**Dialogues With Design**

**Esther McCoy Lecture Series: January 25th**

*Sunday, January 25th, will be the first installment of the re-instituted Esther McCoy Lecture Series. Every two months, "Dialogues With Design" will present two individuals who will engage in conversation about the architectural history of Los Angeles. The first session focuses on photography with Julius Shulman, chronicler of the legendary LA modern architects, and Tom Bonner, who documents LA's cutting-edge architecture. Work by both photographers can be seen in the new publication *The J. Paul Getty Museum and Its Collections*, with Shulman's images of the Getty Villa, and Bonner's views of the Getty Center.*

Rather than the usual slides-and-lecture program, these will be in-depth dialogues focusing on personal insights, memories, and comments about Los Angeles. The series, organized by SAH/SCC board member Alison Cotter and SAH/SCC News editor Julie D. Taylor, will continue throughout the year, and be held at the LA Central Library downtown, from 1PM to 3PM. The Sunday afternoon programs are free and open to the public, but SAH/SCC members are given preferential seating. Reservations are necessary, and can be made by filling out the form on Page 8, or calling 800.9SAHSCC.

Julius Shulman was born in 1910 in Brooklyn, and moved to California when he was 10 years old. He took a basic photography course at Roosevelt High School when he was 16, which was his only formal training. Shulman then studied at UCLA and Berkeley, all the while pursuing photography of landscape and buildings. In 1936, after visiting a Richard Neutra construction site with friends, he met the architect, who was impressed with the photos Shulman took. Through Neutra, he met Raphael Soriano, R.M. Schindler, Gregory Ain, and J.R. Davidson. Thus, he became a professional architectural photographer.

"Southern California architecture was first known outside the state largely due to Shulman's industry," wrote Esther McCoy in 1989, shortly before her death. She also remarked that Shulman collaborated with her as a writer, as well as the architects in constructing the photograph. Much of his incredible work can be seen in *A Constructed View: The Architectural Photography of Julius Shulman* (Rizzoli) by Joseph Rosa. His work has been widely published in books and magazines throughout the world, including *Courtyard Homes* (Princeton Architectural Press), *Steps and Stairs* (Rizzoli), and *R.M. Schindler, Architect* by August Samitz (Rizzoli). Shulman is currently working on his auto-biography.

Tom Bonner was born in Chicago in 1959, and discovered photography while in the fourth grade. "My father had a twin-lens reflex camera that he brought back from the Korean war," says Bonner. "I used to play with it, but nobody knew about it." At least that's what he thought until his father gave him the camera and a developing set one holiday. The two built a darkroom in the garage.

Bonner worked construction before attending the Brooks Institute of Photography in Santa Barbara, but his interest in architecture came while assisting a photographer specializing in room settings. With his studio across the street from architect David Hertz’s, Bonner was asked to do work for the young architect. Thom Mayne and Frank Gehry saw the photos and hired him as well. Bonner's client roster also includes Eric Owen Moss, Frank Israel, Josh Schweitzer, Richard Meier, Coop Himmelblau, Cesar Pelli, and Kohn Peterson Fox. His work has been featured in numerous trade and consumer magazines, as well as many architectural monographs and collections. He provided all the photographs for *Architecture in Detail: Lawson Weston House by Eric Owen Moss* (Phaidon Press).
A Message From the President

I hope that somewhere along the way, you were able to join us this past year and that our efforts have been worthwhile. If you came to this year’s Membership Celebration then I hope you had the chance to meet the Executive Board. They are a unique and passionate group who have worked very hard for you this past year.

A heartfelt thanks and appreciation goes to our great volunteers. There were 100 of you working on the Irving Gill tour alone, putting in so much time, energy, and love to make the experience enriching and fun for all. I join with our volunteer coordinator Rebecca Kahn in thanking all of you.

We are busy laying the foundation for the new year, paying very close attention to your remarks in the great number of surveys that you have been sending in. We have renewed the Esther McCoy Lecture Series, tentatively set for four Sunday afternoons at the downtown Central Library. We’re organizing a series of day-trips for exploring our mission legacy and environs, with events being planned for San Juan Capistrano, La Purisma, and San Gabriel. We hope to utilize the enthusiasm from our day exploring Irving Gill to arrange more activities in and around San Diego again. And, of course, we anxiously await the SAH National Meetings’ return to Los Angeles this April.

In addition, we want to expand the potential of the SAH/SCC News, and are introducing a couple of new features that we hope will be valuable additions. In the past few issues, we have been developing a Preservation Alert column. We hope that this will become a valuable source of information on the endangered ‘species’ of our built world. In addition, we are creating a Bookends section that will highlight articles, books, videos, programs, etc., that are focused on and about our region, and about our members. As an organization, we want to expand your opportunities for exchanging information, knowledge, and ideas. Please keep us informed whenever you are publishing a book or article, giving a lecture or tour, are exhibiting your work, and winning awards. We also encourage you to continue your dialogue with us about your interest in future activities.

The New Year brings with it a season full of sights and sounds, memories and traditions that remind us of our place, our origins, our living history. This is the time of year when thinking about the future comes with a distinct, underlying sense of anticipation heightened and made more poignant by feelings of nostalgia and passage. On behalf of the Board, I wish you all the very best of possibilities in 1998 and our sincerest thanks for your encouragement and support.

—John Berley

Preservation Alert

Preservation Alert was created to inform you of local sites that are in danger. To submit sites for listing, send information on site, brief description of situation, and number to call to get involved. Photographs are always appreciated. Send to SAH/SCC News, P.O. Box 92224, Pasadena, CA 91109. Sites will be listed as space allows.

Glendorn Manor (aka Glendon Arms), a Mediterranean style apartment building that was an integral part of the orginal Jans plan for Westwood Village, is threatened with demolition in order to make room for construction of a massive, 3,400-seat megaplex movie-mall with a sunken retail plaza and food court. In one of a series of moves to support mini-mall developer Ira Smedra, Los Angeles City Councilman Mike Feuer (CD 5) has blocked local preservation efforts to save the historic structure. On September 17, 1997, the City Cultural Heritage Commission denied an application for consideration of the building as a potential candidate for historic-cultural monument designation. The application was prepared by historian Portia Lee, Ph.D., of California Archives. The application to build the taking under consideration was summarily denied by the Commissioners when the owner’s lawyer appeared to oppose the request. A representative of the Councilman’s office also appeared to ask the Commission not to take the nomination under consideration. The Smedra project cannot be built without extensive Amendments to the Westwood Village Specific Plan (WVSP), which will result in demolition of the Glendorn Manor building. Ironically, the preamble of the WVSP, which describes the plan’s general intent, includes the following: “To permit, encourage and facilitate the preservation, renovation and ongoing maintenance of historically and architecturally significant buildings.” Interested SAH/SCC members wishing to learn more about this historic building and related urban issues can contact SAH/SCC Advisory Board member Zeke Gutierrez at 562.860.7105 or Mike Metcalf at 310.474.6418.

Become an Active Member: Volunteer at an Event

Volunteering on an event is a great way to learn and appreciate our rich architectural heritage—and attend the event for free! You’ll receive special training prior to the event. We are currently updating our list of new and seasoned volunteers. Please fill out this form and send it in.

(name)
(address)
(day phone) (night phone) (fax)
(special interests/experience)

Send to Rebecca Kahn, 11728 Wilshire Blvd., #8312, LA, CA 90025. 310.479.7936.
California's "Spanish Connection" goes way back. The Spanish claim was confirmed by the papal Treaty of Tordesillas (1493), by right of exploration Juan Rodriguez Cabrillo, 1542), and by first European settlement (1769). In the 1920s and '30s, suburban tile-roofed "haciendas," large and small, blanketed Los Angeles. They owed more to romantic imagination than to actual Spanish Colonial roots. ¡VIVA ROMANCE!

On Saturday, March 28th, we'll explore vestiges of our true Spanish heritage at Mission San Gabriel (founded 1771; current church, 1795–1827) and its nearby flour mill, El Molino Viejo (Joseph Chapman, 1823). At first glance, both are very plain structures, adequate for one of Spain's most remote and least pretentious frontiers. On closer inspection, both mission and mill exhibit sophisticated technical mastery and surprising aesthetic details. The afternoon tour will be guided by historian and SAH/SCC Board Member Merry Ovnick.

So many of the 16th- and 17th-century architectural monuments in Spain itself are credited to Italian architects and artists, that it is no wonder so many of the lovely Southern California homes designed by Wallace Neff in the 1920s and '30s bear as many references to Italy as to Spain. In fact, the term "Mediterranean Colonial" is more accurate than "Spanish Colonial." Whatever their sources of inspiration, these homes were and are mellow invitations to gracious living, California-style, with their graceful arches, burnished tile floors, lacy wrought iron, serenade balconies, and splashes of colorful talavera tiles. Wallace Neff (junior) is working to secure homes for the tour.

While basic motifs and material references link the work of Neff and other practitioners (such as J. Pierpont & Walter S. Davis; Johnson, Kaufmann & Coate; Hunt & Chambers; etc.) to early California, the decorative detail, well-staged vistas, and modern amenities mark a clear departure. These architects and their clients were forming a new style, not just a "revival." Their imaginations helped to foster a romanticized myth of "Old Spanish Days"—a myth widely preferred to the simple frontier of the historical records. A visit to two of these beautiful homes will round out our search for truth, beauty, and imagination in the San Gabriel/San Marino area.

Cost for the Spanish Romance tour will be $20 for members, $30 for non-members. More details will be in the next newsletter, but reserve your place now. See order form on Page 8.

IN SEARCH OF IRVING GILL:
REFLECTIONS ON "FUNDAMENTAL TRUTHS"

Saturday, October 18, 1997, dawned overcast in La Jolla, but by mid-morning, the weather was sunny and clear. It was the ideal backdrop for the opening of "Fundamental Truths," SAH/SCC's day-long tour celebrating the work of Irving Gill, one of Southern California's most visionary and, until recently, most overlooked architects. Gill, best-known for the startlingly contemporary off-white buildings he designed in the 1910s and 1920s, revealed in plain, flat surfaces that were subtly transformed by fluctuations in light. Thanks to the efforts of SAH/SCC, in collaboration with San Diego's Save Our Heritage Organization (SOHO) and the San Diego Historical Society, more than 325 Gill devotees—some from as far away as Washington, Oregon, and Colorado—were on hand to witness the shifting nuances in his La Jolla buildings, once the clouds lifted.

For most of the day, however, it was Gill's social philosophy and his drive to innovate, more than his treatment of concrete, that provided the real texture of the tour. I had the privilege of experiencing his legacy from two vantage points. Serving as one of the docents for the morning walking tour in La Jolla gave me the opportunity and motivation to build my cursory knowledge of Gill into a deeper understanding of his role as a transitional figure straddling the Arts and Crafts and Modernist movements.

That background, in turn, heightened my appreciation of the afternoon sites in San Diego, where I joined the crowd as a tour-goer. Highlights included the five main Gill sites in La Jolla, largely the product of an intriguing collaboration with philanthropist Ellen Scripps, who shared his vision of a truly democratic society; the unabashedly Craftsman Marston House in Balboa Park, which represented his early work; and the 1909–10 First Church of Christ Scientist in San Diego. The latter is currently in the final phase of a loving and painstaking restoration by James and Kathleen Kelley-Markham and Clifford McMillan, necessitated by a ham-fisted remodeling job in the 1950s. The visit provided unique insights into the time, effort, politics, and resources required to restore an architectural masterpiece. I was particularly struck by the fact that the church's congregation numbered only 50 when it decided to undertake the ambitious project, which included gutting the interior and rebuilding the original bell tower.

Several factors combined to make "Fundamental Truths" especially memorable for me. First, the various property owners who allowed us to invade their privacy provided a rare chance to enjoy the different buildings from the inside out. Second, my fellow volunteers made the tour welcoming and informative at each stop. Rebecca Kahn, who recruited me to be a docent, gave me the opportunity I'd been looking for to become more involved, and reunited me with my friend Lanna Pian. Above all, however, credit belongs to Ted Wells, whose enthusiasm and meticulous planning created an extraordinary opportunity for everyone to see Gill's work in a coherent, thoughtful manner. The tour was obviously a labor of love for him, and, by the end of the day, it had become that for most of us as well. It's too bad that Gill, whose fortunes proved more unpredictable than the Southern California light he sought to exploit, and who died impoverished in 1936, couldn't have been there to see it.

— Sarah Litton

Sarah Litton is a freelance writer based in Culver City.
January

1, Thursday
Pasadena Art Walk. Self-guided, Old Town open house. The Armory Center for the Arts; 6–10PM. 626.792.5101.

3, Saturday

3, Saturday
Claremont Walking Tour. Tour of village area, historic Victorians, college and commercial buildings with Claremont Heritage. Sumimoto Bank, 102 Yale Ave., 10AM–Noon; $5; res. req. 909.621.0848.

3, 6, 8, Saturday, Tuesday, Thursday
Nancy Cobb, 619.435.5993.

3, 10, 17, 24, 31, Saturday
Touristira. Walking tours with Architectural Foundation of Santa Barbara and Citizens Planning Foundation of Santa Barbara. City Hall Steps, De La Guerra Plaza, SB; 10AM–Noon; $5; 805.965.3021 or 805.965.6307.

3, 10, 17, 24, 31, Saturday
Google Tours. Choice of The San Gabriel Valley, Behind the Orange Curtain, Coffee Shop Modern and More, Cocktails N' Coffee Shops with preservationist John English. $34; res. req. 213.980.3480.

3, 10, 17, 24, 31, Saturday
Downtown LA. Walking tours of various downtown landmarks. LA Conservancy; 10AM–Noon; $5; res. req. 213.623.2489.

4, Sunday
Chamber Music in Historic Sites: Brad Mehldau Trio. jazz concert at Cicada at the Oviatt Building, designed by Walker and Eisen (1927–28). Da Camera Society; 2PM and 3:30PM; $36–29; res. req. 310.954.4300.

4, 11, 18, 25, Sunday

5, Monday

5, Tuesday
Dick van Erp, California Craftsman. Lecture with Architectural Heritage; 12:30PM; $5. 310.392.8537.

6, Friday

7, Saturday

7, Saturday

7, Sunday

7, Sunday
The Hollywood Bowl. Lecture with Carol Merrill-Minsky.

7, Sunday

7, Sunday
"The Role of the Gold Rush in Shaping the American West." Lecture with history professor Patricia Limerick.

8, Sunday
"The California Seekers: Who They Were, Why They Came and What They Found." Panel discussion.

8, Sunday
"Mining the Gold—Mining the Miners." Panel discussion.

8, Sunday
"The Myths and Realities of the California Gold Rush." Lecture with history professor Richard White.

8, Sunday
"The Gold Rush and the California Dream." Lecture with lawyer and author Kevin Starr.

8, Sunday

8, Sunday

9, Thursday

30, Friday

31, Saturday
"The Splendors of Rome." Illustrated lecture by Jody Greenwald, ASD. UCLA Extension, 147 Dod Hall, UCLA; 10AM–4:30PM; $45–75; res. req. 310.825.9971.

31, Saturday
"A Day with Rachel Rosenzweig." Interdisciplinary solo performer discusses her work. UCLA Extension, 121 Dod Hall, UCLA; 2–5PM; $45; res. req. 310.825.9971.


2-20 How to Comply with CAL/OSHA: Two-day workshop on compliance at State regulations, at various locations: 2/2–3, Los Angeles and Sacramento; 2/4–5, Oakland and Riverside; 2/9–10, Anaheim; 2/11–12, San Diego and San Jose; 2/17–18, Fresno. 2/19–20, Bakersfield. Keye Productivity Center; 8:30AM–4PM; $425; res. req. 800.831.3919.


5, Thursday Pasadena Art Walk. Self-guided, Old Town open house. The Armory Center for the Arts; 6–10PM. 626.792.5101.


6, Friday Chamber Music in Historic Sites: Petersen Quartet. Beethoven’s C Minor Quartet, Opus 131 concert at the Doheny Mansion, designed by Eames and Hunt (1900), and by Parkinson & Parkinson (1934–39). Da Camera Society, 8PM; $52; res. req. 310.954.4300.

6-8, Friday-Sunday The Tribal, Folk and Textile Arts Show. Features hundreds of artists from the world’s indigenous cultures. Fort Mason Center, Festival Pavilion, San Francisco; hours vary; $10–$55. 310.455.2886.

6-27 The California Environmental Quality Act and Historic Resources. Advanced training workshops at various locations: 2/6, Sacramento; 2/7, San Jose; 2/20, Long Beach; 2/27, Claremont. California Preservation Foundation, 405 Fourteenth St, Oakland; $65–120; res. req. 510.763.0972.


7, Saturday Chamber Music in Historic Sites: The Splendor of San Marco. Lecture with art historian Jane Friedman. Los Angeles County Museum of Art, Bing Theater, 5905 Wilshire Blvd., LA; 1PM; free. 213.857.6512.

7, Saturday The Splendor of San Marco. Lecture with art historian Jane Friedman. Los Angeles County Museum of Art, Bing Theater, 5905 Wilshire Blvd., LA; 1PM; free. 213.857.6512.

7, 14, 21, 28, Saturday Turistotica. Walking tours with Architectural Foundation of Santa Barbara and Citizens Planning Foundation of Santa Barbara. City Hall Steps, De La Guerra Plaza, SB; 10AM–Noon; $5. 805.965.3021 or 805.965.6307.

7, 14, 21, 28, Saturday Googie Tours. Choice of The San Gabriel Valley, Behind the Orange Curtain, Coffee Shop Modern and More, Cocktails ‘N Coffee Shops with preservationist John English. ES; 34; res. req. 213.980.3480.

7, 14, 21, 28, Saturday Downtown LA. Walking tours of various downtown landmarks. L.A. Conservancy; 10AM–Noon; $5; res. req. 213.623.2489.

8, Sunday Paramount Studio Touring. LA Conservancy, 523 W 6th St, LA; 10AM–1PM, $10; res. req. 213.623.2633.CITY.

8, Sunday Growing Up, 1900–1950. Lecture with Dr. Leonard Pitt sponsored by LA City Historical Society. Los Angeles Central Library, Mark Taper Auditorium, 5th St, LA; 2PM; free. 213.228.7000.

8, Sunday Chamber Music in Historic Sites: Poncho Sanchez. Fiery Latin Jazz by one of world’s great congo players at the Mayan Theater, designed by Morgan, Walls, and Clements (1926–27). Da Camera Society, 3PM; $17–20; res. req. 310.954.4300.

14, Saturday Old Pasadena. Walking tour. Pasadena Heritage; Arroyo Seco Building, 117 E Colorado; 9-11:30AM; $5; res. req. 626.793.0617.


21, Saturday Historic Downtown Long Beach. Walking tour. Long Beach Heritage Coalition; Historical Society of Long Beach, 418 Pine Ave, LB; 10AM; $3; res. req. 562.493.7019.

21, Saturday Designing for Horticultural Therapy. Workshop. Kelley Productivity Center, Festival Pavilion, San Francisco; 8AM–1PM; $30; res. req. 213.980.3480.


Sylmar and Andres Pico Adobe. City Hall Steps, De La Guerra Plaza, SB; 10AM–Noon; $5. 805.965.3021 or 805.965.6307.

22, Sunday Designing for Horticultural Therapy. Workshop. Kelley Productivity Center, Festival Pavilion, San Francisco; 8AM–1PM; $30; res. req. 213.980.3480.

22, Sunday Historical Perspective After an Earthquake. Workshop.


22, Saturday Designing for Horticultural Therapy. One-day course on planning a therapeutic garden with landscape architect Shelley Sparks. UCLA Extension, 175 Dodd Hall, UCLA; 9AM–5PM; $60–90; res. req. 310.825.9971.


25, Wednesday LA Designing for Horticultural Therapy. Workshop. Kelley Productivity Center, Festival Pavilion, San Francisco; 8AM–1PM; $30; res. req. 213.980.3480.


26–March 1, Thursday–Sunday Mexico City: A Tour of Modern Architecture. The works of architect Barragan, Norten, Villaseor, and others, with architecture professors Anibal Figueroa and Max Underwood. Painted Desert Art and Cultural Tours; $845 (airfare not included); res. req. 602.991.1442.

27–28, Friday–Saturday On-Site Study Tour of Restaurant Design. Behind-the-scenes look at LA’s top restaurant interiors with architect Michael Hrncik. UCLA Extension, 3rd St, Promenade, SM; 7–9:30PM, Fri.; 8:30AM–6PM, Sat.; $150; res. req. 310.825.9971.
The Freeway Series by Catherine Opie is part of her retrospective at MOCA. (Photo: Catherine Opie)

The Freeway Series by Catherine Opie

Gamble House
230 S. Grand Ave., LA. 213.626.6222.

Museum of Contemporary Art, LA
250 S. Grand Ave., LA. 213.626.6222.

Catherine Opie, through February 8.

Tours: Friday-Sunday, Noon–3:45PM.

San Francisco Museum of Modern Art
1995-1920, through March 1.

Exhibit of Frank Lloyd Wright's Hollyhock House, Tuesday-Sunday, 1, 2, 3PM.

The Huntington Library, Art Collections and Botanical Gardens
1151 Oxford Rd., La Mirada. 818.405.2414.


Directing Nature: The Engineering of Our World, through January 11. The history of man's attempts to direct nature as seen in rare books, manuscripts, and photographs from the museum's collections.

Los Angeles County Museum of Art
5905 Wilshire Blvd., LA. 213.857.6000.

Hirado Porcelain of Japan from the museum's collections.

Featuring 82 pieces of blue and white ceramics from the Kurtzmann Family Collection.

The MAK Center for Art and Architecture
Schindler House, 835 N. Kings Rd., WH. 213.651.1518.

Architectural photoworks, filmworks and Works on Paper by Gordon Matta-Clark, through January 18. Work exploring the relationship of the human body to the natural and manmade environment.

George White and Anna Gunn Marston House
3525 7th Ave., SD. 619.296.3142.

A 1905 home designed by Irving Gill and William Hebbard sits upon an almost five-acre estate, including historic gardens. Tours: Friday-Sunday, Noon-3:45PM.

Museum of Contemporary Art, LA
250 S. Grand Ave., LA. 213.626.6222.

February 14-April 11. Features 125 colorful wicker pieces from the Third Mesa in Arizona.

Villa Montezuma, Jesse Shepard House
1972 5th St., La Jolla. 619.239.2211.

An 1887 Queen Anne style house designed by Comstock and Totsche for the author. Tours: Saturday-Sunday, Noon-3:45PM.

San Francisco Museum of Modern Art
151 3rd St., SF. 415.357.4000.

Encounters With Modern Art, through January 4. Around 100 paintings from major European schools, selected from the Rothschild Family Collections.

Palm Springs Desert Museum
640 Alta Vista Dr., Vista. 760.639.9164.

Bill Rafeh, through January 4. Fiber artist presents hand-woven damask wall pieces.

San Diego Museum of Art
1700 Park Ave., San Diego. 619.239.2211.

114 colorful wicker pieces from the Third Mesa in Arizona.
INVENTING THE TWENTIETH-CENTURY FANTASY:
THE GRAND MOVIE PALACES OF LOS ANGELES

SAH NATIONAL COLLOQUIUM: APRIL 15TH

Since the early years of the twentieth century, the entertainment industry in Los Angeles has functioned as a backbone of the regional economy. Among the most prominent architectural legacies of this industry are two major concentrations of historic theaters in downtown Los Angeles and Hollywood. Dating from the teens through the early 1930s, more than half a dozen grand entertainment palaces still can be found in the Broadway theater district within blocks of the Regal Biltmore Hotel. Until World War II, Broadway was the premiere shopping and entertainment destination in Los Angeles, and it currently serves as a thriving retail center for LA's Latino community. Amid this activity, many of the early movie palaces continue to show first-run films, some in Spanish, while others are used for location filming and special events.

In Hollywood, especially along Hollywood Boulevard near the heart of the burgeoning Southern California film industry, a second major entertainment district began to emerge in the early 1920s when impresario Sid Grauman, who began his LA career on Broadway, opened the 1,800-seat Egyptian Theatre (Meyer & Holler, 1922) on Hollywood Boulevard. It, along with Grauman's Chinese Theatre (Meyer & Holler, 1927), set a new standard for eclectic fantasy and the architectural escapism in the early movie-going experience.

This one-day colloquium coincides with the SAH National meeting, yet is open to all interested parties, whether registered for the national meeting or not. The event is sponsored by The Los Angeles Conservancy, Historic Resources Group, and the Preservation Committee of the Society of Architectural Historians. Chairing the conference are Richard Candee, SAH Preservation Committee; Christy Johnson MCAvoy, Historic Resources Group; and Linda Dishman, Los Angeles Conservancy.

The colloquium will begin with a discussion of the pivotal role that theaters played in the development and history of Hollywood and the ongoing efforts of the Los Angeles Conservancy to champion the cause of preserving these local treasures through Saturday morning tours, and programs such as the highly successful annual film festival "Last Remaining Seats." Linda Dishman, executive director of the conservancy, will lead a discussion of the strategies being employed to raise public awareness of these theaters and bring residents back downtown for entertainment. Architectural historians Christy Johnson MCAvoy and Maggie Valentine, along with preservation architect Peyton Hall, will join her to talk about the role of the movie theater in the development and history of Hollywood and the varied strategies for the rehabilitation, preservation, and restoration of its historic theaters as creative paradigms for theaters across the nation. Following this discussion, colloquium participants will walk to Broadway for a brief docent-guided tour of the downtown theater district.

"Last Remaining Seats"
As part of the Los Angeles Public Library's series "The Photographer's Eye," photographers Robert Berger and Anne Conser will show images from and talk about their new book, The Last Remaining Seats: Movie Palaces of Tinseltown (Balcony Press, 1997). Designed in 1926 by Bertram G. Goodhue and Carlton G. Winslow, the Los Angeles Public Library has always stood as one of the proudest symbols of downtown Los Angeles. Badly damaged by fire in 1986, it only reopened in 1993 after an extensive restoration and expansion effort.

Hollywood Bound
After lunch, the group will travel by bus to Hollywood Boulevard National Register Historic District, one of the most underutilized commercial districts in Los Angeles. The historic "main street" of Hollywood, this Boulevard exhibits a second great collection of grand movie palaces set among a wide variety of early 20th-century commercial buildings in the Art Deco, Streamline Moderne, Spanish Colonial Revival, and Beaux Arts styles. In anticipation of the opening of a subway line in 1998, a new wave of commercial development is taking place in the area. Hollywood's historic theaters are expected to serve as essential cultural and architectural anchors for several large retail and entertainment complexes that are now being planned or already under construction on or near Hollywood Boulevard.

The Walt Disney Corporation has restored the El Capitan Theatre (Morgan, Wall, and Clements, with Albert Lansburgh, 1926), with restoration architects Fields & Devereaux. The Egyptian Theatre, heavily damaged in the 1994 Northridge Earthquake, is being rehabilitated to serve as the state-of-the-art home of American Cinematheque by architects Hodgetts & Fung, and the Cinerama Dome, a 1960s landmark on nearby Sunset Boulevard, is slated to become part of a new retail and entertainment development. Architects and preservation consultants will join conference participants at these movie palaces to present project overviews and discuss the complex technical and philosophical issues involved in creating a successful mix of historic and new development within the context of a redevelopment district.

Conference fees are $50 for members of SAH, SAH/SCC, Los Angeles Conservancy, and Photo Friends of the Los Angeles Public Library; $60 for non-members; $45 for students. For further information contact Jennifer Minasian, Historic Resources Group, 213.469.2349.

COLLOQUIUM SCHEDULE

8:30-10 AM
Welcome and Introduction, Biltmore Hotel
Richard Candee, SAH Preservation Committee;
Christy MCAvoy, Historic Resources Group; Linda Dishman, Los Angeles Conservancy; Peyton Hall, AIA, Historic Resources Group; Maggie Valentine, University of Texas, San Antonio
10:00-11:45 AM
Walking Tour of Broadway Theater District
12:15-1:15 PM
Box Lunch and Lecture, LA Central Public Library
"The Photographer's Eye," Robert Berger and Anne Conser. This lecture is presented by Photo Friends, Los Angeles Public Library
1:45-5:00 PM
Tour of Hollywood Boulevard Historic District
El Capitan, Chinese Theatre, Egyptian Theatre, Cinerama Dome
Two Tenure Track Positions - Department of Architecture
California State Polytechnic University Pomona

The Department of Architecture at California State Polytechnic University invites applications for two tenure positions beginning September 1998. Successful candidates will demonstrate potential for excellence in university teaching in one of the following areas: Computer Aided Instruction/Digital Media; Structures; or Architectural History. Each position will be filled by an applicant with a strong commitment to teaching and curriculum development who will also conduct research in the area of specialty. Candidates will be evaluated on the basis of their academic background, professional experience, training and record. Candidates must hold a Ph.D.; professional registration and/or significant professional experience in one of the three specific areas listed above is preferred.

Send request for applications to: Faculty Search Committee, Dept. of Architecture, California State Polytechnic University Pomona, 3801 West Temple Ave., Pomona, CA 91768.

A resume, three letters of reference, two additional reference contact information, and proof of highest degree earned must be submitted with the completed application to the above address. Minorities and women are especially encouraged to apply. Deadline for completed applications and submittal of supplementary materials is March 30, 1998.

Welcome New SAH/SCC Members

Joyce Appleby
Karen C. Bennett
Leon S. Bennett
Robert M. Bonadurer
Harold M. Brenner
Timothy Brouillette
Mark Brower
Gary J. Bryant
Michael Darling
Bruce Eichinger
John C. English
Gary W. Gepner
Pat Greene
Robert D. Herman
Byron Hoover
William Housos
Parvez Howlader
Katharine Hummer
Sandy Jackson
Liz Landon
Robert McDowell
Elliot McIntyre
Mary-Louise Micuda
Ann M. Mitchell
Holly Mitchem
Jack Moore
Donna Munden
Morgan Neville
George Penner
Peter D. Pettler
Sandra Phelps
Sarah Schaffer
Randy Shulman
Aaron Slack
Jeffrey Stenfors
Sandeep Teras
Dorcas Tokes
John R. Ward
Jay Weelborg

CALL FOR PAPERS AND PRESENTATIONS

"THE GENESIS OF GENIUS: FRANK LLOYD WRIGHT'S VISION FOR THE AMERICAN PRAIRIE"

The conference committee of the Frank Lloyd Wright Building Conservancy is seeking proposals for this year's annual conference, to be held in Chicago, September 23–28, 1998. While the general theme of the meeting will focus on Wright's work early, other topics ranging across Wright's entire career are welcome. Categories for consideration are: new scholarship on Frank Lloyd Wright; presentations on aspects of the preservation of Wright buildings; presentations from original clients, homeowners, and persons associated with Frank Lloyd Wright; other possibilities relevant to the mission of The Frank Lloyd Wright Building Conservancy. Presentations must be confined to one-half hour. Presentations on technical aspects of preservation may be eligible for publication in the Conservancy newsletter.

Proposals should be in the form of abstracts of the presentation of one to two typed pages, which outline its theme and development. Proposals must be received by January 15, 1998. Notifications will be sent out on March 1, 1998. Send proposals to: Chair, Conference Committee, The Frank Lloyd Wright Building Conservancy, 343 South Dearborn St., Suite 1701, Chicago, IL 60604-3815; fax them to 312.663.1683.

ARCHITECTURAL DRAWING COLLECTION, UCSB, NAMES NEW CURATOR

Kurt Helbrich, an architectural historian from Washington, DC, has recently assumed the position of curator of the Architectural Drawing Collection (ADC) of the University Art Museum, University of California, Santa Barbara. Internationally renowned, the ADC is the among the largest collections of architectural records in the United States.

David Gebhard founded the ADC in 1963 with the goal of documenting the contributions of 20th-century Southern California designers to both American and international modern architecture.

Helbrich received his MS in the history of modern architecture from the University of London’s Bartlett School of Architecture and Planning, and his Ph.D. in architectural history from the University of Virginia in 1997. He specializes in 20th-century American design and recently completed the doctoral dissertation, "Building the Contemporary House: Modernism, Regionalism and the Ideal of Japan in Antonin Raymond’s Residential Designs." The Architectural Drawing Collection, housed in Room #1332 of the Arts Building, UCSB, is open to researchers Monday through Friday, 1–5PM, and on appointment-basis on weekdays. The collection is closed on weekends. For further information call 805.893.2724.

Welcome New SAH/SCC Members

Joyce Appleby
Karen C. Bennett
Leon S. Bennett
Robert M. Bonadurer
Harold M. Brenner
Timothy Brouillette
Mark Brower
Gary J. Bryant
Michael Darling
Bruce Eichinger
John C. English
Gary W. Gepner
Pat Greene
Robert D. Herman
Byron Hoover
William Housos
Parvez Howlader
Katharine Hummer
Sandy Jackson
Liz Landon
Robert McDowell
Elliot McIntyre
Mary-Louise Micuda
Ann M. Mitchell
Holly Mitchem
Jack Moore
Donna Munden
Morgan Neville
George Penner
Peter D. Pettler
Sandra Phelps
Sarah Schaffer
Randy Shulman
Aaron Slack
Jeffrey Stenfors
Sandeep Teras
Dorcas Tokes
John R. Ward
Jay Weelborg

CALL FOR PAPERS AND PRESENTATIONS

"THE GENESIS OF GENIUS: FRANK LLOYD WRIGHT'S VISION FOR THE AMERICAN PRAIRIE"

The conference committee of the Frank Lloyd Wright Building Conservancy is seeking proposals for this year's annual conference, to be held in Chicago, September 23–28, 1998. While the general theme of the meeting will focus on Wright's work early, other topics ranging across Wright's entire career are welcome. Categories for consideration are: new scholarship on Frank Lloyd Wright; presentations on aspects of the preservation of Wright buildings; presentations from original clients, homeowners, and persons associated with Frank Lloyd Wright; other possibilities relevant to the mission of The Frank Lloyd Wright Building Conservancy. Presentations must be confined to one-half hour. Presentations on technical aspects of preservation may be eligible for publication in the Conservancy newsletter.

Proposals should be in the form of abstracts of the presentation of one to two typed pages, which outline its theme and development. Proposals must be received by January 15, 1998. Notifications will be sent out on March 1, 1998. Send proposals to: Chair, Conference Committee, The Frank Lloyd Wright Building Conservancy, 343 South Dearborn St., Suite 1701, Chicago, IL 60604-3815; fax them to 312.663.1683.

ARCHITECTURAL DRAWING COLLECTION, UCSB, NAMES NEW CURATOR

Kurt Helbrich, an architectural historian from Washington, DC, has recently assumed the position of curator of the Architectural Drawing Collection (ADC) of the University Art Museum, University of California, Santa Barbara. Internationally renowned, the ADC is the among the largest collections of architectural records in the United States.

David Gebhard founded the ADC in 1963 with the goal of documenting the contributions of 20th-century Southern California designers to both American and international modern architecture.

Helbrich received his MS in the history of modern architecture from the University of London’s Bartlett School of Architecture and Planning, and his Ph.D. in architectural history from the University of Virginia in 1997. He specializes in 20th-century American design and recently completed the doctoral dissertation, "Building the Contemporary House: Modernism, Regionalism and the Ideal of Japan in Antonin Raymond’s Residential Designs." The Architectural Drawing Collection, housed in Room #1332 of the Arts Building, UCSB, is open to researchers Monday through Friday, 1–5PM, and on appointment-basis on weekdays. The collection is closed on weekends. For further information call 805.893.2724.