SAH/SCC
SOCIETY OF ARCHITECTURAL HISTORIANS
SOUTHERN CALIFORNIA CHAPTER
post office box 56478, sherman oaks, ca 91413 800.9SAHSCC www.sahscce.org

SAH/SCC Members Celebration
SUNDAY, DECEMBER 2ND, SCHINDLER HOUSE

Each year, SAH/SCC puts on a celebration for our members to meet and greet, and get to know each other in an architecturally significant space. This year, the architectural wonder is Schindler's famed Kings Road House, home to the MAK Center for Art and Architecture. The house was just put on the 2002 List of 100 Most Endangered Sites by the World Monuments Fund, which rarely chooses modern structures, but states that "modern art and architecture are as integral a part of our heritage as earlier buildings and works."

The SAH/SCC Members Celebration is Sunday, December 2nd, from 2PM to 5PM. It's free for all members (and for potential members that you may bring with you). Although the event is free, please let us know if you are attending by using the form on Page 8, calling 800.9SAHSCC, or e-mailing info@sahscce.org.

By experiencing the house, you will surely grow to appreciate Schindler's architecture. Here's an appreciation from architectural historian Reyner Banham, from his 1975 book Age of the Masters—A Personal View of Modern Architecture (Harper & Row):

"For he (Schindler) was one of the originals of our time, and it's all there from the very first house he built as an independent designer. Conceived as a double house, for his own family and that of a close friend, Clyde Chase, it belongs to no style, started no fashion; it has to be approached and valued on its own terms. Its construction looks odd, though there is tocal precedent for it—large concrete slabs were cast flat on the ground and then tilted up in place to form the walls. They taper thinner towards the top, and are separated by narrow slots, sometimes glazed, that "the vertical drawing contrasts with the pronounced horizontal of the house." (Drawing courtesy of R.M. Schindler."

"Its all quite difficult to see nowadays, because the descendants of the original planting shown on Schindler's designs have pretty well grown together in a living tribute to one of the greatest domestic designers of the present century."

In Judith Sheine's new book, R.M. Schindler (Phaidon), she acknowledges the occasion of the 1954 memorial exhibition of his work with the following quotes:

"Creative thinker and prolific pioneering practitioner in architectural space play, R.M. Schindler was equally prominent in the ingenuity of conceiving structure of selecting material and bending it to ever new uses."—Richard Neutra

"R.M. Schindler was among the great pioneers of modern architecture in this country. His work was not only great in itself, but had a lasting influence for good in later modern development. His single-minded devotion to the main principles of architecture was extraordinary and should serve as an example to the younger architects of our time."—Philip Johnson

"To R.M. Schindler each design was an exercise in the development of an idea. The idea might be a system of construction, the shape of a space, or a way of living. Its expression was unexpected because it was logical. The unexpected—the surprise—was one of the delights of his work. ... Logic became the tool of a sense of humor as well as a remarkable architectural imagination. The result was a delightful architectural play."—Harwell Hamilton Harris

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Schindler's Kings Road House. (Photo: courtesy MAK Center)
Like all sensible people, I was horrified and angered by the terrorist attacks of September 11th, and I depended on journalism to educate me about these terrible acts, their causes and effects, and to help me slog through my muck of emotions.

I devoured journalism. In every form. The networks, the daily papers, public radio, commercial radio, the magazines, the liberal weeklies, the right-wing columnists. I wanted to know everything. Even the obscurest sources, small-town Pennsylvania papers and Chinese television, caught my hungry raving eye.

It seemed slightly odd to me, and at times inappropriate, that architecture was itself the subject of coverage. Naturally, we were curious for a simple structural explanation for the collapse of the World Trade Center towers. What caused their failure? Could this have been prevented? We quickly became conversant on matters such as tubular structure and the burning temperature of jet fuel versus the melting temperature of steel.

As a former journalist and editor myself, I understand the temptation to develop an architectural "angle" to the narrative. Architecture was, in fact, a central character in the unfolding story. Not just structure, but Architecture. The targets of the attack were chosen for their symbolic power; Osama bin Laden admitted as much, claiming that our "greatest buildings" had been destroyed. It would be perfectly reasonable and healthy, in the abstract, for the American public to reconsider our fundamental presuppositions about what kinds of buildings we make, and why.

Still, I was surprised how quickly we began to be distracted by architectural questions that were clearly dwarfed in importance by the matters at hand. The airports were closed, victims were being rescued from the rubble, and already we began to hear debate about whether the towers should be rebuilt or what form a memorial might take.

Like impolite gossipers at a funeral, the architectural critics reminded us (so quickly!) that the towers were considered aesthetically inferior. I began reading these kinds of commentaries as early as September 13th. The twin towers were "banal" and "not beautiful." Architect Minoru Yamasaki was described as "dull" and "ruthless." One columnist, Jeffrey St. Clair, wrote: "Those buildings terrorized the skyline of Manhattan for too long."

Is this necessary?

Not right now. At some point in the future, yes, there will need to be an important dialogue, primarily among New Yorkers, about what should be built. It will arouse passions and deeply held beliefs. It promises to be an architectural discourse that will engage many public. At best, it could be a cathartic process for all of us, and it could produce great architecture.

And yes, such a debate will certainly require a sober assessment of the buildings that were lost. We should welcome this debate, in its time. But we should demand that the terms of the discourse are at least civil. And we certainly shouldn't be distracted by inflammatory statements about architecture—too soon, too soon.

For now, there are many much more important questions. Some of them are architectural, most are not. How quickly can Staples Center or Disneyland be evacuated? What steps are being taken to protect freeway overpasses from car bombs? How many troops are in Saudi Arabia, and why? We are being told to continue life as usual, but no, we should be much more intelligent and more involved.

I remember clearly, years ago, a great teacher implored his class that architecture was not only still worthwhile, but that it is in fact the only thing worth doing. We believed him, and we charged out into the bright light of the world and shouldered this responsibility. This was long before September 11th.

— Anthony Denzer

ATTENTION ALL MEMBERS!!

Please note: SAH/SCC now has a new mailing address, so please direct all correspondence to:

P.O. Box 56478
Sherman Oaks, CA 91413.

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PICTURING LOS ANGELES:
PHOTO FRIENDS AT THE LIBRARY

An article in SAH/SCC News last winter asked for volunteers to “play detective” in the historical photo collection at Central Library. There were many responses from SAH/SCC members and members of the Los Angeles Conservancy. Those who called too late to join this project put their names on waiting lists for future projects.

The goal of the Photo Friends 1920s-1930s Architectural Project was to locate photos of buildings of that period, identify them by architect and architectural features, and catalog them so that they would be more accessible to architectural researchers, tour planners, etc.

The project got underway on February 24th when Photo Collection Librarian Carolyn Cole instructed the volunteers on how to work in the collection. Cal State Northridge history professor, and SAH/SCC Membership Officer Merry Ovnick illustrated the styles of the 1920s and '30s with slides. SAH/SCC members Diane Kanner, Katy Lain, Richard Levy, Tom O'Conner, Merry Ovnick, and Ann Scheid, along with Carol Anderson, Julia Brown, Howard Cremin, Roger Jones, Libby Simon, and Tanya Walker, committed alternate Saturday afternoons to the project, expecting to finish by June.

But the 1920s were boom-time in Los Angeles. Most of the major buildings in today’s Downtown and in Hollywood were constructed then. The city’s leading architectural firms produced enormous bodies of work and there was room for scores of lesser-known designers, too. The volunteers found so much to work with that they continued through August.

All in all, the 12 volunteers succeeded in identifying a total of 859 photos! Each photo has been researched and written up, ready for catalog entry cross-referenced by the architects’ names—a big help to future architectural history researchers.

There were publicity photos of newly-constructed office buildings, churches, schools, and hospitals by such important firms as Walker & Eisen; John Parkinson; Morgan, Walls & Clements; and Curlett & Beelman. Interior scenes with women wearing the fashions of the period, construction scenes with passing automobiles, and aerial shots of new hotels surrounded by farmland were favorites of the volunteers.

Altogether, works by 39 architects were identified.

A big hand to the volunteers who devoted so many Saturdays to this work—and who had the pleasure of looking at so many historical photos and of accomplishing so much! Watch for the photos they found on the Los Angeles Central Library’s website: www.lapl.org (link to Regional History Resources, sub-link to Photo Collection).

The next Photo Friends Architectural Project, starting in January, will cover the 1895-1919 period. If you’re interested in volunteering, contact Merry Ovnick at merry.ovnick@csun.edu or (818) 363-9326.

Postcard From Orange

Tucked away between the 101 and the 91 freeways, downtown Orange is a slice of the southern California historical pie. Central to what is better known as autopia, this quaint little downtown area provides a street perfect for the pedestrian, with parking situated behind the commercial edge. This configuration allows for smaller, active walkable streets, rotating around a large central park space. It is an ironically curious and authentically urban planned jewel.

However, suburbia does rear its big head, as the streets evolve into boulevards, the fences become walls, the pedestrians into automobiles, and the sprawling seeps out in every direction. The land of tract housing is plentiful out in Orange, but like the downtown—a gem tucked away between the freeways—so is the architectural fabric of the 1960s provided by developer and architect Joseph Eichler.

The ingeniously light and airy architecture of A. Quincy Jones and Frederick Emmons, Claude Oakland, and the team of Anshen and Allen, provides a refreshing escape from the monotonous and introverted context of Orange County. While the exterior walls are consistent with the idea of privacy and protection, the interior present an alternate way of living that focuses on dissected edges, introduction of openness, and clarity of space. The integration of inside and outside ultimately enforces an element that is hard to find on the outside—communal living.

This illuminating experience of touring such housing developments (during SAH/SCC’s Modernism for the Masses) makes us realize that developers at one time actually cared about creating dwellings that spoke of uniting design and living.

—Adam Wheeler and Cara Wheeler
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<th>Date</th>
<th>Event Description</th>
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<tr>
<td>1, Thursday</td>
<td>Art Documentary Film Series. Films on Andy Warhol. LACMA, 5905 Wilshire Blvd., Bing Theater, LA; 6:30PM. 323.857.6512. lacma.org.</td>
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<tr>
<td>1, Thursday</td>
<td>The Persistence of Memory: The Preservation of Places with Difficult Past. Panel discussion with conservator Gabi Dolf-Bonekämper, filmmaker Felicia Lowe, museum consultant Conover Hunt, and preservationist Ken Bernstein on preserving buildings associated with painful memories. The J. Paul Getty Center, 1200 Getty Center Dr., LA; 7PM; res. req. 310.440.7300.</td>
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<td>1, Thursday</td>
<td>Chamber Music in Historic Sites: Andrew Manze with Richard Egarr. Performance at WesternU School of Law Library (formerly Bullock's Wilshire), designed by John and Donaldon Parkinson (1929). The Da CAMERA Society; WesternU School of Law, LA; 8PM; $36–40; res. req. 310.954.4300.</td>
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<td>3, Saturday</td>
<td>The Stuart Collection: Advanced Placement. Conversation with museum curators and directors Robert Storr, Hugh Davies, and John Walsh. UCSD, Price Center Theatre, La Jolla; 9AM–1PM; res. req. 858.822.5550.</td>
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<tr>
<td>3, Saturday</td>
<td>A Day in Greece. Class on architectural wonders of Greece, with art gallery director Iris Valleria-Bickerson. UCLA Extension, 161 Dodd Hall, UCLA, Westwood; 9AM–4PM; $70–100; res. req. 310.205.9061.</td>
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<tr>
<td>6, Tuesday</td>
<td>Art Documentary Film Series. Films on Roy Lichtenstein. LACMA, 5905 Wilshire Blvd., Bing Theater, LA; 6:30PM. 323.857.6512. lacma.org.</td>
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<td>7, Wednesday</td>
<td>Design Trends and Inspirations. Lecture with Sherni Donghia, Donghia Furniture/Textiles. Pacific Design Center, Bldg Melrose Ave., Blue Conference Center, WH; 10AM; res. req. 310.360.6425.</td>
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<td>8, Thursday</td>
<td>MOCA on Tour. Tour of LA houses known for their architecture and art; includes luncheon at Beverly Hills Hotel. The Projects Council of MOCA; Beverly Hills Hotel, 9641 Sunset Blvd., BH; 9AM; $195; res. req. 213.633.5318.</td>
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<td>8, Thursday</td>
<td>What’s Shakin’: New Architecture in LA. Informal discussion on current exhibition with MOCA curator of architecture and design Brooke Hodge. MOCA at The Geffen Contemporaries, 152 N. Central Ave., LA; 6:30PM. 310.621.2766.</td>
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<td>8-11, Thursday–Sunday</td>
<td>Los Angeles Tribal, Folk, and Textile Arts Show. Exhibit and sale of rare and rich historic ethnic artwork and artifacts from the world’s cultures. Caskey &amp; Lees; Santa Monica Civic Auditorium, 1855 Main St., SM; $10–40. 310.455.2866.</td>
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<td>9, Friday</td>
<td>Chamber Music in Historic Sites: Whitman String Quartet. Performance at The Doheny Mansion, designed by Hunt and Eisen (1899). The Da CAMERA Society; mini-lecture-7:45PM, concert-8PM; $47–70; res. req. 310.954.4300.</td>
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<td>9-11, Friday–Sunday</td>
<td>Hearst Castle and Morro Bay. Three-day tour departing from LA to Hearst Castle, with cruise in Morro Bay and dinner at Madonna Inn. LA Today Custom Tours; $399–529; res. req. 310.454.5730.</td>
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<td>10, Saturday</td>
<td>The Art of Tapestry. Class on history of tapestry and weaving with art historian Katherine Dimitroff. UCLA Extension, 1010 Westwood Center, Westwood; 9AM–12:30PM; $30; res. req. 310.205.9061.</td>
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<tr>
<td>10, Saturday</td>
<td>The Art of Typography. Class on the history of typography and graphic design with Joanne Park. UCLA Extension, 1010 Westwood Center, Westwood; 9AM–12:30PM; $35; res. req. 310.205.9061.</td>
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<td>12, Monday</td>
<td>A+D Forum: Klutz. Lecture with architectural Mathias Klutz, AIA, SF/ SFOMA; Center for the Arts Theater, Yerba Buena Gardens, 700 Howard St., SF; 7PM; $15–$25; res. req. 415.978.2787.</td>
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<td>15, Thursday</td>
<td>An Eames Primer. Book-signing with renowned furniture designer Charles Eames Demetres. Eames Office Gallery &amp; Store, 2665 Main St., Santa Monica; 6–8PM; res. req. 310.396.5991.</td>
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<td>17, Saturday</td>
<td>Italian Furniture Seminar. A day at LACMA and the J. Paul Getty Museum with an Italian furniture specialist. LACMA Decorative Arts Council; LACMA, 5905 Wilshire Blvd., Bing Theater, LA; 9AM–3PM; res. req. 323.857.6528. lacma.org.</td>
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<td>17, Saturday</td>
<td>The Natural History Museum Expansion: A 70-Year-Old Dream. Talk on the history of the expansion of the Natural History Museum with an architectural tour. 1249 F St., SD; 9–11:30AM; $3. 619.235.4100.</td>
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Children's program aboard RMS Queen Mary, built by John Brown & Co. (1934). The Da Camera Society; RMS Queen Mary, 1126 Queens Highway, Long Beach; 1:30PM and 7PM; $12-18; res. req. 310.622.2782.


17, Saturday

Chamber Music in Historic Sites: Laurie Monahan. Children's program aboard RMS Queen Mary, built by John Brown & Co. (1934). The Da Camera Society; RMS Queen Mary, 1126 Queens Highway, Long Beach; 1:30PM and 7PM; $12-18; res. req. 310.954.4300.

18, Sunday


18, Sunday

Anahite's architecture. Lecture on culture and life in Mexico City as seen by photographer Bravo, with art critic and curator Roberto Tejada. The J. Paul Getty Center, 1200 Getty Center Dr., LA; 4PM; res. req. 310.440.7300.

20, Tuesday

Art Documentary Film Series. Films by John Baldessari, followed by Q&A with the artist. LACMA, 5905 Wilshire Blvd., Bing Theater; 6:30PM. 323.857.6512. lacma.org.

21, Wednesday


26, Monday


26, Monday

SFOMOA Experimental Design Awards. Program with winners Thom Fauders, Donald Fortescue, and Post Tool Design. AIA SFOMOA; Center for the Arts Theater, Yerba Buena Gardens, 700 Howard St., SF; 7PM; $15–25; res. 415.978.2787.

27, Tuesday

Dialogue in Contemporary Art. LA: architect Cardinal Roger Mahony and architect Rafael Moneo discuss the new cathedral with MOCA curator of architecture and design Brooke Hodge. MOCA; Omnt Hotel, 251 S. Olive St., LA; 7:30PM; $7–12; res. req. 310.621.6328. moca-la.org.

27, Tuesday


27, Tuesday

LA Now: Grand opening of LA Now, an interdisciplinary design initiative launched by Art Center, with exhibition, panel discussions, and book publication. Downtown LA; 6PM. 626.396.2380.

28, Wednesday

Transformations: Ab. Lecture with architect SCI-Arc alum Shinbho Abe of Japan. SCI-Arc; 960 East Third St., LA; 7:30PM. 213.613.2200. sciarcd.edu.

29, Thursday


29, Thursday

Creating Therapeutic Gardens and Outside Environments for Assisted Living and Alzheimer's Special Care. NeoCon West seminar with Elizabeth Brawley, IDEA, of Design Concepts Unlimited. Merchandise Mart Properties; Los Angeles Convention Center; 1–2PM; res. req. 800.677.6278.

29, Thursday


29, Thursday

Art Documentary Film Series. Film by Sharon Lockhart. LACMA, 5905 Wilshire Blvd., Bing Theater; 6:30PM. 323.857.6512. lacma.org.

29, Thursday


29, Thursday


30, Friday


30, Friday


30, Friday

Montecito Art Gallery
1235A Coast Village Rd., Montecito.
805.969.1129.
California Landscapes, through November 30. Local and national artists focus on Santa Barbara scenes.

Museum of Contemporary Art
250 S. Grand Ave., LA.
213.626.2222. moca-la.org

MOCA at The Geffen Contemporary
152 N. Central Ave., LA.
213.626.2222. moca-la.org
What’s Shakin’: New Architecture in LA, through January 20, 2002. Surveys new architectural projects still under construction in LA.

MOCA at the Pacific Design Center
8687 Melrose Ave., West Hollywood.
213.626.2222. moca-la.org
What’s Shakin’: New Architecture in LA, through December 31. Features two projects that will have an impact on the downtown landscape.

Norton Simon Museum
411 W. Colorado Blvd., Pasadena.
626.449.6840. nortonsimon.org

Richard Diebenkorn, December 14–April 8, 2002. Fourteen rarely seen gouaches from 1950 and three oil paintings by the California artist.

Oakland Museum of California
1500 Oak St., Oakland.
510.445.2311.
Native Grandeur: Preserving California’s Closest Grand Landscape, November 17–April 14, 2002. Approximately 50 paintings surveying the modern conservation movement.

Old Courthouse Museum
300 N. Flower St., Santa Ana.
714.534.2300.
Defining a Californian Style: The Architecture of Allison and Allison, through December 31. More than 40 images of buildings designed by the Allisons during their 30-year career.

Orange County Museum of Art
3333 Bristol St., Costa Mesa.
949.759.1122. ocma.net

Palm Springs Desert Museum
101 Museum Dr., Palm Springs.
760.325.0189. psmuseum.org
Inspiration From a Desert: Three Painters in the Mojave, through November 11. Work from Jane Culp, Bob Marschuss, and Terry Millikan, who share a love for the public lands of the desert landscape.


San Diego Historical Society Museum
Balboa Park, SD.
619.232.6203. sandiegohistory.org

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

San Francisco Museum of Modern Art
151 3rd St., SF.
415.357.4000. sfmoma.org
SMOMA Experimental Design Award, November 9–February 5, 2002. Exhibition of projects by Bay Area-based award winners architect Thom Faulders of Beige Design, sculptor and furniture designer Donald Fortescue, and multimedia designers Gigi Obrecht and David Karam of Post Tool Design.

Ansel Adams at 100, through January 13, 2002. More than 100 classic photos by the noted nature photographer, curated by John Szarkowski.

SB Contemporary Arts Forum
653 Paseo Nuevo, SB.
805.966.3373. sbcaf.org
Order of: Mapping Social Space, through November 11. Work of eight artists exploring the "ant farm of human existence.

SFPL Gallery
3384 Robinson Place, LA.
310.558.0920.
Urban Motif: Large-Scale Works on Paper, through December 10. The work of Mario M. Muller, whose intricately graphic approach celebrates and investigates the nature of urban landscape and its relation to the people inhabiting it.

UCLA Arts
School of the Arts and the Architecture
UCLA Campus, LA.
310.825.9007.
Monument to Fire—Detroit Studio, through November 9. Visiting instructor and UCLA student professor Andrew Zago’s UCLA architecture students display competition ideas for City of Detroit’s Monument to Fire.


UCLA Hammer Museum
10889 Wilshire Blvd., LA.
310.443.7000. hammer.ucla.edu
The World From Here: Treasures of the Great Libraries of Los Angeles, through January 13, 2002. Rare books, manuscripts, photographs, prints, and drawings from 32 special collections libraries in LA County.

University Art Museum
UC Santa Barbara
805.893.9651. uam.ucsb.edu
Just Another Poster! Chicano Graphic Arts in California, through December 9. Exhibition of more than 100 graphic images that raised public awareness, including silkscreen prints by 56 artists.
**Holiday Bookmarks**

**Something for Everyone on Your List**

Sylvanus Marston: Pasadena's Quintessential Architect by Kathleen Tuttle. With a foreword by Kevin Starr and afterword by Marston's son, Tuttle's book explores the work of Marston, Van Pelt & Maybury, a Pasadena architecture firm that practiced from 1908 to 1942. Creating some 1,000 projects, the firm is best known for designing the first bungalow court in the US (St. Francis Court), and for the Chinese-styled Nicholson house, which now houses the Pacific Asia Museum. The book discusses Marston's rural practiced from 1908 to 1942. Creating some of Arts and Crafts (as well as his ability to adapt to projects, the firm is best known for, 000

HOLIDAY BOOKMARKS

Pasadena's Quintessential

SOMETHING FOR EVERYONE ON YOUR LIST

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of Arts and Crafts (as well as his ability to adapt to

projects, the firm is best known for

Pasadena's early 20th-century boom, his embrace

of Arts and Crafts (as well as his ability to adapt to

revival styles that succeeded it), and finally his

adherence to the "new regional idiom" of Spanish

Revival designs. Tuttle also explores the building

of the Pasadena community, with many of the

firm's banks, office buildings, churches, libraries,

and schools. Hennessey + Ingalls, hardcover,

Write Sites: A Guide to Frank Lloyd Wright Public Places edited by

Arlene Sanderson. This third revised edition is an indispensable
guidebook for the Wright enthusiast who is making pilgrimage to
the master's publicly accessible sites (if even in an armchair). The 70
sites are arranged by

location, described in
text, photos, and plans,

and are complete with driving directions.

California boasts seven sites: Anderton Court Shops, Barnsdall House, Ennis-Brown House, Freeman House, VC Morris Gift Shop, Marin County Civic Center, and Hanna House. There's a US map with sites keyed to the locations, as well as suggested itineraries for days of touring. Four sites overseas are also included, as is a directory of archives, making this a handy volume for the scholar and enthusiast alike. Princeton Architectural Press, paperback, $14.95.

R.M. Schindler by Judith Sheine with new photography by Grant Mudford. "Has R.M. Schindler's time finally come?" asks Sheine in the opening pages of her new book. She proves the point in a book that delves deeply into the process and principles of the architect. Not just a pretty-picture book, this volume includes historical documents, renderings, working drawings, plans, construction photos, and personal snapshots, in addition to Mudford's images. Sheine's own

delight in her years of investigating Schindler's work comes out in the chapter titles, which simultaneously have an arcane and an ironic tone ("Schindler and the International Style or His Work Had No Place in It," "Influence and Reputation or He Was an Incorrigible Bohemian"). Also included is Schindler's 1912 manifesto "Modern Architecture: A Program," which reads like poetry. Phaidon Press, hardcover, $69.95.

R.M. Schindler 2: 24 Houses edited by Judith Sheine with photography by Grant Mudford. The newest entry to the Planet Architecture series of CD-ROMs focuses on Schindler's Oliver, de Keyser, Droste, and Rodriguez houses. Each house is shown in great detail with options to view the plans, photographic views, and documentation. Given the medium, video clips and panoramic views are integrated with text, drawings, and photos for a dynamic presentation. The four selected houses are covered in great detail, but the rest of Schindler's work emerges through the sections on materials, form, design phases, history, and the architect's own writings. In-D Press, $30.

Romance of the Mission: Decorating in the Mission Style by Elmo Baca. Historic preservationist Baca reviews the history of the classic missions of California and Texas, along with the Mission Revival era, Craftsman period, and the styles used in today's homes and furniture. Historical missions are shown in new and archival photographs, paintings, and drawings, and new homes with Mission-style decorating are photographed bathed in golden light. Three pivotal figures—Helen Hunt Jackson, Charles Fletcher Lummis, Irving Gill—are heralded as "Mission Masters" for their contributions to the romance, promotion, and reinterpretation, respectively, of the Missions. The work of Greene and Greene, of course, is illustrated, along with that of contemporary designers, such as Roy McMakin. Gibbs Smith, Publisher, paperback, $19.95.

Berkeley Landmarks: An Illustrated Guide to Berkeley, California's Architectural Heritage by Susan Dinkelespiel Cerny. The revised and enlarged second edition has an enormous amount of detailed information about the architectural history and heritage of Berkeley. Including the university, but stretching out way beyond the book is organized into geographical areas (East, West, Downtown, etc.). Each section begins with a history of the area illustrated by archival photos of historic city life. A detailed map pinpoint each historic site for the benefit of touring. Scores of buildings are described in detail, each with accompanying photo. Helpful, too, are appendices with a short history of Berkeley, architects' biographies, the Berkeley Landmark Ordinance, and bibliography. Four separate indices are arranged by architects, buildings, addresses, and general information. Berkeley Architectural Heritage Association, paperback, $29.95.

You Have to Pay for the Public Life: Selected Essays of Charles W. Moore edited by Kevin Keim. "Moore spent his life thinking about and making places, and was among the handful of 20th-century architects whose prolific writing is as significant as his built work," states the introduction to this collection of more than 40 essays and reviews. The pieces in this book span the years 1952 to 1993 (the year of Moore's death), and engage a myriad of topics and movements, such as contextualism, community participation, collaboration, environmentally sensitive design, and historic preservation. Moore's California connection is evident as he writes in on Monterey, Chiricelli Square, Schindler, Case Study Houses, and the monumental architecture (or lack thereof) in California in the title essay. Pieces are introduced with background on their conception and publication history. The MIT Press, hardcover, $45.
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.

**Modernism for the Masses:** three-fold brochure with inserts of detailed floorplans of Eichler homes visited on the tour to Orange County.

**Cool Pools:** booklet and cassette tape from "Reflections on Water: Cool Pools Along Sunset Boulevard."

**Sarasota:** 26 page, full-color brochure of works by Sarasota school architects from "On Parallel Lines: The Sarasota Modern Movement 1948-1966."

**Reconsidering Lloyd Wright:** 21-page, four-color booklet from "Reconsidering Lloyd Wright House Tour."

**Union Station and MTA Transit Center:** a two-fold map for a self-guided walking tour including historical facts and photos.

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

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

**David Gebhard Review:** essays on the Works Project Administration by Robert W. Winter, Orville O. Clarke, Jr., and Mitzi March Mogul.

**Prices include sales tax.**

- Modernism for the Masses: $10 each
- Cool Pools: $10 each
- Sarasota: $2 each
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- member ticket(s) FREE

Reservations required either by mail, e-mail, or call 800.9SAHSCC.

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- Member prices for SAH/SCC events
- 10% discount at Form Zero Architectural Books + Gallery

**Membership Categories:**
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- $500 Life Member (one-time contribution)
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**SAH/SCC Membership**

- at $5 each = $

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