

TIMEKEEPER

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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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Cover: The architectural color walls of Mexican architect Luis Barragan inspired the design on our cover featuring a 1964 Harry Crosby photograph of a carefully coiffed Tijuana visitor considering a purchase from a street vendor.

EXECUTIVE DIRECTOR'S MESSAGE



Heath Fox

Nonagenarians (that's people in their 90s) are a treasured group, and in this new year of 2020 we're celebrating two of them, both long-time residents of La Jolla: Harry Crosby and Faiya Fredman. In fact, they are both age 94, and both still live in the Village. Harry is up first, his work the subject of our Winter-Spring exhibition entitled *Tijuana 1964: The Photography of Harry Crosby*. Crosby became a science teacher at La Jolla High School, and then started a second career as a photographer and historian. One of his early assignments was to photograph Tijuana. Crosby spent two weeks discovering the vibrant life of the city and neighborhoods beyond common tourist areas. The rich photographic record he created of Tijuana's urban and human landscapes chronicles community life and daily events. *Tijuana 1964: the Photography of Harry Crosby* presents an exhibition of photographs from the period, crossing the international border to explore the shops, arcades, street vendors, fashions, vehicles, curios, churches, cemeteries, and diverse urban neighborhoods of the bustling Mexican city more than a half-century ago. Included is a student project organized by Outside the Lens and a collection of books by Crosby documenting his contributions as a historian of the Baja California region. This exhibition was curated by Melanie Showalter, and on behalf of our Board of Directors, I want to offer her our sincere thanks and congratulations for the hard work and professionalism that went into organizing this extraordinary project. In the summer, it's Faiya's turn, with an exhibition entitled *Faiya Fredman: An Unfinished Journey*, curated by Mark-Elliott Lugo. A creative, thought-provoking, contemporary artist all her life, and a

matriarch of San Diego's art scene, Fredman's recent works (yes, she's still producing) will be featured. Some of this artwork is being made specifically for this project, which seeks to highlight work completed since her 2018 retrospective exhibition at the Oceanside Museum of Art. More about this exciting project in the Summer edition of *Timekeeper*.

This past summer, we were privileged to receive the archive of architect Dale Naegle (1923-2011) into the Historical Society collection, which Carol Olten wrote about in the last edition of *Timekeeper* (Fall 2019). We're extremely grateful to Myrna Naegle and her family for this generous gift. Dale was a prominent Mid-century architect in La Jolla, and the archive adds a rich layer of information and insight to the history of the period. Now organized and cataloged, thanks to Deputy Director & Collections Manager Dana Hicks, this material is now available for public research.

I hope you will join us for the many activities and events planned for the coming months, which include educational programs during La Jolla Landmarks Week in March, the 16th annual *La Jolla Concours D'Elégance and Motor Car Classic* (featuring Bugatti as the thematic marque) in April, and the 22nd annual *Secret Garden Tour* of La Jolla in May. You'll find information about these and other activities in this issue.

We offer our sincerest gratitude to the donors and collaborators who contributed to our exhibitions — thank you for making these engaging projects possible! Thanks to those who supported our Annual Appeal year-end giving campaign—it was very successful and we're grateful for your contributions! Thanks also to the members of our Board of Directors 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 your support and encouragement. See you at a Society event soon!

Heath Fox
 Executive Director

NEW BOARD MEMBER



Bryn Young

In 1939 my grandma moved to La Jolla with her family, which would begin my family's long La Jolla story. She and her husband (both La Jolla High School graduates) met one summer day at La Jolla Cove and would go on to be married for more than 50 years. They had four children, one being my father, Ron Nau, who ended up marrying a fellow La Jolla native, Merrily Riedler. Making myself and two siblings third generation La Jollans. Our love and roots run deep in this town, which is why it is important for me to be involved in the community. I knew I always wanted to raise my family here, so after leaving San Diego for college, my husband and I returned. I graduated with a degree in Interior Design and Entrepreneurship and joined my family's construction firm, Nau Builders. I went on to receive my Master's in Architecture and started my design firm, BYoung Design. I love being able to be part of the design community that I grew up admiring and being able to work directly with family. La Jolla's history and architecture are so meaningful to me, I am honored to be joining the La Jolla Historical Society Board to help grow, preserve, and enrich it.

LETTER FROM THE EDITOR



Carol Olten and her Samoyed, Nanook, at nine months old photographed at Wisteria Cottage, November, 2019.

In the summer of 1964 – the same summer Harry Crosby took his Tijuana photographs – I had my first trip to the border city with a reporter who was trying to write and speak like Ernest Hemingway using short sentences and long pauses as if the pauses should make you linger and consider the great thought the short sentences had just contained. We had both read *The Sun Also Rises*, *Death in the Afternoon* and other Hemingway classics, obviously leaving him more impressed about the values of short sentence structure and activities of the bullring than I was. But being a neophyte reporter, too, and new to San Diego and Southern California, the idea of a prospective adventure on a Sunday afternoon in Tijuana seemed defiant and daring. So we set out.

We saw the proverbial bullfight staged with all the ceremonies of picadors and the planting of banderos resulting in one dead bull but no dead toreadors. We had dinner at which the waiter insisted the steak had once belonged to the dead bull. We drank too many tequila shots and, then, at "Hemingway's" suggestion, drove to Ensenada to see a cockfight which was considerably more bloody than the

bullfight. Crossing the border back home, I congratulated myself that I had "been" to Mexico.

Today, looking at Mr. Crosby's photographs from that same summer, I have had to realize I had not "been" to Mexico – or experienced the culture of Tijuana in the least. Mr. Crosby's 11 days of photographing Tijuana that June led him into shops, arcades, restaurants and bars, not only the downtown bullring or the dog and pony races. He visited parks and churches, the homes of the wealthy, the middle class and the poor whose shacks hung on hillside canyons like so many dominos about to plunder. He took pictures of vendors of fruit and vegetables and hawkers of pinatas. His camera recorded the art of Mexican craftsmen working in ceramics and wood – and that of everyday workers repairing parts of old cars and upholstering furniture from across the border. He photographed young children – those with sad eyes as well as those with shy smiling faces. And architecture: The border arch in its last phases of construction that year, the Espiritu Santo Church in the Chapultepec hills also under construction and the then recently completed Mexican Institute for Social Security.

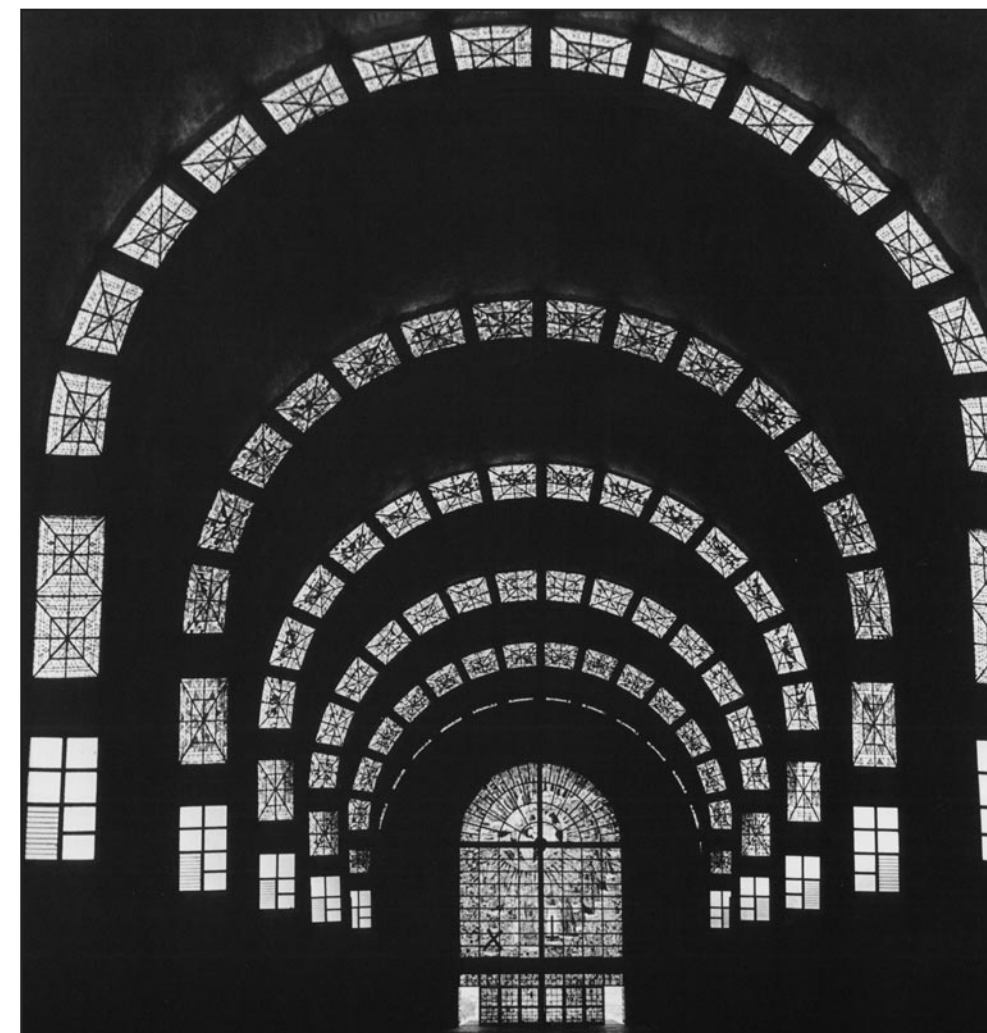


I wish Mr. Crosby had been my guide in that summer of sixty-four. It would have left me with a far different - and richer - impression of down Mexico way.



Originally done for and appearing first in James Britton's "The Beauties of Tijuana" issue of the California Review magazine, Crosby's photographs were among the first to capture the many moods of an urban border city beyond its tourist attractions of bullfights, jai alai and racing dogs and ponies. I wish Mr. Crosby had been my guide in that summer of sixty-four. It would have left me with a far different – and richer – impression of down Mexico way. Now I will study them, as I hope everyone will, in retrospect – 56 years later.

– Carol Olten
 Editor

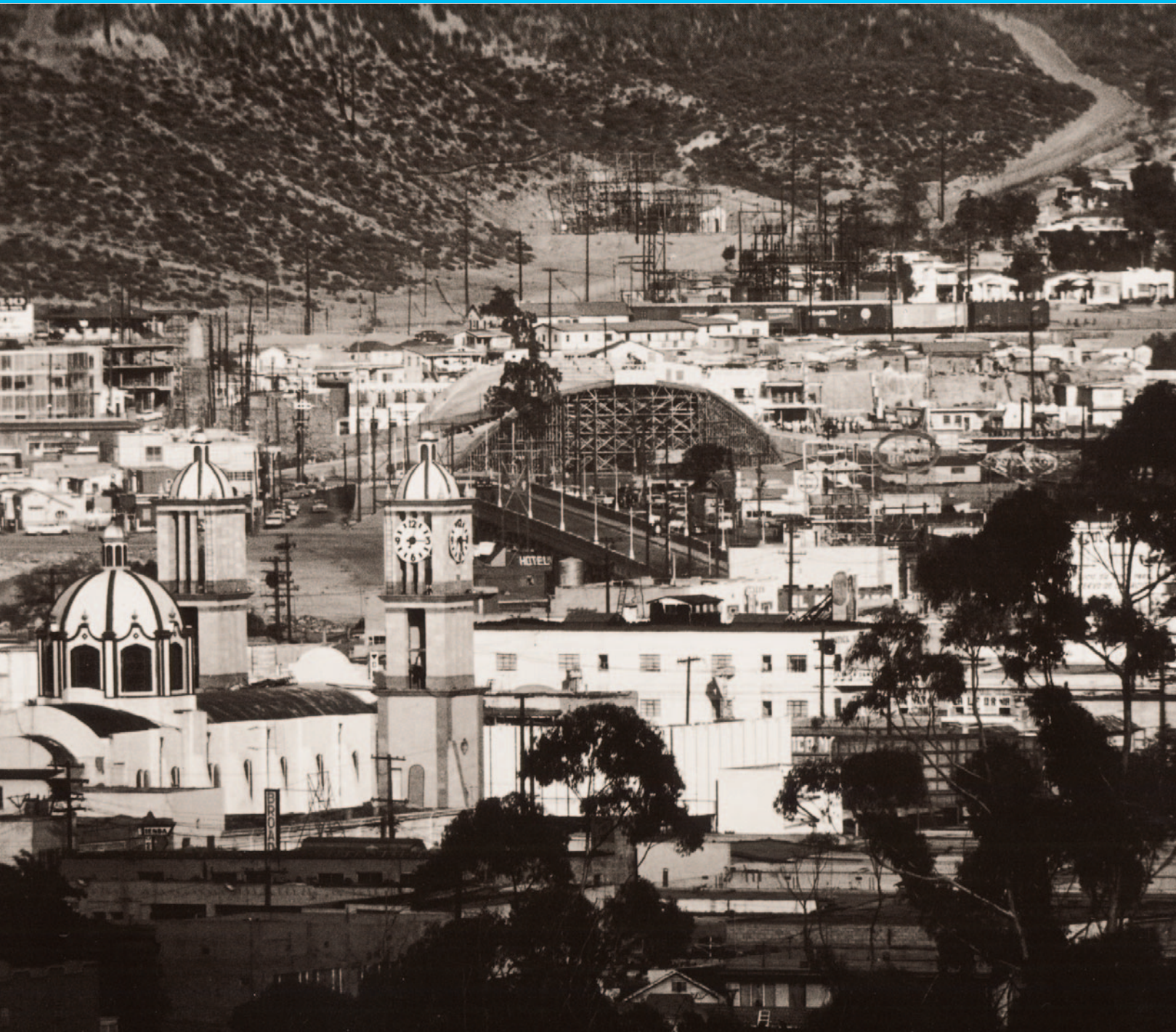


Stained-glass windows of the Espiritu Santo Church, Tijuana
 Photograph by Harry Crosby, June, 1964

Right: LJHS Executive Director Heath Fox and Tijuana 1964 Curator Melanie Showalter review Harry Crosby's vintage prints at the History Museum of Tijuana (Museo de Historia de Tijuana)

Scouting Further Out: Through the Lens of Harry Crosby

by Melanie Showalter



Guadalupe Cathedral in the foreground, with Puente Mexico and Puerta de Mexico (under construction) in the center. In the background, the hillside with vegetation in San Ysidro, California, and to the right portion of Colonia Libertad.

I have been a friend of Joanne and Harry Crosby for over 20 years. We share interests in the history of La Jolla and a love of family stories. While I was familiar with Harry's decades-long work as a historian documenting the murals and cave paintings of Baja California, his photographic adventures following the route of the Portola/Serra expedition of 1769, as well as many other literary accomplishments, I had never seen the Tijuana photography collection. When the Crosby's shared the book *Tijuana 1964: A Photographic and Historic View*, the imagery took my breath away! Harry described to me how, just one year after "retiring" from his La Jolla High School teaching position, he was hired to photograph the Tijuana tourist district for California Review magazine. His discovery of the vibrancy of the city took him miles from the center of the tourist district. Because of Harry's keen ability to recognize the essence of his subject and his tireless desire to educate and document, we are all able to enjoy this collection and be reintroduced to our beloved neighbors to the south. For those that remember visiting Tijuana in the 1960's, you'll be brought back in time when Tijuana, like San Diego, was much less populated, skilled craftsman were plentiful, and everyday life engaging and relatable.

The exhibition is organized for visitors to explore the exciting perspective seen through Harry's camera lens, crossing the border, strolling in the welcoming tourist district of Avenida Revolución, through arcades and past street vendors. Scouting further out we find views from hilltops looking north past the scaffolding for Puerta de Mexico at the international port of entry to San Ysidro. We see Mid-century modern residential and civic buildings as examples of innovatively designed architecture contrasted with urban homes and roadways; Harry described these as "irregular settlements." We discover photographs and a silkscreen image of Municipal Cemetery Number 3 in the hills on a slope west of the city. These, along with images of churches and Our Lady of Guadalupe cathedral, bring to us the deeply spiritual side of the city's

inhabitants. Enthusiasts of sports, vehicles, and fashion will be delighted by historic images capturing impressive styles!

The exhibition includes a student project by the *Outside the Lens* organization. High school students from San Diego and Tijuana used images from the book to create "Then and Now" comparisons of sites in the city. Also on display is a painting by Joanne Crosby who is a gifted artist and has painted images for some of Harry's other academic works. We have a reading table that includes a collection of books by Harry documenting his contributions as a photographer and historian. This body of work could easily become the inspiration for a future exhibition!

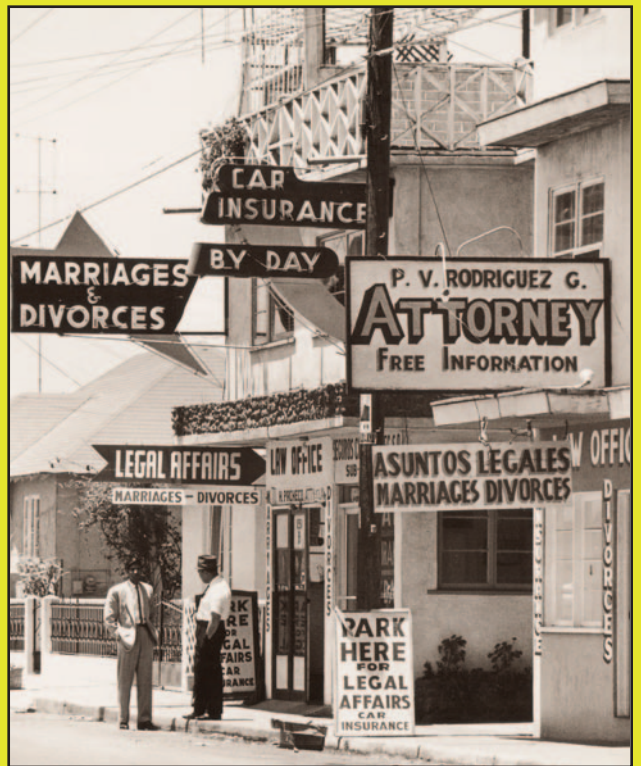
I am extremely grateful for the generous support of the Instituto Municipal de Arte y Cultura (IMAC), and the Museo de Historia de Tijuana (MUHTi), Archivo Histórico de Tijuana (AHT), and Consulado General de México en San Diego. If you have never done so, I recommend visiting the IMAC galleries: <http://imac.tijuana.gob.mx> located in the heart of the city; they are innovative and unique! We are also immensely thankful for additional materials from the Crosby Collection at the University of California, San Diego. The collection is archived in the UCSD Library Special Collections, and includes over 600 images. The basis for this exhibition is the second edition of the book *Tijuana 1964: A Photographic and Historic View* published in 2014 by San Diego State University Press and Institute for Regional Studies of the Californias. Throughout the exhibition you will see excerpts on didactic panels and image cards, many of which are bilingual. My sincere thanks to Paul Ganster, PhD, Director, Institute for Regional Studies of the Californias San Diego State University whose expert help and guidance on the project have been instrumental to its success. Paul has supported the endeavor through each phase, facilitated many important introductions, provided sound opinions and ultimately has lent us several objects from his own collection, which can be found throughout.

Melanie Showalter is the Associate Director, Procurement Services at Salk Institute for Biological Studies. She and her husband, Michael, live in a 1940s Wind 'an Sea bungalow-style cottage. She serves on the La Jolla Historical Society Board of Directors.

Funding for this exhibition generously provided by Sandy and Dave Erickson, Margie and John H. Warner Jr., the Florence Riford Fund of the San Diego Foundation, and ArtWorks San Diego.

The Society is immensely grateful for the support of the Instituto Municipal de Arte y Cultura (IMAC), Museo de Historia de Tijuana (MUHTi), Archivo Histórico de Tijuana (AHT); Consulado General de México en San Diego; the Crosby Baja Collection at the University of California, San Diego; and the Institute for Regional Studies of the Californias at San Diego State University.





STREET SCENES

Tijuana's everyday street life of commerce and industry became a frequent subject for Harry Crosby's photography. Left, he records a pensive nighttime taco vendor catching up on the day's news as he awaits customers; above, photograph depicts ambitious young salesmen ready for business with a truck load of plaster burros and bulls; below, signage advertises services for "quickie" marriage and divorce.

Social realist photography had its roots in the Federal Security Administration in the days of Franklin D. Roosevelt's New Deal in the wake of the Great Depression. The administration commissioned photographers such as Dorothea Lange and Walker Evans to document the lives of the working class, particularly people in rural areas such as migrant laborers and sharecroppers, in everyday activities in order to gain support for the president's programs. Social realism continued as a mode to record the everyday into later decades and continues to influence photography today.

Working on a magazine assignment for James Britton in 1964, Harry Crosby did not set out to photograph Tijuana as a social realist. His aim was to record what he saw, what he thought was interesting and might interest the eyes of others. But some of his most revealing and powerful photographs – street vendors, auto repair shops, the housing shacks precariously hanging on canyon walls, Mexican craftsmen working with their hands – fall easily into the category of social realism. They are photographs of deep meaning. And, like it or not, they carry a message. Dorothea Lange had a maxim, "It is not enough to photograph the obviously picturesque." Inadvertently, Crosby followed it.

— Carol Olten

TRAVELS WITH HARRY

By Paul Ganster



Crosby examining rock art, Baja California; early 1970s (above) and photographing (right)



In 1967 in January, Harry and I left La Jolla to drive to Loreto in Baja California Sur on the Gulf Coast at mid-peninsula. We travelled via Mexicali, south to San Felipe, and then connected to what would become Highway 1, the Transpeninsular Highway. In those days, most of the road was unpaved and characterized by improved sections that had deteriorated to a horrible washboard, rocky and slippery grades, and tracks across the desert through deep dust of dry lakes. As it turned out, we were too close to nature in the open dune buggy that Harry had built. Christened as “Lorna Doone” by Harry’s family, the vehicle was terrific on washboard roads, but not so good on dusty areas since the fine particles thrown up by our wheels were not good for the camera gear we were lugging with us.

Harry had a commission to photograph the route of the Spanish expedition that left Loreto and traveled northward along the peninsula to found San Diego in 1769 for a book published as part of San Diego’s bicentennial celebrations. I took time off from my PhD program on colonial Latin American history at UCLA to accompany Harry. We had been friends since 1959 when I was a student in his chemistry class at La Jolla High School and we subsequently traveled to various backcountry locations in Northwestern Mexico together. I unhesitatingly signed onto the project in 1967.

After some mis-starts, we headed off from the Loreto area on purchased mules and hired guides and their animals, following the original royal road,

or Camino Real, that tracked from Loreto northward along the mountain spine of the peninsula. We travelled from ranch to ranch, from mission site to mission site, camping in the open or at ranches. We changed guides when necessary to have a person with detailed local knowledge of the trails. Our fare was simple—some canned goods, beans, tortillas, fresh beef when we could get it, and the occasional jackrabbit. Breakfast was usually oatmeal, tortillas, and wonderful coffee. Each night we had to climb palo verde trees to chop enough green branches for the mules to eat. We laid our sleeping bags out on the ground on top of the saddle pads of the mules. With mountain elevations of up to 4,000 feet, the air was clear and views of the stars were unforgettable; we could even see Russian satellites in their polar orbits without aid of binoculars.

The Baja California mountain people were also memorable as Harry and I enjoyed long conversations on the trail and while visiting at remote ranches. The experience made an indelible impression on both of us. It led Harry to a career in studies of the mountain folk, the cave paintings, and the colonial history of Loreto and the southern peninsula. I went on to years of research on colonial Peru and Mexico and Harry and I again found a chance to work together when I joined San Diego State University in 1984. Harry was beginning research on what was to become his monumental book *Antigua California*, or the Spanish empire at its most remote and peripheral location. I brought perspectives of the empire from its two central colonial capitals, Lima and Mexico City. Our discussions about Loreto and the Jesuit system were fascinating and fruitful.

Harry and I were also collaborated more formally on the publication of his photographs of Tijuana taken in 1964. (My activities at SDSU included working with historians from Tijuana on various projects.) I recruited the dean of Tijuana historians, David Piñera, and urban historian Antonio Padilla to jointly write with me text and location information for the best of Harry’s Tijuana photographs. The Institute for Regional Studies of the Californias at SDSU published in 2000 the photographs and text as *Tijuana 1964: A Photographic and Historical View*. The book was revised with additional text and photographs, Institute for Regional Studies of the Californias/SDSU Press, and Centro Cultural Tijuana published a second edition jointly in 2014.

Paul Ganster is Professor of History, Director of the Institute for Regional Studies of the Californias, and Associate Director of the Office of International Programs at San Diego State University. He holds a B.A. from Yale University and a Ph.D. in history from UCLA. He is the author of more than fifty articles, book chapters, and edited works on policy questions of the U.S.-Mexican border region, border environmental issues, Latin American social history, and comparative border studies.

Harry and his mule on a trail in 1967 tracking 1769 Spanish expedition from Loreto to San Diego.
Photograph by Paul Ganster 1967-68



HAPPY TRAILS WITH HARRY

(On the Tijuana photographs) “In the second year of my photographic career I was approached by an editor (James Britton) who was starting a magazine of his own. He wanted me to go to Tijuana. . .and photograph everything in town – in essence, the people, the poor people in the streets and the poor neighborhoods, the wealthy neighborhoods, the interim . . .all the businesses downtown, museum, you name it. So I went down there and spent two weeks and I photographed everything I could find that I thought had a possibility of being used. And I believe that (Britton’s California Review issue called “The Beauties of Tijuana”) was one of the most successful he brought out. And the reason wasn’t that he didn’t do a good job on the others, but this was a subject that had been very poorly covered by anybody. . .there was a wonderful graveyard. I eventually made a silkscreen of it. On a slope on the west side of town which was burial ground. And there were graves all over that hill close together and they had crosses and they had this and that and it was striking.”

Later in the 1960s Crosby rode 600 miles on muleback through the isolated sierras of the Baja peninsula to track the route of the Portola expedition of 1769 to illustrate a text for “Call to California:”

“That trail was so little known in those days. I could not find anything in English or Spanish that described that trail enough so you could even locate it on a map. (The native people) didn’t see a lot of Mexicans, not to mention Americans. The mainlanders and even the lowland people down there had no reason to go up in those mountains. There was only one town of any size. No roads. Isolated ranches.”

Field research and hunting through historical volumes at various libraries triggered Crosby’s interest in another book called “Gateway to Alta California: The Expedition to San Diego, 1769” – and, the discovery of a soldier in the party named Javier Aguilar whose life continues to fascinate him today although a biography he planned to write on the individual has been turned over to other hands. Born into an impoverished life in the peninsula, Aguilar enlisted in the Baja military, rose to the rank of lieutenant through the aid of a Spanish officer, became instrumental in the capture of a pirate ship off the Sea of Cortez and became involved in a major kerfuffle that eventually engaged Mexico, the United States, Spain and a flock of Jesuits. He returned to the peninsula, married and died in 1821 known, sometimes, by the intriguing alias of Thomas Smith. Crosby views the international politics mixing borders and sides of different countries and cultures of the time with a sardonic edge.

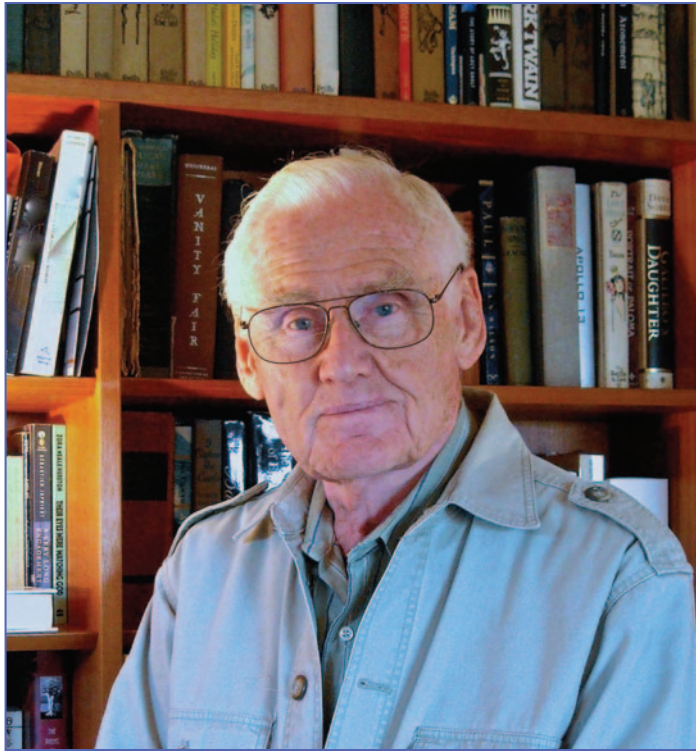
“There was an attempt to establish a (Spanish) colony on the peninsula, would you believe, in 1523?” he asked. “It flopped because the Spaniards didn’t have enough stuff with them. They didn’t have adequate food, and they didn’t have any way of getting it from the local people, and the local people were warlike.

“The Jesuits wanted to establish a colony on the peninsula in order to convert the people. . . And the Jesuits hired, not necessarily men who were soldiers, but mainland people mostly from the coast right opposite Baja California. That was already Spanish and it had Spanish descendant people, people that were mixed breed, Spanish and Mexican Indian. . .The Jesuits were definitely successful. I think they established something like nine missions in 70 years. (But then there was a new king) and he just wiped the Jesuits out. They were dismissed from Baja California.”

Crosby’s interest in Baja California history relative to European colonization encouraged him to dig deeper into the prehistoric era and rock art sites dating to periods

...continued on page 23

All About Harry



Harry Crosby today



At age 14 (ca. 1940) Harry had a little business selling fish he speared and caught to the Wind 'an Sea Hotel in La Jolla



Harry and Joanne, engagement portrait, 1950

Born in Seattle in 1926, Harry Crosby moved here with his parents at the age of nine and, now at 94, holds title to being the longest current La Jolla resident. He has accumulated a lifetime of diverse attainments as teacher, photographer, historian and author. He has built and designed houses. He has been an orchidologist – and a champion swimmer. He has played all the familial roles of husband, father, grandfather and great grandfather. And somewhere along the line he learned to ride a mule.

With Joanne, his wife of many years, Crosby lives in a contemporary two-story home chock-a-block with books and research materials that he designed and built in 1979 near the corner of Silverado Street and Exchange Place. A previous home, built in 1970 on Via Valverde, reflected his longtime interest in Mexican history and fine craftsmanship. He grew up in a modest, single-story home his parents owned at 215 Avenida Cortez after moving to La Jolla from Seattle.

After gradutaing from La Jolla High School in 1944, like many high school graduates in the World War II years, he enlisted in the US Navy and was sent to Occidental College in

Los Angeles as a pre-medical student in the military's officer-candidate program. After the war ended and Crosby was discharged, he remained at Occidental to complete a double major in pre-med and psychology. After graduation he returned to La Jolla to teach high school science, lasting 12 years in the teaching profession before becoming intrigued with photography – first as an amateur taking family and student photos on trips to Baja and soon graduating to professional work for magazines and books with subjects also primarily related to the history and culture of Baja and Alta California. His bibliography includes about a dozen award-winning titles. (see page 9)

Throughout his life Crosby has had an affinity for knowledge and adventure. He is perpetually curious – curious about people, ideas and what makes things tick. His curiosity has led him afar into remote Baja mountains on muleback to discover and map primitive cave art and to near places such as the back of his house where he set up a conservatory to study and practice the hybridization of orchids. For many years Crosby was central to a small group of friends, including architects Robert Mosher and Russell Forester, who met regularly at the Pannikin coffee house to discuss events of the day and about anything else they could think of, be it Proust or Vermeer. The sessions could get heated and opinionated. But you could usually detect Crosby as the tall, quizzical, smiling one – his head tilted slightly downward to catch every word of the others' conversations. His curiosity invariably put him in the principle role of listener, a role at which he continues to excel.

– Carol Olten

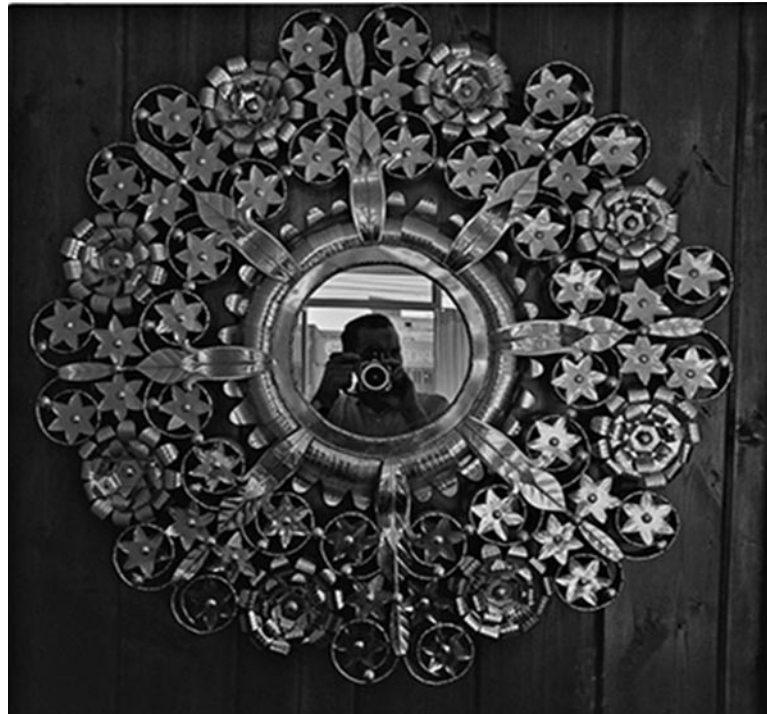


With his pet bantam rooster, Hannibal, ca. 1943 (the family kept chickens and rabbits in addition to a "Victory Garden" for the war effort)



Family portrait
Back row: Ristin Crosby Decker; Bronle Crosby; Joanne Haskell Crosby
Front row: William Decker; Harry; Robbin Crosby
ca. 1975

HARRY CROSBY: AN APPRECIATION



By Lynda Corey Claassen

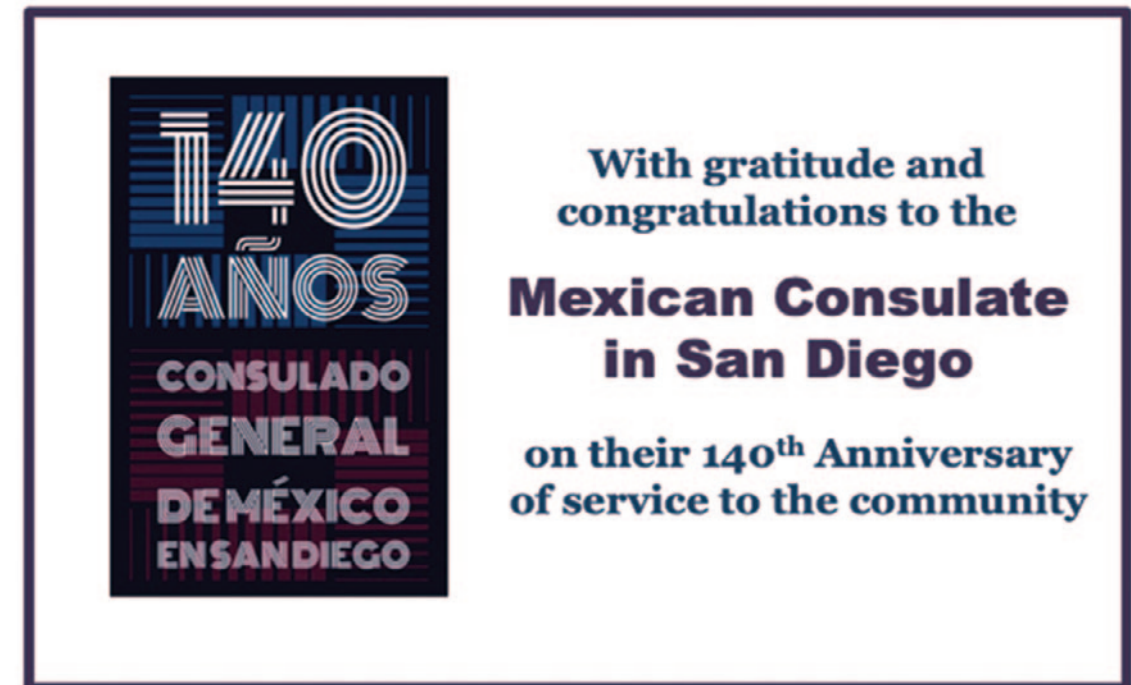
Tijuana in 1964 was Harry Crosby's first professional job photographing any part of Mexico. It was the year after he had quit teaching high school to devote himself fulltime to photography, and he'd been hired by San Diego writer James Britton to shoot "The Beauties of Tijuana" for the *California Review*. In the magazine's prefatory comments, Britton describes Harry as a "popular teacher at La Jolla High School who switched to shutters, feeling he could communicate more of the world's wonder through prime-time devotion to the camera." Harry shot 720 photographs in Tijuana, all in black and white, of which about ten percent appeared in the magazine. The "Beauties" included architecture, glimpses of everyday life, bullfighting, nightlife, street scenes, and individuals.

One of the photos in the Historical Society's exhibition is a compelling image of Harry, taken by himself, reflected in an ornate Mexican mirror. His gaze is serious and direct, his camera points right at the viewer. There can be no doubt that his photographs will be direct and honest portrayals of what he sees through the lens, framed by his love of the subject.

I hadn't looked at "The Beauties of Tijuana" volume for a number of years, and I'd certainly forgotten this photograph of Harry. My favorite photograph of Crosby has always been one not taken by Harry. Rather, it's one of Harry taken on his 1977 excursion to Baja California for the Commission of the Californias and shows him standing beneath a huge rock outcropping that extends over the entrance to a cave. The cave contains some of the stunning paintings made centuries ago by indigenous peoples...and then made known to the modern world by Harry's photography. Harry is dwarfed by the rock, but he owns the environment in which he stands. To me, the two photographs, seemingly so different, both reveal the vitality and honesty Harry conveyed in photographing Mexico, whether it's urban landscape or harsh sierra.

Special Collections & Archives at UC San Diego has been honored to be the recipient of Crosby's archive of photographic negatives for his extensive work in Mexico and on our campus. We've tried to make many of his photographs available to a wider audience through digital exhibition on our website. But nothing is better than seeing photographs as they were meant to be seen, and the Historical Society has made that possible through the magnificent exhibition of some of his earliest work.

Claassen is Director, Special Collections & Archives UC San Diego Library



Special Thanks

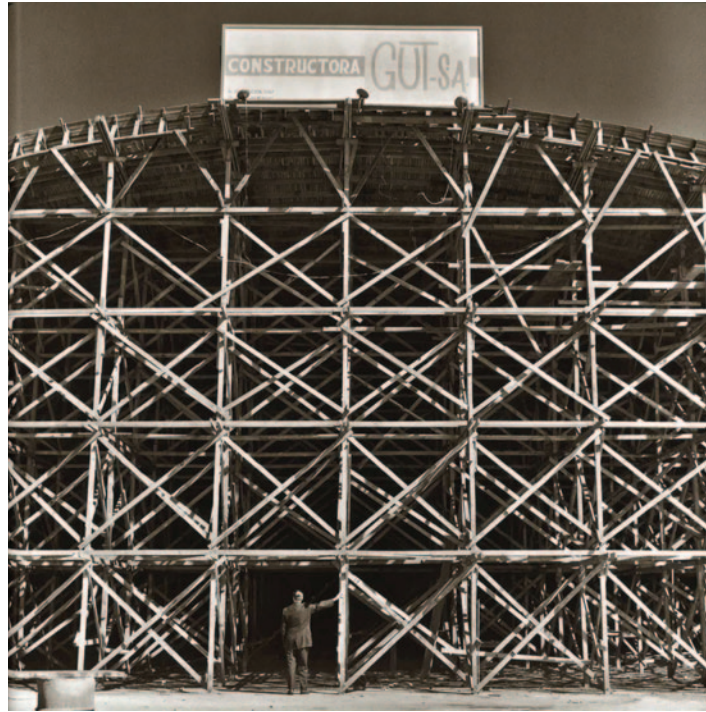
to the City of San Diego
Commission for Arts and Culture for their support.



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Bon Mots of Great Britton

By Carol Olten



Britton was not only wily in his word critiques. He also was curiously cunning in how he was photographed for some of his own publications. In “The Art of Living in La Jolla” issue of the *California Review* magazine he appeared with the back of his head glued against a garden hedge as if inspecting for bugs, unidentified except for his own teaser in a forward that his picture would appear somewhere in the book “a la Hitchcock rather coyly camouflaged in a hedge.” In the same magazine’s “Beauties of Tijuana” issue he again appears backside, photographed against Harry Crosby’s greater photograph of the border arch under construction (above).

Shortly after one of James Britton’s first commentaries of San Diego arts and architecture in a Point newsweekly magazine of 1951, a reader offered his remarks: “Hey! Where did you dig up that guy Britton? His column is the kind of long-hair prose us short-haired readers can understand.” For the next three decades Britton would regale San Diegans – and sometimes especially La Jollans – with his wit and usually highly opinionated prose on what was going on in the city whether it was a modern art exhibit in a stray new gallery, a high rise building joining the downtown skyline or a freeway threatening to destroy a small community.

Writing as the one and only sustaining critic in one of the greatest periods of change in San Diego history from 1950 through 1983 when the city grew by leaps and bounds – and often struggled with the notion of what it was trying to become as “America’s Finest City” – Britton offered caustic commentary for the times filled with wit and the sort of wily wisdom that could be as bitterly biting as it was entertaining and funny. He was a brilliant mincer of words. He could be insulting. But, at the bottom line, Britton usually wrote what he did because he passionately believed it was best path to be pursued in designing the architecture and landscape of the city - his city! And the

prevailing politicians, social doyennes and investors could be dammed! People sometimes compared him to Lewis Mumford, that East Coast guru of urban planning who believed that the best way to deal with cars was to get rid of them. It was not a comparison Britton denied or debated.

James Britton II was born in Waterbury, CT., in 1915, the son of parents well-connected to the art and social circles of New York, Sag Harbor and Hartford. His father, James I, was a painter of note and art critic for several New York publications. James II was quick to take up similar reins and became a sketch artist for the Hartford Courant at age 20, soon moving to the Hartford Times where his duties grew to designing, illustrating and writing. After an early marriage ended in divorce in 1945, Britton married a pianist, Elizabeth Roberts, and moved to San Diego in 1948 to begin a new life. (Although he had come to live in a city where Spanish Revival was a significant part of architectural history, he hated tile roofs and ranted against them for the rest of his life.)

Considering their East Coast background, the Brittons were quickly adopted into the San Diego cultural circles beginning to explore ideas of modern art and architecture as well as progressive movements in music, theater and dance. Britton took a job as a writer for the San Diego Journal newspaper and soon found himself engulfed in the many issues facing his new city as it started transitioning from a post-World War II Navy town and aircraft manufacturing center to a metropolis seeking to support itself largely from the tourist industry. Old San Diego families – the Marstons, the Jessops, the Klaubers – were giving way to new wealth from other places. Downtown was looking less attractive to businesses as developers began to spread to the suburbs with a growing affinity for shopping malls. City fathers wanted a new civic center, convention hall and theater but there was great debate about where to put it. Balboa Park’s 1915-16 expo buildings – still the major cultural resources in the city – needed repair, or something? The dreams of developing Mission Bay, Mission Valley and Harbor and Shelter islands were on the horizon. So, too, a new campus in San Diego – or would it be La Jolla? – for the University of California system.

Britton was to find much grist to grind in these topics for various newspapers and magazines he worked and freelanced for in San Diego until his death in 1983. They included the publication briefly printed as Point and Magazine San Diego which became the award-winning San Diego Magazine of the 1960s and the San Diego Union-Tribune, the metropolitan daily for which he served as the main architecture critic when it published its Sunday edition as The San Diego Union before the merger of the 1990s. Britton also started and published his own magazine, *California Review*, for a short time in the 1960s and gained national and international recognition for his critical work as editor of the *Journal of the American Landscape Architecture* and as special architectural journalist for the *American Institute of Architects*, both in that same decade.

When he began writing in the late 1940s and continuing into the early 1950s his focus often was the fine arts as well as dance and theater. Later, he turned almost exclusively to architecture and urban planning. On the fine arts side of things he admired the sculpture of Donal Hord and the paintings of Dan Dickey, frequently lauded

the old Globe Theater’s Shakespeare productions and praised the contemporary music of Howard Brubeck and jazz as it was once delivered by Benny Goodman and his clarinet soloing with the San Diego Symphony Orchestra. But it was Britton’s succinct critiques of buildings and places – Balboa Park, Horton Plaza (the old one with the Irving Gill fountain established early in the past century honoring San Diego “new town” founder Alonzo Horton and Jon Jerde’s post-modern shopping center that arrived much later), Mission Valley and, yes, La Jolla, that raised eyebrows and left readers twittering.

Britton devoted one of his *California Review* magazines of 1965 exclusively to “The Art of Living in La Jolla” in which he offered commendatory remarks on the community’s integration of the new with the old, the new at that time being the UCSD campus and Salk Institute along with fashionable storefronts such as I. Magnin and Saks Fifth Avenue as well as Mid-century Modern buildings by architects such as Robert Mosher and Russell Forester; the old being mainly historic beach cottages which at that time were still a significant part of the community fabric if not as single family housing but “quaintly” adaptively re-used as book stores, small restaurants and coffee houses. But in light of the then recently built Seville apartments at the top of Girard Avenue and the monolithic 939 Coast Blvd. high rise, Britton warned of “increased, cubistical man-made hills” rearing up on the La Jolla skyline “as though Gulliver had decided to build among the Mildendoans.”

Britton admired La Jolla’s Lynn Fayman as an artist who “has had the courage to strike out on his own” in abstract film presentations at the Art Center. He visited the Bishop’s school in 1954 and walked away with the idea that “The correct Episcopal girl-polishing school in La Jolla soon should be planning some new buildings. . . buildings of infinite glass to take in completely the enchanted outdoor campus landscape.” That same year he reviewed the La Jolla Playhouse production of “The Winslow Boy” as “an engaging story doing the ever-needed job of puncturing bureaucracy and high brass.” He found Hotel del Charro “a sprawling layout in La Jolla Shores” with “a colorful history redolent of horses” and a former owner who “motorized West with a favorite mount cradled in the rear of a Lincoln Continental” (after the back seat of the car had been removed to accommodate the horse). When newspaper publisher James Copley built a new home in the Muirlands in the 1950s Britton wrote that “no connoisseur’s eye would judge it a good-looking house, and as a work of architectural art it can never be taken seriously. . . the phantoms that haunt it are imperishably famous:

“For the next three decades Britton would regale San Diegans – and sometimes especially La Jollans – with his wit and usually highly opinionated prose on what was going on in the city whether it was a modern art exhibit in a stray new gallery, a high rise building joining the downtown skyline or a freeway threatening to destroy a small community.”

Louis XV and Marie Antoinette.” Britton also for the most part nixed the successions of Mid-century remodels at MCASD (when it still was known as the LA Jolla Museum) claiming them destructive of Irving Gill’s original 1915 Ellen Browning Scripps residence. He concluded in one article that La Jolla overall was “the most discussable part of San Diego, when it is not just plain cussable.”

On the greater San Diego scene Britton lobbied for preserving Mission Valley as a green belt. He wrote in the late 1970s that Balboa Park “is so overrun with people from everywhere (and their cars) that it is no longer a place for squirrels, and what’s a park without squirrels?” He mused, perhaps tongue-in-cheek, that “high rise towers could be given a good 50 per cent of the park with the remainder reserved for museums, theater and strolling grounds. The canyons could be filled with profitable parking garages decorated with greenery on top.” He proposed kicking the San Diego Zoo out of Balboa and sending all the monkeys et al to the then newly built Wild Animal Park. He compared prominent museum directors in the park to being Boris Karloffs gamboling about with vast collections of bones in their collections.

In San Diego architectural circles of his time Britton was particularly admiring of Lloyd Ruocco. When prominent national architects such as Richard Neutra, Robert Soriano and Frank Lloyd Wright came to San Diego, Britton was there to greet them and write about them in his own way. When Neutra came to lecture at San Diego State in the early 1950s, Britton wrote: “A student asked what he thought about our campus architecture. The master of arts made a typical Neutralizing reply: ‘I didn’t think there is any.’” Wright was invited to speak to San Diego community leaders about the location of a new theater in 1955. Britton was among his greeters at the Lindbergh Field airport: “I waited at 8 a.m. for the descent of Father Wright. . . He came from Phoenix in a TWA air beast that looked grimy enough to have flown from another planet. When he appeared at the plane door, the unearthly accent heightened. Here was a being that radiated superhuman poise, even at a distance – and at the age of 85. He did not stumble from the plane like his fellow passengers. He alighted.” Britton then reported that Wright went into the terminal, complained about too many columns meeting his eye, went out the front door and dismissed the placement of the flagpole: “There it is. They always put it right in the middle. Smash you in the nose with it.”

Later that day, Wright tried to sell the civic leaders on a theater he had designed in 1949 for Hartford that was never built. He proposed Balboa Park as a likely site. The San Diego community leaders renigged and Wright got back on his airplane, hopefully without bumping into that same flagpole.

One of the last civic projects Britton wrote about before his untimely death from a heart attack at age 67 in 1983 was Jerde’s downtown shopping center. He lauded its general design, but cautioned that it should not end up as a “dumb, blind block of a building” (but) “open out with glass and landscaped terraces to provide an easy transition from the old plaza.” He believed that Jerde was trying to bring off “a masterpiece” and encouraged the populace to support him.

When Horton finally was completed a few years later after Britton’s

...continued on page 23

Could This Happen HERE?

By Diane Kane



A simulated design scenario imagines the La Jolla coastline implanted with elbow-to-elbow high rises. It threatened to happen in 1963 when the 939 Coast tower soared onto the skyline, resulting in community protest that led to the 30-ft. height limitation legislation for the California coast. Now two bills – SB330 and SB50 – are challenging those rules, and possibly could change legislation for coastal development. In this article Diane Kane discusses some of the ramifications.

To create this image a photo from Google Earth was imported to Photoshop and high rises edited in by Madhavi Natarajan in Tony Crisafi's Islands Architects studio.

Two controversial bills to address California's affordable housing shortage made their way through the State legislative process in 2019. In general, the intent of these bills is to increase housing supply by overriding local zoning and height limit regulations, reducing permit fees, and preventing the adoption of more restrictive local measures for a five year period. SB 330 (Skinner) was signed into law on October 10. After an overwhelming public outcry, SB 50 (Weiner) was halted in the Senate Appropriations Committee in mid-May. A brief summary of both bills and their potential ramifications for La Jolla follows.

SB 330 (Skinner): The Housing Crisis Act of 2019

Backed by developers and pro-housing advocates alike, SB 330 simplifies the application and project review processes for "housing developments" (as defined in the Housing Accountability Act) that target very low, low, or moderate, income households and emergency shelters. This five-year bill addresses a statewide emergency identified as an "under supply of affordable housing." The intent is to quickly increase housing supply by suspending local restrictions on housing production throughout California. In modifying the existing Streamlining Act, SB 330 reduces the timeline for project approval from 90 days to 60 days, freezes project fees, and prohibits imposition of new, or more restrictive, regulations and conditions of approval on affordable housing projects, where currently permitted under local law. This includes down-zoning, changes in land use classification, limiting number of annual permits, adopting more restrictive design criteria (eg. setbacks, lot coverage, FAR) and increasing parking requirements near transit stops. Demolition of existing housing projects require housing re-location assistance and "first right of refusal" for displaced residents. An "unfunded state mandate," SB 330 sunsets on January 1, 2025, unless extended by the Legislature.

Other than curtailing local review, SB 330's effects on La Jolla are likely to be minimal. The bill reduces costs and speeds up permitting and processing timelines for existing land use regulations. There are very few available sites identified in La Jolla's Community Plan where higher density housing projects can be located—at any price point. The most feasible locations for higher densities are within the Village area and Bird Rock Planned District Ordinance boundaries. Many Bird Rock sites have already been redeveloped with second story residential units above ground floor retail. A potential strategy for increasing housing supply could involve allowing flexible

conversion of PDO-required ground floor retail to residential uses. Increasing the number of dwelling units within existing building envelopes (defined by PDO setbacks, the Coastal 30 ft. height limit and FAR) is another possibility. This approach is currently being attempted on the Union 76 site at 801 Pearl Ave., where micro units between 400-800 sq. ft. are proposed. Both of these approaches would require changes to the La Jolla Planned District Ordinance in the Municipal Code, that is not required under SB 330.

SB 50 (Weiner): More Homes Act of 2019

The more controversial Weiner proposal, SB 50, requires increased densities in "job rich" areas and within 1/4 – 1/2 mile of "high quality" transit lines. Neighborhoods near rail stops or exceptionally busy bus stops, as well as neighborhoods that lack transit but are near shopping, business districts, universities and other jobs are targeted. Although the bill was well-intentioned, it was a blunt instrument that raised legitimate concerns from cities large and small. These included issues of bus corridors, historic preservation impacts, the definition of 'jobs rich' neighborhoods and whether it would increase gentrification and discourage light rail expansion as unintended consequences. Now a two-year bill, SB 50 is undergoing further revisions (as yet to be determined), that need to clear the Senate floor by the end of January 2020 to become law in this current legislative session.

This bill could have significant ramifications for La Jolla if Coastal Act height limits are suspended (unlikely) and the Route 30 Bus Line is considered a "high-quality" transit line (questionable). In its original form, SB 50 required areas within 1/4 – 1/2 mile of bus stops to be up-zoned to 50 ft., thus overriding the 30-ft. coastal height limit and significantly revising La Jolla's Community Plan. Whether this happens immediately and without local input, or during a plan update, is unknown. The La Jolla Community Planning Association strongly opposed the original version of this bill. Both Senator Tony Atkins, and Assembly Member Tod Gloria prefer regulatory approaches to affordable housing that are tailored to local conditions. Both agree that the housing shortage can be addressed in other ways, such as increased granny flat development or building denser projects with more small units. Contact Senators Atkins (San Diego), Portantino (Pasadena), McGuire (Sonoma) and Weiner (San Francisco) to voice your opinions and concerns for appropriate revisions.

Accessory Dwelling Units (ADU's): "Granny Flats"

A more visible change to La Jolla's neighborhoods is resulting from the adoption of three separate bills signed by Governor Brown in 2016, that allow any lot with a single-family house to build a second rentable unit, better known as a "granny flat." This essentially up-zoned all Single Family Residential neighborhoods into Low Density Multi-Family areas. The city of San Diego implemented the new state laws by adding Sec. 141.0302 to the Municipal Code in 2017. This provision describes development criteria for attached or detached companion units that include kitchens, baths and private entrances. These small (under 1200 sq. ft.) rentable spaces have flexible setbacks, reduced parking standards and can be located in a basement, attic, garage or a separate stand-alone unit. The city has also removed permitting fees and assembled a standardized design toolkit to jump start production towards a 10-year goal of 2,000-6,000 new units.

A few granny flats have been reviewed by the La Jolla Community Planning Association that beautifully meet the intent and spirit of the law. Because they require a Coastal Development Permit, are owner initiated, architect-designed and intended for family member use, these projects have been sensitively sited on their lots, and are consistent with the original home design and neighborhood character. If this trend continues, La Jolla could gradually accommodate affordable housing solutions in existing residential neighborhoods while maintaining our coastal character and charm. San Diego Development Services Information Bulletin 400, published in October 2019, provides concise information on this new program. See: <https://www.sandiego.gov/sites/default/files/dsdib400.pdf> To further explore these changing strategies a number of other websites may be consulted:

(June 20, 2019) SB 330 forces cities to approve controversial luxury housing projects within 60 days — or be sued by developers and face lawsuit awards of \$10,000 per unit. <https://www.2preservela.org/anti-neighborhood-sb-330-takes-a-hit/>

Embarcadero Institute, a non-profit research group, found that the 3.5 million number generated by developer consultants McKinsey & Co is exaggerated by at least 2 million units. Yet the 3.5M figure is cited by journalists and is driving a raft of "trickle down" luxury housing bills.

We agree with San Francisco's "nexus study," showing that forcing cities to permit more luxury housing, the aim of SB 330 and SB 592, worsens the shortage of affordable units — by rewarding gentrification, eviction, demolition and displacement while creating few actual affordable units. <https://www.2preservela.org/the-3-5-million-unit-housing-shortage-in-california-is-bad-data-causing-legislative-misteps/>

Preservation Issues identified by California Preservation Foundation & coalition including SOHO and Los Angeles Conservancy:

1. Relaxing review standards will threaten historic resources that have not yet been identified and/or designated. Only a tiny fraction of structures, buildings and sites that qualify as "historic" are actually designated. With very few exceptions, local, state and federal registration programs require owner consent. Most local governments and agencies cannot afford to pro-actively survey their jurisdictions, so historic resources are most often identified through the CEQA process associated with discretionary projects.
2. Historic designations are often not perceived as financially beneficial, so there is little incentive to voluntarily designate private property.
3. Relying on official lists of designated properties would miss more than 99% of potentially historic properties.

Kane, Ph.D., AICP, Trustee, La Jolla Community Planning Association, is a former La Jolla Historical Society Board member who is extensively involved in city planning issues.

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VOLUNTEERS ARE NOT PAID BECAUSE THEY ARE WORTHLESS, BUT BECAUSE THEY ARE PRICELESS...

By Heath Fox

According to the Bureau of Labor Statistics, more than 60 million Americans, about 20 percent of the population, give an estimated \$184 billion to their communities through volunteer service. The United Nations understands the importance of volunteers, recognizing that "...a society which supports and encourages different forms of volunteering is likely to be a society which also promotes the well-being of its citizens." As an individual, there are many reasons to volunteer: to gain new experiences and insights, to give back to society and help others, to create connections with people and contribute actively in the community, and to pursue a healthy sense of accomplishment.

The La Jolla Historical Society is blessed with volunteers, many of them in fact, that provide core services in all categories of our mission-delivery profile. Gallery docents greet visitors and orient them to our exhibitions, volunteers make presentations and provide logistics support for our educational programs, writers prepare articles for publications such as the *Timekeeper* magazine, researchers help catalog and maintain the archival database for accessibility by the public, historians review properties for designation qualifications, volunteer committee members work year-round to plan and organize our special events, hundreds of volunteers are crucial to the annual presentation of the *La Jolla Concours d'Elégance & Motor Car Classic* and the *Secret Garden Tour*, and members of our governing Board of Directors all serve on a volunteer basis, as do members of various planning committees.

By the numbers —

The *La Jolla Concours d'Elégance & Motor Car Classic* is organized by a volunteer planning committee of 20 people that works throughout the year to execute the three-day, weekend event. Two volunteer coordinators from the committee work with 17 sub-chairs, each of whom is responsible for a specific functional area of the program. During the *Concours* weekend, over 250 volunteers are engaged, most of them on Sunday at the *Concours* main event at Scripps Park. As one example, there are 75 judges who determine the category-based award winners, and they come from throughout San Diego County, the State of California, and across the nation. For the 2019 *Concours*, six judges came from Europe, and one from India—and all judges travel at their own expense.

There are also 20 people on the planning committee for the *Secret Garden Tour*, and on the *Tour* weekend, 120 volunteers serve seven different functional areas. For this event, we are privileged to partner with the National Charity League's San Diego Chapter. Mother|Daughter teams serve as volunteers in the gardens and other support roles on the day of the *Secret Garden Tour* and for the Friday evening garden party that starts the weekend. Participation as volunteers provides the middle school and high school women with NCL-mission opportunities related to community service, leadership development, and cultural experience. We are very grateful to be able to present the *Secret Garden Tour* with the support of NCL's young women and their moms.

At any given time, there are 12 to 15 gallery docents working under the direction of Deputy Director & Collections Manager Dana Hicks. Each of our docents typically works two shifts per month of two hours each shift, volunteer to greet our guests at exhibition openings and special events, and are provided a curator-led exhibition orientation before each show opens to the public. Gallery docents are on the front line of mission delivery, providing a bridge to learning and community.

In the LJHS office, Dr. Hicks also supervises our research volunteers and interns. There are currently five research volunteers and two University of San Diego history majors serving as interns (paid by a grant from the federal government's Institute of Museum and Library Sciences). These volunteers and interns work on our archival database: tracking collection inventory, developing material descriptions, noting preservation requirements, accessioning new materials, and completing specific research assignments.

In addition to our Board of Directors, volunteer committee service includes various program and functional areas: Education, Finance & Investments, Governance, Oral History, Preservation, Scripps Luncheon, and for owners of historic properties, the La Jolla Landmark Group.

In this edition of *Timekeeper*, four of the articles were written by volunteers.

If you would like to volunteer for the Society, please contact us at info@lajollahistory.org or give us a call at 858.459.5335.

If you would like to volunteer for *La Jolla Concours d'Elégance & Motor Car Classic*, please see our event website at <https://www.lajollaconcours.com/volunteers>.

And to all our volunteers at the La Jolla Historical Society, **thank you**, most sincerely, for your generous and valued service!



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May 15

*Secret Garden Tour
Gardens and Boutique*

May 16
Wisteria Cottage



*Faiya Fredman:
An Unfinished Journey*

Exhibition
June 6 – Sept. 6
Wisteria Cottage Galleries

SNAPS

Keith York's daughter, June, and mother, Colette, study Julia Shulman photographs at opening reception.



2 Visitors at the Cultural Landscape Foundation's *What's Out There Weekend* enjoy stroll through the Venturi Pergola and Garden.



3 Executive Director Heath Fox (left) and Speaker and Curator Keith York greet guests Reena Racki (second from left) and Susan Comden at the Ellen Browning Scripps Luncheon.



4 Visitors examine Julia Shulman's Mid-century architectural photography.



5 *Feasting on History!* guests gather on Wisteria Cottage lawn to enjoy drinks and appetizers before formal dinners at La Jolla homes.



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...continued from page 15 **Bon Mots of Great Britton**

death, his plea for opening out the structure to the rest of downtown was largely ignored. Instead it was built as a fortress enclosing both cars and people, supposedly as protection from the nasty city surrounding the place. Today the city has grown - pleasantly - around the shopping plaza, leaving Jerde's post-modern jest as the empty jester encased inside its own fortress; debate continues whether it should be hit with a wrecking ball or opened outward to assimilate with the rest of downtown. Should somebody have listened to Britton?

...continued from page 9 **Travels With Harry**

of early civilization. Located in remote, mountainous areas, he first read about eight of the sites in a publication by a French mining engineer in 1895. That was enough to get him back on his mule and locate a local guide named Quintero:

“We went up a steep trail. . .and when we got to the top there was a pass and then the trail went down into another canyon. . .we turned to our left and there was a great big overhang. . .When we got down to a certain point he turned and pointed up there. And we looked up and between 20 and 40 feet off the ground were huge murals (with) human beings, not all human beings but most of them were.”

For his book, *The Cave Paintings of Baja California*, published by Copley Press in 1975 and re-issued by Sunbelt in 1997, he photographed more than 130 rock art sites and mapped about 50 more. It became the decisive book on the subject.

Besides the usual rigors of Baja trips encountered in remote terrain, Crosby recalls a singular hallucinatory experience as a result of going without water for a long period of time:

“I think we had hiked about four hours. I had not brought a big container of water, which was foolish. I had one small canteen – probably a pint in it and it was warm weather. And by the time we got to a place where there was water I drank water like you wouldn’t believe and then I was, uh, loco. . .I just laid down and went to sleep. And in my sleep I had this – I wouldn’t call it a nightmare – but it wasn’t a dream as like a normal dream. It was big and apparent, like my eyes were open and I was seeing things.”

Crosby saw a young woman leaning over him and heard her telling him the long and complicated story of her life. He wrote parts of the story down as soon as he awoke the next morning. That story became “Portrait of Paloma” – his only novel.

– Compiled by Carol Olten

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Ellen Browning SCRIPPS

As she approached her 88th birthday in 1924, Ellen Browning Scripps decided to add an elaborate lath house to her extensive gardens at South Moulton Villa on Prospect Street. The structure, a rotunda made of California redwood, was built near the corner of the Cuvier Street intersection and carefully located so as to not block views of the sea and coastline. (The In Eden apartments now stand at the site.) It featured a tea room with Japanese wicker chairs and tables as well as a number of water elements including a fountain at the center representing a boy and a frog designed by Baltimore sculptor Edward Berge. The gardens were planted with begonias, cyclamen, ferns, primulas and other shade-friendly plants acquired from Kate Sessions' nursery. Both the tea room and gardens were open daily for public enjoyment at Miss Scripps' request. More than 600 visitors attended the opening of the new structure in April, 1924. The last major building that Scripps added to her property at the location of the present-day MCASD before her death, the lath house was demolished after she deceased in 1932. This trio of photographs celebrates its short existence



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. These last pages of *The Timekeeper* are devoted to those archival pieces in the collection that have remained largely outside the public eye.

✪ CODA ✪



Built in the shape of a rotunda, Ellen Browning Scripps' lath house, above, was flanked by large pine trees. Interior, left, show symmetrical design of plantings with a small lily pond at the center.



Statue of boy with a frog was created for the lath house by Baltimore sculptor Edward Berge



With a light-bathed interior and semi-transparent use of materials, the pergola was built site-specific to its views of the ocean



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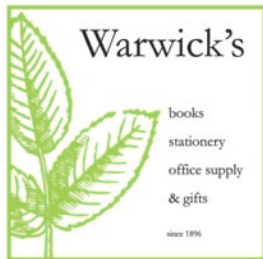
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