolla Historical Society, the facility is the oldest restaurant in La Jolla which has never changed its name. (Restaurants at both La Valencia and the Grande Colonial are older but the names have changed numerous times.)

The last big storm to do serious damage to the Marine Room occurred Dec. 1, 1982, when four of the seven west wall windows caved in due to the pounding of heavy surf and the entire restaurant was flooded. The La Jolla Light food critic aptly noted that “fish were swimming past the tables instead of lying on the plates.”
FRIEND
$50 annually or $140 for three years
- Annual subscription to the *Timekeeper* newsletter
- Invitations and discounted rates to exhibitions, public programs, and special events
- 10% discount on purchases of photographic reproductions and LJHS merchandise

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

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

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

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

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

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

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

Winter-Spring 2016

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

Mission to Modernism - Master Architects of La Jolla
Lecture by Ione Stiegler, FAIA
March 10

Historic Designation Workshop
March 12

La Jolla Concours d’Elegance
April 8 - 10

Secret Garden Tour
May 14

LIHS executive director Heath Fox and board president Ellen Merewether greet speaker Nancy Carol Carter, center, at the annual Ellen Browning Scripps luncheon held late last year at the La Jolla Beach and Tennis Club.
TO PRESERVE THE PAST, PLAN FOR THE FUTURE.

feeling (noun): an emotional state or reaction
“I experience an instantaneous feeling of appreciation from owning original art.”

fact (noun): a thing that is indisputably the case
“That art should be retained for future appreciation is a fact that I can’t ignore.”

ArtWorks San Diego (noun): a solution
“Entrust ArtWorks San Diego to protect your legacy. Museum quality services for your fine art and antiques.”

Museum quality is our standard

www.artworkssandiego.com | info@artworkssandiego.com | 858-279-4301
For members of La Jolla Historical Society: during January and February, 5% of your total paint contract will be donated, in your name, to La Jolla Historical Society for all projects completed in January and February of 2016. It is a triple win: for you, for the Society and for the Peek Brothers. Great time to get that interior painted...or even an exterior project between El Nino rain showers! Low odor paints and even low odor oil enamel will allow you stay in your home during your paint project! Contact us soon before the schedule fills up. www.peekbrotherspainting.com or 858-505-1361.
Realtor with Coldwell Banker Residential Brokerage in La Jolla, Linda is a specialist in selling historic properties and is the owner of a historic La Jolla home and garden herself that was designed by Edgar Ullrich - The Morgan-Larkins-Marrone Residence, Historic Site #226. She fully understands the Mills Act property tax benefit and all the details involved in historically designating homes, as well as identifying homes that may have historic significance.

Trained and certified as a specialist in selling historic real estate and architecturally designed homes by the National Trust for Historic Preservation in Washington, D.C., she was appointed by the Mayor in 2008 to serve on the City’s Historical Resources Board and she also serves on the Board’s Design Assistance Subcommittee that assists homeowners with restoring and rehabilitating their historic property.

The City of San Diego has a rule in the Land Development Code (143.0212) that is known as the 45-year rule. This regulation states that all homes that are 45-years or older need to be reviewed for historic significance before any permits are granted for demolition or substantial remodeling. Believe it or not, this now includes homes built in 1970.

While the age of the home is not a specific criterion for designation, there are six criteria in the designation guidelines, such as; (A) is the home significant to the development of the community? (B) did an important individual reside in the home? (C) the architectural style of the home? Or, (D) was the home designed by a noted architect or designer? To be considered historic, a home only needs to meet one of the six. Linda understands the criterion guidelines for designation and also understands how important this information is to the real estate industry when representing buyers and sellers.

Being able to explain both the benefits and responsibilities of owning a historic home to both buyers and sellers in a positive way is very important. Linda’s experience as both a historic homeowner and her years of involvement in the historic preservation community will make selling your historic or potentially historic home a pleasure.

Tour Linda’s garden at www.LindaMarrone.com
This is the cover of the first playbill of the La Jolla Playhouse, which, during the inaugural 1947 season debuted initially as The Actors’ Company of La Jolla. The company stated that: “for the first time Hollywood stars of top magnitude are themselves offering a solution to the problem of how to bridge the gap between acting before the motion picture camera and the theater.” La Jolla native Gregory Peck, bottom right on the playbill, spearheaded a board of producers featuring Joseph Cotton, Mel Ferrer, Jennifer Jones and Dorothy McGuire.

Thousands of archival pieces have accumulated through the years in the La Jolla Historical Society archives. Many, such as the photographic 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 archival pieces 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 20% off a single purchase up to $500 at Warwick’s and Meanley & Son!