From Jazz Age to Our Age: Landmark Homes in La Jolla Exhibition Opens
50th Anniversary of Preservation Act Celebrated
Silent Film Night at The Lot
Executive Director’s Message

The Society enjoyed good fortune with our annual springtime events this year. The 12th La Jolla Concourse d’Elegance & Motor Car Classic held in April was a great success (in spite of threatening weather) and we extend a very special thanks to Chairman Michael Dovrillier for his leadership of this terrific program. We also enjoyed a beautiful day for the very successful 18th Secret Garden Tour of La Jolla in May. Our deepest gratitude goes to the many dedicated committee members and volunteers who so generously contributed their time and talents for these community events.

Our upcoming summer exhibition is From Jazz Age to Our Age: Landmark Homes in La Jolla. Mark your calendars for the opening reception from 5-7 pm on Friday, June 10. This show focuses on the unique regional architecture of La Jolla from the 1920s/30s era. The residential homes, the architects who designed them, and the neighborhoods that developed around them are featured in this exploration of the inter-war period. Funding for this exhibition is generously provided by Robert and Barbara Agdern, Raul and Lisa Albanez, Leonard and Susan Comden, Ann Craig, the Debra Carroll Foundation, Leonard and Susan Comden, and Kenneth and Kathleen Lundgren, and Laura DuCharme Conboy and John Peek | Peek Bros. Painting, Inc. Thanks also to the curatorial team led by Dr. Seonaid MacArthur with the assistance of Dr. Molly McClain, Dr. Diane Kane, Reena Racki AIA, Nick Agelidis, Tony Crisafi AIA, and James Rega. Also in our galleries this summer is a special exhibit of Cows on the Beach 1906-2016 featuring the historic photography by Herbert R. Fitch and the contemporary image by Philipp Scholz Rittermann. Taken 110 years apart, these images celebrate the early history of La Jolla Shores as a dairy farm.

Our spring exhibition is part of a spring-to-fall recognition of the 50th anniversary of the National Historic Preservation Act, passed in 1966 to acknowledge the importance of protecting our nation’s heritage. The celebration started in March with a lecture by Lane Stiegler FAIA, a historic designation workshop, City of San Diego proclamation for La Jolla Landmarks Week, and an event for the 75th anniversary of the Marine Room. Activities upcoming include a panel discussion on October 15th (the day the NHPA was signed) led by Wayne Donaldson, FAIA, Chairman of the Advisory Council on Historic Preservation, and formerly the State Historic Preservation Officer of California. Fittingly, this issue of Timekeeper is dedicated to historic preservation and features a number of related articles.

This summer we will once again host two one-week sessions of Young Photographers Summer Camps for middle school students presented by the Outside the Lens organization. These camps are scheduled the weeks starting July 5, with the theme of Take It to the Streets: Street Photography Level I, and July 11, with Back To the Streets: Street Photography Level II. Our Young Architects Summer Camp for middle school students is scheduled the week starting July 18, and the camp for high school students begins the week of July 25. Registration for summer camps is available on our website.

We’re also working to ensure the quality of our digital communication with members and supporters. In February we launched a new website thanks to the generosity and efforts of Board member Carol McCabe. We hope you enjoy the new features and format at http://lajollahistory.org. In March we published the first issue of LJHS | Making History Today!, our new electronic newsletter that features recent activities, notable items, and hot topics. We’ll send this periodically to keep you informed of what’s happening, or is about to happen, and invite your observations, comments, and feedback. If you didn’t receive the March issue and would like to subscribe for future issues, please contact me at hfox@lajollahistory.org.

Our Spring Appeal 2016 fundraising campaign is underway and we hope you will consider a generous gift to support the programs and activities you read about in Timekeeper. You can give quickly and easily online at https://lajollahistory.org/support/donating/. Thanks very much for your continued support! This spring we were thrilled to welcome three new members to the Board of Directors: Weston Anson, Lucy Jackson, and Suzanne Sette. We are grateful for the service of Ellen Merewether, Seonaid MacArthur, and Don Quackenbush as they complete their terms as Board officers. And we are especially thankful to Ellen Merewether and David Goldberg as they complete their terms on the Board. The Society is blessed with a talented and dedicated governing Board, and I hope you will have the chance to meet our Directors at an upcoming event soon.

Heath Fox
Executive Director
For a while now I have been ruminating about preservation. For 50 years after the signing of the preservation act in 1966, thousands of dollars in tax credits and private funding have been spent in the interest of restoring the perfectly sanded historic corbels and perfectly sane persons have come to fisticuffs over the tearing down of old buildings. We have come to honor this word, preservation, in hopes that our historic buildings remain to be appreciated by future generations. Yet, a historic building, a cultural landscape, an older neighborhood should not be something to just put under glass in efforts of preserving it. As easily as that effort may “save” it, the consequences may also result in uselessness – a building, a row of old Victorians, perfectly – pickled! Yet, a building is not a pickle, nor jam, nor jelly to be neatly assigned to glass jars along our sidewalks for “preserving.”

When preservation became part of the national consciousness in the 1960s, it did so in a world far different than our own – a world where interest in the future and present predominated over things of the past. Men walked on the moon. Push-button gadgetry promised futuristic ways of dealing with everyday tasks. But beneath this optimistic attitude over what was new and promising ran an undercurrent of unease – political protests, counter-culture movements remain to be appreciated by future generations. Yet, a historic building, a cultural landscape, an older neighborhood should not be something to just put under glass in efforts of preserving it. As easily as that effort may “save” it, the consequences may also result in uselessness – a building, a row of old Victorians, perfectly – pickled! Yet, a building is not a pickle, nor jam, nor jelly to be neatly assigned to glass jars along our sidewalks for “preserving.”

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and Bob Dylan offering a dubious response that “the answers are blowin’ in the wind.” In this changing climate, preservation gained a foothold – an important foothold leaving significant marks on the communal landscape 50 years later.

In La Jolla preservation efforts over the past 50 years seem to have travelled a particularly rocky road. Coastal real estate prices spiraling upward in residential neighborhoods resulted in small houses with large lots turned into larger houses with less lot space. More and more beach cottages and craftsman bungalows disappeared. Mid-Century Moderns, too, begin to be threatened. The venerable 1935 La Jolla Post Office was faced with closing – and continues to be. Windemere, the 1894 Irving Gill landmark, was demolished. Controversies continued to stir over the Red Roost and Red Rest, the two bungalows at La Jolla Cove, also from the 1890s, that were put on the national and local historic registers in the 1970s, but were left to demolition by neglect.

Perhaps, there is a lesson here. And the lesson is to start looking at the broader picture. How do preservation projects fit into the larger plan of the community? How does the old live compatibly with the new? More importantly, how can both the old and new find viable uses in today’s La Jolla of a more diverse population and community transitioning from beach village to, ultimately, it would seem, beach city?

Preservation: It needs some new thinking.

New Board Members

**Weston Anson** is Chairman of CONSOR®, an intellectual asset consulting firm, which he founded over 25 years ago. After receiving his MBA (honors) from Harvard University, he served with Booz-Allen & Hamilton, was Vice President at Playboy Enterprises, Inc., then Senior Vice President of Hang Ten International, prior to starting CONSOR. Mr. Anson is an active member of the international IP community, with membership and leadership positions in the ABA, AIPLA, INTA, LESI, and LIMA. Mr. Anson is an adjunct professor at the Thomas Jefferson School of Law, has authored seven books and over 150 articles on intellectual property. He volunteers on community boards, including the La Jolla Playhouse, the Mission Bay Yacht Club, and the La Jolla Historical Society.

A native of the San Diego area, **Lucy Jackson** was born at North Island on Coronado, the daughter and granddaughter of two generations of decorated naval officers. She and her husband, Tom, have lived in Mission Hills for 32 years. Jackson has had a career of more than 40 years in banking and currently serves as vice president and senior client manager for the La Jolla village office of City National Bank. She has been active in organizational leadership positions and has chaired several boards, including Girl Scouts San Diego Council and Classics for Kids. She served on the boards of the San Diego Regional Conference for Women and the Mission Hills Business Improvement District. Currently a trustee for the San Diego History Center, Jackson also has served in board positions for Financial Women International.

**Suzanne Sette** is passionate about old homes. Having grown up in Washington, D.C., and lived with her husband in Rome, she feels at home with the “old”. Together they have restored several significant homes in La Jolla, the most recent a Thomas Shepherd Monterey Colonial that was given historic designation. A Realtor at Berkshire Hathaway since 1998, she has seen thousands of homes in La Jolla, and knows immediately when she walks into a historically important one. Finishing her sixth and final year serving Las Patronas, Suzanne also did six years of philanthropy with her daughter and The National Charity League. She is an accomplished and avid cook (Italian, of course!).

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**Carol Olten** - Timekeeper Editor
In the 1920s and 1930s, the automobile and the high-speed electric streetcar encouraged the development of suburbs such as the Barber Tract, La Jolla Hermosa, the Muirlands, and La Jolla Shores. Beach cottages gave way to the work of architects and designers who adapted historical styles to modern sensibilities, creating uniquely regional designs in Spanish Revival, Moorish, English Tudor, and early “Ranch” styles—all today considered as “landmarks” in architectural styles.

Jazz Age to Our Age: Landmark Homes of La Jolla examines how the 1920s subdivisions built on the outskirts of the village continue to define our neighborhoods, street patterns, and historic structures. Speculators saw the potential for fortunes in La Jolla real estate. Architects and designers, meanwhile, sought to establish a distinctly regional Southern California style, drawing on the talents of local craftsmen working in glass, iron, tile, clay, native redwood, and stone. Sun-drenched hillsides and rocky shores beckoned to these visionaries. Today, we appreciate their careful work, and work to preserve their legacy through our designated historic homes.

This exhibit focuses on 35 historically designated homes built in the 1920s, and shows the new economies introduced to design following the Depression in the work of Cliff May. Developer Philip Barber began the first subdivision in 1921, with construction of his large Spanish-style homes overlooking the Marine Street Beach area, north of Windansea. A year later the Viennese architect Rudolph Schindler designed a 12-unit vacation home complex between Gravilla Street and Playa del Sur (El Pueblo Ribera), that would revolutionize modernist design. Then the boom in subdivisions began: Prospect Park (1923), La Jolla Hermosa (1923-1926), La Jolla Shores (1926), Country Club Heights (1926), Muirlands (1927), and Ludington Heights and La Jolla Hills (1927). Edgar Ullrich, as tract architect...
Real estate was booming in the 20s, and sold from such offices as Evans Realty, located just north of the Colonial Hotel on Prospect Street. for Hermosa and the Muirlands continued the regional interest, encouraged by the 1915-16 Panama-California Exposition in Balboa Park to preserve San Diego’s Spanish influenced history. Most designs followed the Spanish revival architectural style, introducing American craftsmen influences. Ullrich would oversee the team of Herbert Mann and Thomas Shepherd, the talented Herbert Palmer, and in the 1930s Cliff May. Lilian Rice and Florence Palmer turned to Tudor styles for inspiration, and Rice introduced the Bay Area Craftsman element with its use of rock, native redwoods, and sensitivity to site. The exhibition introduces the work of these artists and many more, whose designs, selective use of craftsman ship and values, first shaped La Jolla neighborhoods.

Much of the material for this exhibition was based upon the research conducted in preparation for requesting historic designation of the 1920s homes. Special recognition should be given to the owners of these homes, for preserving a valuable part of La Jolla’s heritage, and for helping us to shed light on the boom years of the Jazz Age in La Jolla.

Curated by Dr. Seonaid McArthur with the assistance of Dr. Molly McClain, Dr. Diane Kane, and Reena Racki, AIA. Our appreciation to Nick Agelidis, Tony Crisati, AIA, and James Rega. Special thanks to the owners of Landmark Homes for preserving a valuable part of La Jolla’s heritage.

Funding for this exhibition generously provided by Robert and Barbara Agdern, Raul and Lisa Albanez, Leonard and Susan Comlen, Ann Craig, the Debra Carroll and Donald Duford Family Foundation, John and Diane Kane, Kenneth and Kathleen Lundgren, and Laura DuCharme Conboy and John Peek | Peek Brothers Painting, Inc.
The Future of Historic Preservation

by Heath Fox

In this essay, I would like to provide a context and propose a framework for the role of historic preservation in the 21st century. How does historic preservation stay relevant? What is its future? Preservation in one sense is a modernist concept, emphasizing the value of the unique original, and in another sense postmodern, embracing simulation and the substitution of like materiality. Italian architect Aldo Rossi, in his book *Architecture of the City*, advanced a vision at odds with orthodox modernism, noting that apart from its functional responsibilities, a city is also a repository of history and memory, and that landmarks make cities navigable and livable. 1 The National Historic Preservation Act was signed by President Lyndon Johnson in 1966, the same year Rossi’s book was published, just as postmodern changes in culture and society were taking shape. This influential federal legislation gave rise to historic preservation as social policy, and from it emerged state and local programs, the latter especially important as the regulatory authority for historic preservation matters.

As I wrote in another recent essay, the character of a city, both urban and suburban, is reflected in its buildings, and over time the layers of architecture that develop give the cityscape its unique personality, resonating with communities in ways both overt and subliminal. Historic preservation has traditionally been viewed as a conservative movement, as a defense of the old against the onslaught of the new. But the 21st century requires a new way of thinking about preservation. The contemporary urban development conversation necessarily includes historic preservation as a projective concept, envisioning the future, contributing to sustainability in innovative and culturally sensitive ways, and with a self-aware sense of history as identity. Historic preservation in this context is a progressive movement, a critique, subverting the normalized trends of consumerism’s excessive impulses towards newer and bigger as better.

There are trends shaping the contemporary preservation movement. One is the passage of the post-World War II era building boom into history, and the consequent increase in the potential number of properties evaluated for historic value. Nationwide, in 1900 there were 189,000 new housing starts and 65% were single family homes; by 1950, there were 1.95 million housing starts of which 85% were single family homes. 2 In the 30-year period following World War II, 40 million housing units were built in the United States, of which six million were constructed in California. 3 Modern architecture, including the varied and ubiquitous Southern California mid-century idiom of the 1950s and 1960s, has transitioned into history, and modern structures are now being evaluated as potential historic resources with increasing frequency. A second trend is in re-development. As urban cores are gentrified and suburban municipalities built out, remodeling and in-fill construction is becoming increasingly dominant and important. Either may affect existing or potential historic resources. These trends taken together suggest that the caseload of properties under historic evaluation is likely to grow substantially, capturing an equally substantial investment of political capital by property owners, the architectural community, and local governments.

Given this context, I suggest the following strategy for contemporary preservation as a progressive movement; a conceptual framework that:

- is pro-active, an integral and projective dimension of urban planning, not separate and reactive;
- gives consideration to the built environment holistically, not as a summation of singular structures;
- promotes the continued use of buildings, with liberal reuse modification policies that allow for adaptation to contemporary needs and functions;
- serves as critique, subversive and resistance to dominant commercial trends;
- is a creative practice, where innovation and sustainability overlap history and culture.

Mark A. Wigley, architect, author, and from 2004 to 2014, Dean of Columbia University’s Graduate School of Architecture, Planning and Preservation, wrote that preservation was “...a forward-thinking celebration of life...a way of looking at something that seems to be fading or gone and incubating new life within it.” 4 The vibrancy of such ideas lies in how we shape them, not as conservative/reactive/singular, but as progressive/projective/holistic. Thus framed, historic preservation can have a contributory, relevant, and influential role in shaping the urban environment of the 21st century.

4 Rem Koolhaas and Jorge Otero-Pailos, *Preservation is Overtaking Us*, Columbia University, 2014, p.7
Great winds of change were sweeping over La Jolla in the 1960s when President Lyndon Johnson signed the 1966 Preservation Act setting in motion the country’s first national effort to sustain its historic landscapes and buildings. While the nation began to first turn its face largely to the preservation of Victorian houses and San Diego’s talented Miles Parker began to awaken local interest as he began to sketch them, La Jolla remained focused on the things of progress – or, at least, it seemed to be progress at the time: New high rises replacing old beach cottages promising Riviera-style living in Southern California, sophisticated stores with the latest fashions and looks in Mid-Century Modern, an expanding university introducing an intellectual atmosphere of gown to town, a great scientific and architectural statement in the Salk Institute and, finally, two newly constructed transportation routes that allowed motorists far speedier entry into town. The I-5 freeway was heralded as opening up “new vistas never before seen by the 65 mph commuter who previously used the narrow and twisting US Highway 101.” When Ardath Road (now La Jolla Parkway) opened with applauding politicians and civic leaders and a ceremonial ribbon-cutting by Miss La Jolla Patti Walden in November, 1966, it was touted in newspaper headlines as “La Jolla’s Event of the Year.”

By the mid-1960s, however, La Jollans were beginning to seriously question the nature of progress. The high rises were getting too high and too many (Several proposed towers, including a rotating one on top of Mt. Soledad, were nipped in the bud along with a 17-story apartment building proposed at 1040 Coast Blvd. South which, through efforts of anti-high rise proponents in 1966 was declared a public nuisance by the San Diego City Council; two twin towers to be built as retirement homes at Fay and Eads avenues also were defeated that same year.) For the first time in its short history of growth and development, La Jolla was publicly – and seriously – questioning its change from a small beach town of cottages and easy life style into a community where wealth, luxury, smart shops and $75,000 homes told the story that, for San Diego, it had become the major class area. The issues: Sophisticated stores gave everyone a go for Danish Modern, but where could you go in La Jolla to buy utilitarian items of everyday life; the university brought intellectuals – but also radicals and a student demonstration that marched up Girard Avenue in 1968; fancy restaurants offered French sauces and the first croissants, but the C & M Deli was among the few places still offering a pastrami sandwich for 65 cents; finally, all those automobiles speeding toward La Jolla over the new motorways were causing traffic jams and parking problems.

Worse, the influx was sometimes resulting in the scarifying of natural sandstone cliffs billions of years old. Archaeological sites were being ignored or destroyed. In 1966, William Matthews, a concerned resident, complained in a letter to the editor: “It has taken nature five billion years to form the smooth rolling hills which separate the upper UCSD campus from the lower campus (Scripps) but in less than two weeks the Hazard Company has irretrievably reduced the hillside to an enormous scar (and) a freeway between the two campuses.”

Thus, the seeds of preservation began to be planted in La Jolla in the 1960s with the Torrey Pines State Reserve becoming the first designated site in November, 1969. The year 1973 witnessed three more additions in the La Jolla Woman’s Club, the Green Dragon Colony site and the La Jolla Recreation Center, followed in 1975 by the controversial Red Roost/Red Rest. (The City of San Diego – caught up in the mid-1960s with its own mode of progress and downtown development with the building of the Civic Theater and Convention Hall – established its Historical Resources Board – initially called Historic Sites Board – to designate and protect historic resources in 1967.)

Meanwhile, La Jolla grappled through most of the ‘60s decade with its biggest and most controversial issue – the high rise, an example, architecture critic Benjamin Britten, remarked of “Gulliver building among the Mildoans.” The primary source of consternation was the 18-story luxury oceanfront condominium tower at 939 Coast Blvd. and, secondarily, The Seville, the 13-story monolith that went up on upper Girard. Both were built in 1964. A year afterward, the La Jolla Height Limitation Committee of Citizens Coordinate was founded with the single purpose to “fight high rise.” This led to a moratorium limiting coastal buildings to fifty feet in height in 1966 and later, in 1972, to the city-wide Proposition D and a thirty foot height limitation for all areas west of Interstate 5.

A second organization, La Jollans Inc., with Karl Zobell and F. Seth Brown among founding members, was formed during the same time period with similar goals: To preserve the residential character of the community and prevent complete domination by tall buildings. La Jollans Inc. also developed a community plan to include parking areas and the placement of utilities underground. This organization became the La Jolla Community Planning Association in 1987.
Marketing and Selling Historic and Architect-Designed Homes
by Keith York

While evaluating most commodities, scarcity is key to value and price. While supply and demand in the real estate market are well studied, with established metrics, each seller and buyer evaluates each building as individual. This individuality, coupled with the scarcity of vintage, original condition architect-designed homes in our region should elevate their value. Unfortunately, when communicating the scarcity and unique value is absent buyers and sellers can be left wanting more.

With so few works by local architects such as Irving Gill, Emmor Brooke Weaver, Lilian Rice, Richard Requa, Lloyd Ruocco or Sim Bruce Richards, coming to the real estate marketplace, their scarcity should enable higher prices. Rarer still are those homes that remain in original condition, or have been properly restored.

Frequently, I hear from homebuyers seeking to find a home in original condition, saved from flippers’ untrained eyes. And while many homes by noted architects like Richard Neutra have been restored and preserved (and captured high sales prices), it is often the lesser-known architects’ homes that are the real value. So many owners of local tract house designs by William Krisel in La Jolla and University City, or by Henry Hester in Linda Vista, or William Kesling in Clairemont or in the Barber Tract have gone unnoticed by the marketplace. Quality architecture, in original condition, can still be found at merely the price of recent comparable sales.

Home flipping mavens often arrive first to escrow with cash in hand. Buyers, following the flipper’s remodel often have to pay to have contemporary finishes removed and remaining original details restored at a cost. It is my belief that home flippers that consider restraining their remodels, and even dusting off original finishes, and marketing the homes’ provenance can see higher net yields from their real estate transactions.

One key selling point often missing from the real estate market is the narrative behind the home. I have encountered a significant number of buyers interested in who the architect and their client was; how and when the site was selected; who helped with the interiors and landscape; and how the home fits into a greater context. Be it a distinguished home in Banker’s Hill commissioned by one of our City’s founding financiers, or a savvy oceanographer brought to La Jolla in the 1950s to work at Scripps Institution of Oceanography, or a scientist recruited to work at the Salk Institute or UC San Diego in their pioneering days, many great stories exist in our region. While George Washington is not known to have slept in any house in our region, telling that story as an owner, or as a buyer, should bolster valuation.

Many real estate professionals have witnessed their clients’ homes push the price-per-square-foot thresholds in given neighborhoods. It is not always the contemporary remodel that holds the premium. Bidding wars do not always occur on ‘move-in ready’ homes. They can, and do, occur on the sales of idiosyncratic architect-designed homes where the original commissioning client had unique ideas – such as where the bedrooms would be located and how a view would be maximized.

For buyers, I would like to recommend a bit more research in approaching homes whether they are on the market or not. Awaiting your dream home’s arrival to the real estate marketplace may take years. Instead consider finding the home before it goes up for sale. I met the seller of my home a full year prior to his interest in selling it to me. During that year, we gained trust and discovered our mutual goals – only timing the sale remained. There are a large number of real estate agents that know where historic – and architect-designed properties are located – they may even know the recent history and current occupant(s). Buyers should leverage that intelligence while saving their down payment and dreaming of the right reading lamp, sofa or chair to place in the home.

For sellers, I always encourage leveraging the home’s narrative in marketing it for sale. This often goes way beyond “…unique 3 bedroom, 2 bath by local architect’. Engaging past owners, historic photographs, and an architect’s biography can yield surprising results. Sellers should track down original drawings from previous owners (if they do not remain in the house) or architects’ archives. Presenting original blueprints and renderings along with the chain of title of interesting San Diegans who previously owned the home can often make a tract house by architects A. Quincy Jones & Frederick Emmons in Oceanside much more appealing to buyers than the neighboring homes themselves.

Educating real estate professionals on these valuation criteria is key. I am constantly delighted to share with others that the house they are listing for sale, or appraising, is much more interesting than they or their clients are aware. Often this history, including a home’s unique chain of title, or provenance, could be readily leveraged to market a home for sale, is lost as homes transfer ownership. In addition, a home’s pedigree, or the architect of record that designed it, is often absent from the conversation.

Imagine the difference between a home listed as “…4 bedroom, 4 bath on a quiet street…” being “…Designed by an internationally regarded architect, created originally for one of San Diego’s pioneering scientists on the Torrey Pines Mesa…” That’s simply the text description!

A specialist in Mid-Century Modern architecture and real estate, York created the site moderrandsdiego.com. He resides in the only residence in San Diego design by Craig Ellwood.
As the National Historic Preservation Program celebrates its 50th anniversary this year, it looks to the future with a whole new set of challenges and opportunities that have to do primarily with the changing fabric of American culture, demographics, environment, technology, urban and suburban landscapes, infrastructures and economics. In a few words, preservation isn’t just about saving old buildings anymore and involves far broader issues.

Experts recognize that when President Lyndon Johnson signed the National Historic Preservation Act of 1966, mid-century America—caught up in the futuristic notions of space age development, putting men on the moon and still spurred by the great population growths of post-World War II—was at a vastly different place and time than the country is now. Today, the U.S. population is estimated to be growing at only 25 percent—much older and more diverse with minorities becoming the majority and growth driven largely by immigration. Global climate change is affecting the environment expecting to bring a rise in sea levels. Information and communication technology has become increasingly more accessible and powerful. Energy development and renewable energy projects are impacting cultural landscapes and archaeological resources on a far larger scope. Infrastructures—railroads, highways, harbors and bridges—are posing more preservation challenges, along with urban redevelopment and ex-urban sprawl. Changes in federal government priorities and methods of delivering public service leave historic federal properties with a current use and ripe for demolition or sale. (The La Jolla Post Office, for instance, is among those affected.) Finally, experts conclude that “chronic (government) underfunding for preservation impacts the delivery of needed services to stakeholders and repeated calls for comprehensive tax reform threaten the continuation of highly successful tax credits.” The National Advisory Council on Historic Preservation (NCHP) in Washington, D.C., outlines the following opportunities for preservationists of the future:

- Democratizing preservation to make projects and program more broadly appealing to the public.
- Celebrating more diverse heritages.
- Seeking more collaborative solutions in greater public-private partnerships.
- Supporting sustainability and addressing climate change adaptation and resilience.
- Enhancing appreciation for heritage through education.
- Rethinking established preservation processes and systems, especially in areas of more overall civic engagement, innovative thinking and the application of technology.

As challenges for the future NCHP lists these points:

- Developing more widespread public and political support.
- Obtaining adequate and sustainable financial support, including public-private partnerships that may be outside the range of present federal historic preservation tax credits.
- Providing more forceful leadership and expertise at the policy level.
- Promoting inclusiveness to reflect the changing face of America’s diverse heritage.
- Incorporating ideas of intangible heritage and non-traditional resources such as cultural landscapes and sites sacred to native peoples.
- Improving preservation processes and systems to encourage more public engagement instead of over-reliance on professional expertise which sometimes impedes the preservation of what citizens may really value.

Since its inception 50 years ago the national preservation program has resulted in more than 90,000 properties and places listed on the National Register of Historic Places. Federal historic tax credits have stimulated nearly $120 billion in private investment in the rehabilitation of historic properties.

Compiled by Timekeeper editor Carol Olten from sources provided by the Advisory Council of Historic Preservation.
La Jolla saw rapid changes to its natural and historical setting in the 1950’s when the developer of the cooperative apartments at 220-240 Coast Blvd. bulldozed a group of beach bungalows. He dumped them onto the bluff and into the Pacific Ocean. The Revelles and Lipes successfully sued the developer to remove the rubble and protect the public’s well trodden path along the bluff. Still, those mid-rise structures signaled a new trend to intensify La Jolla’s beach fronts for higher profits.

Tears ran freely from beach goers and former residents of the collection of cottages nestled in the cypress trees above La Jolla Cove and Park that were bulldozed to make way for the La Jolla Cove Motel in the late 1950s. Later in the 1960s, I had a front row seat at the Children’s Pool lifeguard station, where I watched the mass destruction of more cottages, torn down for the 18-story, 939 Coast Blvd. condo tower that cast its shadow across Shell Beach. This development trend swept down the coast to Windansea, where Neptune Place was transformed into a wall of condos and townhomes. Meanwhile, rebellious members of Mac Meda’s self-appointed, Destruction Company, and the “Pump House Gang”, journeyed to the nearby Sorrento Valley farmlands, then considered part of La Jolla, and fueled with liquid spirits, destroyed iconic 19th century barns and ranchos.

The 1970’s brought new environmental legislation that encouraged conservation: The 1966 National Historic Preservation Act, 1969 California Environmental Quality Act (CEQA), and 1972 Coastal Initiative. Those laws inspired new policies to protect La Jolla’s natural and man-made resources. In 1974, the La Jolla Cove Motel proposed to demolish the Red Rest and Red Roost (Neptune) Cottages in order to build another concrete block annex; and the City’s environmental study required by CEQA, declared the structures were not historic. The cottage tenants and friends pursued historic designation, and filed an appeal to save the bungalows. The controversy was not pretty, but renowned architectural historians sent letters and telegrams in support of saving the two humble bungalows. Vincent Scully, Professor of Architectural History at Yale, wrote in a 1974 Telegram, “The two Red Cottages on the beach in La Jolla are monuments of American Architecture. We cannot afford to lose buildings of that kind. As small as they may be, they constitute the fundamentals of our American heritage. I hope that La Jolla will be able to preserve them to posterity.” The cottages were designated as San Diego Historic Site No. 101 in 1975, and listed on the National Register of Historic Places in 1976. Later that year, the Coastal Commission denied the Motel’s demolition permit. After receiving an eviction notice from the Motel owner’s in 1977, the tenants and friends gave the cottages a fresh coat of red paint. Since June of that year, they have been vacant, and in a lonely state of decay – waiting.

Also in the early 1970’s, a proposal to rezone the neighborhood of single family homes along Coast Walk to allow three large condominium towers triggered the “Old La Jolla Historic District” nomination in 1976 to include the Green Dragon Camp, Tyrolean Terrace Colony, the Cave Store, and the Josephine Seaman collection of cottages at the crest of Coast Walk.

Tragically, the Tyrolean Terrace Colony was destroyed before the State Historical Resources Commission hearing. Due to the resulting lack of “geographical continuity”, the nomination failed; however, it inspired Commissioner Dr. Ray Girvigian to promote new standards that are used today to establish “Thematic Districts.” The nomination also opened the door for a State Historic Preservation Office (SHPO) grant for Pat Schaechlin’s survey of La Jolla’s historical structures in 1977, and a Preservation Planning Grant in 1980, to study the natural and man-made resources in La Jolla, and prepare preservation policies for the Local Coastal Program (1983).

In 1979, the Coastal Commission approved a huge remodel and addition that engulfed the Hopi House, designed by architects Mead and Requa, c. 1910, despite the testimony about their significance from architectural scholars, the State Office of Historic Preservation, and the National Trust for Historic Preservation. Still, the lawsuit to save it compelled the Commission to protect the historic Princess Street Trail to the
beach. Even then, it has taken another 36 years of public hearings, and several more trials, culminating in a State Supreme Court action on December 16, 2015, to ultimately require a property owner to offer an easement for public access to the cobble beach at Devil’s Slide near Goldfish Point.

In 1986, a hotel was proposed by the owners of the Green Dragon Colony. After a prolonged battle at City Hall and in the media, four of the 12 original cottages were designated historically significant. In 1989, Bob Barrymore together with the Chart House Restaurant, had the entire property appraised, and offered to buy it for 6.1 million dollars. But, the property owner rejected their repeated offers, and pursued a demolition permit from the Coastal Commission. When the Commission’s staff recommended denial in 1989, the property owner withdrew the demolition permit, then applied again the next year when the City was certified to issue coastal permits. By July, 1991, the owner and the City agreed behind closed doors to invoke the Permit Streamlining Act, and, without public hearings, got a court order that allowed demolition to begin immediately. It took 32 hours to file a lawsuit and obtain a restraining order to stop the demolition. The City and Owner’s permit was overturned by an Appellate Court decision on September 13, 1991. The Court granted the Coastal Commission final permitting authority. But with the historic buildings mostly destroyed, the Commission approved an after-the-fact demolition permit with special conditions to require any new development to incorporate the historical and architectural characteristics of the old structures. After the land sat vacant for 23 years, the owners obtained a Coastal Permit from the City in 2014 to build three new homes designed to incorporate the historical features and reuse the historic names of three of the original cottages, and to protect the public’s use of the historic stairway from Prospect Street to the beach.

La Jolla is now a cosmopolitan community, still in a beautiful natural setting with a few treasured glimpses of the old “Village” sprinkled around town.

In their prominent setting overlooking the Cove, the Red Rest and Red Roost Cottages have waited for almost 40 years to be restored and given new life…and still they wait.

Echoing Vincent Scully’s words, “I hope that La Jolla will be able to preserve them to posterity.”

A La Jolla resident active in coastal preservation for many years, Ciani now lives in Northern California.
LA JOLLA’S COMMERCIAL CORE:
Let there be commerce and let there remain good buildings for commerce

by Carol Olten

While storefronts in La Jolla’s commercial core come and go with near casual affrontery, certain “good bones” buildings continue to reign over the mixture to give context and definition to the streetscapes identifying them as uniquely La Jolla. A few, such as the landmark Arcade with its Spanish Mission-style architecture, date to the 1920s when La Jolla experienced a great period of growth, both residually and commercially. Several, such as the former I. Magnin building, are from the 1960s, another decade of growth and development. And one, the old Burns Drugs building at 7824 Girard Ave., dates to 1919 when it was originally built as the first major commercial building on the street to house a grocery store (abandoned since Burns departed last year, the building continues to seek new owners and tenants.) Among the most secluded mixed use commercial and residential properties remains the 1890s Villa Waldo, a Victorian Stick structure on Drury Lane originally built as a residence for Olivia Mudgett, a Maine widow who worked in La Jolla real estate in pioneer days; it now is used as office and residential rental space.

What are other primary commercial landmarks that figure most prominently in La Jolla’s history along its village streets and avenues? Starting at the foot of Girard, The Arcade with its walk-through passage under a series of Mission-style arches, is an immediate eyecatcher. It was designed by architect Herbert Palmer and initially built to provide quick passage for shoppers from Girard to Prospect to the electric trolley station at Prospect and Fay which ran between La Jolla and San Diego from 1924 to 1941. (The trolley station, a distinctive round building with a high-ceilinged waiting room featuring a fish pond and decorative features such as leaded glass, cut stone pilasters and ornamental light corbels, was demolished when the trolley ceased operation to make room for a gas station.)

Moving up on the same side of Girard, there is a small, two-story building at 7848 now occupied by Tabo rugs, but historically dating to the 1950s and a long run as Quon Mane, one of La Jolla’s most successful Asian arts and gifts businesses specializing in carved teak furniture, hand-printed Japanese screens and antique porcelain. Now wedged between two ordinary storefronts, the building remains one of Girard’s extraordinary little gems with two symmetrical shuttered windows defining the second story under a precisely pitched square roofline.

The old Burns Drugs at 7824 Girard was the first major commercial building constructed on Girard, as the avenue first had taken shape as a eucalyptus-lined dirt road with small beach cottages on either side. In 1919, the building was designed to house the Barnes and Calloway grocers and the La Jolla Post Office on the first floor with the second level devoted to a meeting hall for the La Jolla Brotherhood. A door at street level continues to provide separate access to the second story. Both floors have been abandoned since Burns’ departure after decades of business – clearly, here is a landmark commercial building in need of preservation efforts to continue the La Jolla legacy of Girard.

At the corner of Girard and Silverado is another distinctive building that points in the direction of preserving street heritage. This is the Sierra Mar Building, built in 1937 interpreting the Mission Revival style with a red tile roof and small, defining tower on one side seeming to say it is happy to be on an important corner. The building was home to Sandersons, a women’s clothing store for many years after World War II. It is now occupied by the sports store Reeboks and a second side of the lease is now being developed after vacancy for many months.

Several large commercial structures were built along Girard in the early 1960s that have become classic Mid-Century Modern statements important to the streetscape as we experience it today. One is the Lapiz Building at 7724 Girard, constructed in 1965 and one of the few brick structures on the street; another is the Pharmaca Integrative Pharmacy building at 7650 Girard initially designed to house the...
The Future of Preservation
by Stephanie E. Meeks

Instead of being hollowed out by suburban flight and a lack of investment, America’s cities are now experiencing a nationwide renaissance, with the large and diverse millennial generation taking the lead. This provides us with an excellent opportunity to put the power and potential of older buildings to work for communities all over America.

To do so, we need to work with developers, real estate agents, property owners, city officials and community members to further encourage the reuse of historic buildings. We should lift current barriers to reuse, work to make zoning and building regulations more modern and flexible, and help integrate preservation concerns into other policy areas, such as the planning and management of transportation systems and urban infrastructure.

We also need to become even more involved in addressing the challenges cities are facing—from providing affordable housing to promoting mass transit to preventing the displacement of longtime residents and businesses. In part, this means embracing fruitful partnerships with community and social justice groups whose values we share. Many organizations in America are already working to make cities healthier and more livable for their residents. We can contribute to this important work in a helpful and humble way, by illustrating the extraordinary potential of historic buildings to promote growth, sustainability and human well-being.

Our movement is also at an exciting time when it comes to the breadth of the history we are working to save. As the historian David McCullough once put it, “History is no longer a spotlight. We are turning up the stage lights to show the entire cast.”

For preservation to flourish in the future, we need to save more places that tell diverse stories, and try to ensure a fuller record of the past at all historic sites. We should also work harder to engage people from all backgrounds in our movement, and see that everyone’s voice is heard and experience acknowledged.

Doing this right will require changing how we currently operate in some ways, from moving beyond the traditional determination of a place’s historic significance to finding ways to recognize complex and difficult chapters in our story appropriately and in a way that shed valuable light on the issues of our present.

New tools can also facilitate our work. For example, Geographic Information Systems (GIS) technology is already transforming our field by bringing a wealth of disparate dates together, and giving us new abilities to fight demolition and inappropriate development. We are also effectively leveraging the power of social media networks such as Twitter, Facebook and Instagram to mobilize communities on behalf of preservation. And innovative financing tools including revolving funds, tax credits and program-related investment loans are making it possible to achieve revitalization through preservation across neighborhoods.

A particularly fertile opportunity for the future, to my mind, lies with aligning more strongly with our sister organizations in the environmental and conservation movements. America is virtually unique in that, here, conservation and preservation evolved on separate paths. We are all committed to direct action on behalf of sustainable solutions. And we are all confronting the same serious problems, from the loss of treasured historic lands to the existential threat of climate change.

Finally, I believe that to keep growing preservation for the next fifty years and beyond, we need to keep working to become a Movement of Yes... We should keep exploring less rigid and more community driven tools, such as conservation districts and eco-districts. And instead of trapping buildings in amber, we need to keep them in active service to today’s families.”

Stephanie E. Meeks is the president and CEO of the National Trust for Historic Preservation. Her article is reprinted, in part, from the Fall, 2015, issue of NTHP’s Forum Journal publication.

In Memoriam: Loch Crane (1922-2016)

Shortly after graduating from Point Loma High School, Loch Crane joined Frank Lloyd Wright at his Taliesin fellowship to begin a life as an architect. He fought in World War II and returned to San Diego to initiate his ‘expandable house’ concept. Having worked with Mr. Wright on his initial ideas, Crane established his office in part to sell post-War families on the idea of purchasing land as the cornerstone of their future. Initially creating a small house, Crane would later design future additions to follow the path of a growing family.

Prominently featured in the recent exhibition, Frank Lloyd Wright’s Legacy in San Diego, architect Loch Crane passed away earlier this year leaving behind his own very unique legacy. At 93, Crane lived a full life, and across six decades enjoyed an expansive view from his hexagonal home on Avenida Chamnez.

Born in Pennsylvania, Crane leveraged his time with Wright (1941-42) and a unique design featured in House Beautiful, to travel the nation seeing construction of these homes after readers published plans from the magazine.

Loch Crane shared his life with Clare, after being introduced in 1941 by Wright’s wife, Iovanna. During her time at Taliesin, both Loch and Clare shared passions for Japanese culture, sailing, and philanthropically supporting the Frank Lloyd Wright Foundation.
In the spring of 1906, eleven cows a milking wandered onto the sand at La Jolla Shores beach and rested to the calm sounds of a low tide surf – rested, perhaps, just long enough for a passer-by with an interest in photography named Herbert R. Fitch to take a memorable picture. (Fitch, a frequent visitor to La Jolla, seemed to be trying out a new camera in 1906; he took two other impressionable photos that same year which Howard S.F. Randolph published in La Jolla first history book, “La Jolla Year by Year,” one is of the Cove and Alligator Head with the bathhouse; the other is a landscape shot of the Caves.) The cow picture – particularly unusual to our eyes today when the same beach is customarily populated with sunbathers – became the most popular photograph in the La Jolla Historical Society’s archive collection of more than 20,000 old photos. It has been reproduced numerous times. Blown-up versions hang in offices, banks and stores. Seen from today’s viewpoint of La Jolla as an urban village hardly accommodating the rural simplicity of bovine animals, the picture seldom fails to delight and evoke smiles.

So this spring 110 years later, we decided to “play it again, Sam” and take a present-day photograph repeating the popular historic image. Executive director Heath Fox rounded up 11 dairy cattle from the Van Ommering Dairy Farm in Lakeside and the Eden Vale Dairy Farm in Lemoore. City permits were arranged. And, then very early one Sunday morning this spring, they were trucked to La Jolla Shores and unloaded by their handlers, the Future Farmers of America from El Capitan High School, at the foot of Kellogg Park, then walked along the sand to the back of the La Jolla Beach and Tennis Club where the original photo was taken. (Today’s cows, also Holsteins, seemed to like their stroll along the beach OK, but a few cement steps encountered to get to the sand were sometimes problematic.) Tossed some hay, they contentedly chewed their cud while photographer Philipp Scholz Rittermann took their photograph.

So how did the cows get on the beach in 1906? Haphazardly, they strayed from their normal grazing grounds at Long Beach (which La Jolla Shores was known as in the early days), part of a larger dairy herd maintained there for many years starting in the 1890s by the Jeremiah Lee Holliday family. The Hollidays, along with Ben Genler who had a smaller dairy herd south of Pearl Street in the early 1900s, supplied La Jolla’s small population with milk, brought door to door by a delivery truck. Photographs from the early 1900s also show that a few La Jollans kept their own cow tethered to a fence post behind the house. Cows behind the house? Cows at the beach? Different times. Same place.

– Carol Olten
History students from The Bishop’s School visit Wisteria Cottage and learn about the building’s past from LJHS historian Carol Olten (right).


LJHS board member Seonaid “Shona” McArthur (upper left) and Kelly Stanco of the City of San Diego’s Historic Resources Board (upper right) address audience questions at historical society’s historic preservation workshop. Architect Trip Bennett (lower left) provides commentary at preservation workshop. LJHS board member Diane Kane (lower right) fields audience questions at workshop; Kane also chairs the Society’s preservation committee.
fashionable Lions Clothing store expanding to La Jolla from downtown San Diego and, finally, the building across the street that once was the classy I. Magnin and today is home to Laura Gambucci (the last of the class remaining on the street level along with the Stephenson and Joseph Bellows galleries on the second floor) while a hodge-podge of salons and exercise facilities with signs flapping around the windows and doors occupy the rest of the lease spaces.

Stepping off Girard onto Wall Street, the Shepherd Building at 1113 Wall St. with its intricate Mediterranean-style tile ornamentation, decorative shutters and iron work is an immediate stand-out – designed by architect Thomas Shepherd as his “calling card” as he settled in La Jolla in the 1920s to begin a long career designing many private residences and estates. Around the corner on Herschel, is the newly restored La Jolla YMCA, now named in honor of Shepherd, and originally built in the 1930s as La Jolla’s main fire station.

Although these buildings represent significant parts of La Jolla’s commercial core important to future preservation, they are not the sum total of structures that give context to streetscapes and life as it evolves in an urban village. There are numerous courts, for instance, most products of the late 1950s and early ’60s with small businesses and offices off a central landscape entered from the sidewalk, that give space and openness to the general mix – places to poke around in even if not seen as immediate destinations. There are historic churches, such as Mary Star-of-the-Sea, which interrupt the storefronts and provide pleasant respite from the everyday sellers of wares along the sidewalks. There is the La Jolla Post Office, a 1935 Works Progress Administration building at 1004 Wall St. still operating but clinging to an uncertain future in view of federal cutbacks. In La Jolla, there remain those little hidden places to explore – and, with that, the surprise of finding an antiquarian book trader, a shoe repairman or a violin restoration expert, in a secretive spot.

The historic commercial buildings lost to development have not been as extensive as in La Jolla’s residential sector over the years, despite the pummeling of Richard Requa’s First National Bank at Girard and Silverado to make way for Union Bank and a parking lot in the early 1970s. Altogether there are plenty buildings with good bones. What’s most needed is good tenants to care for and occupy the bones.

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Secret Garden Tour Celebrates 18th Annual Edition

The La Jolla Historical Society’s Secret Garden Tour entered its 18th annual year this spring with platinum and self-guided visitors enjoying a variety of residential landscapes ranging from Bird Rock to La Jolla Farms and Lower Hermosa. The platinum tour again was preceded by a brunch at La Jolla Country Club. This year’s honorary chairman was Sherri Lightner, longtime member of the San Diego City Council, soon retiring from civic services. The tour also again featured a garden boutique with a variety of vendors set up on the Wisteria Cottage lawn.

Photos courtesy Meg Davis
In the mid 1920s, D.W. Griffith, the pioneer silent film king known for his groundbreaking filmmaking techniques in early classics such as “Birth of the Nation,” “Intolerance” and “Way Down East,” turned his attention to a feature-length circus comedy called “Sally of the Sawdust.” It starred his current girlfriend, Carol Dempster, whom he had first cast in the bit part of one of the harem dancers in “Intolerance,” with the inimitable W.C. Fields recreating the role of a carnival Barker he had already played in a Broadway show called “Poppy.” Griffith adapted the show for the screen and produced and directed it. As Sally, the leading lady, Dempster pulled a favorite over three silent stars Griffith often favored for title roles, namely Lillian and Dorothy Gish and Mae Marsh.

When “Sally of the Sawdust” debuted in 1925, Motion Picture Magazine reviewed it as “a fine picture bearing the D. W. Griffith trademark;” it praised Fields’ “amazing comic sense” and Dempster as “spirited and tender, wistful and charming” – an actress “approaching cinematic greatness.”

A year after “Sally of the Sawdust” and making her last film in 1926, Dempster disappeared from Hollywood. Basically, three reasons: The talkies were arriving, a death knoll for many silent stars; her face was scarred in an automobile accident; she married a wealthy banker.

Thursday evening, Aug. 11, “Sally of the Sawdust” will have a rare screening at The Lot, a collaborative effort between La Jolla’s new cinema house, the La Jolla Historical Society and Scott Paulson, events co-ordinator at UCSD and silent restoration expert who has worked with many 1920s films made by the La Jolla Cinema League as well as other early Hollywood movies. Paulson will provide live orchestration and sound for the program, starting at 7 p.m.

As Sally, Dempster plays a peppy young damsel, whose mother is disowned by a wealthy New England family after she marries outside her father’s wishes. Following the mother’s death, Sally is brought up by a circus juggler and con-man named Professor Eustace McGargle (Fields). McGargle teaches Sally to dance and, for a brief time, the pair join a circus with all the customary elements that can be anticipated – parading pachyderms, flirtatious and muscular trapeze artists, bizarre side shows and the like. (Motion Picture Magazine concluded: “Rampant hokum, yet bully entertainment.”) Supporting roles in the film are filled by Alfred Lunt, Erville Alderson, Effie Shannon and Charles Hammond.

Born in Duluth, MN, in 1901, Griffith gave Dempster her first film role at age 15 as a Babylonian harem girl in the 1916 “Intolerance” after her family had moved to California and found work on Hollywood’s film lots. She began to build a career as a
leading silent actress and became romantically involved with him for a short time. Her first feature, “The Girl Who Stayed at Home,” opposite Bobby Harron, was directed by Griffith as were several other silents from the early 1920s including “The Love Flower,” “Dream Street,” “One Exciting Night,” “Isn’t Life Wonderful” and “That Royle Girl.”

In 1929 Dempster married a wealthy banker, Edwin S. Larsen, and left Hollywood to live in Manhattan and Connecticut. With Larsen, Dempster returned to California in 1966 and bought a posh residence in La Jolla where she and her husband continued to live until their respective deaths – he in 1978 and she in 1991. The home at 5815 La Jolla Mesa Dr. included a notable art collection the couple had accumulated over the years. Larsen served as treasurer of the San Diego Museum of Art and, after Dempster’s death, a bequest of $1.6 million was left to the San Diego Museum. She died in La Jolla at age 89 of heart failure Feb. 1, 1991, and is buried in Forest Lawn Memorial Park Cemetery in Glendale.

AUGUST 11 – 7PM LOCATION: THE LOT
Situated among a nest of quaint, charming residences surrounded by primarily English-style cottage gardens, this house stands out for its manor-like presence behind an ornamental iron fence and suggestion of being a giant among the Lilliputians, or king of the road. But despite all those heavy beams and French Normandy references, it hasn’t lost its playfulness: The signature bas relief above the front door depicts a mischievous monkey that the architect Edgar V. Ullrich claimed as his family coat-of-arms.

Ullrich, one of La Jolla’s most productive architects in the 1920s and ’30s, designed the residence as his family home in 1924, the same year he arrived here from Colorado at Isabel Hopkins’ bid to do the commission for the Casa de Manana as a beachside resort hotel. Once settled in La Jolla, he quickly became one of the popular, preferred architects of the time designing homes through the newly developing neighborhoods outside the immediate village such as the Barber Tract, Lower and Upper Hermosa and the Muirlands, most often associated with traditional English Tudor or French Normandy style.

For his family home, Ullrich originally designed only a single story. When financial troubles began to plague the surrounding residential development, the house was sold to Phillip Barber who, in turn, purchased the entire plot of land that became known as the Barber Tract. (Another developer, Dr. J. Mills Boal, had tried to develop the area as Neptunia but went bankrupt.) Barber then asked Ullrich to design a second story for the house. A third story was added still later.

Besides the playful bas relief above the front door, architectural details include leaded windows of both clear and stained glass and Juliet-inspired balconies that look over fairy-tale like gardens filled with old English holly and many different varieties of roses, both climbing and not. A hidden feature of the property is the playhouse Ullrich designed for his children – a tiny Tudor structure with leaded glass and a high-peaked roof that remains standing on the back patio. It has continued to delight the children and grandchildren of the present owners who have lovingly cared for the property for many years.

Ullrich continued to design houses in the Barber Tract. He also became the official architect for two major developments taking shape in La Jolla in the 1920s – the Muirlands and La Jolla Hermosa – for which he designed residences and, often, landscape. His coup de grace was the large Mediterranean-inspired mansion built for developer Harold Muir that remains known today as the “Versailles of La Jolla.”

Olten is the Society’s Historian
More than 12,000 enthusiasts enjoyed this spring’s Concours d’Elegance at La Jolla Cove as a day forecast for rain turned into a bright sunny celebration of classic cars and vintage automobiles. Two Delahayes — the French classics that began manufacture in Tours in 1894 and reached their streamlined perfection in the 1930s and ‘40s before the company disbanded in 1954 — received top kudos from the show judges and viewers. A 1936 won best in show; a 1939 received the peoples’ choice award. The La Jolla Historical Society’s preservation award went to a 1960 Silver Cloud Saloon and the chairman’s award to a 1954 Plymouth Explorer. Besides the Sunday event at the Cove, the Concours included special receptions and a rally over a three-day weekend. “We had a spectacular weekend of world-class automobile events,” said chairman Mike Dorvillier. “It could not have been accomplished without the collective support of our exhibitors, sports event staff and more than 180 amazing volunteers.”

1954 Plymouth Explorer received Chairman’s Award

People’s Choice Award went to 1939 French Delahayes

1960 Rolls Royce Silver Cloud Saloon was recipient of the La Jolla Historical Society Preservation Award

LIJHS Executive Director Heath Fox with students in the Hagerty Insurance Youth Judges Program at the La Jolla Concours d’Elegance
You Bet Your Pecha Kucha – It’s a 20/20 Thing

Pecha Kucha is a creative design program derived from a Japanese term meaning sound of conversation or chit-chat. Presented in tandem with the San Diego Architectural Foundation, the La Jolla Historical Society will host its first Pecha Kucha evening August 25 on the Wisteria Cottage lawn starting at 8:20 p.m. The Pecha Kucha concept allows presenters 20 images to be shown, each for 20 seconds for a complete time of six minutes, 40 seconds. Presenters at the August 25 event will be LJHS executive director Heath Fox on Preservation in the 21st Century; Mid-Century Modern specialist Keith York on Frank Lloyd Wright’s Legacy in San Diego: The Taliesin Apprentices, and UCSD events co-ordinator Scott Paulson on History of La Jolla in 3-D.
Posters featuring the old and new cow photographs will be available for sale at Wisteria Cottage starting June 10; $15 for members and $20 for non-members.

LA JOLLA HISTORICAL SOCIETY
The LA JOLLA HISTORICAL SOCIETY hosts week-long summer camps to introduce middle and high school students to the principles of architecture and its role in the building of the community. This program, designed by architects and educators, combines guided tours with hands-on drawing, modeling, and computer workshops to explore the breadth of architectural styles represented in La Jolla.

Season One: July 10–22 for Middle School Students
Season Two: July 25–29 for High School Students
Designs by Students in the 2015 Young Architects Summer Camp

Financial support for the Young Architects Summer Camp provided by the Woman's Club of La Jolla.

OUTSIDE THE LENS
Take It To the Streets: Street Photography Level I
- Dates: July 5–8, 2016
- Pricing:
  - $200 Full Day (9:30 AM – 12:00 PM)
  - $120 Half Day (9:30 AM – 3:30 PM)
- Graded: Incoming 8th – 8th Grade
- Location: La Jolla Historical Society

You see the world around you in your own unique way. A cool car, a funny moment, a colorful mural...street photography is about showing people your world, through your eyes. You'll learn tips and tricks on your DSLR, and techniques street photographers use to capture the moments, objects, and people that they see. Then you'll put your new skills into practice as you hit the streets with your camera. Click here to register!

Back To the Streets: Street Photography Level II
- Dates: July 11–15, 2016
- Pricing:
  - $320 Full Day (9:30 AM – 12:00 PM)
  - $240 Half Day (9:30 AM – 3:30 PM)
- Graded: Incoming 8th – 8th Grade
- Location: La Jolla Historical Society

Take your street photography skills to the next level, and delve deeper into manual settings on a DSLR camera. Shoot fashion, lifestyle photography, portraiture, and spend a day capturing street life in San Diego's hip North Park neighborhood. Click here to register!

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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
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List or purchase a home from Linda and mention that you read about her in “Timekeeper” and she will happily donate a percentage of her commission to the La Jolla Historical Society.

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

The Schaelchlin’s purchased the property at 7210 La Jolla Boulevard in 1974 that already had a 1917 Craftsman Bungalow on it. They had the entire property historically designated by the City of San Diego in 1978 and were given permission to move several endangered cottages to the lot that spans an entire block in the Barber Tract. At one time, La Jolla was filled with similar style homes just like the homes that now comprise Heritage Place, but as the years went by, most of these homes and cottages were demolished to make way for new development. Today, literally only a handful of these rare vintage homes remain in our community.

The Rhoads House (Historic Site #128), which was already on the site when the Schaelchlin’s purchased the property, was moved to the La Jolla Boulevard location from a site in the village in 1928. The 1895 landmark, Galusha B. Grow Cottage (Historic Site #133), was moved to Heritage Place in 1979. This cheerful Victorian Vernacular style home is known throughout La Jolla as the, “Yellow Cottage.” The last home moved to Heritage Place was the home of La Jolla’s first woman doctor, Martha Corey. The Corey House (Historic Site #375) is a Victorian Bungalow that was built sometime in the early 1900s; during its lifetime it had been moved to several different locations in La Jolla before finding a home at Heritage Place in 2003.

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

Currently listed for sale, the current owners are looking into the process that the Schaelchlin’s began that would allow the homes to be sold individually. This one-of-a-kind historic property comes with the Mills Act property tax savings and offers the opportunity to not only own a piece of La Jolla’s history, but also presents a range of creative use options and the priceless ability to make you smile!
The 1920s were one of the most prosperous and progressive decades in the history of La Jolla as wealthy denizens – many from the silver mining fortunes of Colorado – descended on new developments along the shorelines and hillsides to build fancy residences and resort-like hotels designed by architects specializing in Spanish Revival/Mediterranean, Tudor and Cape Cod-inspired architecture. Real estate boomed. The first electric railroad car zipped between La Jolla and downtown San Diego, running conveniently through the new La Jolla Hermosa tract. Girard Avenue and Prospect Street had lights for the first time. Cultural organizations such as the La Jolla Opera Company and the La Jolla Cinema League added tony touches to the town. Flapper fashions came into vogue and certain women amidst the new, slightly snarky group were seen to carry long, bejeweled cigarette holders in their beaded bags and – smoke! One such 1920s newcomer to La Jolla was Grace Condy who dressed herself in the latest flapper fashions to be photographed in the garden of a walled estate she was building high on Hillside Drive to enjoy the wonderful views of the blue Pacific. How long she stayed, no records seem to indicate. But in 1924 she cut a fine figure standing on a pedestal in a twenties cloche and fur-trimmed coat.

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.
Additional funding generously provided by the City of San Diego Commission for Arts and Culture, Las Patronas, and San Diego County.