

# TIMEKEEPER

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MISSION

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

VISION

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

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EXECUTIVE DIRECTOR'S MESSAGE



Heath Fox

We start the fall season with a new exhibition, *Julius 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 York 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 Architecture, Modern San Diego, Nick and Lamy Agelidis, James and Barbara Alcorn, Joan and Gary Gand, Elizabeth Courtier | Willis Allen Real Estate, and ArtWorks San Diego. We are also thrilled to partner with the San Diego Public Library | Downtown Gallery, and their presentation of *Julius Shulman: Modern San Diego*, opening September 28th, as the counterpart to our own exhibition, and offer our congratulations

NEW BOARD MEMBER



Melissa Snook is a local wealth advisor for Merrill Lynch. She has over eight years of experience 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 San Diego 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 Killingsworth, Brady & Smith architectural firm – was photographed by Julius Shulman in 1961 shortly after it was built. It remains a private residence today.

Photograph by Julius Shulman @ J. Paul Getty Trust  
 Getty Research Institute, Los Angeles (2004.R.10)

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 homeowners. The second event is the equally popular *Ellen Browning Scripps Luncheon*, this year at the La Jolla Country Club on November 2nd, and featuring guest speaker and curator Keith York. 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](http://lajollahistory.org/support/donating), or you can call me directly at 858-459-5335 ext. 2.

We are very excited to welcome 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

LETTER FROM THE EDITOR



Carol Olten (in mirror background) photographing her third Samoyed dog, Nanook, Park Row Dreamery House, August, 2019

James Britton, the eminent architecture critic and cultural 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 cornucopia of intellectuals to assure the mix didn't become too rich and, heaven forbid, tasteless.

Oozing with even more promise for what he called "a prime cut of the California coast, a filet mignon among the choice stakes of American earth," 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 swiftway (Ardath Road/La Jolla Parkway) is sweeping through the mountain. Population is rising. Land values are rising. Skyscrapers (939 Coast) are rising. Tempers (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 "giving growth a 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 toney Jefferson Gallery on Ivanhoe 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



The Laurence McGilvery family in front of The Nexus bookstore (now Wisteria Cottage Galleries) photographed by John Waggaman for James Britton's *The Art of Living in La Jolla*, 1965; building shown at the top of the page in the photograph was the temporary UCSD library designed by the Deems-Lewis-Martin architectural firm.

architecture," Britton wrote. In 1965 Waggaman's photographs show La Jolla a veritable forest – home to giant old podocarpus, Monterey cypress, eucalyptus, peppers, pines and fig (as well as the sylvan setting for the small progressive bookstore in this above photograph of The Nexus then occupying Wisteria Cottage).

“La Jolla was simply a place of all the best stuff: Design, cultural integrity, a beautiful coastline, wealthy inhabitants and a newly arrived cornucopia of intellectuals to assure the mix didn't become too rich and, heaven forbid, tasteless.”

Now, almost 55 years later we might ask 'what happened?' to the place Britton and Waggaman envisioned. Most of the trees are gone, dead or removed or both. A lot of the Mid-century buildings are still around, put to a motley number of different uses, however, and many looking a little sad for wear. The fashionable people who seemed so at the cutting edge of things – the professors, the scientists, the architects, the artists – have entered for the most part into either history or oblivion.

La Jolla hardly arrived at the visionary heights that modernism and the Mid-century years promised. The streets are dirty. The alleys are worse. Open space is disappearing. Britton's "human scale" has become human density as more and more luxury condominiums are jammed to the max on village lots in neighborhoods where single family housing once prevailed.

In this *Timekeeper* issue we are taking a look at Mid-century La Jolla through the lens of four photographers who recorded these times of visionary design with their cameras in ways that were both artistic and scholarly: Julius Shulman (the architectural photographer whose work is featured in a new exhibition in the Wisteria Cottage galleries), Lynn Fayman (whose work at MCASD and film studio in Bird Rock is chronicled in a Dave Hampton article), Waggaman (featured in Britton's publication written about here) and Robert Glasheen (the subject of Coda and a layout, pages 26 & 27).

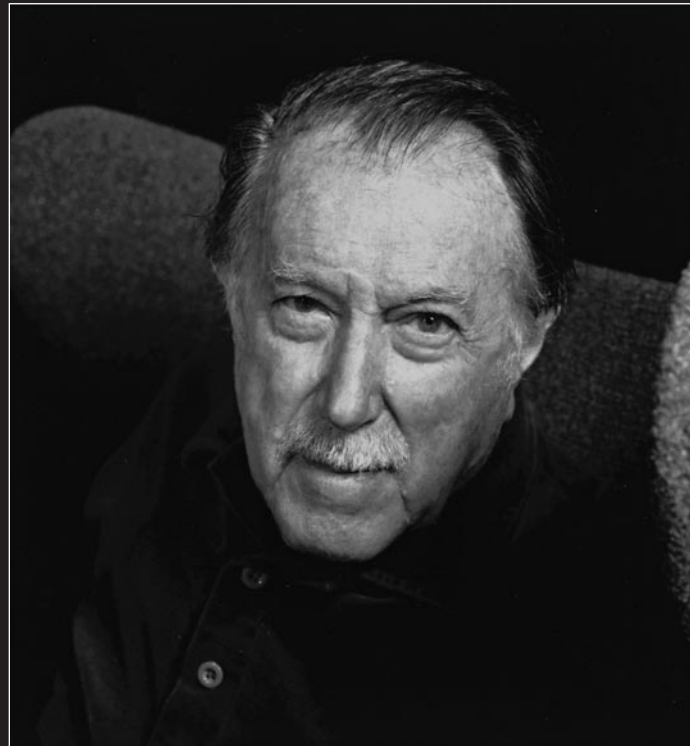
Although they may be remindful of a lost La Jolla dream, they also may be inspirational today as we pick up the pieces and move on. We are not at present exactly setting "quality standards for the world" as Britton had hoped. But we do still have the possibility of improvement.

– Carol Olten  
 Editor



# Julius Shulman: Modern La Jolla

by Keith York



Portrait of Julius Shulman  
2002  
Photograph by Kenneth Johansson  
© J. Paul Getty Trust, Getty Research Institute, Los Angeles

Documenting the work of architects and developers, as well as artists and designers, the images of world-renowned architectural photographer Julius Shulman (1910 – 2009) have come to define post-War modernism in Southern California. Widely known for his work in Los Angeles and Palm Springs, Shulman also photographed over two hundred projects in San Diego between 1934-2007. Born in Brooklyn, Shulman moved to Los Angeles, where as an amateur, his photographs so impressed architect Richard Neutra that he was hired to shoot a number of his most recent commissions – and a career in architectural photography spanning seven decades was born. Julius returned to practice from retirement as the gravity around his body of work pulled him back to photography and publishing in 2000. He died nine years later in his 1950 home designed by architect Raphael Soriano, a Los Angeles Cultural Heritage Monument, at the age of 98.

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.

Between 1934-2007, Julius Shulman visited San Diego and La Jolla to photograph the work of architects William Kesling, Frederick Liebhardt, John Lloyd Wright, Robert Mosher & Roy Drew, C.J. 'Pat' Paderewski, William Pereira & Charles Luckman, Dale Naegle, Edward Killingsworth, Richard Neutra, Henry Hester, Edward Fickett, Louis Kahn, Robert E. Alexander, Richard Wheeler, Paul Thoryk, Kendrick Bangs Kellogg, Ken Ronchetti, and Jonathan Segal among others. Today, these images, and related materials are housed at The Getty Research Institute for further research and publication.

*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 Kesling's Everett Residence as their 'Five Star Home #1711' including plans, detailed drawings, specs, material list and an

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Laura Killingsworth on bridge over reflection pool at Case Study house designed in 1960 on Rue de Anne by her husband of Killingsworth, Brady & Smith architectural firm.

© J. Paul Getty Trust, Getty Research Institute, Los Angeles.





# Southern California History of ARCHITECTURAL Photography

by Darren Bradley

The story of architectural photography is as old as photography, itself. In fact, the very first photograph was of a building.<sup>1</sup> 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,

People become 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 even 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.

<sup>1</sup> "View from a window at Le Gras", by Nicéphore Niépce (1826). At the time, required exposure times were so long, that buildings were the only objects that stood still long enough to be captured by a camera.

Left: Shulman's iconic photograph of Pierre Koenig's Case Study House 22 (1959-1960) shows Mid-century architecture seeming to float over nighttime LA.

Right: Black and white photograph by Marvin Rand in 1949 shows Tiny Naylor's drive-in restaurant



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



Shulman's photograph of people looking glamorous at a cocktail party set a pace for a fashionable way to show off interiors.



# MODEST MODERN

By Molly McClain

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



Photo courtesy Mary Munk.

Aerial view of the Walter Munk house in Scripps Estates showing layout in relation to ocean canyons.

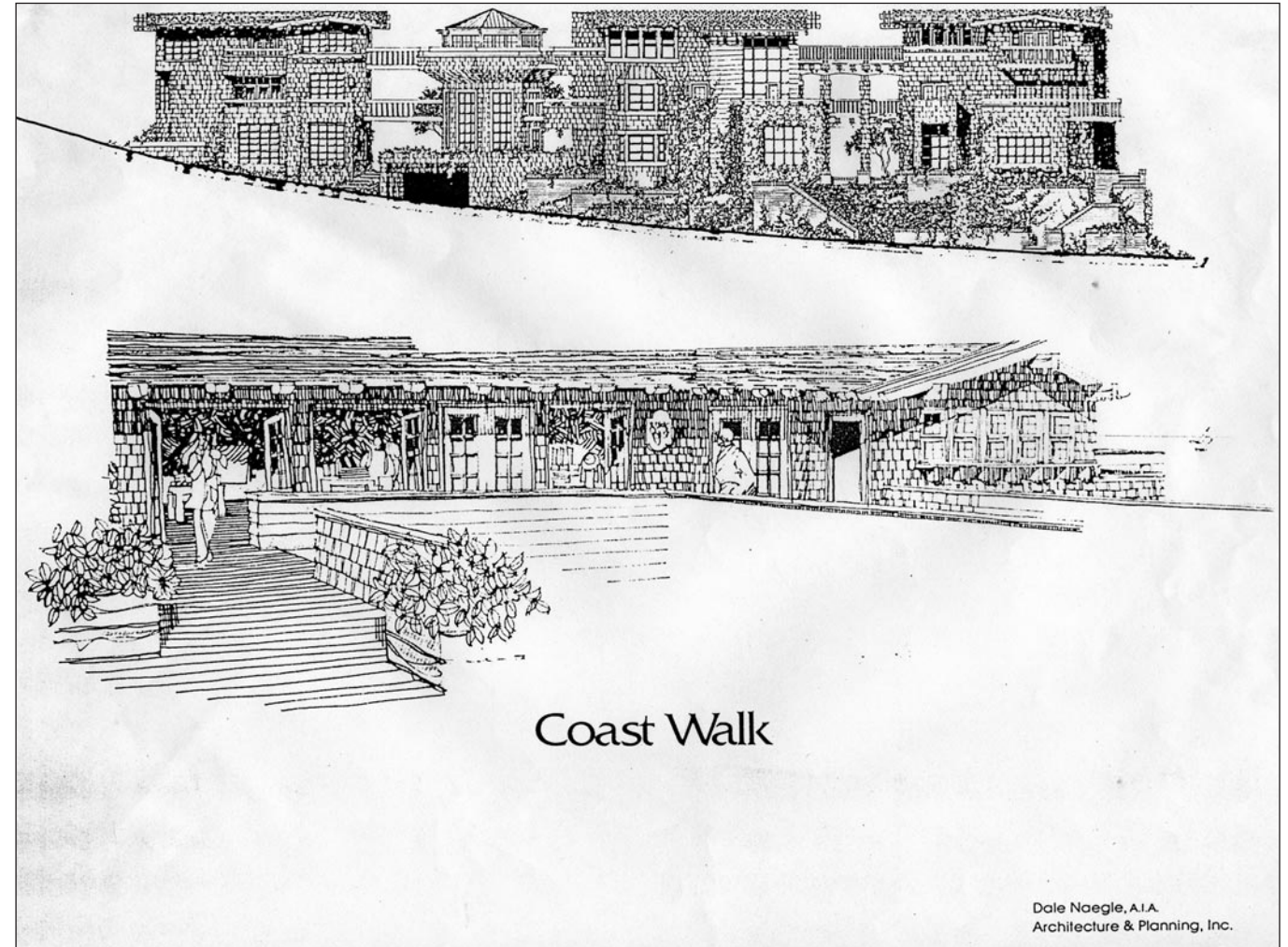
Shores or cantilevered from piers over the pounding surf. Forester got some attention for an "exciting house" on Hillside Drive, but his work along Ellentown Road went almost completely unnoticed.

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 NAEGLER: *Drafting a Legacy*

By Carol Olten



Collection of the La Jolla Historical Society.

Naegle's concept of relating buildings to pedestrians and contextual urban surroundings is reflected in detailed rendering for Coast Walk now contained in the La Jolla Historical Society archives.

Dale Naegle loved music. He could wail on the trombone. He played a ripping piano. 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 archive.

"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

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Lynn Fayman in screening room, circa 1950

# FAYMAN'S FILM SOCIETY

By Dave Hampton

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."

So 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



Fayman's studio became a showcase for the avant garde. Films shown at the Bird Rock location included Stan Brakhage's, *Desistfilm* (stills top and bottom) and Sidney Peterson's *The Cage* (center).

efforts were often "met with derision" in the late 1950s. Brakhage's black and white *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



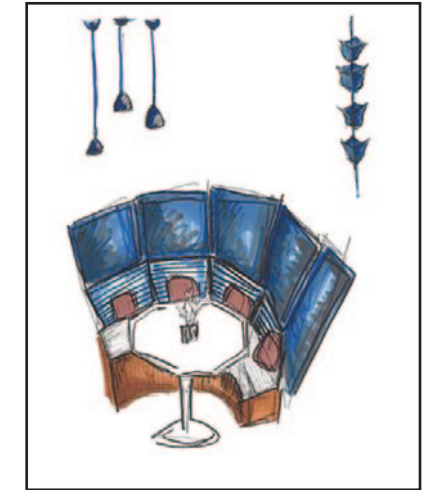
Lynn Fayman, circa 1960

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 the 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.





Best Sketchbook: Priscilla Leung (Scripps Ranch High School)

## 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.



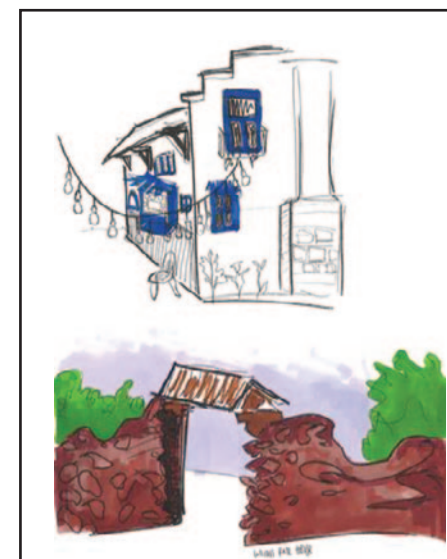
Design Award: Sidonie Laing-Begin (Scripps Ranch High School) for her "Duet."



Best Sketchbook: Priscilla Leung (Scripps Ranch High School)



Best Sketch: Hanna Zhang (Torrey Pines High School)



Best Sketchbook: Priscilla Leung (Scripps Ranch High School)



Design Award: Jacob Lopez's (Point Loma High School) Sound Wave



## MODERN TIMES...Historic Setting

THE ANNUAL **ELLEN BROWNING SCRIPPS LUNCHEON** WILL MOVE TO THE LA JOLLA COUNTRY CLUB FOR THE FIRST TIME THIS YEAR WITH MID-CENTURY SCHOLAR KEITH YORK AS THE GUEST SPEAKER. HIS LECTURE TOPIC IS *MODERN LA JOLLA: 1950S*. IT WILL BE HELD SATURDAY, NOV. 2



Collection of the La Jolla Historical Society

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.

When 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 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 rattlesnakes were removed from the landscape and a par 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 recognized golf tournament, a remodel of the clubhouse and the creation of a swimming pool to welcome baby-boomer families. A revision of the membership program limiting equity memberships to 350 soon lead to waiting lists for enrollments.

La Jolla’s golfing history actually precedes the opening of the country club, the first course having been laid out along dusty streets in 1899 running up Prospect from Cave Street, down part of Torrey Pines Road and toward the ocean and then back to the starting point. La Jolla pioneer Anson Mills recorded playing golf on this course. In 1900 he wrote “played golf with Mr. and Mrs. Keene this p.m. A remarkable game. Anyone has to try it but once to become a victim of the habit.” Mills was happy to report grassing the course around the present day site of today’s country club 26 years later.

Through documentaries, lectures, tours, publications, curated exhibitions and his site, [modernsandiego.com](http://modernsandiego.com), Keith York has broadened the region’s understanding of 20th Century modernism. Following the restoration of Craig Ellwood’s Bobertz Residence (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*.



Keith York



Photograph by Darren Bradley

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.



Collection of the La Jolla Historical Society

already was well-established in his architectural profession, a winner of numerous awards and honored as a fellow by the American Institute of Architects. Starting out in the Mid-century years of earlier Modernism, he found a niche in La Jolla’s most productive years of building and development succeeding World War II. Starting a career after graduating from the University of Southern California in 1954, he looked to mentors such as William Pereira and A. Quincy Jones for his approach to design, creating buildings that could be seen and used in relation to their contexts in the community and striving to create pedestrian friendliness in Southern California environments primarily friendly to automobiles.

Some of Naegle’s significant projects include the Windemere gated community on the southeast slope of Soledad; the Bell Residence, Beach House and Tramway off La Jolla Shores Lane, Tenaya and Tioga halls on the UCSD campus and the Manfield Mills and Robert Pappenfort houses, both La Jolla homes photographed by Julius Shulman.

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 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.



Impromptu harpists (unidentified) at History in Motion opening.



2 Park Row flagpole re-dedication, July 4.



3 San Diego council woman Barbara Bry with her husband Neil Senturia (left) and curator Scott Paulson (center right) and LJHS executive director Heath Fox at History in Motion opening reception.



4 A summer's night at PechaKucha program presented by the San Diego Architectural Foundation on the Wisteria Cottage lawn.



**S** Looking at the summer in retrospect, it witnessed the La Jolla Historical Society offering increasingly rich diversity in programs and activities. Our summer exhibition, *History in Motion: Devices and Wizardry in Early Cinema* expanded to include a trio of mash-up Sundays with curator Scott Paulson presenting hands-on workshops with participatory audiences. Paulson also expanded his August silent film program on the Wisteria Cottage lawn to four evenings and the Society teamed with Vanguard Culture for a series of three program in downtown San Diego. The San Diego Architectural Foundation also enjoyed an outdoor PechaKucha night on the lawn in which architects discussed a variety of urban design issues, each with a timed presentation. The Young Architects and Outside the Lens programs returned and, finally, Union Circle Park (Park Row), one of two original parks dedicated in the village as part of the 1887 La Jolla Park Subdivision, rededicated its newly renovated flagpole honoring Walter Lieber after a donation by the late Pludi Waser, one of the Society's longtime volunteers.



Inside cover of Miller's La Jolla book shows sketches of local sea scenes.

salt-of-the-earth people and, the other under water where a strange, but beautiful wonderland greeted him as a diver off the Cove where he found "even a big Moray eel, for instance, might appear fascinating instead of God-awful." Miller loved La Jolla

...continued from page 11  
Ocean Views From 3 Typewriters

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

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 children's 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 photographed 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, thus between them, with impunity they loused up the entire community. . . And even the dinosaurs moved away from that messed-up spot in the U.S.A.")



Collection of the La Jolla Historical Society

Ted Geisel, at back of table with his wife Helen to his right, photographed at La Jolla Beach and Tennis Club party, circa 1958.

for its ocean and natural beauty, its garibaldi and abalone, its winter surf and late summer sunsets. He hated population growth and tourists – "Often I wonder why people or business or organizations which keep on boosting for more and more changes, or for larger

*Signs of Civilization* resulted in a sign code that became part of a San Diego city ordinance with a first proviso that there would be no commercial billboards allowed in La Jolla.





...continued from page 4  
*Julius Shulman: Modern la Jolla*

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 cache 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's Rue de Anne  
 Photograph by Julius Shulman  
 © J. Paul Getty Trust, Getty Research Institute, Los Angeles

## LA JOLLA HISTORICAL SOCIETY FALL - WINTER CALENDAR OF EVENTS



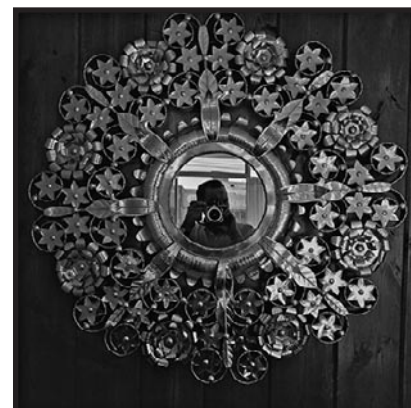
*Julius Shulman:  
 Modern La Jolla*  
 Exhibition  
 September 28 - January 19  
 Wisteria Cottage Galleries



*Feasting on History  
 Dinner*  
 October 5  
 Various Locations



*Ellen Browning Scripps  
 Luncheon*  
 Speaker: Keith York  
 November 2  
 La Jolla Country Club



*Tijuana 1964:  
 The Photography of  
 Harry Crosby*  
 Exhibition  
 Feb. 7 - May 17  
 Wisteria Cottage Galleries

# FEAST FOR THE FALL

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 LHS 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](http://lajollahistory.org/events)



# LA JOLLA HISTORICAL SOCIETY AWARDED IMLS GRANT



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!***

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## 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.*



Jose's Court Room, Prospect Street



The Arcade (with John's Waffle and the Candle Shop)



Lion clothing building on Girard (now Pharmaca)



Shoppers at Prospect & Girard



Christmas at Adelaides



Quon Mane on Girard (now Taba Rug Gallery)



Dining Room & Gift Shop on Prospect near Cave Street



Top O' the Cove restaurant on Prospect (now Dukes)





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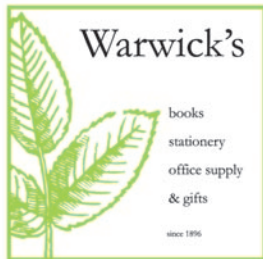
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