

TIMEKEEPER

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LA JOLLA HISTORICAL SOCIETY

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

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

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COVER IMAGE: Tecate home of IrmaSofia Poeter.
Photography by Joey herring



EXECUTIVE DIRECTOR'S MESSAGE



Dear Members and Friends,

As we continue to celebrate our 60th anniversary, we feel immense gratitude to our community of supporters who have helped us reach this milestone year! Thank you to those who attended our kick-off event in March. We loved sharing the diverse work of our organization's mission – from preserving our archival materials, to historic preservation advocacy, to compelling, original exhibitions and programs.

Speaking of our exhibitions, we look forward to welcoming you into the world of *The Artist at Home*, on view June 17 through September 3. I had the pleasure of co-curating this exhibition in collaboration with independent curator and photographer, Joey Herring. The exhibition promises a portal into the genesis of creativity itself, inviting visitors to experience the private spaces of artists through original and archival photography, and a creative reimagining of their homes or studios in our gallery. We are deeply grateful to all of the participating artists in the exhibition. Thank you for allowing us access to your creative spaces and sharing what makes them unique to your practice. The project also presents an opportunity for partnership with Historic Artists' Homes & Studios, a program of the National Trust for Historic Preservation. Learn more about this remarkable consortium from the program's Director, Valerie Balint, in her article here (page 10).

We're proud to once again host varied and vibrant summer offerings for all ages. Youth from elementary through high school age have engaging camp opportunities, and we'll offer lectures and private tours of regional artist's homes and studios as part of our exhibition programming.

This past spring, the *La Jolla Concours D'Elegance* and the *Secret Garden Tour of La Jolla* brought record numbers of attendees to enjoy the thrill of automotive excellence and spectacular private gardens! Thank you to all of you who attended, and in doing so, supported our programs. Our deepest gratitude goes to the many dedicated committee members and volunteers who lent their time and talents this spring.

We are very grateful to everyone who has supported our 60th Anniversary Campaign! With your help, we can achieve our goal of raising \$60,000 and bringing on at least 60 new members this year, enabling us to continue to serve as a resource and gathering place where residents and visitors explore history, art, ideas and culture. If you haven't yet done so, you can give by calling the office or online at <https://lajollahistory.org/support/>.

We are thrilled to announce new Board Members Meredith Baratz, Cari Massaad, Trang Pham, and Susie Piegza. They join a remarkable group that is vital to the Historical Society's success and growth. Finally, I offer my deepest gratitude to all of the Society's Members—we look forward to seeing you at Wisteria Cottage soon!

Lauren Lockhart
Executive Director

NEW BOARD MEMBERS



Meredith Baratz' professional career spanned 30+ years, focused on driving market-based solutions for MetLife, UnitedHealth Group and their clients. She was a frequent source of strategic expertise in public forums, client discussions and business coalitions. Ms. Baratz served on the Board and Executive Committee of the Product Development and Management Association for 6 years. She graduated magna cum laude from Mount Holyoke College, and holds an Executive MBA from New York University.

Now retired, Ms. Baratz is an active volunteer with organizations supporting military servicemen and women, literacy, and local community preservation and planning. As Vice Chair of Words Alive, she supports that organization's work to create lifelong learners by connecting children and families with the power of reading.



Cari Massaad has worked part-time as an attorney for the past 25 years. Cari began volunteering at All Hallows Academy where she chaired their gala for two years and served as a member of the finance board. She later went on to become Vice President and President of the Parent Teacher Group.

Cari joined the Knights Booster Group and chaired the Bishops Annual Fundraiser. Her passion for volunteering continued as she served for 6 years in Las Patronas. Currently she is a member of the Albion board and is on the board of St. Germaine Children's Charity. Cari's drive to succeed in all aspects of her life is evident in her dedication to her family, her community, and her career.



Trang Pham is a GIA Graduate Gemologist and the owner of La Jolla Gem Appraisal, a jewelry appraisal firm with an AGA certified gem lab. In addition to her business ventures, Trang is actively involved in the community and serves as a board member of the La Jolla Merchant Association and as Vice President of the GIA Alumni Collective, San Diego Chapter (2022-2024).

Trang's experience in event planning, networking, and sponsorship acquisition comes from her previous work as an account lead for a sport company, where she managed and secured sponsorships for major events. Trang has also volunteered in fundraising events for charities and is committed to giving back to the community. Trang is passionate about promoting public awareness of La Jolla's unique history and culture and ensuring that the community's historic resources are preserved for future generations.



Carol wears boots by Francesca Domenico, and Nanook wears fur by himself. The Dreamery, October 2022

LETTER FROM THE EDITOR

Year by Year" and Patricia Schaelchlin's "La Jolla The Story of a Community 1887-1987."

No, I listen. I look. I find them here and there. Old photo albums may reveal popular fashions in La Jolla of a certain period (a story on white "waists" of the 1890s published many *Timekeeper* issues ago); a diary or historic personal papers may describe an unknown artist (leading to a profile on painter Harold Shriner about two years ago); old newspaper clippings may illude to a subdivision development of the early 20th century lost to common knowledge (the article that revealed the fiasco-ridden plan for La Jolla Strand at Wind 'an Sea in *Timekeeper* of winter/spring 2022); or an unidentified 1931 magazine cover vaguely recognizable as a painting of a house overlooking La Jolla Shores (this turned out to be the Thomas Shepherd-designed home of attorney and community philanthropist Gordon Gray whose profile about his involvement with the founding of MCASD appeared in our fall/winter 2021 issue.

Bottom line: A lot of the best stories are where you find them between the lines, unrecorded in any significant way and unwritten. Thousands upon thousands of people have called La Jolla home through time. Yet, the

NEW BOARD MEMBERS CONTINUED...



Susie Piegza is Vice President and co-founder of Classic Journeys, LLC an international travel company that operates luxury, small group, walking tours in 50+ countries. In addition to her work at Classic Journeys, Susie Piegza has been involved in Las Patronas, and has chaired the Jewel Ball. She currently is part of the La Jolla Riford Library Board of Directors where she acts as the Art and Culture Committee liaison.

Susie attended the University of Illinois (BA- International Economics) and Northwestern University Kellogg School of Management. She began her career in Chicago working in management consulting and was a Vice President of the San Diego Economic Development Corporation. Susie and her husband, Edward, have lived in La Jolla since 1992 and where they raised their two sons.

IN MEMORIAM



Melesse Traylor, a long-time friend, contributor and leader of La Jolla Historical Society, died recently. With an avid interest in and dedication to the history of the community, Traylor co-chaired the \$2 million capital fund-raising campaign undertaken ten years ago for the restoration and renovation of Wisteria Cottage after the property's donation from the Revelle family. She also served on the board and a variety of committees, including that of the Secret Garden Tour, and is remembered for hosting the Society's annual Christmas party at her home for many years.



Alice Klauber (above) and her sister, Leda, are featured in *Sister Acts* story, page 12.



Artist and architect William Lumpkins is profiled in *Adobe to Bauhaus and Back*, page 16.

— Carol Olten
Editor



THE ARTIST

AT HOME

JUNE 17 - SEPTEMBER 3

Curated by Lauren Lockhart and Joey Herring
Photographs by Joey Herring

Funding for *The Artist at Home* is generously provided by Suzanne Conlon, Judge Jonathan T. Colby (Ret.), Hugh Davies and Faye Hunter, Dr. Lisa Braun Glazer and Jeff Glazer, and Carole and Nicholas Preece. Additional support provided by the City of San Diego Commission for Arts and Culture and Members of the La Jolla Historical Society.



Joey Herring is a curator and public art administrator with more than 15 years professional experience. He works with national and international artists and arts organizations to curate exhibitions and public art projects. Joey has held positions at San Diego International Airport, Tate Modern, Museum of Photographic Arts, The San Diego Museum of Art, and the University of California, San Diego. He is currently the Public Arts Program Manager for the City of Peoria, AZ.

Left: Studio of Einar and Jamex De La Torre

by Lauren Lockhart

I have been incredibly fortunate in my career to have spent time in the studios and homes of local, national, and international artists. To be invited into their inner sanctums is a privilege that never fails to leave me inspired and grateful. Often, I come away from these visits pondering the relationship and blurred lines between an artist's studio and domestic space. Frequently, there is little to no distinction between the two. Artmaking joyfully spills over into everyday life, and everyday life naturally influences the creative process. The first time I visited the home and studios of Jean Lowe and Kim MacConnel, I was blown away by the degree of attention to every detail of the home. In Lowe and MacConnel's residence, the hands of the artists are evident all around from the vibrant, hand painted furniture, to the thoughtful interplay between interior and exterior that allows the unique landscape of the site to be experienced throughout.

The exhibition *The Artist at Home* invites viewers to experience the wonder of exploring spaces where the creative act takes place. It is fitting here at the Historical Society, given La Jolla's long-held identity as a destination and haven for artists and creative practitioners of all types. From Anna Held's Green Dragon Colony to Niki de Saint Phalle's Princess Street studio, there are numerous sites worthy of further historic recognition for the roles they played in an artist's career, and for how they helped to shape La Jolla.

While some of these sites sadly have been lost, there are other artistic histories from throughout the region lying in wait to be saved and stories shared. The work of the *Historic Artists' Homes & Studios* program (HAHS) celebrates efforts across the country to preserve these sites, as Director Valerie Balint addresses in her article within this issue.

There are three components to the exhibition: artist installations meant to transport the viewer to the artist's private spaces; original photography of regional artists from throughout San Diego and Baja California in their homes and studios, and historic images of artists at work from HAHS's collection. Collectively, the exhibition considers how artists' homes influence artistic production and collaboration, what they reveal about the modes of living and being as an artist, and why these sites should be preserved, shared, and interpreted.

In her room-sized installation, Irma Sofia Poeter reimagines elements of her home and studio, located in Tecate, Mexico, at the base of Mount Cachuma. There, Poeter has spent a decade creating a retreat that is responsive to the border region and the site's importance to the Kumeyaay People, and accommodates her expansive art practice that includes textiles, sculpture, and painting.

Irene de Watteville allows us entry into her surrealist

THE EXHIBITION THE ARTIST AT HOME INVITES VIEWERS TO EXPERIENCE THE WONDER OF EXPLORING SPACES WHERE THE CREATIVE ACT TAKES PLACE.

ceramic work with a tabletop inspired by her own whimsical residence in Leucadia. And Lowe and MacConnel have transformed Wisteria Cottage with their domestic installation, infusing the space with color and playfulness, while echoing the Cottage's former identities as a residence and bookstore.

Co-Curator Joey Herring spent weeks photographically documenting artists' homes and studios from San Diego and Baja

California, sharing the diversity of spaces that house and nurture creativity in the region.

The home of artists Marisol Rendón and Ingram Ober reflects how their artmaking influences their way of life, how they spend their time as a family, and the architecture of their living spaces. They state: "...in our joint design practice in public art we focus on site specificity and the integration of objects into the environment through research and interactivity, and our home has changed with, and in service to our family, in similarly organic way, based on observation and refinement. Our artistic connection to the environment, Colombian culture, and scuba diving are reflected directly in our activities as a family."

The Ensenada, Mexico-based homes and studios of Einar and Jamex De La Torre, and Beliz Iristay were designed to accommodate a diverse range of artmaking including glassblowing and lenticular design on the part of the De La Torre brothers, and ceramics, mold making and painting on the part of Iristay. The space reveals a careful consideration of natural light and the surrounding landscape also reflected in Herring's photographs.

Artist and LJHS Board Member Johnny "Bear" Contreras has built not only his home and studio, but his families' homes in the surrounding area on the San Pasqual Reservation. As his ever-evolving practice changes, he modifies his studio to allow experimentation in all media. Herring's images capture this built-in flexibility and adaptability of Contreras' space, and across the studios documented for *The Artist at Home*.

Herring and I had the opportunity to speak with artists about why these spaces are worth preserving. Rendón and Ober's response to this question speaks beautifully to the premise of *The Artist at Home*: "Because we assume, that we are not alone in thinking that, in many cases, the most sincere expression of an artist's creative practice can be found within the spaces they create for themselves and their families."

Photography by Joey Herring
Top: Studio of Irene de Watteville
Bottom: Studio of Marisol Rendón





Photograph by Jean Lowe,
studio of Jean Lowe (above)

Photograph by Lile Kvantaliana,
studio of Kim MacConnel (right)

Photograph by Joey Herring,
home of Irma Sofia Poeter (bottom)



Early 20th century artist Alfred Mitchell took canvas and brushes into the wilds of San Diego County but returned home in Golden Hill to finish large canvases.

HOME: WHERE THE ART WAS

by Molly McClain



Photographs courtesy of San Diego History Center

In the early twentieth century, critics reimagined the modern artist's studio as a private place of enchantment, "a twilight zone between life and art," in the words of one historian. Here, the isolated (and typically male) genius produced avant-garde works of self-expression.

What about realist artists who painted chiefly outdoors? Southern California was home to many painters who took advantage of the mild climate to work en plein air, among them Alfred R. "Fred" Mitchell (1888 - 1972). Like many male artists, Mitchell never questioned gendered assumptions about creativity and genius. His studio, however, was a workshop in which he worked side-by-side with his wife.

Mitchell produced luminous oil paintings in an impressionistic style. He studied with Maurice Braun before matriculating at the Pennsylvania Academy of Fine Arts. In the 1920s, his career as an artist blossomed. He had his first one-man exhibition at the La Jolla Art Association's gallery adjacent to the Athenaeum in 1923. Three years later, he sold a major painting, *Mountains in Springtime*, to Ellen Browning Scripps for \$900, an important boost to his income and reputation.

Mitchell worked jointly with his wife, Dorothea Webster Mitchell (1894-1985). The daughter of a physician, Dorothea quit her job as a teacher to manage her husband's career. They shared a belief that good art was "the product of the quiet mind and heart at rest," and

made concerted efforts to cultivate a harmonious marriage.

In their early years, the Mitchells carved out studio space in a Bankers Hill apartment and, later, a rental in Logan Heights. Furniture consisted of an easel, a large studio table, bookshelves, and an ancient Davenport sofa ("part of the romance of our 'poor artist attic'").

While much of his painting took place outdoors, Mitchell used his home studio to turn small sketches into larger canvases. He could produce an 8" x 10" sketch on Upson board in less than an hour. Once he had worked out issues such as composition and color, he completed 16" x 20" paintings on site. Larger paintings on canvas were done in the studio in sizes that ranged from 20" x 24" to 40" x 50" and beyond.

The Mitchells' studio functioned as a workshop as well as a space for painting. The couple designed and built picture frames, some carved and others decorated with composition ornament. A prolific painter, Mitchell used many of the frames for his own work. He sold others to museums and fellow artists.

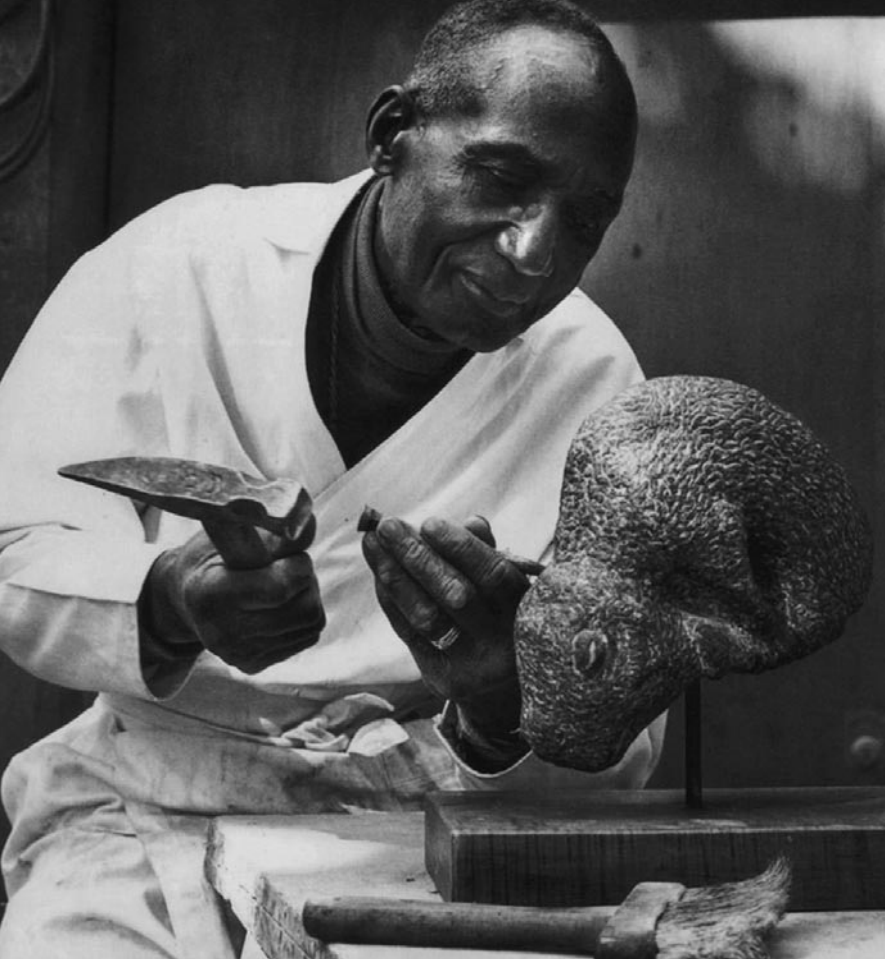
The studio also hosted "picture-showings." Like many artists, Mitchell exhibited his work at home together with that of his students. He taught drawing and painting both privately and through the adult education program of the San Diego City Schools. Dorothea recalled one party with 40 people in small space: "you could hardly breathe or move around when things were at their height," she said.

When the Mitchells built their own house, they created an innovative live/work space that also functioned as a showroom. In 1937, architect Lloyd Ruocco helped them design an inexpensive, but unique, home in Golden Hill. The studio, located on the north side of the house, flowed into the living room. Hand-crafted bookshelves and storage cabinets, rather than a wall, connected the two rooms. Guests arriving to the house entered the studio directly from the front door. The workshop for frame making, meanwhile, occupied a separate structure attached to the garage.

The new studio was not an isolated sanctuary, but a space of domestic production in the Arts & Crafts style. It was the ideal backdrop for a couple who rejected modernism as "divorced from nature" and sought to connect life, love, and art.



May Apple Orchard, circa 1920
Mitchell's wife Dorothea cataloged the painting as "Just the Other Side of Grandma's Back Lane."



MUSES IN PLAIN SIGHT: HISTORIC ARTISTS' HOMES & STUDIOS

by Valerie Balint

From the desert vistas of Georgia O'Keeffe's New Mexico ranch to Winslow Homer's studio on the rocky, wind-swept coast of southern Maine, the homes and studios of illustrious American artists are sites of extraordinary creativity. The Historic Artists' Homes & Studios program (HAHS) of the National Trust for Historic Preservation is a coalition of 61 museums and historic sites, including those of O'Keeffe and Homer, that were the homes and working studios of American artists. As Director of HAHS, I have the pleasure of advocating for, and sharing these remarkable sites that represent a range of American art: from the nineteenth-century Hudson River School landscape painters, whose iconic images linked nature's splendor to ideas of national identity, to twentieth and twenty-first-century artists who were instrumental in the transformation of the very definition of art as it widened to embrace folk art, handcrafted furniture, industrial design, Abstract Expressionism, and Conceptualism.

In an increasingly virtual world, I believe firmly that these places offer a tangible, immersive experience. Art is the result of both physical and mental practice, but what is displayed in a museum or gallery represents only the results of these labors. Artists' homes and studios help us imagine the form of this rigorous process by allowing us to see where art was actually made and exposing us to the same input as the artists: they reveal not only the artist's methods, but what in the environment inspired it. The working spaces, the objects the artists chose to surround themselves with, the books they read, and the views they regarded beyond their studio walls all inform what they created. They provide entrée into the artist's mind, and their consistent impulse to integrate their life with their art making.

When approached by the La Jolla Historical Society to collaborate through *The Artist at Home* exhibition, I felt this was a wonderful opportunity to introduce these artists and their spaces to a wider audience, as in the past, this exhibition has been showcased exclusively

at venues that are HAHS sites. As a preservation organization, and steward of the area's historical legacy, the Society is the perfect venue to feature artists whose sites have been preserved for public engagement. But as a region and state which can also boast both a longstanding, as well as currently thriving creative culture, La Jolla represents the dynamism of the artistic community that is at the core of the preserved sites within the HAHS network. The decision to link contemporary artists' spaces to those preserved spaces of their predecessors beautifully demonstrates that art is not static, but is rather, a never-ending continuum. All the artists whose spaces are now preserved were contemporary and groundbreaking in their own eras.

To enter these spaces now, or to visit the studios of living artists who continue to stretch boundaries is to immerse oneself in the very crucible of personal expression. And it is my hope that this installation and the spaces represented might ignite for exhibit visitors the creative spark that resides in us all.

We are proud to be able to lend historic images of artists whose homes and studios are part of HAHS to this exhibition. I hope that it will inspire viewers to begin a journey of discovery to the abundant resources HAHS sites across the country have to offer. To preserve these places is to preserve the stories of ourselves and our cultural legacy. Thank you to LJHS for supporting this vital work.

Balint is director of Historic Artists' Homes & Studios (HAHS) program for National Trust Historic Preservation. She is author of the book, "Guide to Historic Artists' Homes and Studios: Program of the National Trust for Historic Preservation". Copies will be available during the exhibition June 17th - September 3rd at Wisteria Cottage, 780 Prospect. She will lecture on the HAHS Program, August 26th.



Far left: James W. Washington), Photo by Joseph Scaylea/ *Seattle Times*, Courtesy Dr. James and Mrs. Janie Rogella Washington Cultural Center and Foundation, Seattle WA

Left: Georgia O'Keeffe, 1953, Photo by Laura Gilpin, silver gelatin print, © 1979 Amon Carter Museum of American Art, Fort Worth, TX, Bequest of the Artist, Courtesy Amon Carter Museum

Below Right: Ann Weaver Norton working on *Seven Beings*, Photo by unidentified photographer, Collection Ann Norton Sculpture Gardens, West Palm Beach, FL

Below left: Jackson Pollock at work on *Alchemy*, Photograph by Herbert Matter, Courtesy of Pollock-Krasner House and Study Center, East Hampton, NY

Bottom right: Andrew Wyeth (left), "Andy in the Studio, 1981" Photo by © Peter Ralston, Courtesy Ralston Gallery, ralstongallery.com



SISTER ACTS



Photograph La Jolla Historical Society collection



Photograph courtesy San Diego Museum of Art

THE KLAUBER GIRLS ALICE AND LEDA

By Carol Olten

They were five sisters in THE Klauber family of San Diego, a family of fine social standing that grew to an even dozen when Abraham and Theresa Klauber's seven boys were born and the good merchant and his wife decided their days of parenting were finally finished. Like their father, the boys followed careers primarily in business except Laurence who became a herpetologist and text book writer. Melville Klauber grew up to head the family grocery emporium and build a fine home designed by architect Irving Gill that was the talk of the town until it was demolished in the late 1970s over the opposing cries of preservationists. The Klauber girls – particularly Alice and Leda – turned their pursuits to the arts and the advancement of culture in San Diego, a city then in its salad days of the early 20th century advancing optimistically, but sometimes also precariously, toward the adoption of new modern ideas of thinking and living that suddenly involved

automobiles, telephones and electricity – not to mention artists such as Henri Matisse no longer content to simply paint a recognizable apple or – erratically – preferred his nudes blue.

Unlike many young women of the time who held onto the notions of the Victorian era, the Klauber girls were independent spirits in tune with their time – well-educated, exposed to travel abroad and liked adventure whether it involved mindful explorations of Emmanuel Kant at home or boarding an ocean liner to meet Gertrude Stein and Alice B. Toklas in Cordova. Alice Klauber rode off on a horse to New Mexico to find Ghost Ranch and experience the song and dance of

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**Alice did more for
cultural advancement
of San Diego than
any other individual
except perhaps
Julius Wangenheim
with whom she
often collaborated.**
”

Indigenous people. Leda Klauber deserted the family compound, virtually picked up a hammer and designed and built her own house in La Jolla. Above all, the Klauber girls were intensely creative, civic-minded individuals, eager to add to the growth and enlightenment of their own San Diego. Both women painted, part of the circle of leading plein air artists in the San Diego area during the early 20th century that included Alfred Mitchell, Charles Fries, Ivan Messenger, Maurice Braun and others. Both were instrumental in founding some of the first art organizations such as the San Diego Art

Guild and the La Jolla Art Association.

Without a doubt, Alice Klauber left the greater legacy. In reviewing her life and work historian Bruce Kammerling wrote: “Alice did more for cultural advancement of San Diego than any other individual except perhaps Julius Wangenheim with whom she often collaborated. She gave assistance and encouragement to many artists and art organizations and always strove for aesthetic excellence.”

Alice cemented herself as a leader of San Diego's emerging modern art scene when city fathers named her chairman of the fine arts department for the 1915-16 Panama California Exposition, the most significant cultural event to that date in Southern California's history. She edited the exhibition catalogue and selected artists and their art for the show, the first in San Diego to locally expose New Realism and abstract painting to the public on a large scale in the wake of the ground-breaking Armory Show of 1913 which introduced modern art to America with a bang rather than a whimper. Robert Henri, the American renegade realist associated with the Ashcan



SISTER ACTS...continued from page 11

School who Alice had studied painting with, was a major exhibitor along with other artists such as George Bellows and John Sloan, also associated with the Ashcan group. (During this time Alice arranged for Henri and his wife, Marjorie, to spend part of 1914 at La Jolla's Richmond Court, a collaborative new architecture design by Gill with Richard Requa and Frank Mead off Coast Blvd; Henri painted a number of realistic portraits of Indigenous people while in-residence here that became part of the Expo exhibition, lauded for its originality and fresh approach to old art forms.)

After the exposition Alice continued her support of the arts in San Diego until near the time of her death in 1951 at age 80. (So, too, did Leda, dying in 1981 only a few months short of her 100th birthday.) Alice was among those instrumental in the founding of the Fine Arts Society in 1926 leading to the creation of the Fine Arts Gallery in a former exposition building in Balboa Park that is now the San Diego Museum. She also was among the founders of the Asiatic Arts Committee and was made an honorary curator of Asiatic Art at the Gallery in 1940 after donating a personal collection of Japanese block prints by Utamaro, Hiroshige and others.

In light of her many contributions of time and donations to arts organizations of early San Diego, Alice's own life as an artist tends to be overlooked. A small body of work exists in collections at the San Diego Museum, but most of it remains unsigned – a collection of still lifes and landscapes painted through time as lessons in oil rather than significant pieces planned for collections or exhibiting. One of her most memorable paintings remains the California Tower, an oil painted in 1915 during the height of the exposition with broad flat brushstrokes that shows the building as a semi-abstract reflecting the sunlight. Alice remained independent and wedded to an interest



Previous page: Left - Leda in front of Gravilla Street house; Right - Portrait of Alice.
Above: Alice's Still Life of Blue Asters; Right - Her 1924 La Jolla seascape.

in art all her life. She cared not so much about her own, but that of others. Her satisfaction was in waking up San Diego's rather small world about them.

Sister Leda, born into the Klauber family 11 years later, was of a similar vent. Leda, whom the Klauber's nicknamed Little Leet for her diminutive size and lifetime weight in the neighborhood of 80 pounds, also painted as a personal outlet, collected Japanese prints and donated timeless energy to the furtherance of the arts, particularly in La Jolla where she built her own house in 1924 at 312 Gravilla St., a stone's throw from Wind 'an Sea beach and architect Rudolf Schindler's El Pueblo Ribera. Like her sister, she chose a life of independence, driving her own little red car wherever she pleased until reaching the age of nearly a hundred. She lived alone with a cat named Fluffy.

Leda's house, now demolished, was in the English Tudor style with

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Alice was among those instrumental in the founding of the Fine Arts Society in 1926 leading to the creation of the Fine Arts Gallery in a former exposition building in Balboa Park that is now the San Diego Museum. She also was among the founders of the Asiatic Arts Committee and was made an honorary curator of Asiatic Art at the Gallery in 1940 after donating a personal collection of Japanese block prints by Utamaro, Hiroshige and others.

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Photographs courtesy of San Diego Museum of Art

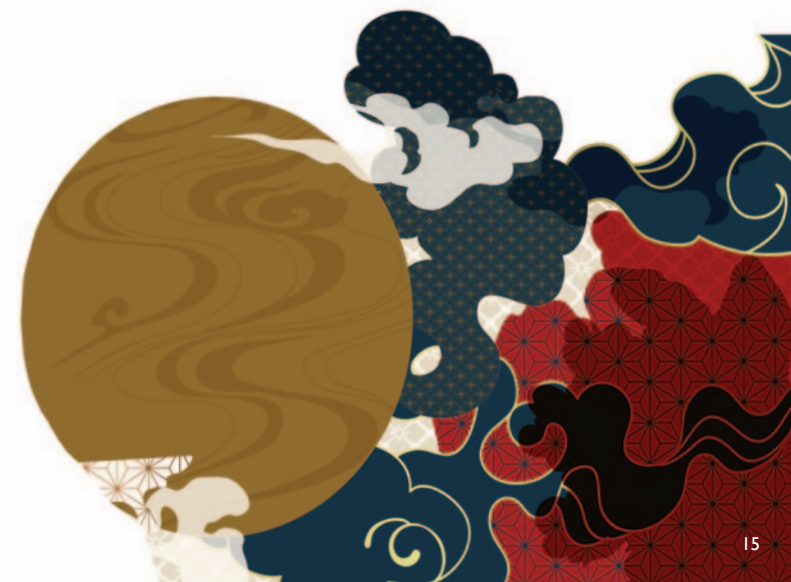
a steeply pitched roof and shed dormer. The front elevation was noteworthy for a story and a half gable wing defining the structure from the street along with a peach tree in the front yard that Leda planted early on with lush pink blossoms every year to announce the spring. Leda filled the house with paintings, her own still lifes and landscapes as well as those by other artists of the San Diego circle. One of her prized pieces was by Charles Reiffel, her teacher. "He believed in trying to paint things as they were, because they were too beautiful to try to interpret," Leda recalled in an oral interview in 1979. The interviewer's response was: "That's fascinating, because it shows that you were all (the Klauber sisters) running in the circle of new art or Impressionist art." Leda responded: "Yes, ever since I can remember." Her interest in Japanese woodblock prints was spurred by Alice and Los Angeles collector and dealer Judson Metzger. One of Leda's prints was a gift from Frank Lloyd Wright, given to her after she arranged to introduce Wright to a Point Loma collector who wanted to sell some pieces to the architect on a visit to San Diego.

When San Diego's then small circle of experimental painters came to La Jolla to be inspired by rocks and seascapes they often concluded plein air outings at Leda's house. She was a gracious hostess and

enjoyed the camaraderie of her petite salon. Like Alice, Leda became expert at gathering artists together for social and cultural occasions as well organizing exhibitions of their work. She helped to establish Los Surenos in Old Town, one of San Diego's first art colonies that later became the nucleus for Spanish Village in Balboa Park. Like Alice, her activities with the Asiatic Arts Committee, the San Diego Art Guild and the La Jolla Art Association were always ongoing. In 1941, Leda added another ongoing activity to her list by becoming a founding member of the La Jolla Musical Arts Society and, later, a regular supporter of the La Jolla Historical Society.

Alice and Leda Klauber were unique to their time – growing up in Victorian San Diego and emerging as young women of the modern era ready to take charge of their lives and pursue, not only their own art, but the ideas and culture that came with the new time of a new century. Their calling card may well have been the family name, but it was used to good purpose.

Laurence Klauber once wrote a poetic tribute to his little sister Leet on one of many birthdays leading toward her centennial. "Take, for example Leet," the poem began. "She may be small but never beat."



ADOBE

TO BAUHAUS AND BACK

WILLIAM LUMPKINS: A PROFILE

By Carol Olten

There is a place on the high alpine desert of northeastern New Mexico below the snow-capped mountains of the Sangre de Cristo and San Luis Valley mountains called Rabbit Hole Ranch. It's a place of sagebrush and cactus with mountain views and, depending on the weather, cold crisp air that stings your breath at 7,500 feet.

Rabbit Hole Ranch is now primarily a campground, a kind of isolated outback where outsiders sometimes come to sit in tents, lounge on portable lawn chairs and pretend for a few days that they're having nature experiences. But when William Lumpkins was born there in 1909, Rabbit Hole had no such campers. It was just a godforsaken ranch with a funny name that didn't promise the pecuniary advantages of an oil well. The pioneer Lumpkins family didn't stay long, moving from ranch to ranch in search of more lucrative work and eventually settling in Lincoln County, N.M., in the shadow of El Capitan Peak and what, a few years earlier, had been Billy the Kid country. Young William developed an early love of the New Mexico landscape – the endless flat plains of desert and sagebrush, the ever-changing light and shadows that made mountains into color washes of imaginary canvases – something he learned from someone who had set up an easel in a small-town storefront was called art. He grew up to paint, too – abstractly and in his own way. He also grew up to be an architect, designing and building in the Pueblo Revival Style reminiscent of native Southwest architecture that he observed on the landscape as it had been through many years of history. By the 1930s, having studied both art and architecture at the University of New Mexico, he had a successful architecture firm in Santa Fe building houses known for vigas and portales. He also had a growing reputation as a pioneering painter and founding member of Santa Fe's Transcendental painters in the mid 1930s exploring the parameters of abstract expressionism – the first non-objective art association in the country at this time.

But then things changed, both for Lumpkins and for history. Art became even more modern, more minimal. Architecture followed suit with Bauhaus and International Style. Lumpkins moved his life and practice to Southern California, first temporarily to design a palatial horse ranch overlooking the Pacific in La Jolla for oil tycoon and developer William

Black as a kind of grand farewell tribute to his Pueblo Revival days, and, then, permanently in 1952 to La Jolla where he built a legacy of residential, civic and commercial architecture reflecting mostly Bauhaus and Mission Revival styles with snatches from his New Mexico roots for old times sake. He remained in La Jolla until 1967 when New Mexico's landscape once again claimed his heart and spirit. He returned to Santa Fe, painting and practicing there until his death at 90 in the year 2000, leaving yet another trail of roots from his youth in the fields of both art and architecture.

Lumpkins, particularly his time and work in La Jolla, began to fascinate me a few months ago when architect Charles Kaminski joined my guided walking tour of La Jolla's commercial courts and, as we strolled down the line of Mid-Century retail and professional lease space in the 7700 block of Fay Avenue (early Robert Mosher on the left) asked if I knew of a hidden court at 7723. Well, no. And we proceeded to walk down a short arcade off the street, opened a pair of non-descript iron gates and entered into a small open space surrounded by cement walls as white as Corbusier's Villa Savoye. It shouted Corbu had been here, but, no, it was William Lumpkins, 1962 – the commercial court he designed for his office and lease space as he furthered his scope as a residential architect for subdivision projects such as Prestwick and La Jolla Highlands. On another guided walking tour as I introduced Lumpkins' design for the 1958 Rotunda addition at the Athenaeum Music and Arts building, a participant named Catherine Person volunteered that she and her husband, George Smith, had recently purchased a luxury unit in a condominium on Cave Street that Lumpkins had also designed in the early 1960s.

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Artist and architect William Lumpkins, left, portrait photograph by John Waggaman after return to Santa Fe; right, a six-unit condominium building on Ivanhoe designed by Lumpkins in early 1960s on Cave Street



Clearly, Lumpkins had left a greater architectural legacy in La Jolla than generally revealed by his two signature buildings – The Chancellor’s House on the UCSD campus and the Rotunda at the Athenaeum Art and Music Library. Besides a diverse repertoire of private residences including his own Mid-Century house anchored to a steep hillside on Castellana, the legacy is composed of at least two civic, or community, projects, a medical building (now demolished) on Upper Girard where the avenue meets Genter Street and a trio of sizeable commercial structures – all in the immediate village.

Besides his own office building on Fay, the commercial work consists of the multi-story El Patio building constructed around a central court on Ivanhoe and an ocean-view retail structure housing restaurants, galleries and shops in the 1200 block of Prospect Street. In 1960s he designed the three-story La Jolla Medical Building on Upper Girard, then adjacent to the 18th tee of the La Jolla Country Club golf course as well as (in 1963) a remodel of the Cove movie theater at 7730 Girard changing the facade from its traditional Colonial look to a more Modern style. His signature Rotunda (the “round” building) for The Athenaeum is a curious, yet elegant, architectural landmark joining William Templeton Johnson’s more serious Spanish Revival building of 1928. A few steps down Wall Street is an almost totally utilitarian loading addition he designed for the La Jolla Post Office – essentially an outdoor platform for moving mail covered by a sloping roof. Its only architectural moment is an extraordinarily long beam that spans the extended roof line with only a single support. Look closely and you discover a bit of Pueblo Revival detail Lumpkins left for history.

“ Architecture is discipline – painting is freedom. I need both.”

Before coming to live and work in La Jolla, Lumpkins at age 41 had an established reputation in New Mexico as both an architect and artist distinguishing himself in passive solar adobe (architecture) and experimental abstractions in watercolors (fine art). Like many creative artisans of the Depression-era 1930s, he began his career on Works Progress Administration (WPA) projects including a design for a hospital in Hot Springs, N.M., before concentrating on private homes based on the Spanish-Pueblo idea of structural wings radiating from central open courtyards. He had started painting as a young man encouraged by the artist Peter Hurd and through the 1930s and 1940s shown work as part of group exhibitions in a variety of museums and institutions such as the Art Institute of Chicago, the Denver Art Museum and the Museum of New Mexico.

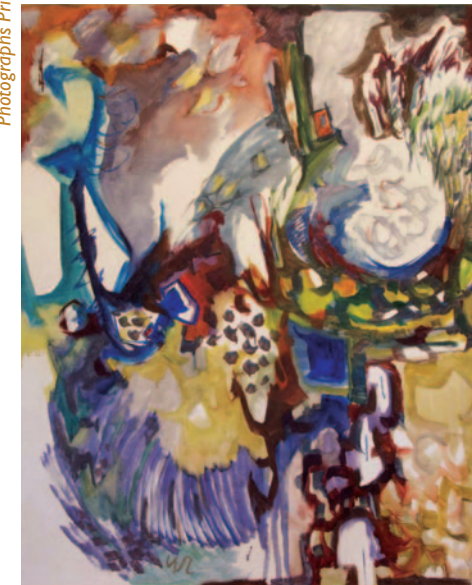
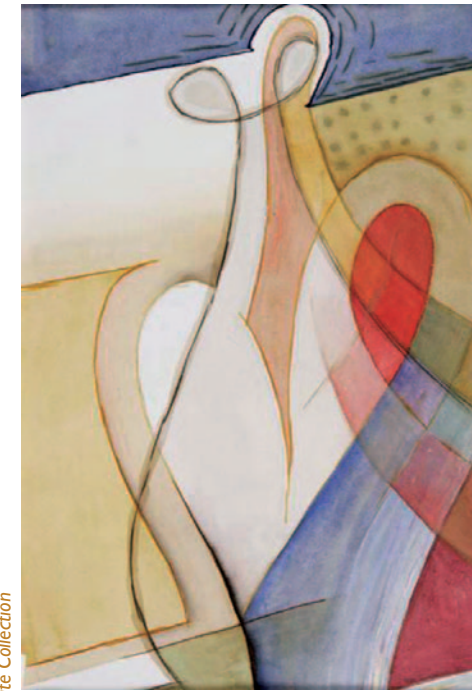
Although both his architecture and painting were done within a period of modern ferment that debated the ideas of form and function as well as the very concept of subjective abstraction, Lumpkins viewed them as separate entities, once declaring: “Architecture and painting are two different worlds. Architecture is about five per cent creativity and 95 per cent work, while painting can be completely creative. Architecture is discipline – painting is freedom. I need both.”

Lumpkins was a kind, thoughtful individual – a gentleman in most every sense of the old-fashioned word. He dressed well, usually wearing a bolero tie and cowboy hat in later years mindful of his New Mexico roots. He studied and practiced Buddhism most of his life reading and writing koans, the philosophic sayings or thoughts used by Zen masters to provoke deeper perception. In photographs taken before his death in Santa Fe at 90 as the 20th century turned into the 21st his face is reflected in the camera lens with eyes that look to the viewer as if seeing beyond – into a space Buddhists identify with sunyata or ultimate transcendence.

“He was a man of quiet grace and eloquence,” says John Schaefer, owner and director of Santa Fe’s Peyton Wright Gallery who curated some 2,400 paintings. Lumpkins left in his estate and was acquainted with him and his family before his



Photograph courtesy Carol Olten



Photographs Private Collection

death in 2,000. “A kind and generous soul, effusive in his support for the younger generation who always found something uplifting and positive to say even if he wasn’t enamoured of it.”

Lumpkins painted seemingly as if by intuition, although deep thought processes often preceded execution of his pieces. He worked quickly, sometimes finishing six or seven canvases in a day. Although early paintings tended to be relatively small watercolors, later work of the 1980s focused on larger canvases in acrylic. Colors and forms sometimes suggested the New Mexican landscape – meditation paintings reflecting the spirit of a place vs. its reality. Consistently, Lumpkins work whether art or architecture reflected an odd gift of balance, Shaefer surmises.

In the present art market Lumpkins paintings extend into the five figure range. His obituary in Santa Fe’s newspaper remembered him not so much for architecture as for being “the dean of the city’s transcendental painters” of the early modern period. Still many buildings in and around Santa Fe bear his trade mark, if not his signature. The venerated La Fonda hotel, subject of a Lumpkins remodel in the 1980s, has the main ballroom named in his honor.

Lumpkins did not paint as profusely in La Jolla as he did in Santa Fe – perhaps, the sea did not inspire him as much as mountains and sagebrush “meadows.” He was active, however, with MCASD, both in administrative

and curatorial matters. The museum staged a Lumpkins solo exhibition of 16 watercolors and four oils in 1959 and made a purchase for its permanent collection (de-accessioned in the early 1980s to comply with new policy recommendations). He stated at the time that studying and working in La Jolla with modernists such as Sheldon Kirby and Fred Holle had done “more to shape the direction of my painting than the other 20 years of experimentation. Through work at the Art Center with these two men I have moved from an analytical, non-objective approach to an expressive approach.”

Still, Lumpkins greatest legacy in La Jolla was architecture. His house on Castellana and several other private residences he designed now are showplaces restored as Mid-Century classics. The Chancellor’s House, his architectural calling card to La Jolla almost 75 years ago, is on the National Register of Historic Places as a landmark example of Southwest architecture in Southern California while many of his commercial and civic buildings remain a quiet presence all around us to be appreciated for both style and practicality. All you need to do is take a little time to discover and recognize them.

Left: Architectural detail of Lumpkins El Patio building on Ivanhoe; above right, “Loops,” watercolor on paper, 1928; bottom right, “Aboran,” oil on canvas, 1959.



SAVE THE DATE *Celebrating 60 Years!*

Saturday, August 12, 6:30-8:30PM
Wisteria Cottage Lawn

Join us for a special fundraiser in support of La Jolla Historical Society's 60th Anniversary. Enjoy a nostalgic look at classic 1960s films and La Jolla's cinematic history, along with wine and hors d'oeuvres, a candy and popcorn bar, and special recognition of LJHS Historian Carol Olten.

Tickets on sale soon at lajollahistory.org

Sixty years ago in La Jolla, 1963...

- Three bedroom houses near the ocean sold for \$19,500.
- The Cove movie theater had long-running hits in "My Fair Lady" and "Mary Poppins."
- The Mayfair market serenaded grocery shoppers with classical music while they picked up bargains of Stouffers frozen at three for \$1.
- Architect Robert Mosher designed the first drive-up bank on Girard Avenue.

And...

- In July, 1963, a small group adopted bylaws and elected officers as the La Jolla Historical Society with Barbara Dawson as president. In her notes, she predicted the organization "should become a large, active and valuable asset to the community of La Jolla – past, present and future."

Like the many successors who would serve as board members, volunteers, donors, scholars and preservationists, Dawson continued her dedicated work with the historical society for many years.

Thanks to all who have helped us reach this 60th Anniversary milestone year!



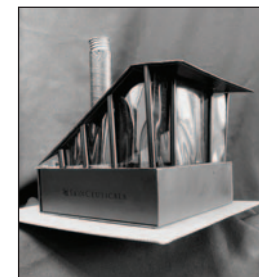
June 17 - September 3
The Artist at Home
Exhibition
Wisteria Cottage
12pm - 4pm (Wed - Sun)



June 26 - 30
July 24 - 28
Shaping Our Stories
Elementary School Camp
Balmer Annex



July 1
Carla Roener
"What Are You Looking At"
An Informal Art Club
Balmer Annex
11am - 1pm



July 10 - 14
July 17 - 21
Young Architects Summer Program
Balmer Annex



July 20
PechaKucha
Presented by the San Diego
Architectural Foundation
7:30pm
Wisteria Cottage Lawn



July 22
Artists Studio/Home Tour
Jean Lowe, Kim MacConnel
11am



August 12
Celebrating 60 Years!
LJHS Anniversary Party
Wisteria Cottage Lawn
6:30 - 8:30pm



August 19
Artists Studio/Home Tour
Irma Sofia Poeter (Tecate)
9am



August 26
Lecture/Book Signing
Valerie Balint
Balmer Annex
4pm



September 22 - January 19
Tigers, Unicorns & Puppy Dog Tales
Exhibition
Wisteria Cottage



October 14
La Jolla Modernism
Mid-Century Home Tour



October 15-21
La Jolla Landmarks Week



Rare Trees and Sacred Canyon Exhibition



Concours d'Elegance



University Club



Rare Trees and Sacred Canyon Exhibition



60th Anniversary Celebration



Concours

The first half of the 60th anniversary year of the La Jolla Historical Society in 2023 was celebrated with an early March program for members and guests, including civic officials and local leaders who praised the organization's many projects involving historic preservation, education and the promotion of cultural life of the community through special events, exhibitions and workshops. The year kicked off in February with a record attendance at the opening reception of a winter/spring exhibition, *Rare Trees Sacred Canyons*, spotlighting Torrey pines and the state reserve and the lodge that bears their name. Two of the most popular and familiar events on the Society's calendar – the *Concours d'Elegance* and *Secret Garden Tour* – again highlighted April and May. Late this summer on Aug. 12 the Society's founding in 1963 will once more be heralded with a unique event on the Wisteria Cottage lawn followed by a vintage film program. In the summer of 1963, Barbara Dawson, the Society's first president, predicted it "should become a large, active and valuable asset to the community." Today, we can attest she was right.

Photos courtesy of Douglas Gates, Pablo Mason, and Ashley Solomon at The La Jolla Light



60th Anniversary Celebration



Concours





Submit a Nomination for the 2023 Jewel Awards

Deadline: July 15, 2023

The annual Jewel Awards, organized by the Society's Landmark Steering Committee, recognizes outstanding efforts of those who preserve and restore, rather than replace a historic structure, contributing to La Jolla's rich architectural environment.

Learn more, and submit a nomination at [lajollahistory.org/about/la-jolla-landmark-group](https://www.lajollahistory.org/about/la-jolla-landmark-group)



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

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

SPECIAL THANKS

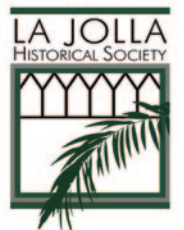
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Visit: <https://www.sandiego.gov/arts-culture>



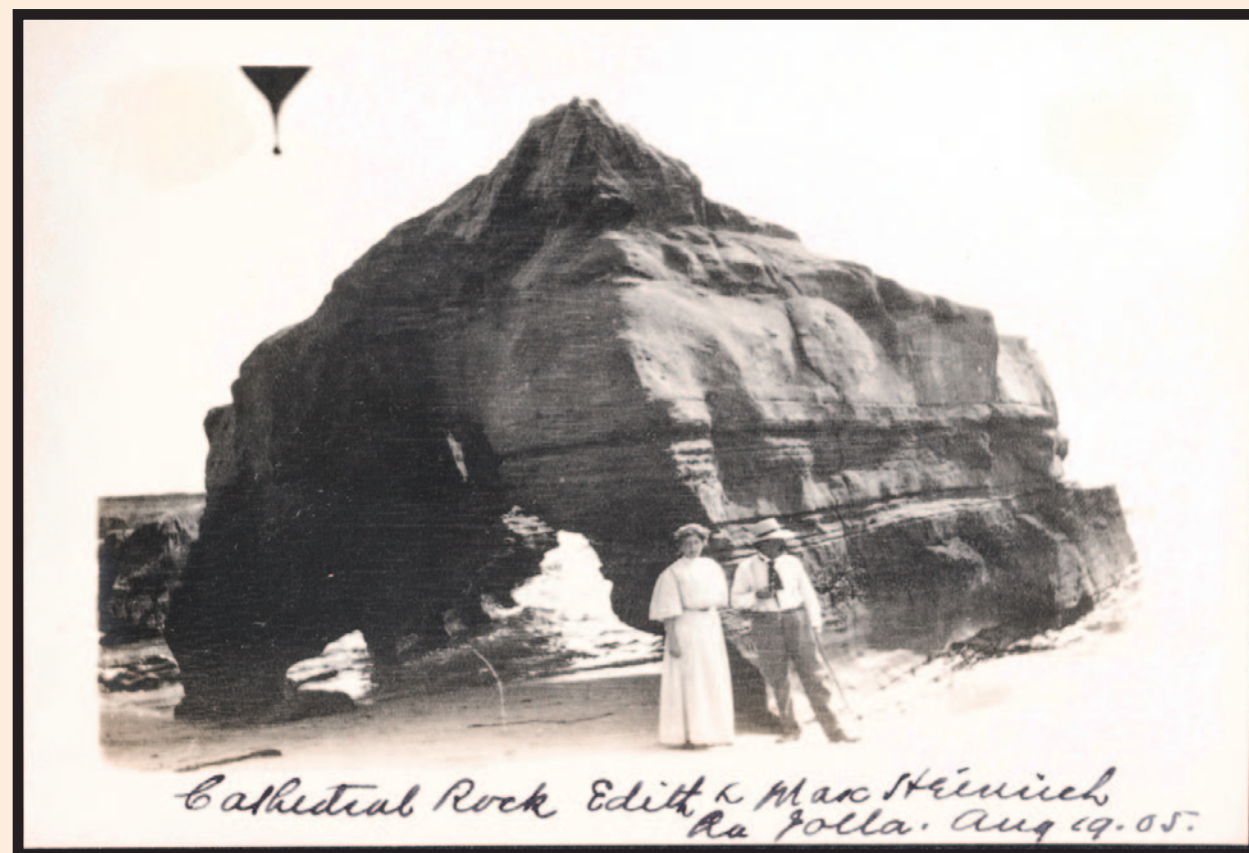
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Photos by Pauline Conway



Summer Idyll

It was a joyful day for "the joyful child," Anna Held, when at age 50 she tied the marriage knot with the opera singer Max Heinrich after he wooed her with song on a visit to the Green Dragon Colony in the early years of the 1900s. The wedding took place on the afternoon of Oct. 11, 1904, arranged on a whim at the English Lutheran Church in downtown San Diego. This collection of photographs, discovered in an album by Barry Ruderman Antique Maps Inc., 7407 La Jolla Blvd., records a long-ago late summer idyll of happy times in August of 1905 the couple shared with friends while living at Wahnfried, the Green Dragon house named for Wagner's villa that Held built for herself and Heinrich. They posed for pictures with Professor Gustave Schulz, the artist who had built the steps to Sunny Jim Cave; Ulysses S. Grant and Ulysses Jr. for whom Held had been a nanny and the Polish singer Madame Helena Modjeska, a life-long friend. The photographs provide a rare insight into the life of two of La Jolla's most legendary figures, always ready for "Le Carpe Diem," seizing the joys of the day.



Images from La Jolla Historical Society Archives and Judy Schulman collection



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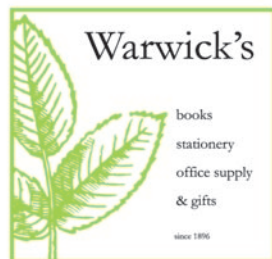
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LA JOLLA HISTORICAL SOCIETY

