

JEWELS OF LA JOLLA



Save Our Heritage Organisation

LA JOLLA HERITAGE TOUR

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ELLEN BROWNING SCRIPPS (AGE 37)

DEDICATED TO
ELLEN BROWNING SCRIPPS

BORN ON OCTOBER 18, 1836

On the birthday of this very special woman, the Save Our Heritage Organisation dedicates this Heritage Tour and Brochure.

Born in England to a family of modest means, she came to America at the age of seven and was raised on the American frontier. A self-made woman she became one of the first women in America to enter college and receive a degree. She was a homemaker, teacher and journalist who helped pioneer and mold the newspaper business. She is believed to be the very first syndicated news columnist in the world.

This shy, fragile woman with luminous eyes lived a simple and frugal life but through her generosity has helped further the boundaries of humanity and has left an enduring legacy for her community. Significantly, in 1899 she wrote an article entitled "The Future of La Jolla." The article is as timely today as the day it was written. The following quotes are appropriate.

"....The fruition of our hopes and aspirations can be attained only by our own determination and acts."

"....It lies with us residents and owners of La Jolla to make our 'Jewel' what we will, only keeping it always in harmony with its glorious natural setting."



INTRODUCTION

SOHO welcomes you to our **Annual Heritage Tour**. As we visit the scenic coastal community of La Jolla. Because La Jolla has its own unique Post Office identity many people do not realize that it is part of the City of San Diego.

Even so, La Jolla is a very special place. Its rugged coast and wild surf have long attracted artists, writers and other creative persons who see La Jolla as a special place to tune in to nature. Anna Held and her Green Dragon Colony that developed around the turn of the century is such an example.

The proximity to nature and the sea not only attracted artists but the scientific community as well. Scripps Institute of Oceanography began its existence in 1905 at La Jolla Cove, later moved to La Jolla Shores and is now considered to be the leading institute on marine research in the world. In turn, it became the foundation for UCSD which is celebrating its 25th anniversary. Nearby is the world-famous Jonas Salk Research Center, Scripps Research Clinic and Scripps Memorial Hospital.

To add to this kaleidoscope of interests in art and science is a newcomer, one in which the village of La Jolla has not entirely come to grips with. This is the World of Finance. La Jolla is not only a wonderful place to live, play and study, it is also a wonderful place to work. Thus, it is not surprising that La Jolla has attracted the business and financial community. The challenge La Jolla must face is how to maintain its pleasant village-like atmosphere in the face of growing pressures to urbanize? Will this urbanization destroy the qualities that make La Jolla such an attractive place to begin with? Many people think it will. What do you think?

SOHO hopes today's tour will give you a better appreciation of this unique community, its history, its architecture and its people that helped to make La Jolla what it is today.

HOW DID LA JOLLA GET ITS NAME?

Newcomers to San Diego often have trouble pronouncing Spanish names like "El Caj-John" and "La Jaw-Law." The variety of ways early visitors spelled the name of this beautiful place have added to the confusion. What does La Jolla mean?

... Some say it is Spanish for "The Jewel" (La Joya)

... Some say it is Spanish for "The Cave."

... Others say it is named after the many Indian pots and artifacts found near "La Jolla Shores" in an area called "Pottery Canyon."

(The Spanish word for clay pot is La 'Olla, pronounced "La-oy-ya") This last interpretation is getting close--close to home, if not close to the true meaning. Actually, La Jolla refers to "Hollow." Earliest Mission records indicate that there was an Indian Village in the vicinity of Pottery Canyon by Ardath and Torrey Pines Road. They called this village "La Jolla Rancheria," or village in the hollow. In any event, whatever the interpretation, everyone agrees that La Jolla is a "Jewel" of a place.

HOW DID LA JOLLA GET ITS START AS A COMMUNITY ?

One of the objectives of the early California Missions was to move the Indians from their villages to the missions where they could become Christianized and trained into the Spanish ways of farming, crafts and industry. After being "Christianized and Civilized" they were to be returned to the land to establish pueblos loyal to the Spanish Crown. This process was never completed due to the Mexican Revolution. Thus, the La Jolla Indians were moved from their villages but never returned.

The subsequent Mexican-American War further changed the destiny of the Indians in California. The Gold Rush brought a flood of newcomers from the east coast and from all around the world. Some of these newcomers put down roots in San Diego. But it wasn't until after the American Civil War that the newcomers began to pay any attention to La Jolla.

Alonzo Horton's arrival in San Diego in 1867 stimulated a real estate boom that resulted in Pueblo lands being surveyed, subdivided and sold. The first two lots (No. 1261 and 1253) sold in the La Jolla area were sold in February 1869, to the Sizer brothers, Samuel and Daniel. They each bought 80 acre lots for \$100 (\$1.25/acre). Other land sales followed, but, although the Sizars farmed their land (which was east of La Jolla Blvd., and between Pearl and Nautilus) little or no development took place in the La Jolla area for about 17 years.

What changed this was a series of events that had a tremendous impact on San Diego and Southern California. In 1886 the transcontinental railroad (Santa Fe) finally reached San Diego. In 1887 a rate war broke out between Santa Fe and the Union Pacific which resulted in rates dropping to one dollar between St. Louis and the West Coast! The resulting influx of people into Southern California triggered a great land boom that lasted nearly two years.

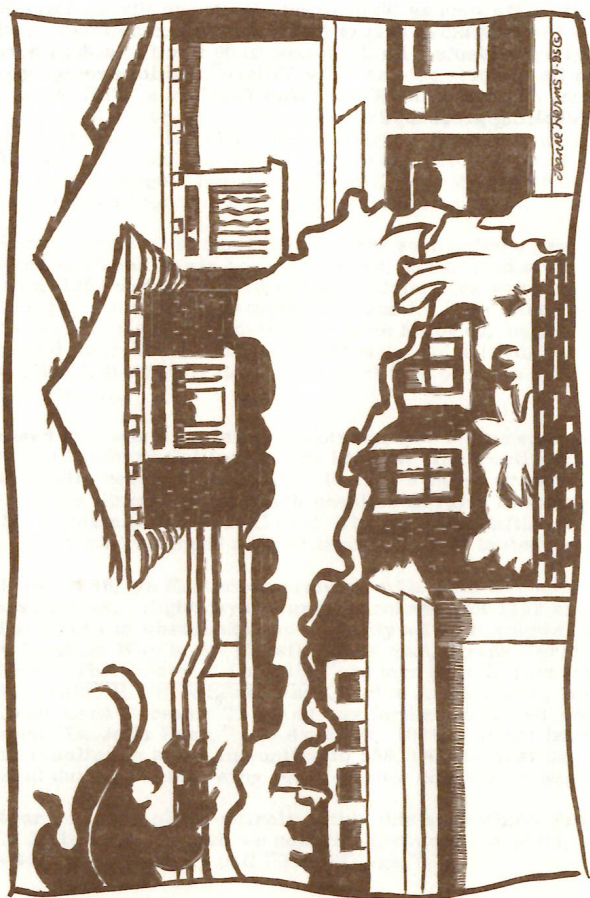
On March 16, 1886, an Easterner arrived in La Jolla to check out the real estate possibilities. Eight days later he purchased lot 1282 and portions of lots 1283 and 1284 in what makes up virtually all of downtown La Jolla (from Pearl and Virginia Way to the Coast). This man, Frank Terrill Botsford, is considered "The Father of La Jolla." In turn he sold part interest to George W. Heald, H. W. Whitney and Charles S. Dearborn, and formed the Pacific Coast Land Bureau. The land was further surveyed and subdivided and renamed "La Jolla Park." On April 30, 1887, a great land auction was held which resulted in sales amounting to \$56,000 the first day with an additional \$96,000 sold during the following year. A new community was born.

Today's tour will take place entirely within this area which Frank Botsford called "La Jolla Park," which we now call downtown La Jolla, and which residents still affectionately call "The Village."

STREET NAMES

Street names sometimes offer some historical insights into a community. For example, Frank Botsford, the Father of La Jolla, lived for sometime in New York City. Thus when he layed out his community he dared to dream big dreams and named many of the streets after comparable streets and places in New York City such as Wall Street, Exchange Place, Park Row, Prospect Place. Interestingly, part of his vision has come true, much to the perplexity of its residents. La Jolla now finds itself in a dual personality struggle between its historic role as "The Village" and its emerging role as one of the financial centers of the West. Was Botsford's "Wall Street" a whim or a self-fulfilling prophesy?





SEA CLIFF MANOR (1900)

SEA CLIFF MANOR

Style: 2-story shingle Craftsman with an oriental touch.

Built: 1900

Architect: Thought to be Irving Gill

This two-story shingle Craftsman style home overlooking the Pacific is believed to be an early example of Irving Gill's versatile and changing style. After arriving in San Diego in 1895, Gill worked in a variety of styles: Classical, Victorian, Colonial, New England, Tudor, Gothic, Craftsman, Prairie Style, Mission Revival and others, before he developed his simplistic geometric modern style of architecture for which he is best known. Although Gill never lived in La Jolla he is closely associated with its architecture. Many of his finest remaining works are to be found here.

Sea Cliff Manor was built in 1900. It is similar to another shingle residence, the Birkhead House that Gill designed in Portsmouth, Rhode Island, in 1902, and in which he specified and used California redwood. It also resembles the Douglas House, another shingle house he designed in San Diego in 1905. The shingle Craftsman residence is one of the significant architectural styles of La Jolla and one that gives La Jolla so much of its rustic seaside charm and its village-like atmosphere.

Sea Cliff Manor is perched on a hillside above Goldfish Point. The nearby sandstone cliffs with their caves are favorite roosting areas for pelicans, cormorants and gulls. Sea Cliff Manor was first called "Carey Crest" both in recognition of this part of La Jolla, which was called "Cave Crest," and for the first owners, Professor Joseph and Hettie Carey. Prof. Carey taught Greek and Latin in Eastern Universities before retiring to San Diego in 1890. His wife, Hettie, began the free education school in San Diego for children in the waterfront area. She also was the fourth president of the La Jolla Womens Club (1904-06). Prof. Carey died in 1905.

In 1909 Dr. William Ritter and his family rented the house. Dr. Ritter organized and headed the newly formed Scripps Institute of Oceanography. Later, from 1911 to 1915, Ruth and Arthur G. Merriam, known as the publisher of the Merriam Webster Dictionary, rented the house and made some alterations. During this period it was known as "El Paredon."

In 1921 the house and surrounding area was purchased by Miss Josephine G. Seaman. She lived here until her death in 1958. During this time there was extensive remodeling, including the installation of an elevator. Three smaller cottages on the property are thought to have served as servants' quarters.

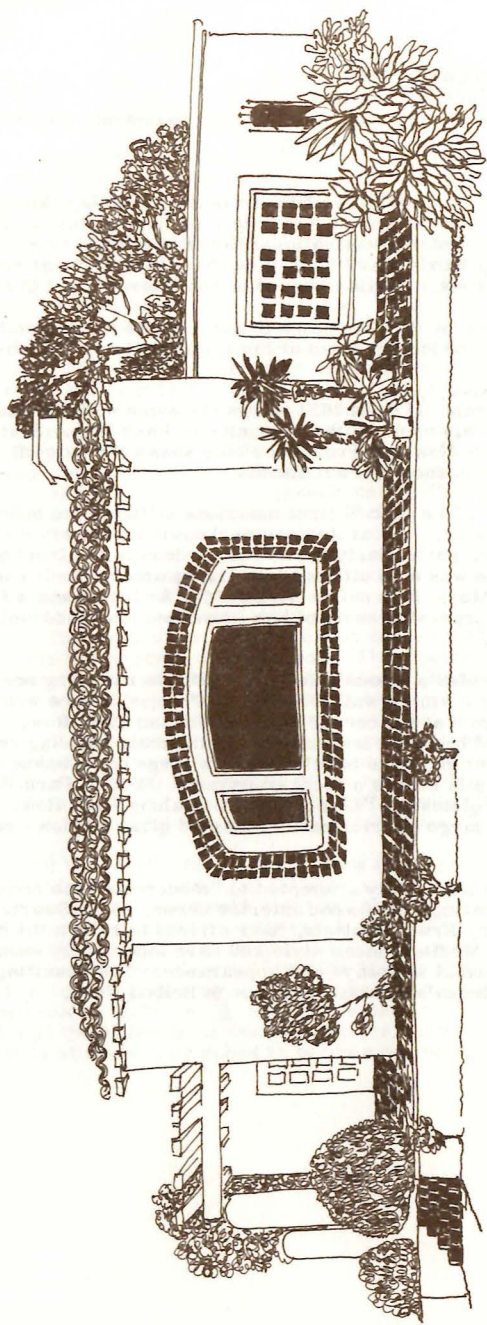
Miss Seaman was born and educated in England in 1872. She was active in the Congregational Church and taught in the Mission schools in India and China. After her arrival in La Jolla in 1921 she became active in community affairs, particularly with the La Jolla Womens Club. She became well known as a public speaker and was called the "Dean of San Diego Club Women." She served as president of the YWCA, the La Jolla Womens Club, the California Federation of Womens Clubs (1933-33) and as president of the Western

Federation of Womens Clubs (1938). During this period her home was the setting of many brilliant La Jolla social gatherings.

Miss Seaman is also noted for her purchasing the Green Dragon Colony in 1926 to preserve the trees and landscaping.

After her death at age 86, the property changed hands and her home was used for a while as a rest home.

In 1973 Robert and June Barrymore purchased the property. Both are active in community affairs. Mr. Barrymore is president of the La Jolla Historical Society and is also known for his fine collection of antique Rolls Royce vehicles. Their home is now called "Sea Cliff." The house and gardens have one of the finest views in La Jolla. As a historian, Mr. Barrymore is fascinated by the history of his home and the adjoining property, which includes the nearby famous "La Jolla Shell and Curio Shop and La Jolla Cave." It was here in 1902 that Professor Gustav Shultz began digging his tunnel to the natural sea caves below. Today the caves remain a popular attraction and it isn't unusual to see local residents and tourists alike descending the 133 steps in the curio shop to watch the ocean surge into the cave and to ponder the legends of old: of pirates, bootleggers, and smuggled Chinese. Sea Cliff Manor continues to preserve the memories and spirit of La Jolla.



THE JOHN ANDREWS HOUSE (1919)

THE JOHN ANDREWS HOME

7910 Prospect Place at Park Row

Style: Spanish Mediterranean, 1-story with basement, stucco with tile roof.

Built: 1919

Architect: Unknown

John Hope Andrews came to La Jolla from Steubenville, Ohio, in 1911. He was known as a financial genius and helped on fundraising projects for Pomona College, the Girls Interdenominational Home in Kansas City, and the La Jolla Library. During World War I he was on the committee that reorganized the American Red Cross. He also served on the Hoover Food Commission.

He built this house in 1919 for himself and his wife Hattie, and lived here until 1932. After which, he lived at the Colonial Hotel. He died in 1933 from a heart attack.

An aerial photograph taken in 1921 shows the home with its spacious front and backyard as the only home on the west side of Park Row. A sidewalk date at the corner of Park Row and Prospect Place shows the date of 1917 along with the name of the contractor, Paul Landis.

The house is one of La Jolla's first mansions utilizing the Spanish Mediterranean style of architecture. The architect is unknown but the style is similar to that of Richard Requa, particularly the use of gardens in the front yard and rear patio. This style was also utilized later on by another well-known La Jolla architect, Cliff May. It is said also that Mr. Andrews was a friend of Kate Sessions and incorporated some of her ideas into his landscaping and the design of his back yard.

The house resembles a Spanish Hacienda with its rambling one-story L-shaped layout. There is a stucco wall fronting on Prospect Place with an imposing tile roof entry with gate at the corner of Prospect and Park Row. The difficult hillside frontyard has been landscaped and the main building set back on to the hillside. Its front facade is punctuated by a large bay window outlined with blue tile. A pergola covers a front courtyard. Next to Park Row, here a minimal setback completes the "L" configuration along Park Row. The resulting offset permits a large interior patio. Stained glass windows enliven the side entry facade.

Previous owners apparently attempted to "modernize" the house by backfilling the patio and creating a driftwood interior decor. Joan Swartz and her restoration designer, Ernest Matteis, have strived to return the home to its original Spanish Mediterranean style and have laboriously excavated the patio to restore the formal walkways and appearance. The resulting patio is reminiscent of Requa's Alcazar Gardens in Balboa Park.

LA VALENCIA HOTEL

1132 Prospect Street

Style: Spanish Mediterranean

Built: 1926

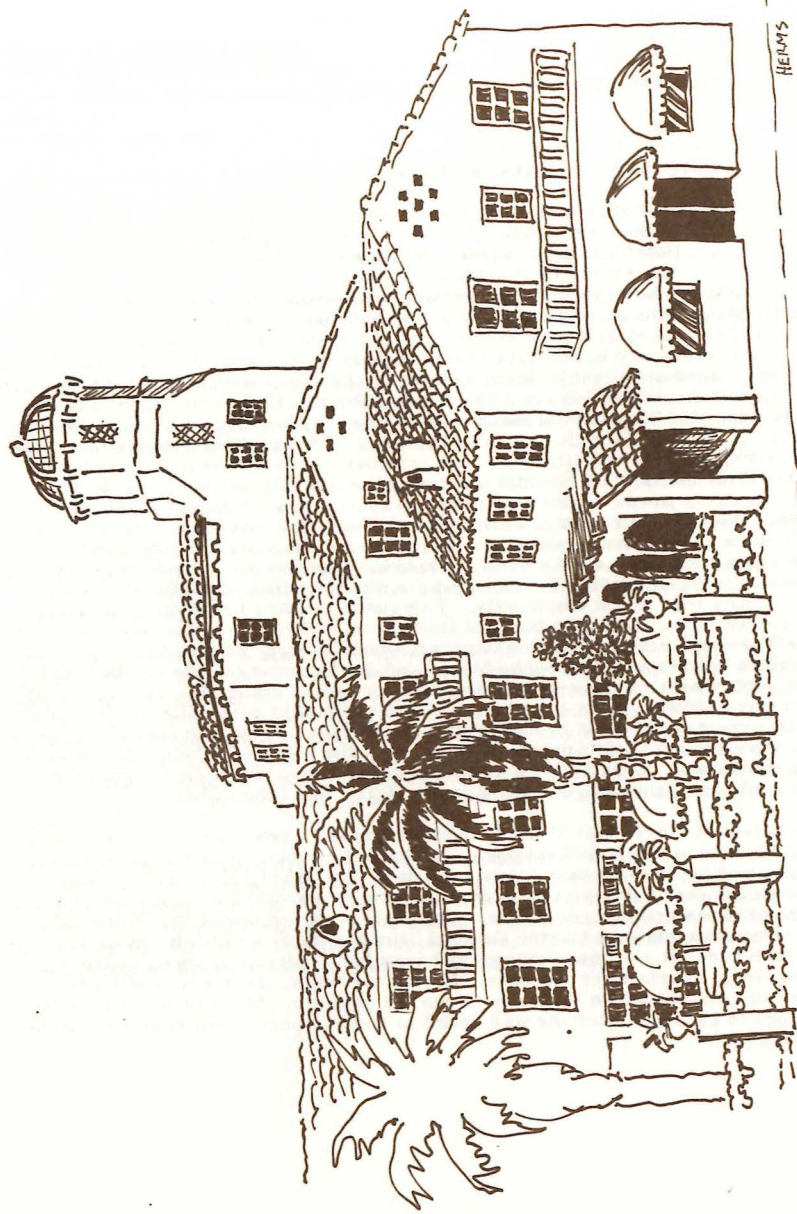
Architect: William Templeton Johnson

(1928 addition by Herbert Mann)

(1909 Cabrillo Hotel by Irving Gill, annexed 1956)

Perched on the hillside overlooking the La Jolla shoreline is one of the finest "small hotels" on the west coast. The guest list reads like an international "Who's Who." Hotel La Valencia was conceived in the heady boom days of the twenties by MacArthur Gorton and Roy Wiltsie. They envisioned a small luxury apartment hotel that was in keeping with its La Jolla setting with its friendly village atmosphere amid the jewel-like Riviera surroundings. Together they raised \$200,000 to construct the main portion of what would become a seven-story building, (4 stories downhill, 3 stories facing Prospect). Next, they hired architect William Templeton Johnson, well known for his other classical and Spanish style buildings in the San Diego and La Jolla area, including the San Diego Art Museum, Father Serra Museum, San Diego Trust and Savings Building and the La Jolla Library. The resulting Spanish hacienda-like building with its red tiled roof was originally called "Los Apartamentos de Sevilla" (The Seville Apartments) and opened on Christmas Day in 1926. Later, in 1927, it was decided to change it into a hotel. Herbert J. Mann and Tom Shephard of La Jolla were hired to design the additions. These included the walled restaurant patio, the entry arcade, and the tile dome tower which has become a La Jolla landmark. The remodeled building was renamed "La Valencia Hotel" and began its distinguished, colorful and celebrity studded role in the community. Famous film stars found the hotel an ideal retreat from the hurly-burly of Hollywood. These were the days of visits by the Talmadge sisters, Norma Shearer, John Gilbert, Ramon Navarro, comedians Bob Hope and Groucho Marx; and the legendary Greta Garbo. Hotel La Valencia was also the secret hide-away for famed evangelist Aimee Semple McPherson. Although the twenties and thirties brought celebrities to the hotel, the concurrent depression brought financial problems. Even though all of his creditors were paid off, Gorton lost control of the hotel. He took a talent agents job in Hollywood. Eventually he returned to San Diego where he became the successful president and general manager of The San Diego Club.

At the offset of World War II the Valencia assumed a new role. Its tower became a civil defense aircraft lookout post. La Jollans, vacationers and hotel guests dutifully took their turns two-hours each day, day and night, in good weather and bad, in a continuing vigil against any possible surprise enemy attack on San Diego bases and defense plants. During this period one of the Valencia's most famous guests was Marine General "Howling Mad" Smith who made his residence here. It also was temporary haven for hundreds of young officers waiting to go overseas or on leave. If sent overseas, their wives often remained in La Jolla at the Valencia or nearby cottages. Many of these couples remained in La Jolla after the war ended to become permanent residents of the community.



LA VALENCIA HOTEL (1926)

The postwar years brought a new enthusiastic manager and a new era. Richard Irwin had graduated from Cornell and was heading on his way up the corporate ladder at the 1200-room Book Cadillac Hotel in Detroit. In 1946 he was persuaded to come to La Jolla and take over the management of the 60-room Valencia. Irwin was attracted to the special qualities of the Valencia and La Jolla.

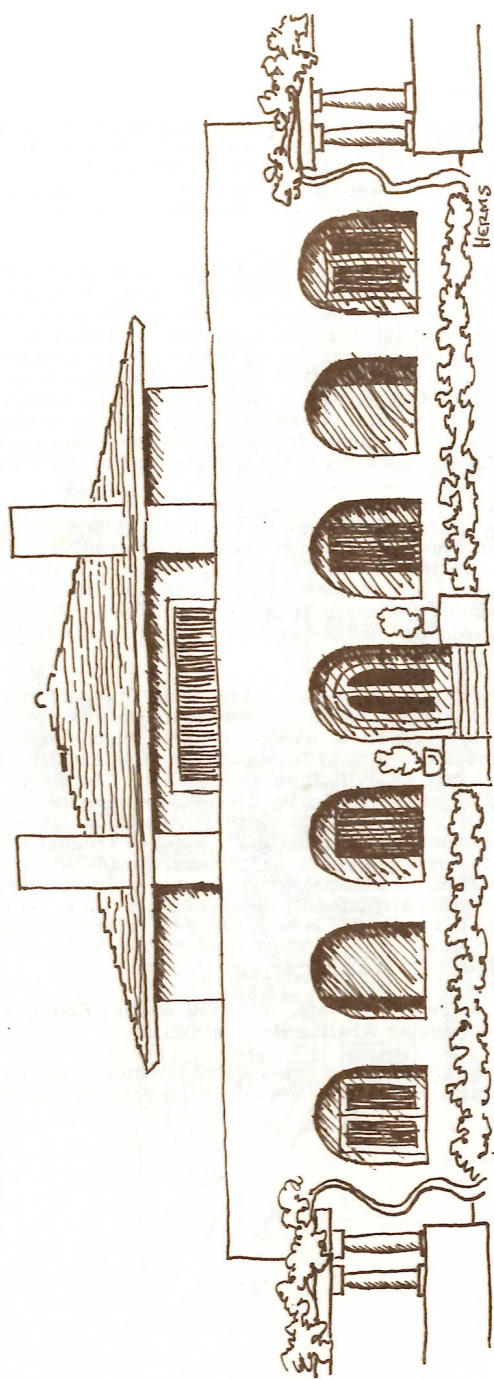
The qualities attracted others. During the fifties, the Valencia once more became the gathering place for famous Hollywood stars. During the postwar years many film stars longed for the creative atmosphere of the Broadway stage, but were reluctant to cut their lucrative ties to "Tinsel Town." The answer to this dilemma was provided by three very talented persons: Gregory Peck, Dorothy McGuire and Mel Ferrer. Together they created "The La Jolla Playhouse." Gregory Peck who grew up in La Jolla appreciated the beauty and culture of La Jolla. Here was an opportunity to play to a discriminating but appreciative audience in a location near enough to Hollywood to be convenient but far enough away to be insulated and provide a fresh approach to the dramatic arts.

During its existence the La Jolla Playhouse brought together one of the largest aggregates of talent in America: Charles Laughton, Raymond Massey, Joseph Cotton, David Niven, Herbert Marshall, Audrey Hepburn, Lilian Gish, Tennessee Williams, to name a few. From La Jolla many of the productions and stars went on the road and eventually to Broadway. The La Jolla Playhouse also became the launching pad for new talents such as Dennis Hopper ("Skin of our Teeth").

During the era of the La Jolla Playhouse (which utilized the auditorium of the La Jolla High School), the Valencia Hotel was the major place of residence for the stars, directors and playwrights, as well as their friends and followers. With this upsurge in business in the fifties, the Valencia expanded in 1956 by taking over the neighboring Cabrillo Hotel to the west. The Cabrillo had an interesting history of its own. Originally it was called the Wilson-Acton Hotel. It was built in 1909 utilizing much of the lumber from the old dance pavilion near the cove. It was designed as a five-story hotel by Irving Gill, utilizing his newstyle of architecture, characterized by plain facade and geometric shapes for windows and structure. It was one of the largest buildings designed by Gill. In its day the Cabrillo also attracted its share of celebrities, including President Wilson, and the Luces (Time/Life). It is sometimes referred to as "The Hotel of Loving Memories." Now, it is an integral part of the Valencia and is referred to as "La Valencia West."

La Valencia features three restaurants, including the Sky Room, a garden restaurant, as well as its popular Whaling Bar and Grill.

Richard Irwin and his staff are to be commended for their stewardship of La Valencia and their efforts to preserve not only a La Jolla landmark but a gracious way of life.



THE LA JOLLA WOMENS CLUB (1913-14)

LA JOLLA WOMENS CLUB

7791 Draper Av or 715 Silverado St.

Style: Mission/Gill Contemporary

Built: 1913-14

Architect: Irving Gill

The La Jolla Womens Club was one of the earliest organizations formed in La Jolla. It began on March 24, 1894 as the "Reading Club" and held its first meeting in the former "La Jolla Park Hotel." After the hotel burned down in 1896, the club continued to meet in various members' homes. In 1897 the Reading Club changed its name to the "La Jolla Literary Club" and became part of the County Federation. In 1898 Florence Sawyer donated the land and money to build a library at the northeast corner of Girard and Wall Street. This was called the Reading Room and the La Jolla Literary Club met there for a number of years. In 1902 while Ellen Browning Scripps was President, the club joined the State and National Federation and changed its name to the La Jolla Womens Club.

The club continued to grow and flourish. By 1913 it became clear that the La Jolla Womens Club needed its own clubhouse. Past President Ellen Browning Scripps donated \$40,000 for a new clubhouse and arranged to commission Irving Gill to do the design. He had previously done design work for Virginia Scripps at the Wisteria Cottage and St. James by the Sea Episcopal Church in 1909. Also, both Ellen and Virginia had hired him to design the new Bishops Girls School in La Jolla. Gill designed Bentham Hall (1903) and Scripps Hall (1910) as part of the Bishops School project. In the Bishop School project Gill utilized a modified Mission style with plain uncluttered facades, arched windows, shallow pitched roofs with wide overhangs. These were features he had experimented with in his Bishops Day School (1908) and the Christian Science Church (1909) on Laurel Street in San Diego. Ellen Scripps apparently was pleased with Gill's integrated approach to design and his simple clean structures.

The site for the Womens Club was selected at the southeast corner of Draper and Silverado near the Episcopal Church and Bishops School. Gill would maintain the same theme and the same elements he used in the Bishops School. But in addition he introduced another element, the pergola or arbor. Perhaps this was a suggestion by Ellen or Virginia Scripps. Perhaps Gill noticed Ellen's house across the street, South Moulton Villa, with its extensive front entry arbor. In any event, arbors became a significant feature in the design of the Womens Club. They served as a link which Gill worked so hard to achieve of integrating the structure with the surrounding landscape.

The effect of the Womens Club is a blend of the Prairie and Mission style: the auditorium with its low pitched overhang punctuated by two chimneys serving two committee rooms flanking the main entry; the periphery of the building surrounded by an arched loggia with two spacious open porches for open air functions; the north and south sides of the buildings flanked by garden courtyards and tied into the main structure by massive pergolas, supported by pairs of pillars and crowned by rambling trumpet vines.

The simplicity of the overall design belies the technical genius that Gill employed to make it happen. One of the techniques Gill utilized was "tilt-slab" construction. The exterior walls are reinforced concrete poured on special forms tilted at 15-degrees to the horizontal, then raised to their vertical position after curing. This gives smooth appearing walls without any "form lines" or joints; and also provides the permanence and maintenance-free character of reinforced concrete.

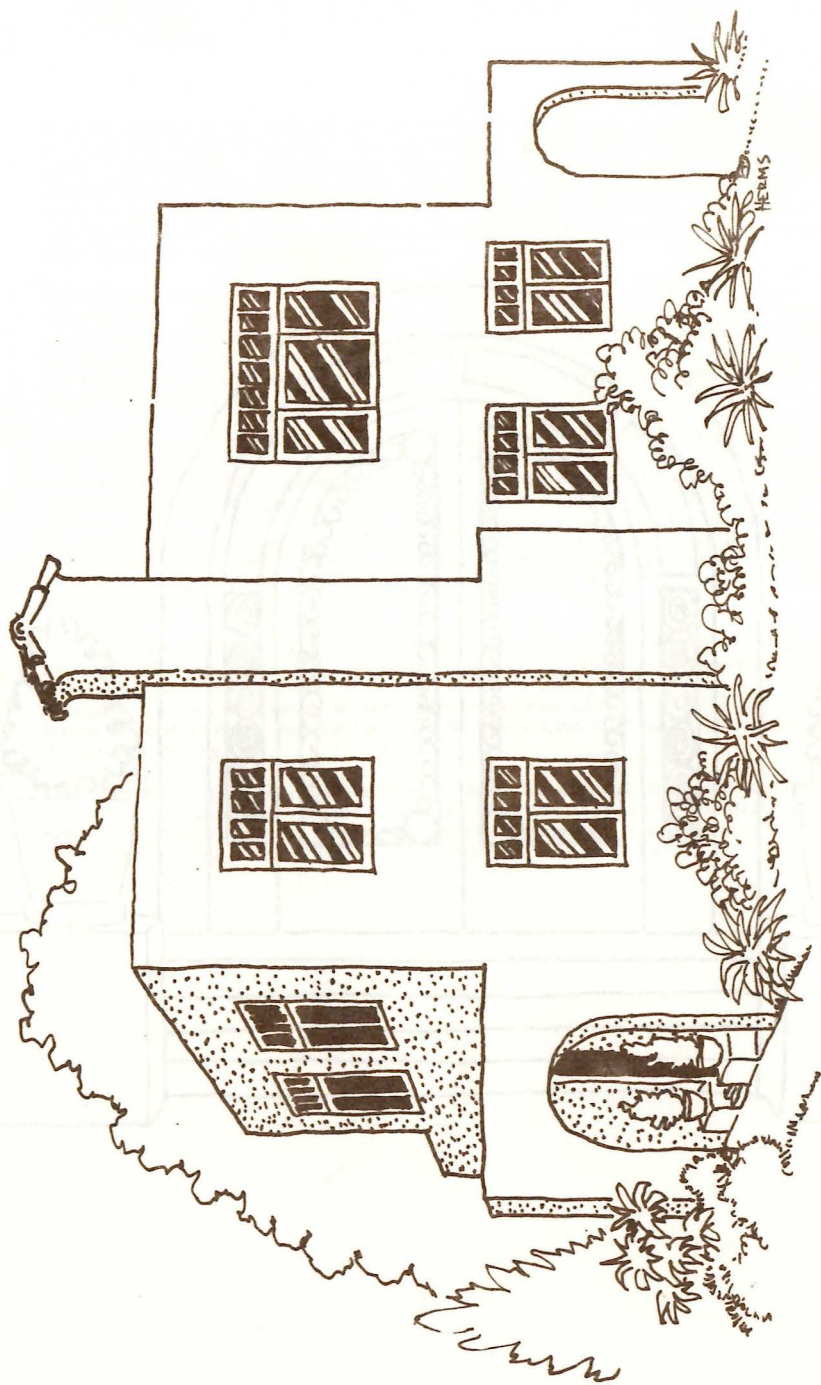
Gill attempted to create buildings that required little or no maintenance: no painting, ---color was incorporated into the stucco or concrete, no dusting, ---moldings and irregularities were eliminated. Doors are single slab design swung on invisible hinges. Casements and door frames are flush with the wall. No wainscoat, baseboards or picture moldings. Walls are slightly coved into the floor to avoid dirt catching corners.

Gill apparently was aware that his designs carried to their extreme could result in a sterile looking "box." This he strived to avoid! Gill depended upon the overall composition of geometric shapes, planes broken by arched openings, shadow patterns cast by projecting rectangular masses or roof overhangs and arbors. But he also used artistic design details to act as focal points. Notice the main entrance--the massive oak door with its repeating arch theme but surrounded by a delicate filagree of wrought ironwork. The door is partially surrounded by a series of spirals. Notice how this theme is carried on into the front gate to give an Art Nouveau effect.

The La Jolla Womens Club is one of the most significant buildings designed by Irving Gill which is still standing. The building is on both the local and National Historic Register. It is indeed both a local, national and international treasure. It is not unusual to see architects from abroad with their guide books in hand seeking out the La Jolla Womens Club and the other remaining designs by Irving Gill.

This particular part of La Jolla is significant because of its wealth of Gill designs, including the Womens Club, the Recreation Center, the Bishops School, the George Kautz House, the Wisteria Cottage, the former Ellen Browning Scripps Home site, St. James by the Sea and others.





THE GEORGE KAUTZ HOUSE (1913)

THE GEORGE KAUTZ HOUSE

7753 Draper Avenue

Style: 2-story, Gill Contemporary Cube

Built: 1913

Architect: Irving Gill

This 2-story residence was built at the same time as the La Jolla Womens Club next door, also designed by Gill. This was the period in which Gill was approaching the pinnacle of his career and of his design philosophy, which found its ultimate expression in the Dodge House in Los Angeles. The Kautz House originally was an example of Gill's efforts to minimize maintenance. In this case the exterior was to be "paint-free." The plain cement or stucco surface was to be covered with climbing vines. Gill utilized his geometric cube composition, punctuating the facade with rectangular windows and providing further interest by means of the rectangular chimney and arch entries at each side of the front elevation. The vines indeed did cover the house for nearly 70 years and were removed only recently while the house was undergoing renovation.

This house was built for George Kautz, a former Kansas farmer and former lemon rancher. He subsequently sold the house to C. E. Kaltenbach. In 1923 the Kaltenbachs hosted Edward Ewald and his miniature operas in their home. Mr. Ewald had an impressive collection of opera records which he supplemented with miniature stage settings from the operas. It is said that the effect of music and stage settings was so realistic you could almost imagine the singers on stage. These opera presentations were a smashing cultural success in La Jolla and continued for 3 to 4 years. The Kaltenbachs also leased their home to others. Among the notable renters were Dr. Bedford-Jones, Pastor of St. James by the Sea Episcopal Church, and the John Phillip Sousa II and III family. John Phillip Sousa II was the son of the famous bandmaster. His family lived here for about 8 years in the late 20s and early 30s. This period of residency in La Jolla was immortalized by John Phillip Sousa III in a book entitled "My Family Right or Wrong" -- a comic "Life with Father" type of book that takes place in the California community of "Chilapa" (?), a thinly disguised pseudonym for "La Jolla." This year the Kautz House entered a new chapter in its history as the popular Bed and Breakfast Inn of La Jolla run by Ms. Betty Albee.

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