

Dare to Be Simple

Irving J. Gill, Architect, and The Bishop's School



El Miradero Tower, circa 1920s

on view March 24 – April 30, 2009

Wheeler J. Bailey Building

CENTENNIAL CELEBRATION EXHIBITION SERIES





March 2009

Dear Friends of The Bishop's Community:

It is my pleasure to welcome you to The Bishop's School during this Centennial Celebration year. Among the many wonderful ways in which we are marking the 100th Anniversary of the School's founding is through our Centennial Celebration Exhibition Series.

We are privileged to open the doors to our third exhibition of the year, "Dare to Be Simple: Irving J. Gill, Architect, and The Bishop's School." Gill's work is of enormous significance to Bishop's since he designed the campus' three historic buildings — Scripps, Bentham and Gilman Halls. The Bishop's School is Irving Gill's largest completed project.

Thank you for visiting "Dare to Be Simple." I look forward to welcoming you back to the campus many times during this remarkable year in the life of The Bishop's School.

Best Regards,

Michael W. Teitelman

Headmaster, The Bishop's School

*Irving J. Gill Architect
San Diego Calif. 1910-1912*

*Bentham Hall sketch, above
came much later*

Dare to be Simple: Irving J. Gill, Architect, and The Bishop's School

This exhibition celebrates the shared vision and values of School founders Ellen Browning Scripps and Bishop Horsfall Johnson, and architect Irving J. Gill, for a progressive school for young women, founded on the principles affirmed in the School's motto: Simplicity, Serenity, Sincerity. The images on view are drawn in major part from the Architecture and Design Collection, University Art Museum, University of California, Santa Barbara, custodian of the remaining Irving J. Gill archives, for which the materials for The Bishop's School form the greatest portion for a single project. Images are additionally drawn from the San Diego Historical Society, La Jolla Historical Society, and the School's archives. The original drawings and photographs from which the scans on view were made are too fragile to display.

Irving Gill's Vision for THE BISHOP'S SCHOOL

Nicole Holland, Ashley Chang '09, Pieter Stougaard '09

Irving J. Gill (1870-1936), founding architect of The Bishop's School, produced an essay in 1916 while construction was underway on Gilman Hall. He submitted it to *The Craftsman*, an important design and architecture magazine published by Gustav Stickley and devoted to the promotion of an American Arts & Crafts style. His essay was entitled: "The Home of the Future: The New Architecture of the West: Small Homes for a Great Country."¹ A photo illustration shows the school's first structure built on Banker's Hill with the caption: "Honesty, frankness and dignified simplicity mark this house designed to rest upon the crest of a canyon: Seen from the bottom of the slope, this section of The Bishop's School, designed by Mr. Gill, rises like a natural monument of stone."²

Gill produced some of his most innovative and path-breaking work for The Bishop's School. He created an architecture based on a modernist stripping down or near elimination of ornamental elements in favor of the straight line, the arch, the circle, and the square. His work reflected the vision of Episcopal Bishop Joseph Horsfall Johnson and Ellen Browning Scripps for a progressive school founded on the motto, "Simplicity, Serenity, Sincerity." Gill fused together American pragmatism and idealism, much like his mentor Louis Sullivan (who declared "form ever follows function"). He also drew on the work of European architects and art-

ists such as the Viennese modernist Adolf Loos and the Dutch artist Piet Mondrian and his circle. In a 1914 essay, Eloise Roorbach, an architectural critic for *The Craftsman* and a close friend of Gill, wrote that the architect "recently built a school at La Jolla down by the sea, known as The Bishop's School

for Girls, which embraces the most radical theories. Its originality must certainly remain unquestioned."³

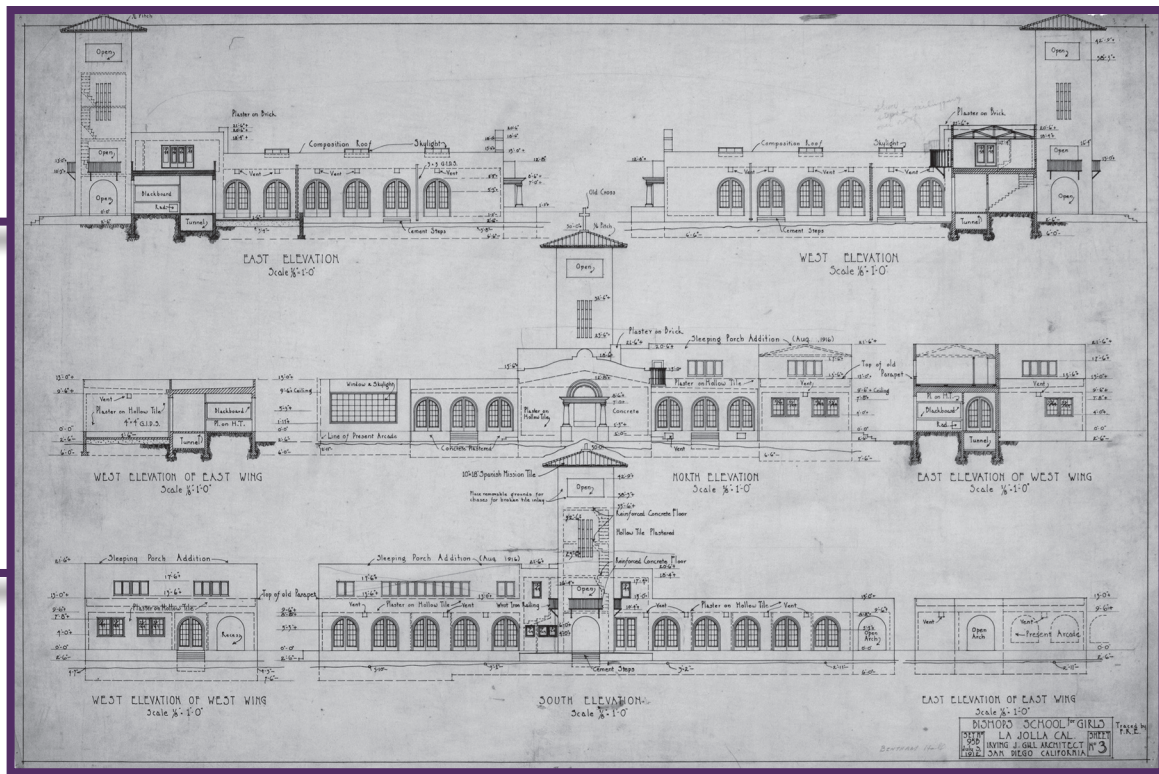
Irving Gill was born in a small town in upstate New York. In 1890, he moved to Chicago, the birthplace of the skyscraper. He obtained a job in the renowned office of Dankmar Adler & Louis Sullivan and worked as a draftsman under the



Portrait of Irving Gill
1870-1936, photograph, c. 1910

Irving Gill and the Symbolism of Formal Elements

Irving Gill's formal vocabulary reflects a symbolic system of architectural ideals consonant with the founding vision of The Bishop's School. As we read in his essay, the square, a "symbol of power, justice, honesty and firmness," provides the basis and beginning for the combined hopes of the straight line and the arch. The line, "borrowed from the horizon," forms a "symbol of greatness, grandeur and nobility," while the arch, "patterned from the dome of the sky," represents "exultation, reverence [and] aspiration." In Gill's mind, the circle, taken from the patterns "seen when a stone touches water," reflects a perfect culmination of ideas, a "sign of completeness, motion, and progression." Gill hoped that his work, centered on these "fundamental truths," would remain relevant and beautiful, despite the progression of time. — BAY BYRNESIM '11



Bentham Hall elevations, pen and ink on linen, dated in title block, July 3, 1912

Irving Gill and Ellen Browning Scripps

The relationship between benefactress Ellen Browning Scripps and architect Irving Gill is likely to have been an agreeable one because the two shared similar views regarding simplicity and utility. Miss Scripps envisioned a campus of simplicity and beauty, while Gill wrote that architects of the West “must dare to be simple.” Together, they created a lasting legacy in La Jolla: Miss Scripps through her impactful philanthropy (she had inherited a substantial fortune from the family’s newspaper business in Detroit) and Gill through his creation of the graceful but cost-effective structures that have become a fixture in the community. The simplicity of Gill’s first buildings in La Jolla, the original Spanish Mission Revival-style St. James-by-the-Sea Chapel (1907) and the modernist Scripps Biological Station (1908-1910) must have struck a chord with Miss Scripps because she suggested that Bishop Johnson hire Gill to design The Bishop’s School. — CHASE CARMEL ’09

supervision of chief draftsman Frank Lloyd Wright. A pioneer in the development of steel framework skyscrapers, Sullivan preached a reductivist aesthetic that attracted international architects like Loos. The latter visited the Chicago office

and wrote an essay Ornament and Crime (1908) advocating simplicity. Gill, who worked on Sullivan’s Transportation Building project for the 1893 World’s Columbian Exposition, wrote in his 1916 essay, “Any deviation from simplicity results

Irving Gill and Architectural Drawing

While today architects create visual representations using architectural computer programs, designers of a former day would painstakingly sketch their designs by hand. Gill’s sketches and drawings for The Bishop’s School, prepared for use by his engineers and staff, include precisely detailed floor plans, section drawings depicting structural slices, elevation drawings showing side-views and facades, and detail drawings including the cross that marks the original Scripps Hall school entrance. Final drawings would be fed through the blueprint machine for use on site. The luminous perspective rendering of Scripps and Bentham Halls, done in pen, ink and varying shades of watercolor, displays Gill’s poetic vision for the campus. Though adapting and changing according to programmatic needs over generations, the School has maintained the core vision set forth in Gill’s initial plans. — ALLY DOUGHERTY ’09

in a loss of dignity. Ornaments tend to cheapen rather than enrich, they acknowledge inefficiency and weakness.” His years in Chicago helped him develop a language of architecture at once ethical, moral, symbolic and aesthetic. In his writing, he chose words such as “simplicity,” “honesty,” “chaste,” and “beautiful” to characterize his practice.⁴

Suffering poor health, Gill moved from Chicago to San

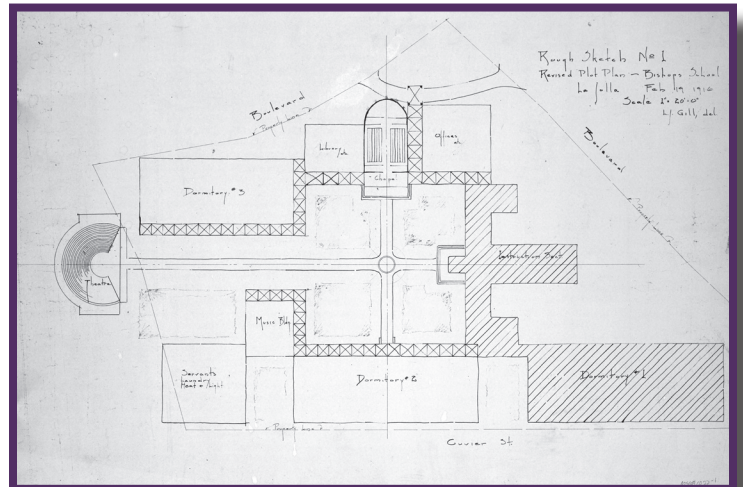
Diego, a young town offering both a healthy climate and “the newest white page,” as he described the West.⁵ Gill’s professional partnerships for the design and construction of residences, churches, schools, and commercial buildings included Falkenham & Gill; Hebbard & Gill; Gill & Mead; and, with his nephew Louis J. Gill, the firm Gill & Gill.

Irving Gill and “The Home of the Future”

Ellen Browning Scripps envisioned an intimate, domestic community with “a circle of teacher and students seated about a hearth fire, with a campus whose simplicity and beauty [would] unobtrusively seep into the student’s consciousness.” Gill, too, viewed Bishop’s as a home, including it in his 1916 essay “The Home of the Future,” where he notes the “honesty, frankness and dignified simplicity” of Bishop’s spaces. Scripps and Gilman Halls were designed as comfortable living quarters for boarding students, and remained so for the many generations that have passed through these spaces, now converted to library, classrooms, and gathering rooms. Although Bishop’s students do not live at school, it continues to be an open-air sanctuary that makes them feel welcome and comfortable. —KAYLA PEREZ ’09

The Sanitary and Labor

Gill’s simplification of interior spaces began in part with a desire to produce a “perfectly sanitary and labor-saving house,” as he says in his essay. Gill eliminated anything that could catch or hold dust, designing wood details flush with the plaster and “slab doors” without recessed panels. These features combined to create an entire dust-free wall, with door, baseboard, and plaster, all worked on the same plane. By simply boxing in features such as bathtubs, Gill eliminated the need to clean underneath. Gill’s advances in preserving the cleanliness of his interiors included, as well, the easy-to-clean surface of polished concrete, a material he loved. By 1908 most of Gill’s houses included built-in vacuum cleaners. He even raised the floor of seldom-used rooms such as closets and bathrooms and installed vents wherever possible to prevent mildew. You can see examples of Gill’s use of raised floors on the upper floor of Scripps Hall today. — PIETER STOUGAARD ’09

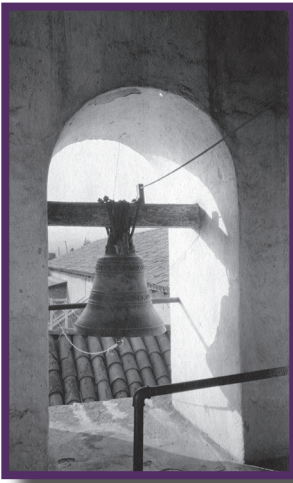


Rough sketch no. 2, Revised Plot Plan Bishop’s School, featuring Greek theater, dated Feb. 19, 1916

International Modernism and the Convergence of Ideas

The late 19th and early 20th centuries saw the gradual rise of International Modernism as architects tried to encapsulate the ideas of simplicity, honesty and clarity in their work. The Chicago firm of Dankmar Adler and Louis Sullivan drew many budding architects to its doors, including renowned Frank Lloyd Wright. Also joining was Irving Gill who worked under the direction of Wright as a master draftsman, most notably on the Transportation Building for the World’s Columbian Exposition of 1893. Sullivan preached the abandonment of ornament and the design of finely shaped, sober buildings. Coincidentally, from 1893 to 1896 the Austrian architect Adolf Loos, author of the radical theory that “ornamentation is crime,” also worked in Sullivan’s office. Gill also constructed an aesthetic of nature as ornamentation, as we know from his essay. The modernist aesthetic of clean, pure line and simplicity of structure, fundamentals of International Modernism, cannot be attributed to any one single architect, as they all converged with similar ideas and philosophies. — TASHA BOCK ’10

The Mission Revival Style



Santa Barbara Mission bell, photograph by Irving Gill, c. 1909

Moving to California in 1893, Irving Gill was immediately impressed with the simple beauty of the Spanish missions, reflecting on their honesty, lack of ornamentation and dignity. His close-up photograph of the Santa Barbara Mission Bell seen through the tower arch, with its soft gradations of tone from lights to shadows, evidences his fascination with Mission architecture. Gill offered a twist to the Mission Revival style then in vogue, emphasizing the relationship

between its pure, horizontal architectural lines and the beauty and symbolism of the site, the powerful California landscape. Mission Revival was noted for its mix of cultures, reflecting the paths of Spanish conquests: Gill's "rooftop garden" plan for Gilman Hall, for example, mimics Moorish design. Gill's smooth stucco surfaces similarly recall mission adobe. Gill's architecture fuses a "stripped-down" aesthetic with these Spanish strains, producing a modernist architecture that was distinctly Southern Californian.

— VICTORIA TECCA '09

Irving Gill and the Monastic

Much like the architects of the Spanish missions, Gill, a Quaker, sought to create an academic and spiritual haven for the Bishop's community. He wanted to design a school environment that not only emphasized the significance of knowledge and learning, but also highlighted the chaste beauty of the natural world. Gill revered the simplicity and gracefulness of the arch, which represents "exultation, reverence, and aspiration." We see in the iconic Gilman arcade, which Gill referred to as a "cloister," the architect's eloquent marriage of nature and isolation, two key facets of monastic life. The arcade provides strollers with a shelter from the sun and the elements, but also utilizes the beautiful natural light to enhance the simplifying architecture. The monastic components of the School's design, including walled gardens, are also found in the earliest known plan for the campus (c.1909), in truth a utopia for personal reflection and meditation resembling the plans of medieval monasteries. — SARAH LEVIN '09



Office of Irving Gill, photograph, c. 1910

In 1909, Gill designed structures for The Bishop's School's two campuses: a day school in downtown San Diego and a boarding school in La Jolla. Kate Sessions, pioneering horticulturist of Balboa Park, helped landscape the campus at First Avenue and Redwood Street and may have advised on the La Jolla campus.

An important and previously unpublished lot plan in the archives of the San Diego Historical Society, done in Gill's



Wheeler J. Bailey Library, photograph by Erikson, c. 1934-1940 (Carleton Monroe Winslow)



Scripps Hall, Bentham Hall, perspective rendering, watercolor, pen and ink on paper, signed and dated 1910

Carleton Monroe Winslow

Carleton Monroe Winslow's designs for St. Mary's Chapel (1916-17), the second Bentham Hall Tower (c. 1930), the iconic Bishop Johnson Tower (1930) and Wheeler J. Bailey Library (1934), blend in with Irving Gill's formal elements while incorporating the architect's own, distinctive style. Winslow came from the East as assistant to Bertram Goodhue, supervising architect for Balboa Park (1915). Winslow's other work reveals that he was influenced by the Spanish Baroque style then in vogue, evident in the white tracery of the rose windows and the double arches which cut into the top of the Bishop Johnson Tower. Winslow's work for Bishop's, however, is largely pared-down and simple, echoing Gill's clean, modernistic lines. In fact, Wheeler J. Bailey is often mistaken for one of Gill's originals. The most recognizable of Gill's architectural features, the arch and square, are prominently featured in the punctuation of the front covered porch and the clerestory windows atop. Winslow's distinctive style peeks through in some of the details: the cruciform plan; the Spanish Baroque slanted, tiled roof and other interior detailing. The building's simplicity not only coincides with Gill's original vision, but also reflects the School motto: "Simplicity, Serenity, Sincerity." — TARYN ERHARDT '10

fine hand, shows his first plan for the La Jolla campus. It contains a central pond and *parterre* gardens bordered

Nature as Ornamentation

Gill believed that ornamentation "cheapened" and "cluttered" architectural design. His conviction strikingly resonates with the 1908 essay "Ornament and Crime" (translated into English in 1913) by Austrian modernist architect Adolf Loos. For Gill, the pure aesthetics of line, proportion, balance, and harmony of building and site should be allowed to prevail: nature will provide ornamentation. In his watercolor perspective rendering for Scripps Hall and Bentham Hall, we see Gill's approach in practice. The soft and tender lavender-blues and green clusters of climbing plants that adorn the buildings beautifully illustrate Gill's essay description of the role of nature in building design: "unornamented save for the vines that soften a line or creepers that wreath a pillar or flowers that inlay color more sentiently [sic] than any tile could do." — ASHLEY CHANG '09

by flowers, suggesting a Victorian carved picture frame.

Although it is dated ca. 1912, it must have been designed much earlier as it bears little, if any, relation to the actual buildings.

It is, instead, a very early presentation drawing, probably done in 1908 or 1909. It reveals his vision of a balance of indoor and

outdoor spaces, connected by halls and arcades. It shows two formal gardens, one nearly four times the size of the other, as

well as tennis courts. The smaller garden centered on a statue; the larger focused on a pond.

Gill's plan for The Bishop's School campus resembled a

The Ethics of Architecture: Gill's Philosophy of Meaning

If there is one intangible force most prominent on The Bishop's School campus, it is the energy that every person here directs towards learning. Students attend this School because they want to succeed and a day does not go by without encouragement and support from all sides. When Ellen Browning Scripps first envisioned the Bishop's grounds, she saw a place "whose simplicity and beauty [would] unobtrusively seep into the student's consciousness and quietly develop a standard of taste and judgment." Irving Gill's accomplishment in his designs for The Bishop's School is the number of ideas and emotions conveyed with subtlety; we see from Gill's essay his dedication to abstractions such as honesty, dignity, beauty and poise and how they illuminate his artistic endeavor. One must imagine that the idyllic comfort of such a school contributes to each and every student's personal academic, moral, and spiritual triumphs. — KAYLA KRUT '09

Bishop's and the Progressive Era

During the Progressive Era, American society was undergoing drastic changes. The formation of unions and labor laws, the call for female suffrage, social justice and reform, and the issues of an increasingly diverse, populous and industrialized society marked a time when, even separate from their fight for full participation in democracy, American women participated actively in the clarion calls for reform in the health and well-being of women, children and workers. The movement to educate women to function in society and the foundation of schools for girls in America had been gathering great force since the 1820s, and its success is measured in the founding of Bishop's in the Progressive Era. Commitments to moral, spiritual, intellectual and physical development were to be the hallmarks of the Bishop's education. From the 1916 catalogue: "Regular habits, out-of-door country life, and freedom from the excitement of social engagements usually cause a marked improvement in the health of pupils. Out-of-door sleeping porches are provided. Groups of girls frequently enjoy long tramps into the hills, or along the beach, under the care of one of the teachers." — SISA MATEO '09

utopian design for a medieval monastery in its dominant axes, ordered cubical spaces, and overall balance and symmetry. In his essay, he referred to "the arched cloisters of the Missions" that had been "seized upon and tortured until all semblance of their original beauty has been lost." He wanted to return such spaces to their "meaning and definite purpose—that of supporting the roof or the second story and thus forming a retreat or quiet walk for the monks." In a drawing for Gilman Hall, he labeled the arcade "cloisters."⁶

Gill's buildings for the La Jolla campus—Scripps Hall (1910) with its living spaces, Bentham Hall (1912) with its small chapel and watch tower, and Gilman Hall (1916-17)—show a geometric approach that fused reformist Modernism with Mission Revival. In his essay, Gill wrote that the arch signified "the dome of the sky, exultation, reverence, and aspiration," the square symbolized "power, justice, honesty and firmness," and the straight line indicated "greatness, grandeur and nobility."⁷ His structures reflected the core values of physical, mental and spiritual well being that informed the

Labor and the Sanitary

Gill wrote that all houses should be built with a rigorous adherence to the most sanitary and labor-saving practices, creating the conditions for "the maximum of comfort" and "the minimum of drudgery." In order to create sanitary and efficient working conditions, and to minimize housecleaning chores, Gill generated a plethora of creative ideas, including, for example, sunk-in magnesite drain boards, which prevented the invasion of dust. Other ways to economize on labor included the strategic placement of kitchens and iceboxes. Gill's twin commitments to the labor-saving and the sanitary, ethics of the Progressive Era, extended into the moral sphere, as they permitted the construction of rooms with "a sweet, pure, simple and dignified appearance." Gill's practice offers creative techniques that will surely resurface in this era of green architecture. — SPENCER BISBAS '09

Gill's Aesthetics

Irving Gill had a basic approach to designing buildings: his passionate desire was to keep everything simple and unadorned. As he wrote in his 1916 essay, "Any deviation from simplicity results in a loss of dignity." Gill believed that structural strength and integrity naturally flow from simplicity and honesty. In his essay he writes that he has sought to convey the aesthetic values of line, proportion, perspective, contrasts of light and shade, balanced masses, and the play of color in his architectural plans, as well as his selection of material and paint. For Gill, dedication to these basic principles of art permitted an experience of beauty both in architecture and in surrounding nature. At The Bishop's School, Gill's simple approach to the elements of design and color has been carried out in his own buildings, and in the later additions. — JULIA HILL '10

built architecture, the college preparatory curriculum, and school's community engagement.

Gill did not design all of the buildings on campus, however. Carlton Monroe Winslow (1876-1946) designed St. Mary's Chapel in the romantic Spanish Baroque Revival style that became popular after the Panama-California Exposition of 1915 in Balboa Park. Winslow, who had worked in Bertram Goodhue's New York office, arrived in San Diego in 1911 to participate in the construction of the exposition's central buildings. In 1916, he received a commission from Isabel Johnson, wife of the Bishop, to design a chapel in memory of her mother. Winslow later removed Gill's original belvedere "watch tower" from Bentham Hall in favor of a dome at some time during his work for the Bishop Johnson Tower (1930) and the Wheeler J. Bailey Library (1934). To Winslow's credit, he attempted to maintain Gill's architectural vocabulary along with his simplicity in design and materials.

Gill opened an office in Los Angeles in 1913 and rarely visited San Diego after 1920. His vision of a utopian community, however, helped to define the village of La Jolla in architectural terms. His works there, besides The Bishop's School, include the La Jolla Women's Club (1912-14), the Scripps Recreation Center (1913-15), and South Moulton Villa II (1915), now the Museum of Contemporary Art San Diego.⁸ He was aware that he was creating an architectural legacy, writing in *The Craftsman*, "If we, the architects of the West, wish to do great and lasting work we must dare to be simple, must have the courage to fling aside every device that distracts the eye from structural beauty, must break through convention and get down to fundamental truths."⁹ His courageous pursuit of beauty and truth continues to inspire students and faculty on The Bishop's School campus.

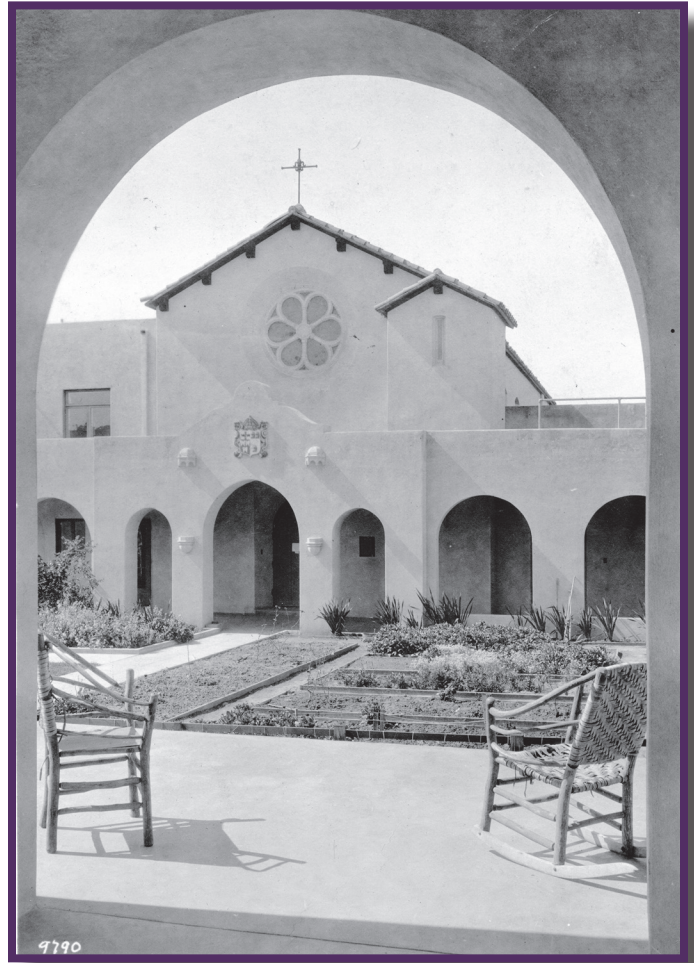
Adapted, courtesy of the San Diego Historical Society, from the following essay: Nicole Holland, Ashley Chang, and Pieter Stougaard, "Irving Gill's Vision for The Bishop's School," *The Journal of San Diego History* 54, no. 4 (2008): 268-280.

Bishop Joseph Horsfall Johnson and His School

In response to the lack of a good college preparatory school in the diocese of Los Angeles, Bishop Joseph Horsfall Johnson wanted to make sure that his diocesan students would be ready for the best colleges and universities. For Johnson, The Bishop's School would not just prepare students academically, but would cultivate the entire character of the student so that they would be provided with the opportunity to pursue academics, as well as deportment and service for the good of the public. His vision for the School included a development of the entire character and soul of each individual, mirroring national trends in progressive education, in the service of a better society. Benefactor Ellen Browning Scripps joined the Bishop in his vision, and persuaded him to build his school in La Jolla. — BRIDGET WRIGHT '07

Notes:

1. Irving J. Gill, "The Home of the Future: The New Architecture of the West: Small Homes for a Great Country," *The Craftsman* (May 1916): 140-51, 220. For monographs and critical writings on Gill see: Thomas S. Hines, *Irving Gill and the Architecture of Reform* (New York: The Monacelli Press, 2000); Bruce Kamberling, *Irving J. Gill, Architect* (San Diego: San Diego Historical Society, 1993); Esther McCoy, *Five Architects* (New York: Reinhold Publishers, 1960); Marvin Rand, *Irving J. Gill Architect 1870-1936* (Layton, UT: Gibbs Smith, 2006); Sarah J. Schaffer, "A Significant Sentence Upon the Earth: Irving J. Gill, Progressive Architect: Part I: New York to California," *The Journal of San Diego History* (hereafter JSDH) 43, no. 4 (1997): 218-39; and Schaffer, "A Significant Sentence Upon the Earth: Irving J. Gill, Progressive Architect: Part II: Creating a Sense of Place," JSDH 44, no. 1 (1998): 24-47.
2. Gill, "The Home of the Future," 144. In the article, the photograph is misidentified as a structure on the La Jolla campus. The former Bishop's Day School, on the edge of a canyon, is now the site of the Self-Realization Fellowship Temple at 3072 First Avenue at Redwood Street.
3. Eloise Roorbach, "The Bishop's School for Girls: A Progressive Departure from Traditional Architecture," *The Craftsman* (September 1914), 654. In her essay, Roorbach misidentified a photograph of the St. James Chapel as The Bishop's School Chapel. Bentham Hall contained a small chapel.
4. Gill, "The Home of the Future," 142, 144.
5. *Ibid.*, 141.
6. Drawing, Architecture and Design Collection, University Art Museum, University of California, Santa Barbara 1968.105.9.D.18.
7. Gill, "The Home of the Future," 142.
8. Gill's original design was recreated with considerable modifications by architect Robert Venturi. The Museum of Contemporary Art opened in 1996. See: Laurie Ann Farrell, Hugh Davies, and Robert Venturi, *Learning from La Jolla: Robert Venturi Remakes a Museum in the Precinct of Irving Gill* (San Diego: Museum of Contemporary Art, 1998).
9. Gill, "The Home of the Future," 141-42.



St. Mary's Chapel, photograph, c. 1917 (Carleton Monroe Winslow)

Exhibition Catalogue

1. Portrait of Irving Gill, 1870-1936, photograph, c. 1910, Architecture and Design Collection, University Art Museum, University of California, Santa Barbara (hereafter, "UCSB"), 1968.105.213.p.12.
2. Survey of The Bishop's School Plot, August 1909, The Bishop's School.
3. Proposed Sketch for Lot Plan, pen and ink on paper, c. 1909, San Diego Historical Society, 1009-13.
4. Santa Barbara Mission bell, photograph by Irving Gill, c. 1909, UCSB 1968.105.253.p.1.
5. The Bishop's Day School, photograph possibly by Irving Gill, c. 1909, UCSB 1968.105.259. p.2.
6. Scripps Hall, Bentham Hall, perspective rendering, watercolor, pen and ink on paper, signed and dated 1910, UCSB 1968.105.10.D.51.
7. Scripps Hall, Bentham Hall, photograph possibly by Irving Gill, c. 1912, UCSB 1968.105.10.p.11.
8. Scripps Hall, plan and elevations, "Wrought Iron Balconies" and "Wrought Iron Cross," pen and ink on linen, dated in title block 9/1/1910, UCSB 1968.105.10.D.37.
9. Bentham tower, photograph, before 1930, The Bishop's School.

10. Office of Irving Gill, photograph, c. 1910, UCSB 1968.105.213.p.5.
11. Bentham Hall, plans for first and second floors, roof, pen and ink on linen, dated in title block Jan. 8, 1910, UCSB 1968.105.11.D.18.
12. Bentham Hall, detail drawing, doors between Primary Room and Assembly Room, pencil on yellow tracing paper, dated Dec. 7, 1912, UCSB 1968.105.11.D.35.
13. Scripps Hall, detail drawing, glass buffet in dining room, pencil on tracing paper, c. 1910, UCSB 1968.105.10.D.58.
14. Specifications of materials and workmanship to be supplied for the erection of the Instruction Section of a Reinforced Concrete School, Irving J. Gill, Architect, 1910, The Bishop's School.
15. Bentham Hall, detail of tower tile, watercolor and pencil on paper, UCSB 1968.105.11.D.49.
16. Scripps Hall living room, photograph possibly by Irving Gill, c. 1910, UCSB 1968.105.10.p.10.
17. Scripps Hall, parlors and dining room, photograph possibly by Irving Gill, c. 1910, UCSB 1968.105.10.p.2.
18. Bentham Hall elevations, pen and ink on linen, dated in title block, July 3, 1912, UCSB 1968.105.11.D.56.
19. Bentham Hall elevations, blueprint, dated in title block, July 3, 1912, UCSB 1968.105.11.D.64.
20. Bentham Hall elevations, pen and ink on linen, UCSB 1968.105.11.D.13.
21. Bentham Hall, photograph by Marvin Rand, before 2006, reproduced courtesy of The Marvin Rand Living Trust.
22. Open Day on the Quad, in front of Gilman Hall, photograph, 1921, The Bishop's School.
23. Bentham Hall, elevations, plans and sections, featuring "tabernacle," pencil on tracing paper, UCSB 1968.105.11.D.59.
24. Bentham Hall, plan of two laboratories, including "domestic science room," pencil on paper, dated in title block October 29, 1912, UCSB. 1968.105.11.D.28.
25. Gilman Hall and St. Mary's Chapel, photograph by Pablo Mason, 2008, The Bishop's School.
26. Open Day, view of Bentham Hall, photograph, 1921, The Bishop's School.
27. Gilman Hall, elevations including library, north and east "cloisters," section drawing of sleeping porch, cross-sections, pen and ink on linen, dated May 29, 1916, UCSB 1968.105.9.D.18.
28. Rough sketch no. 2, Revised Plot Plan Bishop's School, featuring Greek theater, dated Feb. 19, 1916, brown line mounted on board, San Diego Historical Society 1022-001.
29. Gilman Hall, plan for plumbing, heating and wiring, June 1, 1916, pen and ink on linen, UCSB 1968.105.9.D.28.
30. Gilman Hall, suggested layouts for double rooms, pencil on paper, UCSB 1968.105.9.D.4.
31. Tilt-slab construction, La Jolla Women's Club, photograph possibly by Gill, c. 1912, UCSB 1968.105.130.p.20.
32. St. Mary's Chapel, photograph, c. 1917, The Bishop's School.
33. Wheeler J. Bailey Library, photograph by Erikson, c. 1934-1940, The Bishop's School.
34. St. Mary's Chapel, photograph, possibly hand-colored, by Carleton Monroe Winslow, The Bishop's School.
35. St. Mary's Chapel blueprint, The Bishop's School.



The members of the Bishop's Art History Club were the curators of this exhibition, and express their gratitude for the opportunity to think and write about the creation of their school a century ago. The inspiration and themes for the exhibition, *Dare to Be Simple*, come from the words of architect Irving J. Gill as set forth in his essay, "The Home of the Future: The New Architecture of the West: Small Homes for a Great Country," published in *The Craftsman* in 1916. His words, joined with those of Ellen Browning Scripps and quoted throughout the exhibition, remain as vital and dynamic today as they were in the early days of a new, progressive century.

— Nicky Holland, Art History Instructor and Exhibition Director

The young art historians who contributed to the exhibition *Dare to Be Simple* represent the many students who have passed through the halls of The Bishop's School. It is Gill's architecture and the foundation he laid in his designs that tie the alumni of this School together; indeed the buildings that house our classrooms are constant reminders of the gift Gill gave us.

— Sarah Levin '09, Student Exhibition Brochure Editor

STUDENT ART HISTORY CLUB EXHIBITION TEAM

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Tasha Bock '10

Bay ByrneSim '11

Chase Carmel '09

Ashley Chang '09

Ally Dougherty '09

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Julia Hill '10

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Sisa Mateo '09

Kayla Perez '09

Emily Savage '10

Pieter Stougaard '09

Victoria Tecca '09

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CENTENNIAL CELEBRATION

THE BISHOP'S SCHOOL: 100 YEARS AND BEYOND

The Bishop's School was founded in 1909 by Bishop Joseph Horsfall Johnson, Ellen Browning Scripps, and Eliza Virginia Scripps. During the 2008-2009 school year Bishop's is observing the 100th anniversary of its founding. In claiming its heritage at this remarkable milestone in time, the School honors its long history and is grateful for the rich legacy bestowed on it by generations of alumni and families.

Centennial Celebration Co-Chairs

Anne Feighner
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Dare to Be Simple: Irving J. Gill, Architect, and The Bishop's School

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CENTENNIAL CELEBRATION EXHIBITION SERIES

Yesterday, Today and Tomorrow – September 16 – December 15, 2008; Re-opens May 19, 2009
The Bishop's School History Exhibition

Visions of San Diego - January 27 – March 1
California Impressionist Paintings from The Irvine Museum

Dare to Be Simple: Irving J. Gill, Architect, and The Bishop's School – March 24 – April 30

Exhibition Hours:

Tuesdays 9:00 a.m. – 12:00 noon
Thursdays 3:00 p.m. – 7:00 p.m.
Sundays 10:00 a.m. – 2:00 p.m.

Wheeler J. Bailey building

MISSION STATEMENT

The Bishop's School is an academic community pursuing intellectual, artistic, and athletic excellence in the context of the Episcopal tradition. We are dedicated to offering the highest quality education to a diverse student body and to fostering integrity, imagination, moral responsibility, and commitment to serving the larger community.

100 YEARS AND BEYOND
The Bishop's School



THE BISHOP'S SCHOOL

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