Cultural heritage, once activated, has the capacity to enrich the present and mediate the future, to comment in thought-provoking ways on the human condition and facilitate social progress. At the La Jolla Historical Society, we have an inclusive vision to interpret history within the broader context of civil society, and allow it to resonate through layers of time in innovative ways – the notion of museum as laboratory. Our ultimate purpose is to nurture citizens who value the community, and who seek to make decisions about the future informed by an appreciation of the past. As we plan our exhibitions and programs, we strive to cultivate public engagement through relationships with community groups, cultural organizations, and educational institutions, and to reach out to diversified constituents curious about a wide range of disciplines. To meet these ambitions, we offer experiential and interdisciplinary learning opportunities, reaching beyond La Jolla to collaborate with organizations throughout San Diego, seeking new and expanded audiences with broad arts and culture interests – in architecture, literature, film, theater, dance, science, and natural history. Our fall exhibition, Judith Dolan: On Broadway, is a great example of this programming and engagement strategy – an interdisciplinary project designed to resonate with an affinity audience in the performing arts, in ways that relate to La Jolla’s past and its present.

Judith Dolan: On Broadway presents the work of artist-scholar Judith Dolan, theater costume designer and Distinguished Professor of Theater and Dance at the University of California, San Diego. Dolan’s designs have earned accolades on Broadway and off, including the 1997 Tony Award for Candide. With a MFA in Costume Design and a PhD in Directing and Design from Stanford, her designs have been seen at numerous companies in the United States and Europe, including Dublin’s Abbey Theater, London’s Old Vic, The Kennedy Center, The Brooklyn Academy of Music, The Shakespeare Theater in Washington, DC, and the New York City Opera. Her professional practice includes extensive historical research, the use of collage and storyboarding, and the creation of hand-drawn sketches and renderings. This exhibition surveys Dolan’s creative process across nine theater productions over two decades – creative accomplishments concurrent with her rise to Distinguished Professor rank at UCSD. The exhibition will also feature the history of the performing arts in the community, starting with stage and musical performances in the Pre-Depression era through the growth of organizations still thriving in La Jolla today. We offer our sincerest gratitude to the financial supporters who made this project possible. Major funding for this exhibition was provided by Dr. Michael A Bernstein and Ms. Patti Harp with additional support from Crystal and Jeff Anderson, Weston Anson, ArtWorks San Diego, Robert Pascale and Sara Bauer, Gail and Ralph Bryan, The David Copley Foundation, Martha and Edward Dennis, Patricia and Jack Fisher, Marcy and Jeffrey Krinsk, Margret and Nevins McBride, Wendy Nash, Colette Carson and Ivor Royston, and Marilyn and Michael Yeatts. Artistic sponsorship by Lynelle and William Lynch. Corporate support provided by Procopio, Cory, Hargreaves & Savitch, LLP.

On behalf of the Board of Directors, I want to express our deepest gratitude to the Society’s members and supporters, whose generous financial and volunteer support are the foundation of our exhibitions, programs, and events. Thank you! I look forward to seeing you at the Society soon!

Heath Fox
Executive Director
One of the highlights of putting together this issue of *Timekeeper* was my “interview” with Judy Dolan (pages 4-9). I have put the word interview in quotes because it really wasn’t that at all in the traditional definition of being a conversation where questions are asked and answers are given in a one-on-one confrontation with one person acting in the role of interviewer (myself) and the other in the role of interviewee (Judy). In this “interview” Judy was cruising around the Greek islands in the South Aegean and I was sitting at an office desk at 7846 Eads Ave. Voila! The Internet. In journalistic practice, it has made a vast change in how we think of interviews and how they are conducted, via flurries of e-mails containing questions and answers as opposed to the journalist arriving at the subject’s location with the proverbial notepad and pencil.

In some ways current communication technologies have improved the interview process, making it possible to communicate information when parties are vastly separated in a geographic sense. Of course, the telephone interview (phoner in the trade) made this possible as well many years ago. What e-mail accomplishes is a more studied approach, a chance to form questions and answers more methodically than most phone chats would afford. What it doesn’t accomplish is building a human rapport with the subject. The computer screen just doesn’t laugh very well – well, it doesn’t laugh period.

My first interview as a working journalist in San Diego was with a 104-year-old man celebrating his birthday in a small North Park house where he lived alone with a few pieces of old furniture. We talked and laughed. I took notes and went back to the newspaper office and wrote my story on a manual typewriter. It made the front page. I don’t think an e-mail would have accomplished quite the same result.

Celebrity interviews are always tricky. The subject has already been interviewed dozens of time and most probably been asked the same tiring questions. As an interviewer I learned novelty worked best in breaking the ice whether the subject was Jack Nicholson, David Lynch or Elizabeth Taylor. My first celebrity interview was a phoner with Louie Armstrong. I was scared. My voice shook when I started asking questions. Mr. Armstrong sensed the dilemma and asked what I was upset about. I said I’d never spoken with anyone so famous before. He said fame wasn’t really important and that he only lived his life to play the trumpet. The interview went along fine after that.

When you don’t get the interview, sometimes as an interviewer you still get the story. This happened to me on an Anthony Perkins interview I once scheduled pool side at La Valencia. Sunbathing with Marissa Berensen, Perkins was in a dour mood and either refused to respond to questions or did so in a monotone of yeses and nos. I wrote the story, setting the scene and recorded his mono-syllabic quotes. Had there been e-mail in 1975 it would have saved me a lot of driving.

Carol Olten
Editor
Dolan designed blood-red costumes for MacBeth and Lady MacBeth in keeping with Shakespeare's gory drama.
Editor's Note: Judith Anne Dolan has designed hundreds of costumes – snarky jesters, brooding monarchs, buxom mistresses, vindictive rogues, pensive poets, angelic maidens – for theatrical productions spanning the world of live drama, opera, musicals, film and television. Her work has adorned the stages of many of the world’s leading cultural institutions ranging from London’s Old Vic and the Abbey Theater in Dublin to the Kennedy Center, the Brooklyn Academy of Music, the Shakespeare Theater in Washington and the New York City Opera. She has done numerous productions for Harold Prince, including a rollicking “Candide” which won a Tony Award for costumes in 1997. Dolan holds masters and doctors degrees in her field from Stanford University and serves as professor of design in UCSD’s department of theater and dance where she has been dean of arts and humanities since 2005. Her work is highlighted in this season’s exhibition at Wisteria Cottage galleries. In the following interview, accomplished via e-mail as Dolan cruised the Aegean this summer on vacation, she shares her thoughts about costume design with Timekeeper Editor Carol Olten.

JUDY: No, I never do. Referring to past productions tends to generalize the narrative, the characters and the language. Shakespeare should be immediate and pertinent to a specific audience, whether they live in the United Kingdom, Dublin, Texas or San Diego. I have designed *As You Like It* on two different continents and the audiences change the design. You consider them as important as the playwright.

CO: What would you put on a mummer that you wouldn’t put on a jester – or vice versa?
JUDY: My experience with designing jesters is that there is a very dark component to making a king-laugh - think of Rigoletto as an example. I go a bit scary with jesters, crossing animals with humans, stylized creature ears and rooster crests. Mummers are sweeter, intent only in making the popular audience (you!) smile. Adding animal characteristics for their basic costume would be off-putting, I think, to the fundamental feeling that we all share as human beings.

CO: Historically, what’s your favorite design period?
JUDY: I have a tendency to lean toward the early modern periods of the Elizabethan and Jacobean times – not just Shakespeare but Ben Jonson and Christopher Marlowe too – but I always input contemporary elements so that the impact remains current. The twisted mannerism of this period seems pertinent to our own cultural and political landscapes, giving the actors a kind of muscle for their performances.

CO: Who are some of the designers from the past that inspire you – Edith Head, Cecil Beaton, Irene Sharaff...?
JUDY: Edith Head, like me, was educated at Stanford, so her career has always fascinated me. I took a page from her book and when I am in a fitting with an actor, I dress with authority (jacket) and somberly (grays, blacks) so the attention can be placed where it is appropriate – the actor in the costume. Artistically, Eiko, a beautifully imaginative theatre designer who passed away not so long ago, has always inspired me. Her costumes move easily between film and theater with great imagination and beauty, whether its Coppola’s *Dracula* or *The Cell*. Consolata Boyle is generous designer whose costumes seem effortless in their simple humanity as witnessed in Florence Jenkins for which she received an Oscar nomination this past year. I also admire the generosity of many designers who work in film, television and theatre in a contemporary setting. This arena is especially taxing, as everyone has an opinion on current styles – and one has to tread carefully between the individual actor and the character that needs to be portrayed.
Co: What's it like to work with Harold Prince?
Jd: I often described working with Hal Prince as a roller coaster ride - you hang on for dear life and enjoy the ride. I have worked with Hal for over 35 years and I trust him implicitly. He has a great sense of humor and absorbs what you are doing quickly - giving you a fast thumbs up or down. His confidence is such that he will entertain ideas that may be somewhat outside of the box. I enjoy arguing with him. His integrity is such that Hal always cares deeply about the work that he does, and that is always the bottom line.

Co: Tell me some things about your process - do ideas or fabrics come first? How closely do you work with directors, set designers? How does your thought process go from mind to paper to stage?
Jd: Each project demands a fresh approach and so I try different things to get my engines started. For Parade, I began in the Stanford Law Library reading up on a famous trial. For Winter’s Tale, I explored the international beautiful people of W Magazine. For Macbeth, it was Butoh and graphic novels. I use pertinent music to get me in the creative zone; this is true for the musicals if the songs are recorded and available, but also for non-musicals where I find myself listening to Talking Heads or film soundtracks to inspire me. Collage is a way for me to create an initial spirit for the play and work instinctively, combining costume research, architecture, character and world in a composition appropriate for taking the next steps.

Co: What have been some of your main deadline challenges?
Jd: I like to take my time in doing the research and explore it in a wide-ranging way to allow myself to dream and not use the research too literally. Sometimes the production demands of the theatre are in conflict with my "preferred" timeline and I have to move much more quickly. But working in summer repertory theater early in my career taught me to make decisions quickly if necessary. That, in a way, is its own kind of fun. I take deadlines very seriously.

Co: You design for many different mediums – musicals, opera, movies, theater. Tell me some of the particular challenges of each one.
Jd: I think musicals are the hardest form to design. They are about speed, a machine that must be precisely executed and yet look effortless. A kind of magic trick, a slight of hand. Opera is fun to design as even contemporary operas demand spectacle. I find this is the form where I work most closely with the scenery and lighting designers to create a unified world. Because you work for months on film, the team on set becomes like a family and usually the costumes evolve with the actors' and director's input. One of my primary concerns in film is ensuring that we can always shoot and to imagine what might go wrong - a bloody murder that might require six suits for six takes, squeaky rubber soled shoes on a linoleum floor, an unexpected rain storm, etc. For both film and television the costume above the shoulders gets a lot of play, so you have to be careful. Film will enlarge a simple pin, and television will make it disappear. For film, when in a contemporary setting, I try to find period neutral clothes so that the film does not become dated (so no large shoulder pads in an 80s film). I also try to be mindful that many films will end up on television, and try to straddle the demands of both mediums.

Co: Does contemporary couture influence or inspire you? Which designers? Any thoughts about Rei Kawakubo's (Comme de Garcon) work?
Jd: I try to stay up with contemporary couture. Some couture designers use different time periods to create new fashions. For instance, Galliano, uses dramatic effects within historical periods in much of his work. Prada does as well, though in a more subdued way that often makes subtle social statements. Both are artists tied to a kind of theater. As much as I may admire the clothes of Rei Kawakubo, they are not really useful to me as a theatre designer because the clothes take all the attention. A good costume designer must "disappear" behind the design to bestow agency to the actor, who bears the burden (good or bad) of what he/she is wearing to create a character.

Co: Do you think costume designers have more freedom than those working in fashion?
Jd: It is true that costume designers have more freedom than most fashion designers in that we make custom garments for an ephemeral event. Not even couture designers get away with so much! But real life does intrude as we negotiate style, cut, unusual bodies, performers' allergies, challenging psyches, directors' tastes, budget limitations (always!), maintenance issues, locating the exact fabric for the character, and other such limitations.

Co: Do you care much about what drama critics say?
Jd: No. I do read critics because I am always interested in what came across. But good or bad, and I have had both kinds of reviews, my perspective is that it is only one person's opinion.

Co: How has the digital age changed costume design?
Jd:The digital age has enhanced our working situation. Whereas before you might be begging a cab in New York to pick you and your 30 pairs of shoes up, now there is an abundant selection of shoes online and free shipping. This gives you and the actor more choices than ever before. Texting and cell phone photos allow you to be in constant contact with your assistants. Digital media, scanning etc, allows you to stay in close contact with your director and other collaborators through image sharing entities such as Dropbox. Although I see some advantages in directly creating visual documents on the computer, I do not render or collage on the computer. I prefer to slow myself down and engage in the material in a hands-on way.

Co: What were the first productions you worked on after graduating Stanford?
Jd: My first job after my Master of Fine Arts at Stanford was at the Abbey Theatre in Dublin where I headed the costume shop. My early productions included an Irish comedy, The White-headed Boy, O'Neill’s Desire Under the Elms, Jano and the Paycock and As You Like It. The Abbey gave me an extraordinary start and I am eternally appreciative of the opportunity to work abroad.

Co: How did you become a designer anyways?
Jd: Like most costume designers, by accident. I was an art major in college and decided to take a theatre course in my senior year "for fun." And it has been fun ever since.
Metallic fabrics play central role in the Hermione Chapel character's costume in A Winter’s Tale at Old Globe Theater, 2014.
CO: What lead you to UCSD?
JD: While completing my PhD at Stanford, I became aware of the extraordinary faculty at UCSD Department of Theatre and Dance. The graduate program created amazing future theatre artists in all areas of theater. The productions by guest directors were progressive and edgy. I would encourage undergraduates who I taught at UC Berkeley and Santa Cruz, as well as Stanford, who were looking for graduate programs to apply to UCSD. UCSD will continue to be a pioneering theatre program as long as it manages to find ways to support production. This is key to experimentation. In the current climate for the arts in America, that can be a daunting hurdle.

CO: What productions are you currently working on?
JD: I just completed an experimental evening of Schubert-Beckett entitled Night and Dreams at the LA Philharmonic for director Yuval Sharon, and I am currently deep into a 1930s comedy You Can’t Take It With You for a company in Delaware.

CO: When you’re travelling like this summer do you make observations of street clothes in other countries, or do you find the whole world is just wearing T shirts?
JD: Style has become international, but you still find ways of dressing that are particular to each country. I do enjoy seeing how the younger generation approaches fashion in each country. But I also hit the museums where I find a lot of new information for my costume theory and history class, "Fashioning the Body." I found some gems in the Archaic section of the Acropolis Museum.

CO: Do you design any of your own clothes?
JD: No. I could plead no time, which is true...but like most costume designers, I am not particularly interested in creating new looks for myself. The only "fashion" I have designed are wedding gowns - working with the bride to develop something personal, unique and beautiful.

CO: Has the theater turned you into a total gypsy or how do you define home?
JD: I do travel a lot for my work, which means that home is a very special place to rest, to nest and to recuperate. Home is where my family is. Coming from a steel town near Baltimore, I never thought I would ever end up in Southern California. But I did and I love it for so many things beyond its great weather. It is a place that is still "becoming" and that energy and diversity is thrilling to me. California is my home. I love it here.

Below: Dolan preparatory work for Fool costumes includes this collage showing elaborate, bizarre headdresses of aristocratic courtiers.

Upper right: Dolan’s concept for Vaudeville Shah character in Paradise Found.
How did you become a designer anyways?

Like most costume designers, by accident. I was an art major in college and decided to take a theatre course in my senior year "for fun." And it has been fun ever since.

"Idea for bridal attire for production of LoveMusik concerning romance between Kurt Weill and Lotte Lenya.

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Photographs of Judith Dolan’s artwork by Philipp Scholz Rittermann
Fall of 2007 marked the beginning of my first grade year. It was a big year for a small kid. I lost my last baby tooth, learned to play the piano, and figured out how to successfully tie my shoes. But, most importantly, I got to be a part of my first musical. My mom had signed me up to be a part of Miss Deirdre’s Torrey Pines Elementary School production of Peter Pan. I performed an awkward version of “I don’t wanna grow up” for my audition and, before I knew it, I was zipped into a shiny mermaid costume and given a grand total of four lines.

I was so fascinated by the fifth grader that played Tinker Bell and drawn to the incredible kindness of Miss Deirdre that I ended up performing in Miss Deirdre’s plays at Torrey Pines every year. My elementary school acting career took me from a mermaid in Peter Pan to a piglet / duckling / baby spider in Charlotte’s Web to Dorothy in the Wizard of Oz.

Throughout those five years I sang dozens of show tunes and learned hundreds of choreography steps. Miss Deirdre exposed me to a world of music and theatre that I pursued well beyond my time in her plays. Every rehearsal always ended with Miss Deirdre saying, “Actors bring joy! And remember to learn your lines!”

Deirdre Andrews is a true La Jollan. Known by her students as ‘Miss Deirdre,’ she has lived in La Jolla from the time she was a toddler, leaving only to study theater at the University of Southern California and the American Conservatory Theater. She is an alumni of Stella Maris Academy and The Bishop’s School and has been involved in La Jolla theater for almost all of her life.

Deirdre first explored La Jolla theater when she was eight years old. As Deirdre said, “My first theater experience was with La Jolla Junior Theater. Mrs. Reid was our director, and we staged small productions for the community… I have been working, or rather playing, in this field ever since.”

Deirdre was in her early twenties when she started Young Actors’ Workshop. It began in the auditorium of Mary Star of the Sea and has grown to fill elementary school auditoriums all around La Jolla. Deirdre has directed plays such as Peter Pan, Mary Poppins, Wizard of Oz, Wild West Showdown, and Charlotte’s Web. The Young Actors’ Workshop has now developed into two separate programs: productions at local elementary schools and summer intensives for children around La Jolla.

Every year the local elementary school musicals circulate through La Jolla Elementary School, Torrey Pines Elementary School, All Hallows Academy, Bird Rock Elementary School, and Kate Sessions Elementary School. They run for about six to seven weeks each and teach students songs, choreography, and acting skills. Deirdre purposely designed the program this way, “[The program structure] is ideal for the school year, allowing students to do both theater and other activities so there is a balance in their schedules,” she says.

While most acting programs start by teaching students acting principles and techniques, Deirdre prefers to jump right in and teach children by immediately giving them a role and seeing what they can do. As Deirdre said on the talk show Mom to Madre, her goals for her students are not just acting focused: “It’s not to make young actors, it’s to make young people. I want them to be young people who are confident talking in front of groups and doing all kinds of professions.”

Deirdre’s shows have now stretched across two generations and influenced La Jolla children in a number of ways. As Young Actors’ Workshop alumni Kelsey Chodorow said, “Miss Deirdre’s shows not only helped me meet kids from other schools, but they also gave me confidence in public speaking and my day-to-day life.”

For Deirdre the last 46 years have brought only joy. As she says, “I absolutely love my work! I feel so fortunate to have been able to work with all my students over these years. I consider every production a miracle, and the transformation from dress rehearsal to show time is often truly that.”

Isabelle Kenagy appears in production of Miss Deirdre’s “Wild West Showdown” production.

“I absolutely love my work! I feel so fortunate to have been able to work with all my students over these years. I consider every production a miracle, and the transformation from dress rehearsal to show time is often truly that.”

Kenagy is a high school junior at The Bishop’s School and former intern at LJHS. Her interests include journalism, literature and history. She is managing editor of Bishop’s magazine, The Tower.
BEGINNING AS THE UNION CHURCH TO HOUSE MULTI-DENOMINATIONS IN THE LATE 1890S, THE PRESENT-DAY UNION CONGREGATIONAL CHURCH IS THE OLDEST OF LA JOLLA’S RELIGIOUS COMMUNITIES, ITS ORGANIZATION DATING TO THE PIONEERING GEORGE HEALD, FRANK BOTSFORD AND ANSON AND NELLIE MILLS FAMILIES.

Nellie, an active community leader in La Jolla’s early years, rallied to build the Union Church in 1897 so that “all denominations may enjoy the privileges of religion and our children may be brought up to know the truth and become Christian workers.” She gathered the first donations for the church—a modest sum of $12. Botsford, subdivider of the original La Jolla Park, donated the lot for the building on the west side of Girard Avenue, south of Wall Street. It was a small wooden structure constructed within the span of a single month by builders Thorpe, Kennedy & Johnson. In 1908 the name was changed to Union Congregational Church, but the building, itself, burned to the ground seven years later—set afire by the same arsonist who matched Ellen Browning Scripps house on Prospect Street in August of 1915.

In 1916, the congregation re-grouped, purchased the lot where the church presently is located at 1216 Cave St. and hired architect Carleton M. Winslow to design a new building. His design evoked the popular Mission style with a bell tower and intersecting gable roof. The entry was defined by a decorative concrete relief. First service in the new church, built at a cost of $8,000, was held May 7, 1916, followed by a formal dedication in August of that year. Later years witnessed the addition of 42 stained glass windows and a massive pipe organ, installed in 1926. An auxiliary meeting hall was added in 1954; the church continues to undergo structural and landscape improvements today.

A centennial celebration was held last year. Ceremonies included digging up the cornerstone laid Jan. 2, 1916. It revealed a well-corroded green Mason jar stuffed with two copies of the La Jolla Journal newspaper and a pair of U.S. coins, also from 1916.

– Carol Olten

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, his wife and 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.
UCSD: 
DEALS THAT MADE A CAMPUS

BY JACK C. FISHER

Community reaction was immediate, and wholly negative to news that UC San Diego had in 1967 purchased 132 acres of a residential property. Why did an infant campus newly blessed with 1000-plus acres not yet fully developed need La Jolla Farms, a private enclave now faced with traffic congestion and diminished home values? Why, in particular, had Edwin Pauley, a strong-willed UC Regent from Los Angeles, agreed to broker the deal after so many years of personal opposition to an expanded UC campus for La Jolla? Chancellor John Galbraith wondered why he was forced to deal incessantly with local angst rather than focus on the university’s needs.

Following WWII, there existed in La Jolla ferment for a much larger institution than the Scripps Institution of Oceanography (SIO). Its director, Roger Revelle, envisioned one or two graduate institutes for science and engineering. But California’s demographic projections and the stunning arrival of Sputnik in outer space prompted an expansion of the UC System with three more campuses, one destined for San Diego.

What soon became a thorny issue for UC Regents was picking the right place for its San Diego campus, not initially an obvious choice. When Pauley queried San Diego publisher James Copley in 1957, he didn’t like the answer. “La Jolla,” said Copley, “…on Torrey Pines Mesa overlooking SIO where the city has land aplenty and the Marines are rumored to be leaving.”

Pauley, for his own reasons, fought against a general campus in San Diego and following defeat, fought harder to put it anywhere but La Jolla. Urging that UCLA govern UC’s “southern branch,” he was overruled. He then forced a stipulation that land must come at no cost to the university, apparently clueless that San Diego with its pueblo inheritance was a land-rich city. Finally, noise became his potential deal breaker; how could any university function beneath the flight path of nearby NAS Miramar?

Fortunately for La Jolla, none of these arguments prevailed. By 1964, UC had received 515 new acres from the City Council, and all 545 acres of vacated Camp Matthews. Together with land already held by SIO, there were now 1,238 acres, a comfortable margin beyond the thousand acres required for a new campus.

Given its sudden land wealth, why would UCSD even look for private land? One reason was the willingness of local citizens to gift the new school with property. For example, one member of a prominent La Jolla family, Florence Scripps Kellogg, was so infatuated by the prospect of a university developing in her community that she granted the regents three of her parcels in La Jolla Shores.

Other gifts of property were offered and gratefully accepted, but the largest private acquisition was the controversial purchase of the William Black family’s La Jolla Farms development, a transaction confounded by the unimagined participation of UCSD’s obdurate foe – Pauley.

In 1947, William H. Black and his wife, Ruth, had purchased 240 acres of unimproved land within Pueblo Lots 1312 and 1313 after the death of Frederick Tudor Scripps who had kept the property as a private hunting grounds for many years. Enthusiastic about thoroughbred horses, they developed a training facility and called it La Jolla Farms. In 1949, they began to convey bluff-top lots to friends desirous of home sites overlooking the Pacific. In time they selected their own parcel and commissioned Santa Fe architect William Lumpkins to design a house in the pueblo revival style. Years later, they encouraged a subdivision of the remaining land into 92 building sites ranging from one to seven acres.

In 1966, when UCSD was still in its infancy, Pauley invited the Blacks, father and son, to his Beverly Hills office. Their conversation focused on the university purchasing 34 unsold lots along with other family properties. These included horse barns and stables, the half-mile training track, a canyon with a road leading to the beach, one mile of sandy beach, and a spectacular 25-acre parcel known to locals as “the Knoll,” believed at the time ideal for a conference center.

Reluctant at first to dispose of their holdings, father and son heard what they interpreted as, “veiled reference to the potential for condemnation hearings.” And so they entered into amicable but arms-length negotiations with UC officials. Deliberations included the Black residence as a possible home for UCSD chancellors. A deal was struck for all holdings amounting to 132 acres with a purchase price of $2.7 million.
The notion that UC Regents paid a premium for the property is unsubstantiated. The family believed they handed the university a bargain well below market value. Rumors of tax irregularities were refuted by documents showing that authorities affirmed the tax-exempt status of interest received on the unpaid portion of the purchase price.

Meanwhile, the family wondered how the university was going to use the property. Their private residence did become the home of chancellors and a venue for special events. The university gained its conference center, not on the Knoll, but rather by leasing 10 acres to a builder for a hotel and spa with 22,000 sq. ft. of meeting space (now Estancia). The Knoll remains in its post-war “natural” state as part of the Scripps Coastal Reserve.

Left unexplained was the motive for Pauley’s role. Was it perverse, knowing well the probable reaction of the nearby community, also the challenge of dealing with a largely private residential neighborhood only one-third university governed? Could it have been a display of regret, wishing to be excused for his obstructive role? Or was his purpose entirely charitable, a gesture on behalf of a young campus in need of every kind of resource? The evidence provides no clue, but the passing of a half-century allows for an appraisal of the transaction’s outcome.

The unsold lots were never transferred to faculty as the Black family assumed and the university had implied. All were sold via realtors at appreciated prices, allowing critics to conclude that the university viewed the purchase as an investment opportunity.

In any event, La Jolla Farms has since evolved into a refuge for scientists and other scholars, not only from UC San Diego, but also from the Salk Institute, General Atomics, and many other bastions of research nearby.

Among the academic fields represented in this erudite community are: astronomy, chemistry, economics, mathematics, nuclear physics, neurology, neurosurgery, psychology, pulmonary physiology, and psychiatry. Included are a Nobel Laureate, a president emeritus of the Salk Institute, and one electrical engineer turned UCSD Chancellor, all of this on land once considered “isolated.”

Although the university did not plan for or make it happen this way, nonetheless it did happen. Call it geographic determinism or call it the Blacks’ legacy for San Diego’s science and technology community.

Fisher is professor emeritus of surgery at UC San Diego and historian, UCSD Emeritus Association.
On a dark and stormy winter evening as the late 19th century edged to a close Anna Held and her writer friend Beatrice Harraden were cozied up in one of the small Green Dragon Colony cottages built high on the Goldfish Point hillside. Surf roared on the rocks below and the wind blew strong and furious. Beginning to hum Schubert’s “Am Meer,” Held became restless. “What we need is a piano,” she exclaimed. “We can’t live here without music.”

As related in a biographical work, “The Joyous Child” published in 1939, Held soon got her piano and built another cottage around it since it was much too grand for her smaller home. With Fred Baker, a young violinist from San Diego, she organized La Jolla’s first public arts performance posting a note in the only storefront available on Girard Avenue announcing “Music will be played this afternoon, Wednesday at 3 o’clock.”

The first programs – offering heavy doses of German classical music by composers such as Beethoven, Schumann, Mendelssohn and Weber – soon became regular Wednesday afternoon events attracting audiences from throughout Southern California as well as from European capitals where Held had established herself as a lover of music and theater before coming to live in La Jolla. Evening entertainment programs soon were organized and “anyone who appeared and who could sing, play or dance, gave of his or her best and the performance was received in the spirit of which it was offered,” according to “Joyous Child.”

Green Dragon’s repertory group grew to feature Madame Helena Modjeska, the Polish actress who had established her own bohemian artists’ colony, Arden, north of La Jolla; the Swedish poet and musician Count Wachmeister; musician and songwriter Charles Wakefield Cadman and Frank Kneisel’s Boston quartet. Not unlike today’s arts benefactors, Green Dragon had a handful of supporters adding to its financial and cultural sustainability, among them Queene Ferry Coonley-Ward, the Chicago arts patron, and General William Jackson Palmer, the Colorado Springs developer who once wired Held $2,000 from Greece to keep the Colony going.

But, perhaps, the individual who added the most chutzpah to Green Dragon’s reputation as La Jolla early arts center was the opera...
singer and recording artist Max Heinrich. He welcomed himself to play and sing at Held’s piano one fine day and a few weeks later married the owner. Held and Heinrich honeymooned at Arden with the great Polish pianist Ignacy Jan Paderewski sometimes joining them at Modjeska’s piano.

Returning to La Jolla after Heinrich left on an East Coast tour, Held built a new and larger home for the two of them located on Prospect Street (present site of Eddy V’s restaurant). She named it Wahnfried after Richard Wagner’s villa in Bayreuth. It featured a large music room with a Steinway grand. Held again arranged music programs and it was here that Max and his daughter, Julia, also a singer, entertained audiences that came from all over San Diego and Coronado. The first recital filled Wahnfried to capacity and resulted in receipts of over $300. Later programs, however, were less successful and Heinrich refused to perform, announcing that he wouldn’t sing for a mere $50. He returned to touring, visiting first the East Coast again and then, later, Germany with Anna in accompaniment.

Coming back to Wahnfried, Held and Heinrich continued to entertain musicians and theater artists at their La Jolla home, some of whom performed for other guests and many of whom left signatures testifying of their visits on the walls of the rooms, including the British Shakespearean actress Ellen Terry. (Terry and Held had become friends much earlier when the actress was performing with Henry Irving and London’s Lyceum theater.)

Heinrich again decided to go on tour and died suddenly on one of them in 1916. Held, meanwhile, had sold the original Green Dragon in 1912 but built a “junior” version of the colony close by off Torrey Pines Road where she continued to run the Green Dragon and keep its tradition alive as a haven for artists, musicians, writers and theater aficionados. Eventually, this Green Dragon was closed as well and Held returned to London to live. She died in Oxford at age 93. As “Das fröhliche Kind” (The Joyous Child), she is best remembered in La Jolla for her special love of music and mirth.
Have you ever asked yourself why old places matter? Do they give you a sense of familiarity, a bit of nostalgia, perhaps spark a memory from the past?

“Why Do Old Places Matter?” is the question Thompson M. Mayes asked, and in 2013 it landed him the Rome Prize, a six-month tour of discovery alongside other scholars and emerging artists at the American Academy in Rome. The award is given to only 30 applicants each year making the prize that much more notable.

Mayes grew up in a 1906 farmhouse just outside Charlotte, N.C. Down the street was his grandparent’s farmhouse, which was constructed in 1846. A little bit further down the street his great grandparents’ log cabin was built in 1820. There was an old barn where he fondly remembers spending many summer days stacking hay. Even as a 10-year-old, Mayes knew there was something different about the way old places made him feel. But he didn’t fully understand why at the time. He would later learn about architectural scale and proportions and more importantly the effect old places have on our psyche.

On the first day of every class at the University of Maryland, where Mayes teaches preservation law, he asks his students “Why do old places matter?” He came to the conclusion that there are many ways to answer this question. The responses were continuously changing.
and varied with each new class of students. When invited to Rome, he repeated the same question to fellow scholars and artists at the American Academy. This time he documented the answers using a blog. This is when Mayes developed the first three guiding principles of “Why Do Old Places Matter?” The first three principles are Continuity, Memory and Identity. The remaining 11 principles follow suit.

Mayes’ time in Rome also allowed him to address other challenges facing preservation in the 21st century. Some of those challenges include access, content, and relatability. He visited a house museum and found it uninviting. The exhibits were roped off, the displays unchanged since 1980, and the content not relatable to topics of today. It was evident to him, that everyday visitors had similar experiences.

People can better experience and learn by using all their senses. Often times, we will unconsciously reach out to touch the tapestries or stand closer to get a better look. Mayes asks, “Why not change preservation to adapt to the user’s senses? How can the user experience be overhauled without negatively effecting the aspects that make an old place just that, an old place?” The goal is to give the end user a positive and lasting experience that brings awareness to the significance of old places. This involves serving food and alcohol, implementing modern-day programs that attract a wider audience, and making the venue accessible for community events.

An example of Mayes philosophy in action is at President Lincoln’s Cottage in Washington D.C. The former home of President Lincoln is much more than a house museum. In addition to offering tours, the foundation has developed programs and rotating exhibits. Their focus is to relate history with current events. There is an exhibit highlighting the relevance of Lincoln’s immigration policies in modern-day America. There is also a program called Students Opposing Slavery, which raises awareness of human trafficking. All very clever ways to make an old place relatable to new generations.

In our own backyard many old places go unattended and unappreciated. For many, these buildings harbor memories and give our communities identity. What buildings in your neighborhood matter to you?

If you would like to hear more from Mr. Mayes, he will be the guest speaker at the annual Ellen Browning Scripps Luncheon on Saturday, October 21. The event will be held at the La Jolla Beach and Tennis Club. For tickets call the LJHS office at 858-459-5335.

For those unable to attend, but would like to learn more about the scholarly work of Thompson M. Mayes, his blog “Why Old Places Matter?” can be found online at:


Heather Crane, project manager in Ione Shigler’s IS architectural office, serves on the Board of Directors and preservation committee of the La Jolla Historical Society.

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Photo courtesy of Abraham Lincoln Cottage


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ELLEN BROWNING SCRIPPS LUNCHEON
Saturday, October 21 – 11:30am
Speaker: Tom Mayes
Vice President and Senior Counsel
National Trust for Historic Preservation
Why Old Places Matter
La Jolla Beach & Tennis Club
Crowd attends Weather on Steroids exhibition opening at downtown central library.

Left to right, Sandy Erickson, Heath Fox and Jennifer Hernandez at Belle Baranceanu opening.

Group enjoys interactive art at downtown opening.

Art scholar and critic Robert Pincus at Belle Baranceanu opening.

Artist Cheryl Leonard entertains young guest at downtown opening.
More than 90 students participated in this summer's *Outside the Lens* photography, filmmaking and digital media workshops held on the La Jolla Historical Society’s campus during July. Under the direction of media teachers Hilary Morefield, Iggy Nguyen and Carly Matsumoto, students learned techniques of street and architectural photography as well as documentary filmmaking. Special features of this summer’s program were field trips to architectural sites such as Salk Institute and other historic structures in the area to provide a variety of photographic opportunities. A selection of the students’ work is published here. (OTL’s contractual agreement with the students prohibits use of the young photographers’ names.)
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; ellis@alajolla@aol.com.
Judith Dolan: On Broadway
Exhibition
Sept. 23-Jan. 21
Wisteria Cottage Galleries

Village Walking Tour
Oct. 14
11 am - 2 pm
Starts at Wisteria Cottage

Ellen Browning Scripps Luncheon
Oct. 21
11:30 am
Speaker: Tom Mayes
Why Old Places Matter
La Jolla Beach & Tennis Club

In Plain Sight: Mexican / Chicano Stories in San Diego
Exhibition
Feb. 10 - May 20, 2018
Wisteria Cottage Galleries
BEtalks: Dialogues on the Built Environment is part of the Society’s public program series designed to address the broader issues of the built environment. The purpose of these programs is to serve as an educational platform that informs the community discussion about architecture, land use, development, urban planning, historic preservation, and sustainability.

Within this framework, we invite you to join us for an evening-under-the-stars with case study presentations on ADAPTIVE REUSE. Presenters include architects Trip Bennett of Bennett + Associates speaking on the La Jolla YMCA Firehouse, David Marshall of Heritage Architecture on The Headquarters downtown, James Brown of Public Architecture + Planning on Bread & Salt in Barrio Logan, and others. The evening will include VISUALS, a curated selection of adaptive reuse projects from throughout San Diego presented on screen prior to the live program.

Join us on Sunday, October 15, on the front lawn of Wisteria Cottage. Bring low beach chairs or a blanket, and a picnic dinner. Complimentary beverages. The lawn opens at 5:00 pm and the program starts at 6:30 pm.

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THE DEVANNEY RESIDENCE

BY LINDA MARRONE

Designed in the early Craftsman California Bungalow style, this classic old La Jolla home was moved to the southwesterly side of its original lot in 2000 and was subsequently restored, expanded and historically designated as the Devanney Residence - Historic Site #433. On the northerly side of the lot, a new home was constructed in a style that complements the original homes architectural style.

Built sometime between 1900-1905, the original designer and builder of the home is unknown although records indicate that its first resident was Samuel Devanney. Devanney came to La Jolla in 1902 and married prominent La Jolla socialite Daisy Shepherd in 1922. In Pat Schaelchlin’s 1970s Historic Resources Inventory, the home is noted as being one of the first permanent residences built on the Park Row circle at a time when the majority of homes being built were used as vacation homes or rental properties.

In the early 1900s, La Jolla was still a sleepy little village with dirt roads and a population of approximately 350 people that grew to 850 in number by 1910. The large star pine that sits on the newly subdivided portion of the lot is included as part of the historic designation. Star pines were planted along the dirt roads and trails as landmarks before there were street signs, as mentioned in Howard Randolph’s 1955 book, “La Jolla - Year by Year.” “Since there were no lights, people began to plant star pines as markers in various locations around town, so they could find their way home on starry nights.....”

After Samuel Devanney’s death in 1950, Daisy lived in the house until 1954 and then the home was sold to C. Roe and Shirley Tuttle. Mrs. Tuttle resided in the home until 1999. Up until this time, very few alterations had been made to the home’s one and a half story original design that featured white painted shiplap siding on its façade and two prominent bay windows with leaded glass details.

In early 2000, the restoration and expansion of the home was designed by Matthew Welsh of Matthew Welsh & Associates, a local residential planning and design firm. The new addition to the home is at the rear of the property and seamlessly blends the old with the new. The new addition includes an open concept kitchen, family room and dining area on the main level and a new master suite on the second floor. The home’s original upstairs rooms are now used as the master suites sitting room and office. In 2002, the project and its developer worn accolades from the City of San Diego's Historical Resources Board.

Both the home and garden were featured on the Secret Garden Tour in 2010. Carol Olten’s garden notes in the tour’s program describes the front yard garden and the homes historic location; “The stunning necklace of white Iceberg roses is a signature of this house and garden located on the perimeter of La Jolla’s historic circle park in the village - all part of the original La Jolla Park subdivision of the 1880s.”

I recently had the pleasure to represent both the buyers and sellers in the sale of this charming historic home; the new owners are looking to making it their own and becoming a part of La Jolla’s continually growing historic community.
Beatrice Harraden (1864-1936) was a British writer and suffragette whose heroines usually were young women with “fads about books and learning” who longed to be out in the real world doing real work instead of being stuck in “stupid little villages” feeding the chickens. In *At the Green Dragon*, a novel published in 1894, the heroine is one such character named Joan Hammond who lives on a small farm in Shropshire and is encouraged in her escape by an educated gentleman visiting a nearby inn known as the Green Dragon. Harraden came to visit in La Jolla the same year *At the Green Dragon*, was published, staying with Anna Held in one of her newly built cottages at Goldfish Point. Together they decided to name the La Jolla colony Held was building the Green Dragon after the Shropshire inn in Harraden’s book. Harraden was a graduate of the University of London and debuted her first book, *Ships That Pass in the Night*, in 1893. It sold through 13 editions in England, introducing its author as a promising contributor to Victorian feminist literature. Her subsequent titles included *In Varying Moods*, *Hilda Strafford* and *A New Book of the Fairies*. She continued to write while visiting La Jolla for several months, staying in one of Held’s cottages as well as in Windemere at 844 Prospect St. where she was friends with the British owners, John and Agnes Kendall. (She also visited the Kendalls at their rural home near El Cajon.) This photo of Harraden and her *Ships That Pass in the Night* bestseller was collaged during the author’s visit here and was part of Estella Filson’s photographic collection now in the La Jolla Historical Society’s archives.

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

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

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