During the New Deal era of the 1930s, and among the many art projects sponsored by the federal government nationwide, artist Belle Baranceanu received commissions for two murals in La Jolla. The Seven Arts mural was completed in 1940 as a surround to the proscenium of the auditorium stage at La Jolla High School. To execute this complex project, Belle first created full-scale preliminary drawings, done in wax pencil on brown paper panels, referred to collectively as a cartoon. Although her mural did not survive the 1975 demolition of the building, the cartoon did survive, and in 2015 was gifted to the Society’s collection by John W. and Kathleen Howard. John was a longtime personal friend of Belle, and we are grateful he and Kathi saved the cartoon and donated it to our collection. The second mural Belle did in La Jolla is more familiar, Scenic View of the Village at the La Jolla Post Office on Wall Street. These works are the focus of our summer exhibition, Belle Baranceanu: the La Jolla Murals, opening in June. Our winter exhibition, Weather on Steroids: the Art of Climate Change Science moves to the downtown San Diego Central Library Gallery from June 10 through September 3. We received much positive feedback about this project and its related public programming, and hope you will see it downtown in its new configuration at the Library Gallery this summer.

The 13th La Jolla Concours D’Elegance & Motor Car Classic held in April was a phenomenal success and we extend our deepest appreciation to Chairman Michael Dorvillier. We also enjoyed an extremely successful 19th Secret Garden Tour of La Jolla in May, including the very first Candletlight Garden Soirée held on Friday evening and hosted by Claudia Johnson—a spring garden party to start the weekend. These community events are important in a number of ways. They provide vital operational funding for the Society’s mission—supporting free admission to exhibitions and public programs, historic preservation advocacy, free public access to our archive, and community activities. They also bring revenue into the community with visitors who patronize hotels, restaurants, shops, and other local retail businesses. And each of these community events includes a component that is free to the public: the Motor Car Classic exhibition on Coast Boulevard adjacent to Scripps Park in the case of the former, and the Secret Garden Boutique on the lawn of Wisteria Cottage in the case of the latter. Our deepest gratitude goes to the many dedicated committee members and volunteers who so generously contribute their time and talents to make these events successful and meaningful experiences for our visitors.

Please take a close look at our Legacy Circle planned giving program on page 20 of this issue. There are opportunities here to leave a meaningful and lasting life 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 Spring Appeal fundraising campaign this year. As you may know, City of San Diego funding for arts and culture organizations is being reduced in Fiscal Year 2018. This means your contributions, like the proceeds from the Concours and the Garden Tour, are even more essential to our goal of serving a resource and gathering place where residents and visitors explore history, art, ideas and culture. If you haven’t yet done so, please join our many supporters. Call us at the Society office or give online at https://lajollahistory.org/support/. Thank you!

On behalf of the Board of Directors, I offer sincerest thanks to all of the Members of the La Jolla Historical Society—we look forward to seeing you at our exhibitions, events, programs, and activities often! Have a wonderful summer in historic La Jolla!

Heath Fox
Executive Director

**Book Explores Jazz Age in La Jolla**

A new book, “Jazz Age to Our Age: Architects and Developers of 1920s La Jolla,” is now available at the La Jolla Historical Society. The book, a 60-page hardback, was written and assembled by Seonaid (Shona) McArthur, Molly McClain and Diane Kane as an adjunct to the recent exhibit at Wisteria Galleries featuring historic homes and residential development in La Jolla through the 1920s. A book signing was held recently at Warwick’s.

The exhibit and subsequent book focus particularly on La Jolla subdivisions such as Lower Hermosa, the Muirlands, Luidington Heights, La Jolla Shores and Country Club Estates that developed outside the immediate village area as the community grew in population and scope. Tracing the work of architects such as Thomas Shepherd, Edgar Ullrich and Rudolph Schindler, the book explores specific architectural styles of the period such as Spanish Revival, Moorish, English Tudor and early Modern and Ranch.

It also features houses from the period which have received historic designation from the City of San Diego. Aerial photographs show the development of various neighborhoods and a variety of contemporary photographs depict many of the homes as they appear today.

The book is available for $30 to non-members and $25 to members.
The past is sometimes like a foreign country
where **ONLY IMAGINATION** can truly take you…

Yes, there are dates, descriptions, photographs and so on that make up history, but what does all of that really reveal about certain people who lived certain moments during those long past years of long ago? Moreover, what were those moments like to them? I thought especially of this when writing and researching two stories for this issue’s *Timekeeper*. One is on the celebrated people who signed the Wheeler Bailey House guest book in the early 1900s. The other treats the life and work of H. Austin Adams, the playwright who built the 1908 house that I now live in on Park Row called The Dreamery.

Adams can be nailed to some of the predictable factual history – his birth date, his rambunctious professional and personal life – but what were his thoughts when he looked out a window or what did he read sitting in his favorite chair? Indeed, where was that chair? That is a past to be visited only by imagination. So, too, those of all those people signing their names in Mr. Bailey’s guest book. Did they think of the significance we might place on their visits a hundred years later or how historians might interpret them in relation to the greater American Arts and Crafts Movement? Again, ideas for the imagination.

Our cover is a photograph of the artist Belle Baranceanu as she painted the La Jolla High School Seven Arts Mural in 1940. The inset shows her at work on the mural, framed by a background photograph showing it being demolished in 1975. In the inset she is standing in front of the mural detail known as literature. In the background are two male figures already completed as part of the work. One reads a book. The other is pensively typing a manuscript. Belle stands by a table near her completed figures, a strong, determined-looking individual looking boldly into the camera wearing wide-legged trousers and a plaid shirt with sleeves rolled to the elbow indicative that she is a serious working girl. She holds a white cup in her hand. A drink? Or a container for mixing paints? Questions history will never answer, although the imagination can. Is what’s in this cup important? Of course, not. But curio seekers like me will always want to imagine the possibilities. Read more of Belle’s story and the exhibition at Wisteria Galleries on her La Jolla murals at the high school and post office on pages 14-17.

Carol Olten
Editor
To Wheeler Bailey
from his friend
"Smallestly the 21st of
Kent 1925"

Ellen Terry
THEODORE ROOSEVELT SIGNED HIMSELF AS COL. ROOSEVELT JULY 27, 1915, SIX YEARS AFTER HE HAD COMPLETED TWO STORMY TERMS AS THE 26TH PRESIDENT OF THE UNITED STATES. Natalie Curtis, the esteemed ethnomusicologist who devoted her life to the study of Native American culture and music, offered her signature on April 28, 1912 – along with a Navajo peace chant. Architect Irving Gill provided the first signature after the house was built in 1907-08. The American painters, Colin Campbell Cooper, Leslie W. Lee and John Birren all signed in the 1920s, accompanying their “John Henrys” with sketches and art work. The revered Indian rights journalist Charles Fletcher Lummis affixed his name on Jan. 3, 1915, adding “best wishes to the Joya of La Jolla,” the joy wished to his host Wheeler J. Bailey and the beloved Hilero house at 7964 Princess St.

Such are the marks of the many luminaries and illustrious visitors who signed the Wheeler Bailey guest book, a bond-lined notebook kept at the house to record visitors from the time the house was built until the 1930s when the handsome, affable, bachelor-host curtailed entertaining. For nearly two decades Hilero, an outstanding structure built on an ocean cliff and filled with Native American crafts and furnishings, was a mecca attracting artists, actresses, musicians, writers, anthropologists, scientists and political figures. They came to the edge of nowhere – a lone house by the sea – to find somewhere – a beauteous spot where the sky and sea offered a tranquil respite, intelligent camaraderie and a host with a Japanese cook who gathered clams for dinner served al fresco as the waves crashed toward the terrace. The host and his guests most often shared a similar interest – the Native American culture of the greater Southwest.

The guest book, remaining today in the house, was loaned to the La Jolla Historical Society recently and the contents scanned to become part of the archival collection. It is far more than a mere recording of visitors to one of the great historic houses of La Jolla, but moreover a reflection of some of the significant facets pertaining to American history of the early 20th century, particularly in terms of the Arts and Crafts Movement.

The names in the guest book are a veritable Who’s Who of early 20th century Gestalt ranging from theosophists to opera singers, from politicians to silent film stars, from distinguished engineers to anthropology scholars, from painters to writers on a wide range of topics. The list includes Elsie Leslie, the first American child star of silent films; renowned Shakespearean actress Ellen Terry; California governor Robert Waterman; countess Georgina Louise Wachtmester, the theosophist whose lineage included a French marquis; tribal music composer Charles Wakefield Cadman; Roycroft Arts and Crafts founder Elbert Hubbard; Edgar Lee Hewitt, renowned Southwest archaeologist; Chicago
painter Joseph Birren; Frances Clara Folsom Cleveland Preston, wife of president Grover Cleveland, and violinist Maud Powell, the first instrumentalist to record on the Celebrity Artist Series for the Victor Talking Machine Co.

Visitors signing the guest book enjoyed the Wheeler Bailey house for various reasons, often remarking about the place and their host after their signatures. Jean Capart, a distinguished Egyptologist visiting from Belgium in 1924, wrote the following: “We finally arrive at the house, or rather the rustic cabin of Mr. Bailey, which seems to me like a combination of a trapper’s blokhaus and an Indian’s house. The wooden partitions have a filling of animal skins, the doormat in front of the entrance door is a seal skin, the dishes on the table are made of Mexican pottery, salt and pepper shakers are Monkeys or bears who seem to be crying in the most comical way...”

Capart concluded his remarks with a prayer to Egyptian deity Amon – written in hieroglyphics – granting “to the master of this house all health and joy.”

Roosevelt’s visit coincided with the ex-president’s appearance over several days in July of 1915 at Balboa Park’s Panama-California Exposition, ending with an evening of entertainment at Hilero.

Lummis, also among the guests, recorded the event in his journals: “He (Bailey) “is a funny little old bachelor somewhere near my age, who has built an uncommonly and cozy nest right on the edge of the cliffs at La Jolla and has gathered a good many Indian relics of the buyable sort. . .the house is attractive and comfortable and artistic and it is Bailey’s chief delight.”


LHS staff member Bill Carey contributed research to this article.
After the Wheeler J. Bailey House was built it received national attention in magazines and newspapers. Two of the articles often quoted about the design of the house and its native American furnishings are Natalie Curtis’ essay in the January, 1914, issue of The Craftsman entitled “A New Type of Architecture in the Southwest” and another published the same year in the June issue of House and Garden with the heading “A Seaside House That Fits Its Site” written by Eloise Roorbach. The following is an excerpt from Roorbach’s article:

“I have recently seen a house designed, built, furnished and cared for by a man, a self-sufficient man scorning the advice or counsel of mere woman. . . I herewith declare that the house is both original and beautiful, a rare combination in these days of freak houses.

“There is a fine sense of space. Secret doors and lost rooms seem all about. In whatever room one is, the vista is down into or up into the next room or set of rooms. This gives a peculiarly alive sense of individuality. Large windows let in a joyous amount of light and sun – he (Bailey) is not miserly inclined to keep his rugs from fading a little. They also let in a vast sight of the blue of the sea and of the sky. The whole effect is wonderfully bright, winning and cheery.

“Within the house everything has the appearance of handicraft work. The huge beams are pinned together. The owner is interested in our native Americans, so he has as much of their craft as he could get. Indian rugs are on the floor and hang from the balcony. Indian baskets are on the walls, holding brown grasses or gay flowers. Indian pottery, saddle ornaments, blankets, etc., have been placed here and there.

“The crowning touch of originality is in the piano. The dark mahogany of the Steinway grand seemed to him to be a jarring note. It did not look at all like the rest of the room. With such courage as only a man can show, he painted it a rich Indian red! . . Not a woman on earth would have ventured so original a trick. It would appear a most shocking absurdity in the ordinary drawing room, but here, where he has had the joy of doing everything just as he wanted to, it is entirely suitable. The flood of sunlight pouring into the room, the sparkle and glitter from the ocean, seen through them, the barbaric coloring mellowed by the shadows from the high ceiling, the Indian-red piano, with a great, round bowl of sprawling sprays of red geranium, the flame of the open fire, combine to make as cheery, harmonious and original a room as can be found anywhere. . . My doubts as to a man’s ability to build pleasantly are stilled forever.”

Bailey, left, appears with guests including Natalie Curtis at his side at Hilero, c. 1915.
HEN H. AUSTIN ADAMS DECIDED TO SELL HIS LA JOLLA HOUSE a few years after it was built in the early 20th century he listed the property for sale in his customary bombastic prose. “Owner Returning to Barbarism – for Sale “The Dreamery,” he wrote for the ad in the Foghorn newspaper of 1913. “The picturesque and unique residence of H. Austin Adams, the sage of La Jolla — would be a desirable citizen anywhere else — fully furnished, two built-in mortgages (good as new), linen closet with complete stock of rejected manuscripts, literary atmosphere in every room, all modern conveniences including gas, water and a Lawn-A-Snap! Don’t Delay!”

I don’t know who purchased The Dreamery from Adams back then, but hope they figured out the workings of the Lawn-A-Snap whatever it was — a lawn mower that bit? A mowing automaton? A robot with large scissors? Not quite a hundred years later, it was myself who bought Adams’ Dreamery, a small, quirky house with a tower on the Park Row circle. I’ve lived there ever since enjoying the house and its history, often poking around into the also somewhat quirky — and invariably interesting and entertaining — history of H. Austin Adams.

Rollercoasting from beginnings in the late 19th century as an Episcopal minister in high-brow East Coast churches and then renouncing Episcopalianism to become a Catholic priest, Adams travelled U.S. circuits with preachy paens on morals and spiritual philosophies before self-proclaiming himself an agnostic and changing his tune to more entertaining subjects such as Alfred Tennyson and Cyrano de Bergerac. Then he became an itinerant writer and playwright ricocheting into California, first to live in La Jolla in 1907 and, later, in Coronado in 1918.

That was just his professional life. The personal one is even more intriguing. Adams was born to well-endowed parents in 1861 in Santiago de Cuba, his mother connected to a royal Spanish dynasty dating to the 16th century and his father to old ancestral stock in Virginia. As a young man he married into East Coast society taking Flora Carleton Butler as his wife in 1883 with whom he had four children. Then the troubles began. On the lecture circuit Adams, in his 40s, met a young woman about many years his junior named Gertrude Bertha Desch. She became his “soul passion” and the inspired heroine of a book, “My Client vs. The People.” Adams left his first wife. The “scandal” became a hot topic in the yellow journalism newspapers, the new couple seeming to disappear from the surface of the earth for a while until popping up in Seattle with a newborn baby as Adams tried to support the little familial nest as a writer under a number of aliases.

Baby, mother and father got off the train on La Jolla’s Prospect Street in 1907 and rented a cottage from Anson and Nellie Mills near the ocean for $14 a month. Adams soon bubbled with enthusiasm over his new home in the local Foghorn newspaper about ‘what quaint, charming, unusual, picturesque, artistic people lived in the quaint, charming, picturesque bungalows’ of La Jolla. He met Anna Held of the Green Dragon Colony, poet Beatrice Harraden, “dear old friend” Madame Modleska and John and Agnes Kendall who built Windemere.

Within a year Adams bought a lot on Union Park Circle. He built the first house on the street. He named it The Dreamery and stayed for the next ten years, continuing to bombard the world with plays, magazine articles, newspaper stories and lectures. The Dreamery was a

A GREAT HAUTEUR: THE DREAMERY REVEALED

BY CAROL OLLEN

OLLEN IS THE SOCIETY’S HISTORIAN
simple two-bedroom, one-bath home of single-wall redwood board and batten construction. It had an unobstructed ocean view over the village and toward the north shore with a small second-story tower that made the most of it. Writing in The San Diego Union newspaper of May 23, 1918, Adams said of the house: “When I built my tower, The Dreamery, on the slopes of Mt. Soledad, there was method in my madness. I wanted to dream – and to let be left alone.”

Despite his claim for aloofness, Adams and his second family became fairly well-known in the communities of La Jolla, Coronado and greater San Diego. Adams was a frequent lecturer on social reform and introduced several of his plays in downtown theaters. Gertrude, who died in La Jolla at age 88 in 1968, became known as a pianist and composer. Her La Jolla performances included a recital on Wheeler Bailey’s celebrated red piano when British Shakespearean actress Ellen Terry made a ceremonial visit to the Princess Street house in 1910. Percival “Val” Adams, his son, lived most of his life here becoming a founding member of the La Jolla Cinema League in the 1920s. (When the LJHS screened some of the Cinema groups old 16 mm. films I met two of Val’s daughters, Alison Royle and Beverley Hjermstad, both now residents of San Diego County; they chatted amiably about their father and grandfather, wondering if the huge dent in the floor caused by an accident in the Dreamery’s upstairs bedroom was still there. I said yes, it was – and I sleep every night with my bed on top of it!)

When I bought The Dreamery in 1996 it was advertised as a possible tear down, but it struck me immediately as a small house with good bones. Wood floors. Redwood, no termites. The L-shaped living room had a reading nook with built-in book shelves. The dining room featured triangular-shaped cupboards with leaded glass doors in two corners. The circle park on which it was built was inviting with its canopies of huge old pines. Every room in the house was flooded with natural light through a plethora of double-hung windows which created a wonderful sense of airiness. The light made the rooms seem slightly churchy. H. Austin’s Dreamery tower retained its own special fantasy. When I walked in the front door 20 years ago I said I had to buy this house and that was that.

After all, a writer had once lived here and the thought occurred to me there still might be one of those rejected manuscripts Adams had referred to in 1913 stashed under a board in the linen closet. Nothing turned up.

Living in a house that was named The Dreamery and originally built by a playwright whose own life was something of a morality play I often fantasize about Adams and how he lived in La Jolla’s own salad days on Park Row, hammering away on his typewriter in the tower dreaming of a Broadway success and the day when he would stand before a New York theater crowd of (as he projected) “bejeweled women and men in full dress crying author! author! author!” In an article in The San Diego Union of 1912 he imagined the event “followed by great feasting in La Jolla” with “tender pullets and imported sausages hanging from the reposes a few pennies carefully wrapped in Austin’s sock.”

H. Austin Adams never became rich. But he was, nonetheless, always rich in words. He loved La Jolla for its small houses, artistic people, winding lanes and beautiful shore. He hated La Jolla for its smugness and what he called “the stuffy little hypocritical humbug existence approved by the WCTU (Woman’s Christian Temperance Union).

He sold The Dreamery and finally left for good in 1918. I would like to have met him. I feel fortunate, at least, to have met his house.

LIHS volunteer Sandy Spalding contributed research to these stories.

When H. Austin Adams died on Coronado in 1931 at age 70, one of his obituaries claimed he could “write like the devil, but talked like a fallen angel.” Another heralded him as a “well-known playwright and lecturer.” Adams most frequently identified himself as a “dramatist.” During his lifetime he wrote about a dozen plays, but only a handful were produced.

Adams most popular and well-known play was “Ception Shoals,” the story of a morally bound heroine confined to a lonely lighthouse, forsaken until she is discovered by a lover. The play was produced in 1917 at New York’s Princess Theater starring the silent film and stage actress Alia Nazimova. The actress heralded Adams as “the greatest dramatist of America and one of the intellectual giants of the world today.” But a leading drama critic of the time was somewhat less inspired saying that the play “would have received higher praise if it had been announced as a posthumous find among Ibsen’s effects.”

Social reform and morality were Adams’ main topics revealed not only in plays but also many literary contributions to magazines and newspapers throughout his life. He was an advocate of women’s suffrage, a dis-advocate of prohibition and, in later life especially, identified himself with socialism and agnosticism. He was a sassy, bossyboots kind of writer who never quite forgot his religious soul. “What God has joined together let no man put asunder,” Adams wrote in one of his essays. “But, poor God, I fancy, not infrequently is charged with joining what is really the work of a sappy youth of 21.”

Adams last major literary work was a biography of the San Diego business tycoon, John D. Spreckels, written while both subject and author became close friends living on Coronado. Entitled “The Man John D. Spreckels,” the biography – unauthorized but later endorsed – was published in 1924 in a limited run by Frye & Smith Press of San Diego with a foreword written by Adams aboard Spreckel’s yacht, the Venetia.

True to style, the biography is filled with high-flown prose and hyperbole, a paen to a businessman who in the biographer’s view could do no wrong. He describes Spreckels as “one of America’s few great Empire Builders who invested millions to turn a struggling bankrupt village (San Diego) into the beautiful and cosmopolitan city (it) is today.”

Spreckels’ business pursuits and personal life are reviewed: the last chapter discusses the biographical subject as a great cultural enthusiast and music lover – “only great music, that is,” Adams insists. “For all degraded forms of music – especially the vile abortion known as jazz – he cherishes a wordless contempt.”

That’s H. Austin, an agnostic, maybe, but still ever the moralist having the last word!

John Masefield “Sea Fever” poem, 1902
One of the earliest and most well-known was E. W. Scripps’ yacht, the Loma, which the newspaper tycoon gave to the Marine Biological Association in 1904 for oceanographic research purposes. A handsome vessel outfitted to dredge at 700 fathoms, the Loma was used in the first hydrographic exploration of the Soledad Submerged Valley off the coast and for the collection of plankton and marine specimens displayed at the Little Green Lab at the Cove, the initial location of what grew into Scripps Institution of Oceanography.

Closer to shore and a delight to locals and tourists alike was the beloved Glass-Bottomed Boat, operating at the Cove for the viewing of underwater life, particularly the colorful gold garibaldi that populated areas near the shore. (In early La Jolla, boats sometimes entered the aura of storytelling and fantasy such as the small row boat “Wizard of Oz” author L. Frank Baum invented in his 1905 “Sea Fairies” which carried an old captain and his child companion from a spot near Emerald Cove to the ocean depths and a mythical kingdom of auspicious mermaids and wicked sea monsters.) The first Glass-Bottomed Boat initially surfaced around the Cove in the summer of 1899, conceived and built by resourceful Scandinavians Thor Thorson and his nephew, Larson. Their boat was so successful with tourists that the following year they built a second, larger boat christened The Viking which glided around the Cove waters for six years.

The Loma met its demise early on, running aground near the Point Loma Lighthouse after two years of operation as a research vessel. Everything of value on board was removed, including copper sheathing and four tons of copper from the keel, and hauled up a 30 ft. cliff before the Loma was claimed by the sea. Scientist Dr. Fred Baker dreaded telling Scripps of the loss of the yacht, but the newspaper tycoon only replied: “Well, at least it will kill all those damn fleas.” The oceanographers had a new vessel built at a cost of $8,650. It had twin 25 horsepower engines, and was named the Agassiz, after Alexander Agassiz, the father of modern oceanography. It was launched in 1907 and was used by the Scripps scientists until a more advanced research vessel was acquired in 1937 named the E. W. Scripps. The E. W. made many long research voyages, surviving until 1955 when it went down in the Papeete harbor at Tahiti.

Sailing along the local coast became a more and more popular activity as La Jolla grew into a larger resort-type community in the 1920s. The community responded with the idea of creating a large yacht harbor in the Shores and opened the La Jolla Beach and Yacht Club in 1927. But the yacht harbor became too expensive and the site itself proved unsuitable. The potential developers sold their land to Frederick William Kellogg who renamed the facility the La Jolla Beach and Tennis Club. La Jolla retained its “sea fever” but tennis beckoned more popularly to landlubbers!

Carol Olten
reception with former senator Jim Mills at a historic home on Camino de la Costa. A lecture with a prominent landscape architect. The opening of a climate change exhibition prompting lively discussion about one of today’s “hot” topics. A historic designation workshop. Programs involving the arts at a variety of locations including readings of “Industrial Oz: Ecopoems” and a dance event entitled “Requiem for the Ocean.” Such were the subjects occupying the La Jolla Historical Society calendar as spring of 2017 came onto the horizon. Usually open to the public free of charge, the events testify to the Society’s continued involvement with the community and the shaping of today and the future guided by what may be learned from the past. This issue’s Snaps record some of this Spring’s visual moments.
IF ANY HISTORICAL DESIGNATED STRUCTURE DESERVES A PRIZE FOR ENDURANCE, IT’S THE WINDANSEA SURF SHACK

knocked over by killer surf and winter storms numerous times, but always rising again like some eternal Phoenix through the dedicated efforts of a small, but strongly motivated, group of wave riders. The “shack” – a wood pole structure with a thatched roof of palm fronds – received historic designation from the City of San Diego in 1998, joining hundreds of historic buildings and private residences deemed worthy of preservation.

Needless to say, among the group of more traditional structures with bronze plaques among their pedigrees, the “shack” was an odd man out. But its rich relation to La Jolla surfing history and one of its most popular beaches could hardly be denied.

The original shack went up in 1946 undertaken as a concerted building effort by three of La Jolla’s pioneering surfers: Woody Ekstrom, Fred Kenyon and Don Okey. It was conceived as a partial shelter from the sun, a focal spot for parties and beach picnics and, sometimes, a place to store surfboards when their owners were taking a break.

Big waves led to its first destruction in 1949, but it was quickly rebuilt. Succeeding years revealed a similar pattern of wind and wave damage followed by energetic repair and rebuilding. The last major demolition occurred in December, 2015, when winds and high tides hit the beach in a powerful demonstration of nature’s ability to rampage. But by June, 2016, the structure was back up, ready for the easy days of sun and summer. Its City of San Diego plaque reads “Historical Landmark 358.”

Today, the WindanSea Surf Shack – named after the beach on which it stands which was named after the WindanSea Hotel built in 1909 and destroyed by fire in 1943 – is a revered beach landmark with three community organizations serving as the protective angels: The WindanSea Surf Club, the WindanSea Historical Surf Riding Association and the Friends of WindanSea.

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

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

Editor’s Note: Keepsakes is a regular newsletter feature highlighting a selection of La Jolla’s most treasured homes and buildings.
Belle (Goldschläger) Baranceanu, a titan among local artists in the 1930s, arrived in San Diego in 1933 and quickly made a name for herself in the local art world as a fine artist and mural painter. She produced two of her most exceptional murals for the seaside neighborhood of La Jolla under the auspices of two federal government art projects begun during the New Deal – one for the post office, the other for the high school.

The La Jolla Historical Society recently acquired the cartoon images (full scale preliminary drawings done in wax pencil on brown paper) that Baranceanu produced for her Seven Arts mural at La Jolla High which, along with the rest of the school auditorium, was destroyed in 1975. This exhibition – “Belle Baranceanu: The La Jolla Murals” on view June 10 through Sept. 3 at Wisteria Cottage Galleries – seeks to shed light on Baranceanu’s creative process at work on her Seven Arts and Scenic View of the Village murals and to contextualize them as an important part of the larger history of the New Deal era.

The federal government became a patron of the arts beginning with the creation of the Public Works of Art Project (PWAP) in December of 1933. An allocation of money was taken from the recently created Civil Works Administration (CWA), headed by Harry Hopkins, and given to the PWAP which was the first government work relief project for artists. Baranceanu was hired by the PWAP in December of 1933 and produced her first public mural San Diego in 1934. Although the federal government ended the PWAP in June 1934, new work relief art projects were begun in 1935, including the Treasury Relief Art Project and the Works Progress Administration’s Federal Art Project; Baranceanu painted murals for these government entities as well.

The artist was offered a commission by the Treasury Relief Art Project (TRAP) in late 1935 for the La Jolla Post Office mural on Wall Street, one of many artists around the country asked to paint New Deal art projects interpreting “American Scenes” which stressed non-controversial subjects celebrating life in local communities. The Scenic View of the Village mural was painted on canvas in a studio in Balboa Park and then glued to the wall of the newly built post office making it a permanent fixture in the building.

Baranceanu was commissioned again in 1939, this time for the Federal Art Project, to paint the mural for La Jolla High School. The Seven Arts mural was the most difficult project she had ever undertaken and she was immensely proud of what she had accomplished after it was completed. She painted the mural as a dry fresco, an incredibly difficult technique, and in the end produced a masterpiece which decorated the auditorium until the building was demolished.

Five of Baranceanu’s public murals survive today, including Scenic View of the Village, and it is up to us to make sure that these cultural treasures, which are an important part of San Diego’s history, are protected for future generations to enjoy.

Major support for this exhibition was provided by Sandy and Dave Erickson with additional support from Bram and Sandy Dijkstra, Joseph and Linda Marrone, Seonaid McArthur and Barry Bielinski, Gillian Peoples and Steve Younes, Margie Warner and John H. Warner Jr., ArtWorks San Diego, and the David C. Copley Foundation.

Special thanks to John W. and Kathleen Howard for their donation of the Seven Arts mural cartoon to the La Jolla Historical Society.
Belle Baranceanu
Seven Arts Mural Cartoon | Sculpture
Wax pencil on brown paper, 1939-40
Photograph by Philipp Scholz Rittermann
Collection of the La Jolla Historical Society
Belle Baranceanu
Reclining Nude
Oil on Canvas, 1928
Collection of Abraham and Sandra Dijkstra

By Jennifer P. Hernandez, Ph.D.

BELLE BARANCEANU was certainly a talented muralist, but was also an artist that did not resign herself to producing just one genre of art. She was always experimenting with new mediums and different subjects. Baranceanu’s professional art career began in Chicago in 1925 and much of her art during this period reflected her own experiences as a first generation American and a woman of that era. Social justice and the empowerment of women are a constant theme in her art and portraiture throughout the 1920s.

Baranceanu was a young woman finding her way in the 1920s and her subjects are very diverse: gritty scenes of Chicago's urban core, a jaw-dropping, Klimt-inspired portrait of her sister, Theresa; nude women; scenes of the Hollywood Hills and Los Angeles architecture and even Jewish religious art to name a few. When Baranceanu arrived in San Diego in 1933 she quickly found work with the San Diego City Schools Curriculum Project which had begun in 1934 as a New Deal unit and was funded by the Works Progress Administration’s Federal Art Project from 1935-1943. This innovative program paid artists to produce visual aids for student use in San Diego public schools.

Part of this innovation included adopting Modernist methods for producing artists to experiment with linoleum as a medium because it was cheaper than wood and more pliable. Block printing also gave the Curriculum Project the flexibility to print hundreds of copies of illustrations for school books which made it very desirable. Baranceanu mastered the medium and produced wonderful prints including Drill Baboon, Bobcat, Deer and Skunk which were highly sought after during the Great Depression and in the decades that followed it.

Jennifer Hernandez holds a doctor of philosophy (history) degree from Claremont Graduate University and a masters degree from the University of San Diego. She is a lecturer at San Diego State University and San Diego Mesa and Cuyamaca colleges.

Belle Baranceanu
Drill Baboon
Woodblock print, 1940
Collection of the James S. Copley Library
Timeline
1900 Abram and Mary Goldschlager leave Botosani, Romania, arrive in Sault Sainte Marie, MI, and settle in Chicago’s Jewish Ghetto.
1902 Belle Goldschlager is born in Chicago.
1905 The Goldschlager family moves to North Dakota to become homesteaders.
1910 The Goldschlagers divorce in Chicago and Belle and her sister Theresa return to North Dakota with their mother eventually settling in Williston where her mother develops a chiropractic practice.
1913 Belle’s grandfather Aaron Baranceanu dies and the family loses the homestead in Williston.
1920 Mary Goldschlager and her daughters move to Minneapolis, MN. Mary and Abram re-marry.
1921 Belle Goldschlager enrolls at the Minneapolis School of Art and studies with Anthony Angarola. She graduates in 1924.
1925 Mary Goldschlager and her daughters relocate to Chicago and live with Abram Goldschlager. Belle enrolls at the Art Institute of Chicago to study with Angarola after following him there.
1927-1929 Her father disapproves of her relationship with Angarola and sends her to live with her grandmother in Los Angeles.
1928-1929 Angarola spends a year abroad in France and Italy as a Guggenheim fellow. He is involved in a car accident in France a few weeks before he returned home.
1929 Angarola dies from heart complications on August 15th.
1930-1932 Still grieving Angarola’s death, Baranceanu finds some work within the Jewish art community in Chicago and teaches art classes at Hull House.
1932 The Goldschlager family move to Los Angeles in the fall of 1932, then to San Diego where they establish a small men’s clothing store. After spending a year in Los Angeles trying to find work, Belle is unsuccessful and moves to San Diego to live with her parents. She changes her last name from Goldschlager to Baranceanu.
1933-1934 Baranceanu paints her first public mural San Diego for the Public Works of Art Project (PWAP). She is hired to work for the San Diego City Schools Curriculum Project after the demise of the PWAP.
1935 Baranceanu paints her second public mural The Progress of Man for the California-Pacific International Exposition under the auspices of the San Diego City School’s Curriculum Project and the Emergency Works Program.
1936 Baranceanu paints Scenic View of the Village for the La Jolla Post Office under the auspices of the Treasury Relief Art Project (TRAP).
1937-1938 Baranceanu paints two mural panels for Roosevelt Junior High School Building Mission Dam and Portola’s Departure under the auspices of the Works Progress Administration’s Federal Art Project.
1939-1940 Baranceanu paints her last New Deal era mural, Seven Arts, for La Jolla High School.
1946-1951 Baranceanu teaches at the San Diego School for Arts and Crafts in La Jolla.
1946-1969 Baranceanu teaches art at Francis Parker School in San Diego. Most of her time is devoted to teaching and she finds it hard to find time to produce and exhibit art. She does exhibit her animal block prints in a few major shows in the West.
1975 Her Seven Arts mural, along with the La Jolla High School auditorium, is destroyed after the building is declared structurally unsound.
1988 Baranceanu dies at White Sands January 10th from Alzheimer’s disease.
Inventors and inventions, both mad and otherwise, have been popular film subjects throughout the history of cinema. The pairing of actor to role has sometimes been mindboggling giving us Mickey Rooney as “Young Thomas Edison” in 1940 and Joel McCrea as the inventor of laughing gas in “The Great Moment” of 1944. Earlier the legendary Charles Chaplin gave comic lessons in being poor but happy in the “Modern Times” of machines and their various machinations.

In 1922 Buster Keaton – the great silent comic known for his stoic, deadpan expression – took on the role of an inventive electrician whose work goes zappy in a film called “The Electric House,” a two-reel comedy which he wrote and directed with Edward Kline. The film, along with another early silent entitled “It’s a Gift” explores the subject of early Hollywood and its fascination with mechanisms at an outdoor movie night presented by the La Jolla Historical Society on Saturday, August 26, on the lawn of Wisteria Cottage.

“The Electric House” is the last of Keaton’s short silents before he expanded his career to full-length features and became one of the early era’s legendary comedians in movies such as “The General,” “The Navigator” and “The Cameraman.” He plays a befuddled young man graduating with a degree in botany who is mistakenly confused as a professionally adept electrician hired to modernize a house with electrical gadgets while the homeowners go on vacation. When they return the pratfalls are numerous: An electric staircase that ascends so quickly it dumps everybody into a swimming pool, a mechanical device that delivers dinner without human hands but surreptitiously lands the entrees onto the hostess’s lap, a bed that folds into a wall (with the sleeper smashed between it) and so on.

“It’s a Gift,” a 1923 Pathescope short, has a similar theme of inventions wreaking havoc with comic effect. Snub Pollard, the silent film actor noted for his pronounced upside-down moustache, plays a devil-could-care-less maker of various contraptions that seem to make his life easier as he lies in bed pulling cords to deliver his meals and engineers a chicken to lay an egg directly into the breakfast skillet. Then he goes out of the house, gets in a crazy little magnetic car and the real fun begins.

In addition to “The Electric House,” and “It’s a Gift” the evening will include footage filmed at Balboa Park’s 1915-16 Panama California Exposition: “A Glimpse of the San Diego Exposition,” a documentary; and “Fatty and Mabel at the San Diego Expo” featuring Fatty Arbuckle and Mabel Normand careening down the Prado in a madcap electric cart.

Carol Olten

SATURDAY, AUGUST 26, 2017
ADMISSION IS FREE

Featuring live music and sound effects by UCSD Library presenter and silent film curator Scott Paulson. Bring low chairs or blankets and a picnic dinner. The lawn opens at 7:00pm and films begin at 8:00pm.

Movie poster promoting “The Electric House” on the international circuit.
Thanks to everyone for a great day in May 2017

The 13th annual La Jolla Concours D’Elegance brought thousands to the Cove and Ellen Browning Scripps Park on a bright Sunday April afternoon to enjoy vintage automobiles in their finest dress. This year’s event, spanning a weekend with the Sunday afternoon show as the climax, featured Packards from the early to mid 20th century as well as a variety of restored vehicles originally manufactured on the Continent. Mike Dorvillier chaired the event supported by professional judges and volunteers. The event benefitted the La Jolla Historical Society and other organizations.

1921 Dusenberg received best in show at Concours d’Elegance

Peoples’ choice award went to 1951 Maserati

1966 Cobra Roadster won La Jolla Historical Society Preservation Award

PATIO GETS A PERK

It’s only about a hundred square feet, but the small bricked patio between Wisteria Cottage and the Balmer Annex has a spiffed up new look, thanks to the La Jolla Garden Club and Torrey Pines Landscape Company.

The garden club selected new plants including clivia, dwarf shefflera, fatsia and begonias for six existing clay containers which were sanded and cleaned and an old irrigation timer was replaced. The patio bricks also were power washed. Torrey Pines Landscape Company donated plants, soil and labor to complete the project.

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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 to 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; ellislajolla@aol.com.

Mary Revelle-Paci, Ellen Revelle, Ann Zahner, and Harle Garth Montgomery on the occasion of the 2008 gift of Wisteria Cottage to the La Jolla Historical Society
Warwick’s and the La Jolla Riford Library, together with LJHS, are hosting author Molly McClain on Saturday, June 3, at 4:00 p.m. to discuss and sign her new book, *Ellen Browning Scripps: New Money and American Philanthropy*. Molly McClain is a professor of history at the University of San Diego. She is the author of *Beaufort: The Duke and His Duchess, 1657-1715*, and *Schaum’s Quick Guide to Writing Great Essays*. She also coedit *The Journal of San Diego History*.

We asked Molly McClain some questions about her new book:

**How did you come to focus on Ellen Browning Scripps?**

I never set out to write a biography; instead, I was planning to write a short article for The Bishop’s School’s centennial celebration in 2009. I visited Scripps College, however, and discovered nearly 20 file cabinets filled with letters, diaries, account books, financial records, travel narratives, and photographs. Quite a treasure trove. Patricia Schaelchlin used some of these papers in her book on the Scripps family, published in 2003. But there had been no biography of Ellen Scripps since 1966. I thought that this was something that needed to be done; honestly, I couldn’t convince anyone else to do it. A friend said to me, “Molly, if you think this is so important, why don’t YOU do it?” And so I did.

**Why do you think that no other historian took on Scripps as a subject?**

Her handwriting. She had terrible, terrible handwriting. It took me about a month reading her most legible letters before I could make the sense of her diaries, written in a personal shorthand and measuring about 3 x 5 inches. I studied paleography (the art of handwriting) and used it in my career as a British historian to read 17th-century letters written by semi-literate Scottish lairds. So I knew I could do it. But it did take some time.

Anything that you have discovered about her in your research that people may not know about her?

We envision Scripps as a genteel, elderly lady—the “patron saint of La Jolla.” In fact, she was stubbornly working class, taking pride in what she called her “plebian” ancestry. She is known for her generosity but she could be extremely tight-fisted with her own family, loaning her brothers and sisters money…at 6 percent interest. She’s a great character, and I feel fortunate for having the opportunity to know her better.

**EVENT DATE:** Saturday, June 3, 2017 - 4:00pm  
**EVENT ADDRESS:** La Jolla Library, 7555 Draper Ave.

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Wisteria Cottage - Balmer Annex

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**Dates:** July 10-14, 2017
**Pricing:** $240 Half-day (9:30–12:00pm) / $320 Full-day (9:30–3:30pm)
**Grades:** 6th – 8th Graders

**Take it to the Beach: Beach Photography**
Capture summer through the lens in this weekend-long photography and film workshop! Dive into landscape, portraiture, action, surf & underwater photography, and even short films as you soak up the sun and become a pro beach life photographer.

**Dates:** July 17-20, 2017
**Pricing:** $240 Half-Day (9:30–12:00pm) / $320 Full-Day (9:30-3:30pm)
**Grades:** 6th – 8th Graders

**Flashbacks: Film Photography & Alternative Photo Processes**
Take a step back in time to explore the photographic history of San Diego, discover some of photography’s earliest techniques, and learn from the masters who used them best. Test out a 4x5 camera, capture & develop film, try out alternative photographic processes, and explore the past and present through an architecture tour of La Jolla! For the intermediate or advanced student who wants to expand their photographic horizons!

**Dates:** July 24-28, 2017
**Pricing:** $240 Half-Day (9:30–12:00pm) / $40 Supply Fee
**Grades:** 9th – 12th Graders

**Documentary Filmmaking Workshop**
Do you have passionate opinions? Are you fascinated by individuals and their personal stories? In this workshop we’ll study various forms of documentary filmmaking, from traditional methods to experimental and hybrid forms, and apply those skills toward creating your own short documentary film, going through the phases of pre-production (planning, storyboarding), production (filming, sound, lighting, interviewing, direction), and post (editing, sound).

**Dates:** July 31-Aug 4, 2017
**Pricing:** $320 Full-Day (9:30-3:30pm)
**Grades:** 6th – 9th Graders

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**LJHS Internships**
The La Jolla Historical Society offers ongoing opportunities for higher education undergraduate or graduate students to work on archival and content-based projects. Please contact the Society’s staff Archivist.

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

**Jennifer Hernandez Lecture**
Curator Talk on Baranceanu Exhibition
June 15
6 p.m. Balmer Annex

**Silents Under the Stars**
Outdoor Silent Film Night with Scott Paulson
August 26  8 p.m.
Wisteria Cottage Lawn

**Judith Dolan: On Broadway**
**Exhibition**
Sept. 23-Jan. 21
Wisteria Cottage Galleries

**BEtalks: conversations on the built environment**
**ADAPTIVE REUSE**
Oct. 15 – Starting 5:30pm – Presentations 6:30pm
On the lawn - bring picnic dinner, low chairs or blanket
to the City of San Diego Commission for Arts and Culture for their financial support.

**SPECIAL THANKS!**

For a complete Arts and Culture Calendar, visit [www.sandiegoartsandsol.com](http://www.sandiegoartsandsol.com)

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For over a half century, architect Thomas Shepherd designed homes and buildings throughout La Jolla. It is said that his houses gave La Jolla a certain “look,” second only to the beauty of its beaches.

After training under architects George Washington Smith, Wallace Neff and Robert Farquar, Shepherd traveled to Europe and Japan to expand his knowledge of architecture. His trips to the Mediterranean influenced many of the homes he designed in La Jolla, since the style suited La Jolla’s climate. In Japan, he learned how homes are connected to their gardens.

Shepherd arrived in La Jolla in 1926 and began a partnership with architect Herbert Mann in 1927 that lasted until 1932. He designed a building at 1117 Wall Street where he maintained his offices. This was the first commercial building he designed and it is still in use today and is known as the Thomas Shepherd Building.

Not known for designing in any particular style, Shepherd chose to become acquainted with his client’s lifestyle so that he could design a customized home for them that suited their particular needs and desires. Architectural styles of his La Jolla homes include Spanish, Mediterranean, Monterey, French Eclectic, Italianate, Tudor, California Ranch, and Colonial Revival. While he designed buildings in other parts of San Diego, it is here in La Jolla that the main body of his work endures.

Over the years I have had the privilege to sell quite a few Tom Shepherd designed homes and each one has had it own distinct style. Recently, I represented the sellers of a French Eclectic Style home in La Jolla’s Barber Tract that had views of nearby WindanSea Beach. My clients were the 3rd owners of this stately home and I was told that Shepherd originally designed the home for a couple from France in 1950.

The home’s French influence is introduced as you wander up the front entry pathway under an allee of old-growth juniper trees. The exterior of the home features many hallmarks of the French Eclectic Style that include a heavy wooden front door with ornate wrought iron work encased in glass, surrounded by stone block details. Additionally, casement windows are shuttered, quoin are featured prominently on the home’s corners and the wood-shingled roof flares upward at each turn. The interiors have French-inspired paneling and millwork and numerous French doors open to terraces and garden patio areas – connecting interiors to outdoor spaces.

As with many of the homes he designed, Shepherd was invited back to this one in the 1970s by its second owners to design an enclosure for a loggia and expand the master suite. While the owners did not follow through with all the design ideas Shepherd proposed, they eventually enclosed the loggia.

Recognized as a Master Architect by the City of San Diego, Shepherd continued to design homes until his death in 1979. Today, there are 19 historically designated Shepherd-designed homes in La Jolla – more than any other noted architect and the list continues to grow.
A highly stylized rendering of the Colonial Hotel is featured on a one-cent postcard from the late 1930s showing the building resplendent with a colorful roof solarium for sunbathing around small cabanas and outdoor lounge seating. The Childrens’ Pool, completed in 1932, is in the background while the hotel, a design by architect Frank Stevenson from 1928, looms large in the foreground surrounded by a frame of palm trees beckoning visitors to its resort-like Southern California beach location.

The postcard is part of a collection recently given to the La Jolla Historical Society by Clara Barton. The picture lures future guests to the hotel with a hypothetical post script printed on the back stating “can heartily recommend this beautiful hotel, European plan...Overlooking the ocean, yet very close to all recreational activities and shopping center...all room with private bath...Also completely equipped housekeeping apartments...Roof solarium...Garden patio...Here truly is an adventure in luxury at modest rates.”

The hotel, now operated as the Grande Colonial La Jolla at 910 Prospect St., originally offered 26 apartments, 25 single rooms and “the first sprinkler system west of the Mississippi.” Today it is part of the Historical Hotels of America program sponsored by the National Trust for Historic Preservation.
RENOWN TODAY!

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

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