We start the fall season with a new exhibition, Julian Shulman: Modern La Jolla and a celebratory opening reception on September 27th. A famed architectural photographer, Shulman (1910–2009) has been widely recognized for his work in Los Angeles and Palm Springs, but it is not widely known that between 1934 and 2007, Shulman shot over 200 projects in San Diego. His clients were architects, designers, newspapers, book and magazine publishers, construction companies, and developers. Shulman’s work documented the region’s evolving 20th century architectural landscape. He played an instrumental role in sharing California’s unique post-War, Mid-century modernism with an international audience.

The Board of Directors and I offer curator Keith Yong our enthusiastic congratulations and sincere gratitude for his in-depth knowledge, professionalism, and dedicated hard work in organizing this exhibition. We are deeply thankful and indebted to the financial supporters of this project: Barbara Freeman, IS Architects, Architecture, Modern San Diego. Nick and Lamyra Aegidis, James and Barbara Alcorn, Joan and Gary Gand, Elizabeth Courtier Wiss Allen Real Estate, and ArtWorks San Diego. We are thrilled to partner with the San Diego Public Library (Downtown Library), their exhibit, and presentation of Julian Shulman: Modern San Diego, opening September 28th, as the counterpart to our own exhibition, and offer our congratulations to Library Arts & Culture Exhibitions Manager Bonnie Domingos. We have a couple of events on the fall calendar I’d like to draw your attention to. The first, on October 5th, is the 2019 iteration of our popular Feasting on History dinner. Guests start their evening at Wisteria Cottage with a champagne reception, then proceed to a private home with dinner and dessert hosted by the homeowner. The second event is the equally popular Ellen Browning Scripps La Jolla, this year at the La Jolla Country Club on November 2nd, and featuring guest speaker and curator Keith Yong. Look for registrations notices for both of these soon, and please plan to join us for these engaging events!

Our Spring Appeal 2019 fundraising campaign was very successful this year, and we are extremely grateful to all the donors who participated. Fundraising campaigns like the Spring Appeal support the programs and activities you read about in Timekeeper. If you’re still considering making a contribution, it’s quick and easy on our website at lajollahistory.org/support/donating, or you can call me directly at 858-459-5335 ext. 2.

We are very welcome to extend Melissa Snook to the Society’s Board of Directors, and to express our gratitude for the many contributions from all our Board members. I also want to offer my sincerest appreciation to the Wisteria Cottage gallery docents who present our programs to the public, and to the Society’s Members — we look forward to seeing you soon at our exhibitions, events, programs, and activities!

Heath Fox Executive Director

NEW BOARD MEMBER

Melissa Snook is a local wealth advisor for Merrill Lynch. She has over eight years of expertise in the financial services industry and works closely with affluent families in developing and implementing integrated wealth strategies. She is a La Jolla native and attended Muirlands Middle School and La Jolla High School. Upon graduation, Melissa attended the University of California, Los Angeles, and graduated with a degree in economics. Melissa has a deep commitment to everything that is La Jolla. Her passion is giving back to the community she loves with a focus on advancing the financial intelligence of women. Melissa currently lives in the village and during her free time enjoys surfing and snowboarding as well as volunteering for her community.

Cover: Case Study House 23 – part of a triad of houses on Rue de Anne designed by Ewing, Brady & Smith architectural firm – was photographed by Julius Shulman in 1951 shortly after it was built. It remained a private residence today.

Photograph by Julius Shulman © J. Paul Getty Trust Getty Research Institute, Los Angeles (2014.1.81)

La Jolla Historical Society

EXECUTIVE DIRECTOR’S MESSAGE

JAMES BRITTON, THE AMBITIOUS ARCHITECT, CIVIC LEADER, AND SCHOLAR

James Britton, the ambitious architect, civic leader, and scholar during La Jolla’s Mid-century years, wrote and designed a sophisticated publication in 1965 with photography by John Waggaman called The Art of Living in La Jolla. It fairly vibrated with the new found energy of a seaside community brimming with modern aesthetic whether it involved the arts, architecture or shopping. La Jolla was simply a place of all the best stuff: Design, cultural integrity, a beautiful coastline, wealthy inhabitants and a newly arrived coruscation of intellectuals to assure the mis didn’t become too rich and, heaven forbid, tasteless.

Oozing with even more promise for what the future held, Britton predicted La Jolla at the brink of being a cutting-edge model in urban design, a place where buildings and streets blended into a symphony of mood and movement as the surf splashed against the cliffs and blue sky met blue sea, no trash, no pollution.

Introducing La Jolla, Britton wrote: “Now a small town (Archer Road/La Jolla Parkway) is sweeping through the mountain. Population is rising. Land values are rising. Skyscrapers (939 Coast) are rising. Temperatures (over 939 Coast) are rising. The quiet village has exploded. The pieces are re-shaping into a modern urban complex. La Jolla can be just another sub-city, or it can be a revelation in urban design, setting quality standards for the world.”

Britton lobbied for “the creation of livable urban environment in our times” with La Jolla leading the way in “growing human scale.” He saw the new UCSD campus and the Salk Institute as important components contributing to the style of the new village, a place where large buildings of the cement and steel mode such as The Seville at the top of Girard Avenue and Russell Forester’s money Jefferson Gallery on Ivonhave along with Mid-century commercial structures by Robert Mosher such as the La Jolla Federal at the corner of Wall and Herschel would anchor among cottages from the past and open spaces with plenty of trees – big ones! “Trees are the greatest of all natu"
The exhibition Julius Shulman: Modern La Jolla is the culmination of nearly two decades of research documenting over 200 San Diego area projects photographed by world-renowned architectural photographer Julius Shulman (1910-2009). Focused primarily on his work in La Jolla between 1946-1971, this show serves as the first examination of Shulman’s documentation of contemporary, or ‘modern’, architecture in La Jolla as it evolved in the decades following World War II.


Julius Shulman: Modern La Jolla is anchored by two widely recognized projects – the Dr. Oxley Residence by architect Richard J. Neutra and Case Study Triad by the Long Beach firm Killingsworth, Brady & Smith. The Oxley photo shoot of 1958 is on display thanks to a donor’s generous gift of vintage prints to the La Jolla Historical Society. Case Study Triad, on the other hand, through recent digital reproductions highlights how the three-house development on Mt. Soledad is likely the most widely published of La Jolla’s mid-century modernist projects.

Shulman’s work in La Jolla began in earnest with visits in 1946 working for Ethel McCall, head of Better Homes and Gardens. Within a year the magazine published his photographs of William Keeling’s Everett Residence as their ‘Five Star Home #1711’ including plans, detailed drawings, specs, material list and an...continued on page 20
The story of architectural photography is as old as photography itself. In fact, the very first photograph was of a building. Still, photographing architecture has remained a small niche field, due to its highly technical and specialized nature. Unlike other sorts of photography, the documentary nature of their work meant that architectural photographers have generally worked in obscurity, loath to inject a personal point of view or artistic touch to their photographs. But all of that changed after World War II. Architectural photographers such as Julius Shulman and Marvin Rand suddenly found themselves in the spotlight, and were largely responsible for creating the image of Southern California lifestyle in the post-WWII period.

Traditionally, the ideal architectural photograph was a purely objective documentation of a building. People were never present in the images and rooms were stripped of extraneous objects, such as art or other personal items. Even Shulman, who is southern California's most celebrated architectural photographer, initially photographed his buildings this way when he started in the 1930s. But WWII was extremely disruptive to society in many ways, creating the ground work for the Modernist era that followed. The housing shortage fostered a new period of suburban living. Sprawling suburbs created new homes that were light-filled glass pavilions blurring indoors and out. Southern California became the epicenter of this new lifestyle.

People became obsessed with owning and decorating their own homes. Sprawling suburbs created new homes that were light-filled glass pavilions blurring indoors and out. Southern California became the epicenter of this new lifestyle.

Documenting these changes, trade publications like *Art & Architecture* expanded to include the general public. Shelter magazines such as *Better Homes and Gardens* catered directly to the public's imagination. Architects found themselves as more than just designers of living spaces; they were social engineers, creating a new way of living. Modernist architects like Eero Saarinen, Edward Durell Stone, and William Pereira became celebrities, and were often featured on the cover of *Time Magazine*.

The endless demand for images of these homes propelled photographers such as Shulman out of obscurity. Instead of being tasked to simply document an architect's work for their own portfolio, they needed to create photos that were editorial. Magazines demanded photographs that could capture the public's interest, and that had a point of view. Photographers like Shulman and Rand embraced this new role and thrived. They became lifestyle photographers, using the architecture to tell a story.

There were almost always people in these photos, and often automobiles. People were shown in beautiful clothes doing domestic tasks while looking glamorous, or hosting a party, or reading a book on a perfect, sculptural, modernist chair in a corner of a room. If not the focal point of the photograph, people were at least an essential element as they allowed the viewer to see themselves in these spaces. These photographs depicted a lifestyle that people could aspire to achieve, and spurred the imagination.

Architectural photography in places like Chicago and the East Coast during this same period was decidedly different from Southern California. Photographers such as Balthazar Korab and Ezra Stoller are good examples, and also enjoyed tremendous success. They also included people in their photographs, and created images that were more editorial. But there were key differences in their work, compared to what was being done in Southern California. These photographers were more firmly rooted in European tradition. Avant-garde photographers in the 1930s like Man Ray had adapted chiaroscuro techniques to photography, with heavily contrasted black and white images using deep shadows and bright light. Stoller and Korab continued in this tradition, and often created almost abstract compositions. They were still more focused on documenting the architecture than capturing the lifestyle.

Acknowledging these differences, architectural photographers in Southern California came to develop a unique style that continues to capture the imagination of the general public today. Many new books about the work of Shulman and Rand have been published recently. Lesser known photographers such as San Diego's own George Lyons also deserve new recognition for their contributions to documenting and even creating the Southern California lifestyle.

Bradley is an architectural photographer and historian based in San Diego. He lectures frequently on architectural photography and the preservation and appreciation of Modernist structures. He holds a degree in history from the University of Paris, Sorbonne.
MODERN

Honest, unpretentious, practical...these are some of the words used to describe the Mid-century modern La Jolla homes designed by architect Russell Forester. In the late 1950s, these houses appeared innovative in the context of a village still composed of small bungalows and Spanish Revival haciendas. But they were simply the next step in the evolution of a modernist aesthetic that began with Irving J. Gill’s geometric forms and transitioned into Cliff May’s ranch houses. What was new? The owners. They were not wealthy retirees but young families who came to La Jolla to work at the Scripps Institution of Oceanography (SIO).

A number of Forester’s houses were concentrated in a subdivision called the Scripps Estates Associates (SEA), a neighborhood just north of the SIO campus that centered on Ellentown Road. In the early twentieth century, this property had belonged to E.W. Scripps who had imagined the creation of a planned community filled with “professional, literary, and other quiet people who naturally seek association with scientific men.” He wanted to call it “Ellentown” after his sister, Ellen Browning Scripps, and imagined advertising it as “An Odd Place: A New Town Where High Thinking and Modest Living Is To Be the Rule.”

High thinking and modest living were exactly what the new residents had in mind. With the help of SIO director Roger Revelle, a group of faculty members were able to create a cooperative real estate venture that provided affordable housing near their workplace. Unlike other communities in La Jolla, SEA did not discriminate on the basis of race or religion. A lottery determined the order in which lots were chosen, and no one was permitted to block the spectacular ocean views. Among the new owners were Douglas and Ruth Inman; Walter and Martha Munk; Russell and Helen Raitt; and Edward and Betty Goldberg.

Russell Forester designed eight of the early houses at SEA. A young architect with a newly established practice, he used both natural and industrial materials to create functional homes with strong horizontal profiles, flexible internal spaces, and glass walls. Modular design and a lack of ornament kept costs down, which was one of the leading attractions of the Mid-century modern style. The use of redwood, meanwhile, gave the houses warmth and helped them blend into the sagebrush and manzanita that grew along the coast.

Of course, the SEA homes were not the ones that captured the attention of the press. In the 1960s, The San Diego Union focused on dramatic modernist structures that commanded views over La Jolla Shores or cantilevered from piers over the pounding surf. Forester got some attention for an “exciting house” on Hillside Drive, but his work along Ellentown Road went almost completely unnoticed.

SEA’s Mid-century modern houses, quietly tucked away among the eucalyptus groves, were simple, democratic, and fundamentally American. Unlike the bungalow and the hacienda, they did not reference the imperial architecture of either Great Britain or Spain. Instead, they reflected the values of a post-war generation that had begun to fight for a more inclusive society. Liberated from the burden of tradition, these houses anticipated a better world.

McClain is a member of the LJHS Board of Directors and a professor at University of San Diego.

DALE NAEGLE: Drafting a Legacy

By Carol Olten

Dale Naegle loved music. He could wail on the trombone. But he made his living at another passion – architecture—that particular mode of endeavor that Goethe called “frozen music.”

But there was nothing very frozen about Naegle’s architecture. It spanned multiple building types: Single family homes, condominiums, hotels, retirement facilities, educational buildings and shopping plazas. It could be strong and straight-forward, although never aligned to brutalism or the Bauhaus which Naegle vociferously hated. More often than not Naegle’s architecture was friendly to both the viewer and the user and filled with curves and surprises. Like the legendary Mushroom House, the circular space-ship like guest quarters he designed for potato chip magnate Sam Bell at the foot of the ocean cliffs near Black’s Beach. Or The Shopkeeper, the multiple tasking structure in La Jolla Shores he designed as a studio, office, home and commercial space for himself and wife, Myrna, in 1993. With an unimposing wood shingle facade the building looks quaint and charming from the street, but enter in and – whoa! – the space shouts major architecture.

Naegle died eight years ago at age 83, five days after he was taken to the emergency room and diagnosed with cancer. His widow recently donated a sizeable collection of drawings, papers and assorted memorabilia to the La Jolla Historical Society.

“Dale was brilliant, but always very humble,” she recalls of her late husband. “He had an extraordinary sense of humor and would sometimes laugh at himself. He never saw anything as negative. And when he was working it was like he had left this world.”

Myrna, a native of Guatemala and El Salvador educated at Marymount, met Naegle through mutual friends in 1985 after moving to La Jolla to escape a previous marriage and Arizona. He...
By Carol Olten

Three nationally known authors—Dr. Seuss, Raymond Chandler and Max Miller—called La Jolla home during the mid-century years. The books, essays and magazine articles they wrote here during that time often were inspired by the local scene with such tongue-in-cheek wryness as Chandler, already famous when he moved to La Jolla, which, although technically a part of San Diego, is nevertheless its own town. When mentioning this small town I am not referring to San Diego,” Miller writes. “For San Diego has outgrown its diapers and is a city now. But I am referring to La Jolla, which, although technically a part of San Diego, is nevertheless its own community and always has been. There are some who say the place reminds them of the Riviera. They will say this over and over as if to impress us. . .we do not think of anything else.”

Chandler also acknowledges Ellen Browning Scripps significance in La Jolla’s early history disguising her as a Miss Hellwig who “works harder than most” and is “86 now but tough as a mule” and “still gets driven in a 30-year Rolls Royce that’s about as noisy as a Swiss watch.” (Scripps had already been dead for over 20 years when he set his story, but, oh well, a good character is always a good character!) Miller, likewise, already was a known writer (the one-trick pony bestseller I Cover the Waterfront) when he settled in La Jolla in the late 1940s to fish, gather lobsters and enjoy the sun, the sea and the fog banks. He helped found a diving club with a funny name (the Bottom Scratchers) and published a book of essays in 1948 called The Town With the Funny Name gently burlesquing the pronunciation and meaning of La Jolla.

“When mentioning this small town I am not referring to San Diego,” Miller writes. “For San Diego has outgrown its diapers and is a city now. But I am referring to La Jolla, which, although technically a part of San Diego, is nevertheless its own community and always has been. There are some who say the place reminds them of the Riviera. They will say this over and over as if to impress us. . .we do not really know what our own name actually means, other than it obviously is not that of a saint.”

Musing further, “For after all, we do have our own post office. We are legal. . .continued on page 19
In the late 1950s, before U.C.S.D., before even the fabled Unicorn Cinema, avant-garde films were showing exclusively in Bird Rock, at Lynn Fayman’s photography studio. Fayman (1900-1968) was a major force in San Diego’s cultural life as a photographer, filmmaker, collector and educator. As a philanthropist, Fayman was primarily active with the Art Center of La Jolla (now MCASD) where he’d served on the board of directors since 1947 and been recognized for his “donation of time, energy and imagination, and gifts of works of art.”

It follows that Fayman would sometimes open his working studio at 5655 La Jolla Blvd. for public events. These included weekend exhibitions of artists such as Fred Hocks, a German-born modernist painter with whom Fayman helped found the Allied Artists Council in 1946. In addition to hosting pop up shows, Fayman single-handedly brought experimental film to the public over three monthly gatherings presented in early 1959 as programs of the Creative Film Society of La Jolla.

Previously, Fayman had created slide shows to help people appreciate modern art practices like abstraction. This work led him into filmmaking and widespread acclaim. His abstract film, *The Red Spot*, was selected for presentation at Cannes International Film Festival in 1954. It was also named one of the Ten Best Films of 1955 by the Photographic Society of America, which made Fayman a fellow in 1958. Fayman’s experience and connections positioned him to curate what was, for the time, an especially sophisticated series of films.

His first program on January 12, 1959, included two films about the artist in society: *Between Two Worlds* (1952), a film ballet from the Experimental Film Group of the Oxford University Film Society, directed by Guy L. Coté (1925-1994), and *The Cage* (1947), credited to Workshop 20 at the California School of Fine Arts (now San Francisco Art Institute) – the latter directed by Workshop 20 founder Sidney Peterson (1905-2000), who initiated the school’s first filmmaking courses.

Another pair of films combined innovative soundtracks and animation techniques. Pioneering Austro-Hungarian filmmaker Berthold Bartosch (1893-1968) painstakingly handcrafted *L’Idée* (1932) using his own multiplane camera. His unusually detailed, expressionistic scenes were set to some of the first ever electronic film music, played on a newly-invented keyboard instrument called the ondes Martenot. Propelled by a comparatively frenetic be-bop soundtrack, Jordan Belson’s *Bop Scotch* (1952) animates (via stop action) the streets of San Francisco – sidewalks, pavement patterns and manhole covers – as dancing life forms. Belson (1926-2011) shot this urban object study in his North Beach neighborhood, where he had once painted the facade of the celebrated City Lights bookstore.

Also on the bill was an early film made by Stan Brakhage (1933-2003). Now considered (by Wikipedia) “…one of the most important figures in 20th-century experimental film,” the young filmmaker’s efforts were often “met with derision” in the late 1950s. *Desistfilm* (1954), with fragmented visions of boozy teenage lust and a voyeuristic climax set to a discordant soundtrack, probably made for the most unsettling seven minutes of the night.

The series evidently drew a crowd, quickly outgrowing Fayman’s intimate storefront, and the March program had to be moved to the La Jolla Community Center. But there is no record of further gatherings of the Creative Film Society of La Jolla. Fayman’s efforts to promote cutting-edge film likely became more integrated with the Art Center, where a 500-seat venue was under construction. Just as Fayman was elected board president in January 1960, the Art Center’s Sherwood Hall opened with the promise of “a wide variety of film programs” and unprecedented opportunities for the future appreciation of film as a form of art.

Hampton is a San Diego native and grew up in Bird Rock. He has a special interest in the Mid-century modern period and has curated numerous exhibitions on this subject, including this LJHS Climate Change: Mid-Century Modern La Jolla in 2014. In 2021 he will curate an exhibition on craft artists of the 1950s and 60s in the Wisteria Cottage Galleries.
White Noise, Floating Music, Musical Barn, Treble Clef, House of Harmony and Sound of Nature were a few of the project titles selected by students participating in the eighth annual summer architecture program presented by the La Jolla Historical Society under the leadership of architect Laura Ducharme Conboy.

Two groups – one representing middle school, the other high school – gathered for a week of workshops, field trips to architectural sites, lectures and sketch outings. As a focus of the program each student designed a site-specific project with the idea of creating a small retreat for a visiting musician with the La Jolla Musical Arts Society at the newly completed Conrad performing arts facility, presumably to be constructed on the south lawn of Wisteria Cottage.

The projects were presented to families and friends at the end of each week when certificates of completion were distributed and awards were announced for exceptional work. Jack Akers received the best sketch award while Kendra Smith was honored with best sketchbook and Vincent Sanchez received top honors for best design sketch in the middle school group. In the high school division Hanna Zhang received best sketch while Priscilla Leung was honored for best sketchbook. Other awards went to Sidonie Laing-Begin (best concept) and Jacob Lopez (most complete thought-out design). The program is the only one of its kind presented in San Diego County for young adults interested in architectural studies.
La Jolla: 1950s

Historic Setting

W hen the La Jolla Country Club held its first gala dinner dance in November of 1927, the menu was decidedly golf-inspired offering “birdie, peas stymied, potatoes mashed and rolls sliced with a putter” as the main course preceded by a salad of “mixed foursome on greens.” Like other La Jolla institutions such as La Valencia, the Country Club became a fixture in the social life of the community during the prosperity of the Jazz Age once the ratatouilises were removed from the landscape and a pair of 71 was established for golf along rolling green hillsides. The initial initiation fees in the organization were substantial – $200 or about half the price of a new Ford automobile. Nonetheless, about 200 golfers, some professional and some amateur, signed up for the first memberships. The first La Jolla Open tournament was played in December, 1927, offering a cash purse of $1,500.

But the rosy picture of wealth and largesse did not continue for long. The Country Club suffered financial duress during the Great Depression. Fancy dinners and galas were replaced by potlucks. Members were forced to cut their own grass and pull weeds on the fairways. Evening dances were to the music of jukeboxes, not live bands. Even into the 1940s and ‘50s, the club frequently operated at an annual loss. A turn-around arrived in the early 1950s with the debut of what soon would become a nationally lead to waiting lists for enrollments.

A postcard image from 1918 depicts makeshift structure that housed La Jolla Country Club before a new building took shape on the site in the 1920s.

...continued from page 9

Naegle: Drafting a Legacy

Through documentaries, lectures, tours, publications, curated exhibitions and his site, modernsandiego.com, Keith York has broadened the region’s understanding of 20th Century modernism. Following the restoration of Craig Ellwood’s Robert Reade (1953), Keith has turned his attention to restoring architect Sim Bruce Richards’ personal residence. Beyond his work, as a realtor, supporting clients buying and selling architect designed homes, Keith recently curated The Taliesin Architects of San Diego: The Legacy of Frank Lloyd Wright and contributed to Making LA Modern: Craig Ellwood (Rizzoli, 2018). To follow Julius Shulman: Modern La Jolla, Keith is already at work on an exhibition and accompanying biography of architect Sim Bruce Richards (1908-1983) titled The Sensuous Environment.

Naegle (below) photographing La Jolla Shores looking toward the structure (left) he designed on the beach as a guest cottage for the Sam Bell estate.

Naegle was born in Los Angeles in 1928 and developed polio as a child. His condition continued to haunt him as an adult. Although, he sometimes walked with crutches or a cane he followed the advice of a strong-willed Christian Scientist mother who believed that what the mind thought could control what the body felt and did.

“He suffered greatly at the end of his life with post-polio syndrome,” Myrna recalls. “But he would say to me he did not allow the word pain to enter his mind. He always felt the happiest when people did not know he had had polio.”

Naegle maintained his interest in music throughout his architectural career, playing both the trombone and the piano for mostly private, but occasionally public, gigs. His studio and office in the City” by Carmen Hass-Klau still challenging architects and urban planners to consider humanity in their buildings.

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Naegle (below) photographing La Jolla Shores looking toward the structure (left) he designed on the beach as a guest cottage for the Sam Bell estate.

Naegle was born in Los Angeles in 1928 and developed polio as a child. His condition continued to haunt him as an adult. Although, he sometimes walked with crutches or a cane he followed the advice of a strong-willed Christian Scientist mother who believed that what the mind thought could control what the body felt and did.

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Naegle maintained his interest in music throughout his architectural career, playing both the trombone and the piano for mostly private, but occasionally public, gigs. His studio and office in the ground level of The Shopkeeper in the Shores remain intact. The desk still looks ready for him to sit down with a client and start a drafting job. And first, maybe, consult one of his favorite books on the shelf – that classic post-war ode called “A Pedestrian in the City” by Carmen Hass-Klau still challenging architects and urban planners to consider humanity in their buildings.
We are legal and I think, we also are a mood . . .for all day we look out at that greenish-gray space which can be called either distance or ocean or infinity.”

Miller also recognized La Jolla as a place of two worlds, one of them above water with too many cocktail parties and too few salt-of-the-earth people and, the other under water where a strange, but beautiful wonderland greeted him as a diver off the Cowe where he found “even a big Moray eel, for instance, might appear fascinating instead of God-awful.” Miller loved La Jolla and larger populations, do not themselves go to places which already are crowded, like New York, for instance, and leave the rest of us alone.” Miller believed La Jolla, the place, had much more importance through history, than La Jolla, the people. “For the town, itself, the locality, these reefs and this water, do what influencing is done,” he concluded, “and sooner or later the rest of us just go along.”

Dr. Seuss was Ted Geisel to the La Jolla community for four decades as he reigned as the kingpin of the nation’s childrens’ literature high on Encelia Drive where he and his first wife, Helen, set up residence in 1948 and Audrey, the second, died late last year. Besides the quirky Scripps Park trees that were legendarily the inspiration for some Seuss drawings, rumors consistently continued over the years that La Jolla was the model for the toney little town of Whoville in How the Grinch Stole Christmas (1957). Seuss often joked he saw his own image in the mirror one December as the crotchety Grinch and cartooned himself as such.

Unlike Chandler and Miller who were known in the community, Geisel was much more OF the community despite his seemingly far-off residence on top of the hill. Helen became an author in her own right and did a pair of children’s book photographs by Lynn Fayman. She also became active with the La Jolla Museum of Contemporary Art (now MCASD) and the Musical Arts Society hosting many social affairs at the Geisel home. Ted served as a trustee of the La Jolla Town Council and made a famous foray into civic affairs writing and illustrating an eight-page pamphlet for a local billboard ban published as Signs of Civilization. In the narrative two characters, Guss and Zaxx, competitively create and post so many signs that the landscape becomes one littered disaster . . . and even the dinosaurs moved away from that messed-up spot in the result in a landscape becomes one littered disaster . . . and even the dinosaurs moved away from that messed-up spot in the...
owner/contractor agreement—everything one would need to construct such a home. Also in 1947, LIFE Magazine published Kesling’s McConnell House as shot by Shulman. Many more of his photographs of La Jolla projects would be published in the years following. In interviews with their families and employees, or the architects themselves, it became readily apparent that while Julius Shulman had strong competition here locally and in Los Angeles, hiring him brought a certain cachet to an architect’s project—one that increased the likelihood projects would be published regionally if not nationally or internationally.

While working with Julius Shulman in his studio, I became intimately aware of how little his local projects had been shared with the public. Today, Shulman’s photographs of Palm Springs and Los Angeles architecture—images taken between the 1940s and 1970s—have come to define Mid-century modern. In parallel to these very same iconic photo shoots, Julius was here in La Jolla working with local architects and others in hopes of being featured in The Los Angeles Times and beyond.

By sharing Shulman’s images of La Jolla, that parallel his genre-defining work in Palm Springs and Los Angeles, I hope to make more accessible La Jolla’s strong architectural legacy—one as imaginative and unique as anything Julius Shulman captured elsewhere.

Exterior (above) and interior of Case Study House 23 on La Jolla Rue de Anne Photograph by Julius Shulman © J. Paul Getty Trust, Getty Research Institute, Los Angeles.

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In many of the great feasts held through history settings shared importance with food. For the Roman emperor Nero’s famous orgy of 64 A.D. a boat of gold and ivory was constructed on an Italian lake. For the Medici wedding of 1600 uniting Marie de Medici with French king Henry IV, 300 guests were treated to 50 courses at the fabulous Palazzo Vecchio after sitting down and unfolding their napkins to the surprise of live song birds flying out. To entertain the Grand Duke Nicholas of Russia in 1817, the prince regent (later George IV) moved out to the ornate Royal Pavilion in Brighton and had the chef create 127 spectacular dishes including a Turkish mosque four feet tall and made entirely of marzipan.

The La Jolla Historical Society’s upcoming Feasting on History dinner offers no such extravagances, but a variety of settings in private homes that are special for historic architecture, unique interiors and art collections. The food also may offer some surprises, at least at one location where two enterprising gourmet cooks are offering their services in the kitchen. The dinner will be held Oct. 5 and start with cocktails at 6 p.m. on the Wisteria Cottage lawn before guests proceed to private homes for main courses and desserts. Tickets are $195 per person general admission, $175 per person for LJHS members.

Started about ten years ago under the leadership of Connie Branscomb, the Feasting on History event usually sells out, said this year’s chairman Suzanne Sette. “We hope people will make reservations early,” she added. “It’s always a fun event and a chance to see La Jolla homes you normally might not have access to.”

For reservations: lajollahistory.org/events
The Institute of Museum and Library Services (IMLS) has awarded the La Jolla Historical Society (LJHS) a two-year, $50,000 grant for collections stewardship and public access. IMLS is the primary source of federal support for the nation’s libraries and museums. “As centers of learning and catalysts of community change, libraries and museums connect people with programs, services, collections, information, and new ideas in the arts, sciences, and humanities. They serve as vital spaces where people can connect with each other,” said IMLS Director Dr. Kathryn K. Matthew. “IMLS is proud to support their work through our grant making as they inform and inspire all in their communities.”

This is LJHS’s first federal grant award, and one of only 30 awards made to 202 applicants nationwide in the inaugural cycle of IMLS’s new program Inspire! Grants for Small Museums. “This transformative grant will support our collection cataloging, management, stewardship, and access,” said LJHS Director Heath Fox. “The archive includes books, newspapers, magazines, manuscripts, maps, scrapbooks, printed ephemera, artworks, architectural drawings, and photographs.”

Grant funds will provide for greater accessibility to the LJHS collections for members of the public and professional researchers through the development of extensive database records, integrated search tools, and network access through the Online Archive of California. The IMLS grant supports a limited number of paid internships for graduate and undergraduate university students in history and humanities disciplines.

We are extremely grateful to the Institute of Museum and Library Services for this important and generous grant!
Past Presence

Robert Glasheen provided his photographic services to UCSD from 1964 through 1986, chronicling the life, landscape, art and architecture of the campus during the first two decades of its existence. This large body of work is now part of the UC San Diego Special Collections archive. Mr. Glasheen also took hundreds of photographs of La Jolla – streets, beaches, shoppers, buildings, outdoor cafes – during this same time frame. These are now part of the archive of the La Jolla Historical Society. This unusual shot of Scripps Park and its iconic line of palms is captured through the gnarly trunk and limbs of one of the “old soldier” Australian tea trees forming part of the early landscape. Other sights of Mr. Glasheen’s La Jolla are shown on the opposite page, moments and places his camera records of the not-so-distant past creating many tangible memories of store fronts and restaurants as well as streets and buildings as they appeared in more recent decades.

Thousands of archival pieces have accumulated through the years in the La Jolla Historical Society archives. Many, such as the photographic portraits of the Scripps half-sisters and iconic Irving Gill buildings, have been repeatedly reproduced over the years, thus developing an easy familiarity. This last page of The Timekeeper is devoted to those archival pieces in the collection that have remained largely outside the public eye.
RENEW TODAY!

Show your support of the La Jolla Historical Society... and get a great deal at your favorite community bookstore and hardware store!

In partnership with Warwick's bookstore and Meanley & Son Ace Hardware of La Jolla, all new and renewing members of the La Jolla Historical Society at the $100 and above membership levels receive 20% off a single purchase up to $500 at Warwick's and Meanley & Son!