

TIMEKEEPER

THE LA JOLLA HISTORICAL SOCIETY

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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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EXECUTIVE DIRECTOR'S MESSAGE



Heath Fox

Our fall exhibition takes its inspiration from British architectural historian Reyner Banham's 1971 treatise *Los Angeles: The Architecture of Four Ecologies*, a tribute to LA as a place of urban systems: architecture, transit, communication, business, leisure. *San Diego: The Architecture of Four Ecologies* similarly pays homage to San Diego as a dynamic city, with a focus on the automobile as the primary means to access and experience four of its own ecologies: Beaches, Freeways, Sub/urban and Border. The exhibition is organized around these terrains, with works in various media – drawing, painting, photography, installation, and video. With it, we seek to create a dialogue about San Diego's evolving narrative at the intersection of automobile, architecture, and landscape.

We are very grateful to the *Four Ecologies* participating artists: Doug Aitken, Abe King, Cy Kukenbacker, Robert Minervini, Margaret Noble, Jens Ochlich, Rene Peralta, Hector Perez, Iana Quesnell, Philipp Scholz Rittermann, Dustin Shuler, Paul Turounet, Colleen Emmenegger, Gareth Walsh, and Michael Webb. Thanks also to the authors of the related essays in this issue: Kent Yoshimura (Beaches), Larry Herzog (Border), Bruce Appleyard (Freeways), and Bruna Mori (Sub/Urbia). Our sincerest appreciation for the financial support provided by IS Architecture, Island Architects, ArtWorks San Diego, Weston Anson, Laura Ducharme Conboy and Garth Conboy, John and Diane Kane, Eric and Judith Lasley, and Donna Medrea. Much gratitude also to media sponsor The Architect's Newspaper, and to our program partners at Warwick's, San Diego Dance

Theater, and Woodbury University. Most of all, a very special word of thanks and congratulations to curator Rebecca Webb for her vision, commitment, and hard work benefitting this project.

There is an exciting array of programs planned for this fall. Michael Webb will be at Warwick's on September 24 for a lecture and book signing. Michael's artwork is included in the *Four Ecologies* exhibition, his recently published monograph is *Michael Webb: Two Journeys*, and curator Rebecca Webb is his daughter. On October 5-7, we're connecting the exhibition with the San Diego Dance Theater's *Trolley Dances*, and on November 10 we're hosting a panel discussion with *Four Ecologies* artists and writers at Woodbury University in Barrio Logan. October 20 is the date of this year's Ellen Browning Scripps Luncheon at the La Jolla Beach and Tennis Club with guest speaker Dr. Karen McNeill presenting *Julia Morgan: Designing Women's Spaces from San Diego to the Redwood Forest*. Additional information about these events can be found in this issue and on our website, and we cordially invite you to join us.

Here on the Society's campus, construction is progressing on our new lower-terrace 'pocket park.' The Venturi Scott Brown and Associates 'Contemporary Art' pergola is in place, and the installation of landscaping is underway. Look for upcoming announcements about the opening of this free, community-accessible *Venturi Pergola & Garden*.

We are very happy to announce that Debra Duford has joined our Board of Directors, and we extend to her an enthusiastic welcome! Thanks to all our Board members for their service and leadership. There is much to celebrate here at the La Jolla Historical Society, and we are extremely grateful to you, our Members, for all your support and encouragement. Thank you!

Heath Fox
Executive Director



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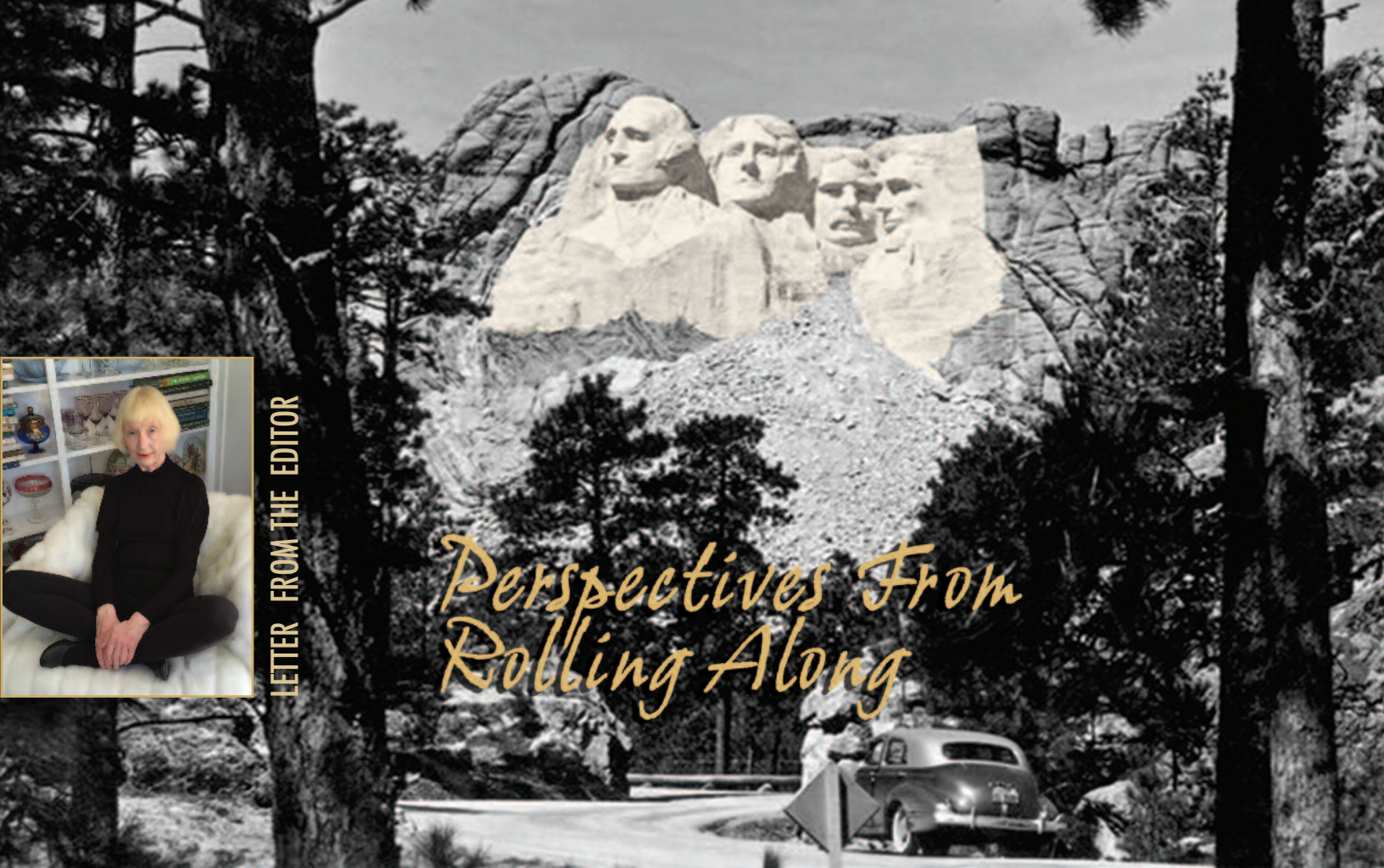


Debra Duford

Debra Duford was formerly a Special Education teacher in Connecticut, the catalyst for which was guiding the care of a special needs sibling. She has contributed to her community over the years as a volunteer in many different capacities. Debra's passion for La Jolla's early history and its pioneering architects comes after many years of independent learning and the challenges of settling her family into thirteen very different homes in five states. From this experience she formed a devotion to the history of quality in design and craftsmanship. Debra and her husband, Don, have three grown children and four grandchildren. They live in and steward an important historically-designated home in La Jolla. Debra enjoys gardening, reading, studying art, and painting.



Cover: Jens Ochlich, a photographer born in West Germany who has spent more than 15 years photographing landscapes and scenes unique to Southern California, entitles this picture shot along the Pacific shoreline near Carlsbad with a Torrey Pine as a silent sentinel in dark silhouette "Coastal Tree, Carlsbad." It is part of his California Nocturnal series reflected in the "San Diego: The Architecture of the Four Ecologies" exhibition this fall in the Wisteria Cottage galleries. The Torrey Pine as a silent sentinel in the landscape has been a significant photographic subject through history. California plein air photographer Leopold Hugo captured the tree's solitary mark against the sky along the coast in the early 20th century (left). Today, Ochlich remarks, "It is the fringes of cities and inhabited areas that fascinate me the most, the strict demarcation lines between civilization and the vast expanse of land." His "civilization" in the Timekeeper cover photograph is represented by the illuminated strip of coastal highway that glows like a neon ribbon against a vast expanse of nocturnal blackness in both the foreground and background, interrupted by a single tree that suggests its own kind life in a vast universe.



LETTER FROM THE EDITOR

Perspectives From Rolling Along

There are several references in our new exhibition to the experience of landscape from a car – how it differs from when you are a simple pedestrian on an urban sidewalk or meandering by foot amidst fields, mountains and other natural wonders. I first became aware of this looking out from the back seat of my uncle’s 1947 Pontiac on a grand tour of the Rocky Mountains. The car was new. So was I – five years old and having a first-time glimpse at the big, wide world beyond the small Missouri town where I was growing up.

My recollections remain strong of the big, smooth car gliding across the Great Plains, its wheels thrumming across miles of perfectly flat two-lane blacktop as we drove spot-on as if to catch the horizon – the very flatness of it all, the wheat fields swaying with the wind (as we also swayed in that Pontiac!) across Kansas, the occasional farmhouse and barn set in nowhere and the monotony upset only by a once-in-a-while snake on the road. The views of the landscape came in wide, wide horizontals here; in the mountains they changed – all straight up and down verticals.

The epiphany of the trip occurred before we got there. Cruising across the plains at some point we came across the sight of the Rockies ahead through the windshield – an ice blue panorama of crystal-like peaks reflecting the sun as mystical as a mirage and just as illusional. But we knew it was real once we got there. Instead of straight-aways, the roads turned into ropery, coiling roller coasters. The Pontiac swooped majestically around perilous curves, dipped and dived down equally perilous peaks and virtually swooned over its own engine power taking the upgrades. In awe we looked up at the majestic mountains, down at the valleys and rivers of cool rushing water, safe in the womb of that great large car and knowing the trunk was full of fried chicken from home – and my father’s .22 thrown in at the last minute “ just in case of Indians!” We visited all the regular tourist spots enjoying

the sights of the Garden of the Gods, Pike’s Peak, Yellowstone and Mt. Rushmore. My Uncle Oscar drove, my father was navigator and my aunt, my mother and myself rode backseat as the lookie loos.

Somewhere along the way – I think it was in Wyoming – we spotted a solitary moose grazing in an open field about 30 ft. from the roadway. We had been warned that moose and bison were known to charge automobiles so it was with some trepidation that Uncle Oscar, usually a brave fellow who smoked cigars and hunted whatever there was to hunt, stopped the Pontiac and got his box camera out to photograph the creature who remained calm and held his beautiful spread of antlers high as if ready for *National Geographic*. Uncle Oscar clicked away from inside the car, too scared to focus and his hands shaking. Within minutes we sped off as the moose continued to graze in oblivion.

We all were excited to get the pictures developed from our trip to the Rockies when we returned home – particularly anxious to see Uncle Oscar’s moose. There were about a half dozen black and white photos of the field where the beast was grazing, but nary a moose – although Uncle Oscar continued to insist for years that a tree stump at the edge of one of the photos just MIGHT be a moose leg.

That fall of 1947 I started school with visions of the Great Plains and the Rockies from the back seat of the Pontiac spinning in my head. Soon I would read Edna Ferber, Willa Cather and, yes, Kerouac; all those road vistas of wheat fields and mountains, of Burma Shave signs and motels and restaurants advertising soft mattresses and homemade pie would change again for me. Landscapes experienced from moving vehicles are different all right. Our conceptions of them also change after reading a few books.

– Carol Olten
Editor

SAN DIEGO: THE ARCHITECTURE

BY REBECCA WEBB



Photo by Rebecca Webb: "A sight to behold from the vantage point of the dashboard, sweeping under the arch of Lilac Bridge, July 2018."

I AM NOT A NATIVE SAN DIEGAN. I hail from East Coast cities where public transportation is the most affordable and easy way to get from one place to the next. I began my adult life not owning a car to racking up over 200,000 miles on my car's odometer since I moved here, almost ten years ago. Driving to get somewhere is now a big part of my life.

I am the daughter of a conceptual architect, who since 1964 has obsessively explored a narrative on the relationship between architecture, the automobile, and landscape in his work.

My father's prescient series *Drive in Car* (I have included two of his images in this exhibition) embraces the Irish playwright George Bernard Shaw's observation that our homes "are little more than a place to sleep next to one's car." Peter Reyner Banham, the British Architectural Historian, was also hugely influential on my father's architectural work, and on me, as his daughter, and fan.

So by way of my father, I became a Reyner Banham devotee too, especially of his book *Los Angeles: The Architecture of Four Ecologies*, about his love affair with Los Angeles from an outsider's perspective, experienced through his car. He said the the only way to "read" LA was to drive it. "I learned to drive in order to read Los Angeles in the original." Banham connected architecture and the automobile to Los Angeles' ecologies and viewed "the city through movement and as itself in movement."

These are the ingredients that inspired me to curate an exhibition about San Diegan's relationship to the automobile, the car, and four of its ecologies. Similar to Banham, I organized this exhibition with that in mind. For *San Diego: The Architecture of Four Ecologies*, I address how our means of transportation, predominantly the car, affects our access and shapes our experience of these environments: Beaches, Freeways, Sub/urban, and Border.

Banham felt that Los Angeles was a spectacular city, revering not only its architect pioneers like Irving Gill, Rudolph Schindler, and Richard Neutra, but also its quotidian vernacular - gas stations, the hamburger stand, muscle cars, and freeways. Banham wrote "The Santa Monica/San Diego intersection is a work of art, both as a pattern on the map, as a monument against the sky, and

“
Like earlier generations of English intellectuals who taught themselves Italian in order to read Dante in the original, I learned to drive in order to read Los Angeles in the original.

— Reyner Banham

as a kinetic experience as one sweeps through it.”

Where this exhibition differs from Banham's glowing treatise on the Southern California city of Los Angeles, is that this is about the Southern California city of San Diego; envisioned both as a homage and a critique; the adoration of San Diego is easy, but my feelings towards driving, a necessary evil, remains antagonistic at best.

However, there are times when the car is the perfect means to behold a San Diego spectacle: such as the grand vista of La Jolla when one descends

RE OF FOUR ECOLOGIES



down La Jolla Shores Drive. Every single time I drive down that winding road it takes my breath away. Another is the experience of seeing the beautiful Lilac Bridge against the clear blue sky in the distance when traveling northbound on I-15, then feeling the rush of sweeping underneath it. This bridge, a reinforced concrete archway designed by Fred G. Michaels and John Suwada in Escondido, before the SR 76 exit, is nothing short of a sleek, modern art sculpture.

There can be a great freedom and convenience to driving in our “man/machine” system – the private car and the public freeway together provide an ideal – not to say idealized – version of democratic urban transportation: door-to-door movement on demand and high average speeds over a very large area.

Like Banham, I have an outsider’s relationship to a “SoCal” city. This exhibition is my paean to San Diego, but not without presenting its downsides, too. I hope to shine a light on my love for San Diego, but also to reveal some of its shadows – vis a vis the role of the car at the intersection of these opposing forces of love and hate. I ask that each gallery visitor not only reads San Diego through the glass of their windshield, but questions the role of their car and ways we engage with our ecologies, beyond just a means of getting from one place to the next.



Epiphany view of shoreline descending down La Jolla Shores Drive. Photo by Rebecca Webb

Rebecca Webb, curator of San Diego: The Architecture of the Four Ecologies exhibition, is a photographer who investigates the relationship between identity in connection to place in portraiture and landscape. Her past exhibitions have included the Griffin Museum of Photography, the Thomas Kellner Atelier, the Los Angeles Center for Digital Art and the Cooper Union. She also launched the UCSD Filmatic Festival presenting immersive experiences with science, cinema and technology.

THE ARTISTS

The fourteen artists included in this exhibition were selected or commissioned for their work addressing the intersection of architecture, the automobile, and landscape; as it relates to access to one of our four ecologies; and through the lens of the past, present, and future.

BEACHES: Margaret Noble’s audio and visual “slot machine” installation purports a dystopic end of world scenario by envisioning our battle with nature. Time, distance, and gaze are explored in German artist Jens Ochlich’s moody photography series.

FREEWAYS: Gareth Walsh’s installation offers a future where driverless cars may emancipate us from the labor of our daily commute. Abe King’s sculpture confronts our culture’s infrastructure of speed, from the engine to the signal, characterizing our heightened technological conquest to overcome space as a barrier. Cy Kukenbacker isolates each car individually by animating it frame by frame in a video to create patterns that are constantly around us. Robert Minervini paints a surreal and glowing freeway scape examining spatial environments and notions of utopia.

URBAN AND SUBURBAN: Photographer Philipp Scholz Ritterman juxtaposes the past and present in his tribute to the architect Irving Gill in a sculptural photograph. The American pop artist Dustin Shuler, who died in 2010, playfully and irreverently constructed cars seemingly at the mercy of some mischievous giant in a series of drawings and sculptures. Iana

Quesnell’s drawings and video invites us into her itinerant lifestyle where for her, the home and transportation undeniably intersect. Through a series of photos and a video, Colleen Emmerberger of the UCSD Design Lab explores trust and communication in her research of autonomous cars and public perception. Visionary architect and founding member of Archigram, Michael Webb’s drawings express his essential preoccupations with the intersection of landscape and the perfect contour of the car.

BORDER: The three artists who represent this ecology all speak to confrontation, crossings, and access for both sides of the border. Doug Aitken’s light box depicts a potential police confrontation in an unnamed border land. Rene Peralta, a semi-finalist in the international Hyperloop One Global Challenge competition in 2017, asks in his blue print triptych: what are the challenges of getting to the border, what does she/he need to prepare to cross and travel on the Hyperloop? Hector Perez’ collage illustrates an idealized version of a more open and fluid border where public transportation (trolley) freely traverses the border and shared entertainment and leisure programs are scattered on large plazas. Paul Tournet’s photographs traverse a place and space mired in contradictions of psychological time.

– Rebecca Webb

Funding for this exhibition generously provided by ISArchitecture, Island Architects, ArtWorks San Diego, Weston Anson, Laura Ducharme Conboy and Garth Conboy, John and Diane Kane, Eric and Judith Lasley, and Donna Medrea. Institutional support provided by the City of San Diego’s Commission for Arts & Culture and by the Members of the La Jolla Historical Society.

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BEACHES

Hot Feet: A Student and His Honda Have Existential Encounters at the Beach

By Kent Yoshimura



Beach scene at Wind 'an Sea, c. 1980, with lifeguard Eric Reindel in foreground. Photo courtesy La Jolla Historical Society

I had been lucky enough to be an aimless college student in San Diego during my formative years. Despite being a freshman, I had been blessed with a spacious 1999 Honda CR-V that I had driven down from Los Angeles. Since a sprawl of eucalyptus trees spanned the circumference of our campus, I felt suffocated in this self-serving ecosystem largely detached from the outside world. Unless, of course, I had my car. At a time when life consisted largely of personal matters, the car became my escape - escape from our fabricated college biosphere, escape from hopeless determination, escape from homogeny. Soon enough, I knew how to navigate between the Interstate 5's and 10's to stereotypical tourist traps to places where driver's licenses were as optional as turn signals.

Young, reckless, and parentless, I ventured into the secret details of the city. My car gave me freedom, and I took full advantage of it.

The beach, as expected, became one of the primary destinations. On one of our weekly pilgrimages, we took the curved road towards the cove where the rows of towering eucalyptus slowly faded into high-end boutiques and coffee shops until there was no real vegetation at all. The traffic also increased, but this was expected. Time slows down here, and unlike other metropolitan cities, San Diego congests at its tips. It makes sense that people retire to this city - something about the beach naturally drives people away from the financial epicenter. Yet, as I sat there, locked inside my hot car, a nice,

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FREEWAYS

Riding with Lady Luck, Freeways, Cars and Trucks. . .

By Dr. Bruce Appleyard



Photo by Dr Appleyard

We have a love-hate relationship with freeways. On one hand, we like being able to move about our region, covering long distances with relative ease – and in San Diego, we have been given such a relatively generous share of them, that most things in the region can be called “freeway close.” But on the other hand, practically every car we encounter on our surface streets brings that careless, speeding freeway driving with them as, just minutes before, the freeway environment told them it was OK to be that way.

Another problem is we don't like it when anyone else is on the freeway with us. Sometimes it might seem as if we're sucked onto the freeway and packed into clusterf#@k with others—at these moments it's right to remember the phrase, “you're not stuck in traffic, you are traffic”.

At these times, waiting behind that big truck that blocks your view, it might even feel like it's some sort of government

conspiracy – and you know what? You're mostly right. Well, except for all those choices you've made to get yourself there.

But before I explain these larger government schemes, it's helpful to understand a couple of things about the two-way street of suburban growth. In one direction, transportation supplies access to land to be developed. In the other, the shape and character of that development – its location, its size, its density – place demands back on that system. When that freeway is big, wide and empty on that Sunday you go look at that big suburban home at the end of the road, it looks like a great choice to trade-off – a cheaper house for that easy freeway ride. Problem is, you weren't alone. And before you know it you're all stuck. So how'd you get there?

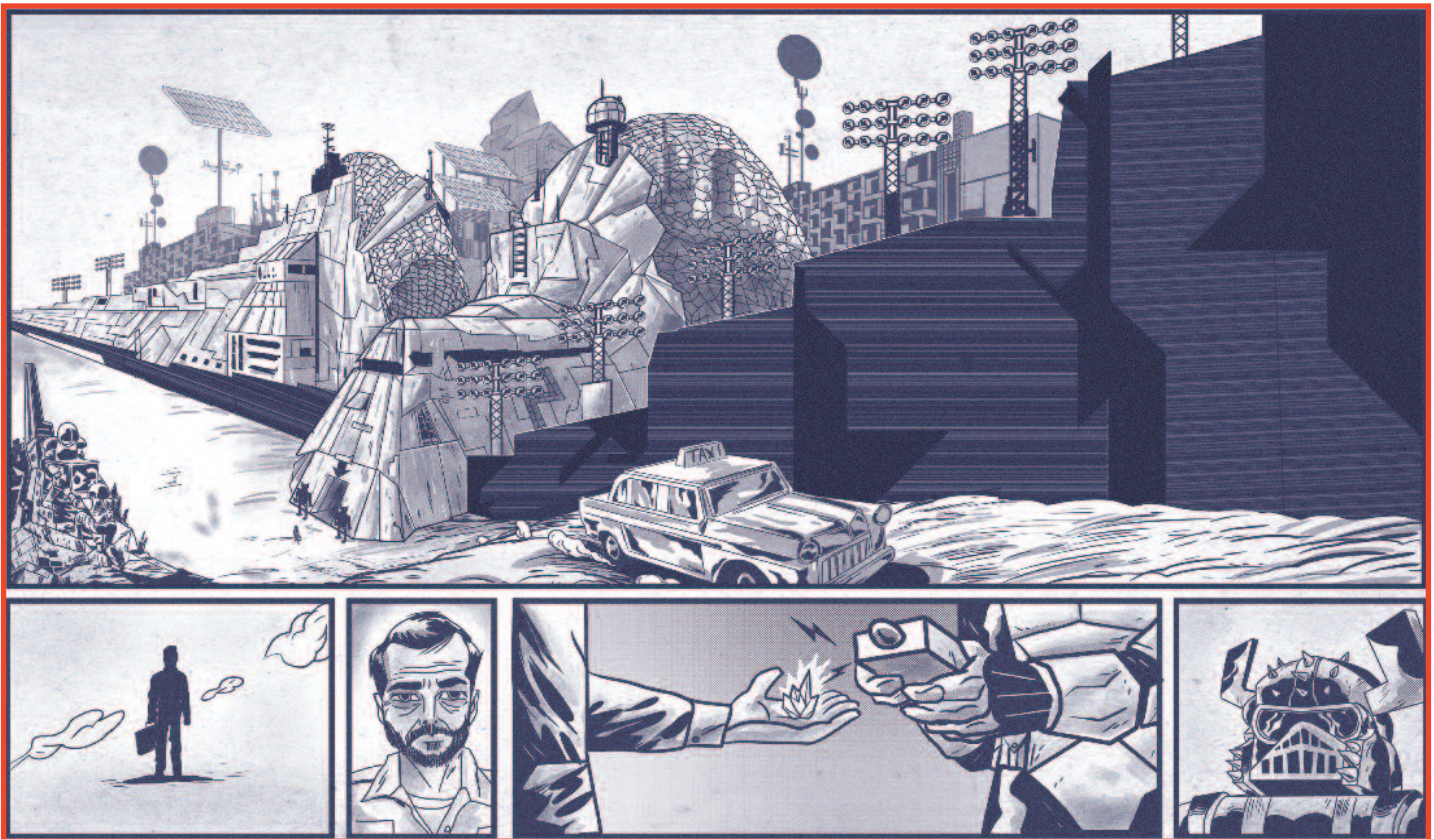
First, the freeways:

In 1919 future US president Dwight Eisenhower was part of a battalion charged with testing how long it would take to

BORDER

A Gringo's Path to the Border: The Automobile and Tijuana

by Lawrence A. Herzog



Hyperloop Mexa

Rene Peralta, Charles Glaubitz, Rene Peralta, Alejandro Santander

Collaborators: Carolina Franco, Oscar Landa, Frank Mora, Urbano Ortega Mata, Alejandra Rivera, Sergio Roldan

Digital illustrations 2018

For San Diegans, Tijuana – with its multi-layered, hilly landscape, abuzz with street life, and densely packed *colonias* – is a powerful reminder that our city does not end at the international boundary, despite politicians who speak of building walls. We are better than walls. And San Diego is infinitely richer as a place when it imagines itself as part of a larger ‘trans-frontier metropolis,’ a cross-cultural urban life space that straddles the Mexican-U.S. border.

Arriving

To write about the ecology of San Diego’s border, is, in effect, to document the ‘gringo’s’ path to the border – driving to, entering, and then leaving Tijuana by car. Coming from the sprawling environs of a Southern California’s ‘freeway-city’ like San Diego, the gringo sense of Tijuana is inherently defined by

the automobile. The car has been San Diego’s principle form of transit to the border, even after a light rail trolley was built in the 1980’s. Physically, the experience of entering Tijuana begins by streaming down one of the two wide, high-tech, concrete urban corridors (the I-5 or I-805), which then curve together into a single freeway. At the San Ysidro Port of Entry, there is a distinct cognitive shift – a feeling of shock, or even anxiety, as one enters the border zone, with its fenced spaces, concrete, bunker-like buildings with no windows, and signs that indicate the presence of Homeland Security, Customs, or *la migra* (Border Patrol). For the last half century, this is where Americans would conjure up the age-old Mexican border city stereotype brought to life in Orson Well’s film “Touch of Evil”: border towns as corrupt, dangerous, dusty, run-down, or slightly exotic.

SUB/URBAN

Sub(urbia) The Suburbs as Promised (A Lemon Grove Experience)

By Bruna Mori

Photo by George Porcari



In Torrey Hills, the sub (urbia) where I live, the order is remarkable; developments were built post-2000, and the convenience is

consistent. Aspirations might look a little fifties, but the lemonade stands accept bitcoin. My current preoccupation, however, is an actual 'older suburb' called Lemon Grove, where I first landed as a teenager in the late eighties. When applying Reyner Banham's ecologies there, I failed and not just as a writer shirking a deadline.

On a Sunday past, I went to Lemon Grove for the first time in twenty-plus years, and instead of pretending to be Banham, decided to take on the role of Georges Perec in *An Attempt at Exhausting a Place in Paris*, fastidiously recording the infrastructure of a familiar place in lists. Rather than sitting in a familiar café as Perec, I sat outside the Baskin Robbins, where I was employed during high school, which is no longer a Baskin Robbins. I propped a borrowed camera on everyday objects and blurred the frame so there would be no accountability.

Photo by Bruna Mori



Yet memory interfered, and I became author D.J. Waldie in *Holy Land: A Suburban Memoir*, referencing contemporary spatial discourse, with a fragmented narrative autobiography, interspersing the formal history of a place – trying to account for it, after all..

A particular sound marked the boundary of the neighborhood. It was the roosters near full dark in the summer. Do you remember them? The flat cockle doodle wafted up, unhinged from causes, not necessarily your neighbor's rooster, but their rooster, too. That sound became the whole neighborhood clearing its throat before going to bed and then waking.

A college friend who lived in La Jolla gave me a ride home once from school. He said, "Look at all these cute little cottages; they're so . . . small."

1474 La Corta Circle. The façade is now trashed. There was a valley view from the back, and that essence of rooster rose from it in the scorch of summer days, into a yellow-beige calm of succulents. Faded flamingo. Burned out neon angel. Perhaps this is what is referred to as junkspace with its continual add-ons.

Taped signs apologize for inconvenience during the remodel that never transpires, or the construction never ends but you're left with the same—here, a potted plant, there more paint.



Photo by George Porcari

Or two very small corpses covered in body bags—and this is a more serious incident.

In Lemon Grove, in 1966, two teenagers ventured to caves near Chihuahua, Mexico, in search of a mummy. The teens finally found two, a girl and an infant, which they packed up and smuggled across the border. For fourteen years, the mummies remained in a Lemon Grove garage, until someone happened to clean out the garage and discovered them, leading the community to believe a murder had taken place. The mummies were not returned but instead now reside in the San Diego Museum of Man.

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keepsakes: GUSTAV SCHULZ: THE PHOTOGRAPHER WITH A PAST WHO DUG A CAVE WITH A FUTURE



Gustav Schulz photography of the Falkland Island in the late 19th century.



Nick Agelidis computer image of the Cave Store in the present day.



Schulz painting Native Americans in his La Jolla studio above the Cave Store in the early 20th century.

Gustav Schulz is most usually remembered in La Jolla history as an eccentric individual who arrived in the early 1900s, dug a tunnel to the Sunny Jim Cave and, thereafter, lived a carefree life as a bon vivant and ladies man collecting money from gullible tourists curious to descend the stairs to see the inside of a natural wonder. No mentions made that he had a wife and seven children across the ocean.

What's not so obvious about Schulz is that he was a fine photographer and that his photogravure prints of topographical and architectural subjects, particularly the Falkland Islands and New York City in the late 19th century, are keenly sought after by today's collectors. His work, bringing notable price points at Christie's auctions, is in collections at the Smithsonian, the University of Pittsburgh and the Alfred Stieglitz Centre at the Philadelphia Museum of Art.

Born in Prussia in the mid 19th century, Schulz began his photographic work as a young man with a studio in the seaside resort of Brighton, England, producing mainly portraits in the popular carte-de-viste format and occasionally branching into subjects of landscape and buildings. Although established in Brighton with a wife and a large family, he also had a love for solitary travel and adventure. In 1887 he boarded a steamship for the Falkland Islands where he remained for a year and photographed landscape and views of Fort Stanley and other settlements that were later published in a gilt-decorated portfolio. This led to a commission from an eminent German botanist to create a photographic record of perfume manufacturing in factories owned by Schimmel & Co., a parfumer with major production facilities in Prague, Liepzig and New York. Schulz produced 30 photogravures published in a leather bound volume praised by critics for architectural clarity and depth of field created by tones of varying inks. While in New York, he also made notable photographs of several New Jersey landmarks including the entrance to Hoboken Harbour and the Sandyhook Light (house).

Schulz' visit to the American East Coast whetted his appetite to explore the rest of the country, especially California. Attracted by Anna Held's Green Dragon Colony of bohemian artists, he arrived in La Jolla in 1901, bought a small piece of property from Held on Goldfish Point that included the land above one of the famous ocean caves and settled in until his death in 1912.

Less is known about Schulz' life in La Jolla than about his earlier one as an itinerant adventurer and photographic fortune seeker. He seems to have continued his interest in photography here as early pictures of the Cave Store include a sign for Eastman Kodak, but historic photos of Schulz himself indicate his life in La Jolla was more dedicated to that of a fine arts painter with subject matter devoted to Native Americans.

The tunnel dug from his studio/store that became Sunny Jim (supposedly named for a cartoon character suggested during a visit by "Wizard of Oz" author L. Frank Baum) involved a labor of nearly two years by workers in Schulz' employment. When completed in 1903, it provided a drop by rope to 80 ft. affording a view of the Sunny Jim silhouette at sea level. When 145 wooden steps were built into the subterranean passage it became a much more popular tourist draw as Schulz sat by collecting his fees above.

Today, the rustic brown wood shingle building housing the Cave Store (now operated by Jim Allen's trust after the death of the owner about two years ago) and descent to Sunny Jim remains much as it was during Schulz' time in La Jolla. Curios are still sold. The entry fee to the depths is up a bit from Schulz' fee to five dollars for adults and three for children.

And the person who started it all is becoming, through further research, less of an enigma – a person Ellen Mills called "a hearty, genial soul" in writing on "People and Places of Historical Significance in Early La Jolla."

"Prof. Schulz was popular with the La Jolla ladies," Mills continued, "so there was great consternation after his death on Dec. 19, 1912, when it was discovered that he had a wife and seven children across the ocean."

– Carol Olten

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

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

WHEELS & ROADWAYS:

The first 100 years
of cars in La Jolla



Frank Booth guides "The Scissors Grinder," one of La Jolla's first automobiles, along the beach. Photo from La Jolla Historical Society Collection

1887

– La Jolla pioneers Frank Botsford and George Heald plot out the first La Jolla Subdivision and street map

following the natural contours of the ocean and cove planning every thoroughfare 80-ft. wide and Grand (now Girard) a hundred feet in width as if anticipating cars and traffic to come.

1887-1920 – Two natural barriers, the sea and mountains, plus many unpaved roads, limit access to the village; the only ins and outs are from the south along La Jolla Blvd. and coming north from Los Angeles, La Jolla Shores Road.

1903 – Lord Auberon Herbert, son of Great Britain's third earl of Caernarvon, drives the first car in La Jolla on dirt-covered Prospect Street and tips over when his female passenger accidentally leaned on the steering lever; the general populace, numbering about 200 residents, registers an initial fear of automobiles.

1904 – Mr. and Mrs. Frank Booth become the second car owners in La Jolla; Mr. Booth is photographed with the car, apparently stuck in the sand and affectionately known as "The Scissors Grinder," on Long Beach (now La Jolla Shores).

1915 – The first concrete road is poured on Torrey Pines Grade to accommodate the increasing number of automobiles arriving with the location of the Scripps Institution of Oceanography far afield from the immediate village; Dr. Mary Ritter, wife of SIO founding director William Ritter, uses an "open Buick" with a crank and "small, wobbly uncertain oil lamps" to ferry supplies "over three miles of rough road and a long grade" to the facility.

1916 – Jethro Swain, established in a handyman and farming business in La Jolla for six years, decides to buy a Ford passenger car for \$495 and embark on a lengthy trip over rugged unpaved roads to visit relatives in Flint, Mich. Leaving in July, he and his wife, Pard, make it as far as Oceanside to camp the first night, spend 60 days on the road precariously maneuvering their vehicle over mountain passes and desert terrain, arriving in Michigan exhausted. Swain sells the Ford in Michigan; takes the train home.

1918 – Prospect Street is paved despite the resentment of some property owners, including Anson Mills, who have to bear the brunt of the cost.

1920 – A January issue of the *La Jolla Journal* newspaper reports: "High powered cars are tearing up and down throughout the land and old ladies and hens are darting back and forth before and after them – often almost under them – as they (the cars) romp about our streets, and speed along our highways scornful of street corners and pedestrians."

1920s – mid-1930s – Cars become common sights through La Jolla regularly parked in front of new hotels such as La Valencia and Casa de Manana, the Granada Theater and the beaches; they have become virtual necessities to reach some of the outlying upscale new suburbs such as the Hermosas, the Muirlands and the Shores. Houses are built with both attached and un-attached garages to keep them with their owners.

1926 – The grandest car to date arrives in La Jolla when Ellen Browning Scripps' brother, E.W., purchases a Silver Cloud Rolls Royce for his sister who parks it in her Carriage House on Eads

Avenue, leaving the car in care of a British chauffeur living on her estate just down the street. Ms. Scripps favorite trip is the drive to Yosemite.

1927 – The new La Jolla Country Club opens with an automobile parade from the Wall Street headquarters of the La Jolla Land and Improvement Co. through the streets of the village to the swank clubhouse on the hill surrounded by putting greens with panoramic views. Developer Harold Muir envisions a utopian, well-endowed beach community of "swift motors" and ocean-view estates.

1930 – Highway 101 – famed scenic route along the Pacific Coast – is completed by the State Highway System linking Northern and Southern California in great coastal vistas for tourists in love with road trips and their automobiles; after an on-going controversy it was constructed bypassing La Jolla and the Torrey Pines State Reserve but became the main link between San Diego and Los Angeles until Interstate 5 opened in 1966.

1937 – Despite being by-passed by the new super highway, La Jollans have growing concerns about problems created by increasing numbers of automobiles in their beach community. Debates arise about owner and employee parking, hour parking and diagonal parking spaces on commercial streets.

1941 – The popularity of the automobile leads to the demise of the electric trolley, a public transport which had connected La Jolla and San Diego, running time a half-hour about same as today's trip driving the freeway.

1946 – After years of numerous public debates about directions of community growth with its inherent issues of traffic and parking, the San Diego City Planning Commission proposes the Eliot Plan to "identify La Jolla" and provide a system for orderly growth. Its proposals included four parking structures within the business blocks and additional dual road systems at both the north and south access routes. The plan is not adopted.

1964 – Groundbreaking is held for Ardath Road (now La Jolla Parkway) connecting La Jolla to the freeway systems. It opens with a ribbon cutting two years later with a bridge spanning the new eight-lane Interstate 5.

1967 – The La Jolla Community Plan, an outgrowth of La Jollans, Inc., is adopted by the City of San Diego implementing the down-zoning of 126 acres of R-4 property to R-3, thus decreasing the potential residential development in central La Jolla by 30 per cent; later changes in parking and height limitations further reduced the potential by about two-thirds.

1970 – A New Year's editorial in the La Jolla Light newspaper asks "Will the problems that have burgeoned during the 60s – high rise and parking dearth, crowded beaches and expanding commercial area – be diminished or exaggerated in the 1970s? It would be unrealistic to expect anything but the latter."

– La Jolla celebrates its centennial with a population of more than 30,000 persons, a near-built-out environment and traffic trying to get through the main Ardath Road artery to the north, now notoriously named The Throat.

1987

– Carol Olten

POST MODERN



Jon Jerde's Horton Plaza completed in the mid 1980s in downtown San Diego became a postmodern landmark known for bright colors, odd spatial rhythms and architectural zigzags

san diego

In recent decades, historians and laypeople alike have passionately documented our region's architecture. In so doing San Diegans have unveiled unique, even pioneering, efforts by local architects over the last one hundred plus years. Local examples of post-modernism, however, have been largely overlooked likely because of their theatrical nature and relative youth.

Notable, local landmarks by post-modern architects include Robert A. M. Stern's Prospect Point Office Building (ca. 1984), Horton Plaza (ca. 1985) by Jon Jerde, Michael Graves' University Town Center Hyatt Regency Aventine (ca. 1990) and the Museum of Contemporary Art San Diego (MCASD) renovation by Venturi, Scott Brown and Associates (ca. 1995-1996),

A key part of MCASD's 1996 façade, its pergola, has been removed as part of the museum's coming renovation. However, this important architectural element will enjoy its 'second act' installed in the La Jolla Historical Society's lower terrace garden. Here, visitors will be able to consider a new interpretive scheme - a post-modern sanctuary space for all to enjoy.

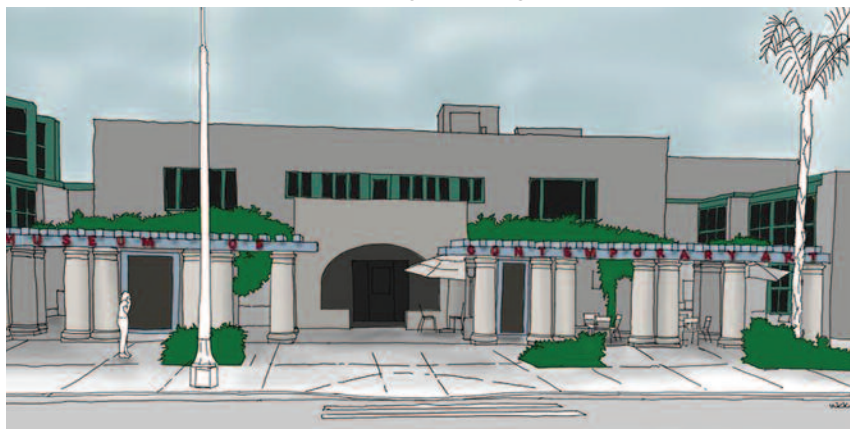
There is a growing interest in post-modernism, internationally, which is drawing renewed attention to the works by highly acclaimed post-modernists - including Stern, Jerde, Graves and Robert Venturi. Locally, this may also lead the post-modern curious to investigate works by San Diegans Randy Dalrymple, Tom Grondona, Rob Wellington Quigley, Ted Smith and others. While the former group is comprised of, according to one architect, "... the guy from out of town coming to town to bless the City with East Coast regionalism," the latter cluster was creating highly unique work here in the 1970s -1990s. Dalrymple, Grondona, Quigley, Smith and their contemporaries were referred to by one publisher as a "...second generation of innovative and provocative architects ...creating a unique architectural identity... without the anger of the L.A. school or the stiff intellectual polemics of the East Coast."

The MCASD façade pergola is a noteworthy example of post-modern historical abstraction. Here Venturi & Scott-Brown moved past the museum's multiple renovations of Irving Gill's house for Ellen Browning Scripps (ca. 1914) by reaching back into history with bloated Doric columns. At the time it was constructed, Venturi said "the building works to harmonize with that of the old buildings in front by means of analogy and contrast. its symbolic and formal vocabulary is analogous to that of Gill's buildings via the abstract-cubist forms, multiple arched openings and rhythmic columned pergola...".

The 1982 exhibition, *The California Condition: A Pregnant Architecture*, produced by the La Jolla Museum of Contemporary Art (now MCASD) placed San Diegans Grondona, Quigley and Smith alongside those from Los Angeles - Frank Gehry, Frank Israel, Charles Moore, Thom Mayne, Eric Owen Moss among others. While many that attended the show enjoyed the dramatic nature of the work displayed, praise for this new inventive California architecture was often hard to come by.

Both the San Diego Union and San Diego Magazine published on the backlash against 'no-rules architecture' by these locals. In one such article, La Jolla architect Frederick Liebhardt shared his disgust that this new work was "...based not on merit but shock value" and that "real buildings offer an essence, a life, not just visual stimulation. They are not as some from the art world would have us think, 'just big sculptures.'"

Far from these deliberations, and high drama, Venturi and Scott-Brown's post-modern pergola artifact will be enjoyed by visitors to the La Jolla Historical Society's lawn in its second act.



Architect Robert Venturi designed pergola for MCASD as a postmodern take-off on the columns Irving Gill had conceived in an early modernist vein for the nearby La Jolla Woman's Club. Sketch by Nick Agelidis.



There is a growing interest in post-modernism, internationally, which is drawing renewed attention to the works by highly acclaimed post-modernists...

Snaps



Students gathered (above) on the Wisteria Cottage lawn this summer for the Clued-In Detective Academy Camp organized by Laura Detwiler.
Photo by Susan Detwiler.



La Jolla Historical Society hosted a PechaKucha Night in late July with the San Diego Architecture Foundation (above). New bench/signage was designed for Wisteria Cottage lawn by architect Jennifer Luce
Photo by Laura DuCharme Conboy.

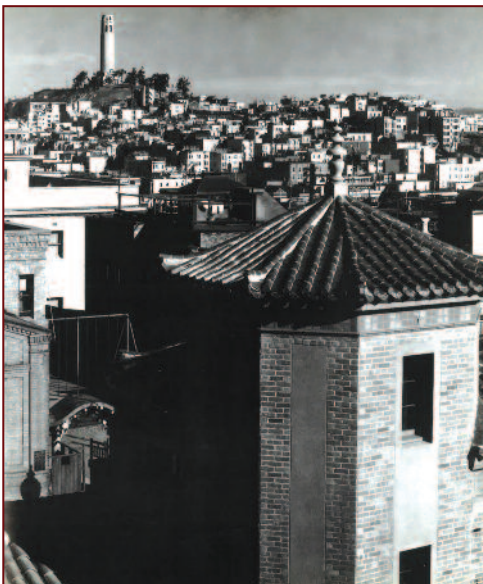


Opening reception for La Jolla Canyons: place, diversity, connections exhibition attracted a varied audience including nature lovers (center photo); Robin Wheeler, daughter-in-law of the late Wheeler J. North of the Scripps Institution of Oceanography whose 1957 underwater film footage was included in the exhibit (bottom left) and a visitor observing Dana Montlack's SIO 190 art work. *Photos by Daniel Solomon*

ARCHITECT JULIA MORGAN: WOMENS' SPACES FROM SAN DIEGO TO THE REDWOOD FORESTS



Julia Morgan



View of San Francisco from tower of Morgan's
Chinese YWCA, 1930.

Julia Morgan scholar and historian Dr. Karen McNeill will present the Ellen Browning Scripps luncheon program Oct. 20 at the La Jolla Beach and Tennis Club, focusing her presentation on the buildings and environments the pioneering early 20th century Bay Area architect created for the modern woman and her changing interests in sports, education and literature.

Although popularly known for her work with William Randolph Hearst in creating San Simeon, for more than two decades of her career, Morgan – who became the first woman licensed to practice architecture in California in 1904 – dedicated herself to designing buildings for the YWCA up and down the coast. One of her first major projects was Asilomar, the national conference center for the “Y” created on 30 acres of coastal property in Pacific Grove. Remaining in use today and noteworthy for its use of redwood, rocks and relation to the California Arts and Crafts Movement, Asilomar was built with the encouragement of Phoebe Hearst, William Randolph’s mother and champion of womens’ rights in the Bay Area. Morgan later designed YWCAs in Oakland, Pasadena, San Francisco and other California cities, including San Diego at 1012 C. St. She continued to practice architecture until 1951, six years before her death in 1957, and remains one of the most significant architects of the West Coast.



Dr. Karen McNeill

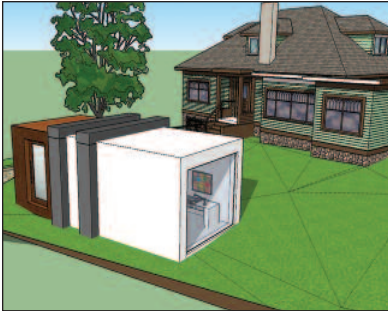
Morgan was born in San Francisco in 1872. She studied architecture at the Ecole des Beaux-Arts in Paris. McNeill holds a Ph.D. in architectural history from the University of California, Berkeley, and has served as a research fellow for the National Endowment for the Humanities.

Presented annually each Fall by the La Jolla Historical Society, the Ellen Browning Scripps luncheon commemorates the Oct. 18 birthday of the La Jolla philanthropist who endowed many of the La Jolla institutions of the early 20th century such as the La Jolla Woman’s Club and the La Jolla Recreation Center.

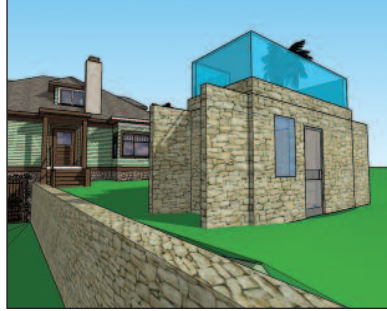
YOUNG ARCHITECTS' SUMMER PROGRAM 2018

The assignment seemed straight forward – design a 250-sq.ft. residential/commercial space for a landscape architect for a building to be imagined on the south lawn of Wisteria Cottage. But the results spoke not only to function and practicality, but introduced elements of whimsy and imagination as well as 10 middle school and 12 high school students took pencil to paper and fingers to keyboards to design architectural structures this summer under the supervision of La Jolla architect Laura Ducharme Conboy. Results included floating staircases, a rooftop pergola with solar panels incorporated into the framework and reflective waterfalls catching rays of sunshine against abstract patterns of stained glass. Timekeeper proudly presents the designs of this summer’s program:

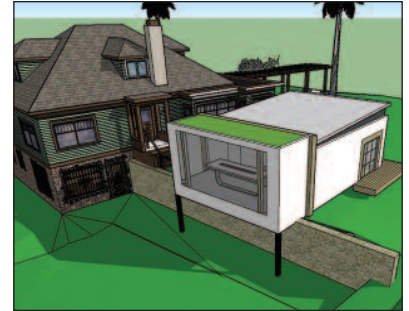
MIDDLE SCHOOL PROJECTS



Palm Lodge – Gavin Levy incorporated frosted glass in the interior spaces of his design as well as ideas for contemporary furniture and art work. He imagined his structure as a rectangular sculpture of white walls and glass in a garden setting of palms.



Stacked – Austin Lee’s name for his project was inspired by the large number of stacked stones that formed the main materials of his building along with rammed earth forming the façade. An outdoor bathhouse with shower also was a feature.



Watersound – Jesse Hughes cantilevered his building over an existing stone wall, facing the ocean with a large window wall taking advantage of the sea’s sights and sounds.



Wisteria Studio – Audrey Ko designed a modern, flat-roofed structure to sit next to the 1904 Wisteria Cottage and be in keeping with the older building’s historic nature and larger proportions.



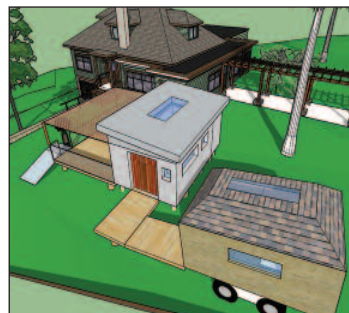
Aqua Pod – Annabelle Wang called for a blue roof to go with her tile and a special water feature incorporated in the design of the structure which included windows as a prominent feature for air and natural light.



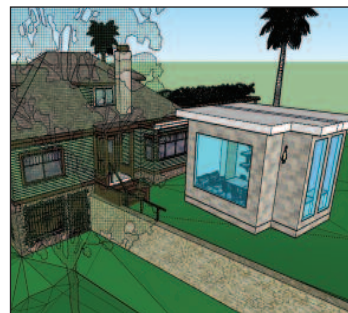
Skyhigh – Nolan Cargill’s design called for a two-story vertical structure rising from ground-level cement façade to a higher level aerie enclosed by glass and reachable by an outdoor spiral staircase.



Blox – Aviya Afra designed a free-standing office space appearing to float off the ground, with a glass railing allowing a view from a tower. His favorite part of creating the piece at the camp, he said, was the journey of seeing a design come to life from a drawing on a flat piece of paper.



The Palm Tree – Drew Beiser chose his title to indicate the structure’s relation to its natural setting as well as the proposed client’s professional work in landscaping. He proposed a “green” roof of planted materials and a separate mobile office on wheels to be used for delivering samples and plant specimens.



The Room – Sophie Xie designed a single open space with lots of color in the interior as well as exterior showcasing a vivid orchid horizontal strip in alignment with architectural details of the building. Her bathroom design included a penguin shower head in honor of her favorite bird.



The Building – A roof garden and rooftop animal sculptures defined Alina Xie’s design for a rectangular structure set at an angle to the street with glass walls at the front and back to provide transparency to ocean views from within and without.

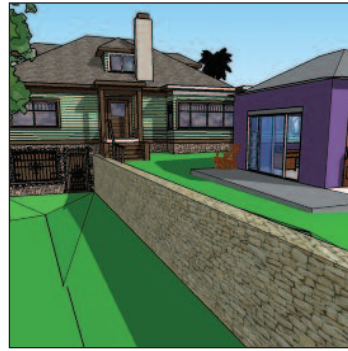
HIGH SCHOOL PROJECTS



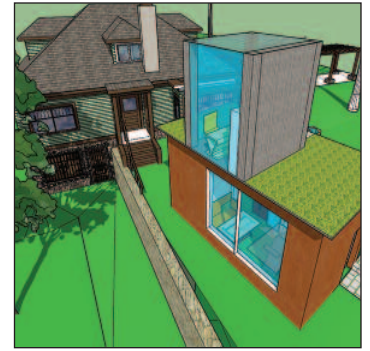
Ocean Overhang – Cerina Freundt took advantage of the site’s ocean view with an outdoor roof deck surrounded by a glass rail forming a “second story” over a structure containing office space, kitchen and bath.



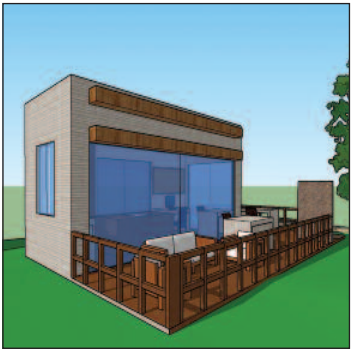
Work & Play – Kyra Ferenczy thought about a building shaped after an ear of corn, but decided on a far simpler two-story rectangular structure with an outdoor play area with swings to accommodate the proposed clients two children.



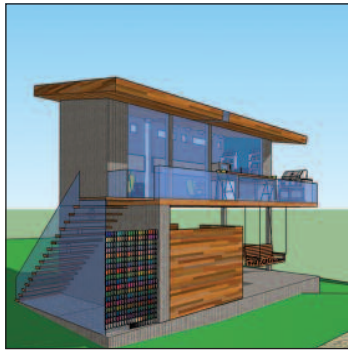
Purple Rain – Kylie Gantzel matched roof slopes of the adjacent Wisteria Cottage to make her design neighborhood friendly and also added a major water feature at the sidewalk side for the enjoyment of passers-by.



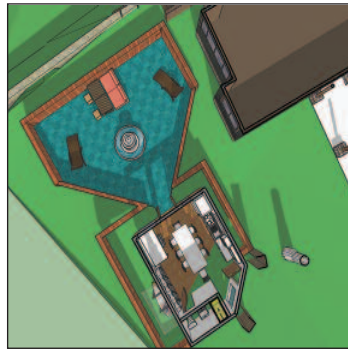
Glasses – Luca Patapoutian’s two-story building featured a second-story glass façade as well as interior glass furniture and outdoor stairwell leading to a conference area.



Surf – Isabella Hirst capitalized on indoor-outdoor relations in a single-story structure with wrap-around terraces, an indoor waterfall and vertical gardens as major landscape elements on either side of the main entrance.



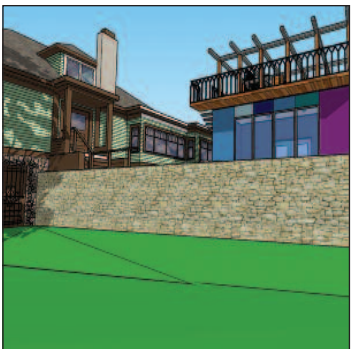
Crosscut – A geometric modernistic style was reflected in Emma Wagner’s design effected by crosscutting spaces at pivotal points through the structure and adding a dramatic sheet of glass on an exterior wall with a cascading waterfall.



Brick – A building should be solid as a (you know) brick in Ryan Freitas mind. Thus, he imagined a structure shaped like a brick with a flat roof and a brick façade.



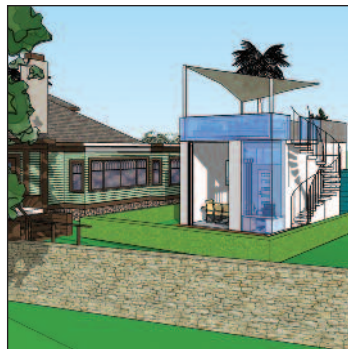
Stone – The cobblestone walls around Wisteria Cottage were referenced in the main building materials selected by Eduardo Pacheco-Rios, essentially natural stone and wood in a two-story structure flanked by fountains on either side of the main entrance.



Dichotomy – Priscilla Leung interpreted the assignment as a two-part structure, a downstairs living and working space and an open upstairs area topped by a pergola made of solar panels. She referenced the gothic tracery of Wisteria Cottage windows with appropo architectural details.



Repose on the Grain – The proposed clients landscape business was named Grain Landscape; hence, the title for Isaiah Ramkin’s design, a triangular shaped house with steep rooflines and defining angles with a loft as office space.



Sail View – Boats sail along at sea from the site’s vantage point, an idea Brooke Waite incorporated on the rooftop deck of her building with a canvas sail covering angled to catch sea breezes. A main living and work area featured 12-ft. ceilings.



Cube – The square presented a simple solution to Ardan Fitting who designed an unadorned cube block, offset by two spiral staircases leading to various living and work areas.



Legacy Circle Planned Giving Program

– be an investor and partner
in the Society’s future

Mary Revelle-Paci, Ellen Revelle, Ann Zahner, and Harle Garth Montgomery on the occasion of the 2008 gift of Wisteria Cottage to the La Jolla Historical Society

WHAT IS PLANNED GIVING? Planned giving is a method of supporting nonprofit organizations that enables philanthropic donors to make larger gifts than they could make from their income. While some planned gifts provide a life-long income to the donor, others use estate and tax planning techniques to provide for the charitable organization, family members, and other heirs in ways that maximize the gift and/or minimize its impact on the donor's estate. By definition, a planned gift is any major gift, made during a person's lifetime or at death as part of the donor's overall financial and estate planning. Planned giving is a means by which anyone concerned with the wise use of personal resources makes a considered choice about their ultimate disposition. The La Jolla Historical Society's most important asset, Wisteria Cottage, was a planned gift, donated by bequest from Ellen Revelle and her family.

LEGACY. Support from planned gifts aims toward the future, creating a legacy for the donor, and enabling the Society to create a legacy for the community. A strong portfolio of endowment and Board-restricted funds provisioned by planned gifts anchors the long-term health and sustainability of the organization. The Society's future as a repository of history and memory for the benefit of successive generations is ensured by planned gifts.

STEWARDSHIP. The La Jolla Historical Society is deeply committed to the principle of stewardship for the careful management of assets entrusted to our care. The Board of Directors exercises oversight and fiscal responsibility for compliance with legal requirements, policies, and best practices. The Board has an updated set of Bylaws, a strategic plan, and current finance and investment policies. Board members are regularly and actively involved with long-range planning and implementation of all Society activities. Board members serve on various fiduciary, program, and fundraising committees that keep them involved with Society constituents.

ACCOUNTABILITY. The Executive Director and Board Treasurer are responsible for fiscal management and accountability, and work with a Finance Committee appointed by the President and chaired by the Treasurer. An Investment Sub-Committee is responsible for monitoring the Society's investment portfolio and implementing policies established by the Board or Finance Committee. Investments held by the Society have a primary objective of asset preservation and protection, with a secondary objective of total return for each category of assets. Board-designated investment reserves are held to support future years' operations, provide a resource for contingencies, or to provide a source of funds for investment in the Society's growth. Audited financial statements and Form 990 tax filings are available to the public upon request.

BASIC INSTRUMENTS. Will bequests, income gifts (pooled income fund, charitable remainder trust, charitable gift annuity), and asset gifts (appreciated property such as real estate or investment securities, and life insurance or retirement account designations) are accepted by the Society.

CONFIDENTIALITY. All information about a donor or income beneficiaries, including names, ages, gift amounts, and net worth will be kept strictly confidential by the Society unless permission is granted by the donor to release such information.

WHO TO CONTACT. Call or write LJHS Executive Director Heath Fox at 858.459.5335 x2; hfox@lajollahistory.org or Planned Giving Consultant Jim Ellis at 858.242.0279; ellis@lajolla@aol.com.



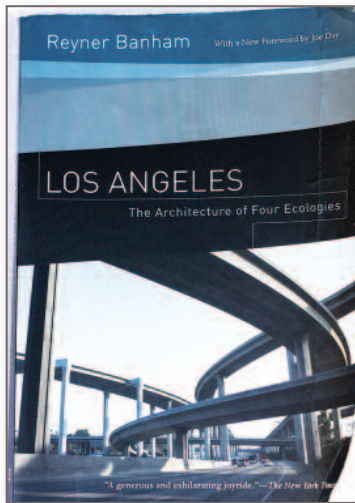
Clarke Herring Memorial Mass

A funeral mass and memorial for Clarke Herring, former La Jolla Historical Society board member and dedicated Wisteria Cottage docent, was held Aug. 9 at Mary, Star of the Sea Catholic Church.

Born in 1935, Herring owned and operated a management firm in La Jolla for 37 years. He attended Stanford University and the University of Arizona, graduating with a degree in chemistry although history and business became lifelong interests. Herring is survived by Wilhelmena, his wife of 50 years and two daughters, Jennifer and Kimberly.

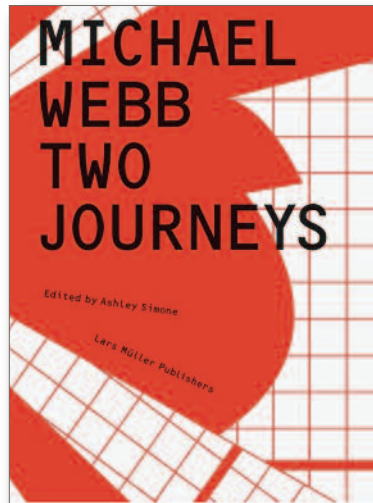
Rev. Edward Brockhaus officiated at the Mary Star of the Sea memorial mass followed by a gathering of friends and relatives at the Herring home on Virginia Way.

LA JOLLA HISTORICAL SOCIETY FALL/WINTER CALENDAR OF EVENTS



San Diego: The Architecture of Four Ecologies
Exhibition

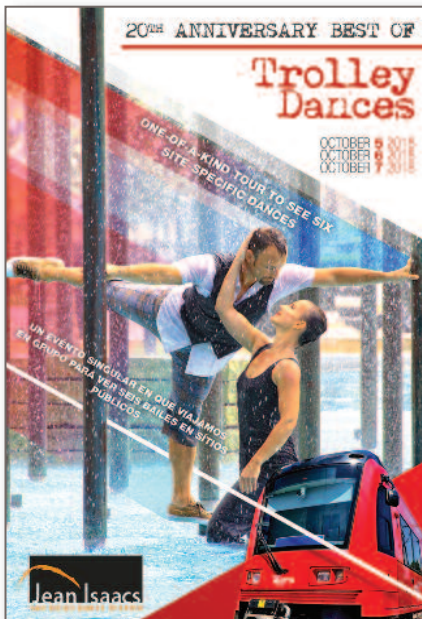
September 22 - January 20, 2019
Wisteria Cottage Galleries



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



EBS Luncheon Program
Julia Morgan Architecture
October 20
La Jolla Beach & Tennis Club



Trolley Dances
October 5-6-7

In conjunction with *Four Ecologies*



Four Ecologies Panel Discussion
November 10
5:30pm Reception – 6:00pm program
Woodbury University
2212 Main Street, Barrio Logan



Tangible Memories:
Recollections of La Jolla Pioneer Women
Exhibition
February 9 – May 19
Wisteria Cottage Galleries

BEACHES..CONTINUED FROM PAGE 7



La Jolla Shores beach, circa 1986. Photo courtesy of La Jolla Historical Society

cool office building seemed appealing. In that moment, I suddenly felt ill. Perhaps it was the heat or perhaps it was not having moved in ten minutes. From my car window, I saw the unobstructed view of the Pacific Ocean spanning out to a single point on the horizon, and today, the sky was clear enough to see freight ships floating off in the distance. Closer towards the beach, however, was a circus of bobbing heads and neatly aligned cars baking in the sun. Sparse honks from all directions interrupted any prolonged thought. Immobile and caged in between the same two cars, I decided to turn around. I never returned to that beach for the rest of my college career.

Instead, I would often find myself at the end of a remote road with an immovable gate. There were no automobiles here; rather they served no purpose. Crossing over the gate, I pitter pattered down the scalding asphalt until the road became sand and the sand became water and the sea overtook me. Outside a few surf bums, the only inhabitants were the sounds of seagulls. The road doesn't lead you here. Just you. As the sun dragged along overhead, I immersed myself until my fingertips looked like a topographic map of my identity.

Off in the distance, a car horn faded into the air as the water washed over my ears and my mind wandered until nothing really matter at all.

Yoshimura is a multi-media artist, filmmaker and entrepreneur based in Los Angeles.

FREEWAYS..CONTINUED FROM PAGE 8

move across the country. It took them 66 days--and it was hard. They got stuck in the Great Salt Flats, and barely made it up and down the mountains. Fast forward to his being Allied Supreme Commander in World War II and having to quickly move 10,000 paratroopers (who ironically couldn't fly because of bad weather) up to the front lines for the Battle of the Bulge – from this he learned to appreciate the German autobahns.

Fast forward to his presidency in 1956, when he signed the Interstate Defense Highway Act, that basically said to States and regions: "if you want to pay \$0. 10 to build that road? We will give you 90 more cents so you can spend a dollar." What do you think happened?

You guessed it!

Everyone rushed to plan to build as many roads as possible.

On the plus side, our freeway system is one of the most amazing engineering feats the world has ever seen—if you ever find yourself in Mission Valley looking up at the 805 Bridge, it's hard not to say it's a majestic and mighty structure. Even my father, author of *Livable Streets*, the seminal text on fighting traffic, wrote in "Temporary Paradise?", the inspirational vision of San Diego/Tijuana, "In many parts, San Diego's freeway system is magnificent"

But there is a dark side to all this road building: Historic buildings and districts, and strong – mostly poor, minority – communities were destroyed. . . forever. Plus, huge walls and barriers were placed to continue this segregation and disenfranchisement to this day.

And even though we built all these freeways, why doesn't the story about your being stuck in traffic end? Well, remember there's that land development side of the equation? Through government subsidies for that "American Dream" single family home, zoning, new cars and, you need to face this--racist policies fueling "white flight"-- that land at the end of the freeway got filled up with the homes of people you now are stuck on the freeway with. So now you are stuck.

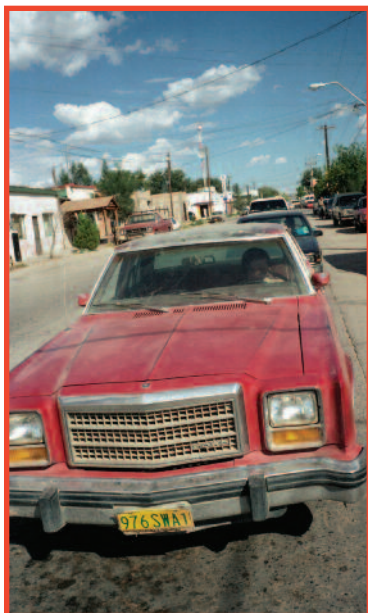
In closing, it is helpful to remember this quote from my father I am including in the update to *Livable Streets* about the vicious cycle of sprawl and freeway building gave us:

"The automobile, satisfier of private needs, demands, and whims, has created an insatiable demand for access, and a whole profession of planners and engineers both serving and further stimulating that demand. The result has been cities with streets and street systems dedicated to the automobile to the virtual exclusion of all other uses [such as pedestrians, bicyclists, and people who just want to rest and relax]."

Again, you're not stuck in traffic, you are traffic.

Dr. Appleyard is an associate professor of city planning and urban design at San Diego State University. He holds a Ph.D. from UC Berkeley.

BORDER...CONTINUED FROM PAGE 9



Espera Y Maravilla | Wait and Wonder
Paul Turounet
Inkjet pigments on paper
1998

The car and the border

The car is the great American icon of individuality, created during the century of modernity and prosperity. From the beginning, it became a symbol – of freedom to travel and live anywhere, especially in the newly constructed suburbs. Latin America’s urbanism, by contrast, favors the collective metaphor – plazas (town squares), streets, alleys, or grand flowing promenades. Mexico’s urban roots lie in people sharing public spaces rather than moving in private vehicles. To drive from San Diego into Tijuana on a freeway, then, is to do what Americans do.

Tijuana’s ecology

To arrive in Tijuana is a different thing. The first big difference a gringo notices upon crossing into Tijuana is the highways themselves. In California, access to freeways is carefully curated by CALTRANS (the state Department of Transportation); in Tijuana, and in Mexico generally, freeway access is much less rigidly controlled, if regulated at all. Hence, the Mexican vendors hawking bottled water or souvenirs along the highways. Tijuana’s spatial geometry is distinctly Mexican, which is to say the city radiates out from the densely built center, from the original downtown and its River Zone extension just south and east. High-volume roads, or “boulevards” handle most of the flow of cars.

Reflections

The landscapes on the Tijuana side of the border are fluid, and constantly changing, from the *colonias* where stacks of concrete block and brick lie for months or years, to the bulldozers plowing land for the construction of private homes, or country clubs, or new commercial centers. This is a fast growing metropolis with over two million inhabitants. This quality of continual transformation in the cityscape of Tijuana may be an assault on the American idea of urban landscapes as predictable: freeway, master-planned subdivisions, shopping malls, big box centers. To a gringo, Mexican cities seem chaotic. To a Mexican, they are colorful and animated, like life itself.

Dr. Herzog is professor, graduate program in city planning, School of Public Affairs at San Diego State University; he has written/edited 10 books on urban planning and global/cross border development.

SUB/URBAN...CONTINUED FROM PAGE 10

Even a halfhearted redesign rarely happened for my parents. When my father was off the merchant ships he could not settle, we moved from town to town and house to house within each town, reliving our immigrant experience. I had inherited this way of living. Little did we know, we were not being transient but in transit. According to philosophers like Marc Augé: We were supermodern.

I stop to recharge my borrowed camera now at Starbucks, what might be referred to as a non-place, interstitial spaces don’t hold enough significance to be regarded as “places” but provide a temporary safe haven. “How can you get blown up when you’re sitting in a Starbucks?” Augé writes.

The guys behind me in line talk about the burritos in Paris. (Perris, CA.)

There is a view of a 10-foot-wide statue of a lemon located at 3361 Main Street. It lies before a small lemon grove beside the local trolley station and downtown bus stop. Written across the base of this monument are the words ‘Best Climate on Earth.’ It is ‘The World’s Biggest Lemon.’



Photo by Bruna Mori

In the early 1900s, the community acquired its name when large citrus groves were planted, and lemon and orange growing and shipping became the area’s major industries. By World War II, most of the citrus groves had disappeared and suburbanization had begun. By 1960, most of the land was developed.

I Google Baskin Robbins to see if it’s still there; the last time it was reviewed in Yelp was 2009, and it was criticized for being “sticky”. Someone wrote: “I think it is a Haagen Daaz now.” When I go, in fact, it is called Maggie’s and they sell Dreyer’s ice cream. I am told it is co-owned by the guy who founded Icicles, whatever that means.

About two to 10 people in a Starbucks always; about two to 10 in an entire hour at Maggie’s. Automata, or how the clock influences cells or movement, and then bodies go, or never arrive. Cars have about a minute before the light turns on the corner of Lemon Grove Avenue and Broadway. The grid is a plan above the earth. It is a compass of possibility.

“I used to work here when I was in high school,” I say to the 16-year-old behind the counter.

“Oh,” she says.

Mori is a writer and video artist whose work includes “Disappearing Cities” and “Derive,” a book of New York cityscape poems

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Equestrian training, including dressage in proper boots and riding jacket, was considered part of the curriculum in the early days of The Bishop's School. In this photo, circa 1920s, an unidentified young woman is formally photographed with her mount in front of the Bishop's School Stables and La Jolla Riding Academy. The photo is part of a new archival collection donated to the La Jolla Historical Society by Sharilyn Gallison and originally assembled by her husband, the late H. Bailey Gallison, as part of his work with the La Jolla Town Council. Besides Bishop's students learning the finer points of riding, people on horseback along the beaches and galloping through nearby hills and canyons were a common site into the early 1940s. Several riding schools existed with horses stabled toward the south end of town near Pearl Street and around Del Charro in La Jolla Shores. The developer William Black added to the equine culture during the Mid-Century years with the development of a breeding stables for race horses in the La Jolla Farms area – now part of the UCSD campus. As late as the 1960s, homes were marketed in the upper Muirlands for their proximity to bridle paths and riding trails. Today, only history remains of La Jolla and its years of the horse.

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.



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