Standing alongside the built environment, which occupies so much of our attention, is the natural topography of the region. In particular, the canyons of La Jolla and San Diego are microcosms of historic, ecologic, and social factors. Our summer exhibition, La Jolla Canyons: Place, Diversity, Connections, in the Wisteria Cottage galleries through Labor Day, explores multiple issues about the canyons set in the midst of our urban environment and daily existence. Geography, geology, wildlife and plant habitation, watershed, fire, and social history are interrelated aspects of the canyons that share and shape the urban landscape and influence planning and public policy. This context provides the opportunity to consider the natural environment and assess its role in social paradigms and urban planning, and to understand how daily acts like driving and water use are related to this unique environment.

This spring we enjoyed the success of the 14th La Jolla Concours D’Elegance & Motor Car Classic in April and the 20th Secret Garden Tour of La Jolla in May. These community events provide vital operational funding for the Society’s mission – supporting free admission to exhibitions and public programs, historic preservation advocacy, and free public access to our archive. 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 free public component. Our deepest gratitude goes to Concours chairman Michael Dorvillier, and to the many dedicated committee members and volunteers who generously contribute their time and talents to make both of these events successful.

Thanks to all of you who support our annual and spring fundraising campaigns. Your contributions, like the proceeds from the Concours and the Garden Tour, are essential to fulfilling our mission of making history meaningful for contemporary society. If you haven’t yet done so, please join our many supporters. Call us at the Society office or give online at https://la-jollahistory.org/support/. Thank you!

We are very excited to welcome Molly McClain and Melanie Showalter to the Society’s Board of Directors, to congratulate Wes Anson on his election as President for the coming year, and to express our gratitude for the many contributions of our Board members. I also want to offer my sincerest appreciation to the Society’s Members – we look forward to seeing you at our exhibitions, events, programs, and activities often!

Heath Fox  
Executive Director
As the incoming President of La Jolla Historical Society, I am honored at the trust that has been placed in me, pleased at the structure that I find in place, and most importantly, excited about the future of the Society that we continue to build.

I have been handed an organization that has a solid financial base, and financial records that are clean, easy to understand, and without blemish. Our balance sheet is positive and has no meaningful or unusual liabilities, and is presented without any notable footnotes. Our income statement has been steadily improving, as has our cash flow. It should be noted that as an organization we depend heavily on two events that provide more than half of our gross income, the Secret Garden Tour and the La Jolla Concours d’Elegance. These events are essential to the financial health of the Society, and both are important for the community. Their success rests heavily on our volunteers and favorable weather conditions. Over time, our goal is to build upon other sources of income, such as contributions and grants, to develop and diversify our revenue stream.

We can also point to a series of successful exhibits and events in recent years. For example, our current exhibition, In Plain Sight: Mexicanos/Chicanos Stories in San Diego, has been a remarkable hit from opening night. We have drawn attendees from all of San Diego County and from across Southern California. In April, we hosted The Lodge at Torrey Pines: A Celebration of Early California Architecture, which honored the Arts and Crafts Movement in California. Taken together, all of these programs demonstrate that the Society is continuing to provide events that people want to attend, and our goal is to continue to build upon these successful platforms.

As Lucy was celebrated in life, so, too, was she in death. More than 200 animal lovers attended her funeral with a full cortège and ceremonies on a gray day at the top of the Presidio’s Inspiration Point. As a reporter for The San Diego Union newspaper I was assigned coverage and wrote on Dec. 17, 1975: “Men, women and children wept openly yesterday as the wooden coffin of the Mission Hills deer that some called Lucy was slipped into the earth on a grassy knoll in Presidio Park, laden with heaps of flowers.” Mission Hills resident Dr. Lee Gerlach read a eulogy stating, in part: “denizens of the wild canyon rims have lived with pheasants, skunks, foxes and yes Lucy. We feed them and care for them because they speak to us with speechless voices...Lucy, legendary and disbelieved by many, has become in vanishing a curious legend of urban reality.” Artist Charles Faust later designed a monument for the gravesite.

As Lucy was a member of my own memory as I became serendipitously involved in the revered white deer’s funeral in 1975.

The white deer began to be noticed by Mission Hills residents in the mid-1960s as she foraged through canyons and neighborhoods around the Presidio and became “tame” enough to approach houses and accept food left by certain residents. There were questions, of course, about where the deer had come from and, sooner or later, there emerged a logical explanation: The deer, a female, had been born at the San Diego Zoo and, along with a buck, sold as surplus in 1965 to Riley Stanley who kept them in a corral in Mission Valley until in November of that year when they jumped the fence. The female, a species native to southern Europe, knew a good neighborhood when she saw one and decided to live in Mission Hills. The buck disappeared.

Lucy, as everyone called her, became truly legendary. Weighing about 250 pounds – and white! – she easily attracted attention. Some people put out salt licks. Others, pet food and oats. One dear dowager mixed Lucy “salads” in a glass bowl. She became less wild as time went on, approachable up to five feet and sometimes made herself at home as any regular Mission Hills resident; she walked down the middle of Pine Street and once was spotted playing with Bobbie Bohannan’s poodle. But fate intervened with this paradisical existence. In mid-December of 1975 motorists observed the white deer getting dangerously close to Interstate 8 near the Taylor Street overpass. San Diego County Humane Society officers were dispatched. The white deer was shot with a tranquilizer dart...it died!
Poppy fields grow wild on canyon hillsides along Del Dios Highway, a rarity today although wildflowers such as these once filled fields through San Diego County every spring. *Photograph by Tom Oberbauer.*
Our canyons bring us nourishment, maintain our health, and ventilate our lives. They are our lungs and bronchial tubes.

This exhibit explores questions and provides background information about the canyons in the midst of our urban environment and daily existence. Geography, geology, wildlife habitation, plant habitation, watershed characteristics, fire issues, and social history are interrelated aspects of the canyons that shape the urban landscape and influence development and public policy.

The history of San Diego is bound up in the geography and ecology of a unique system of canyons, formed over the last 2.6 million years from tectonic uplifting of the sea floor and by the effects of weathering and erosion. San Diego is home to over a hundred canyons, running like fingers through the region’s mostly urbanized areas and neighborhoods, including La Jolla. They are typically characterized by high sandstone bluffs and a soft, gentle shoreline, and deep river watersheds that stretch miles into the East County.

Subterranean canyons that extend beyond the shoreline are filled with marine life—fascinating to both scientists and recreational divers. These underwater canyons now have been conserved as the Matlahuayl State Marine Reserve (honoring Native Americans) and the San Diego-Scripps Coastal Marine Conservation Area (for the oceanographic facility and early benefactor Ellen Browning Scripps). Both—historically identified as Scripps and La Jolla canyons—are part of the Southern California Marine Protected Areas.

While such underwater canyons may draw the more limited attention of scientists and recreational divers, land canyons offer open spaces for everyone’s enjoyment, filled with flora and fauna of much diversity. Many canyon species existed before Europeans arrived and some represent examples of the rarest plants in the United States such as the sticky sand verbena (Abronia maritima) and San Diego barrel cactus (Ferocactus viridescens).

The ecological balance in canyons is a highly complex interaction of patterns played out against weather and time. Ceanothus, local wild lilac, is prevalent throughout the canyons and hillsides through the seasons. Wildflowers such as tidy tips (Layia platyglossa) bring color only after the winter rains. Wildlife populations, such as those that inhabit La Jolla’s Rose Canyon, include raccoons, skunks, rabbits, coyotes, foxes, owls, and hawks. Underwater ocean kelp forests teem with an abundance of marine life in the shallower waters which draw migrating whales—in a healthy ecosystem, smaller prey attract larger mammals to the shore area. Insects are also an important part of the community—native bees, for example, pollinate abundantly.

Canyons associated with temporary pools of water (referred to as vernal pools) provide habitat for distinctive plants and animals. They are considered to be a distinctive type of wetland usually devoid of fish, and thus allow the safe development of native amphibian and insect species unable to withstand competition or predation by fish. Vernal pools are complete ecosystems burgeoning out of the mud, formed when there’s sufficient rainwater but are otherwise dry. The life in these pools is small and fast-developing, and once a storm is over, the water starts evaporating and the clock starts ticking—when the sun comes up, the life in vernal pools accelerates rapidly. "They have been called "miniature Serengetis." A century ago, San Diego may have had over 20,000 vernal pools, while today, there are less than 2,000.

Eric Bowly, Executive Director of San Diego Canyonlands, says, “Our canyons bring us nourishment, maintain our health, and ventilate our lives. They are our lungs and bronchial tubes.” San Diego's canyons contain natural and cultural history unique to the region. For many communities these canyons are all that remain as undeveloped natural landscape. Canyons provide the citizens of San Diego with the benefits of scenic vistas, preservation of natural resources, outdoor recreation, and contributions to health and well-being. Canyons not only provide these important amenities in the present day, but will grow in significance in the future as they become rare oases of open space in increasingly populated urban environments.

Krzywicki is the curator of La Jolla Canyons: Place, Diversity, Connection. She is a native plant landscape designer and the first horticulture program director for the California Native Plant Society. She also chairs the San Diego Surfrider Foundation’s ocean friendly gardens committee and is on the board of San Diego Canyonlands.

Major funding for this exhibition provided by Sandy and Dave Erickson with additional support from Judith Haxo and Margie and John H. Warner, Jr. Institutional support provided by the City of San Diego’s Committee for Arts & Culture and by the Members of the La Jolla Historical Society.
Large dairy and cattle ranch (above) operated in Rose Canyon in the 1880s; later in the early 20th century a brick and tile works (right) was established in the canyon.

*Photos courtesy of the San Diego History Center*
Wildflowers still bloom in Rose Canyon: pink buckwheat, purple and white salt heliotrope, sunflowers, and Matilija poppies. There are coast live oaks, sycamores, and willow trees. Nature persists despite inroads made by humans beginning nearly 7,000 years ago.

Rose Canyon has been a transportation corridor for centuries. Native Americans followed the canyon from the east brow of Soledad Mountain to the Miramar mesa. In 1769, a party of Spaniards headed by Don Gaspár de Portolá took the same route. Railroads and commuter trains have traversed the canyon since 1882. Automobile drivers, meanwhile, glimpse Rose Canyon as they head north along the Interstate 5 from Balboa Avenue to the Gilman Drive exit. Only hikers and mountain bikers get a close look at what now has become a 400-acre, open space park.

Rose Canyon got its name in 1853 when Louis Rose (1807-1888) purchased 640 acres from the City of San Diego. There was an adobe house at the west end of the canyon, together with a cattle farm formerly worked by Mexican ranchers.

Louis Rose was a Jewish pioneer. Trained as a jeweler, he immigrated from Germany to New Orleans in 1840. Ten years later, he arrived by ship in San Diego Bay, disembarked at La Playa, and made the trek to Old Town, five miles away. Recognizing the area’s potential for development, he purchased land between Old Town and La Playa. He opened a butcher shop, a hotel, a saloon, and a dry goods store—all in Old Town—and used the profits to finance the development of a community that he called Roseville. His “Main Street” is now Rosecrans.

Rose recognized that Rose Canyon was an important watershed that drained to Mission Bay. He took over an existing ranch and built San Diego’s first tannery at the edge of Rose Creek, far from any population center, where he turned cow hides into leather. Unwise speculation, however, forced Rose to forfeit the land in 1860.

Other early entrepreneurs were ranchers and cattlemen. In the 1880s, George N. Gilbert and Joseph J. Richert turned the old Selwyn property into a 2,000-acre dairy and cattle ranch. Charles C. Crouch grazed sheep. By the 1940s, however, most of the area was in the hands of George Sawday (1876-1949) who ran the largest cattle ranching operation in San Diego County.

In the 1890s, Rose Canyon became home to brickworks that supplied material for San Diego’s booming downtown. By the 1920s, the Union Brick Co. churned out 25,000 bricks per day and employed dozens of Mexican Americans. A company town known as Ladrillo (Spanish for “brick”) sprung up to house workers and their families. Memories of that community remain alive today. In the 1960s, however, the expansion of the I-5 caused the brickworks to close.

Rose Canyon today remains a vital artery that connects people and places, past and present. As an open space park it is operated by the City of San Diego with volunteers helping to provide maintenance and operation. Park rangers offer interpretive walks relating to the flora and fauna of the site.

McClain is a professor of history at the University of San Diego and recently rejoined the Society’s board of directors.
NORTHERN DEPTH:
Observations of La Jolla Ocean Canyons
Most of the rocky shelf off La Jolla is pavement rock with isolated bold patches and low-lying edges. In the vicinity of Point La Jolla, however, bottom irregularities become prominent, and the terrain is quite interesting. There are large boulder piles, a few cliffs and pinnacles, and at least two underwater caves. The east side of Point La Jolla is influenced by the slightly warm regime of the Bay, and cold water species are rare or absent. A colorful appearance results. Swirling Surf Grass creates a green wavy carpet just below the intertidal. Slightly lower, the shrub cover of brown algae becomes prominent. These plants are light brown to yellow, not the somber browns common north of Point Conception.

Dense tufts of pink coralline algae and some of the brighter reds form a turf beneath the shrub cover. A host of dazzling fishes hover above and around these pastures—garibaldi, kelp bass, sheephead, rock wrasse—adding their lovely color to enhance the scenery.

“Cold water forms appear farther out on the shelf. For the most part they colonize floors of the kelp beds or deep water cliffs. Gorgonian corals seem to proliferate in this area... The rocky shelf supports superb submarine forests of giant kelp and elk kelp... Several thousand years ago sea level was much lower, and most of the present Bay was exposed except for the canyon. Remains of Indian villages have been found around the edges of the canyon (and) hundreds of primitive human artifacts have been recovered by divers from the southwestern edge of the La Jolla branch. Radiocarbon dates place the age of these Indian campsites as four to seven thousand years ago.

“Three fine diving spots in Scripps Canyon are known as The Junction, North Branch and Rock Pile. The Junction is a maze of hanging valleys and tributary small canyons, all converging on the main gorge at about the same place. One tributary is so precipitous that a diver at 90 ft. can touch opposite walls of the canyon with outstretched hands, while the bottom lies another 135 ft. beneath his fins. North Branch has the most shallow rock outcrops in the canyon at depths of 50-100 ft. and is one of the few places supporting seaweed growth. The walls of the canyon proper are vertical and undercut here and there to form big ledges and cave-like indentations. The Rock Pile lies on the west side, opposite the Junction. Massive slabs of rock have been broken away from a thick ledge at the rim of the canyon. They have ‘stranded’ while sliding down the sandy slopes and other boulders have accumulated behind. The rose-pink gorgonian coral, Lophogorgia, flourishes on these slabs, and the area is known as the coral forest. The Rock Pile is also outstanding for its nudibranch populations. Most of these sea slugs are closely associated with the coral, and probably use the polyps for food.”
For a great deal of his life Dr. William Ritter – the eminent marine scientist and founding director of Scripps Institution of Oceanography – was fascinated by a creature of the air rather than the sea. It was the feisty and fussy Balanophyra formicivora bairdi, otherwise known as the California woodpecker, uniquely known for its industrious drilling of holes in tree trunks to store acorns. Early in his research and field work Dr. Ritter discovered a pine log on the flank of the San Jacinto Mountains into which supposedly a singular bird had drilled 31,800 holes!

The California woodpecker with its bright red top knot fascinated Ritter to no end. He spent years observing the bird in its native habitat, including many areas of San Diego County and wrote a lengthy volume, “The California Woodpecker and I,” which was published in 1938 by the University of California Press, Berkeley. The book was humorously subtitled: “A Study in Comparative Zoology in which are set forth numerous reflections by one of us about both of us.”

Ritter’s major ploy was to relate the California woodpecker with its diligent gathering of food for storage, building of nest shelters, communal raising of chicks and so on to humankind’s own instincts for hunting, gathering and sheltering. At one point he compared the bird’s anatomical make-up of head, torso and wings to man’s own. “Place an individual man alongside any bird,” he wrote. “After the bird’s covering of feathers, is there anything more striking in the comparison than that the bird’s wings are in the positions of the man’s arms? . . . If you accept the theory of evolution, you are bound to conclude that the bird may be correctly characterized as a land vertebrate whose forelimbs have been transformed into wings; and that a man may be correctly characterized as a land vertebrate whose forelimbs have been transformed into arms-hands.”

Ritter began to study the woodpecker and its relation to humans in 1913 during his tenure at Scripps. He often said it was to help provide an answer to a question posed to him by E.W. Scripps about what kind of an animal man really was. “When I began telling my associates what these woodpeckers do in gathering and laying up acorns for future use as food, and referring to their tendency to overdo the business in many respects,” Ritter wrote in the book’s introduction, the...
comment was quick and general, ‘but men do just that way.’ From none did this comment come with quite so clear a sign of understanding as from Mr. Scripps. . . Once the man’s (Scripps) attention was directed to the fact that birds and men are much alike in doing essentially useful things to an absurdly useless degree, it was unnecessary to explain that the phenomena are not, as many appear to suppose, merely curious, rather than coincidences. Although he began earlier than this to put to us zoologists the question of “the kind of animal’ man is, I am quite sure the glimpses he got of woodpecker work were one of the influences that led him to ask this question with increasing frequency.”

Ritter regretted that he was not able to publish his woodpecker studies before Scripps’ death in 1926. While continuing his pioneering oceanographic work in La Jolla, Ritter made numerous trips into San Diego’s back country to study his woodpeckers. He found the Cuyamaca Mountains with their generous growth of black oaks and yellow pines “a grand place for the birds” and took many field trips there between 1919 and 1923. Later, after leaving La Jolla and the directorship of Scripps Oceanography in 1924, Ritter’s main focus became woodpecker settlements around Berkeley and the Bay area where he spent the next and last episodes of his life. He took particular delight in finding a pecker settlement around a coast live oak in the dooryard of the president of Stanford University.

In studying woodpeckers Ritter made meticulous notes about the time they spent in nests, their foraging habits, sizes of acorn holes they drilled and the sizes and contents of the acorns horded as well. He notes they sometimes confused trees with telephone poles and fence posts and drilled many holes in those, too. Also, that sometimes they distortingly conjectured rocks as acorns and stored the former away as well.

But over the years Ritter established great respect for the birds. He concludes his woodpecker book may be viewed in the greater scientific world as “a joke, an absurdity,” but also “a serious matter.” “The way of life of birds, the way of life of man stirs in me a fresh sense of wonder, beauty and grandeur,” he writes. “The Moral Law to which I, my birds, and all living things is subject is a basic element in the Web of Life; it is one of the profoundest manifestation of Nature’s order, unifiedness and oneness.”
Oversize planter is among central court features of architect Robert Stern’s Postmodern Prospect Point building, a signature entrance to the village at Prospect and Cave streets.
By 1970, the opening of UCSD spurred new commercial and office development. University Town Center (1974) and nearby convenience centers, like La Jolla Village Square (1977), sucked local shopping and personal services out of the Village. Entire blocks were demolished and replaced with monolithic offices, accompanied by multiple floors of underground parking.

In response, a citizen’s initiative entitled “BLOB” (Ban Large Office Buildings), led to the 1984 adoption of the Planned District Ordinance for downtown La Jolla. The ordinance required smaller structures in the downtown commercial core. It protected scenic vistas, maintained traditional streetscape rhythms, and enforced domestic scale in new commercial construction.

The PDO also provided for plazas, courtyards and malls, that facilitated small-lot commercial development and encouraged better landscaping. The type of buildings promoted in the PDO were inspired by the successful integration of courtyard professional buildings already in downtown La Jolla from the 1950s and 60s.

Nonetheless, Post-Modernism, with its nods to local history, changed the look of our commercial courtyards initially reflecting early Shingle Style, used in Sycamore Court and Coast Walk (1978), both of which pay homage to La Jolla’s beach colony beginnings.

Charming Sycamore Court features multi-level outdoor patios, patronized by customers of the various emporiums. Coast Walk appears deceptively small from Prospect Boulevard; yet it tumbles downhill in three open-air levels to access Coast Boulevard. Thankfully, its “Parking Level” elevator avoids a climb back up to Prospect Street! With shingles, multi-paned windows, French doors and articulated massing, these complexes mimic the domestic settings of La Jolla cottages from historic times.

In contrast, facades of the “Late-Modern” Merrill Lynch Building and 888 Prospect Street Building (both late 1980s) featured facades of striped stone and glass that catered to an upscale professional market. To comply with the newly enacted Proposition D 30-ft. height limit, subterranean retail tried to hide their bulk. But, don’t horizontal stripes on buildings only make them fatter?


Two additional Post-Modern properties promote pedestrian facilities along Pearl Boulevard. La Jolla Marketplace, on the corner of Girard and Pearl, has a huge multi-level courtyard that diagonally links this busy corner to the Von’s parking lot. This mixed-use building features condos on the upper floors and spectacular hillside and coastal views, especially from the rooftop deck.

The pointy-roofed La Jolla Galleria, on the corner of Pearl and Fay, provides a shaded diagonal paseo from the rear parking lot to the corner. Both buildings feature the “cardboard model” aspect of “ironic” Post-Modernism. Over-scaled, weak ornament, and flat surface patterns inspired by wallpaper designs are other stylistic components.

Although these later buildings are a far cry from the Mid-Century Modern courts that began to grace the village in the 1950s and ‘60s, they have a similar narrative in the way they offer opportunities for lease opportunities for small retail operations and varieties of customer amenities. They define La Jolla, not for what was or could be, but for what is presently off the streets.

Kane, PhD, is an architectural historian and chairs the Society’s preservation committee.
Considering the current concerns and debates in the film industry about women lacking equal status in jobs of writing, directing and cinematography, it comes as a refreshing note to discover Lois Weber’s extraordinary volume of work in the early days of Hollywood filmmaking. Weber was involved in making more than a hundred features and countless shorts during her career that began at Gaumont Studios in Flushing, N.Y., in 1908 and ended essentially with the coming of “talkies.” She directed 135, wrote 114 and acted in a hundred. She was among the highest paid industry professionals and a pioneering auteur in terms of both film techniques and subject matter, her work today often compared to that of the early cinema mastermind D. W. Griffith.

Unfortunately, as with the work of many silent film makers, many of Weber’s movies have been lost due to the dissolution of nitrate, but today at least 20 are known to have been found and restored. One of these is Weber’s feature-length “Shoes,” the poignant story of a shopgirl’s woes that she directed for Universal’s Bluebird Photoplays in Los Angeles in 1916 based on an essay about working class women by social reformer Jane Addams. A newly restored digital print of the film by EYE Film Institute Netherlands premiered on festival circuits not long ago and will be featured at this summer’s silent film night presentation by the La Jolla Historical Society. The screening will be outdoors on the Wisteria Cottage lawn, 780 Prospect St., starting at 8 p.m. with UCSD special events co-ordinator Scott Paulson providing the music and sound effects.

“Shoes” stars Mary MacLaren as Eva Meyer, a poverty-stricken shopgirl supporting a family of five who becomes desperate to replace her severely worn-out foot wear and compromises her virginity in the disparity. Compared to pursuant Hollywood shoe movies (think Disney’s “Cinderella” glass slippers, Dorothy’s glitzy toe tappers in “Wizard of Oz” and Michael Powell’s cult ouvre “The Red Shoes” starring Moira Shearer en pointe before the world and her lover), Weber’s film may, upon first consideration, appear a mere paen to pathos. But, studied in context of its time with a post-industrialist society dealing with issues of social injustice, women’s rights and urban strife, “Shoes” can also be viewed as a brave, progressive attempt by an early filmmaker to deal with the realities of everyday life. And, one of only a handful being made on this theme at the time as the majority of silents continued to take their cue from vaudeville dealing in pratfalls and slapstick or romance with comic and melodramatic undertones.

Throughout her career Weber built a reputation for these serious, tradition-defying films themed on social realities. “Where Are My Children?” (also 1916) raised questions about abortion and birth control. “The Jew’s Christmas” (1913) dramatized the the conflict between traditional Jewish values and American customs. In 1914 with the release of a film adaptation of Shakespeare’s “The Merchant of Venice” Weber became the first American woman to direct a full-length feature. That same year she wrote, directed and produced “Hypocrites,” an allegorical drama addressing social issues and moral themes; it was considered daring at the time for full-frontal female nudity with a ghostly figure in the guise of Naked Truth. (“Hypocrites” was banned in certain states but Weber defended it on the basis that “its effectiveness is shown by the outcry amongst those it hits hardest who want to have the film stopped.”)

In 1916 Weber stretched her talents to a huge set and costume piece, “The Dumb Girl of Portici,” featuring hundreds of extras and the celebrated ballerina Anna Pavlova in the starring role of a speechless peasant girl caught up in a political revolution. Many critics believe, however, that Weber did not reach the peak of her profession until 1921 with
“The Blot,” a chilling condemnation of capitalistic materialism showing how impoverished women must compromise their lives for social mobility and financial security.

The relation of her films to today’s industry concerns seem obvious. It’s the same issues, but played to the tune of equality in the job market whether its cinematography or producing. Weber, today, a hundred years after most of her major films were made, has become one of the leading lights in the industry admired especially for her repeated refusal to compromise principles. “I’ll never be convinced,” she said in 1916, “that the general public does not want serious entertainment rather than frivolous.”

She seldom, if ever, quibbled with working in a man’s world and as a result was viewed with much respect. Universal head Carl Laemmle, for whom she worked for nearly a decade, once remarked: “I would trust Miss Weber with any sum of money that she needed to make any picture that she wanted to make. I would be sure that she would bring it back.” At Universal, Weber became the highest paid director — man or woman — of the era earning $5,000 a week. When Weber later signed a contract with Bosworth, it was for $50,000 a year.

How did Weber rise to the pinnacle during the silent years, yet fall so quickly into obscurity with so little left of her extraordinary film legacy?

She was born Florence Lois Weber in 1879 in Allegheny City, Pa., the daughter of an upholsterer who sometimes involved himself in missionary work. As a young woman gifted as a pianist and musician she left home at an early age to work as a street corner evangelist and social activist in Pittsburgh and New York. In 1904 she moved to Manhattan to study acting and met stage actor and theater manager Wendell Phillips Smalley. After Weber and Smalley married they began work in film at Gaumont and other small East Coast production companies writing, directing, producing and acting in shorts and features. When an opportunity arose to work for a division of Universal in Los Angeles, they sprang for it. But as Smalley began to enjoy Hollywood life on the party circuit, Weber soon became known for her own passion for filmmaking. In June, 1917, she became the first woman director to establish and run her own studio under the banner of Lois Weber Productions at 1550 North Sierra Bonita Ave. bordering West Hollywood. This became both a plus and a minus. As an independent producer she no longer had budget money from studio investors and had to seek her own financing — not an easy task as film production changed with new technologies and story subjects with the approach of the 1920s. Weber had found an audience in a society escaping the confines of the Victorian era for something different and socially righteous. The 1920s were hardly to prove an era that embraced righteousness! And the talkies were on their way.

Weber directed her last silent film, “The Angel of Broadway,” for Cecil B. De Mille Pictures in 1927, a failure with the critics as well as at the box office. Her first and only talkie, “White Heat,” a story about racial prejudice and miscegenation on a Hawaiian sugar plantation, suffered a similar fate. Weber died at age 60 in 1939 at Good Samaritan Hospital, virtually penniless. She left a memoir, “The End of a Circle,” which disappeared in her sister’s keeping sometime in the 1970s.

Film societies and organizations including the American Film Institute as well as festival circuits began to revive and take renewed interest in her work in recent years. One example is the EYE’s work on “Shoes” — leading to the film’s availability for our screening in August. A new — and only — book on Weber, entitled “Lois Weber in Early Hollywood,” by film historian Shelley Stamp of UC Santa Cruz and published recently by the University of California Press also sheds light on this important, but often forgotten, filmmaker.

Screening
August 18
on Wisteria Cottage lawn
780 Prospect St. — 8 p.m.

With UCSD special events
co-ordinator Scott Paulson providing the music and sound effects.
A 1939 Bugatti Type 57SC – considered Jean Bugatti’s ultimate road car known for its amazing coach work – received the **BEST IN SHOW** and **CHAIRMAN’S AWARDS** – in the 14th annual Concours d’Elegance. The car is one of many collector’s gems owned by businessman and philanthropist Peter W. Mullin who established the Mullin Automotive Museum in Oxnard eight years ago.

Thousands of vintage motor enthusiasts participated in this year’s Concours – an April weekend of events culminating in a Sunday display of hundreds of vehicles at La Jolla Cove. Michael Dorvillier again served as chairman of the program presented with the co-ordination of the La Jolla Historical Society.

The Society’s **PRESERVATION AWARD** went to a 1968 Triumph owned by Bill Neff. Other awards presented by professional automotive judges included the **MOST OUTSTANDING PRE-WAR AWARD**, given to Aaron and Valerie Weiss’ 1929 Rolls Royce Phantom convertible coupe, and the **MOST OUTSTANDING POST-WAR AWARD**, received by Charles Wegner for a 1959 Ferrari 250 California Spyder. An American **ICON AWARD** was received by Jason Fisher for a 1966 Shelby Mustang.

The Lincoln and Lincoln Continental was the marque of this year’s Concours. A **MAYOR’S AWARD** was given to a 1966 Lincoln Continental four-door convertible owned by the Calumet Collection. A **PEOPLE’S CHOICE AWARD** went to Karen and Stuart Tanz for their 1956 Lincoln two-door coupe. In the **LINCOLN OPEN DIVISION** first place was awarded to a 1940 Lincoln Zephyr Continental convertible owned by the Academy of Art University. Ron and Sandy Hansen received first place in the **LINCOLN CLOSED CATEGORY** for their 1926 Lincoln LeBaron four-door sedan.
There was a white garden with gossamer net drapes, a table setting with lemons, a Britisher’s cottage with perfect borders, a foxglove paradise and — most magnificent of all — nine acres of orchards, a cut flower garden and a lath house filled with orchids, fuchsias and ferns — Foxhill, the Copley estate. Such were delights of the La Jolla Historical Society’s first Secret Garden Tour held in 1999. In observance of the SGT’s 20th anniversary this year — another sold-out event in May, 2018 — Timekeeper features a selection of photographs from the very first year including a picture of the late Bob Warwick (left in photo) enjoying the gardens with his wife, Marian, and Joe Marrone, husband of Linda, who with Susan Vandendriesse and Patty Sofia were the tour’s first organizers.
TAKE IT TO THE STREETS: STREET PHOTOGRAPHY
You see the world around you in your own unique way: A cool car, a funny moment, a colorful mural...street photography is about showing people your world, through your eyes. You’ll learn tips and tricks on your DSLR, and techniques street photographers use to capture the moments, objects, and people that they see. Then you’ll put your new skills into practice as you hit the streets with your camera.
Dates: July 9-13, 2018
Pricing: $240 Half-day (9:30–12:00 pm) / $320 Full-day (9:30–3:30 pm)
Grades: 6th – 8th Graders

TAKE IT TO THE BEACH: BEACH PHOTOGRAPHY
Capture summer through the lens in this weeklong 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 16-20, 2018
Pricing: $240 Half-Day (9:30–12:00 pm) / $320 Full-Day (9:30–3:30 pm)
Grades: 6th – 8th Graders

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Alice and Bill O’Brien (above), owners of the historic McClintock House on Sierra Mar Drive, hosted reception for the Society’s Landmarks Group celebrating La Jolla Landmarks Week in March. Home was designed in 1927 by architect Herbert Palmer, stately entry (above right). Photos Courtesy of Ashley Mackin-Solomon, La Jolla Light.

Opening reception for this spring’s In Plain Sight: Mexican Chicano Stories in San Diego exhibition in Wisteria Cottage galleries attracted many interested visitors. Co-curator Rebecca Morales (with Natasha Bonilla Eckholm) appears with exhibition introductory text.

San Diego City Councilman Barbara Bry discusses show with visitors.

La Jolla Historical Society executive director Heath Fox, center, and board president Weston Anson.

Left: Artist Noe Olivas, left, discusses installation with co-curator Natasha Eckholm at opening reception.

Right: Delia Rodriguez, granddaughter of Pottery Canyon entrepreneur Cornelius Rodriguez, with artifacts and historic photograph showing wares made at the pottery works off Torrey Pines Road.
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.
La Jolla Canyons: Place, Diversity, Connections
Exhibition
June 9 - September 2
Wisteria Cottage Galleries

Outside the Lens (see page 18)
Take It to the Streets: Street Photography
6th-8th Graders
July 9-13, 2018
Take It to the Beach: Beach Photography
6th-8th Graders
July 16-20, 2018

The Children’s Pool: A Historic Analysis
Lecture
Dr. Diane Kane
Matt Mangano PE
June 21, 7:00pm
La Jolla Florence Riford Branch Library

Shoes
Silent Film Night
with UCSD’s Scott Paulson
August 18
Outdoor screening 8pm
Wisteria Cottage lawn

Two Journeys
Lecture/book signing
Michael Webb
September 24, 7:00pm
Warwick’s bookstore
7812 Girard Avenue

EBS Luncheon
October 20
La Jolla Beach & Tennis Club

San Diego: The Architecture of Four Ecologies
Exhibition
September 22 - January 20, 2019
Wisteria Cottage Galleries

Architecture Camp (see page 18)
Session 1: Middle School
July 23-27, 9am - 3pm
Session 2: High School
July 30 - August 3, 9am - 4pm

Until Tomorrow Comes (Part IV)
Robert Minervini
acrylic on canvas 2013
Collection of Faye Hunter and Hugh Davies

Wisteria Cottage Exhibitions

J. planes: Place, Diversity, Connections
Exhibition
June 9 - September 2
Wisteria Cottage Galleries
A ceremony in late March marked the debut of new landscaping and plaque acknowledging the La Jolla Post Office placement on the National Register of Historic Places as a result of efforts undertaken by the La Jolla Historical Society through a period of several years, offset by the threatened sale of the building in 2012.

The post office now is off the market and the idea of a sale is dormant and off the table, said Society executive director Heath Fox in opening remarks at the ceremony. Fox and other speakers lauded community efforts by both political leaders and La Jolla residents to save the landmark building on Wall Street, built as a WPA project in 1934 and containing a well-known mural by Belle Baranceanu. It now has national, state and city historic status.

Seonaid “Shona” MacArthur headed the Society’s Landmarks Group in engaging Todd Fry and Jennifer Phelps to design the new post office landscaping. Among those taking part in the March ceremony were San Diego City Councilman Barbara Bry, U.S. Post Office district manager Jim Olsen, La Jolla postmistress Anita Real Castro and Ann Craig, wife of the late Roger Craig, who served as assistant postmaster general in Washington, D.C., and was active in early efforts to recognize the La Jolla Post Office as a historic community landmark.
a Jolla coastlines are a one and only — a continuing series of magnificent high cliffs and craggy crevices along the ocean rivalled only by the higher and mightier ones that mark the Pacific shores of Northern California. Natural erosion has made some drastic changes over time as landmarks such as Alligator Head at La Jolla Cove have all but disappeared as the toll of winter surf takes its due. With summer, more and more visitors will arrive to enjoy La Jolla coastal walks ranging from the actual Coast Walk — the sometimes precipitous hiking and running trail that connects Torrey Pines Road and Cave Street over the historic old Devil’s Slide — to the more benign walking trail that proceeds past La Jolla Cove along Coast Blvd. toward Whale View Point. Many also will pause to enjoy or take part in ceremonies at a special coastal site along the shoreline that has built a reputation as The Wedding Bowl.

Each segment of coastline has its own connection to history, a story about how it got there, was named and so on. Two segments — the original Coast Walk which started as a dirt horse trail and roadway in the late 19th century and the area between 300 and 500 Coast Blvd. known for its proximity to surfing beaches — are presently and have been recently involved in renovation programs to enhance them as more amenable walkways and pedestrian thoroughfares. Both projects are spearheaded by community leaders working with the Coastal Commission and the City of San Diego Park and Recreation Department.

Ann Dynes headed the Whale View Point Enhancement Project that resulted in new sidewalks and other landscape improvements along Coast Blvd. near the popular Wedding Bowl at the foot of Cuvier Street last year. Brenda Faye was in charge of changes on Coast Walk that included providing more amenable access and containment of erosion along the cliffs — a project wrapping as the tourist season begins this summer.

While these coastline landmarks date to La Jolla’s early history when visitors to these shores arrived by horse and carriage to enjoy the views, swim and dabble amongst the tidepools, one coastline site — the Wedding Bowl — is a far more recent phenomena.

It was only a couple decades ago that Cuvier Park — a small coastal oasis on the scenic cliffs above the Pacific noted for high drama of crashing waves at the foot of Cuvier Street — started becoming known as The Wedding Bowl. This came about for an obvious reason as more and more brides and grooms begin to use the park as a wedding venue and the City of San Diego Park and Recreation Department began to rent it as such. It — also obviously — had nothing to do with the park and street’s original namesake, Baron Georges Leopold Chretien Frederic Dagobert Cuvier, the early 19th century French naturalist known as the founder of the science of comparative anatomy.

The Wedding Bowl as a venue for nuptial ceremonies originated in the 1990s when Rev. Christopher Tuttle and his private ministry known as Vows of the Heart began officiating at the site for brides and grooms, accommodating parties of about 40 guests in seating arrangements on the small lawn overlooking the ocean. It now is considered one of the most popular spots for weddings along the La Jolla coastline, open to use for anyone who complies with a permit from the city. Tuttle, himself, has performed more than 1,500 weddings there, many resplendent with props of white tulle floating in the wind and rose petals strewn over a make-shift aisle on the lawn. A website offers reviews of the area as a wedding venue i.e., “we had no electric so the rabbi had to speak up and the musician had to sing a little louder but the sight of the ocean and sky in the backdrop was breathtaking for all.” Or, “I got married here seven years ago and it was the most romantic and scenic view of San Diego. My husband dreamt he would be married here and it was a dream come true.”

Although La Jolla coastlines change in how they are used and enjoyed as well as in configuration over time, they remain constant in their natural beauty and appeal to vast numbers of people for enjoyment and recreation. Like historic buildings and cultural landscapes they, too, are keepsakes.

— Carol Olten
to the City of San Diego Commission for Arts and Culture for their financial support.

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SAVED FROM THE WRECKING BALL

By Linda Marrone

By the early 1970s, many of La Jolla’s original homes were being demolished to make way for new construction. Knowing that these sturdy historic wooden structures could be lifted up and moved to alternate sites, the late La Jolla resident, author and noted San Diego preservationist, Patricia Schaelchlin and her husband Bob, decided to purchase land that could accommodate multiple homes and relocate endangered cottages there to save them from demolition.

In 1974, the Schaelchlins purchased a third acre site spanning a block of land from Dunemere Drive to Arenas Street in La Jolla’s Barber Tract. The site was already home to a 1917 Craftsman bungalow and had enough land for additional cottages. The Craftsman bungalow and the site were historically designated in 1978; under the historic site plan, the Schaelchlins were granted permission to move two endangered cottages there and Heritage Place La Jolla began to take shape. In more recent years, the current owners worked with local architects and planners to design a unique compound that now serves as a “living preserve” to three of La Jolla’s rarest early cottages.

**The Rhoads House - 7210 La Jolla Blvd. (Historic Site #128):** Relocating houses from one place to another seems to be a La Jolla tradition; this 1917 Craftsman bungalow was moved to the site from 1044-46 Wall Street in 1928. Originally designed as a duplex, the building was transferred to the more residential Barber Tract by its owner, Horace Rhoads, who made it his home. Rhoads was a well-known newspaperman who was instrumental in La Jolla’s early development. In 2006, under the direction of the current owners, the bungalow was impeccably restored and expanded to include over 3,000 sq. ft. of living space with a guest house (417 Dunemere).

**The Galusha B. Grow Cottage - 484 Arenas Street (Historic Site #133):** Built in 1895 as a vacation home by San Diego banker, Galusha Grow, the landmark yellow Victorian cottage was moved from 7831 Ivanhoe Avenue to Heritage Place in 1979. Before the move, this picturesque cottage was almost demolished to make way for an office/shop complex; its proposed demise was part of the inspiration behind the Schaelchlins’ creation of Heritage Place. Restored and remodeled, the cottage’s cheerful interiors are as charming as its façade.

**The Corey House - 494 Arenas (Historic Site #375):** The third cottage moved to Heritage Place was once the home and office of La Jolla’s first female doctor, Martha Dunn Corey. The cottage is believed to have been built in 1909 and during its lifetime was moved to several different locations in La Jolla before finally settling at Heritage Place in 2003. In 2006, the current owners beautifully restored the cottage both inside and out.

The three historic homes at Heritage Place all boast modern amenities that seamlessly merge together with their timeless architecture. Currently listed for sale at: $4,350,000, this one-of-a-kind property comes with the Mills Act property tax savings and offers a variety of different use options. A condo map is also in progress. Go to: www.HeritagePlaceLaJolla.com or call me for more information.
Colin Campbell Cooper (1856-1937) was an American Impressionist painter born into a well-to-do Philadelphia family of English-Irish heritage. He became known for architectural paintings of early skyscrapers in Philadelphia, New York and Chicago before moving to Santa Barbara in 1921 when his canvasses began to reflect the new Southern California environment of open land, sea shores and mountains. A year after his move he visited the landmark Wheeler Bailey house on Princess Street and left this pastoral sketch of San Diego back country in the guest book with even a rattlesnake looking a bit friendly. His note begins: “La Jolla, Sept. 10, 1922, 10:30 p.m. Ends a two-day trip into the back country memorable for its perfect weather, mild adventure and unmarred enjoyment.” His sketch records “the far distant desert and Salton Sea seen through brown and purple hills” with his brave little car chugging over the terrain. Cooper continued to paint in Southern California and, before his death in 1937, pioneered efforts to establish the Santa Barbara Museum of Art.

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!

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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!