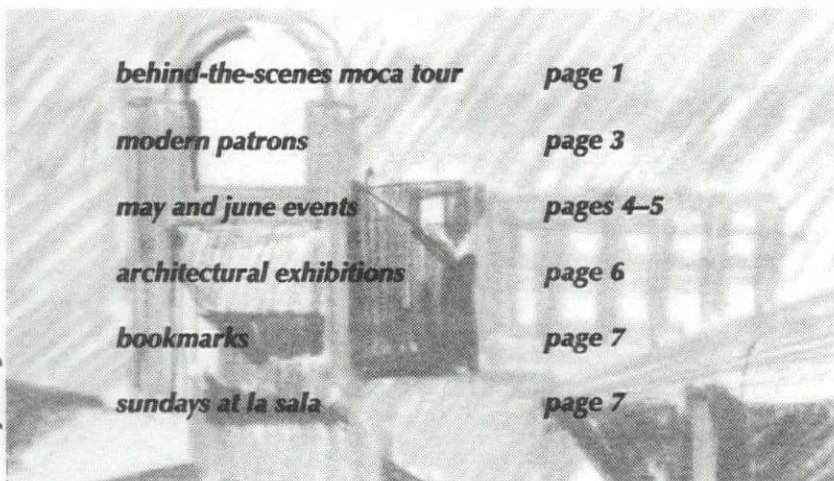


SAH/SCC

SOCIETY OF ARCHITECTURAL HISTORIANS
SOUTHERN CALIFORNIA CHAPTER
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Sketch of the Museum of Contemporary Art, Los Angeles, by Arata Isozaki.

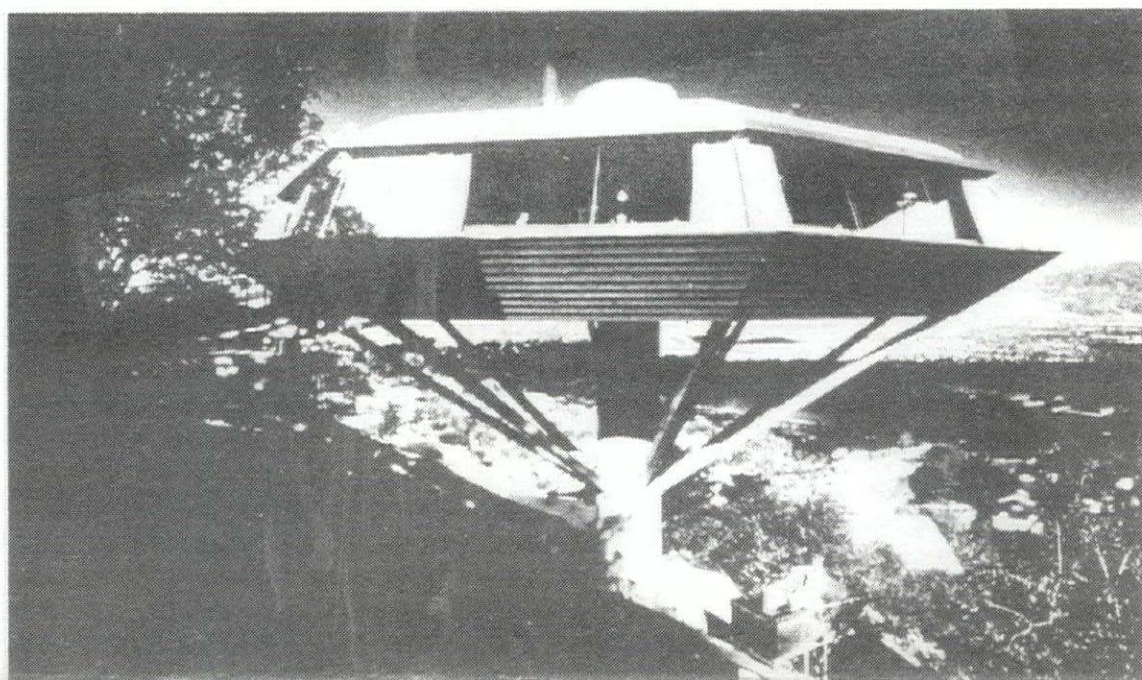
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AT THE END OF THE CENTURY: ONE HUNDRED YEARS OF ARCHITECTURE BEHIND-THE-SCENES SAH/SCC TOUR SATURDAY, JUNE 10TH, 10AM

In conjunction with The Museum of Contemporary Art's major exhibition, "At The End of the Century: One Hundred Years of Architecture," SAH/SCC is conducting a behind-the-scenes guided tour of the exhibition on Saturday, June 10th, from 10AM to 2PM.

The **At The End of the Century** tour will be guided by SAH/SCC Board Member and MOCA Curatorial Associate, Cara Mullio, and will be followed by lunch in Little Tokyo. Mullio will discuss the thematic structure of the exhibition and the myriad of details involved in curating a large-scale panoramic survey on 20th-century architecture.

Conceived by former MOCA director Richard Koshalek, with design elements by architect Frank Gehry, the exhibition began its international tour in 1998 in Tokyo and then traveled to other destinations around the world, such as Mexico City, Cologne, and Chicago. "At The End of the Century" surveys the range of 20th-century architectural culture from the macrocosm of ideal cities to urban utopias, themed environments, capitol developments, and the microcosm of domestic living. The exhibition is organized into 21 thematic sections providing a historical context and pluralistic perspective for understanding contemporary developments. Section highlights include: Grand Plans at the Turn-of-the-Century, The Russian Avant-Garde, Modern Learning and Living at the Bauhaus, Mass Housing and Villas in the 1920s and '30s, The Politics of Monumentality in 1930s Architecture, Mass-Produced Housing and Industry After World War II, Creation of New Capitals in the Second Half of the Century, The



The 1960 Malin Chemosphere House by John Lautner is featured in the exhibition "At the End of the Century: One Hundred Years of Architecture" at MOCA through September 24th. (Photo: Julius Shulman)

Rise of Theory in the 1960s and 70s, The House as an Aesthetic Laboratory, and The Skyscraper: A 20th Century Building Type.

The documentation on view shows how architecture is an art of the future, dependent on economic, political, social, and demographic factors as well as aesthetic and cultural ones. Presenting these ideas are objects ranging from original and newly commissioned scale models to archival photographs, sketches, and new and original drawings. Appropriate to each section and integrated throughout the exhibition are multi-media components consisting of film clips, large- and small-scale projections of historical

film and video footage, and high-resolution computer films of unbuilt architectural works produced by MIT's Media Lab. "At The End of the Century" will be on view through September 24th at MOCA at the Geffen Contemporary, 152 N. Central Avenue.

Tickets for this exclusive SAH/SCC tour are limited. Cost is \$40 for members, \$55 for non-members and includes the tour and lunch. Tickets must be pre-paid by mail; orders will be processed based on the postmark date. See order form on Page 8. For more information, please call Cara Mullio at 213.621.1781 or 800.9SAHSCC.

A Message From the President

I see a lot of architecture each month. Nearly all of the interesting buildings I visit are not exactly new to me. I've usually seen them in photographs. The physical experience of visiting them becomes a subconscious resolution of photographic images stored in my head and my real-life passage through the space.

There are more than 300 magazines around the world presenting architectural or interior images on their pages each month. Entire television networks are devoted to satisfying our voyeuristic urge to peek inside other people's homes. The race is on to discover the next new architectural image and broadcast it around the world.

It was a treat then, last month, to visit a great house in, of all places, Twenty-Nine Palms. Though almost 50 years old, and recently restored and enhanced with subtle creativity, the house has never been photographed. It's hard to describe the excitement of finding a house (especially one in the middle of the desert) that is one of the best looking and most interesting I've seen.

The best part is that the house, its garden, furnishings, and art are rigorous expressions of the person who lives there. The power of such honesty and creative expression is memorable and rare. For me, it was also an adventure in discovery. But this house is extremely photogenic. How long can it stave off the hordes of editors and producers to remain a physical architectural experience, rather than a purely visual one?

We are all bombarded by carefully crafted architectural images. For the past 100 years, photography has been the primary way we collectively experience architecture. But times are changing and TV is right there with us. Whether it's a show on design, architecture, or do-it-yourself improvement, it seems hard to escape the dizzying effect of touring a home on TV through the moving wide-angle lens of a video camera.

How effective, though, is TV at showing us what architecture is about? Are moving images helping us understand our built-environment any better? So far, I don't think so. But as the technology becomes more familiar and the viewers become more demanding of new styles of presentation, television producers will face new challenges in broadcasting visions of our architectural dreams. In the process, I hope they can begin to capture some of the spatial and experiential excitement of architecture that can't be captured with still images.

This month, we begin a two-part lecture series in conjunction with the Museum of Architecture that looks at how television presents architecture. Top producers and writers who create some of the most respected architecture shows on TV (it's a short list) will discuss the challenges and solutions they face each day in presenting architecture to the masses. What does this mean for those of us who love and practice architecture? Join us on May 7th and June 18th in San Juan Capistrano to find out.

We celebrate the spatial and personal experience of architecture with a unique series of events. Modern Patrons, on Sunday, May 21st, and June 25th, offers members at the Patron level and above the opportunity to visit celebrated houses with the clients who originally commissioned the architecture. This is living architectural history at its best. Don't miss it.

And wrapping it all up is a very special event on Saturday, June 24th, at the Museum of Contemporary Art (MOCA), organized by board member Cara Mullio. This special tour and lunch celebrating MOCA's newest exhibit, "At the End of the Century: One Hundred Years of Architecture," will look at the imagery that has defined architecture in the public's mind. It's an event that can only happen once every 100 years. Since we won't be around for the next one, make sure you sign up for this one.

In the next two months, SAH/SCC is providing many opportunities to experience the visual and physical forms of architecture. Maybe you'll discover, as I did last month, a bit of good architecture that is new to you. And remember, the next time you're in Twenty-Nine Palms, look for the best house in town. Savor it, and keep it a secret.

—Ted Wells

Look for Ted Wells this month as he joins Huell Howser on PBS for a week of shows where the two of them visit some of the coolest pools in Palm Springs, on "Visiting with Huell Howser," weeknights at 7:30PM on KCET.

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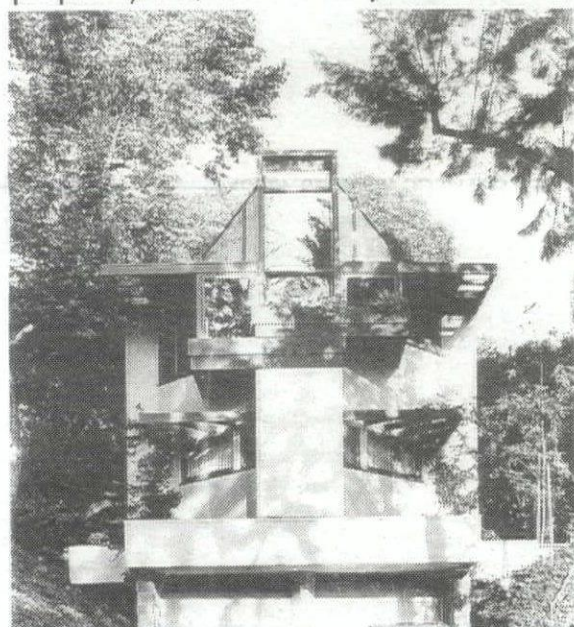
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MODERN PATRONS

SAH/SCC SUNDAY TALKS, MAY 21ST, JUNE 25TH, JULY 23RD

SAH/SCC is pleased to present an unusual opportunity to understand Modern architecture from those who made it possible—the clients. This Sunday afternoon series will take you into the homes of people who hired the likes of Schindler, Neutra, Wachsmann, Lautner, and Jones, and talk with them about how they came to build their houses, and how they have stood the test of time.

Modern Patrons is reserved first for a limited number of SAH/SCC Patron-level and Life members. (If there is space leftover, then regular members may attend.) The series is organized by SAH/SCC News Editor Julie D. Taylor, with the help of SAH/SCC Board Members Tony Denzer and Rebecca Kahn. Each talk is \$10, and must be pre-paid by mail; orders will be processed based



Tischler Residence, 1949–1950. (Photo by Joachim Schumacher from R.M. Schindler published by Taschen)

on the postmark date. See order form on Page 8. Each session is held from 2:30PM to 4:30PM, and will include the opportunity to view the home before the talk.

The first session will be held Sunday, May 21st, at the home of Adolphe Tischler, designed by R. M. Schindler in 1949–1950 in Westwood. After interviewing Richard Neutra, Schindler, and Craig Ellwood, Tischler settled on the architect with whom he felt the most kinship. Tischler's

was one of the last homes built by Schindler before his death in 1953. A silversmith and artist, Tischler appreciates the craft and care Schindler put into the designs, but also acknowledges the singular vision of the architect. "With an architect like Schindler," says Tischler, "you don't tell him what to do."

Throughout the years, Tischler has made some slight changes with interior finishes, but never to the structure itself. "When you live in a house for 50 years, you make changes," the owner says. "But I always tried to do what I think Schindler would have done." The home was named a cultural monument in 1990.

On June 25th, we will visit the home of Hilde Marshall, designed by Konrad Wachsmann in 1948, near Beverly Hills. When Wachsmann met the Marshalls and saw the construction plan they had for their site, he promptly ripped it up, and pledged to design them a house. Although he was the president of General Panel and a proponent of pre-fabricated housing, the house Wachsmann designed for the Marshalls was a custom-built original. Wachsmann built very little in the U.S., and is known for designing Einstein's home in Berlin in 1929.

The Marshalls occupied the rear of the two-unit property (the front unit is a rental property) since it was built. From *Arts & Architecture*, May 1948, which featured the home: "Orienting the 2,600-square-foot structure on a building lot of 6,200 square feet became quite a problem, and in the beginning it was felt that the rear apartment would have less value than the one fronting the street. But upon completion, it was this unit, because of its simplicity and removed privacy, that seemed the most desirable to the clients." As



Architect Konrad Wachsmann, client Hilde Marshall, and architect Curtis Fremont at Marshall House groundbreaking, January 8, 1948.

well, the Marshall's home sports 36 feet of floor-to-ceiling windows looking out upon the garden.

Marshall herself has been quite involved in the world of Los Angeles architecture. She was Raphael Soriano's assistant, worked at *Arts & Architecture*, and was the hostess during the public display of the Case Study Houses. She is still an active supporter of architecture, and was a member of the Citizens Committee for the Walt Disney Concert Hall.

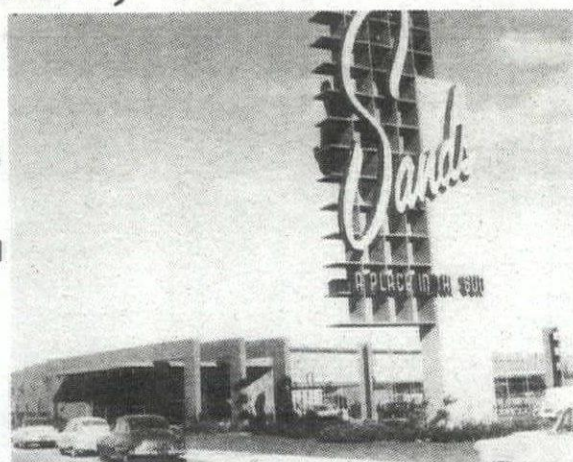
On July 23rd, we will visit the Pacific Palisades home of Dr. Stuart Bailey, designed by Richard Neutra, in 1948, as part of the Case Study House program. Esther McCoy wrote in 1962: "The redwood and plaster house has an L-shaped plan, with the living room and dining bay on the south opened by glass to the social patio shaded by giant eucalyptus. The two bedrooms have their own intimate garden spaces on the west. ... according to Dr. Stuart G. Bailey, the owner, it is still satisfactory after fourteen years of use." We'll look forward to getting an update!

We've tentatively scheduled an afternoon at Julius Shulman's house designed by Raphael Soriano (1950) for Sunday, August 20th. Final details will be in the next newsletter. Sign up soon, spaces are limited! See page 8.

WAYNE McALLISTER, 1907–2000

Wayne McAllister designed ground-breaking playlands on the Las Vegas Strip, circular kitchens, and landmark eateries such as the Cinegrill supper club in Hollywood and Bob's Big Boy in Toluca Lake, which is now declared a California State Point of Historical Interest. McAllister continued to work in his Alhambra real estate sales office until his death on March 22nd at the age of 92.

McAllister often stated that he tried to design things to fulfill a need and that his eye-catching futuristic buildings were "influenced by the automobile, not the architect." His work has been praised by architectural historian Alan Hess in two of his books, *Viva Las Vegas* and *Googie: Fifties Coffee Shop Architecture*. McAllister is often noted for his use of nonstop neon and streamlined buildings that catered to the evolving car culture.



Sands Hotel in Las Vegas, 1952. (Photo from *Googie: Fifties Coffee Shop Architecture* by Alan Hess, published by Chronicle Books)

In the 1930s, he designed 24-hour carhop restaurants such as the Pig 'n Whistle at Wilshire and Western Boulevards, Simon's and Hebert's, and Van de Kamp's drive-ins that can still be seen

in classic film noir. The California architect designed classier eateries as well including Lawry's, Richlor's, and Stears for Steaks on La Cienega and expanded the Los Feliz Brown Derby and Atwater Village's Tam O' Shanter.

Later, McAllister went on to design casinos in Las Vegas and set the trend for the Strip. He worked with Bugsy Siegel on the Desert Inn and designed the Sands, the setting for entertainment by and for Frank Sinatra and Dean Martin's Rat Pack, as well as the oldest still-standing hotel casinos, the Fremont and the Horseshoe.

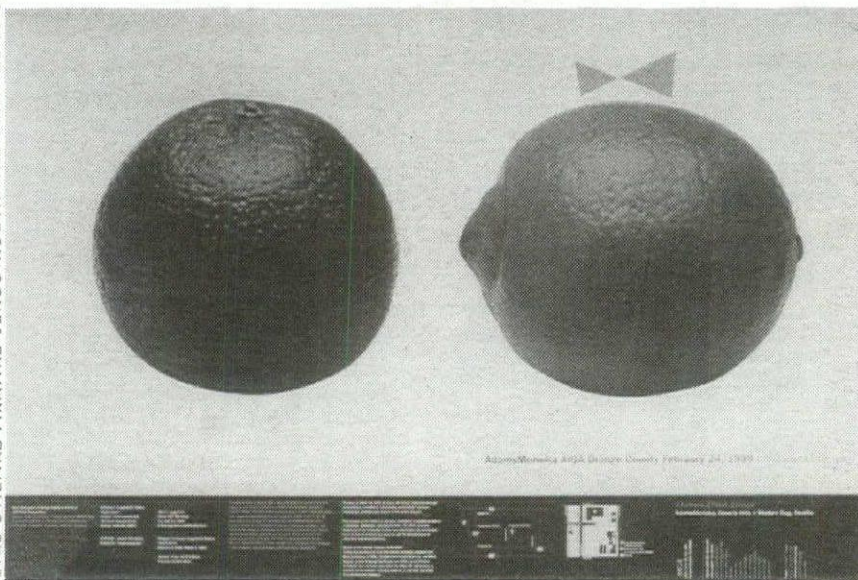
In 1956, McAllister moved to Washington, DC, to become vice president of Marriott Corp. He returned to Los Angeles in 1962, but not to architecture. Since then, he developed and sold the first coin-operated copying machines, and in recent years, tract houses.

Source: *Los Angeles Times*, March 31, 2000

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21, Sunday
Museums of the Arroyo Day. The eleventh annual museums tour to celebrate the architecture and history of the Arroyo Seco includes The Gamble House, Heritage Square Museum, Lummis Home and Garden, Pasadena Historical Museum, and the Southwest Museum. Museums of the Arroyo; 11AM–5PM: free. 213.740.8687.



"AdamsMorioka, AIGA Orange County: 2 Partners, 2 Views, 2 Design" is featured in: the Permanent Collection of Architecture and Design: AdamsMorioka exhibition at SFMOMA through June 20th. (Courtesy: SFMOMA)

Banning Residence Museum

401 E. M St., Wilmington. 310.548.7777.
Tour of fully restored Victorian-era mansion,
Tuesday–Thursday, 12:30PM, 1:30PM,
2:30PM; Saturday–Sunday, 12:30PM,
1:30PM, 2:30PM, and 3:30PM.

California Heritage Museum

2612 Main St., SM. 310.392.8537.
*The Fabulous Fifties—Furniture, Decorative
Arts and Fine Art of the 1950s*, through July
16. Exhibition of post-war furnishings
produced in the 1950s by Charles and Ray
Eames, George Nelson, Isamu Noguchi,
Russell Wright, Eero Saarinen, and others.

The Doctor's House Museum

1601 W. Mountain, Brand Park,
Glendale. 818.242.7447.
The Fell-White Collection, ongoing.
Authentic Victorian home furnishings and
artifacts, including a medical practice,
donated to the Glendale Historical Society.

Docent guided tours of a restored Queen
Anne Eastlake-style home built in 1889,
Sundays, 2–4PM.

Eames Office Gallery

2665 Main St., SM
310.396.5991.
www.eamesoffice.com
New Gallery Show, June 15–September 30.
Exhibition of never-before-seen paintings of
Ray Eames.

Fowler Museum of Cultural History

UCLA Campus, LA. 310.825.4361.
*Muffler Men, Muñecos and Other Welded
Wonders*, through May 28. Display of 32
contemporary sculptures called *muñecos* by
the mechanics who sculpted them.

Gallery 1220

Perloff Hall
UCLA Campus, LA. 310.825.6335.
Student Gallery Competition, through May
5. Display of student competition entries.

serv.o., May 8–June 2. Exhibition of
architects' work including David Erdman,
Marcelyn Gow, Ulrika Karlsson, and Chris
Perry from their *Sample 4* collection.

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/museum.
*Carleton Watkins: From Where the View
Looked Best*, through June 4. Exhibition of
American photographer Carleton Watkins'
work from the 19th century American

The Edible Monument, through 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, ext. 11.
Haas-Lilienthal House. 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. Docents are being
recruited.

Heritage Hill Historical Park

25151 Serrano Rd., Lake Forest.
949.855.2028.
Tour of four historic buildings including El
Toro School, Bennett Ranch House,
Serrano Adobe, and St. George's
Episcopal Mission, Wednesday–Sunday,
9AM–5PM.

Heritage House

8193 Magnolia Ave., Riverside.
909.689.1333.
Tours of a Queen Anne-style Victorian
mansion built in 1891, Sunday, Noon–
3:30PM; Tuesday and Thursday, Noon–
2:30PM.

Heritage Walk Museum

321 N. Broadway, Escondido.
760.743.8207.
Museum tour including the 1888 Santa Fe
train depot and blacksmith shop in historic
Grape Day Park.

The Huntington Library

1151 Oxford Rd., San Marino.
626.405.2140.
*Land of Golden Dreams: California in the
Gold Rush Decade, 1848–1858*, through
September 10. Exhibition of original
materials including journals, letters,
drawings, lettersheet engravings, and
artifacts from the Gold Rush period.

Helen Lindhurst Architectural Gallery

Watt Hall, USC Campus, LA.
213.740.2097.
Bachelor and Master Candidates Work,
May 12–19. Exhibition of work from the
Class of 2000.

LACMA

5905 Wilshire Blvd., LA.
323.857.6000.
www.lacma.org.
Robert Therrien, through May 7. Display
of Robert Therrien's work that transforms
elements from popular culture and
everyday life into forms that have the
clarity of myths and folktales.

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

*Pharaohs of the Sun: Akhenaten, Nefertiti,
Tutankhamen*, through June 4. Display of
selected artworks from the city of
Amarna, Egypt, including sculpture,
jewelry, colorful core-formed glassware,
bronze implements, and textiles.

Vienna and Jugendstil Design, through
June 25. Display of *Jugendstil* (youth
style) design through book arts, textiles,
and artwork from Germany and Austria.

*A Bold Aesthetic: Textile Arts of Central
Asia*, through July 31. Exhibition features
60 examples of textile art from western
Central Asia including dresses and
jewelry.

Edward Ruscha: Editions 1959–1999, June
4–August 27. Exhibition of graphic artist
Edward Ruscha's complete book projects
that illustrate his experimentation with a
myriad of printmaking media.

*Color and Fire: Defining Moments in
Studio Ceramics 1950–2000*, June 4–
September 17. Exhibition of 200 works
that examine the major stylistic
movements in ceramic history during the
last half of the 20th century.

*The Work of Charles and Ray Eames: A
Legacy of Invention*, June 25–September
11. Exhibition explores the career and
continuous impact of Charles and Ray
Eames' work worldwide.

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.

Monterey Museum of Art

559 Pacific St., Monterey.
831.372.5477.
*Weavers of Tradition: California Indian
Basketry*, through May 14. Exhibition of
the history and diversity of traditional
California basketmaking curated by
Ohlone basketweaver and historian Linda
Yamane.

Museum of Contemporary Art, LA

The Geffen Contemporary
152 N. Central Ave., LA. 213.626.6222.
www.MOCA-LA.org.
*At the End of the Century: One Hundred
Years of Architecture*, through September
24. Exhibition organized in 21 sections to
offer a historical context as well as a global
perspective to understand the
contemporary developments and how the
field of architecture has changed in
response to social, cultural, intellectual,
political, economic, and demographic
factors during the century.

Natural History Museum of LA County

900 Exposition Blvd. 213.763.3466.
www.nhm.org.
*El Nuevo Mundo: The Landscape of
Latino Los Angeles*, through July 16.
Display of photographs that explore LA's
growing Latino community including
homes, work places, neighborhoods, and
borders by sociologist and photographer
Camilo José Vergara.

Pacific Design Center,

8687 Melrose Ave., West Hollywood.
310.657.0800.
Millennium Models, through June 1,
Center Blue Lobby. Exhibition of 101 New
Blood models.

12+12+12, through June 30, Feldman
Gallery. Exhibition on the work of the LA
12+12+12.

Palm Springs Desert Museum

101 Museum Dr., Palm Springs.
760.325.7186.
www.psmuseum.org.
*In Search of El Dorado: Salton Sea
Photographs by Christopher Landis*, through
July 16. Display of about 40 images of man-
made natural phenomenon by photographer
Christopher Landis.

American Landscape

through August 13.
Exhibition of artists Karen Kitchel and
Merrill Mahaffey's landscape work.

Petersen Automotive Museum

6060 Wilshire Blvd., LA.
323.964.6356.
www.petersen.org.
Arte y Estilo: The Low Riding Tradition,
through May 28. Display of more than 20
lowrider cars from the classic 1930 to 1940
models known as "bombs" to the popular
Chevy Impalas of the late 50s and 60s.

Rancho Los Alamitos

6400 Bixby Hill Rd., Long Beach.
562.431.3541.
Tours of historic site including an adobe
house and barns, Wednesday–Sunday,
12:30–4:30PM.

Rancho Los Cerritos

4600 Virginia Rd., Long Beach.
562.424.9423.
Tours of an 1840s adobe furnished as it
might have been in 1870, along with an
exhibit of costumes from 1830 to 1930,
Wednesday–Sunday, 12:30–4:30PM.

San Diego Historical Society Museum

Casa de Balboa
1649 El Prado, Balboa Park.
619.232.6203.
www.sandiegohistory.org.
27th Annual Showcase House, through May
29. More than 20 spaces within the
Thomas L. Shepherd-designed home will
be decorated by local designers.

San Fernando Mission

15151 San Fernando Mission Blvd.,
San Fernando. 818.361.0186.
Tours of the mission founded in 1797, daily.

San Francisco Museum of Modern Art

151 3rd St., SF. 415.357.4000.
www.sfmoma.org.
Sol LeWitt: A Retrospective, through May
30. Exhibition of four decades of work by
the pioneer of conceptual art Sol LeWitt
including wall drawings, structures, works
on paper, photographs, and books from the
austere, and reductive aesthetics of the
1960s to the sensual and boldly colored
works of more recent years.

*Structure and Surface: Contemporary
Japanese Textiles*, through June 20. Display
of contemporary Japanese textile artists and
designers' work including textile designer
Reiko Sudo and traditional artisans Chiaki
and Kaori Maki.

*Selections from the Permanent Collection of
Architecture and Design: AdamsMorioka*,
through June 20. Exhibition of Los Angeles-
based designers Sean Adams and Noreen
Morioka's graphic design work.

*Paul Klee: Recent Acquisitions of the
Djerassi Collection*, through October 24.
Exhibition of figure drawings to watercolor
landscapes of places familiar and fantastical
collected by Dr. Carl Djerassi, including the
Bauhaus promotional cards in its complete
unit for the first time.

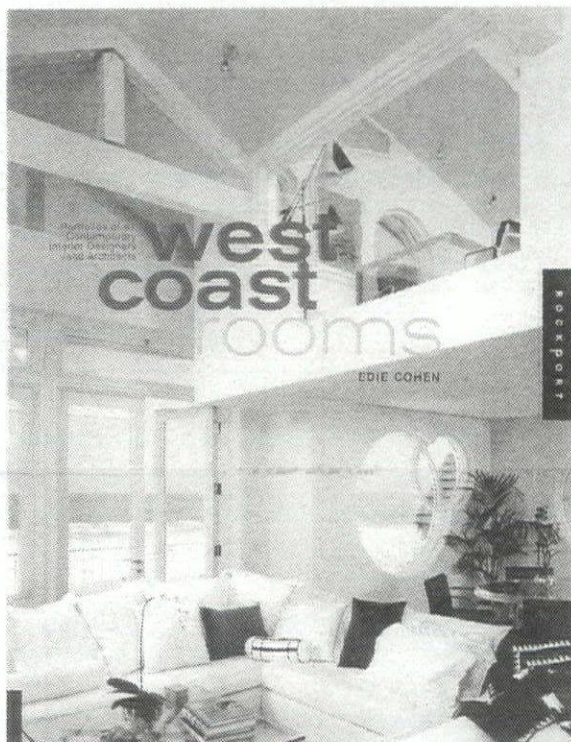
Southwest Museum at LACMA West

6067 Wilshire Blvd., 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 for centuries used to reflect their
relationship to the cosmos.

*From Earth, Fire and Spirit: Historic Pueblo
Pottery From the Southwest Museum*, June
24–January 2, 2001. Display of 100
masterworks from the museum's Pueblo
pottery collection by the Pueblo Indians of
Arizona and New Mexico.

BOOKMARKS: HOT OFF THE PRESS

West Coast Rooms by Edie Cohen. An exploration of indoor and outdoor living in the West Coast, this 192-page book features current projects from 41 top interior designers and architects including Barbara Barry, David Hertz, Stephen Kanner, James Cutler, and Kelly Wearstler. Cohen, West Coast editor of *Interior Design Magazine*, studies the thinking processes, strategies, and influences of each firm. Rockport Publishers, hardcover, \$45.



Wright, and Bruce Goff. "Prince embodies in his life and ideas the mythic struggles of the American experience between nature and culture, pastoral ideals and industrial realities, self-reliance and social responsibility," comments Mead. Norton & Company, hardcover, \$60.

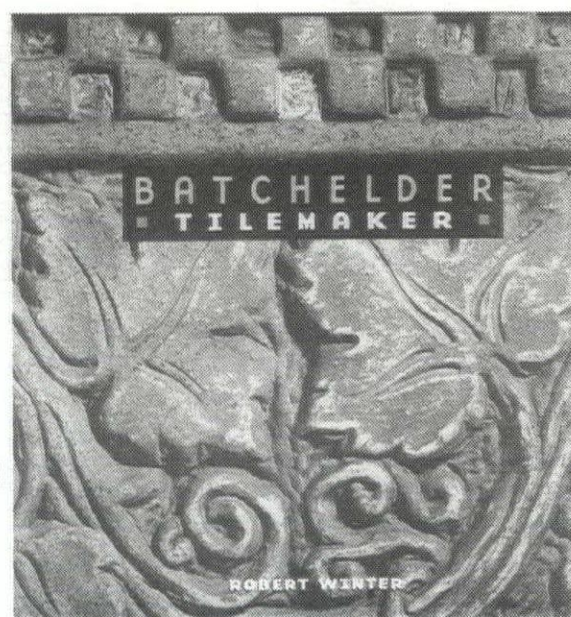
Identifying American Architecture by John J.-G. Blumenson; **Identifying American Furniture** by Milo M. Naeve. These profusely illustrated thin volumes are pictorial guides to styles, terms, and definitions from colonial to contemporary. Norton & Company, paperback, architecture, \$12.95; furniture, \$14.95.

Historical Building Construction: Design, Materials & Technology by Donald Friedman. This 238-page book is a guide to the physical construction of buildings from the 1840s to the present through narrative, drawings, and photographs. Friedman provides case histories to illustrate how applying the specifics of obsolete construction can help architects and designers in building renovation and preservation processes through actual projects ranging from brownstones to skyscrapers. Norton & Company, hardcover, \$48.

Albert Frey, Architect by Joseph Rosa. An updated and re-designed edition of the 1990 version, this book is a study of Albert Frey's life and practice in modern architecture. Extensive research has been done by Rosa, including interviews with Frey and many of his colleagues. Projects such as the Raymond Loewy House, Palm Springs City Hall, North Shore Yacht Club, and Frey's own Houses I and II are featured along with plans, sketches, and duotone photographs taken by photographer Julius Shulman. Princeton Architectural Press, paperback, \$35.

Historic Preservation: An Introduction to its History, Principles, and Practice by Norman Tyler. This book serves as a reference guide to students, homeowners, local officials, and community leaders on historic preservation issues. It introduces the many facets of historic preservation, ranging from preservation philosophies to techniques of rehabilitation economic analysis. Norton & Company, paperback, \$25.

Batchelder Tilemaker by Robert Winter. A 112-page book on Ernest Batchelder as a designer and tile maker includes 130 illustrations of his handmade ceramic tiles. Batchelder first started his own school and factory with the goal of establishing a West Coast guild of craftsmen united by the Arts and Crafts ideal of dignity in hand labor. His clients ranged from restaurants to churches to high-rise offices, yet he is best known for tile fireplaces gracing American bungalows. Balcony Press, hardcover, \$29.95.



The Architecture of Bart Prince: A Pragmatics of Place by Christopher Curtis Mead. The book is a presentation and study of Bart Prince's work in black-and-white and color photography, text, and drawings. Prince is recognized internationally for his individualism in architecture that originated from his passions for Louis Sullivan, Frank Lloyd

SUNDAYS AT LA SALA

ARCHITECTURE AND TELEVISION, MAY 7TH AND JUNE 18TH

SAH/SCC and the Museum of Architecture (MUSARCH) are pleased to present two lectures and discussions examining how television plays an increasing role in defining architecture. These inaugurate our new series, **Sundays at La Sala**, which replaces Mondays at the Museum. The discussions will be held in La Sala Auditorium, at the Michael Graves-designed San Juan Capistrano Library (1982), at 4PM.

At the beginning of the 20th century, the advent of photography changed the way Americans looked at architecture and interiors. Now, at the start of the 21st century, a proliferation of television shows and entire networks, are devoted to showing us how Americans live, and how we wish to live.

This new way of looking at architecture is in its infancy. The quality of the information and images presented in these shows varies. What effect will this have on architecture, its history and its future? How are subjects chosen and what makes the final cut? How can the unique characteristics of video be used to educate and inform a public eager for architectural images?

How does this way of looking at architecture shape the American Dream? These discussions are a rare opportunity for a look at the people

who bring architecture into our homes.

The American Dream Comes Home—Architecture and Television: Hear from some of the top television producers and writers presenting images of architecture and design on Sunday, May 7th.

The panel includes producers and writers Louis Tarantino, Brian Coughlin, Bonnie Brennan, and Lauren Herz of Greystone Communications Group, Inc. Greystone produces television programs for A&E, HGTV, The History Channel, CBS, NBC, ABC, UPN, and Lifetime. For HGTV, Greystone has completed a one-hour architecture special, "The Shape of Things to Come," and is producing the third season of "America's Homestyles." The panelists will present video clips to illustrate how our perception of architecture is destined to change in the future.

Teach Me Tonight—How TV Looks at Architectural History: The power of television to educate and persuade is the topic for the second discussion on Sunday, June 18th. Barbara Ruland, president of Springboard Productions will look at the educational role of television and how it is often at odds with the producers' and networks' bottom-line. How is television's portrayal of history affected by the quest for ratings and the

viewers' desire to be entertained? Ruland has been the producer and writer of some of the most original and well-crafted architectural documentaries for PBS. Her most recent production, "Irving Gill: Fundamental Truths," aired last fall to widespread critical acclaim.

The San Juan Capistrano Library offers an enchanting location for lectures and discussion. When Graves designed the building he looked to the nearby Mission and vernacular buildings of early California for inspiration. He added his unique mix of Post-Modernist features and created an icon reflecting a popular architectural aesthetic of the 1980s. Though this architectural style lost its luster a decade ago, the spaces at the library work well. Many areas exploit the relationship between the reading rooms and courtyard gardens. The domestic scale of the interiors provides an intimacy rarely found in public buildings.

Each discussion is \$3 for SAH/SCC and MUSARCH members; \$5 for non-members. The La Sala Auditorium is located at the San Juan Capistrano Library, 31495 El Camino Real. For information and reservations, please call MUSARCH at 949.366.9660. Reservations are preferred.

Welcome New SAH/SCC Members

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Enid Freund

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

Reconsidering Lloyd Wright: 21-page, four color booklet from "Reconsidering Lloyd Wright House Tour." _____ at \$10 each

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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MOCA Takes Over PDC's Feldman Gallery

Beginning this fall, the Museum of Contemporary Art in Downtown will present exhibitions at the Pacific Design Center. The museum has engaged in a five-year agreement to take over the center's Feldman Gallery in an effort to expand its architecture and design exhibition program to the Westside showcase. MOCA hopes to bring the Westside audience closer to their residential neighborhoods with this arrangement.

The 3,000-square-foot, two-floor gallery will have a lineup of exhibitions with featured works by "the most advanced artists in the fields of architecture and design," said MOCA director Jeremy Strick. The museum will need more time to organize its first major show at the Feldman Gallery, so the opening event will most likely feature objects from the museum's permanent collection. The museum will also present public programs in the center's 385-seat theater.

Strick credited Charles S. Cohen, president of the PDC, with facilitating MOCA's new partnership. Cohen purchased the PDC in October with Stanley V. Cheslock of Cheslock-Bakker Associates, a private equity firm in Connecticut.

Source: Los Angeles Times, March 30, 2000

SAH/SCC ORDER FORM

Modern Patrons: Tischler House — May 21st
_____ ticket(s) \$10 each = \$ _____

At The End of The Century: 100 Years of
Architecture Tour — June 10th
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Modern Patrons: Marshall Residence — June 25th
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Modern Patrons: Bailey Residence — July 23rd
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SAH/SCC Membership Benefits:

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