

TIMEKEEPER



WINTER 2023 – SPRING 2024

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LA JOLLA HISTORICAL SOCIETY

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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Follow the Society on



COVER IMAGE:

Saltwater Gradient, Variation 1, 2023,
by Annalise Neil; featured in *Order/Disorder: Belonging in Nature* exhibition at Wisteria Cottage.



EXECUTIVE DIRECTOR'S MESSAGE

Dear Members and Friends,

Much has been said about the unmatched beauty of La Jolla's natural landscape. For centuries, it has inspired the creation of artwork, poetry, theater, and so much more. This season's programs offer a wide range of ways to explore and celebrate our unique environment, beginning with our winter-spring exhibition, *Order/Disorder: Belonging in Nature*, on view February 10 – May 26, 2024. Featured exhibition artists were selected by Curator Danielle Deery for their innovative use of natural materials in their practice, and their commitment to using art as an ecological advocacy tool. The result is a diverse exhibition of contemporary art that compels us to preserve the precious resources around us. We applaud Danielle

for her thoughtful curation and research and thank the artists for sharing their talent with our gallery audiences. We are extremely grateful for the generosity of the supporters who made this exhibition possible: Suzanne Conlon, Ray and Abby Weiss, Matthew and Meredith Baratz, Pamela A. Dekema, Penelope and John West, Raul and Lisa Albanez, and the City of San Diego Commission for Arts and Culture.

You have probably noticed in recent months that there's a lot more activity taking place at Wisteria Cottage. This is thanks to the addition of our new Education and Public Engagement Manager, McKenna Clifford Yahyai. In her first few months she has already built a following of visitors who never miss her engaging hands-on activities. She is leading our Second Sunday Family Day and Third Thursday After Hours (featuring a new Trivia Night Program), which fulfills our mission to serve as a gathering place for all ages. Welcome McKenna!

Spring is an especially exciting time at our historic campus! Sign up early for our popular Guided Walking Tours, featuring new themes and returning favorites like the Raymond Chandler tour. In April you can experience automotive excellence at the *La Jolla Concours d'Elegance*. From May 17-18, we invite you to explore extraordinary private gardens at the 25th anniversary of the *Secret Garden Tour*. Learn more about the incredible, dedicated individuals who have made this event a beloved annual tradition inside this issue.

The start of the new year is a great time to renew your membership with LJHS. Members receive discounts and early access to events like the *Secret Garden Tour* and *Modernism Home Tour* – both of which are anticipated to sell out again! Thank you to our current Members; we appreciate your support.

We offer our sincerest gratitude to those who contributed to our Annual Appeal end-of-year giving campaign – your gifts help sustain our work all year! Many thanks also to our Board of Directors, who give generously of their time and expertise, and to the dedicated volunteers who support our exhibition program and special events. I look forward to seeing you at Wisteria Cottage soon!

With gratitude and excitement,

Lauren Lockhart
Executive Director



NEW STAFF MEMBER

Assuming the role of Education and Public Engagement Manager at LJHS, McKenna Clifford Yahyai brings extensive experience from San Diego's nonprofit sector since 2017. A graduate of Marymount Manhattan College, she interned at ART San Diego during college, solidifying her passion for an arts-focused career. McKenna's journey began at the New Children's Museum, where she ignited her passion for fostering creativity and education. She contributed to LUX Art Institute's educational programs; she played a pivotal role in launching Art + Play Space: The New Children's Museum

North County upon her return.

As an artist contractor, McKenna collaborated with San Diego-based artists, contributing to projects with MCASD, La Jolla Playhouse, NCM, Athenaeum, and the John Michael Kohler Center. Beyond her managerial role, her artistic practice includes a commissioned piece for the Birch Aquarium's penguin exhibit. Thrilled to contribute to the LJHS's team, McKenna is eager to enhance the society's mission.



Carol & Nanook (born to be wild!) Coast Walk nature trail, November, 2023.



This issue's *Timekeeper* takes its cue from the natural environments of La Jolla, both those of the past and the present with a little dare of looking toward the future.

Our opening layout is a selection of historic black-and-white photographs from the Society's archives dating mainly to the very early 20th century that capture some of the many moods of natural beauty and isolation along the coastline (see pages 4-7). We then jump into the present day with an article on the upcoming Wisteria Cottage exhibition, *Order/Disorder: Belonging in Nature*, in which five contemporary artists interpret elements of our natural environment in a variety of subjective ways. Then, there's a segue into various aspects of human involvement with nature through gardens and landscape as well as a profile on Mary Snyder, an early marine algae specialist who lived and worked in La Jolla putting together an internationally acknowledged collection of dried sea mosses now housed at Balboa Park's San Diego Natural History Museum.

As a writer and editor I have consistently felt a propinquity to subjects of nature whether beast or bird, flora or fauna. My first published article as a teen-ager was a piece in *The Missouri Conservationist* called "Walk in the Woods" describing a ramble through nature on a snowy, wintry day. I feel proud to have reported for a number of years on the lives of animals at the San Diego Zoo, although a certain little koala left its claw mark on my arm without an appreciation of my prose. For the past 24 years and into this year's 25th anniversary I have written the program notes for the Society's Secret Garden Tour describing the plants and landscape of La Jolla properties and continue to love thinking up new words to describe white roses.

Lately, I have thoughts of developing a book on a wild little owl of unknown variety who has been sitting in the Park Row pine trees outside my house who-whoing away off and on now for about the past five years. The working title, *Owl Gives a Hoot*, admittedly is not a very good one. But it strikes me as a wonder that amidst the urban complexities of La Jolla as we now have come to know it, an owl – yes, a REAL owl – remains flying wild and free, an oxymoron of hoots and whos amidst this thing we still call nature even though asphalt and cement seem to have aspirations of forcing it into a disappearing act.

– Carol Olten
Editor

NATURE – AND THE NATURAL ENVIRONMENT OF SEA AND SHORELINE – PLAYED A PARAMOUNT ROLE IN THE DEVELOPMENT OF EARLY LA JOLLA.

Visitors were drawn to the area to be awed and fascinated by ocean caves, spectacular rock formations with anthropomorphic names, tidepools and the vastness of the sea itself filled with marine specimens yet to be discovered and named. The land was barren and isolated with little vegetation beyond sagebrush – both an invitation and a challenge to anyone wanting to live on it.

Seeing the potential of nature making La Jolla a place like no other, the late 19th century pioneers took measures to nurture and protect it, to tread lightly and carefully in matters of land use and respect the ocean for what it offered in a natural state of being wild and free. The Great Pacific. The last true wilderness of the West.

One of the first organizations created in La Jolla in the 1890s was the Village Improvement Society among whose main purposes were preventing the desecration of natural scenery. As La Jolla's primary philanthropist and leading resident, Ellen Browning Scripps, championed the organization's causes to keep the area "always in harmony with its glorious natural settings," as she wrote in a much-quoted 1899 newspaper article entitled "The Future of La Jolla." She offered a prophecy – and hope – that the future "may produce a fitting jewel to the setting that nature has provided in her picturesque coast line backed by the illimitable, eternal sea, with its varying, wondrous colors and moods and aspects; the radiant sky above and the mountain tops afar off."

“to keep the area
'always in harmony
with its glorious
natural settings'”



THE NATURE OF LA JOLLA

Photographs from La Jolla Historical Society Collection







*Spray and Gull
La Jolla, Cal.*





SEA & SHORE

Photographs from La Jolla Historical Society Collection





TOP LEFT:
Courtney Mattison
Surface Tension I I
Glazed stoneware and porcelain
2020



ORDER/DISORDER: BELONGING IN NATURE

by Danielle Deery

Nature is a vital part of history that inspires artists, community leaders, and environmental activists fighting the climate crisis. The five artists featured in *Order/Disorder: Belonging in Nature* have a deep reverence for nature and use it to inform their practice. Kline Swonger, Britton Neubacher, Oscar Romo, Annalise Neil, and Courtney Mattison explore the beauty and complexities of our natural environment highlighting coastal ecosystems in La Jolla such as the sea caves, tide pools and submarine canyons. Diverse works of art including sculptures, paintings, cyanotypes and installations, speak to the relationship between humanity and nature through the lens of protecting our natural resources.

Using a unique medium of preserved mosses, plants, and foliage, Neubacher's work moves beyond single-use materials into a dialogue between people and nature and the healing effects of plants. Part of this exhibition's title, *Order/Disorder* was borrowed from Neubacher's artist statement about her *Organized Chaos* body of work that was on view at the San Diego Museum of Art in 2022. Neubacher is interested in entropy and the relationship between untamed elements of nature juxtaposed with the geometry of nature's organizing principles. The remainder of the title, *Belonging in Nature* speaks to the healing benefits of being in nature and how it is a constant and equitable place of respite and belonging.

Four of the artists in the exhibition, including Swonger, Neubacher, Romo, and Neil, created new works for the exhibition that bring contemporary relevance to historic natural wonders in La Jolla. Informed by the stories, historic photos and myths associated with the sea caves in La Jolla, Swonger is designing an installation of objects that explore a non-linear narrative of these geological structures. Swonger will also present a community-sourced installation featuring paper mache rocks created during an interactive program at the museum in October, 2023. Swonger believes that rocks serve as anchor points that reference the memory of the landscape from which they came.

Environmental scientist and artist Romo's series of paintings and sculptures involve mapping natural systems of the Los Peñasquitos Watershed to comment on the wide range of biodiversity in the area including the unique underwater ecosystems of the La Jolla and Scripps submarine canyons. In addition, and as part of the in recognition of the San Diego-Tijuana World Design Capital 2024, Romo will present comparative artwork for the Tijuana River Watershed.

Neil and Mattison present works that comment on the states of change within the ocean. Interested in the relationship between humanity, reality and our environment, Neil employs direct imagery from La Jolla in her cyanotypes to suggest engaging, surreal narratives. Using ocean imagery to inform her intricate ceramic sculptures, Mattison visualizes climate change through the fragile beauty of marine life in response to human-caused threats.

This exhibition is especially relevant today for the community of La Jolla in consideration of the proposed La Jolla Park Coastal Historical District, eight acres of coastal park land that has been nominated for the National Register of Historic Places. While the artwork on view brings awareness to the natural beauty of La Jolla, it also serves as a call to action

to preserve our environment for future generations. I am an advocate for art as activism that encourages people to reexamine their relationship with nature. I hope experiencing this exhibition might inspire viewers to make more sustainable lifestyle choices that lower your carbon footprint such as eliminating single use plastics, reusing and recycling materials, supporting energy alternatives to fossil fuel such as solar, wind, electric and hydro, and reducing consumption and waste. As the United Nations Environmental Program states, "If we protect nature, nature protects us."





LEFT:
Britton Neubacher
 Stingray
 Mixed lichens
 2023



RIGHT:
Courtney Mattison
 Surface Tension 14
 Glazed stoneware and porcelain
 2021



Danielle Deery is an Independent Curator who has organized over 50 exhibitions in Southern California including *Legacy: 25 Years of Art and Community* (OMA, 2022), *Endangered: Exploring California's Changing Ecosystems* (CCA, 2020), and *Tangible Memories: Recollections of La Jolla Women Pioneers* (LJHS, 2019), among others. Deery is former Director of Exhibitions and Curator Oceanside Museum of Art (OMA) and former Adjunct Assistant Art History Professor (2008-2014) and Interim Gallery Director (2008) at Fullerton College. She lives in North County San Diego, teaches art to kids in her home Rainbow Art Studio Encinitas, serves as a board member for the San Diego Museum Council and writes a Blog for the organization called *Museum Fun with my Kids*. Deery received her BA from Hobart and William Smith College in New York and her MFA from California State University, Fullerton.

LEFT:
Oscar Romo
 Penasquitos watershed + La Jolla
 and Scripps submarine canyons
 Recycled & weathered copper
 and aluminum sheets
 2023

BELOW:
Oscar Romo
 Biosphere
 Arundo donax (Giant reed)
 2023

RIGHT:
Britton Neubacher
 Bloom Seed I
 Mixed lichen on wood
 2022



Funding for *Order/Disorder: Belonging in Nature* is generously provided by Suzanne Conlon, Ray and Abby Weiss, Matthew and Meredith Baratz, Pamela A. Dekema, Penelope and John West, and Raul and Lisa Albanez. Additional support provided by the City of San Diego Commission for Arts and Culture and Members of the La Jolla Historical Society.

an eye for SEA MOSSES

By John Webster and Carol Olten



Photo courtesy of the La Jolla Historical Society collection

When visitors knocked on the doors of the various little cottages where Mary Stoddard Patchen Snyder lived in early La Jolla, they were usually quite astounded by what they saw within. Skeletal dried remains of sea life hanging, ghost-like, on the walls. Shell fragments scattered over tables here and there. A flower vase filled with eerie weedy-looking botanical branches gathered on a foggy morning from the beach.

Snyder was a botanist and marine algae specialist who lived and worked in La Jolla during the days when the world-famous Scripps Institution of Oceanography was an unknown laboratory housed in at La Jolla Cove known as the Little Green Lab. Although she sometimes interacted with Dr. William Ritter and his pioneer scientists there sharing specimens and ideas, she created her own “labs” at houses she rented and owned from 1903 to her death in 1926. They were ceremoniously named Corallina, Ampiroa and Ceramium after genera of the delicate marine algae discovered during low tides along La Jolla beaches.

But Snyder was far more than a casual collector of sea life or gatherer of shells. She arranged and mounted hundreds of marine algae specimens for herbaria collections of museums and universities around the country. She won a gold medal in 1904 for naming and classifying a group of sea mosses native to the La Jolla area at the St. Louis Louisiana Purchase Exposition. A few months later another of her dried sea moss displays won a second gold medal at the Lewis and Clark Exposition in Portland. Newspapers of the era pointed out that public displays of collections such as Snyder’s had become a fashionable activity for visitors to La Jolla in the early 20th century.

Early La Jolla residents such as Ellen Browning Scripps and her half-sister, Virginia, also had an avid interest in Snyder’s work, making her acquaintance as early as 1895 and continuing into the early 20th century. Correspondence from Ellen Browning acknowledges a collection of sea mosses of more than 60 varieties “all of which she has mounted beautifully, classified, and given their scientific names.” Snyder also supplied names to the various kinds of shells and algae Virginia had collected as an amateur botanist along local beaches and displayed on the walls of her bedroom and mantlepiece in La Jolla. (Two legendary photos of Virginia’s “marine room” are among the archives of the La Jolla Historical Society Collection; unfortunately, the archive does not include any of Snyder’s displays in her own cottages.)

Upon her death in 1926, Snyder’s collection was acquired by the Scripps Institution of Oceanography which later donated it to the San Diego Natural History Museum where it remains today.



Photo courtesy of the San Diego Natural History Museum



Photos courtesy of the San Diego Natural History Museum



Collecting sea mosses to be dried and displayed in home interiors was a popular pursuit of many young women along La Jolla beaches in the late 19th and early 20 centuries but one resident, Mary Snyder, became a scientific specialist at naming and identifying specimens which she dried and framed for posterity. Her collection – samples of which are reproduced here and sometimes compared to Japanese woodblock prints for their aesthetic nature – now is at the San Diego Natural History Museum. It was originally donated to the Scripps Institution of Oceanography at the time of Snyder's death in 1926.

Snyder was born in Ohio in 1838 and, like many progressive young women of her time, became a school teacher. She was teaching high school in Illinois when she married a fellow teacher, Edward Snyder, and they moved to Champaign, IL., in 1870 when he became a professor at the University of Illinois and later dean of the college of literature. The couples' summer vacations at nearby Lake Geneva led to Mrs. Snyder's interest in aquatic plants which extended to the larger field of marine vegetation when travels took the couple to the New England sea coast. By the late 19th century, she was becoming an internationally recognized botanist with an extensive herbarium that featured hundreds of specimens.

Mr. Snyder's failing health led the couple to seek life in a milder climate. They visited the Hotel del Coronado in the mid 1890s and, after Mary discovered Southern California's rich and undiscovered marine life, soon purchased a lot on Prospect Street and a second plot of land in Pacific Beach where the couple again sought teaching jobs at a fledgling university taking shape there.

They built their first home at 1976 Hornblend St. (still standing) which contained a sizeable herbarium. Mary made frequent visits

to La Jolla beaches to find additional specimens discovered in low tide pools or washed ashore by heavy surf. In 1901, the Snyders built a cottage on their Prospect Street lot to occupy on a part-time basis so Mary could be near her main sources of algae collecting. After Mr. Snyder's death two years later, she moved to La Jolla on a permanent basis, easily welcomed into the cultural and social life of the community. She became president of the La Jolla Woman's Club in 1906 and a director of the La Jolla Social Club in the same year, contributing recipes for Ham Salad, Date Pie and Potato Croquettes to a small cook book the organization published in 1908.

She died in 1926 at the age of 88 – peacefully at home with her sea mosses in the last cottage she occupied in La Jolla at 7725 Fay Ave. Now situated in a busy commercial district of offices, shops and restaurants, the cottage has undergone multiple additions and alterations through the years, but portions are still standing and in adaptive re-use. It is easy to imagine Mary making her way there homeward with her latest treasures rendered from the sea and eager to name and to preserve them for posterity.

John Webster regularly posts articles on San Diego's Another Side of History and is the author of Originally Pacific Beach, an account of the early days of the community where he grew up. In researching historical information, he found Mary Snyder among the most remarkable personalities of early Pacific Beach before she moved to La Jolla where she became equally legendary.

Often is the Society's historian and Timekeeper editor.



Secret Garden Tour: 25 YEARS AND GROWING

by Carol Olten

It was an unusually warm bright sunny day in April with Santa Ana winds whipping along the coastline when the first Secret Garden Tour made its debut 25 years ago. The year: 1999. The star garden was a big star – Foxhill, the Copley estate high on Mt Soledad covering nine acres complete with orchard, its own meadows, a lane lined with pepper trees, a gazebo sheltered by towering pines and a signature fountain frolicking with stone foxes.

In featuring Foxhill as the star of its first Secret Garden Tour, the La Jolla Historical Society set a precedent for future years that would introduce some of the largest and most magnificent gardens and landscapes, both historic and contemporary, to the public eye. But, like the first tour which besides Foxhill as the tour de force, included cottage gardens exceptional for singular crops of foxgloves and sweet peas, the tour also established a reputation for showing the small and exceptional, along with the grand and magnificent. Some gardens have surrounded historic homes, dating to the early 20th century with mature growth of towering trees and camellia bushes that have been around so long they have turned into trees themselves. Others showcased contemporary landscapes by leading Southern California designers, edgy to the point of abstract expressionism or simple celebrations of frugality and minimalism.

As the writer of the tour's program notes for the duration of the last 24 years as well as of this silver anniversary year, I remain awed by the design aesthetic that has gone into the creation of these gardens, whether it was created by a single homeowner going out with seed and shovel to deposit a petunia in a pot or great hordes of workers arriving with truckloads of exotic greenery seemingly sourced from Patagonia where only giant Araucarias surviving from the Juriassic known as monkey puzzles still grow.

Nearly 200 gardens viewed by an thousands of tour participants have been showcased over the years. As the Society's major fundraiser, the tour has raised more than \$900,000 with funds going toward community programs, operational expenses, exhibitions and the Society's diverse public and free exhibiton and educational programs. Hundreds of volunteers along with numerous sponsors and underwriters have contributed time and donations to making the garden tour one of the most successful and longest-enduring events of its kind in Southern California.

But garden tours should not only be considered in terms of fund-raising and statistics. They are living things filled with the joys of sights and smells, the enjoyment of a day in the open air and sharing the time with friends. They can sometimes offer the unpredictable as well, subject to whims of weather and the fact that plants don't bloom on cue – no matter how much TLC and fertilizer! Who could forget the year one distressed homeowner called the tour chairman in panic over an entire bare hillside that remained unplanted a day before the event and the whole committee took trowels in hand and planted it? Or the two years it rained – in succession? The garden where the Vietnamese pet pig fell into the swimming pool?

In reviewing the 24 years of program notes, I have noticed my own propensity to use the words "amazing" or "breathtaking" in describing a number of the gardens appearing over the years. How else but breathtaking to describe the Barber Tract garden of the late actor Cliff Robertson with a simple massive expanse of sloping lawn guarded by two giant star pines ending in a disappearing edge into the ocean? Or the Muirlands estate left by developer Harold Muir in 1926 on five acres of gardens where groves of camellias have turned into substantial forests? A La Jolla Farms retreat



Left: Flowering peach tree at Linda Marrone's Barber Tract house starred in one of the first gardens on the Society's Secret Garden Tour in 2001. Above, another early garden tour featured large contemporary sculpture and installations in site-specific sylvan settings.

on six acres so high on an ocean cliff as to offer views at eye level of hang gliders and pelicans flying by? Or another Farms marvel with a Palladian-style conservatory and fairy tale follies nestled amidst a cacophony of pines covering seven acres?

As La Jolla's Mediterranean-like climate has enabled plants to thrive over 12 months of the year and pioneer horticulturalists such as Kate Sessions introduced plant materials from around the world early in the 20th century, gardens have become home for many rare and unusual varieties of trees, shrubs, grasses and flowering annuals and perennials. Tour goers have enjoyed sights of at least two monkey pod trees believed to have been planted by Sessions own hand, Komodo dragon trees most probably dating to the late 19th century and mature growth gardens surrounding homes designed by some of La Jolla's most well-known architects such as Thomas Shepherd, Edgar Ullrich and Lilian Rice from the earlier years as well as later Mid-Century designers such as Robert Mosher, Sim Bruce Richards and Kendrick Kellogg.

As the tour progressed through time, gardens also began to reflect the need for water conservation. Native plants and succulents became more and more a part of the scene as homeowners began to think twice before succumbing to dreams of putting in old-fashioned rose gardens, lawns that required daily sprinklers and swimming pools with not only disappearing edges but meant to create disappearing bank accounts as well.

Cottage gardens – a throwback to the English as well as historic La Jolla when small rental cottages were the norm through the village – also have been popular on the tour with one in particular standing out – a sweet little storybook kind of place on Fern Glen designed by Florence Palmer in the 1920s which the homeowners had turned into a fantasy of flowers and fairy-type things with the surprise of a giant pet turtle shuffling around the patio in the back.

When the Secret Garden Tour began in 1999 La Jolla was a different place than it is now. Windemere – one of the oldest cottages designed in 1894 by Irving Gill – was still standing. The Cove movie theater remained in operation along with citadels of the commercial sector such as Saks Fifth Avenue and I. Magnin. Dr. Seuss was still La Jolla's main celebrity residing on Mt. Soledad next to the garden tour's big star attraction which was the Copley's Foxhill.

Today, after Helen and David Copley's deaths, Foxhill is up for sale with the orchard, the meadows, the rose gardens, the lanes and the French-style chateau possibly being parcelled into sections for future developers.

The story of La Jolla through history seems captured in a nutshell here. The big estates get smaller as time goes by, leaving extensive – and often extraordinary – gardens lost to posterity. Available land shrinks as populations and the needs to house them grow. But as the Secret Garden Tour celebrates its 25th anniversary this May, one certainty remains in place: Gardens, large or small, continue to make La Jolla a special place. Bulldozers may swat buildings, but it's hard to keep a good marigold down.



SECRET GARDEN TOUR CHAIRS

Take a Bow

Editor's Note: Fourteen individuals have been Chair and/or Co-chair over the 25-year span of the La Jolla Historical Society's Secret Garden Tour, some serving multiple years and each accumulating a variety of memories about their experiences. Also, during Covid and post Covid Garden Tour years, Society executive director Heath Fox lent expertise and guidance to the program. Sharilyn Gallison and Meg Davis offer their own comments and interview some of the fellow associates who have headed the annual event as it celebrates its silver anniversary this May.



Past garden chairs front row, left to right, are Devonna Hall, Sharilyn Gallison and Ann Zahner; back row, Sue Kalish, Penelope West, Gladys Kohn, Pam Filley and Susan Vandendriessse.

Susan Vandendriessse – Co-founder with **Linda Marrone** in 2015 and Co-chair 1999- 2002. Susan also created the popular Garden Boutique at Wisteria Cottage. Susan says “What started as a small idea to raise awareness and preserve the history of our unique seaside community has blossomed into an annual event for garden and history lovers. Who knew a concept shared with a few friends over a cup of coffee would turn out to involve so many hundreds of wonderful volunteers, gardeners, and supporters. There have been so many rare and special moments over the years, but one of my favorite memories is a marriage proposal that took place in one of the gardens in 2015 to cheers from attendees.”

Ann Zahner – 2003 Co-chair with **Linda Marrone**. For a rare time in Secret Garden Tour history, a monsoon downpour took place in the early hours, ending with a rainbow at 11:30. Ann recalled “High above La Jolla Shores, Walter and Judith Munk’s garden was embellished with Judith’s sculptures and backyard amphitheater, a cornucopia of vegetable and flower beds, while at the historic Wheeler Bailey house on Princess Street, cobble stone-lined cottage gardens beds dappled with raindrops overlooked the coastal cove.” New fundraising additions included boxed lunches by Girard Gourmet with signature flower cookies and tee shirts of the 2003 poster.

Gladys Kohn - Chair of the 2010 event with **Betty Vale** and **Devonna Hall** as Co-chairs Gladys says “My best memory of being chair was my incredible committee. We were very lucky to have some very interesting gardens. We previewed one amazing garden in La Jolla Farms with six ocean view acres with amazing gardens and garden art. The owners took us on a tour of their beautiful home filled with priceless collections. While on the tour, I learned that the owners had not only opened the house to the people on the tour, but they were also serving cupcakes to everyone.”

Devonna Hall – Served as a Co-chair before becoming chair in 2011. Devonna says “One thing that makes the Secret Garden Tour so special is the Platinum Tour which provides an upgraded garden tour experience with an extra garden, transportation to the gardens and a meal. It’s an added dimension to the tour that always sells out.” One of her favorite memories was from a fabulous seven-acre estate garden that had wonderful children’s garden with three small playhouses.

Pam Filley and **Sue Kalish** – Co-chairs for 2013. Pam recalls this was a year illustrating the camaraderie and “pull-togetherness” of the co-chairs, committee chairs and volunteers. Mid-way during the year of planning and committee meetings, co-chair Sue broke a femur. Co-chair Pam recalls pushing Sue in her wheelchair here and there. Sue said “On the garden tour you see so many elegant and spectacular over the top gardens as well as smaller intimate gardens that reflect the creativity of the garden owners that are so inspirational. You can almost see attendees planning their gardens after leaving these properties with new ideas.”



Photos courtesy of La Jolla Historical Society archives.

Spectacular north shore view framed by vine-covered pergola delighted tour participants in 2000 and again in 2012.

Sharilyn Gallison – Chair 2014-2015. Sharilyn said “Two gardens stand out. One garden owner was an early adopter of the less-water trend by phasing out her grass lawn, replacing it with colorful drought-tolerant plants and converting to native plants to conserve even more water. The second garden owners were a young couple with a very tiny home with a small backyard for added living space. They utilized succulents and other plants in most interesting displays filling every nook, utilizing much of the vertical space as well.”

Meg Davis and **Lucy Jackson** co-chaired 2020 and 2021 with Lucy also co-chairing 2022, when the pandemic required us to create virtual events. Past garden owners, sponsors and attendees all joined us in virtual garden tours, with musicians, tabletop designers, artists, an online boutique and silent auction. Meg returned as chair for 2022-2023 and says “Everyone has been so excited to attend in person and enjoy our six stunning gardens, plus a seventh for the Platinum Tour; and our annual Friday Night Party. 2023 was a banner year with all tours selling out in advance. We are so appreciative of our volunteers, sponsors, garden owners and attendees whose ticket purchases benefit La Jolla Historical Society.”



OFFICIAL VIEWS

IN THE JAPANESE GARDENS—PAVILION OF JAPAN AND FORMOSA

Japan in Bloom

by Molly McClain

In the early years of the twentieth century, Southern Californians became enchanted by the beauty and serenity of Japanese-style gardens with winding stone paths illuminated by stone lanterns and groves of bamboo. The style was well suited to an arid climate with rock-filled soil. It also seemed to offer a nostalgic escape from the complexities of the modern industrial world.

Interest in Japanese-style gardens was part of a larger cultural phenomena known as “Japanism” that emerged after 1853 when Japan was forced to end its 220-year policy of isolation. Westerners became fascinated by the cultural products of a society experiencing a rapid transition from feudalism to modernism. They began to collect prints, ceramics, fans, and other objects in a craze for all things Japanese. Proponents of the Arts & Crafts movement were particularly drawn to what they viewed as an anti-modernist aesthetic that emphasized craftsmanship and harmony with nature.

Japanism made its way to early La Jolla. Japanese lanterns hung from eucalyptus trees at the Green Dragon colony and a wisteria floribunda graced the pergola in front of Wisteria Cottage. Ellen Browning Scripps papered her sunroom with Japanese textiles while Wheeler J. Bailey painted his piano persimmon red.

International expositions, or world’s fairs, first introduced Japanese-style gardens to the West. John Spreckels, owner of the

Hotel del Coronado, was so delighted by the teahouse and garden at San Francisco’s Midwinter International Exposition (1894) that he persuaded entrepreneur George Turner Marsh to recreate it along the beach in Coronado. Marsh built a second Japanese-style garden in Mission Cliff Park at the terminus of the electric street-car line.

Gardens with Japanese features could be found throughout San Diego. Architect William S. Hebbard had a modest Japanese-style garden in Chula Vista. Charles W. Oesting, an insurance agent and motion picture producer, established a tea garden along El Cajon Blvd., later known as the Royal Japanese Tea Gardens. Albert G. Spalding, meanwhile, hired a Japanese architect to create and install terraces, rustic bridges, and cobblestone stairways at Sunset Cliffs in Ocean Beach.

One of the most significant private gardens was created between 1913 and 1915 for the Sefton family of Point Loma. Landscape architect Wilbur D. Cook developed the overall design, but local Japanese Americans built and maintained the garden with its tea pavilion, moon bridge, and water features.

In 1915, expositions in San Francisco and San Diego showcased Japanese landscape gardens. Izawa Hannosuke created an impressive three-acre garden at the 1915-16 Panama California Exposition



Images of Japanese gardens and buildings at the 1915-16 Panama California Exposition in Balboa Park were popular on postcards of the era, now in the private collection of David Marshall of Heritage Architecture & Planning, 832 Fifth Ave., specializing in the restoration and adaptive re-use of historic structures. Images are reproduced from Marshall's collection at left.

Interest in Japanese-style gardens was part of a larger cultural phenomena known as "Japanism" that emerged after 1853...



which featured a large pond, bridges, a waterfall, and plants such as azalea, iris, and bamboo. In San Diego, a small tea house and garden built for the firm of Watanabe & Shibada was tucked into a corner of the fair grounds.

The expositions also influenced the development of a Japanese-style garden in La Jolla. The House O'Dreams, built ca. 1911-18 and located on the slope of Mount Soledad, is an East Asian-style residence with a garden that featured a moon bridge, stone lanterns, and clumps of black bamboo. The owner, Florence W. Howard, constructed her home with the help of Phillips G. Dexter, designer of La Jolla's Tyrolean Terrace Colony, and most likely sourced her materials from San Francisco's Panama-Pacific International Exposition (1915). Her motives remain obscure, but it is possible that she intended to open her house to the public as a tea room for visitors arriving to La Jolla via automobile. One journalist described it as "a practical demonstration of what a woman of artistic temperament can accomplish in bringing the 'Flowery Kingdom' to our beautiful California."

Ironically, the popularity of Japanese-style gardens coincided with an era of growing hostility to Japanese residents. Historian Kendall H. Brown noted, "It is one of the seeming paradoxes of Japanism that garden construction flourished at precisely the time when Japanese immigrants were barred from becoming citizens and, in western states, prohibited from owning land." It is possible that San Diego's early gardens were intended to encourage appreciation for Japanese culture, but it is just as likely that they were a form of cultural appropriation.

The Western fascination with Japanese-style gardens did not end with the Arts & Crafts era but continues into the present. Adapted to a minimalist design ethos, these gardens embrace the modern, while paying homage to the past.

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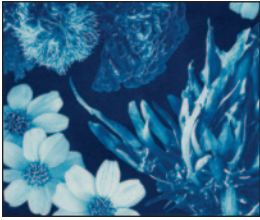
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EXHIBITIONS



**ORDER/DISORDER:
BELONGING IN NATURE**
February 10 - May 26
Wisteria Cottage



**SACRED ARCHITECTURE OF
SAN DIEGO & TIJUANA:
BUILDINGS AND BELIEFS**
June 15 - September 1
Wisteria Cottage

EVENTS



**OH 2024 OPEN HOUSE
SAN DIEGO ARCHITECTURAL
FOUNDATION**
March 10, 1- 4pm
Wisteria Cottage Campus



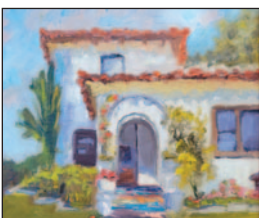
**NATURE ESSAY READINGS
FROM JOHN BURROUGHS**
By Carol Olten
March 31 - 2pm
Wisteria Cottage Pergola



CONCOURS D'ELEGANCE
April 19-21
La Jolla Cove



**ORDER/DISORDER:
Danielle Deery
Curator's Tour**
May 4, 10am
Wisteria Cottage



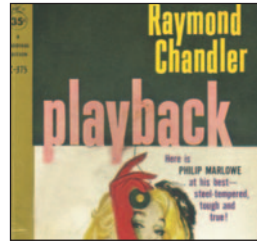
SECRET GARDEN PARTY
May 17
**25th ANNUAL SECRET
GARDEN TOUR**
May 18

GUIDED WALKING TOURS

All tours start at Wisteria Cottage, 2pm



VILLAGE LANDMARKS
February 15



RAYMOND CHANDLER
March 21



**CHURCHES OF
LA JOLLA**
April 18



SHORELINES & BEACHES
May 23

FAMILY DAYS



FAMILY DAY WORKSHOPS
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Second Sundays 12-2pm
Wisteria Cottage Campus

Feb. 11 - Nature Collage
Inspired by Oscar Romo and Britt Neubacher

March 10 - Paper Sculpting

April 14 - Cyanotypes (photographic printing)
With Annalise Neil

May 12 - Ceramics
Inspired by Courtney Mattison

SPECIAL THANKS

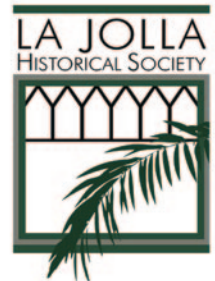
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Gardens From The Past

Historic landscapes of early La Jolla came in two sizes – large estates and small cottage gardens.

Above: Coastal gardens at Ellen Browning Scripps' South Moulton Villa estate in late 1890s

Bottom left: Arnberg cottage garden on Fay Avenue

Top right: Bougainvillea-covered horse watering trough on Girard Avenue

Bottom right: Christine Arnberg (standing) photographed with her mother in their garden, c 1910

LA JOLLA HISTORICAL SOCIETY

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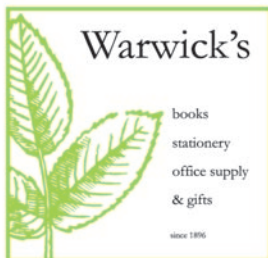
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