

TIMEKEEPER

FALL • WINTER

VOLUME 4 NO 3



2022

MISSION

The La Jolla Historical Society inspires and empowers the community to make La Jolla's diverse past a relevant part of contemporary life.

VISION

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

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 La Jolla, CA 92037

www.lajollahistory.org

Follow the Society on



Cover Image: Pollock's Toy Theater is a re-issue of a frame, stage set and proscenium from London, England. It measures only 17 inches tall, 16 inches wide and 15 inches deep.

Photograph by Pablo Mason



EXECUTIVE DIRECTOR'S MESSAGE

Lauren Lockhart

As many know, Louise Balmer's storied Balmer School operated out of LJHS's historic property for more than two decades. Balmer promoted a progressive form of education that prioritized the arts and compassionate teaching methods. I trust that Louise would have been proud to see her legacy continued this summer, as LJHS's campus was abuzz with activity and young people playing, creating, and exploring. Through our *Young Architect's Summer Program*, photography camps led by *Outside the Lens*, and our new *Shaping Our Stories* camp supported by the San Diego Foundation's Level Up Program, we served nearly 70 students over seven weeks. I hope you'll enjoy seeing some of the remarkable outcomes of these programs within these pages. They illustrate how LJHS is truly a site for all ages to engage with history, architecture, art, and culture.

Our fall exhibition will no doubt appeal to intergenerational audiences! *The Smallest Show on Earth: Paper Theaters Explored* invites viewers into the diminutive but spectacular worlds of toy theaters. The Board of Directors and I congratulate curator Scott Paulson for his hard work and vision in organizing this exhibition and an exciting roster of accompanying programs and performances. We are deeply thankful and indebted to the sponsors of this project: Barbara Freeman, Ann Craig, UC San Diego Library, and Mark and Kathryn Muñoz.

Also this fall, I am thrilled to announce the return of the popular Ellen Browning Scripps Luncheon, taking place Saturday, October 29th at the newly remodeled Museum of Contemporary Art San Diego. Our guest speaker, Barbara Goldstein, will speak to her work as the editor of *Arts & Architecture Magazine*, her friendship with architectural historian Esther McCoy, and the continued influence of the Case Study House program. We are immensely grateful to Keith York of Modern San Diego, Ann Zahner, Joan and Gary Gand, and David Zippel and Michael Johnston for their support of this event. Purchase your tickets at lajollahistory.org or call 858.459.5335 x1.

Thank you very much to those who made our Spring Appeal a success. If you would still like to contribute, visit lajollahistory.org/support/donating/ or call me directly at 858.459.5335 x2.

We are greatly appreciative of our members, like you, who make our exhibitions, education programs, and preservation advocacy work possible. I hope to see you at Wisteria Cottage often this season!

Lauren Lockhart
 Executive Director



NEW STAFF MEMBER

Karla Cook, who has worked for various arts and cultural organizations in Santa Barbara, New York and San Diego, has recently joined the La Jolla Historical Society staff as Office and Events Manager. Cook received her B.A. in history and women's studies from UC, Santa Barbara, and holds an M.A. from New York University.

Her previous positions include interim exhibition manager at the Jewish Museum, art program co-ordinator at San Diego International Airport and exhibition manager at the Museum of Contemporary Art, Santa Barbara. Karla is responsible for managing public and private events at LJHS. If you are interested in renting our site for your special event, please contact her at kcook@lajollahistory.org.



IN MEMORIAM

A long-time resident of La Jolla, Don Quackenbush died recently after a year-long battle with cancer at his High Avenue home surrounded by his family and wife of 54 years.

Quackenbush grew up in Los Angeles and graduated from UCLA where he was a member of the Phi Delta Theta fraternity. He joined the U.S. Air Force Reserve after graduating from the university and worked in Washington, D.C., as a political appointee for the department of transportation. In La Jolla, Quackenbush worked in senior-level finance, mergers and acquisitions until retiring in 2015. He was an avid bridge and tennis player and also had a passion for golf, fly-fishing and skiing.

Besides serving on the board of the La Jolla Historical Society, he was active with the La Jolla High School Foundation, the La Jolla YWCA, the La Jolla Community Center and the San Diego Zoo.



Carol and Nanook

LETTER FROM THE EDITOR

When the curtain goes up September 23 on our new Fall/Winter exhibition, "The Smallest Show on Earth: Paper Theater Explored," the La Jolla Historical Society builds upon the community's rich tradition of theater-related presentations dating to the early days of the early 20th century. These were the times when ambitious would-be thespians stitched "Romeo and Juliet" costumes out of closet throw-aways and sets were constructed and painted by anyone handy with a hammer and a paint brush. Or odd clothing items such as old leopard-skin coats were coaxed into multiple uses. Appearing in many productions at the La Jolla Woman's Club shortly after it opened in 1914, Lucille Spinney recalled that a certain leopard coat belonging to a certain community member made the rounds covering a love seat in Anton Chekhov's "The Doll's House" before serving as a wrap for herself as one of the lead characters and, still later, was handed down as a toga for Marc Antony in the Shakespeare Pageant of 1916.

While the new stage incorporated into the design of the Woman's Club by architect Irving Gill was the most popular venue for dramatic productions before and into the 1920s, the Granada at Girard Avenue and Wall Street also hosted a number of live theater events although its main function remained that of an ornate movie palace for the showing of silent films and occasional vaudeville entertainments. La Jolla's American Legion organization got together at the Granada for a tour de force of "The Dictator" with an all-male cast in 1926 (see page 12). After founding the La Jolla Opera Company in 1923, the Polish countess Laura de Turzycznowicz staged a production of Gerhart Hauptmann's fairy drama, "The Sunken Bell," transferred into an operatic mode by



Ottorino Respighi on the Granada stage, also in the twenties (see page 12).

Our upcoming paper theater exhibition, curated by UCSD special events co-ordinator Scott Paulson, further plays to the tradition of La Jolla's miniature operas tradition of the 1920s in which impresario Edward Ewald used tiny stages and gramophone recordings to interpret classical operas such as "La Boheme" and "Il Trovatore" (see page 12).

Paper, or toy, theater is a throw-back to the London stage of the 19th century when miniature sets and paper-doll-like characters were created for children's amusement or as adult mementoes of favorite stage productions they had enjoyed in real-life performance. Writers, actors and theater and film directors such as Lewis Carroll, Jean Cocteau, Oscar Wilde and Robert Louis Stevenson also sometimes built small paper theaters to interpret scenes in their work creating, according to Stevenson, "a poor penny world, but soon coloured with romance."

Slightly more immediately, paper theater recalls a Billy Rose song of 1933, another attempt to bridge the world between the real and non-real:

“
 It's only a paper moon
 Sailing over a cardboard sea
 It's only a canvas sky
 Hanging over a muslin tree
 But it wouldn't be make believe
 If you'd believe in me.”

We hope you will enjoy the "real" paper theaters and reading about them and related subjects in this issue. Finally, try your creative hand at assembling your very own paper theater from the cut-and-paste images

of a miniature stage, scenes and characters at some of the workshops planned in connection with the exhibition which also will showcase a tiny replication of La Jolla's own Moorish-inspired Granada, built in 1925 and operational until 1952 when it was converted into a department store. The corner lot at Girard Avenue and Wall Street is now the site of La Jolla Plaza.

— Carol Olten
 Editor

Coming Soon...



Photograph by Pablo Mason

THE SMALLEST SHOW ON EARTH

By Scott Paulson



Photograph by Pablo Mason

(Previous page) A ballroom scene of costumed lovers is featured in a contemporary Danish paper theater showing fantastic stage wings with balconies and curtains. Constructed of boards and paper, the theater measures 19.5" tall, 15.5" wide and 11" deep.

(Above) Baldor Puppets "Multi-Functional Puppet Theatre:" Winner of a Hungarian handicraft award in 2020, this theater features an architectural dome and side wings with a forest scene of dress-up animals.

The idea of miniature paper theaters originated during the Victorian era in London when some of the leading playhouses printed souvenir posters showing the ornate architectural elements of their stages, facades and set designs. Representations of actual actors in the company in costume from specific productions also were printed, enabling drama enthusiasts to design their own plays at home from tiny cut-out versions of their favorite thespians.

Today, hundreds of collectors and hobbyists around the world continue the tradition by re-creating historic theaters of the past from reproduction kits on the market or, more creatively, building their own models from boxes and other available materials. As one of those hobbyists and collectors, I have been hosting an annual paper theater festival at the UC San Diego Library since the summer of 2001 and this year I am happy to be collaborating with the La Jolla Historical Society for the 21st annual event. Consisting of an exhibition and special programming on the craft of paper theater building it will open Sept. 23 in Wisteria Cottage and run through Jan. 22 as "The Smallest Show on Earth: Paper Theater Explored."

The exhibition will salute some of the late, great leaders in London's paper theater world such as Benjamin Pollock, Robert Louis Stevenson, George Speaight and Peter Baldwin

as well as the American legend, Gigi Sandburg. Small theater sets will celebrate classic operas, Shakespeare productions and dance performances. We will also premiere set designs and productions inspired by historic La Jolla individuals from the African American and Latinx communities and introduce a toy theater version of La Jolla's legendary old Granada movie palace, a Moroccan-inspired edifice that operated at the corner of Girard Avenue and Wall Street from 1925 to 1952. San Diego-based artists Iain Gunn and Bridget Rountree of the hybrid puppet company Animal Cracker Conspiracy (ACC), have lent contemporary paper theaters to the exhibition that blend fine art, puppetry, performance art, physical theater, film, and mixed media. Also among the special toy theaters on view is a hundred-year-old reproduction of London's Savoy, a recent gift from Brooke Lauter who played with the theater and its complete set for characters for "The Mikado" as a child. The tiny theater replicates the stage of the 1881 theatrical palace created for impresario Richard D'Oyly Carte.

Children – and adult children – through many years have found fascination in these tiny worlds of make believe. We hope you will join us in Wisteria Cottage this fall and winter to discover, or re-discover, this miniature metaverse of wonder!

IN THE WORLD OF PAPER THEATER, THE PLAY'S THE THING. COME PLAY WITH US OVER THE NEXT FEW MONTHS AT WISTERIA COTTAGE AS CURATOR SCOTT PAULSON LEADS THE WAY FOR SHOW BIZ PROGRAMS AND HANDS-ON WORKSHOPS ON CREATING PAPER THEATERS. SCOTT WILL BE MAKING IMPROMPTU VISITS ALL THROUGH THE EXHIBITION, BUT HERE IS A LIST OF SPECIFIC PLANNED EVENTS:

**OCTOBER 22
2 PM**

Spooky Wisteria! Enjoy sweet treats in your Halloween costume while helping to underscore a miniature gothic play with macabre music and scary sounds; Dianna Elizardo, guest performer.

**DECEMBER 11
2 PM**

Miniature Paper Theater Festival! Animal Cracker Conspiracy and Scott Paulson bring paper theaters to life through live performances.

**DECEMBER 31
6 PM**

Opera Night! Spend an early New Year's Eve entertained by classic opera scenes staged on toy theaters with live music; dress for opera night; masquerade masks available; Martha Jane Weaver, guest performer.

**JANUARY 14
2 PM**

Paper Theater Premieres! As the exhibition ends, Scott and his artisans debut paper theater plays with newly created stories, sets and characters.

Funding for *The Smallest Show on Earth: Paper Theaters Explored* is generously provided by Barbara Freeman, Ann Craig, UC San Diego Library, and Mark and Kathryn Muñoz. Additional support provided by ArtWorks San Diego, the City of San Diego Commission for Arts and Culture, and Members of the La Jolla Historical Society. Special thanks to Wheat & Water for opening reception sponsorship.

Characters from British editorial cartoons bemoan the pollution of London's River Thames as The Great Stink of 1858 on a paper theater stage of the present-day. Photograph by Pablo Mason



INTRODUCING... NEW STARS



Carin Wallace



A selection of newly created paper theater characters based on La Jolla residents through history created by artist Carin Wallace will premiere in miniature productions during the run of the exhibition through early January.

UCSD's Carin Wallace, who designed these paper-doll-like figures based on historic La Jolla individuals from the African American and Latinx communities for presentation in "The Smallest Show on Earth" exhibition, has been experimenting with varying art forms such as collage, journaling, photography and music since she was encouraged as a child to use her creativity as an alternative to watching television. She moved to San Diego in 2001 from Syracuse, N.Y., and has been using her knowledge of art and the importance of creativity to help students evaluate the workplace from a visual perspective. She teaches book making and art journaling.



SPECIAL ATTRACTION...



ART IN A BOX

This theater began its life as a reusable shipping box that artist Belinda Chlouber found in her San Francisco Bay Area home studio. Its Renaissance-style proscenium is based on the "unfinished" facade of Santo Spirito, by architect Filippo Brunelleschi and located in the Oltrarno neighborhood of Florence, Italy.

While Chlouber and another artist, Katherine Relf-Canas, worked together on the concept of the paper theater, Chlouber is responsible for designing and crafting the structure, as well as its decorative ornament - motifs that include birds, moths and other inked and sgraffito markings. The nature theme continues with colorful, oil pastel characters, drawn by Leo Canas Relf-Canas' another family collaborator. Leo produced the characters - an extinct passenger pigeon, and a moth - on the back of tissue boxes. The two characters are from a play Chlouber and Relf-Canas wrote specifically with a past year's 20th Annual Paper Theater Festival in mind. In fact, the theater was designed as the staging for a series of plays, the first of which is titled Moth's Myth, the Mostly True Story of the Undergroundings.

The theater also features collages created from nature prints that depict local flora and fauna, 1970s-era scenes from San Clemente Canyon in San Diego. The now vintage posters, created in a large print run, were drawn by artist John Dawson. The San Clemente print project was art-directed by Relf-Canas's father, Geoff Relf, for an advertising client at the time.



Legendary childrens' story characters, including Pinocchio, decorate Balazs Szekrenyessy's award-winning toy theater, one of many on view in *The Smallest Show on Earth* exhibition this fall and winter at Wisteria Cottage.

Photograph by Pablo Mason

Nights at the Operas

By Carol Olten



LEFT: Portrait of Laura Blackwell, later Countess Laura de Turczynowicz, as she began her operatic career. Photo courtesy of Brock University Archives, Ontario, Canada

ABOVE: Cast, including a live horse, for 1924 Esther Pageant at La Jolla Woman's Club directed by de Turczynowicz; her three children appeared in minor roles (Boys at either end of first row and daughter Wanda, center front under the head of the horse). Photograph La Jolla Historical Society archives

The first opera nights in La Jolla arrived in the 1920s in two diverse forms. One was the presentation of classical repertoire on tiny spotlighted miniature sets in dark rooms while a Victrola provided the arias. The other was the staging of classics such as "Il Trovatore" – and lesser classics such as "The Pirates of Penzance" – by a genuine Polish countess. Both provided a rare opportunity for audiences to dress up and enjoy Culture with a capital "C" in a seaside village that, for all its resort-ish coming of age with new hotels and expanding real estate, remained a little Hoboken around the edges.

Edward Ewald was a travelling impresario who came along in the early part of the decade with a state-of-the-art orthophonic Victrola and a stash of miniature opera sets, the major piece of which was a tiny replica of New York's Metropolitan Opera House. He staged his first miniature operas in 1923 and soon became the talk of the town as audiences arrived to enjoy them in fashionable opera night dress with jewels aglow.

Ewald presented his opera events without live actors or singers with just tiny sets lit in a dark room while only the sound of Enrico Caruso's powerful voice throttling through Il Trovatore or whatever operatic classic might be selected for the evening. The effect was

hypnotic. Programs sometimes lasted until midnight to be followed by a very late supper – or breakfast, given the hour!

Since Ewald was good-to-go with small apparatus, his act, itself, was a moveable feast easily transported around some of the better living rooms of the time such as Anna Held's Wahnfried in the Green Dragon Colony or the C.E. Kaltenbach house designed by architect Irving Gill next to the La Jolla Woman's Club. At the Kaltenbach's The La Jolla Light of Feb. 8, 1924, records Ewald's "very clever presentation of the balcony scene from 'Romeo and Juliet,' on his famous miniature stage (and) the reenactment of the

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same scene in Gounod's opera." The audience consisted of about two dozen guests including Isabel Hopkins (the wealthy divorcee who had just opened Casa de Manana as a fancy new resort hotel) and Louise Balmer (headmistress and teacher at the private Balmer School).

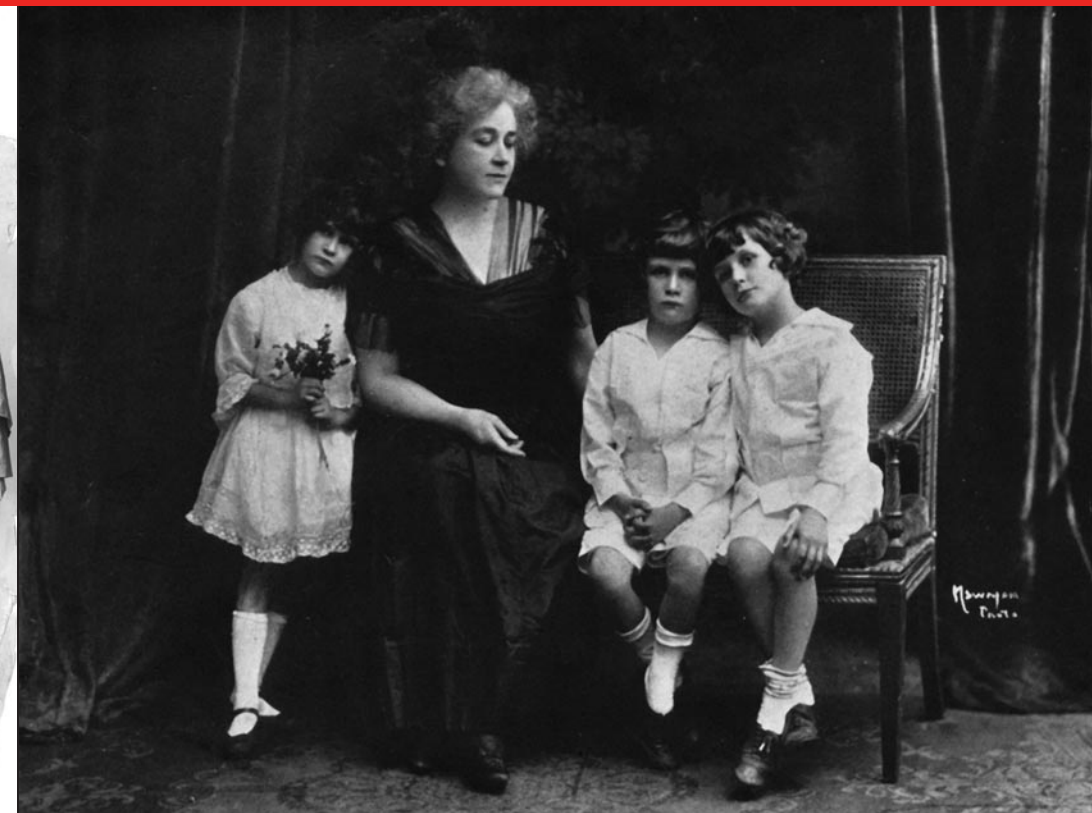
Ewald's intent was to



LEFT: Hansel & Gretel production staged at downtown Spreckels Theatre by de Turczynowicz in the 1920's. CENTER: Cast for children: Wanda, left, and twin sons, Peter and Paul.



de Turczynowicz' Boccaccio production, also staged at the Spreckels. Photos courtesy of Brock University archives, Ontario, Canada



RIGHT: Countess in formal portrait with her three

interpret the operatic classics such as "Othello," "La Boheme" and "Aida" with the greatest possible dramatic effects using the smallest of stages without performers. Aida's royal barge came floating down the Nile with no one on it. For "La Boheme" the tiny shops in Paris' Latin Quarter were shown stocked with wares as their windows lit up one by one as the evening darkened. With music rising and falling in great crescendos as tiny scenes were played out, the effects were frequently spine-tingling if not unusually stirring and slightly surreal. When private homes were not available for venues Ewald once set up in a vacant store heated by an old stove. Opera lovers arrived in their finery, but endured seating on hard chairs in their furs and jewels.

After staging his miniature operas in La Jolla for nearly four years and appearing as an actor in productions such as "The Dictator," Ewald left town to care for his widowed mother and take his miniature operas into more metropolitan venues. But he left a legacy in La Jolla. The presentations kindled a continuing interest in operatic repertoire. When the first La Jolla Opera Company began to produce real live stagings through the 1920s under the direction of Countess Laura de Turczynowicz, a singer, producer and director from Canada via some of the finest opera houses in Europe and a royal entitlement, they found an audience eager to accept and enjoy them.

De Turczynowicz's royal title of countess often endeared her to American and Canadian opera lovers. She had picked it up through marriage in 1907 to Polish Count Stanislaw de Turczynowicz whom she had met in Munich on a singing tour of European opera houses. By the time she arrived to live in La Jolla the Count had become a victim of the Great War and her singing career was virtually over, considerably marred by controversial stands she had taken as a political activist during the fighting. She was in her forties and had three young children to support. But her life-long love of opera classics as well as Gilbert & Sullivan operettas remained. She founded the first La Jolla Opera

Company in 1923 after a test-run production of Gilbert & Sullivan's comic opera, "Trial By Jury" at the woman's club had met with great applause. On January 26 of that year the La Jolla Light newspaper reported: "Organization of the La Jolla Opera Company into a permanent group to present operatic and dramatic events in La Jolla from time to time was begun last Wednesday evening at the new studio apartment of Mme. De Turczynowicz, founder of the company and its directress."

Over the next four years the countess produced and directed a range of classical opera fare along with lighter operettas on La Jolla stages, frequently involving the entire community in productions. Five productions on the woman's club stage included Engelbert Humperdinck's "Hansel & Gretel," "The Sorcerer" and a tour de force of "Esther the Beautiful Queen" pageant in 1924 featuring a live horse on stage along with her three children in minor roles. For a production of "The Sunken Bell," a fairy drama in blank verse by Gerhart Hauptmann written into the operatic mode by Ottorino Respighi, she moved her company to the grander stage of the La Granada theater, built to house movies at Wall Street and Girard Avenue, but also sometimes accommodating live theater and vaudeville.

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De Turczynowicz and her family lived in various rental cottages and apartments around La Jolla, once housed for a time in the landmark Red Roost on Coast Blvd. She taught voice to local students and also, for a period, commuted on the electric trolley to San Diego to teach at Thearle's Music Company. During the few years she lived in La Jolla, she also strove to educate children about opera through the San Diego school system. Another "Hansel and Gretel" production at the downtown Spreckels Theater resulted in her recognition as one of several community leaders honored in 1925 by The San Diego Sun newspaper as "an indefatigable worker for the advancement of music in the city."

The countess' own love and appreciation of opera had begun as a child growing up in St. Catharines, Ontario, the tenth child born in 1878 to a stonecutter and his wife who struggled to expose a their children to fine music. Christened Laura Christine Blackwell, the countess-to-be was going on tour by age 16 to perform as a soprano in opera houses over America. In 1901 she returned to Ontario to sing at the city's Grand Opera House and was applauded as a leading prima donna for a selection of arias from "Verdi," "Romeo and Juliet" and "Il Trovatore." A year later she went on her first European tour for performances in Bayreuth, Berlin and Munich. Preparing to sing the role of Elizabeth, the main love interest in Wagner's "Tannhauser" at the Munich Opera House, De Turczynowicz's opera career took a turn when she met Count Stanislaw de Turczynowicz in the Hofgarten and was taken by his aristocratic bearing. In an autobiography, "The Winding Thread/Strange Altar," she records leaving the world of "scales and trills" to become the count's wife in an elaborate ceremony in Krakow – next, moving to Warsaw which was then part of the Russian empire. She experienced a city "repressed and police ridden. . .heavy in the atmosphere of espionage."

This marked the beginning of many dark days for the once-acclaimed diva as the Great War approached and Poland was invaded by the Russian, Prussian and German armies leaving the

country in a state of destruction, increasing poverty and food shortages. The Turczynowiczes, by then with a family of three children, fled from village to village, more refugees than royalty with their nationalities often questioned. The count was killed and Laura and her three children escaped to Germany where they eventually were given permission to enter the United States in 1915. She wrote a bestselling book, "When the Prussians Came to Poland," about her experiences which was published by Putnam's in 1916. She spent the next several years on international tours promoting the book and speaking on behalf of Polish causes, not always in agreement with those of her former opera audiences. At the suggestion of an acquaintance, William Allen White, a journalist and leader of the Progressive movement in the United States, she was convinced to leave her soap box and return to a career in opera, but as a teacher, producer and director rather than performer.

To La Jolla's good luck, it landed her here in 1922. But after a brief five years, her Canadian home beckoned and she continued her operatic career as a director and producer in Vancouver and Victoria. (A recent Canadian researcher and writer Stan Skrzyszewski published a new biography, "Laura de Turczynowicz A Patchwork of Her Life," last year in an attempt to sort out the tangled details of her life and career.)

The La Jolla Opera Company disintegrated. And, with Ewald's departure with his miniatures as well, the community's interest in opera waned. The curtain had fallen for good on La Jolla's "nights at the operas." Classical music did not return on a major scale until 1941 when another doyenne, Sybil Darlington, alighted here from the high-flying social circles of New York, to become the wind behind the Musical Arts Society under the baton of the celebrated Dr. Nikolai Sokoloff.



Photograph by Philipp Scholz Ritterman

CASE STUDY

The announcement of the bequest of Case Study House 23C in September, 2021, was one of the most significant events in the history of the La Jolla Historical Society. This irrevocable gift represents a rare and selfless contribution from extraordinary homeowners Joseph, Nancy Anne and Pamela Manno. It brings tremendous opportunity and responsibility for LJHS to continue their legacy of stewardship.

A first step in fulfilling this responsibility, was to document this icon of modern architectural history with professional photography. LJHS engaged photographer Philipp Scholz Rittermann, who created images that celebrate the Manno's home as a work of art. Taking a nod from the 1960s photography of the home by Julius Shulman, Rittermann emphasized its clean, modern lines and the seamless connection between interior and exterior. Rittermann's images also reveal details of the house that are emblematic of the Manno family and the careful attention they have shown to preserving the house's unique character and design for nearly five decades.



“
**A PHOTOGRAPH IS
 A DESIGN IN
 WHICH YOU
 ASSEMBLE
 YOUR THOUGHTS
 IN YOUR MIND.**
 ”

– JULIUS SHULMAN



LJHS is deeply appreciative of the Manno's gracious collaboration and generosity in making these photographs possible. We extend our sincere thanks to Board Member Stephen Rose for his generous underwriting of this project.



Case Study House #23C
 1959-60
 Killingsworth, Brady & Smith
 Photographs by Philipp Scholz Ritterman



Case Study House Program To Be Featured at EBS Luncheon



Barbara Goldstein, editor of *Arts & Architecture* from 1980-85, will discuss the magazine's revolutionary Case Study House program initiated by editor and publisher John Entenza during the Mid-Century years, at this year's Ellen Browning Scripps luncheon.

Slated for Saturday, Oct. 29, in honor Ms. Scripps' birthday, the luncheon will be held for the first time in the new ocean-view Jacobs Hall of the Museum of Contemporary Art San Diego (MCASD) created as part of the re-design and renovation undertaken after architectural plans by New York architect Anna Seldorf. Goldstein, currently working as an independent arts consultant focusing on urban design and place making, will review the Case Study House program, its place in architectural history and today's relevance in the world of contemporary design. She also will discuss her association and friendship with Esther McCoy who wrote extensively on the Case Study

program and was the author of the landmark "Five California Architects" book.

As a cultural planner, architecture and art critic and editor and publisher in her own right, Goldstein led the program at *Art & Architecture* in Entenza's footsteps, adding her own concepts and ideas to the editorial mix.

Entenza created the Case Study program as an experiment to promote the American dream of home ownership while offering a vision of modern architecture and living during the post-World War II era. He invited architects and designers to experiment freely with creating new living spaces and contemporary furnishings, along with modern appliances, which were photographed and written about in the magazine for a growing audience.

Her biographical credits also include having served as editor of "Public Art by the Book," published by Americans for the Arts and the University of Washington Press, and numerous urban planning assignments both abroad and around the country. In 2015 she served as a fellow in Stanford University's Distinguished Careers Institute. **Purchase your tickets to the EBS Luncheon at www.lajollahistory.org or by calling 858.459.5335 x1.**



This event is made possible through the generous support of Keith York of Modern San Diego, Ann Zahner, Joan and Gary Gand, and David Zippel and Michael Johnston.



Pictures are worth a thousand words...and we have 30,000 of them!

Ready for reproduction for use in home and commercial interiors, professional offices, educational institutions and retirement facilities. They range from snapshots of early La Jolla beach scenes to postcard pictorials of street life, buildings and landscape. Browse the La Jolla Historical Society website at www.lajollahistory.org or call us at 858-459-5335 to visit our offices at 7846 Eads Ave. to make your selections.



September 23- January 22
The Smallest Show On Earth: Paper Theater Explored

Exhibition
Wisteria Cottage
12pm - 4pm (Wed - Sun)



October 29
Ellen Browning Scripps Luncheon
Speaker: Barbara Goldstein
Museum of Contemporary Art San Diego, Jacobs Hall



October 3
Concours d'Elegance Golf Tournament

La Jolla Country Club



November 17
Guided Walking Tour
La Jolla Commercial Courts
Wisteria Cottage
2pm



October 8
Preserving Family Treasures Workshop

Balmer Annex
10am - 1pm



Feb. 10 - May 28
Sacred Canyons & Rare Trees: Torrey Pines – San Diego Symbol of Preservation
Wisteria Cottage
12pm - 4pm (Wed - Sun)



October 13
Barber Tract Guided Walking Tour

Darlington House
2pm



April 21-23
The La Jolla Concours d'Elegance & Motor Car Classic
Ellen Browning Scripps Park (Cove)



October 15
Landmarks Group Preservation Workshop

Balmer Annex
9am - 12pm

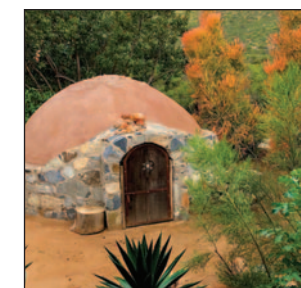


May 20
Secret Garden Tour of La Jolla & Boutique
Preceded by Friday Night Candlelight Garden Soiree



October 22
December 11
December 31
January 14

Paper Theatre Events
Wisteria Cottage
2pm (except Dec 31, 6pm)



June 16 - September 3
The Artist at Home
Exhibition
Wisteria Cottage
12pm - 4pm (Wed - Sun)

For complete details and to register for these events, visit lajollahistory.org

history in the making



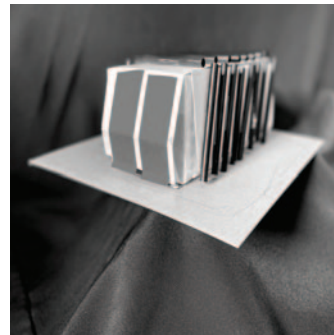
How do present-day objects, buildings and archival photographs help children understand the past in today's futuristic and technological world? Students from diverse communities explored these ideas through three weeks of summer camps this year at Wisteria Cottage as part of a Level-Up San Diego grant presented by the San Diego Foundation. The free programs, entitled "Shaping Our Stories," were presented at the La Jolla Historical Society through joint efforts with the San Diego Unified School District for students in grades 3-5. They included visits to the LHS archive where more than 30,000 historic photographs are housed and hands-on experience designing mini-exhibitions using personal artifacts tapping into associations with family and friends. The young students display their play and work in a selection of *Timekeeper* photographs here.



YOUNG ARCHITECTS

This year the La Jolla Historical Society celebrated its 10th anniversary of the Young Architects Summer Program. During this week-long program for middle and high schoolers, students toured buildings designed by famous early 20th century architect Irving Gill and visited architecture and engineering firms to observe the profession firsthand. They were also introduced to skills including sketching, drafting, and computer modeling. They were then given their own design prompt, to create a retreat for use by a recently graduated architectural student to study for their licensing examinations.

MIDDLE SCHOOL



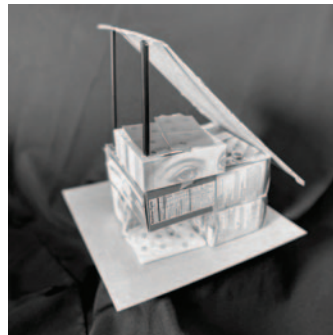
The Overlooker
Mats Jarvis Dykstra
Guajonc Park Academy



Untitled
Mark Meringolo
The Nativity School



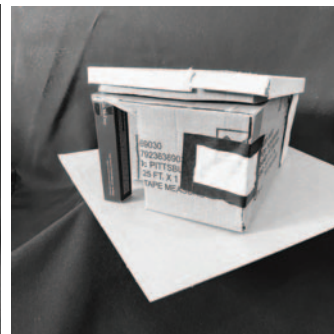
Dylan's House Thing
Kaya Davis
Temecula Middle School



Flower Garden
Arianne Leal
ACF Academy



Anxiety House
Anthony Riccomini
St. Francis Parish School



Modern Cottage
Angela Herd
Thurgood Marshall Middle



Old Brick
Nick Yurkanin
St. John's Lutheran



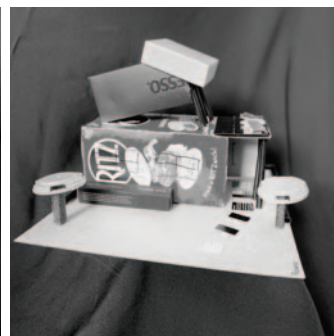
Modern Twist
Landry Cason
Sole Prep School for Girls



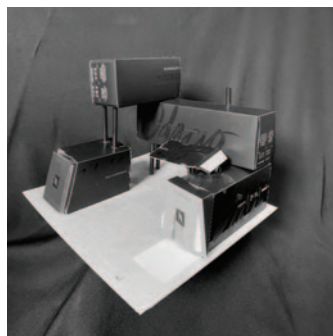
Wisteria Window Studio
Lucy Tiedeman
Holy Trinity Episcopal Academy



Waypoint
Tyler Chang
The Bishop's School



Quiet Space
Pearce Robinson
Gardner Middle



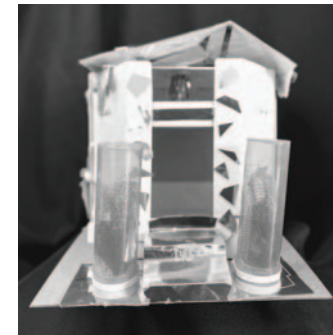
Spiral Staircase
Max Coyle McDonald
Francis Parker

YOUNG ARCHITECTS

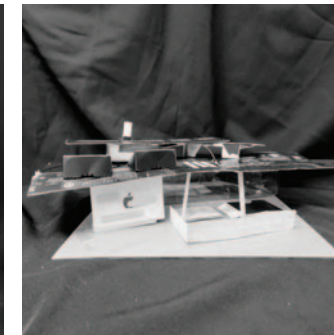
A newly introduced exercise by program leader Laura DuCharme Conboy challenged students to build massing models out of found materials to help explore their design concepts. Using everyday objects often relegated to trash or recycling bins such as boxes, food containers and throw-away plastic and paper, the exercise produced a variety of architectural forms ranging from fantasy-oriented, medieval-like towers to Mid-Century-inspired squares and triangles – examples of which are revealed here.

– Dylan Hager, architecture program assistant

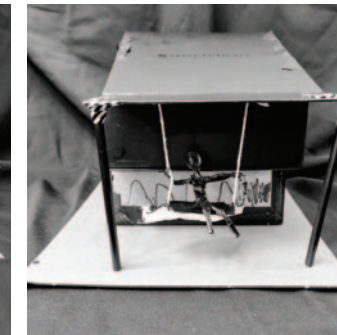
HIGH SCHOOL



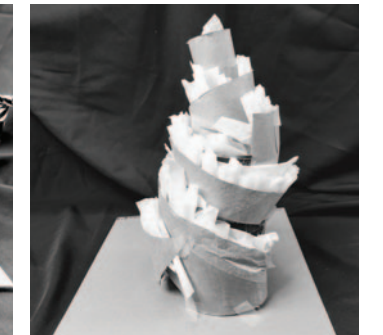
Pacific View Retreat
Jane Liou
Bullis Charter School



Untitled
Stephen Talantov
The Bishop's School



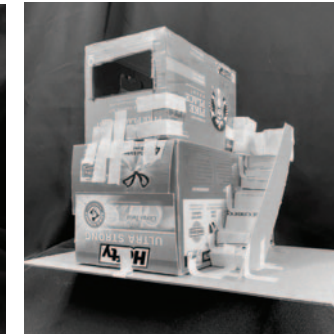
The Wedge
Sonali Caffrey
Scripps Ranch High



Shell House
Nolan Cargill
Francis Parker



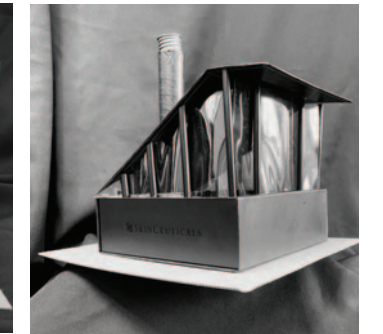
The Warren
Nathan Buehner
Foothill Technology



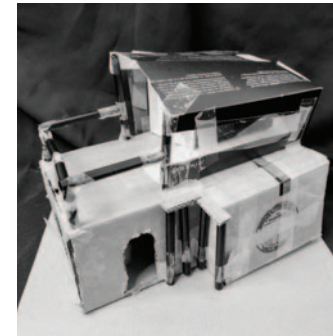
Untitled
Luca Cutietta
Pt. Loma High School



Ritz Room
Alexandra "Lexi" Ahadian
San Marcos High School



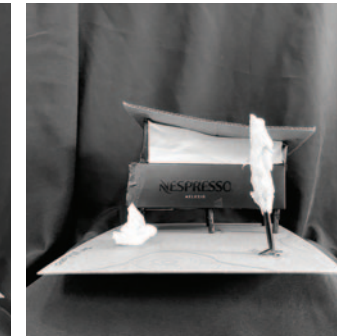
Untitled
Laila Kudirka
Santa Fe Christian



The Shoebox
Jack Burcell
Los Altos High School



Human Greenhouse
Hanna Hafner
Del Norte High School



The Melozia
Gavin Levy
San Pasqual High School



Untitled
Aidan Jarasunas
J Serra Catholic High School



Summer Breezes. . .
 The "Voices From the Rez" exhibition and events occupied the grounds and museum space of Wisteria Cottage this summer like a breath of fresh air bringing new insights and ideas about the contemporary art and culture on some of the 18 Native American reservation in San Diego County. Curated by the La Jolla Historical Society's deputy director and collections manager Dana Hicks who has studied extensively in the area, the exhibition drew sizeable audiences to the museum as well as to events on the lawn that featured Johnny "Bear" Contreras, who discussed his sculpture; Gordon Johnson, reading from his writings; Tracy Lee Nelson (Mataweer), performing music from his repertoire and a group of Indigenous bird singers presenting traditional chants and songs at the opening reception in June. The photography group Warehouse Media captures some of the summer's special moments here.

SNAPS

LA JOLLA HISTORICAL SOCIETY'S VEHICLE DONATION PROGRAM

Now you can donate your unwanted vehicle to the La Jolla Historical Society—it's easy and safe. We'll use the proceeds from the sale to support the Society's exhibitions, educational programs, archival research, social events, and historic preservation activities.

- Here's How It Works:**
- 1) Call 855-500-7433 or submit the Online Vehicle Donation Form at <https://careasy.org/home#NP-donation-form>. Our Vehicle Donation Support Team will contact you to complete the donation and confirm your pick-up information.
 - 2) **Schedule Your Free Pick-up:** In most cases, your vehicle pick-up can be scheduled within three business days once the donation record has been completed. Our vehicle donation program requires drivers practice safe and secure interactions with donors, including minimizing contact.
 - 3) **Receive a Donation Receipt: Vehicle donations are tax-deductible!** An initial donation receipt is provided at the time of the pick-up. If the vehicle sells for \$500 or less, donors are also mailed a thank-you letter within 30 days of the sale of the vehicle, which serves as a tax receipt. If the vehicle sells for more than \$500 and the donor has provided their tax identification number, an IRS Form 1098-C will be mailed to the donor within 30 days of the sale stating the amount of gross proceeds (the maximum amount of your tax deduction) received from your donation. For specific tax-related questions, please consult your tax advisor.



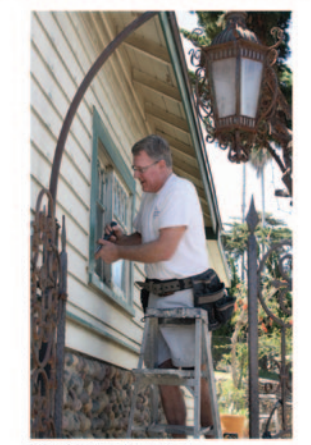
Funding has been provided by California Humanities and the National Endowment for the Humanities (NEH) as part of the American Rescue Plan Act of 2021.

SPECIAL THANKS

Financial Support Provided by the City of San Diego




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Visit:
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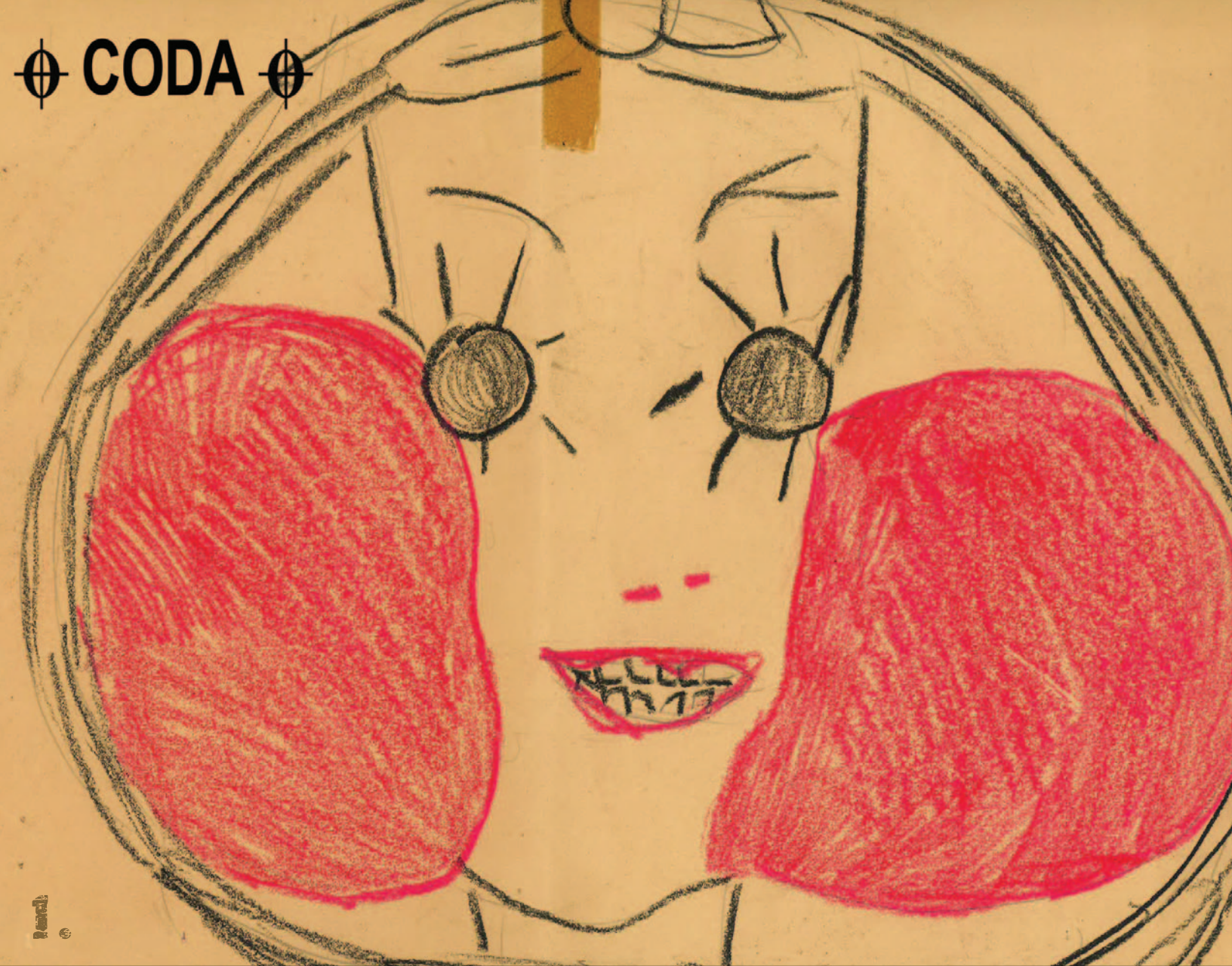
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1. Child's sketch, La Jolla Elementary c. 1930
2. Outdoor theatre set LJ Elementary, 1927
3. A pig farm and vegetable garden outside at LJ Elementary supervised by teacher Una Chalmers in 1918 as part of a World War I victory effort.
4. Child's sketch of red school house, LJ Elementary c. 1903
5. Bishop's May Day celebration c. 1920's
6. An exercise class at Bishop's c. 1915

Images from La Jolla Historical Society Archives

school days/playdays



back-to-school in early La Jolla wasn't always defined by serious endeavors to "hit the books." Considering the progressive nature of educational institutions to encourage young students to experience life and culture through visual and performing arts as well as field trips outside the classroom, schools of the early 20th century such as La Jolla Elementary, Bishop's - as well as the private ones run by Louise Balmer and Grace Kinne - engaged children in a wide selection of creative efforts ranging from plays to drawing classes. Sourcing from old scrapbooks and archival photo files, *Timekeeper* presents a selection of these back-to-school activities, c. 1900 through pre-World War II.





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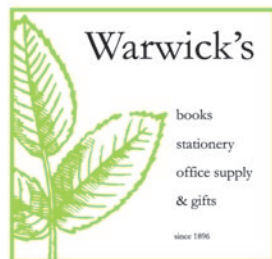
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