A Message From the President

You are part of a stellar group. SAH/SCC is the largest and most active SAH chapter in the country. Not only have we sponsored more events in the past year than in any previous year (see sidebar), but also a greater number of those events have been free for our members. In addition, we are pleased to be regarded as a highly visible resource within the architectural and cultural communities of Southern California.

SAH/SCC is healthier than ever financially, and poised to offer another year of outstanding events. We will continue our primary focus on education. The SAH/SCC Executive Board has agreed that education is the best form of long-term preservation of our architectural heritage. For example, we have found that simply including a building on one of our tours bestows some legitimacy to the structure as being worthy of recognition. The more we teach the public about the rich architectural heritage in Southern California, the easier it can be to preserve these treasures.

The great success of SAH/SCC can be attributed to three things: First, your financial support through membership dues and attendance at our events; second, your moral support, encouragement, and good cheer that make planning and putting on events worthwhile; and third, the unflagging efforts of the all-volunteer SAH/SCC Executive Board. In this issue of the SAH/SCC News, we spotlight our board members. I think you'll find they are an extraordinary group.

Board members spend hours planning and coordinating events, maintaining the membership roster, administrating finances, and working behind the scenes to make sure our events are flawless and enjoyable. Amazingly, all our board members have full-time (or more than full-time!) careers, are active in their communities, and still devote unwavering energy to SAH/SCC. I'm proud to be a part of such a group.

In addition, our board members volunteer their time to many other organizations, and lend their support for the preservation and restoration of important landmarks throughout our region.

And new this month, visit the SAH/SCC website. You can find us at www.sahscc.org. From the site, you can also e-mail any of the board members with questions, suggestions, praise, or criticism. We encourage it all and look forward to seeing you at our events, now and in the coming new year.

During the holidays, I encourage you to seek architecture that moves you with its spiritual power. Good architecture speaks to us with the voice of its creators. There are lessons to be learned from the silent language of architects, builders, craftsmen, and artisans whose work embodies their soul. In the best architecture, may your holidays be filled with enough reality to make them meaningful, and enough fantasy to make them memorable. — Ted Wells

Year-End Review (2000)

Here's a look back on the SAH/SCC events that took place in the past year. Thanks to all the board members for their hard work in making these tours and lectures a success.

February
Inside Hollyhock House: Behind-the-Scenes Members-Only Tour

March
Reconsidering Lloyd Wright Home Tour
Mondays at the Museum—Laguna Beach Architectural Guild
Authors on Architecture—Peter Zellner

April
Inside Downtown: The DWP Building
Mondays at the Museum—Lorcan O’Herlihy

May
Modern Patrons—Tischler House by Schindler
Sundays at La Sala—The American Dream Comes Home: Architecture and Television

June
Modern Patrons—Clark House by Neutra
Sundays at La Sala—Teach Me Tonight: How TV Looks at Architectural History

July
Modern Patrons—Bums House by Moore
Cliff May Homes and The Post-War Dream House

August
Modern Patrons—Shulman House by Soriano
Sundays at La Sala—M. Charles Bernstein

September
Modern Patrons—Burns House by Moore
Cliff May Homes and The Post-War Dream House

November
Sundays at La Sala—Lamprecht on Neutra

January 2001
On Parallel Lines: The Sarasota Modern Movement and Case Study Program
Bookmarks highlights new publications about the history and architecture of Southern California. We especially want to acknowledge books written by or about SAH/SCC members, so send notice of books to SAH/SCC News.

Shigeru Ban by Emilio Ambasz and Shigeru Ban. The Japanese architect and SCI-Arc alumus Shigeru Ban is best known for building with paper and cardboard, and for the Curtain Wall House in Tokyo currently featured in "The Un-Private House" at the UCLA Hammer Museum (and gracing scores of street banners throughout town). This 176-page book introduces Ban's architectural skills and design abilities through 30 of his built projects. It mainly illustrates how his work uses low-cost materials and blurs the line between interior and exterior spaces. Influenced by the Japanese tradition of linking the home and its surroundings, Ban creates buildings that establish a connection between nature and design. "Mr. Ban is a brilliant designer of private houses, apartment houses, public buildings, and museum exhibitions. In these, he has displayed a striking talent for innovative form, structure, and spatial organization," says architecture critic Herbert Muschamp of the New York Times. Princeton Architectural Press, paperback, $35.

Iconic LA: Stories of LA's Most Memorable Buildings by Gloria Koenig; foreword by Frank O. Gehry. This 120-page book documents the history and character of Los Angeles through 13 projects over the course of a hundred years. Iconic LA: Stories of LA's Most Memorable Buildings tells the story of a city that continues to progress despite political struggles and issues. Koenig's careful selection of projects illustrates the creativity and skills represented throughout the city. Some of Los Angeles' landmark buildings represented in the book are the Hollyhock House, Getty Center, Case Study House #22, Disney Concert Hall, and Grauman's Chinese Theatre. Each of these projects reflects an aspect of our daily lives, whether it is in art, identity, or architecture. "This is a city of instant recognition, a collection of images disseminated by photographs and films that people have come to envision as laid-back Los Angeles, the place where movies are made and trends are tried out," writes architect Gehry in the foreword. Balcony Press, hardcover, $29.95.

Luis Barragán: The Quiet Revolution edited by Federica Zanco and Emilia Terragni. The Mexican architect Luis Barragán is known for his international architecture between the 1930s and 1970s. Through his work, Barragán presents his interpretation of Mexican structural tradition and landscape. The 550-page book is a collection of the architect's work with unpublished iconographic materials from his archives that analyzes his design. This volume also consists of thematic essays explaining his sources of inspiration, his relationships with the modern architecture of Mexico and North America, and his influence on contemporary Mexican architecture. After living in Guadalajara for a period of time, his designs were influenced by European modernist models, which brought about many well-known projects. Among his famous works that are included in the book are the Pedregal residential complex (1945-50), the house of the architect (1947), the chapel of Talpan (1955), and the residential complex of Los Clubes (1964). Skira, hardcover, $75.

XYZ: The Architecture of Dagmar Richter by Dagmar Richter; afterword by Anthony Vidler. Radically reinventing urban design is an area architect and professor of architecture at UCLA Dagmar Richter explores. She tries to discover new solutions to improve architecture and planning where she deems it needed. Her design process is to re-structure the city through editing, appropriating, and layering. XYZ: The Architecture of Dagmar Richter is a documentation of more than 10 years of Richter's work. The edition consists of a "hyper-linked" text arrangement with drawings, models, and computer renderings of more than 15 projects, urban design proposals, and completed projects. Princeton Architectural Press, paperback, $35.

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Associate Editor: Linda Won
Executive Assistant: Grace Samudio

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February 10th

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

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Help Wanted
SAH/SCC is looking for an organized person to help assist in the day-to-day operations of the Society and Executive Board. This is a part-time, paid position. Responsibilities include tracking and routing mail, scheduling board meetings, taking and distributing meeting minutes and agendas, assisting in membership fulfillment, and acting as communications conduit for the board and membership. If you are interested, e-mail Ted Wells at tedwwells@tedwwells.com, or Tony Denzer at tdenzer@ucla.edu.
There are many "Neutras" to consider, almost too many: Neutra the technological innovator and experimenter, his patents ranging from sleek furniture to eccentric foundation devices; Neutra the European Modernist, known for his sober, classic forms; the American Neutra, master essayist of the relaxed suburban house; Neutra the resolute land economist, arguing that the size of the house did not have to dictate a cramped sense of space; Neutra the urban planner, insisting on ground-floor toilets for kids on playgrounds of low-budget housing; Neutra as a builder's builder, whose exacting and thorough management; Neutra as verbose zealot missionary, insisting presciently that design had to be informed by science to ensure human health and happiness; Neutra the artist, whose disarraying endearing, impish, crayon travel sketches—captured in stolen moments during his ceaseless globetrotting—reveal a painterly streak utterly foreign to those who know only his buildings.

But the stuff that drove that form-making—an obsession with the human as architecture's raison d'être—has been largely ignored. Neutra's endless curiosity about his fellow human, rather than an endless search for form, defined his practice. It was not until I had spent time in a Neutra dwelling that I understood what he was trying to accomplish. Up until that point, his work was known to me through photographs or tours. Physically experiencing a Neutra house over a long time on my own terms was an entirely different matter. My conclusion was that the architecture of Richard Neutra is most present in its absence. That is a complex statement, meaning this is an architecture that takes away the unnecessary and leaves the essential, and Neutra defined very clearly what he believed to be essential.

In my case, the vehicle for understanding was the Neutra family home in Silverlake, the VDL Research House built in 1932 and rebuilt with his architect son Dion on the same footprint in 1964 after a devastating fire. In 1988, I was asked by Cal Poly Pomona, the new owners of the house, to take a first pass at inventorying its contents and to work with Neutra's widow Dione. What I walked away with two years later was this: the VDL isn't a "house" at all, if "house" is defined as an enclosed space with clearly defined boundaries between indoors and out. I came to understand it in terms the Neutras themselves used: an environment, a habitat filled with light and surrounded by greenery and water. Ultimately, it is a series of spatial relationships and opportunities. The VDL is an essay in discretionary boundaries, not an object.

The more I spent there, the more I understood the house as a canvas for human endeavor and not its arbiter, like so many other famous houses I had spent time in. This "canvas," however, was not blank, or even neutral, but a canvas "charged" and primed for my own way of being. The house seemed to anticipate a range of needs, whether one desired to be public and en famille or to be apart and require quiet solitude, as I knew from hauling my computer from place to place depending on my mood. Dione Neutra was always near, and invariably encouraged my free rein, so sometimes I was in the living room, sometimes next to her bed, to which she was confined her last summer, often in the penthouse in the evenings. I was intrigued by the myriad ways all the different openings in the VDL—doors, windows, walls, panels—colluded in encouraging me to weave my own path in and through the tightly knit compound of small but generous buildings. It was my move (or not) to kinetically exploit those latent qualities of spatial elasticity. The house, it seemed to me, assumed I had a life to accomplish, and its brief was to engender its possibilities.

That realization put me in a peculiar position when spending time in the houses of some other architects, but especially those of Frank Lloyd Wright. Given his reputation as the cardinal architect of the 20th century, I felt pretentious or simply incapable of appreciation when I felt trapped in his famous concrete-block houses, as though I were a bit player whose character was forced to move through cramped passages to dark, dense stage sets. Wright's voice, unceasing and very much alive in the constantly treated surfaces, overpowered my own, allowing me no purchase or means to appropriate the dwelling. Perhaps I needed such a dramatic contrast initially to start thinking about the tenor of any architect's "voice" in one's surroundings.

In writing the book, many people asked me whether I was writing a biography (I would quickly point them to Thomas Hines) or whether I believed Neutra had stolen Philip and Leah Lovell as clients. Well, sure, I have some ideas about that, but what seemed to be missing in many of my own conversations about Neutra was any sense about the ideas at work. I myself heard John Lautner boom in his unforgettably big voice, standing at the threshold of the VDL, "You seen one Neutra house, you seen a thousand." At first this confirmed my own lack of architectural erudition. Then the question for me became, first, is it true, and second, does it matter? In the end it was the question that drove the book, which, thanks to a remarkable publisher, turned into something much bigger than I ever anticipated.

There was one thing I did forget in the book: That was acknowledging the role of the board and staff of the SAH/SCC, who are just about family to me. I couldn't have asked for more support or encouragement from a finer group of people, and I thank them here and now.
1. Wednesday
Fall lecture 2000. Lecture with author and curator of architecture at SFMOMA Aaron Betsky. SCI-Arc, location TBA, LA; 7:30PM; free. Check website at www.sciarc.edu or call 213.613.2200.

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

2. Thursday
Lecture with architect Eric Owen Moss and Tom Buresh on interlocking space. UCLA Hammer Museum, 10899 Wilshire Blvd., LA; 7PM; free. 310.443.7000.

2. Thursday

2. Thursday
The Contemporary Condition in LA. Discussion with architect Eric Owen Moss and photographer Frederick Norton Smith, moderated by curator of architecture and design at SFMOMA Aaron Betsky. UCLA Hammer Museum, 10899 Wilshire Blvd., LA; 7PM; free. 310.443.7000.

2. Thursday
Fall lecture 2000. Lecture with sociology professor of the University of Chicago Saskia Sassen. SCI-Arc, 350 Merriick St., LA; 7:30PM; free. 213.613.2200.

4, 4, 7, Thursday, Saturday, Tuesday

3. Friday
Chamber Music in Historic Sites: Cuarteto Latinamericano. Mexico’s string quartet performs works by Villa Lobos, Piazzolla, Chita de la Costilla, and many others. Beverly Hills Art and Culture Center, Civic City Hall, 450 N. Crescent Dr., West Hollywood, 10-11AM; free. res. req. 310.360.6408.

4. Saturday

4. Saturday
Civic Center Public Art Tour. Tour of works by the foundation for San Francisco’s Architectural Heritage. California Historical Society, 678 Mission St., SF; 10-11AM; $3-5; res. req. 415.441.3004.

4. Saturday
Collecting Chinese Decorative Arts. Panel discussion with director Dessa Goddard of the Asian Department at Butterfields and experts on collecting Chinese decorative arts and how to start a collection, followed by a collector’s tea. Oakland Museum of California, 1000 Oak St., Lecture Hall. Oakland, tour, 10-11AM; reception, 11AM-12PM; $4-6; res. req. 510.236.2022.

4. Saturday
Civic Civic Center Public Art Tour. Tour of works by the father of modern sculpture Auguste Rodin, British artist Henry Moore, Welsh artist Barry Flanagan, and Eduardo Chillida, and many others, Beverly Hills Art and Culture Center, Civic City Hall, 450 N. Crescent Dr., West Hollywood, 11AM-6PM; 1PM; free. 310.232.2021.

4-5, Saturday-Sunday
Tenth Annual International Marketplace. Showcase of work by more than 100 artists and musicians representing Native American cultures from across the US, including baskets, pottery, jewelry, woven goods, beadwork, kachina dolls, sculptures, and paintings. Southwest Museum, Atwater, 234 Museum Dr., LA; Sat., Noon-6PM; Sun., 10AM-5PM; free. 323.221.2164.

4, 11, 18, 25, Saturday
Downtown LA. Walking tours of various downtown landmarks. LA Conservancy; 10AM-Mon; $5; res. req. 213.623.2489.

4, 11, 18, 25, Saturday
Conrado Tours. Choice of The San Gabriel Valley, Behind the Orange Curtain, Coffee Shop Modern and More, Cocktails "N" Coffee Shop with preservationist John English; $34; res. req. 213.980.3480.

4, 11, 18, 25, Saturday
Touristic. Walking tours with Architectural Foundation of Southern California and Tom Buresh on interlocking space. SCI-Arc, location TBA; LA; 7PM; free. Check website at www.sciarc.edu or call 213.613.2200.

5, Sunday

5, Sunday
SAH/SCC EVENT
Sundays at La Sala. Lecture and discussion with art historian and author of Neutra: The Complete Works Barbara Lamprecht. Sundays at La Sala; La Sala Auditorium, San Juan Capistrano Library, 31495 El Camino Real; 4PM; $3-5; res. req. 949.366.9660. See page 3 for details.

Describe Practice Conference
Palm Springs, November 17-19, 2000
AIAAC’s three-day conference on architectural practice at the Renaissance Esmeralda Resort in Palm Springs. Call 916.448.9082 for registration.

Friday, November 17th
1PM
The Impact of Emerging Business Strategies on the Practice of Architecture
2-3:15PM
Our Internet Strategy - Getting Back to the Basics
Marketing Niches for the Millennium: Now More Than Ever
Managing Talent in a Three-Ring Circus
Exposing Risk: Controlling Speed/Distance/Quality Risks
3:30-4:15PM
Design Integration for “Green” Buildings
Good News-Bad News: Managing Risk in a Booming Economy
The Changing Face of Practice and the Contracts to Make It Work
Public Design Excellence
3:30-7:30PM
Gala and Technology Marketplace
7:30-9PM
Building Performance Pays $$$
Myths, Lies, and Fadoccials about People, Energy and Buildings
Saturday, November 18th
7:30-8:45AM
A Mock Trial. The Standard of Care: You Be the Judge
8:45-10AM
Interoperability and Web Impact on Design Industry
“Green” Building: A Marketing Advantage
Alternatives for Structuring Internal Ownership Transition
Client Roundtable
9am-2pm
Technology Marketplace
2-3:15PM
Order Change Reduction Made Simple
How to Use IEAR to Stand Up, Speak Out and Be Heard
Why Aren’t We Worth More?
3:30-4:15PM
Technology in Practice—Fact, Fiction and Reference
Leadership Through Mentoring
Marketing at Net Speed: Using the Internet in the Marketing Process
5:30-7:30PM
The Esmeralda Competition: A Perspective
Modern Architecture in Palm Springs
Sunday, November 19th
7:30-9AM
Architectural Record and ENR Roundtable
9-11AM
Principal Roundtable
11-12PM
Leadership for a New Profession
SAH/SCC Executive Board for 2000–2002

The new slate of officers for the next term has been decided by the Executive Board. Board members are volunteers with the Society, and organize and produce SAH/SCC–sponsored events. Being on the Board is a great way to learn more about the architecture and heritage of the region, and share this knowledge and discovery with others. If you are interested in becoming a member, call 800.95SAHSSC. This term, we are pleased to welcome brand new board members Jean Baaden and Alex Meconi. We also say farewell to long-time board member Rebecca Kahn, who served as Volunteer Coordinator.

President: Ted Wells
Ted Wells is the principal of his self-titled design firm located in Laguna Niguel, CA. The firm’s work includes new construction and the restoration of homes, offices, restaurants, gardens, churches, and monasteries throughout the US. He has been president of SAH/SCC for the past two years and a board member for four years. He is also a trustee of the Museum of Architecture. Ted conducts workshops on the deeper meaning of home, and is a frequent lecturer in the US and Europe.

Vice President/Secretary: Anthony Denzer
Anthony Denzer is an associate architect at Tolkin & Associates in Pasadena. He is working toward a Ph.D. in architecture from UCLA, focusing his research on Gregory Ain and modern architecture. Anthony is also an architecture instructor at UCLA Extension. "As an organization dedicated to educating the general public about architectural design, SAH/SCC is unique," says Tony. "Our culture ought to be much more concerned with the design quality of new buildings than with the culture of old buildings."

Membership: Merry Ovnick
Merry Ovnick has been teaching History and Humanities—primarily Los Angeles Cultural Heritage and History—for 25 years. She holds a Ph.D. from UCLA, and is currently an Assistant Professor at California State University, Northridge. Merry’s book, Los Angeles: The End of the American Century (University of California Press), was called “delightful and informative” by the Los Angeles Times. She has been a member of SAH/SCC since 1977, and is on the SAH/SCC Board “because I have organized the membership renewal system and by continuing to manage it I can make myself useful to an organization I believe in.”

Treasurer: Rina Rubenstein
Rina grew up in Los Angeles as a second-generation Angeleno. She studied archaeology and worked on excavations in Israel during 10 years there, and has dabbled in various arts over the years. She lives in a 1913 Craftsman house in historic West Adams, all of which adds up to an obvious predilection for old buildings and history. Professionally, most of her experience is in libraries and cataloging as well as in bookkeeping and helping run small businesses. "I care about Los Angeles, its history, and its architecture," says Rina, "and the more I participate in the inner workings of SAH/SCC, the more I learn, both from our activities and from the other Board members, who are, without exception, fascinating and talented people."

Development Officer: Sian Winship
A freelance strategic planner for the past 10 years, Sian Winship has provided marketing research and branding assistance to some of the largest and most progressive companies in the industry. A first-generation native Californian, Sian is "on the SAH/SCC board because I enjoy creating opportunities for modern architecture enthusiasts to experience and discuss Southern California’s unique modernist legacy." She has curated several successful SAH/SCC events, including Exiles + Emigrés, Architecture of Ojai, and Historic and Modern Ventura, and the January 2001 travel tour, The Sarasota Modern Movement and the Case Study House Program.

Preservation: Ezequiel Gutierrez
Ezequiel (Zeke) Gutierrez is an attorney whose practice concentrates on land use, architecture, and the construction process, as well as consulting to law firms and architectural firms on these issues. He holds degrees in architecture and urban planning along with his law degree. Zeke is legal counsel to the SAH/SCC board, and a member because he feels that historic architecture, as a chronicle of our past, should be preserved and studied.

Member-at-Large: Jean Clare Baaden
Jean is currently a project manager at Pueblo Contracting Services, a small construction firm, where she has worked on projects involving various city-owned historic structures. She was formerly a project manager at Marmol and Radziner. She is an Advisory Board Member for Friends of the Gamble House, and has been a docent for SAH/SCC, Los Angeles Conservancy, and AIA/LA. Jean has given several seminars and demonstrations on restoration and preservation.

Member-at-Large: John Berley
"Architecture is primarily experiential," says long-time board member John Berley. "You have to experience architecture to truly understand it. No volume that one perceives when moving through a building. This, combined with insights into the ideas, technologies, and processes of making architecture is what the SAH/SCC is all about." John studied architecture at Cal Poly Pomona, and works at Frederick Fisher and Partners.

Member-at-Large: Cara Mullio
Cara Mullio has recently joined the MAK Center for Art and Architecture LA as a curator of architecture. Cara received her graduate degree at the University of California, Los Angeles, in architectural theory and history, and undergraduate in interior architecture. She served as curatorial associate for five years at The Museum of Contemporary Art, Los Angeles, participating in the organization of numerous exhibitions, including "At the End of the Century: One Hundred Years of Architecture." Currently, she is working on a book on 20th-century architecture for Taschen, and curating an exhibition on Los Angeles architecture.

Member-at-Large: Mark Nichols
Mark Nichols is general manager of the Shubert Theatre in Century City. Prior to the Shubert, he served as director of production and general manager for Radio City Productions. In 1990, Mark began his career in live theatre in Los Angeles at Center Theatre Group. Outside of his professional life in the theatre, his personal passion has always been architecture and design. He has completed coursework at FIT in interior design and at UCLA in renovation and remodeling. Mark has been a Life Member of SAH/SCC since 1997, and serves on the Board of Governors for the Century City Chamber of Commerce and Theatre LA.

Position Open: Public Relations
SAH/SCC Executive Board is looking for a board member to take on the position of Public Relations Representative. You would be involved in shaping the public image of the Society, as well as alert the media of upcoming SAH/SCC events and promote the Society’s benefits and features to the media and public. If interested, please call 800.95SAHSSC.
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  Diane Kane

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  Bob and Lindsay Hanson
  Andrew Kreft
  Gustav and Betty Ullner
  John Ulmer

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  Hilde Marshall
  Kevin McMahon
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  Ann Moocanin
  Janice Morgenstern
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  Tim Vreeland
  Sergio Zevallos

A special thanks to The Getty Institute for their donation to the Esther McCoy Fund for SAH/SCC educational programs.

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- Subscription to bi-monthly SAH/SCC News
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  Mervyn and Wilma Kurtzman
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  Hilde Marshall
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  Ann Moocanin
  Janice Morgenstern
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SAH/SCC Membership

(membership category: ____________________________)

at $ each = $

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Phone:

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