A farmer's son am I.
The La Jolla Historical Society looks toward the future while celebrating the past. We preserve and share La Jolla’s distinctive sense of place and encourage quality in the urban built environment. The Society serves as a thriving community resource and gathering place where residents and visitors explore history, art, ideas and culture.

ON THE COVER OF THIS ISSUE IS A PAGE FROM ONE OF SIX FAMILY PHOTOGRAPHIC ALBUMS THAT ARE A RECENT DONATION TO THE SOCIETY’S ARCHIVAL COLLECTION, AND AN IMPORTANT GIFT IT IS. The albums were presented to the Society by descendants of Frederick Tudor Scripps. E.T., as he was known, was a half-brother of Ellen Browning Scripps. The photographs in the albums date to the pre-Depression early twentieth century era, and depict family members in domestic settings of early San Diego, many at their Mission Bay home and at E.W. Scripps Miramar Ranch. This past September, siblings Edith Scripps and Thomas O. Scripps III (their father is on the cover of this issue) and his wife, Theresa, and daughter’s Sara, Emma, and Tessa, presented the albums to the Society, and we are honored and delighted to have this important history as part of the collection.

Our winter exhibition, Weather on Steroids: The Art of Climate Change Science aims to stimulate public dialogue about one of the most important issues of our time. Expressed through the imaginations of visual artists working in collaboration with scientists from Scripps Institution of Oceanography, the project explores the consequences, challenges, and opportunities that arise from the changing climate on our planet—a timely topic made more poignant by current global and national political fragmentation. We are extremely grateful to the artists and scientists who participated, to our program partners, and to the financial contributors who supported this project. There is a complete list with the essays about the exhibition and additional detail on the Calendar page. You can see the exhibition at the Wisteria Cottage Gallery from February 11 through May 21; and at the downtown San Diego Central Library Gallery from June 10 through September 3.

I hope you will join us for the many programs, activities, and events planned for the coming months: educational programs associated with the Weather on Steroids exhibition and during La Jolla Landmarks Week, a Feasting on History! progressive dinner party, the 13th annual La Jolla Concours D’Elegance featuring Packard as the thematic marque, and the 19th annual Secret Garden Tour with an evening-before Candlelight Soirée party. You’ll find information about these and other activities in this issue.

As you review these pages, please take a close look at our new Legacy Circle planned giving program. There are opportunities here to leave a meaningful and lasting legacy to both your heirs and to the community through the Historical Society. Many personal decisions are involved in creating a lasting legacy, so we hope you will join us in a thoughtful conversation about building for the future, for your family and for La Jolla.

Thanks to all of you who supported our Annual Appeal year-end giving campaign—we’re very grateful for your generous support! We’re also delighted to welcome Anna Palmer to the Society’s Board of Directors, and thankful for the contributions of time, talent, and treasure from all of our Board members.

All this and more is here for you—see you at the Society soon!

Heath Fox
Executive Director

ANNA PALMER JOINS LJHS BOARD

ANNA PALMER, who grew up in La Jolla, is the newest member of the LJHS Board. Upon completing high school here, she moved to London to study at Sothebys. Later, she moved to New York where she graduated from Parsons School of Design with a degree in environmental design. In 1993 she returned to La Jolla to start Palmer Design beginning with a lighting line and drapery hardware collection. This evolved into projects including lighting and product design, custom fabrication and project management with focus on interior design. Palmer Design is located at 7863 Herschel Ave.
WE'RE STARTING THE NEW YEAR WITH A NEW LOOK for our Timekeeper magazine based on an old/new idea original to Mies van der Rohe – “Less Is More.” The front cover has a new masthead with a singular image dominating the page instead of being surrounded by a color border. The inside layouts have been re-styled to larger and more carefully curated photographs. Story headlines reflect more timely and contemporary graphic design. And the stories tell real stories, not the blips, tweets and texts of social media where facts and truths seem to have left the building and disappeared into some nebulous prescient cloud off somewhere – and maybe nowhere.

Our lead story launching the new look is on a wonderful recent accession of Scripps photographic albums donated to the Society by descendants of Frederick Tudor Scripps Sr. That’s his oldest son, Thomas Osborne, on the cover photographed at work in the garden at Braemar shortly before the Great War. More photographs are published for the first time in four successive pages. The one below shows the grand Braemar estate with English Tudor house and gardens in Pacific Beach as it appeared in the early 20th century.

Historic gardens and the early days at Scripps Institution of Oceanography also are on the radar. Two of Scripps’ most fascinating pioneers – the Drs. William and Mary Ritter – are profiled. And we visit the house and gardens of Smiling Hilltop, the Lookout Drive estate of Julia Sloane in the 1920s whose inhabitants included two grown-ups, two children, two dogs and a cow named Poppy.

Frederick Tudor Scripps’ Braemar estate and gardens as it appears in a legacy photo album from early 1900s.
Estate bordering on serene waters of the bay
THEY CALLED IT BRAEMAR named after the remote 17th century Scottish castle and hunting retreat in the isolated lands of the Aberdeens. In a way it was their retreat also, a peaceful escape from E.W. Scripps’ Miramar Ranch where calm was not always present; at Braemar they would raise their four children in a nature-loving environment by the quiet waters of the bay.

They were Frederick Tudor Scripps, one of the last in the line of James Mogg Scripps many children who built the great newspaper empire of the 19th century, and Sarah Emma Jessop, oldest daughter of Joseph Jessop, the foremost jewelry family in San Diego for more than a hundred years. Fred and Emma (preferred over her given first name) married in 1893 despite disapproval of the Scripps family. They lived at Miramar until 1901 when Fred, a frequent investor in real estate, purchased six acres of bayside land in Pacific Beach and built Braemar as the new home for his wife and children.
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Emma, an artistic entrepreneur, horticulturalist and ardent lover of flowers, soon turned Braemar into a lush garden oasis as her children – Thomas Osborne, Mary, Annie and Frederick Tudor Jr. -- grew up in an idyllic setting of “fragrant freshness and the smell of mignonette everywhere around.”

She also kept records of the family’s life there – as well as doings of the greater Scripps’ clan – in a series of beautifully assembled photo albums, several of which, with their embossed leather covers and elaborate papers and bindings, are themselves works of art. The albums recently were donated to the La Jolla Historical Society by Edith and Thomas O. Scripps III (whose father was Thomas Osborne Scripps); his wife, Theresa, and daughters: Emma, Sara and Tessa.

Each of the albums adds amazing new insight into the already long, entangled narrative of the Scripps rise from a Midwestern farm family to wealthy newspaper scions and eventual settlement in Southern California where their philanthropies, especially those of Ellen Browning and E.W., became legend.

But the most exceptional album and photographs by far is Emma’s Garden Book, a large leather volume with heavily embossed floral motifs, which records life at her beloved Braemar where she lived until her death in 1954 at age 82. It is Life lived with a capital L: Children and dogs playing, poppies growing in a riotous field, young women clipping roses in white dresses and bonnets, Fred and Emma strolling down garden paths, a chubby short goat named Billy Whiskers pulling a cart.

Braemar, the house, started as one small building. Braemar, the estate, grew into a large Tudor mansion with a surround of many buildings. Notable amidst the architecture were a Music Room (also called Fun Land) a replica of the Mayflower used as a playhouse, a 24-by-35-ft. dining area with arched beams that could seat 75 persons and an interpretation of a Native American adobe dwelling with a tule reed roof; also, a garden sculpture and fountain detailed by dozens of abalone shells with a putti at the center. A bridge led to a garden folly in the Chinoiserie style built out onto the bay.

Emma called herself a “dirt farmer” for the fact that she always started planting with seeds. Besides a celebration of roses, the grounds featured pinks, poppies, hollyhocks and many varieties of shrubs and trees. A lily pond had resident flamingoes. Anchored for ready use in the bay was the skiff, the Merry 5, so-called because only five persons could ride in it at once. Secluded by landscape, the estate was entered from a private drive near the foot of Bayard Street.

In the Braemar album, Emma has carefully handwritten notes – some her own and others quoting anyone from Homer to Robert Burns – that go with many of the photos. The first album photo shows the entry to the property flanked by large pillars. Under it is a quote from Book VII of Homer’s Odyssey: “Close to the gates a spacious garden lies, From storms defended and inclement skies.” Frederick Jr. as a little boy is photographed clothesless getting ready for a swim, but Emma writes a protective warning note:

"Mother may I go out to swim, Yes my darling Tudor, Hang your clothes on a hickory limb, But don’t go near the water."

Frederick Sr. died in 1935. After Emma’s death in 1954, Braemar was demolished six years later. The only building left for posterity was the structure called Fun Land resurrected for a time for use as a wedding chapel in Pacific Beach and later moved to the East end of Garnet Avenue where it serves as a public meeting place.

The old Braemar became The Catamaran hotel and grounds. What’s left of it now are Emma’s beautifully kept pictures.
Two dogs pose with child and garden urns

Rustic furniture in outdoor setting at Braemar

The two dogs

By a garden is meant,
Mystically, a place of repose,
Stillness,
Peace,
Refreshment,
Delight.
After the Exposition: San Diego’s Torrey Pines

The Panama-California Exposition (1915-16) brought the world to San Diego and wound up with a lot of trash, particularly along the coastal route that led through what is now Torrey Pines State Reserve. Thousands of visitors motored along the picturesque road – then the gateway into San Diego – stopped for a picnic, and left behind garbage: “bottles and cans, lunch boxes, orange peels, and colored supplements [comic strips].”

The San Diego Floral Association and the Natural History Society spearheaded efforts to protect the exceedingly rare Pinus torreyana, or Torrey pine. Guy L. Fleming, a naturalist who worked in Balboa Park, recruited members to clean up the trash, install garbage bins, and remove advertising signs posted along the road. The city enacted an ordinance that forbade visitors from building fires or causing damage to trees. This followed a serious fire in June 1916 that caused extensive damage.

In 1916, Fleming wrote to Ellen Browning Scripps, asking her if she would be interested in developing “one of the most unique and picturesque parks in the West.” Years earlier, Scripps had purchased a section of pueblo lands that had been sold by the city to private investors, despite the fact that it contained a large number of Torrey pines. Fleming proposed signs to help visitors understand the scientific importance of the trees; walking trails; and a botanical garden of native plants. Scripps was intrigued, but the U.S. entry into World War I prevented her from pursuing the idea.

In the early 1920s, Scripps became convinced that the creation of a public park would help to preserve the rare Torrey pine, particularly as automobile traffic was on the rise. She hired Fleming to survey the area and make a detailed census of plant life. He counted 603 mature trees, 146 young ones, 76 seedlings, and dozens of other plants, native and non-native. Landscape architect Ralph D. Cornell, meanwhile, developed a master plan that included a visitor center, parking, and walking trails. Torrey Pines Lodge (1922-23) was designed by architects Richard S. Requa and Herbert Jackson in the style of Hopi Indian houses of the Arizona desert. It had restrooms, indoor and outdoor dining pavilions, and a shop where visitors could purchase Mexican and Indian rugs, pottery, and other souvenirs. Scripps paid for these improvements and, later, donated her property to the city in the hope that access to nature would elevate the human spirit and further scientific education. Torrey Pines became a state park in 1959 and a designated scientific reserve three years later.

Today, the Torrey Pines Association works with state park rangers to protect San Diego’s natural heritage. Founded by Guy Fleming in 1950, the citizen volunteer organization preserved one of the last unprotected groves of Torrey pines in 1974 and continues to monitor the landscape. It also champions public access to what Scripps once described as “one of the most beautiful panoramas of color of sky and sea ever beheld in La Jolla.”
WHEN DR. WILLIAM RITTER BECAME THE FIRST HEAD OF THE SCRIPPS INSTITUTION OF OCEANOGRAPHY there was no Director’s House. He and his wife, Dr. Mary Ritter, moved into the second floor of the Irving Gill-designed Marine Biological Building in 1910, later named in honor of George H. Scripps, the brother of E. W. and Ellen Browning Scripps who became SIO’s chief benefactors. Initially, the Ritters roughed it upstairs from the laboratory with the smell of plankton and seaweed wafting from below.

Within a few years, however, the Marine Biological Association governing SIO policy in the early days decided that the second story also was needed for scientific studies and research; the Ritters almost landed on the beach. Wesley Crandall, overseeing operations, wrote to the Comptroller in August, 1913: “The scientific director of this institution has given the Local Board of Control notice that he must have the upper floor of the laboratory building, now occupied by Mr. W. E. Ritter and his family as a residence, for scientific purposes within the next few months, and that consequently unless provision is made for a new domicile for the present occupant within the next few months he will be without a home.” Within only four months the new Director’s Home was completed.

By December, 1913, the Ritters were in residence. Their Director’s Home was a large two-story redwood structure hugging the cliffs with sweeping views overlooking the growing campus of small laboratory buildings where marine research was done and the ocean beyond from whence came the subjects. It was built by La Jolla carpenter John Morgan at a cost of $4,000.

Legend has sometimes associated the architecture with Julia Morgan (no relation) as she had earlier drawn plans for a new house for the Ritters in Berkeley. But Mary Ritter, who supervised the construction, refutes that association in her autobiographical publication, “More Than Gold in California,” saying she personally tore up Julia’s plans once a decision was made to move to La Jolla.

The Ritters lived in the Director’s Home until his retirement in 1923. If walls could talk, the house would tell stories of some of the great figures in early marine sciences gathering for meetings or potluck cooked of ingredients from Mary Ritter’s large and productive vegetable garden mixed with catch-of-the-day from La Mer. Although the Ritters travelled extensively, they kept close watch on their home here welcoming letters from fellow scientists to whom they sometimes rented. Dr. Walter Taylor wrote them: “There is little in the way of news except that various linnets are nesting about your house, and the same rabbit is living in your saltbush.”

The Director’s Home ceased to be for directors in 1954. After undergoing an extensive renovation in 1996-97 it joined other SIO buildings recycled for adaptive reuses in the present day; it now houses offices for the California Sea Grant College program.

Carol Olten

**Editor’s Note:** Keepsakes is a regular newsletter feature highlighting a selection of La Jolla’s most treasured homes and buildings.
THE RITTERS WERE CENTRAL TO LA JOLLA’S GETTING THERE. THEIR INTELLECTUAL BACKGROUNDS GAVE THEM RESPECT. THEIR PRACTICALITY OFTEN KEPT THEM – AND THEIR NEW HOME AND WORK ON A FORSAKEN SEACOAST – ALIVE AND PERKING.

The Drs. William and Mary Ritter pose for a photograph in Yosemite’s Mirror Lake “after a two hour tramp,” 1912
BOTH WERE DOCTORS, SHE OF MEDICINE, HE OF SCIENCE. Both were children of humble farmers who struggled to educate themselves by working as teachers in rural American schools of the late 19th century. Both achieved advanced degrees during the remarkable years of progressive thought at UC Berkeley as the early 20th dawned—a time of suffragette advocacy and political and scientific advances. Dr. Mary Ritter's medical degree was from the Cooper Medical College in San Francisco, now the Stanford School of Medicine; for 20 years she ran a successful practice in the Bay area as an outstanding woman doctor and UC's unofficial dean of women personally appointed by Phoebe Apperson Hearst. Dr. William Emerson Ritter received his graduate degree from Berkeley and then returned to become an instructor of biology there after further studies at Harvard.

The Ritters met at a Christmas party in Fresno in 1885. They married six years later and spent a honeymoon at the Hotel del Coronado and went goby fish collecting on Point Loma. Dr. Mary was 31, older for a woman to marry at that time. Dr. William was 35, also older for most men to choose a first wife. But the trip to San Diego was prophetic of great things to come. Through Dr. Fred Baker, a San Diego physician and naturalist, the Ritters met E.W. Scripps, the outrageously wealthy newspaper tycoon whose interests ranged wide and to the explorative. The result was the eventual establishment of the Scripps Institution of Biological Research, now the internationally renowned SIO.

For the first 15 years of its life, the Ritters became leading figures not only in the institution's growth, but played prominent roles in the La Jolla community. They took up residence amidst their isolated campus of laboratories and newly built marine research facilities on the shores of the Pacific in 1909. When they left 15 years later with Dr. William Ritter's departure from the directorship in 1924, the Institution had gained world-wide renown as a marine biology research center and La Jolla had changed from a rural outpost to a resort town becoming known for fine hotels, educational and cultural facilities and the greater civilities of life that came with paved streets and indoor plumbing. The Ritters were central to La Jolla's "getting there." Their intellectual backgrounds gave them respect. Their practicality often kept them—and their new home and work on a forsaken seacoast—alive and perking.

Dr. Mary recorded much of that life in the autobiographical, "More Than Gold in California," published in 1933. "For everything we ate or used, even milk or a paper of pins, a trip to La Jolla had to be made over three miles of rough road and a long grade," she wrote. "I therefore acquired an open Buick and essayed the province of Institution chauffeur." Dr. Mary also oversaw the building of the Director's Home in 1913, planted a large vegetable garden to keep the fledgling campus in food and continued her many activities with womens' clubs on state and local levels that she had started in Berkeley. In 1914, she became president of the La Jolla Woman's Club, a post held during the formative construction years of the clubhouse which continued until 1918. Feminism aside, she also took her role as the director's wife seriously and spent much time assisting with the running of the Institution and transcribing papers for Dr. William.

"Another layer in the plywood of my life came through my marriage to a biologist," she wrote. "The 'ply' furnished by my husband was of solid oak, firm and enduring....While his scientific research has been on the animal side of living things, his interest and his joy in inanimate nature is also broad and deep. In the great outdoors nothing fails to give him both pleasure and material for study. I remember one summer when he kept me busy finding the many varieties of the lowly mosses on trees. . . ."

Dr. William characterized Dr. Mary as "my severest critic and best helper." She called him an old-fashioned "natural historian." The doctors Ritter, wherever they went, whatever they did, seemed to be surrounded by a kind of Tasmanian Devil energy cloud. They travelled widely both before, during and after their lives at Scripps, lured by their own eagerness for exploration and discovery as well as interest in many others pioneering work in the post-Darwinian world—a world become curiouser and curiouser in light of its many new theories. One of the Ritters' well-remembered excursions was the 1899 Harriman Alaskan Expedition for which railroad magnate E.H. Harriman invited 40 distinguished scientists as well as naturalists such as John Muir and John Burroughs to explore the glaciers and inlets of the far northern shore. Dr. William not only represented the expedition as the leading marine zoologist, but taught a fair segment of the group on board how to dance a jig.

It was during his tenure at Scripps that Dr. William published what is considered his outstanding work in the field of biological philosophy, a two-volume book bearing the title, "The Unity of the Organism, or the Organismal Conception of Life," which has as its central idea that each organism should be considered within its environmental elements. His last work, published in 1938, was on a much lighter note entitled "The California Woodpecker and I" and subtitled in the author's words: "A Study in Comparative Zoology, in which are set forth numerous facts and reflections by one of us about both of us."

Dr. William died in 1944. Dr. Mary in 1949. Both spent the last of their lives in Berkeley and the Bay area where they had met and first joined hands, hearts and spirits so many years before.

Carol Olten
The fall season ushered in a busy time of cultural, educational and social events for the Society beginning in September with the opening reception for the Irving J. Gill: Illustrating New Architecture exhibition in the Wisteria Cottage Galleries. After viewing a collection of Gill renderings emphasizing the art and landscape of the early modern architect’s work, guests segued to a night-time dinner at one of the landmark real things – the Wheeler Bailey House designed by Gill in 1907. Two Saturday mornings in mid-October, meanwhile, filled Balmer Annex with enthusiastic crowds of divergent interests and ages. Historic preservationists heard Wayne Donaldson lecture on some of the latest happenings on the national scene and young architecture students learned new skills in Laura DuCharme Conboy’s BEEP program. Later in October the Gill subject returned as James Guthrie of the Irving Gill Foundation led a panel detailing the architect’s Chicago influences. More Gill was served up at the annual Ellen Browning Scripps luncheon in November with Guthrie as the guest speaker treating the architect’s work in La Jolla with Scripps as the client.
The Society’s Oral History Project on The Mid-Century Wives & Social Community at SIO began with my memories from childhood of many entertainments and much food preparation. Nowadays, if you attend an event at SIO, there is an ample spread of upscale catered food from UCSD Catering – or for party planners, a wide choice of caterers. During the mid-century, nearly all these events were planned and prepared by the wives of staff and faculty. My mother was one of many Scripps wives who were able and practiced forerunners of UCSD Catering, regularly producing events such as “Beach picnic for 70” and “Dinner party for 35”.

Wanting to have their important contributions to Scripps history acknowledged, honored, and documented, I persuaded my mother to create a fund to interview her cohorts about their experiences as Scripps wives. I knew nothing about interviewing people for oral history – and little did I imagine at the time that I would be one of the major interviewers on this project!

What changed was meeting up with Judy Haxo – my 9th grade Ancient History teacher at The Bishop’s School – and getting involved in the Homefront La Jolla World War II exhibit for the La Jolla Historical Society. After some practice watching and listening, I found that interviewing people was remarkably easy, especially for someone who naturally likes to ask people lots of questions.

There were so many ways in which the wives (and families) contributed to the social community of Scripps. At mid-century, SIO was in the midst of a huge postwar expansion fueled by state-funded research on fisheries (investigating the collapse of the California sardine fishery) and navy-funded research on military needs (sonar, wave prediction, etc.) that had catapulted Scripps into the forefront of oceanographic research. The group Oceanids was originally formed in 1952 by a 21-year-old graduate student wife to learn more about the whole scope of these exciting oceanographic researches. Soon, Oceanids transformed into the central women’s social group for the institution. Oceanids sponsored many social activities – including children’s Christmas parties, tours for newcomers, plus loan of furniture and kitchenware for visiting faculty and foreign students. After UCSD was founded, Oceanids became a university-wide organization and was central to the founding of the International Center at UCSD. Oceanids also established a People to People program, which sponsored many cultural exchanges with Mexican sister oceanographic institutions.

An underlying focus of our interviews is exploring the changes in women’s role in the 1950s, documenting how the SIO wives took a major active role in building and shaping the institution, thus UCSD, and thus the transition of La Jolla into an internationally acclaimed research center. Other aspects of the social life that we are investigating are the 1951 founding of Scripps Estates Associates (SEA) near the campus, a residential area where many Scripps families built homes. We are also interested in how faculty and staff came to arrive at Scripps, what diverse backgrounds they brought, how the families interacted socially (some became lifelong camping partners, others shared children’s schools or frequent dinner parties), how graduate students were socially involved, how special occasions were celebrated, and how the social fabric changed after UCSD was founded. Two topics of particular interest have been the extensive entertaining involved in recruiting the early UCSD faculty, and coping with the housing restrictions that were prevalent at the time the university was founded.

Excerpts from our interviews on all these topics will be presented as part of the Weather on Steroids exhibit opening February 11 and continuing through May 21 at Wisteria Cottage Galleries.

Caroline Isaacs, a retired geologist, has been part of the extended SIO family since her parents arrived there in the late 1940s; she is a member of the Society’s oral history group.
The subject of the weather has long shaped the content of casual conversation and everyday polite exchange, in America and globally. However, in recent decades, unseasonable and extreme fluctuations of weather that betray familiar expectations of climate, including drought and deluge, scorching heat, and severe tempests, have increasingly become of greater concern and been frequently characterized as ‘environmental and climate crisis.’ “Weather on Steroids: The Art of Climate Change Science” takes the omnipresent subject of climate change as the basis for exploring ideas about its consequences, challenges, and opportunities as they can be seen in the day-to-day life of local communities in San Diego and Southern California.

In the spring of 2015, we issued an open call for artists. The artists responded to a range of topics: melting ice; sea-level rise and coastal erosion; extreme weather patterns (high winds, heat waves, cold spells, and extreme rainfall); droughts and wildfires; environmental and human patterns associated with weather; species adaptation; and the ecological, social, and political implications of climate change. Eleven artists—Tiersa Cosaert, Judit Hersko, Cheryl E. Leonard, Dana Montlack, Lilleane Peebles, Oscar Romo, M. Luna Rossel, Eva Struble, Paul Turounet, Ruth Wallen, and Allison Wiese—have collaborated with eleven scientists—Michel Boudrias, Michael Dettinger, Alexandre Gershunov, Kristen Guiguis, Ralph Keeling, Manfredi Manizza, Art Miller, Walter Munk, David Pierce, Richard Somerville, and Shang-Ping Xie. The vision for this exhibition is to bring together works that are beautiful, accessible, and thought-provoking, not to be dismissed as merely art, agitprop, or science. Stimulating visual objects, merging art and scientific research, whose curiousness has the power to render evocatively the world’s complex ideas, can incite a quest for understanding as to what must be done in order to mitigate and adapt to the problem of climate change.

Conceived equally as education, public service, and community organizing platform, “Weather on Steroids: The Art of Climate Change Science” poses questions about the artist’s role in society: what art can do and what all of us—artists, scientists, and the public included—could do in response to the challenges of our day and age. By illuminating the reality of climate change affecting Southern California’s landscape and lifestyles, the exhibition produces a collaboration for the benefit of cross-cultural and public education appealing to a wide audience of all ages.

Major support for this exhibition provided by Climate Education Partners (CEP), which is funded by the National Science Foundation (NSF)* and by The Ray Thomas Edwards Foundation, Donald G. Yeckel, Chairman. Additional support provided by IS Architecture, the Samuel I. & John Henry Fox Foundation, the Florence Riford Fund of the San Diego Foundation, Walter and Mary Munk, Jeffrey and Joy Kirsch, and ArtWorks San Diego.

*NSF award numbers ANT-1043435 and DUE-1239797. Any opinions, findings, and conclusions or recommendations expressed in this material are those of the author(s) and do not necessarily reflect the views of the National Science Foundation.
Anthropogenic climate change signals the dawn of the Anthropocene, a new era marked by humanity’s dominant influence on the global environment. The realization that we, inadvertently, are impacting the stability of the earth’s climate, which societies have evolved to depend on, comes with great responsibility, challenges and opportunities. The most important challenge has to do with keeping global warming within acceptable limits to avoid catastrophic climate change. This means avoidance of irreversible tipping points such as a drastic loss of polar ice sheets, sea level rise to the point of drowning large swaths of heavily populated coasts, inundating whole island nations, gutting biodiversity, etc. Even if humanity is able to effectively rise up to the challenge (that’s a big IF), we are still locked in to significant continuing warming and related changes in our weather and climate cascading to impacts on ecosystems, human health, the economy, and our livelihoods. Objective science, effectively and broadly communicated, informing the public as well as intelligent regional/local adaptation strategies, will be necessary even IF we are able to mitigate ourselves out of a global catastrophe.

"Weather on Steroids: The Art of Climate Change Science" explores the state-of-the-art scientific evidence of current and impending climatic changes, their causes and impacts as well as related opportunities leading to a natural evolution of society toward improved, healthier and more sustainable way of life for the individual locally and for humanity globally. The exhibition reflects objective scientific knowledge in art works ranging from visceral to logical, from realistic to abstract, always thoughtful and accessible as only art can be.

Climate change is real, but misunderstood partly because science is produced by scientists and typically communicated to scientists. Meanwhile, the idea of our climate changing because of our fossil-fueled economy and way of life, is anathema to conservative ideology that relies on faith in the power of an unregulated free market to fix all the problems on earth. Climate change challenges that faith, so for its proponents, it is simpler to cast doubt and politicize objective scientific results as well as, in many cases, attack the credibility of the scientists themselves, than to give up a profitable faith in a false god, the God of the Free Market. These forces are behind actively discrediting climate change science, and all climate science for good measure, confusing the facts and the public as to the overwhelming consensus among climate scientists about the reality and anthropogenic causes of global warming. The co-benefits to public health, national security, and the economy, of rising to the climate challenge, are also obscured by these forces of deception. Climate change, obviously a topic of great public interest, has thus been vulgarized and politicized with the complicity of the mainstream media, much better able to reach the public with appealing conspiracy theories and science fiction leading to mass denial of objective and fundamental scientific facts.

Collaborations between art and fiction are not new. Compared to science fiction, real science is much more real, exciting, interesting and even surprising because it is not contrived. It is germane to our existence. The collaboration of art and science that is Weather on Steroids: The Art of Climate Change Science, addresses a publicly crucial yet misunderstood issue of global to local and personal relevance, renders both art and science more relevant, essential, timely, accessible, appealing and teachable.

By Alexander Gershunov, Ph.D., Research Meteorologist at Scripps Institution of Oceanography

Stimulating visual objects, merging art and scientific research, whose curiousness has the power to render evocatively the world’s complex ideas, can incite a quest for understanding as to what must be done in order to mitigate and adapt to the problem of climate change.
La Jolla Historical Society’s Nineteenth Annual
Secret Garden Tour of La Jolla
Saturday, May 20, 2017
lajollahistory.org \ 858.459.5335

PLATINUM TOUR
Champagne Brunch, Docent-led Bus Tour and a Goody Bag!
9:00am - 3:15pm
Platinum Tour Advance Ticket Price:
$150 General Public | $140 La Jolla Historical Society Member

SELF-GUIDED TOUR
Includes wristband and program/map of gardens
10:00am - 4:00pm
Self-Guided Advance Ticket Price:
$50 General Public
$40 La Jolla Historical Society Member

Self-Guided Day of Ticket Price:
$60 General Public
$50 La Jolla Historical Society Member

FRIDAY NIGHT CANDLELIGHT SOIREE
May 19, 2017
6:00pm - 8:30pm
In the Garden of Claudia & Jeff Johnson
Featured in the November 2016 San Diego Home/Garden Lifestyle Magazine
And the 2016 La Jolla Historical Society Secret Garden Tour
Celebrity Guest Nan Sterman
Music, wine and appetizers
$75 General Public
$65 with the purchase of a Platinum Tour ticket
100 Tickets go on sale Wednesday, February 1, 2017
To purchase tickets or for more information, visit www.lajollahistory.org

THE SECRET GARDEN BOUTIQUE AND WINE RECEPTION
Wisteria Cottage 1780 Prospect Street, La Jolla, CA 92037
Open to the Public – Free
Saturday, May 20, 2017 | 9:00am – to 5:30pm
Shop and enjoy a collection of gardening accessories, plants and gifts
with over 20 specialty vendors
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VEGETABLES CAN LOOK STRIKING ALONGSIDE FLOWERS AND PRODUCE A TASTY HARVEST, too, even within the smallest of landscapes that might be simply a patio or windowsill. Fast-maturing vegetable crops make decorative displays in pots and look fabulous combined with flowers, while a potager-style plot brimming with ornamentals and edibles is ideal for a small garden.

Vigorous trailing plants, such as squash, might seem too large for a small garden. However, if they are trained along the front of an established border, or even over mature shrubs, their bold yellow flowers, dramatic foliage and colorful fruit look great spilling over onto a path. (Be sure to add plenty organic matter to the soil in established borders to provide the vegetables with sufficient nutrients to grow well.)

A simple sowing of summer annuals creates a vibrant, meadow-like, effect surrounding a carefully planned bed of vegetables with purple and blue-green leaves such as beets and cabbages. As well as looking pretty the daisy-like flowers will attract many beneficial insects to pollinate crops and prey on pests.

Climbing vegetables such as green beans or peas are ideal where space is limited because they will produce a large crop on a small plot of soil. Poles providing structures for the plants also form an architectural detail to the landscape. They can be surrounded by a feathery green-topped plant such as carrots as well as potted nasturtiums, marigolds or petunias to provide contrasting color. Further structural elements can be added to this kind of landscape with plantings of globe artichokes whose silvery, thistle-like foliage provides contrasting color.

Vegetables and flowers also can be combined to form decorative patterns in the landscape, much like topiaries and parterres were used in centuries past. A simple idea is to start with a central tree or garden ornament (putti, mermaid or what have you) and surround it with a circular bed of herbs followed by concentric rings of lettuce, carrots, onions and additional herbs with paths in between for easy access. And voila! There you have it – a feast for the eyes, an inspiration for the soul and at least the first course for dinner!

EDITOR’S NOTE: IN TIMES PAST FLOWER GARDENS WERE CONSIDERED THE BEAUTIES FOR THE FRONT YARD WHILE VEGETABLES (THE BEASTIES!) TOOK TO THE BACKYARD, OFTEN HIDDEN BEHIND A HEDGE. SOME OF TODAY’S MOST FASHIONABLE GARDEN CONCEPTS SHAPED BY URBAN FARMING AND SUSTAINABILITY FOLLOW A FAR DIFFERENT PLAN WHEREBY FLORAL BEAUTIES ARE INTERMIXED WITH VEGETABLES (BEAUTIES OF THEIR OWN KIND) TO BE APPRECIATED FOR THEIR VARIED SHAPES, FORMS AND COLORS. SEVERAL GARDENS ON THIS YEAR’S SECRET GARDEN TOUR MAY 20 HAVE BEEN DESIGNED WITH THIS CONCEPT IN MIND. TIMEKEEPER SHARES SOME THOUGHTS ABOUT THE NEW MIX COMPILED BY CAROL OLTMEN.
SMILING HILLTOP: IDYLLS ABOVE THE SEA WITH A COW NAMED POPPY

“A red-tiled bungalow is built about a courtyard with cloisters and a fountain, while vines and flowers fill the air with the most delicious perfume of heliotrope, mignonette and jasmine. It is so lovely that after three years it still seems like a dream. We are only a short look from the Pacific Ocean. We sit on our terrace feeling as if we were in a proscenium box on the edge of the world, and watch the ever-varying splendor.”

So did Julia Moss Sloane describe her life at Smiling Hilltop for a number of years in the early 1900s in a book of the same name published posthumously by Charles Scribner’s Sons a year after her death in 1919. Sloane inherited the house, spectacularly perched above the Pacific at 7762 Lookout Dr., from a family member who built it, circa 1910, possibly from a design by the architect Carleton Winslow who did the illustrations for her book. The family member was Julia Larned, a Chicago poet whose ill health led to seeking the mild Southern California climate for living.

Sloane described her book as “a record of what happened to happen to a fairly light-hearted family who left New England in search of rest and health – two grown-ups, two boys and two dogs.” At Smiling Hilltop – a long way from La Jolla in those days reachable only by a dirt road that was more a path than thoroughfare -- their lives were enlivened by marauding wild animals, a motor that had to be cranked into action and often didn’t respond, and a cow named Poppy that defied milking.

After Sloane’s ownership, the property passed to her estate before, for many years, being owned by Dr. Allen and Helen Hamilton. Developer James Youngson’s purchase in the 1970s led to multiple lot divisions and creation of new homes where much of the garden, believed to have been a Kate Sessions design, had been. Smiling Hilltop was retained as a residence on a much smaller area of land. It remains as such today.

EXCERPT ON GARDNERS FROM JULIA SLOANE’S SMILING HILLTOP BOOK

“It seems almost too good to be true that in a perfect Italian setting we should have stumbled on an Italian gardener who whistles Verdi as he works. True, he (a gentleman named Constantino Garibaldi) doesn’t know the flowers by name, and in his hands a pair of clippers are as fatal as the shears in the hands of Aretopos (Greek goddess who terminated human life by cutting threads that gave it sustenance), but he is in the picture. When I see gardeners pruning I realize that the lady of destiny shows wonderful restraint about our threads of fate – the temptation to snip seems so irresistible…

“Ever since we came to California we have been lucky about gardeners. I don’t mean as horticulturists, but from the far more important standard of picturesqueness. Of course no one could equal Garibaldi with the romance of a distant relationship to the patriot and the grand manner no rake or hoe could efface, but Banksleigh had his own interest. He was an Englishman with pale blue eyes that always seemed to be looking beyond our horizon into space. There was something rather poetic and ethereal about him. Perhaps he didn’t eat enough, or it may have been the effect of ‘New Thought’ in one of the 57 varieties of which he was a firm believer. He told me that his California plants. Her right-hand man, Bill, was also odd. Unfortunately, his ideas were almost the opposite of hers. Before they arrived at our gate sounds of alteration were only too plain. She liked curves in the walks, he preferred corners; she liked tangles, he liked regular beds.”
LA JOLLANS DEVELOPED A TRUE LOVE FOR THE AUTOMOBILE IN THE EARLY 20TH CENTURY as streets were paved and roads and bridges created routes for exploration into the wilds of the West and San Diego’s own back country of deserts and mountains. Ellen Browning Scripps was a proper doyenne of travel by car in her custom 1926 Silver Cloud Rolls driven by a true Brit chauffeur. Half-sister Eliza Virginia turned heads steering herself in a great large Packard. Anson Mills, Frazier Curtis, Dorothy Wooster, Squire Wilson and Jethro Swain turned more heads as they learned to drive their sometimes outrageous new vehicles down the streets and into the country. Swain, who distinguished himself as a farmer and jack of many trades in early La Jolla, decided to test his 1916 Ford, in fact, on a real road trip driving from La Jolla to Michigan in 1916. He made the trip and wrote about it in his diaries, but was so disappointed with flat tires, lack of decent roads and the price of gasoline that he sold the car and came home by train, leaving Jack Kerouac to write more thrillingly about the joys of the open road – later, much later:

“There was no where to go but everywhere so just keep on rolling under the stars.”

— “On the Road,” 1957
WHAT IS PLANNED GIVING? Planned giving is a method of supporting nonprofit organizations that enables philanthropic donors to make larger gifts than they could make from their income. While some planned gifts provide a life-long income to the donor, others use estate and tax planning techniques to provide for the charitable organization, family members, and other heirs in ways that maximize the gift and/or minimize its impact on the donor’s estate. By definition, a planned gift is any major gift, made during a person’s lifetime or at death as part of the donor’s overall financial and estate planning. Planned giving is a means by which anyone concerned with the wise use of personal resources makes a considered choice about their ultimate disposition. The La Jolla Historical Society’s most important asset, Wisteria Cottage, was a planned gift, donated by bequest from Ellen Revelle and her family.

LEGACY. Support from planned gifts aims toward the future, creating a legacy for the donor, and enabling the Society to create a legacy for the community. A strong portfolio of endowment and Board-restricted funds provisioned by planned gifts anchors the long-term health and sustainability of the organization. The Society’s future as a repository of history and memory for the benefit of successive generations is ensured by planned gifts.

STEWARDSHIP. The La Jolla Historical Society is deeply committed to the principle of stewardship for the careful management of assets entrusted to our care. The Board of Directors exercises oversight and fiscal responsibility for compliance with legal requirements, policies, and best practices. The Board has an updated set of Bylaws, a strategic plan, and current finance and investment policies. Board members are regularly and actively involved with long-range planning and implementation of all Society activities. Board members serve on various fiduciary, program, and fundraising committees that keep them involved with Society constituents.

ACCOUNTABILITY. The Executive Director and Board Treasurer are responsible for fiscal management and accountability, and work with a Finance Committee appointed by the President and chaired by the Treasurer. An Investment Sub-Committee is responsible for monitoring the Society’s investment portfolio and implementing policies established by the Board or Finance Committee. Investments held by the Society have a primary objective of asset preservation and protection, with a secondary objective of total return for each category of assets. Board-designated investment reserves are held to support future years’ operations, provide a resource for contingencies, or provide a source of funds for investment in the Society’s growth. Audited financial statements and Form 990 tax filings are available to the public upon request.

BASIC INSTRUMENTS. Will bequests, income gifts (pooled income fund, charitable remainder trust, charitable gift annuity), and asset gifts (appreciated property such as real estate or investment securities, and life insurance or retirement account designations) are accepted by the Society.

CONFIDENTIALITY. All information about a donor or income beneficiaries, including names, ages, gift amounts, and net worth will be kept strictly confidential by the Society unless permission is granted by the donor to release such information.

WHO TO CONTACT. Call or write LJHS Executive Director Heath Fox at 858-459-5335 x2; hfox@lajollahistory.org or Planned Giving Consultant Jim Ellis at 858-242-0279; ellis@lajolla@aol.com.
The Feasting on History progressive dinner will be revived this spring with a March 4 event hosted by the La Jolla Historical Society featuring formal sit-down dining experiences at exclusive homes. Chaired by Board member Suzanne Sette, the festive, fund-raising event will begin with 5:30pm appetizers served at Wisteria Cottage. Participants then will proceed to assigned homes for main courses and dessert starting at 7pm.

The Society held its first Feasting on History progressive dinner in September, 2008, followed by succeeding events in the next three Septembers before a hiatus of two years and a revival in June, 2014, in connection with the organization’s 50th anniversary celebrations. The event offers the opportunity of enjoying full-course dinners in some of La Jolla’s most interesting and unusual homes noted for interior design and architecture. Ticket are $225 each for Society members and $250 for non-members. Contact the LJHS office.

Feasting at the cove circa 1870.

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Historic Designation Workshop
March 18, 2017
9:00am – 12 noon
Wisteria Cottage - Balmer Annex

13th Annual Concourse d’Elegance & Motor Car Classic
April 7 – 9, 2017

19th Annual Secret Garden Tour of La Jolla
May 19 - 20, 2017

Young Photographers Summer Camps
In collaboration with Outside the Lens
July
Wisteria Cottage - Balmer Annex

Belle Baranceanu: the La Jolla Murals
Exhibition
June 10 - September 3, 2017
Wisteria Cottage Gallery

Feasting on History!
Progressive Dinner Party
March 4, 2017

Feasting at the cove circa 1870.

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Thank you, La Valencia
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Posters featuring the old and new cow photographs are available for sale at Wisteria Cottage; $15 for members and $20 for non-members.

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Before he ventured into architecture, Harold Abrams was a set-designer and art director in 1920s Hollywood, where he designed sets for acclaimed silent motion pictures, "The Hunchback of Notre Dame", and "Wings". While in Los Angeles, he also designed the iconic entrance to Paramount Studios. Abrams became frustrated building movie sets that would later be torn down and when he was presented the opportunity to design homes and buildings, he jumped at the chance.

Abrams moved to La Jolla in 1926 and worked in architect Tom Shepherd’s office before opening his own practice in La Jolla in 1934. He designed homes and buildings in La Jolla, as well as other areas of San Diego through most of the 1960s.

Recently, clients of mine purchased a home in Upper Hermosa at the far north end of Waverly Avenue that was designed by Abrams in 1935. Abrams designed the Waverly home for Richmond Nicholas in the English Tudor "Storybook" style. Storybook Architecture began in Los Angeles in the 1920s when talented set-designers, like Abrams, began designing more whimsical versions of European revival style homes and buildings in and around Hollywood. A wonderful book on the subject of Storybook Architecture, is "Storybook Style", by Arrol Gellner and Douglas Keister.

Built during the Great Depression when most homes had a more minimalist approach to design, the Waverly home was designed and built with intricate elaborations and many handcrafted details that display important elements and character defining features of both English Tudor and "Storybook" styles. A medieval inspired masonry turret topped with crenels at the front of the home is clearly a nod to Abrams theatrical days as a Hollywood set designer.

My clients will be the third family to live in and enjoy the home on Waverly Avenue that Abrams designed and they are thrilled to take on the challenge of bringing the home and its expansive grounds into the 21st Century. Someday, when their work is completed, I hope to talk them into sharing it on the Secret Garden Tour!
The Little Green Lab (top) – the very first building constructed for what became Scripps Institution of Oceanography – was a fixture above Alligator Head at La Jolla Cove for a brief period of four years. With a footprint of only 24-by-60-feet and designed by Hebbard & Gill architects, it featured three laboratories and a small library for the scientists and an aquarium for the general public. It was built in 1905 at a cost of $992, most of which was raised through a community effort of the La Jolla Improvement Society. Dr. William Ritter, the facility’s first director, had agreed to locate his marine research in La Jolla only if the community would provide a building. Also supporting Dr. Ritter’s work early on in the Little Green Lab were E.W. Scripps, whose schooner, the Loma, collected oceanographic specimens; Ellen Browning Scripps, who gave initial money for the aquarium glass; and Alexander Agassiz, the Harvard-based biologist who came to be called “the father of modern oceanography,” who contributed about $2,000 worth of books and scientific apparatus to the operation. By 1907, however, Dr. Ritter and his scientific team, determined that the Cove waters were becoming too polluted for research as the City of San Diego threatened to build a sewer system emptying into nearby waters. By 1909 the scientists acquired 170 acres further north in a far more isolated area where the present SIO is located. Little Green Lab – named after the paint color of its exterior – was cut into two sections and became residential cottages relocated to Pearl Street. They remain today just behind the Pannikin, part of a cluster of residential dwellings identified as Girard Avenue Mews. Dennis Wills, proprietor of the nearby D. G. Wills bookstore, lives in one of them.
Addition funding generously provided by the City of San Diego Commission for Arts and Culture, Las Patronas, and San Diego County.