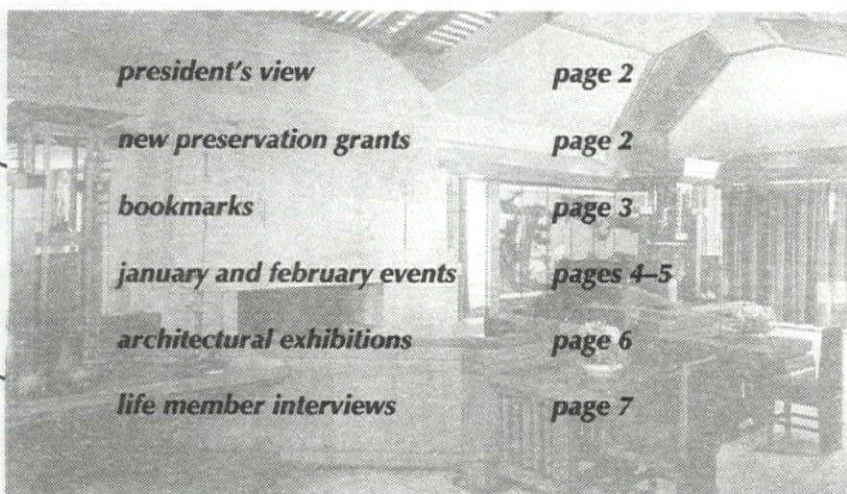


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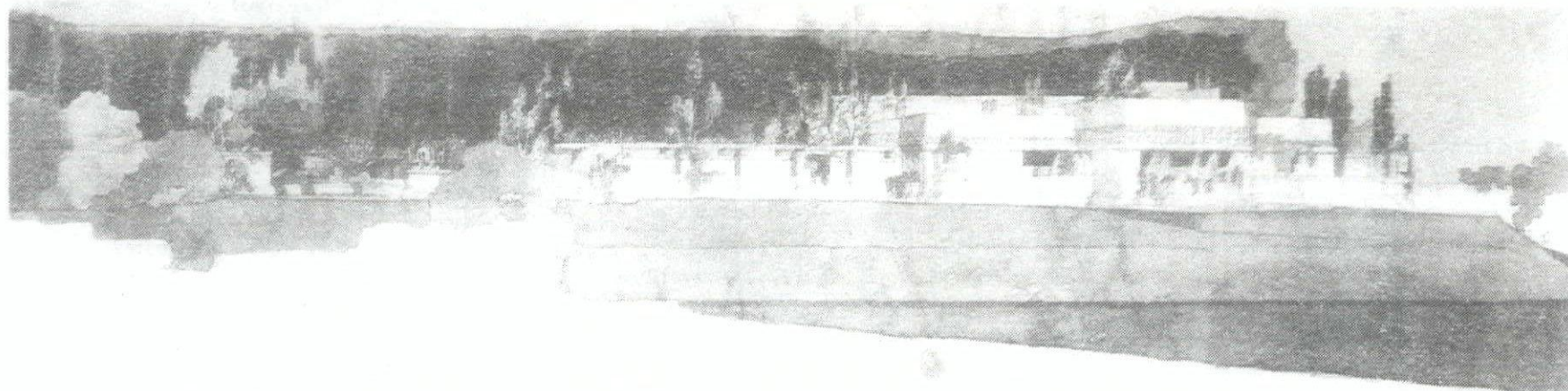
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Interior of the Hollyhock House. (Photo: Marvin Rand)

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# INSIDE HOLLYHOCK HOUSE

SAH/SCC BEHIND-THE-SCENES MEMBERS-ONLY TOUR  
SATURDAY, FEBRUARY 5TH, 10 AM TO NOON



Drawing of the Hollyhock House for Aline Barnsdall. (Copyright © The Frank Lloyd Wright Foundation 1962)

SAH/SCC is proud to present a private, behind-the-scenes tour for our members only of Barnsdall Park and Hollyhock House, as it prepares to close for a major restoration. The tour and discussions will be held at Hollyhock House on Saturday, February 5th, from 10AM to Noon.

Brenda Levin, FAIA, and Martin Weil, two of the nation's leading restoration architects and planners, and Virginia Kazor, historic site curator for Los Angeles Cultural Affairs, will lead the tours. The size of the group is limited, so we suggest you purchase your tickets immediately, since this tour will be very popular and, due to the restoration work, we are unable to repeat it at a future date.

Tickets are \$25, and include the tour and a brochure on the history of the grounds, buildings, and the restoration project. Tickets can be obtained by mailing the form on Page 8. Orders will be processed based on the postmark date. Proceeds from the event will go to the City's trust fund for the replacement of Hollyhock House living-room rug. The new rug will replicate Wright's original design.

The restoration and renovation project is multi-faceted and involves all of the original buildings on the site, along with the grounds. Mitigation work will be done to stabilize

portions of the hill, along with the installation of new irrigation and reworking of the overall site planning, bringing the property more in line with Wright's and Barnsdall's original concept. This includes the planting of the grid of olive trees that gave Olive Hill its name. The original WPA street lighting fixtures designed by R. M. Schindler will be reproduced for the parking areas.

The original buildings will be seismically upgraded, and extensive restoration will occur to the interiors and exteriors. Lighting fixtures, furniture and rugs in the house will be reproduced from original drawings. Recent and extensive research into the original colors of the fabrics, rugs, and paint colors will allow the new work to restore the house as closely as possible to its original condition.

The history of Olive Hill, Hollyhock House, and Barnsdall Park is a story that could only happen in Los Angeles when two unique individuals—Aline Barnsdall and Frank Lloyd Wright—combined ambition and talent to create a monument to themselves and the arts.

Barnsdall was interested in the concept of a small theater that would be more accessible to the public. In 1919, she purchased a 36-acre tract of land between Sunset and Hollywood Boulevards, and Edgemont Street and Vermont Avenue in Hollywood named "Olive Hill." It

was named after an olive orchard that existed on the land for nearly 30 years before the purchase.

Both Wright and Barnsdall envisioned it as a verdant acropolis, covered with pines and eucalyptus along with the olive trees and hollyhocks that were already growing on the site. They visualized it the ideal setting for a private house, as well as the setting for a self-sufficient creative community that would be supported by a commercial venture along its northern edge.

On the site today, as you go up the drive, the first important building you see is Residence A. This was to be the first of several such artists' residences. Residence B was razed in the 1950s. The main house, Hollyhock House, with its pre-Columbian forms and stylized hollyhock ornamentation, sits on the crest of the hill.

The influences behind Hollyhock House, as it was originally designed, are as complex and difficult to understand as Wright himself. And although Barnsdall commissioned Hollyhock House, the site was never intended to belong to her alone, and so the public role that it plays today as a gallery for artists, the site of children's art activities, a background for musical and dramatic performances, has been integral from the beginning.



## A Message From the President

Recently, I was asked to talk about trends for the new century. Here's what I hope happens:

Good public architecture and good public spaces cannot happen without first creating good private spaces. People cannot function well and relate to others in a public place without taking the time to be introverted and understand ourselves. Perhaps the public space of today is destined to fail, not through any design fault of its own, but because our personal architecture does not allow us space to be separate. We have no place to contemplate our inner self and the more profound matters of life behind art, science, technology, and building—the foundations of architecture.

The trend today is toward spiritual superficiality and emotional indifference. To be considered spiritual today does not require any contemplative thought or searching of our soul; spiritual superficiality is an end to itself. And society, through architecture, places no importance on providing us with the facilities for sensitizing our awareness of life. Instant gratification of any desire is the goal. We are told—and sold—what makes us happy. But a set of rules cannot create real meaning. We are presented with hollow solutions that make for pretty pictures, but lack the essence of life that we crave. We choose communities that look like they should work, but they don't. Without an inner journey, without the process of introspection, any hope of spirituality is a myth. We are left with a condition of tolerance without values, acceptance without discernment, and emotions without spirit.

Residential architecture seems never to become aware of its ultimate purpose. Our houses are preoccupied with many goals: reflecting at best the ethics and morals of the family, stimulating our awareness of nature, relieving the complexity of our role in the house, and bringing the life of the individual into the family and that of the family into society. Good goals, but to what end? For there is hardly any attempt to provide a space and atmosphere in the home where one can be introverted and seek a personal world, the development of which should be the cause and effect of all human efforts. Extroversion and transparency of building, which limit the possibility of solitude, do little to create a psychological environment conducive to contemplating one's inner self and the more profound matters of life. In the rare times when spaces do allow us to be introspective, they are usually leftover, haphazard spots, included because no other use could be found for the space.

But imagine a house that contains a space intended solely for self-reflection, for removal from worldly superficiality, for spiritual elevation. Few can be inspired in uninspired surroundings, and only in the home is there the possibility of truly private, personal space. Residential architecture is the only architecture that allows one's surroundings to transcend a level of mere physical convenience to become an interpretation of life in its highest aspirations.

The architecture of houses is fascinating to me. As the most personal of architecture, we are creating a vessel and a stage for the most intimate experiences of life. It must be the most adaptable of architecture, for an entire life must be played out within its walls. Amid all the celebration of personal privacy, could it not be a characterization of the disintegration of human values in the modern age that contemporary houses lack this psychological seclusion? An architecture that speaks the language of the soul will let all discover and benefit from the nurturing, lasting truth of introspection and solitude.

—Ted Wells

## PRESERVE LA—GETTY GRANTS

The Getty announces a multi-year historic preservation initiative that focuses on the preservation of Los Angeles' rich architectural heritage. The new initiative complements the Getty's recent \$1.1 million grant to the National Trust for Historic Preservation for the Save America's Treasures Preservation Planning Fund, which supports conservation planning projects throughout the US. The local initiative provides funds to the stewards of historic sites, buildings, and districts in LA to develop conservation master plans. One-to-one matching funds are also available for the actual conservation of select model projects.

The Getty Grant Program awards Preserve LA grants to Los Angeles County tax-exempt organizations, as well as to local, state, federal and tribal government agencies. To be eligible, the property must be protected by local

government landmark designation, listed on the National Register of Historic Places, or be within a National Register Landmark District. Planning grants will be awarded in amounts up to \$75,000 to plan for preservation; matching grants will be given up to \$250,000 for implementation.

On January 24th, the Grant Program and the Getty Conservation Institute will host a day-long workshop open to all potential applicants. The workshop will feature speakers who will help grantseekers identify their conservation needs and provide instruction on the application process. The deadline for the first applications will be March 30, 2000. Additional information is available online at <http://www.getty.edu/grant/preservela> or from the office of the Getty Grant Program, 1200 Getty Center Drive, Suite 800, LA, CA 90049-1685; tel. 310.440.7320; fax 310.440.7703; e-mail [PreserveLA@getty.edu](mailto:PreserveLA@getty.edu).

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Information and ads for the newsletter should be sent three weeks before the issue date.

<b>Issue</b>	<b>Deadline</b>
March/April 2000	February 10th
May/June 2000	April 10th

Please send all ad materials, notices of events, exhibitions and news—plus photographs—to the attention of the editor:

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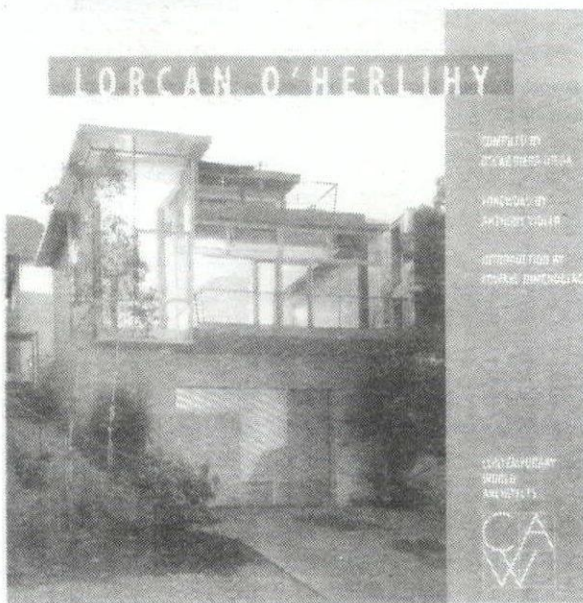
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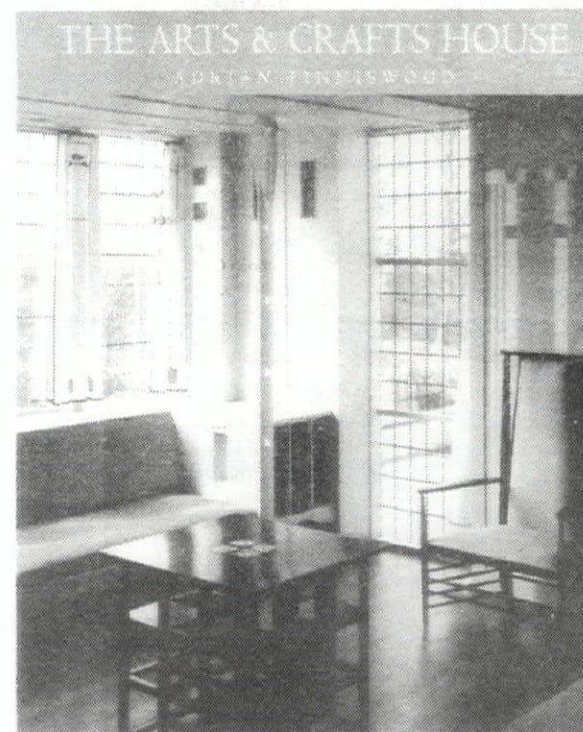


# BOOKMARKS: HOT OFF THE PRESS



**Lorcan O'Herlihy** compiled by Oscar Riera Ojeda; foreword by Anthony Vidler; introduction by Edward Dimendberg. LA-based O'Herlihy is the most recent subject in the Contemporary World Architects series. This clean, minimal work is shown through residential and commercial works—both built and unbuilt—as well as in competition projects. In O'Herlihy's work, writes Vidler, "the faith in modernist reticence, in abstraction, in 'white' architecture, is mediated through a contemporary sense of inventiveness in the use of materials, traditional and new, and a profound understanding of context, its landforms, vegetation, and above all, light." Included also are furniture and paintings by the architect. *Rockport Publishers*; \$25; 144 pages; softcover.

**The Arts & Crafts House** by Adrian Tinniswood. Architectural historian Tinniswood traces the Arts & Crafts movement in a richly illustrated volume that includes looks at the William Morris studio, how Arts and Crafts influenced Modernism, and the role of *Country Life* magazine and the "dream of the rural idyll." An essay deals with "California and the Arts and Crafts Ideal in the United States." Individual houses are showcased, among them such California projects as Maybeck's Grayoaks, Greene and Greene's Gamble House, Wright's Hollyhock and Storer Houses, Steedman's Casa del Herrero, Neff's Gillette Ranch, and Morgan's Williams House. *Watson-Guptill Publications*; \$40; 176 pages; hardcover.



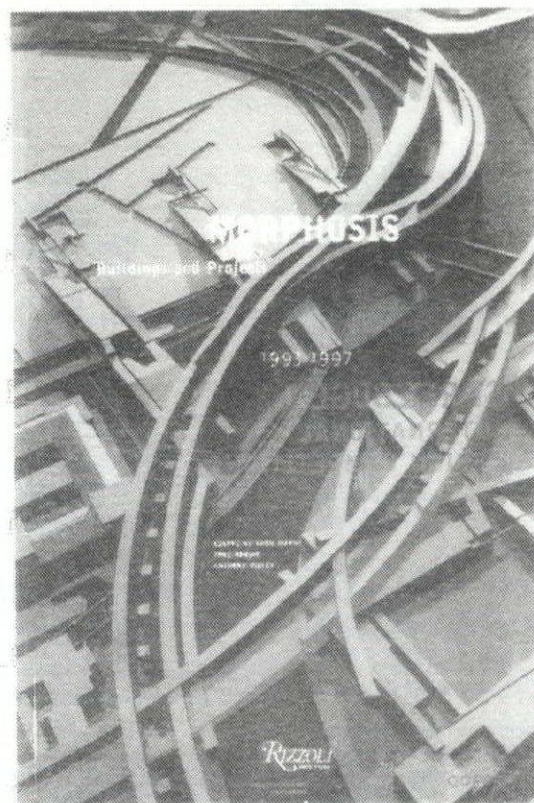
**Everyday Urbanism** edited by John Chase, Margaret Crawford, and John Kaliski. This collection of essays offers both an analysis of and a method for working within the city. This volume presents multiple voices and evocative illustrations, which themselves mirror spaces of the everyday. Chase, Crawford, and Kaliski all teach at SCI-Arc, and use Los Angeles and environs as a veritable laboratory. This accessible, evocative, and solution-oriented book is indispensable for both the design professional seeking new ways of seeing and the layperson interested in contemporary urban dilemmas. *The Monacelli Press*; \$35; 184 pages; softcover.

**Gnostic Architecture** by Eric Owen Moss. This oddly-shaped book is the definitive statement of the architect's design theory. Moss expands the discussion of contemporary architecture beyond debates over style or ideology. Through beautiful photographs and eccentric drawings, the book emphasizes his personal approach to the act of building and focuses on fundamental questions that all architects face. "The Glue" chapter—"a cerebral underground from which specific conceptual undertakings are generated"—is an illustrated glossary of Mossian thought, from Abu Simbel to Uxmal, with everything from God and Joyce, to Prince Charles in between. *The Monacelli Press*; \$45; 160 pages; softcover.

**Hybrid Space: New Forms in Digital Architecture** by Peter Zellner. Zellner, whose previous book was *Pacific Edge*, explores the architect's relationship to the computer not only as a tool of convenience, but also as a medium of creativity. He takes an in-depth look at the work of 12 international architecture studios—including Los Angeles-based Morphosis, Marcos Novak, and Greg Lynn/FORM—showing both the computer-generated designs and the actual built work. By breeding ideas with form—the real and the virtual—these architects create hybrid spaces that challenge long-held conventions of space, architecture, and time. *Rizzoli International Publications*; \$50; 192 pages; hardcover.

**The Architecture of John Lautner** by Alan Hess; photographs by Alan Weintraub. Some 40 incredible projects are shown in stunning photographs that give the sense and atmosphere of being there in person. The text is rich with quotes that Hess obtained in personal interviews with Lautner and many of his clients, friends, and family members. He reviews the architect's life before and after Taliesin, and then presents the projects chronologically, beginning with the Lautner Silver Lake House in 1940 and concluding 50 years later with Pacific Coast House. The refreshing and awe-inspiring work is even more impressive when considering the attitude of the man. "He had no formula or bombast to rely on for design," writes Hess. "For each building he was willing to put it all out on the line, to start anew, to put himself in that uncertain and vulnerable place to see where his ideas lead." As Hess also states, "It is time for John Lautner to be more widely known." This book will do the trick. *Rizzoli International Publications*; \$75; 276 pages; hardcover.

**Morphosis Buildings and Projects, Volume 3: 1993-1997** with essays by Thom Mayne, Tony Robins, and Anthony Vidler. For a book of mostly computer-generated images, this one is lush and seductive as well. Deep theory and intellectual investigations are carried out through form, line, and mass. Not being held back by conventional definitions of projects (i.e., unfinished) vs. buildings (i.e., actually built), Mayne maintains that it is "necessary to consider everything we produce, and everything in this book, to be a project. Regardless of how much concrete has been poured and of the presence of (exhilarated?) inhabitants, we find ourselves reluctant to give up the investigations undertaken in each project, reluctant to surrender the optimism, and unwilling to erase the traces of our productive impetus." Let's see what Volume 4 has in store. *Rizzoli International Publications*; \$85; 456 pages; softcover.



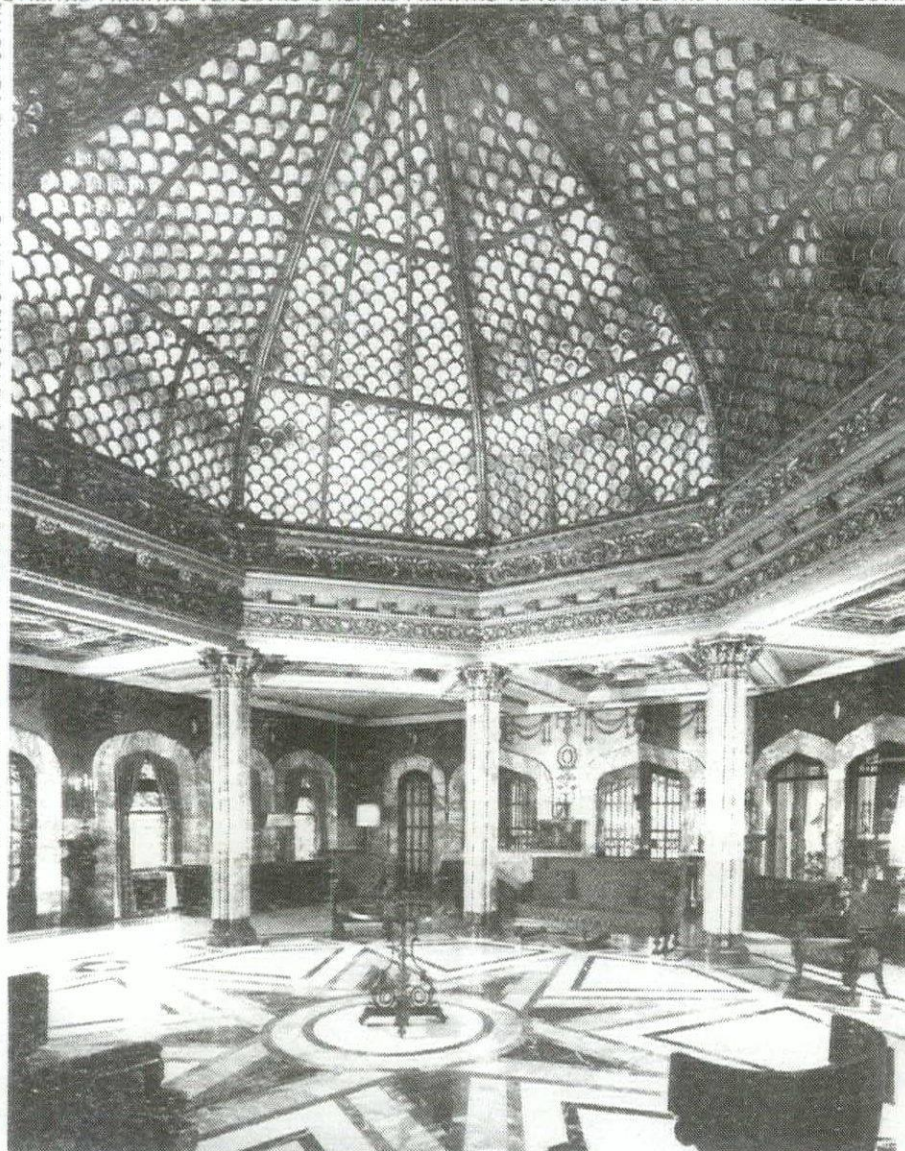
**Lofts: New Designs For Urban Living** by Felicia Eisenberg Molnar. Written and compiled by LA-based writer and SAH/SCC News Associate Editor Molnar, this handsome volume shows some of today's best examples of creative loft living. Spanning projects in New York, LA, London, Milan, Tokyo, Toronto, and beyond, *Lofts* shows options for open-space living, from minimal, mono-chromatic experiments, to humorous, recycled fantasies. California-based designers highlighted are Brayton & Hughes Design Studio, Frederick Fisher & Partners, and Roto Architects. *Rockport Publishers*; \$35; 160 pages; hardcover.

## AUTHORS ON ARCHITECTURE

The popular SAH/SCC series Authors on Architecture is relocated from Downtown's Central Library to the Westside's Form Zero Architectural Books + Gallery at Edgemar Plaza on Main Street in Santa Monica. Form Zero, which offers a 10% discount to SAH/SCC members is taking an active roll in organizing the sessions. The events will resume in March. Look for more details in the next issue of *SAH/SCC News*, or check with Form Zero at 310.450.0222 for more information.



# CALENDAR



Chamber Music in Historic Sites fills the Doheny Mansion (designed by Eisen and Hunt, 1900) with the sounds of Artemis string quartet performing Mozart, Verdi, and Beethoven on January 28th. (Photo: Julius Shulman)

## january

### 1, Saturday

**Village Walking Tour.** Tour of the downtown village area of Claremont. Claremont Heritage, Historic Claremont Metrolink Depot, 200 W. First St., Claremont; \$5; res. req. 909.621.0848.

### 2, 9, 16, 23, 30, Sunday

**Pacific Heights Walking Tour.** The Foundation for San Francisco's Architectural Heritage; 12:30PM; \$5. 415.441.3004.

### 4, 6, Tuesday, Thursday

**Coronado Touring.** Walking tours every Saturday, Tuesday, and Thursday. Glorietta Bay Inn; 11AM-12:30PM; \$6. Gerry MacCartee, 619.435.5892

### 6, Thursday

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

### 6, Thursday

**Egyptian Revival.** Lecture with architect Craig Hodgetts of Hodgetts and Fung on the restoration of Sid Grauman's Egyptian Theatre in Hollywood. The J. Paul Getty Center, 1200 Getty Center Dr., Peyton Hall, LA; 7PM; res. req. 310.440.7300.

### 8, Saturday

**Old Pasadena.** Walking tour. Pasadena Heritage; 9AM; \$5; res. req. 626.441.6333.

### 8, Saturday

**Bergamot Station.** Walking tour of the restored Bergamot Station with exhibitions and gallery shows. Neighborhood Place Project, Bergamot Station, 2500 Michigan Ave., SM; 2-5PM; \$10. 626.448.4022.

### 8, 15, 22, 29, 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. 323.980.3480.

## ARTIFICIAL



## ART OFFICIAL

Robbie Conal, whose portrait of Senator Jesse Helms is shown above, takes part in a panel discussion on January 22nd.

### 8, 15, 22, 29, Saturday

**Downtown LA.** Walking tours of various downtown landmarks. L.A. Conservancy; 10AM-Noon; \$8; res. req. 213.623.2489.

### 8, 15, 22, 29, Saturday

**Turistorica.** Walking tours. City Hall Steps, De La Guerra Plaza, SB; 10AM-Noon; \$5. 805.965.3021.

### 11, Tuesday

**Architecture Lecture.** Lecture with Jim Tanner. Museum of Contemporary Art, SD; \$7; res. req. 858.232.0109.

### 13, Thursday

**Belmont Learning Center and Beaudry Avenue.** Tour of commercial and cultural temples of Belmont by tour guide Jim Cavener. Neighborhood Place Project; 1st St. and Edgeware Rd., in front of Downtown News office, LA; 1-4PM; \$10. 626.448.4022.

### 15, Saturday

**Historic Downtown Long Beach.** Walking tour. Long Beach Heritage Coalition; Historical Society of Long Beach, 418 Pine Ave., LB; 10AM; \$4-5; res. req. 562.493.7019.

### 15, Saturday

**The Miracle: A Walking Tour.** Two-hour tour of the Wilshire district with stories behind its development and Art Deco buildings. The Art Deco Society of Los Angeles; 10AM; \$5-10; res. req. 310.659.3326.

### 22, Saturday

**California Desert Miracle: The Fight for Desert Parks and Wilderness.** Lecture and book signing with Frank Wheat. Natural History Museum of Los Angeles County, LA; 2PM; \$5-9; res. req. 213.763.3534.

### 22, Saturday

**Outside Art: Who's Looking In?** Panel discussion moderated by executive director of the Center for the Study of Political Graphics Carol Wells with graffiti artist Chaz Bojorquez, muralist Louis Becerra, and poster artist Robbie Conal. Autry Museum of Western Heritage, 4700 Western Heritage Way, Wells Fargo Theater, LA; 2PM; \$4-5. 323.667.2000, ext. 234/317.

### 22-April 15, Saturday

**Designing in Nature.** Children's Architectural Workshop meets for 12 Saturdays with hands-on workshops for children five to 14 years, taught by architect Alla Kazovsky of Kids' Studio. SCI-Arc, 5454 Beethoven St., LA; 2:30-4:30PM; \$27 per class; res. req. 323.655.4028.

### 23, Sunday

**Chamber Music in Historic Sites: Bruce Molksy and Big Hoedown.** Old-time band unites three experts of American roots music at a country church built by a Tennessee circuit preacher amid the gardens and walkways atop a hillside oasis. The Da Camera Society, Country Chapel Theater, 1750 N. Argyle Ave., Hollywood; 2PM and 3:30PM; \$32. 310.954.4300.

### 24, Monday

**Preserve L.A.** Day-long workshop for potential applicants of the multi-year historic preservation initiative of Los Angeles' rich architectural heritage. The Grant Program and the Getty Conservation Institute, 1200 Getty Center Dr., LA; free; res. req. 310.440.7320.

### 25, Tuesday

**Chamber Music in Historic Sites: Phantasm.** Gramophone Award-winning quartet of viols join with soprano of Geraldine McGreevy at the Ebell Club designed by Sumner Hunt and Silas R. Burns (1924). The Da Camera Society, Ebell Club of Los Angeles, 4400 Wilshire Blvd., Hancock Park; lecture, 7:15PM; performance, 8PM; \$32-36. 310.954.4300.



You Are Here, a new book about John Jerde, will be discussed and signed at Form Zero on February 4th.

### 28, Friday

**Chamber Music in Historic Sites: Artemis Quartet.** String quartet performs work by Mozart, Verdi, and Beethoven at the Doheny Mansion, designed by Eisen and Hunt (1900). The Da Camera Society, Doheny Mansion, 8 Chester Place, LA; 8PM; \$60. 310.954.4300.

### 29, Saturday

**Metro Rail Art Tour.** Tour and discussion of the public art on display at the Red, Blue, and Green Line stations. Mural Conservancy of Los Angeles, Union Station; 12PM; \$10-15. 818.487.0416.

### 29, Saturday

**Chamber Music in Historic Sites: Children's Concert.** Black Irish Band joins storyteller Peter Kors to recreate the drama of the California Gold Rush. The Da Camera Society, Huntington Library Art Collections and Botanical Gardens, 1151 Oxford Rd., San Marino; 1:30PM and 3PM; \$12-18. 310.954.4300.

### 29, Saturday

**Movie Posters: 1950 to Today.** Panel discussion on how movie posters were made in 1950 in comparison to the process used today. Autry Museum of Western Heritage, 4700 Western Heritage Way, Wells Fargo Theater, LA; 2PM; \$4-5. 323.667.2000, ext. 234/317.

### 30, Sunday

**Chamber Music in Historic Sites: Altenberg Trio.** West coast debut of the Vienna Musikverein's Trio at the Canfield-Moreno Estate. The Da Camera Society, The Canfield-Moreno Estate, Silver Lake; 2PM and 3:30PM; \$45-72. 310.954.4300.

## 2000 preview

Keep abreast of upcoming tours and events organized by SAH/SCC. Become a member, so you'll get first notice of event. Some will be for members only. See Page 8 to join.

**Cliff May Tour**

**"Hidden LA"**

**Moneo Cathedral Behind-the-Scenes Construction Tour**

**Palm Springs Modern**

**Eichler Homes**

**Modernist Patrons**



# february

**1, 3, 5, Tuesday, Thursday, Saturday**  
**Coronado Touring.** Walking tours every Tuesday, Thursday and Saturday. Glorietta Bay Inn; 11AM-12:30PM; \$6. Gerry MacCartee, 619.435.5892/Nancy Cobb, 619.435.5993.

**3, Thursday**  
**Journey to the East.** Gala preview benefit opening of exhibition and sale of ancient artifacts and antiques. San Francisco Arts of Pacific Asia; Festival Pavilion, Fort Mason Center, SF; 6-10PM; \$150. 415.557.6980.

**4, Friday**  
**You Are Here.** Booksigning and discussion with John Jerde, subject of recently published *You Are Here*. Form Zero Architectural Books + Gallery, Edgemar, 2433 Main St., SM; 7-9PM. 310.450.0222



Greene and Greene (Henry, seen above) are the topic of a talk on February 8th at the Gamble House.

**4-6, Friday-Sunday**  
**San Francisco Arts of Pacific Asia.** Exhibition and sale of ancient artifacts and antiques as well as contemporary art from throughout Asia. Festival Pavilion, Fort Mason Center, SF; \$10. 310.455.2886.

**8, Saturday**  
**SAH/SCC EVENT**  
**Inside Hollyhock House.** Special behind-the-scenes tour for SAH/SCC members. Barnsdall Park 10AM-Noon; \$25. 800.9SAHSCC. See Page 1 for details.

**5, 12, 19, 26, 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. \$34; res. req. 323.980.3480.

**6, Sunday**  
**California State University, San Bernadino.** Tour of the Robert V. Fullerton Museum in the new Visual Arts Center with Jiggs Gallagher. Neighborhood Place Project, California State University, San Bernadino; 1:30-4:30PM; \$10. 626.448.4022.

**8, Tuesday**  
**Architecture Lecture.** Lecture with architect Kate Diamond. Museum of Contemporary Art, San Diego, 700 Prospect St., La Jolla; 7PM; \$7; res. req. 858.454.3541.

**8, Tuesday**  
**A Greene & Greene Ohio Connection: Greystone.** Lecture with preservation consultant Sara Chase on how Greenes' influence is reflected in the Youngstown, Ohio, home. The Gamble House, 4 Westmoreland Place, Pasadena; 7:30PM; \$10-15; res. req. 626.793.3334.

**9, Wednesday**  
**The Rothschilds at Waddeson.** Lecture with Lord Jacob Rothschild on his family home and gardens. The Huntington Library, 1151 Oxford Rd., San Marino; 7:30PM. 626.405.2141.

**10, Thursday**  
**Elegant Fantasy: The Jewelry of Arline Fisch.** Opening reception and exhibition of work by Arline Fisch, who was named Living Treasure of California in 1985. San Diego Historical Society; \$65-120. 619.232.6203.

**10, Thursday**  
**Tribal, Folk, and Textile Arts Benefit.** Preview benefit for the San Francisco Craft & Folk Art Museum including a silent auction. Festival Pavilion, Fort Mason Center, SF; 5:30-8PM; \$50, members; \$65, non-members. 415.775.0991.

**11-13, Friday-Sunday**  
**Tribal, Folk and Textile Arts Show.** Exhibition of artwork and artifacts of the world's indigenous cultures for display and sale. Festival Pavilion, Fort Mason Center, SF; \$10. 310.455.2886.

**12, Saturday**  
**Transforming Urbino: The Renaissance Court of Federigo de Montefeltro.** Lecture with Jane Friedman, Ph.D., on Duke Federigo da Montefeltro's palace in Urbino, and its art and history. LACMA, Leo S. Bing Theater, 5905 Wilshire Blvd., LA; 1PM; free. 323.857.6512.

**13, Sunday**  
**Art Talk: Barbara Kruger.** Lecture with architecture professor Mark Wigley of Princeton University. Geffen Contemporary at MOCA, 152 N. Central Ave., LA; 3PM. 213.621.1749.

**19, Saturday**  
**The Miracle Mile: A Walking Tour.** Two-hour tour of the Wilshire district. The Art Deco Society of Los Angeles; 10AM; \$5-10; res. req. 310.659.3326.

**25-26, Friday-Saturday**  
**Beyond.** Fifth Annual Y Design Conference with graphic designers Sean Adams, Noreen Morioka, David Baker, Ryan McGuiness, Barry Shepard, Jennifer Sterling, Rosemarie Tissi, and Geal Towey. AIGA/SD; 700 Prospect Ave., La Jolla; res. req. 619.233.5470.

**26, Saturday**  
**City of the Future: Los Angeles 1950-2000.** LA History Conference on how politics, religion, the environment, and sports have changed in LA. LA Historical Society; Autry Museum of Western Heritage, 4700 Western Heritage Way, LA; 8AM-5PM. \$25-45; res. req. 323.222.0596.

**26, Saturday**  
**Chamber Music in Historic Sites: Children's Concert.** Tootie Heath and his trio celebrate African Music. California African American Museum, 600 State Dr., Exposition Park; 1:30PM and 3PM; \$12-18. 310.954.4300.

## PRESERVATION NEWS

### KENSINGTON HEIGHTS MODEL HOME DEEMED HISTORIC LANDMARK

The 1926 Kensington Heights Model Home designed by architect Richard S. Requa, AIA, was given historic landmark status by a unanimous vote of the San Diego Historic Site Board at its October 28th, 1999, meeting.

The Davis-Baker Co. was the developer of Kensington Heights. It was one of the few 1920s San Diego subdivisions that was specifically promoted as an "upscale, prestigious, restricted neighborhood."

The home was first owned by founder George H. Prudden of Prudden-San Diego Airplane Company, which is now Solar Turbines International, Inc. Prudden was a pioneer in the aviation field. In addition to running the company, he was the aeronautical engineer for the San Diego Chamber of Commerce.

The present owner, retired television executive Parker H. Jackson, is preparing to write a biography on the career of Requa. For additional information, contact Parker H. Jackson at 619.284.0547.

### UCLA HISTORIC CAMPUS BUILDING TO BE RENAMED GLORIA KAUFMAN HALL

Philanthropist Gloria Kaufman has donated \$18 million toward the renovation of UCLA's historic Dance Building, home of the university's Department of World Arts and Cultures (WAC). The generous gift is the largest single donation to the dance art form in America and is the largest to UCLA outside of the health sciences.

The renovation and restoration plans are being executed by the firm of Moore Ruble Yudell of Santa Monica under the direction of principal architect Buzz Yudell, who studied dance—along with architecture—at Yale.

Moore Ruble Yudell's plans will transform the Dance Building, originally a gymnasium, into a unique educational facility that will include a major performance venue with state-of-the-art acoustics and lighting, rehearsal and performance studios, multi-media labs, offices and tech support facilities, classrooms, and an outdoor pavilion theater. The renovation will create an environment where students can explore the links between performance, community service, and the world's diverse artistic traditions. The broad scope of the UCLA program was a key consideration for Kaufman.

### CALL FOR PRESENTATIONS THE FRANK LLOYD WRIGHT BUILDING CONSERVANCY ANNUAL CONFERENCE MINNEAPOLIS, MINNESOTA SEPTEMBER 20-24, 2000

#### BROADACRE CITY AND BEYOND: FRANK LLOYD WRIGHT'S VISION FOR USONIA

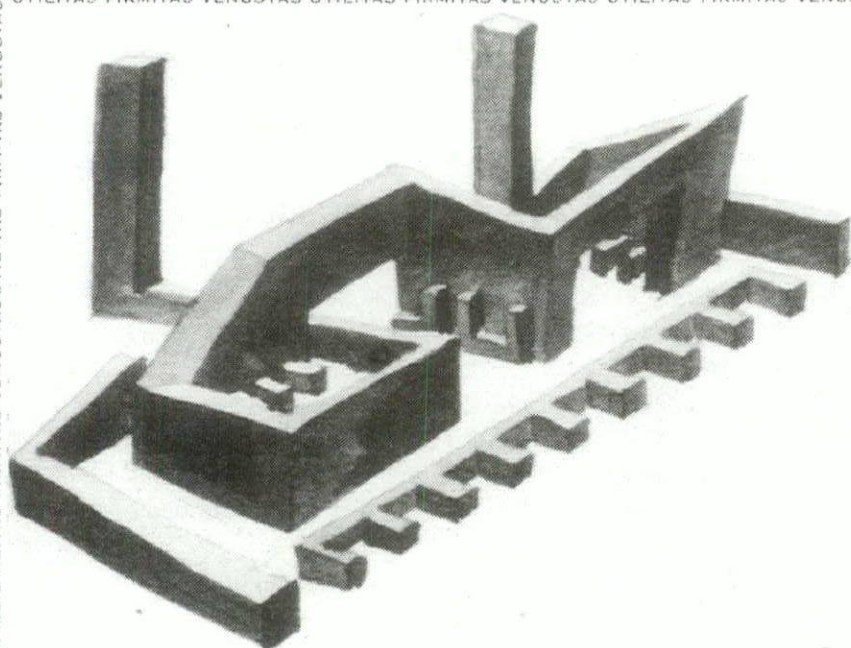
The conference committee of the Frank Lloyd Wright Building Conservancy is seeking proposals for next year's conference. The theme of the meeting will focus on the new social vision Wright first advanced in his project for Broadacre City and in many of the Usonian houses and community structures he designed from the 1930s on. Other discussion topics, including the development of city and suburban planning in America, the automobile and the problem of "sprawl," contemporaneous ideas for moderate and low-income housing, and the impact of the International Style and the spread of Organic architecture, are welcome. Presentations must be no longer than one-half hour.

Proposals should be in the form of abstracts of the presentation of one to two typed pages, which outline its theme and development. Notifications will be sent out in March.

**Proposals must be received by January 15, 2000.**

For more information, fax to 773.784.7862, or e-mail to [preservation@savewright.org](mailto:preservation@savewright.org).





"Concept Watercolor, Study for Spiroid Sectors, Dallas/Fort Worth, Texas Project" by Steven Holl is featured in "Edge of a City" at San Francisco Museum of Modern Art.

**California Heritage Museum**  
2612 Main St., SM.

310.392.8537.  
Cerámica, through January 30. Display of 300 Mexican clay works including Metepec portrait pitchers, Michoacan pineapple jars, highly burnished blackware of Oaxaca, Majolica pottery, and more.

**The Doctor's House Museum**  
1601 W. Mountain, Brand Park, Glendale. 818.242.7447.

*The Fell-White Collection*, ongoing. Family heirlooms from the 19th century, including clothing and mementos, donated to the Glendale Historical Society.

**Form Zero Architectural Gallery**  
2445 Main St., SM. 310.450.0222.

*Behnisch & Behnisch*, opening January 21. Survey of the work of father-and-son architects working in LA and Stuttgart.

**Gamble House**  
4 Westmoreland Pl., Pasadena. 626.793.3334.

Tours of Greene and Greene house, Thursday-Sunday, Noon-3PM.

**The J. Paul Getty Center**  
1200 Getty Center Dr., LA. 310.440.7300. res. req.

[www.getty.edu](http://www.getty.edu)  
*William Eggleston and the Color Tradition*, through January 30. Exhibition of William Eggleston's most important works over the past 25 years, and those by other well-established members of the succeeding generation of color photographers, including Joel Sternfeld and Mitch Epstein.

*Carleton Watkins: From Where the View Looked Best*, February 15-June 4. Exhibition of American photographer Carleton Watkins' work from the 19th century American West.

*Shaping the Great City: Modern Architecture in Central Europe*, February 20-May 13, 2001. Exhibition of political, social, and cultural tensions that shaped the Austro-Hungarian Empire around the turn of the century, when the demands of modernization and urbanization coincided with the empire's aspirations for profound cultural innovation.

*The Edible Monument*, February 26-May 21. Exhibition of Europe's 17th- and 18th-century edible art from the court of Versailles to the aristocratic tables of Naples.

**Haas-Lilienthal House**  
2007 Franklin St., SF. 415.441.3000.

Tour San Francisco's only Queen Anne Victorian open to the public as a house museum to explore the city's architectural and historical past.

**The Huntington Library**  
1151 Oxford Rd., San Marino. 626.405.2140.

[www.huntington.org](http://www.huntington.org)  
*Land of Golden Dreams: California in the Gold Rush Decade, 1848-1858*, through September 10. Exhibition of original materials from the Huntington Library's Gold Rush holdings, including journals, letters, diaries, artifacts, and original drawings.

**LACMA**  
5905 Wilshire Blvd., LA. 323.857.6000.

*The Art of Twentieth-Century Zen*, through January 2. Exhibition of Japan's cultural legacies focusing on 20th-century Zen masters and its new forms of expression.

*Pompeii: Life in a Roman Town*, through January 9. Exhibition taken from the Soprintendenza Archeologica di Pompei and the Museo Archeologico Nazionale in Naples focusing on people's achievements of ancient Pompeii.

*The Age of Piranesi: Printmaking in Italy in the Eighteenth Century*, February 17-May 14. Exhibition of more than 100 etchings, engravings, and woodcuts mostly done by Italian engraver and architect Giovanni Battista Piranesi.

**MAK Center for Art and Architecture**  
835 North Kings Rd., West Hollywood. 323.651.1510.

*Twelve Projects by R.M. Schindler*, February 1-29.

**The Marston House**  
3525 7th Ave., SD. 619.298.3142.

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.

**MOCA at the Geffen Contemporary**  
152 N. Central Ave., LA. 213.626.6222.

*Barbara Kruger*, through February 13. Exhibition of how Kruger's work addresses mass culture's representations of power, identity, and sexuality while challenging its stereotypes and clichés.

**Museum of Contemporary Art, SD**  
700 Prospect St., La Jolla. 858.454.3541.

*The Museum as Muse: Artists Reflect*, through January 9. Exhibition of more than 130 works, including paintings, sculptures, prints, photographs, videos, sound recordings, and installations.

*Small World: Dioramas in Contemporary Art*, January 23-April 30. Display of more than 40 works by artists who use miniature environments as their chosen medium.

**Oakland Museum of California**  
1000 Oak St., Oakland.

888.625.6873.  
*California Underground: Our Caves and Subterranean Habitats*, through January 9. Exhibition of different types of caves in California with simulated caves and interactive materials on caves and bats.

*Crazy Quilts*, through July 23.

**Orange County Museum of Art**  
850 San Clemente Dr. Newport Beach. 949.759.1122.

[www.ocma.net](http://www.ocma.net)  
*In the City: Urban News 1900-1940*, through January 23. Exhibition of more than 60 paintings from New York's Whitney Museum including works by American masters Edward Hopper, Franz Kline, and many others.

**Palm Springs Desert Museum**  
101 Museum Dr., Palm Springs. 760.325.7186.

*In Search of Eldorado: Salton Sea Photographs by Christopher Landis*, February 12-July 16. Display of about 40 images of the man-made natural phenomenon by photographer Christopher Landis.

**Petersen Automotive Museum**  
6060 Wilshire Blvd., LA. 323.964.6356.

[www.petersen.org](http://www.petersen.org)  
*Arte y Estilo: The Lowriding Tradition*, through May 28. Display of more than 20 lowrider cars, from the classic 1930s models known as "bombs," to the popular Chevy Impalas of the late '50s and '60s.

**San Diego Historical Society Museum**  
Casa de Balboa

1649 El Prado, Balboa Park. 619.232.6203.  
[www.sandiegohistory.org](http://www.sandiegohistory.org)  
*An Uncommon Mission: Father Jerome Tupa Paints the California Missions*, through March 12. Exhibition of oil paintings exploring architectural remnants of California's Spanish past.

**San Diego Museum of Art**  
1450 El Prado, Balboa Park. 619.232.7931.

*Pacific Arcadia: Images of California, 1600-1915*, through January 9. Display of 17th century maps, paintings, drawings, and prints of the Gold Rush and natural wonders in California.

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

[www.sfmoma.org](http://www.sfmoma.org)  
*The Architecture of Graphics: Designs for SCI-Arc from the Permanent Collection of Architecture and Design*,

through February 20. Exhibition of about two dozen examples of SCI-Arc's graphics, including posters, lecture announcements, brochures and electronic materials to illustrate the active relationship between architectural and graphic experimentation.

*Edge of a City: Work by Steven Holl from the Permanent Collection of Architecture and Design*, through February 20. Exhibition of models, photo collages, and sketches by New York architect Steven Holl, whose *Edge of a City* project investigates how to create recognizable form in urban sprawl.

*Far Out: Design from the Sixties*, through February 20. Exhibition from SFMOMA's *Numbered Series of Rock and Roll posters and Japanese transistor radios*.

*Paul Klee: Signs of Life*, through March 14. Exhibit of 20 projects by Paul Klee dating from 1895 to 1939 examining his connection to the natural world.

*Sol LeWitt: A Retrospective*, February 19-May 21. Exhibition of Sol LeWitt's work.

**Southwest Museum at LACMA West**  
Wilshire and Fairfax, LA. 323.933.4510

*Down From the Shimmering Sky: Masks of the Northwest Coast*, through May 6. Exhibition of about 150 historic and contemporary First Nations' face masks that have been used for centuries to reflect the mask makers' relationship to the cosmos.

**UCLA Fowler Museum of Cultural History**  
UCLA Campus, LA. 310.825.4361.

*Recycled, Re-Seen: Folk Art from the Global Scrap Heap*, through January 2. Exhibition of 700 objects made from recycled materials from 50 nations.

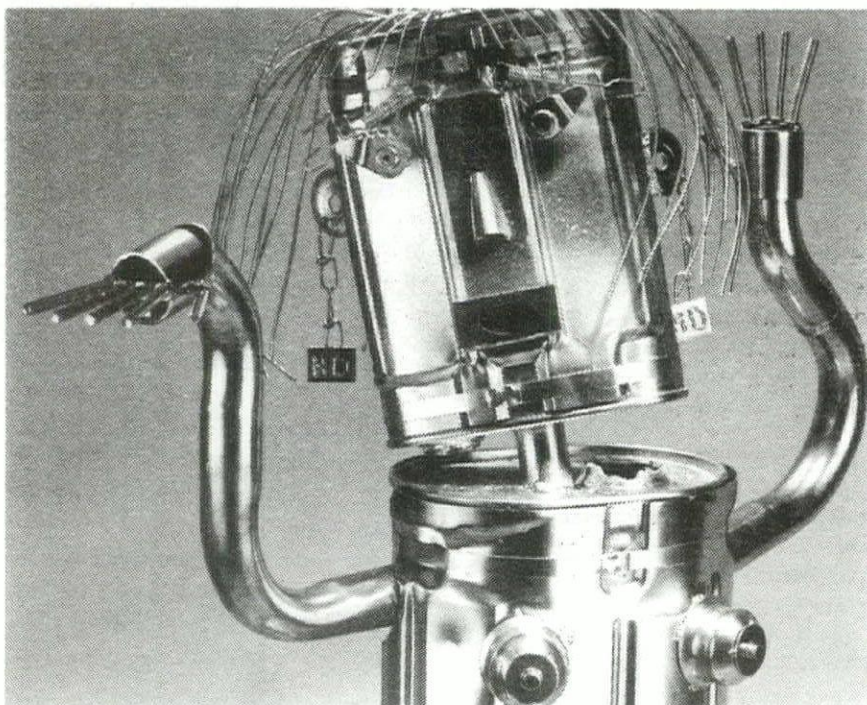
*Muffler Men, Muñecos, and Other Welded Wonders*, through March 26. Display of 32 contemporary sculptures called *muñecos* by the mechanics who sculpt them.

**Villa Montezuma, Jesse Shepard House**  
1925 K St., San Diego. 619.239.2211.

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

**Workman and Temple Family Homestead Museum**  
15415 E. Don Julian Rd., City of Industry 626.968.8492.

Tours of the Workman House, Wednesday-Sunday, 1-4PM.



"Harley Davidson Biker Babe" (detail, above) by Gary Koppenhaver and Duncan Turrentine is featured in "Muffler Men, Muñecos, and Other Welded Wonders" at the UCLA Fowler Museum. (Photo: Don Cole)



# LOOKING BACK, LOOKING FORWARD

At this auspicious time in our history, we've asked six SAH/SCC Life Members to take a glance back, and a look forward. Members are invited to write in their thoughts on these questions in what we hope will become an ongoing dialogue on our past and future.—Julie D. Taylor

## 1. What is Southern California's built legacy?

**Pamela Burton, ASLA, Burton & Company**

**1.** The LA Department of Water & Power's ability to build an enormous infrastructure to bring water to LA has made Southern California first a rural paradise, and then an urban megalopolis. Remnants of our paradise still prevail, and have encouraged pioneers Neutra, Gill, and Schindler to break down the European and East Coast emphasis on inside and, to emphasize instead the permeability of space, bringing architecture into the landscape and landscape into the home.

**2.** Los Angeles prides itself on being an inclusive community of cultures and traditions. It is an incredible cocktail of cultures that we must continue to embrace and celebrate in order to enhance the vitality of our cultural life. However, the infrastructure to accommodate this vitality is still evolving. The water that is brought in makes possible extensive greenways and cultivation that are, however, presently scattered without cohesion or connection. William Fain's Greenways Project is attempting to build this cohesion and deserves the highest priority.

**3.** My favorite Southern California landscapes include Ojai, on the one hand, and the campus of UCLA on the other. Ojai represents for me peace and quiet, a refuge from urban life. The UCLA campus represents for me a wonderful merging of old and new, an amalgam of structures held together by a coherent landscape. The campus has survived many different architects and planners to have vitality, presence, and pride.

**Steve Harby, architect**

**1.** What is most unique and notable is the collection of buildings and places that focus on the integration of built form and the natural environment—from the experiments of Greene and Greene, to the bohemian settings for expatriate central Europeans. Even today, we have a strong and unique tradition that is alive and well in the innovative work of our local practitioners who have achieved world prominence. Not only are buildings designed with great care and attention, but the focus turns equally to gardens and courts, with the two carefully integrated into one seamless experience.

**2.** Southern California's mission for the future is to urgently address its environmental and preservation problems that have accompanied its rapid and exciting growth. These must focus on developing ways to move about the city that are efficient and sustainable and conserve the precious resources of time, energy, and the ozone layer, and must also encompass planning that addresses where people settle in relation to where they work. The heritage of the past must be more carefully guarded, but also be integrated appropriately into vital new roles.

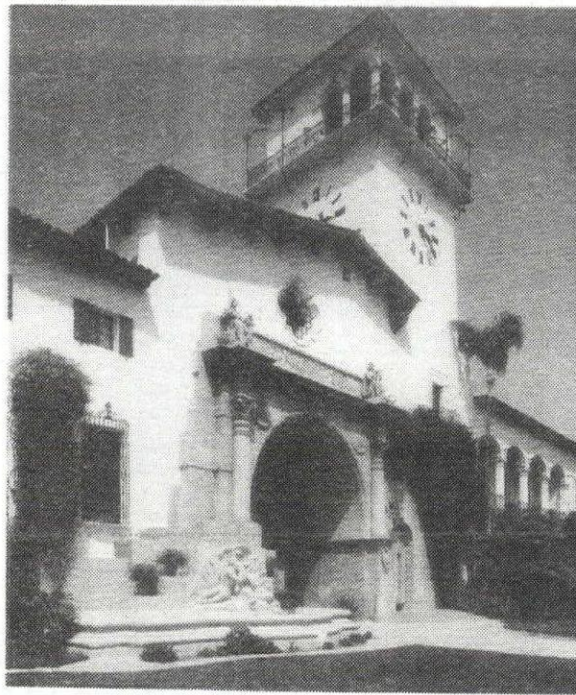
**3.** Santa Barbara is my personal favorite ideal built environment in Southern California. It has made many correct decisions about growth, preservation, and the tricky question of maintaining a given (if invented) historical, stylistic architectural fabric.

**Christy Johnson McAvoy, Historic Resources Group**

**1.** One of Southern California's built legacies is its tremendous collection of early 20th-century architecture, prior to 1970, particularly in residential. There is also such a nexus between the "American Dream" and the early 20th-

## 2. What is its mission for the future?

## 3. What is your favorite Southern California built environment?



Santa Barbara County Courthouse. (Photo: Wayne McCall)

century family residences. All of our cultural literature that promoted Southern California is full of that "come-to-California-and-live-the-American-dream" rhetoric and seduction.

**2.** We ought to do more in popular education to familiarize the public about what a special place Southern California, and its built environment, is. We've made good strides in the past 15 years, but we can still do more. Part of that mission is to preserve the actual structures, rather than just the blueprints and pictures of them.

**3.** The Santa Barbara County Courthouse is amazingly people-friendly for an institutional building. It is monumental and approachable at the same time, and is of a scale and decorative type that's warm and comforting. I also like the Lovell house—completely in contrast to the courthouse—because of what these two things say about the range in Southern Californian architecture. Movie studios also hold a favored place as industrial factories that are uniquely ours.

**John Reed, AIA, Reed and Reed**

**1.** The car is the major thing here that has created the environment, the plan of the city, and the public transportation system (which is almost non-existent). We've experienced the petrol-chemical society, which is a sad environmental thing. We've created a way of life that in some respects is wonderful in the fact that we have a certain amount of privacy and yet still enjoy advantages of being a large metropolitan area.

**2.** We need to get down to the smaller community within the larger one and have better, lower-scale community governments so that people can contribute. In order to achieve a smaller community within the larger one, the city has to take a strong hand in terms of zoning, land use, and densities. I would like to see land use planned for a period of 100 or more years by fixing the zone so it affects taxes and the use of land at the future date.

**3.** The Litton Center in Beverly Hills, which was originally the MCA Center by Paul Williams, has beautiful patios with classical columns. For that kind of space to be in the middle of the city—with fountain and plaza—is just great. The old Bullock's Wilshire and Schindler's house are, of course, pretty wonderful, too.

**Richard Cayia Rowe, fm. ed., SAH/SCC News**

**1.** Innovation, mainly in residential architecture, is a great contribution. From the Craftsman period of Greene & Greene, FL Wright, and Lloyd & John Wright, to Heineman's houses in the teens, to Neutra, Schindler, Ain, Lautner, Kendrick B. Kellogg, and Case Study houses, to Frank O. Gehry, Eric Moss, and Ray Kappe, and then continuing today with the younger generation showing that the tradition of often radical innovation—even if impractical—continues perhaps even at a greater pace. Whimsy lives.

**2.** Our mission: to boldly go where others fear to tread. Extend the creativity into adaptive use projects; rethink loft housing and apartment prototypes. Moneo's new cathedral and Gehry's Disney Hall push the envelope in building types.

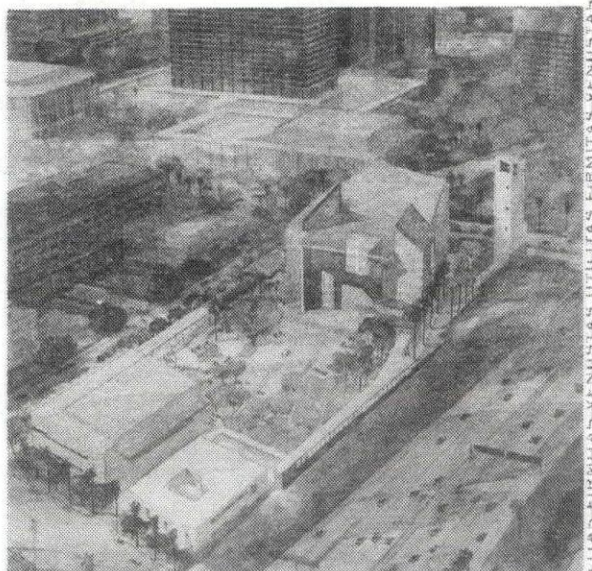
**3.** Favorites: the interior of the Bradbury Building, the sleeping porches of The Gamble House, the courtyard spaces of the Getty Museum at the Getty Center in Brentwood, the graceful curve of Pasadena's Colorado Street Bridge.

**Brian Tichenor, Tichenor & Thorp**

**1.** The popularization of indoor and outdoor living, and a democratization of poolside living, are hallmarks. Fundamentally, it is a sense of inclusiveness and experimentation. Inherently, there is a kind of openness here that does not exist on the East coast. Southern California did not play into the massive debate that was going on about regionalism throughout the Eastern seaboard and the Southwest where regional styles were instilled.

**2.** There's a desire here for civic areas, but we need to find a way to make our public spaces geared toward a more mature city. There are some things that can be expanded upon, such as Ralph Cornell's gardens alongside Santa Monica Boulevard, which created public spaces that relate to people both in cars and on foot. We also have to find some way to limit the excesses.

**3.** The Santa Barbara County Courthouse sort of gets everything about California right. It has fantastic public spaces, and is a wonderful blurring between inside and outside. It has a wonderfully exuberant and non-doctrinaire approach to decoration, and frames the natural views beautifully. I also love the Eames house for a lot of the same reasons. It has a lot of the same ideas in an entirely different vocabulary. It's very exuberant, eccentric, and inclusive.



Rafael Moneo's design for Cathedral of the Angels.



## ADS/NOTICES

## Welcome New SAH/SCC Members

## NEW LIFE MEMBER

Robert Gelinas

## NEW PATRONS

Dr. &amp; Mrs. Stephen Dorros

## NEW MEMBERS

MaryAnne Behrens

Robert Borthwick

Diane Carawan

John Flotho

Constance Gale

Jennifer Golub

Drew Hallmann

Theodore C. Henderson

Greg Kilpatrick

Kirkpatrick Associates

ArchitectsJoan Laine, Ph.D.

Erik Lerner

Elizabeth Moll

Mark Pinkerton

Tom Reavy

Erica Rhodes

Steve &amp; Sari Roden

Norman Roper

Joanne Sterling

Ann Forman Sturman

Steve Weiss

## SAH/SCC PUBLICATIONS

For those of you who missed out on recent SAH/SCC tours, or would like more information for your reference, here's an opportunity to get your hands on the publications printed especially for SAH/SCC events. Don't let another chance pass you by.

**Cool Pools:** booklet and cassette tape from "Reflections on Water: Cool Pools Along Sunset Boulevard." \_\_\_\_\_ at \$10 each members  
\_\_\_\_\_ at \$15 each non-members

**On the Road:** 24-page booklet and 45-minute cassette tape read by Ted Wells; guide of Modernism along PCH, from Newport Beach to San Juan Capistrano. \_\_\_\_\_ at \$10 each members  
\_\_\_\_\_ at \$15 each non-members

**Redlands Rendezvous:** 12-page handbook by Merry Ovnick with history and tour notes of Redlands. \_\_\_\_\_ at \$4 each

**Union Station and MTA Transit Center:** a two-fold map for a self-guided walking tour including historical facts and photos. \_\_\_\_\_ at \$2 each

**Spanish Romance:** tour brochure of San Marino and Pasadena, visiting historic landmarks such as the Mission San Gabriel Arcángel, El Molino Viejo, Mrs. Ethel Guthrie's House, and Mrs. Grace A. Ohlmund's House. \_\_\_\_\_ at \$2 each

**Eagle Rock — LA's Home Town:** 17-page handbook with history and self-guided tour of Eagle Rock, by Jeff Samudio. \_\_\_\_\_ at \$4 each

**David Gebhard Annual Review:** essays on the Works Project Administration by Robert W. Winter, Orville O. Clarke, Jr., and Mitzi March Mogul. \_\_\_\_\_ at \$5 each

**Irving Gill: Fundamental Truths:** fold-out map listing Gill's buildings in La Jolla and San Diego, with essays on Gill by Bob Winter and John Berley. \_\_\_\_\_ at \$5 each

Prices include sales tax. TOTAL: \$ \_\_\_\_\_

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Street Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

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## SAH/SCC ORDER FORM

Inside Hollyhock House Tour — February 5th

\_\_\_\_\_ ticket(s) at \$25 each = \$ \_\_\_\_\_

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## BE A MEMBER OF SAH/SCC

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- Member prices for SAH/SCC events
- 10% discount at Form Zero Architectural Books + Gallery
- 20% discount at the Gamble House shop
- Access to SAH/SCC website
- Volunteer activities
- Opportunity to arrange and coordinate events
- Annual meeting

## Membership Categories:

- \_\_\_\_\_ \$35 Individual Member (\$15 for each addition name at same address)
- \_\_\_\_\_ \$20 Student (with copy of current I.D.)
- \_\_\_\_\_ \$100 Patron (up to 2 names at same address)
- \_\_\_\_\_ \$500 Life Member (one-time contribution)
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- \_\_\_\_\_ \$1500 Corporate Event Sponsor

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