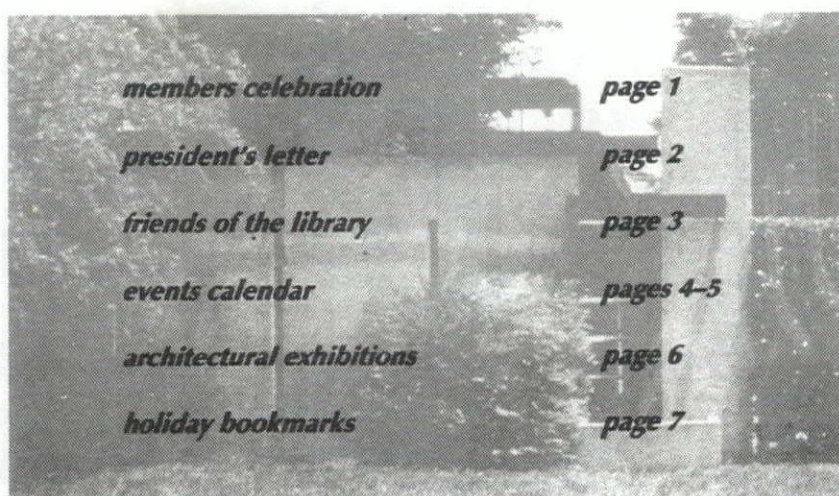


SAH/SCC

SOCIETY OF ARCHITECTURAL HISTORIANS
SOUTHERN CALIFORNIA CHAPTER

post office box 56478, sherman oaks, ca 91413 800.9SAHSCC www.sahscc.org

NEWS
2001
november/december 2001



Schindler's Kings Road House. (Photo: courtesy MAK Center)

members celebration	page 1
president's letter	page 2
friends of the library	page 3
events calendar	pages 4-5
architectural exhibitions	page 6
holiday bookmarks	page 7

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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@sahscc.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 local 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 look like mediaeval (*sic*) firing slits but are just there to stop the slabs fouling one another edge-to-edge on being tilted into place.

"This air of defence (*sic*) and fortification, however, is only on the public sides of the house, towards the street. All the rest of the construction is in wood and quite light—the roofs, the glazed sleeping porches on the roofs, and the sliding glazed walls that look into the system of half-enclosed courtyards that are what the design is really about. The scale is tiny, but this hardly matters when nearly all the habitable spaces open

freely into these courts. The construction techniques are clever throughout, but also have a slightly improvised air. The whole thing has the freshness of a brilliant and highly trained European talent learning to relax and enjoy himself in a California whose golden legend had not yet been smirched by smog, and learning to marry traditional American hammer-and-nail construction to European artfulness in the arts of managing space.

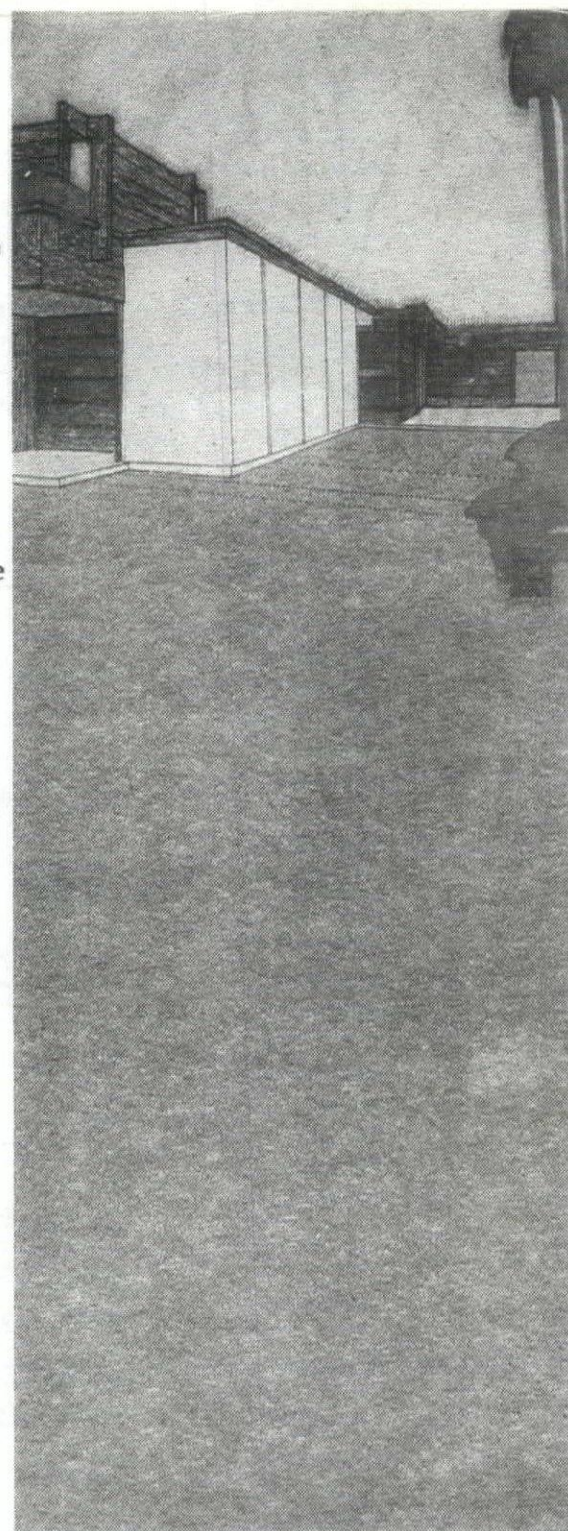
"It's all quite difficult to see nowadays, because the descendants of the original planting shown on Schindler's designs have pretty well taken over the scene, and made a habitable jungle of what was once a plot of shrubby semi-desert land. But it is to be emphasised (*sic*) that this is a habitable jungle; house and vegetation have 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



Schindler's drawing of the King's Road House. Sheine points out that "the vertical drawing contrasts with the pronounced horizontality of the house." (Drawing courtesy of R.M. Schindler Collection, Architecture & Design Collection, University Art Museum, University of California, Santa Barbara; published in R.M. Schindler.)

A Message From the President

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 roving 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 publics. 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 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 imploring 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
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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'Connor, 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-



The Los Angeles Central Library. (Photo: Friezer Photography)

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.

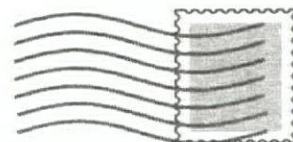
However, suburbia does rear its big head, as the streets evolve into boulevards, the fences become walls, the pedestrians into automobiles, and the sprawling seeps out in every direction. The land of tract housing is plentiful out in Orange, but like the downtown—a gem tucked away between the freeways—so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

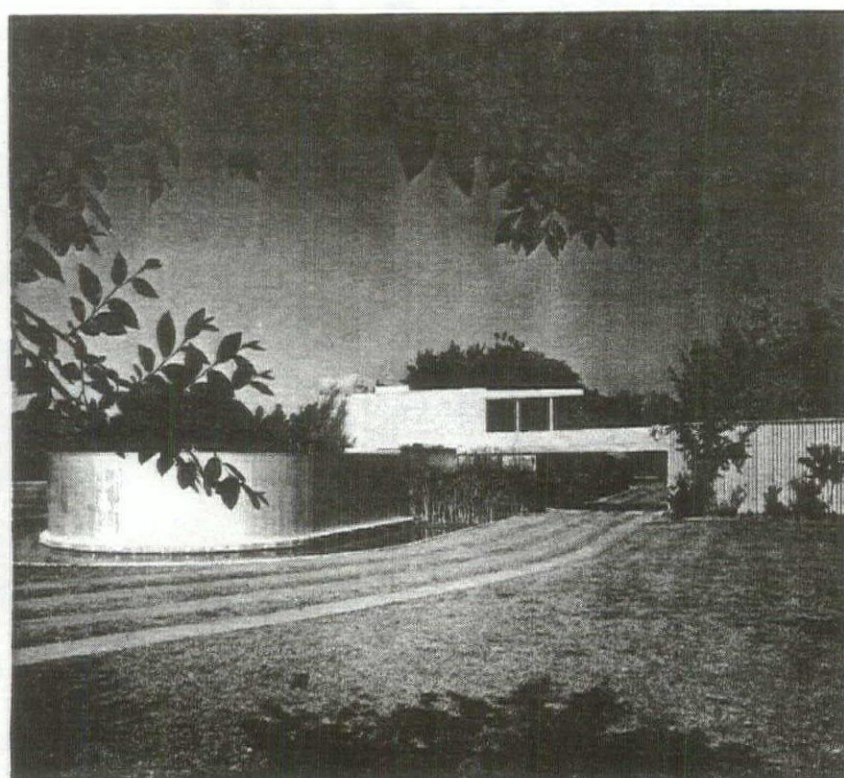
The ingeniously light and airy architecture of A. Quincy Jones and Frederick Emmons, Claude Oakland, and the team of Anshen and Allen,

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 interiors 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





Film director Josef von Sternberg's 1935 house designed by Richard Neutra, featured in a lecture with architectural historian Thomas S. Hines on November 4th. (Photo: Julius Shulman)

november

1, Thursday

Art Documentary Film Series. Films on Andy Warhol. LACMA, 5905 Wilshire Blvd., Bing Theater, LA; 6:30PM. 323.857.6512. lacma.org.

1, Thursday

The Persistence of Memory: The Preservation of Places with Difficult Pasts. Panel discussion with conservator Gabi Dolff-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.

1, Thursday

Chamber Music in Historic Sites: Andrew Manze with Richard Egarr. Performance at Southwestern University School of Law Library (formerly Bullock's Wilshire), designed by John and Donaldson Parkinson (1929). The Da Camera Society; Southwestern University School of Law, LA; 8PM; \$36-40; res. req. 310.954.4300.

3, Saturday

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.

3, Saturday

A Day in Greece. Class on architectural wonders of Greece, with art gallery director Irini Vallera-Rickerson. UCLA Extension, 161 Dodd Hall, UCLA, Westwood; 9AM-4PM; \$70-100; res. req. 310.825.9061.

3, Saturday

Currents in Contemporary Art: Johns, Rauschenberg, Twombly, and Languages of Modernism. Art history class with Charlotte Eyerman. LACMA, 5905 Wilshire Blvd., Brown Auditorium, LA; 1:30-3:30PM; \$13-15; res. req. 323.857.6139. lacma.org.

3, Saturday

The Salton Tree: Today and Tomorrow. Panel discussion on the ecology and future of California's largest lake. San Diego Historical Society, Balboa Park; 2PM; \$5. 619.232.6203.

3, Saturday

Memorial Tree Planting. Elysian Park tree planting ceremony. Citizens Committee to Save Elysian Park; Montecillo de Leo Politi, LA; 2PM; res. req. Mary Stephens, 323.667.0867.

3, Saturday

Stuart Collection Tours. Tour of outdoor sculpture collection. UCSD, Price Center Theatre, La Jolla; 2PM; res. req. 858.822.5550. stuartcollection.ucsd.edu.

4, Sunday

The Other Hollywood: Modernist Design in the Los Angeles Film Community. Lecture with architectural historian Thomas S. Hines on how entertainment industry embraced Modernist art and architecture in the design of studio buildings and private residences. Historical Society of Southern California; Regency Biltmore Hotel, LA; 2PM; res. req. 323.222.0546.

5, Monday

Annual Landscape Lighting Showcase. An evening under the stars. Designers Lighting Forum; product display-6PM, program-7PM. 310.535.0105. dlfla.org.

5, Monday

Architecture Lecture Series: Mertins. Lecture with University of Toronto Department of Architecture, Landscape, and Design instructor Detlef Mertins. UCLA, Perloff Hall, LA; 6:30PM; free. 310.825.7858.

5, Monday

A+D Forum: Lavin. Lecture with UCLA Department of Architecture chair Sylvia Lavin. AIA SF/SFMOMA; Center for the Arts Theater, Yerba Buena Gardens, 700 Howard St., SF; 7PM; \$15-25; res. req. 415.978.2787.

6, Tuesday

Art Documentary Film Series. Films on Roy Lichtenstein. LACMA, 5905 Wilshire Blvd., Bing Theater, LA; 6:30PM. 323.857.6512. lacma.org.

6, Tuesday

Paradise on Paper: California Landscape Photography and Printmaking. Lecture with author and collector Victoria Dailey. Friends of the Gamble House, 4 Westmoreland Pl., Pasadena; 7:30PM; \$10-15; res. req. 626.793.3334.

7, Wednesday

Design Trends and Inspirations. Lecture with Sherri Donghia, Donghia Furniture/Textiles. Pacific Design Center, 8687 Melrose Ave., Blue Conference Center, WH; 10AM; res. req. 310.360.6425.

7, Wednesday

Transformations: Napier. Lecture with New York Internet artist Mark Napier. SCI-Arc, 960 East Third St., LA; 7:30PM. 213.613.2200. sciarc.edu.

8, Thursday

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.

8, Thursday

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 Contemporary, 152 N. Central Ave., LA; 6:30PM. 213.621.2766.

8-11, Thursday-Sunday

Los Angeles Tribal, Folk, and Textile Arts Show. Exhibit and sale of rare and historic ethnic artwork and artifacts from the world's cultures. Caskey & Lees; Santa Monica Civic Auditorium, 1855 Main St., SM; \$10-40. 310.455.2886.

9, Friday

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.

9-11, Friday-Sunday

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.

10, Saturday

The Art of Tapestry. Class on history of tapestry and weaving with art historian Katherine Dimitroff. UCLA Extension, 1010 Westwood Center, Westwood; 9:30AM-12:30PM; \$50; res. req. 310.825.9061.

10, Saturday

William Hebbard, After the Gull Partnership. Lecture with architectural historian Kathleen Flanigan. Friends of the Marston House; San Diego Historical Society, Balboa Park; 10AM; \$12-15; res. req. 619.298.3142.

10, Saturday

Early 20th-Century Women Designers. Class on Elsie de Wolfe, Julia Morgan, Eileen Gray, and others, with art historian Eleanor Schrader Schapa. UCLA Extension, 1010 Westwood Center, Westwood; 10AM-1PM; \$35-50; res. req. 310.825.9061.

10, Saturday

Currents in Contemporary Art: Pop—Commodity and Critique in the 1960s. Art history class with Charlotte Eyerman. LACMA, 5905 Wilshire Blvd., Brown Auditorium, LA; 1:30-3:30PM; \$13-15; res. req. 323.857.6139. lacma.org.

12, Monday

A+D Forum: Klotz. Lecture with Chilean architect Mathias Klotz. AIA SF/SFMOMA; Center for the Arts Theater, Yerba Buena Gardens, 700 Howard St., SF; 7PM; \$15-25; res. req. 415.978.2787.

14, Wednesday

Good Design Good Business. Presentation at architectural office of Elizabeth Moule and Stefanos Polyzoides. AIA/LA, Moule & Polyzoides Architects, 180 E. California Blvd., Pasadena; 6:30PM; res. req. Maryam Belli, 310.395.9080.

14, Wednesday

Transformations: Sardar/Yuga. Lecture with architects Jurij Sadar and Bostjan Yuga of Slovenia. SCI-Arc, 960 East Third St., LA; 7:30PM. 213.613.2200.

15, Thursday

European Architecture. Program with AIA/LA Committee on the Environment. AIA/LA, 3780 Wilshire Blvd., Ste. 800, LA; 6PM; res. req. Lisa Fay-Matthiessen, 213.763.3385.

15, Thursday

The Grandeur Opening and Gala. Reception, gala dinner, silent auction, and Governor Deukmejian presentation of the "Renaissance" Award. Historical Society of Long Beach; The Breakers Hotel, 210 E. Ocean Blvd., LB; 6PM; \$50-\$100; res. req. 562.495.1210.

15, Thursday

An Eames Primer. Book-signing with author Eames Demetrios. Eames Office Gallery & Store, 2665 Main St., Santa Monica; 6-8PM; res. req. 310.396.5991.

15, Thursday

Art Documentary Film Series. Films by Ed Ruscha. LACMA, 5905 Wilshire Blvd., Bing Theater, LA; 6:30PM. 323.857.6512. lacma.org.

16, Friday

Lewis Baltz/Pop Culture. Opening reception for exhibition of Baltz's Tract House Photographs and the Pop Art exhibition. Norton Simon Museum, 411 W. Colorado Blvd., Pasadena; 6-9PM. 626.449.6840. nortonsimon.org

17, Saturday

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.

17, Saturday

The Natural History Museum Expansion: A 70-Year-Old Dream. Slide talk with architect Richard Bundy. Friends of San Diego Architecture; Newschool of Architecture, 1249 F St., SD; 9:30-11:30AM; \$3. 619.235.4100.

17, Saturday

Currents in Contemporary Art: Politics and Identity in Postwar German Art. Art history class with Charlotte Eyerman. LACMA, 5905 Wilshire Blvd., Brown Auditorium, LA; 1:30-3:30PM; \$13-15; res. req. 323.857.6139. lacma.org.

december

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 3:30PM; \$12-18; res. req. 310.954.4300.

17-18, Saturday-Sunday

Beyond Sprawl: New Strategies and Prototypes for Housing. Symposium examining the state of public, affordable, and multi-unit housing in LA, with keynote speaker Kenneth Frampton. Southern California Institute of Architecture, 350 Merrick St., LA. 213.613.2200. sciarc.edu.

18, Sunday

Breed Street Shul Tour. Los Angeles City Historical Society; 2PM. 213.891.4600.

18, Sunday

Architecture as Signs—Activities as Patterns. Lecture with Philadelphia-based architects Robert Venturi and Denise Scott Brown. University Art Museum's Albert Frey Memorial Lecture; Lotte Lehmann Concert Hall, UCSB, Santa Barbara; 3:30PM. 805.893.2951.

18, Sunday

Alvarez Bravo's Metropolis. 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, LA; 6:30PM. 323.857.6512. lacma.org.

21, Wednesday

Architecture + Water. Opening reception for exhibition featuring results of international competition sponsored by Van Alen Institute. UCLA, Perloff Hall, LA; 6PM. 310.825.7858.

26, Monday

Architecture Lecture: Angelil/Graham. Lecture with architects Marc Angelil and Sarah Graham of LA and Zurich. UCLA, Perloff Hall, LA; 6:30PM. 310.825.7858.

26, Monday

SFMOMA Experimental Design Awards. Program with winners Thom Faulders, Donald Fortescue, and Post Tool Design. AIA SF/SFMOMA; Center for the Arts Theater, Yerba Buena Gardens, 700 Howard St., SF; 7PM; \$15-25; res. req. 415.978.2787.

27, Tuesday

Dialogues in Contemporary Art. LA archbishop Cardinal Roger Mahony and architect Rafael Moneo discuss the new cathedral with MOCA curator of architecture and design Brooke Hodge. MOCA; Omni Hotel, 251 S. Olive St., LA; 7:30PM; \$7-12; res. req. 213.621.6828. moca-la.org.

27, Tuesday

LA Now: Shaping a New Vision for Downtown Los Angeles. Panel discussion moderated by Art Center director Richard Koshalek, with architect Thom Mayne, councilwoman Jan Perry, and developers Dan Rosenfeld, Nelson Rising, and Eli Broad. Town Hall, LA; Noon. 626.396.2380.

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: Abe. Lecture with architect and SCI-Arc alum Hitoshe Abe of Japan. SCI-Arc, 960 East Third St., LA; 7:30PM. 213.613.2200. sciarc.edu.

29, Thursday

Design for Film. NeoCon West keynote presentation with production designer Robin Standefer. Merchandise Mart Properties; Los Angeles Convention Center, 9-10AM; res. req. 800.677.6278. merchandisemart.com.

29, Thursday

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

29, Thursday

Expression Through Abstraction. Informal discussion on current exhibition with Museum of Photography director Jonathan Green. MOCA, 250 S. Grand Ave., LA; 6:30PM. 213.621.2766.

29, Thursday

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

29, Thursday

Plasticity at Work. Lecture with UCLA Department of Architecture chair Sylvia Lavin. Otis College of Art and Design, Environmental Design Department, Ahmanson Building, 9045 Lincoln Blvd., LA; 7PM. 310.665.6868.

29, Thursday

3-D LA: Modernism in Three Dimensions, The Stereo Photography of Jack Laxer 1953-1965. Laxer narrates slide show of three-dimensional photographs he took of Southern California's Mid-Century masterpieces. LA Conservancy Modern Committee; California ScienCenter IMAX Theater, 700 State Dr., LA; 7:30PM; \$10-15; res. req. 213.430.4219.

30, Friday

Pluralism: Merging Disciplines. NeoCon West keynote presentation with designer Karim Rashid. Merchandise Mart Properties; Los Angeles Convention Center, 9-10AM; res. req. 800.677.6278. merchandisemart.com.

30, Friday

Art in Architecture: How to Make it Happen. NeoCon West seminar with designer Shirley Cox Knipp and glass artist B.J. Katz. Merchandise Mart Properties; Los Angeles Convention Center; 11AM-Noon; res. req. 800.677.6278. merchandisemart.com.

30, Friday

Integrating Graphics and Interiors: Signage that Transforms Space. NeoCon West seminar with designer Debra Nichols. Merchandise Mart Properties; Society for Environmental Graphic Design (SEGD); Los Angeles Convention Center; 1-3PM; res. req. 800.677.6278.

1, Saturday

Currents in Contemporary Art: Art Stars—New York in the 1980s. Art history class with Charlotte Eyerman. LACMA, 5905 Wilshire Blvd., Brown Auditorium, LA; 1:30-3:30PM; \$13-15; res. req. 323.857.6139. lacma.org.

1, Saturday

Chamber Music in Historic Sites: Abdullah Ibrahim Trio. Music at The Egyptian, designed by Mayer and Holler (1926); recently renovated by Hodgetts and Fung. The Da Camera Society; The Egyptian, Hollywood Blvd., LA; 4PM; \$32-36; res. req. 310.954.4300.

1, 8, 15, 22, 29, Saturday

Googie Tours. Choice of The San Gabriel Valley, Behind the Orange Curtain, Coffee Shop Modern and More, Cocktails 'N' Coffee Shops with preservationist John English. \$34; res. req. 323.666.9623.

2, Sunday

SAH/SCC EVENT
Members Celebration. SAH/SCC social gathering at Schindler's Kings Road House. 2-5PM; free; res. req. 800.9SAHSCC. See page 1 for details.

2, Sunday

Generation to Generation: Preserving Traditions. Panel discussion on preserving cultural traditions moderated by Autry Museum assistant curator Estella Chung, with Southern Ute, Chinese, and Jewish panelists. Autry Museum of Western Heritage, 4700 Western Heritage Way, Wells Fargo Theater, LA; 2PM. 323.667.2000.

2, Sunday

Architectural Drawings. Talk on architectural drawings and writings with Getty Research Institute visual resources curator of architectural drawings Wim de Wit. UCLA Hammer Museum of Art, 10899 Wilshire Blvd., LA; 3PM. 310.443.7000. hammer.ucla.edu.

2 and 15, Sunday and Saturday

Peter Shire Studio Sale. Ceramic works by Shire on sale to benefit Citizens Committee to Save Elysian Park. CCSEP; Shire Studio, 1850 Echo Park Ave., Echo Park; Sunday, 10AM-2PM; Saturday, Noon-4PM. 323.662.8067.

3, Monday

Architecture Lecture: Spuybroek. Lecture with Nox principal Lars Spuybroek of Rotterdam. UCLA, Perloff Hall, LA; 6:30PM. 310.825.7858.

5, Wednesday

Public Relations for the Design and Architecture Professional. Lecture with Christine Anderson, Christine Anderson & Associates. Pacific Design Center, 8687 Melrose Ave., Blue Conference Center, WH; 10AM; res. req. 310.360.6425. p-d-c.com,

5, Wednesday

Wartime California. Lecture with Eames Office director Eames Demetrios. UCLA Hammer Museum of Art, 10899 Wilshire Blvd., LA; 7PM. 310.443.7000.

6, Thursday

Chavez Ravine, 1949: A Los Angeles Story. Opening reception and artists gallery talk with photographer Don Normark. Channing Peake Gallery, 105 E. Anapamu St., SB; 5-7PM. 805.965.9644.

6, Thursday

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

6, Thursday

The Treasures Tell a Story. Lecture with LAPL photo curator Carolyn Kozo Cole and architect Stephen Johnson of Hardy Holzman Pfeiffer. UCLA Hammer Museum, 10899 Wilshire Blvd., LA; 7PM. 310.443.7000. hammer.ucla.edu.

7, Friday

Arts and Crafts Style. Lecture with art historian Eleanor Schrader Schapa. Santa Monica College, Concert Hall, 1900 Pico Blvd., SM; 8PM; \$10; res. req. 310.434.3000. events.smc.edu.

8, Saturday

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

8, Saturday

Gamble House Tour. Private tour of the Greene and Greene house. Santa Monica College; Gamble House, 4 Westmoreland Pl., Pasadena; 10AM; \$10; res. req. 310.434.3000.

8, Saturday

Currents in Contemporary Art: "Reality Shows"—Exposing the Banal in Photography and Sculpture. Art history class with Charlotte Eyerman. LACMA, 5905 Wilshire Blvd., Brown Auditorium, LA; 1:30-3:30PM; \$13-15; res. req. 323.857.6139. lacma.org.

12, Wednesday

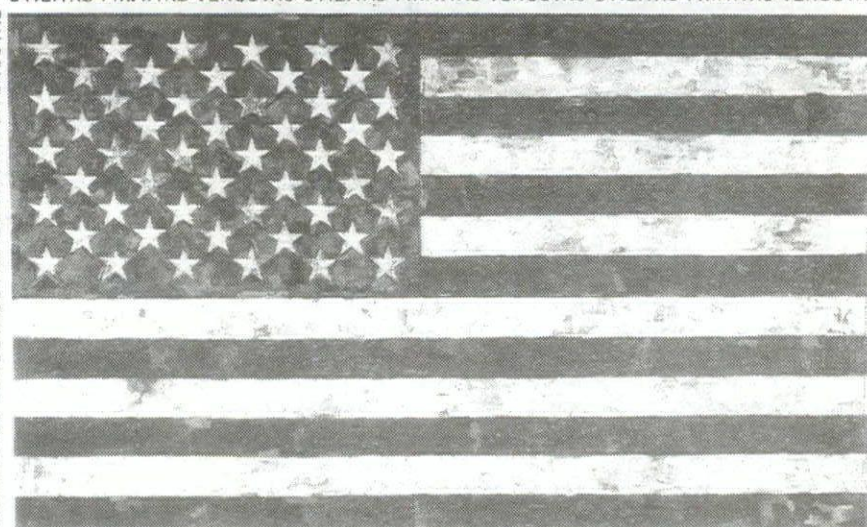
Good Design Good Business. Presentation at architectural office of Randall Stout. AIA/LA; Randall Stout Architects, 12964 Washington Blvd., LA; 6:30PM; res. req. Maryam Belli, 310.395.9080. stoutarc.com.

14, Friday

Kids Draw Architecture. Opening reception for exhibition of children's drawings of Santa Barbara landmarks. Architectural Foundation of Santa Barbara, 229 E. Victoria St., SB; 5-7PM. 805.965.6307.

15, Saturday

Chamber Music in Historic Sites: Tallis Scholars. Renaissance music sung at First Baptist Church of Los Angeles, designed by Allison & Allison (1927). The Da Camera Society; First Baptist Church of Los Angeles, LA; 4PM; \$28-35; res. req. 310.954.4300.



Jasper Johns' "Flag" from 1967 is one of the many images of contemporary art on view from the Broad Collection at LACMA. (Photo: The Eli and Edythe L. Broad Collection, © 2001 Jasper Johns/VAGA, New York)

Architectural Foundation of Santa Barbara
229 E. Victoria St., SB. 805.965.6307.
Kids Draw Architecture, December 14–January 25, 2002. Children's drawings of Santa Barbara landmarks.

Armory Center for the Arts
145 N. Raymond Ave., Pasadena. 626.792.5101. armoryarts.org
Big Plastic, through January 31, 2002. Large-scale contemporary art made from plastic.

Bel Age Hotel Atrium
1020 N. San Vicente Blvd., WH. 310.854.1111.
AIA/LA Awards, December 8–January 5. Exhibition of display boards of winning projects of the annual awards program.

Berkeley Art Museum
2625 Durant Ave., Berkeley. 510.642.0808. bampfa.berkeley.edu
Ten Shades of Green, through December 2. Ten examples of environmentally responsible architecture, including buildings in Europe, Australia, and the US by architect Peter Buchanan.

Near and Far, November 21–July 7, 2002. Views of architectural and natural sights around the world by 19th-century artists and photographers.

California Heritage Museum
2612 Main St., SM. 310.392.8537.
The Fabulous Fifties—Furniture, Decorative Arts, and Fine Art of the 1950s, Part II, through January 28, 2002. Exhibition of post-war furniture.

Channing Peake Gallery
105 E. Anapamu St., SB. 805.965.9644.
Chavez Ravine, 1949: A Los Angeles Story, December 3–February 1, 2002. Black-and-white photography by Don Normark.

Form Zero Gallery
811 Traction Ave., LA. 213.620.1920.
AIA/LA Awards, November 27–December 7. Exhibition of display boards of design and winning entrants to the annual awards program.

Fowler Museum of Cultural History UCLA Campus, LA.
310.825.4361. uclanews.ucla.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.

The J. Paul Getty Center
1200 Getty Center Dr., LA. 310.440.7300. getty.edu
Manuel Alvarez Bravo: Optical Parables, November 13–February 17, 2002. More than 100 rare photographs produced from the 1920s to the 1970s celebrate the Mexican artist's 100th birthday.

LA County Museum of Art
5905 Wilshire Blvd., LA. 323.857.6000. lacma.org
Jasper Johns to Jeff Koons: Four Decades of Art From the Broad Collections, through January 6. Selections from Eli and Edythe Broad's vast collection of contemporary art, including pieces by LA artists John Baldessari, Ed Ruscha, Charles Ray, and Sharon Lockhart.

Contemporary Projects 6: Los Carpineros' "Transportable City," through January 13, 2002. Work of Cuban artists Alexandre Arrechea, Marco Antonio Castillo, and Dagoberto Rodriguez, who created moveable architectural forms using 10 tents for the 7th Havana Biennial (2000).

SEEING, November 18–September 8, 2002. Nine contemporary artists commissioned to create participatory environments—ranging from a camera obscura to a computer studio—that address or investigate ways of seeing.

LA Now
426 S. Spring St., LA. 626.396.2380.
LA Now, November 27–December 30. Exhibition of seven speculative architectural proposals illuminated through photography, film, and computer imagery, from year-long initiative headed by architect Thom Mayne, in exhibition designed by Art Center students.

Trollbäck Project, November 27–30. Visual summary of LA Now project and significant architectural sites and thoughts prepared by motion graphics firm Trollbäck, projected on buildings on Spring Street.

LA Public Library, Central Library
630 W. Fifth St., LA. 213.228.7000. lapl.org
An Uncommon Mission: Father Jerome Tupa Paints the California Missions, through November 25.

Mingei International Museum
1439 El Prado, Balboa Park, SD. 619.239.0003.
Glass and Design in a World Perspective, through January 6, 2002. Exhibition of glass by artists Louis Comfort Tiffany, Laura and Alessandro Diaz de Santillana, and Paolo Venini.

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. 213.626.6222. moca-la.org
Aaron Siskind and Franz Kline: Expression Through Abstraction, through January 6, 2002. Explores artistic and personal relationship between photographer Siskind and painter Kline.

MOCA at The Geffen Contemporary
152 N. Central Ave., LA. 213.626.6222. 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. 213.626.6222. moca-la.org
What's Shakin': New Architecture in LA, through December 30. 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
Lewis Baltz: Tract House Photographs, 1969–1971, November 16–February 11, 2002. Black-and-white photographs document the formal beauty of housing sites under construction.

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
1000 Oak St., Oakland. 888.625.6873.
Native Grandeur: Preserving California's Vanishing Landscapes, November 17–April 14, 2002. Approximately 50 paintings surveying the modern conservation movement.

Old Courthouse Museum
300 N. Flower St., Santa Ana. 714.834.2300.
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
Georgia O'Keefe: The Artist's Landscape—Photography by Todd Webb, through January 6, 2002. Intimate photographic view of 30 years of O'Keefe's life in New Mexico.

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 Marchessault, and Terry Millikan, who share a love for the public lands of the desert landscape.

Architecture: E. Stewart Williams, through January 6, 2002. Photographs and architectural materials of projects designed by E. Stewart Williams.

Abstraction at Mid-Century, November 21–February 3, 2002. Paintings, drawings, and sculptures by Abstract Expressionists and Color Field Painters.

San Diego Historical Society Museum Balboa Park, SD.
619.232.6203. sandiegohistory.org
Capturing the Light, Visions of the Land, through March 3, 2002. Landscape paintings by 20 artists celebrating San Diego.

San Diego Museum of Art
1450 El Prado, Balboa Park. 619.232.7931. sdmart.com
The Frame in America: 1860–1960, November 10–January 13, 2002. Tools, materials, and methods used in gilding and frame manufacturing during a prolific and creative period of American frame design.

San Francisco Museum of Modern Art
151 3rd St., SF. 415.357.4000. sfmoma.org
SFMOMA 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. 805.966.5373. sbcaf.org
Out of Order: Mapping Social Space, through November 11. Work of eight artists exploring the "ant farm of human existence."

SPF Gallery
3384 Robertson Place, LA. 310.558.0902.
Urban Motif: Large-Scale Works on Paper, through December 10. The work of Mario M. Muller, whose fearlessly 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 Architecture UCLA Campus, LA.
310.825.9007.
Monument to Fire—Detroit Studio, through November 9. Visiting instructor Andrew Zago's UCLA architecture students display competition ideas for City of Detroit's Monument to Fire.

Architecture + Water, November 21–December 21. Projects by Foreign Office Architects, Diller + Scofidio, MVRDV, Alsop Architects, and Steven Holl in traveling exhibition from the Van Alen Institute in New York.

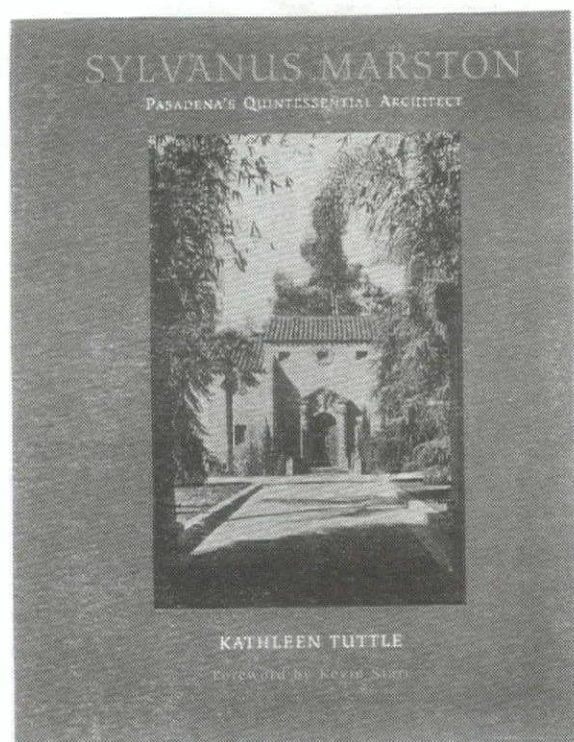
UCLA Hammer Museum
10899 Wilshire Blvd., LA. 310.443.7000. hammer.ucla.edu
The World From Here: Treasures of the Great Libraries of Los Angeles, through January 13, 2002. Rare books, manuscripts, photographs, prints, and drawings from 32 special collections libraries in LA County.

University Art Museum UC Santa Barbara
805.893.2951. uam.ucsb.edu
Paul Tuttle Designs, through January 13, 2002. Survey of Tuttle's 50-year career, with more than 60 examples of seating and tables, along with photographs of the homes he designed in Santa Barbara, in exhibition designed by Robin Donaldson of Shubin + Donaldson Architects.

HOLIDAY BOOKMARKS

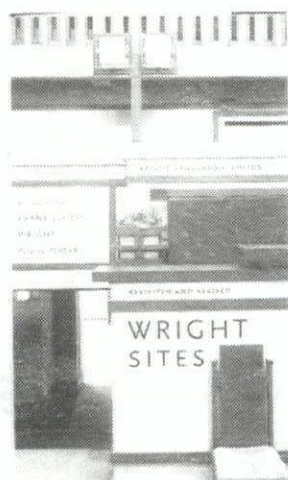
SOMETHING FOR EVERYONE ON YOUR LIST

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 Pasadena upbringing, his Beaux-Arts training at Cornell, establishing a practice concurrent with 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, \$50.*



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 weights in on Monterey, Ghiradelli 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.*

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.*

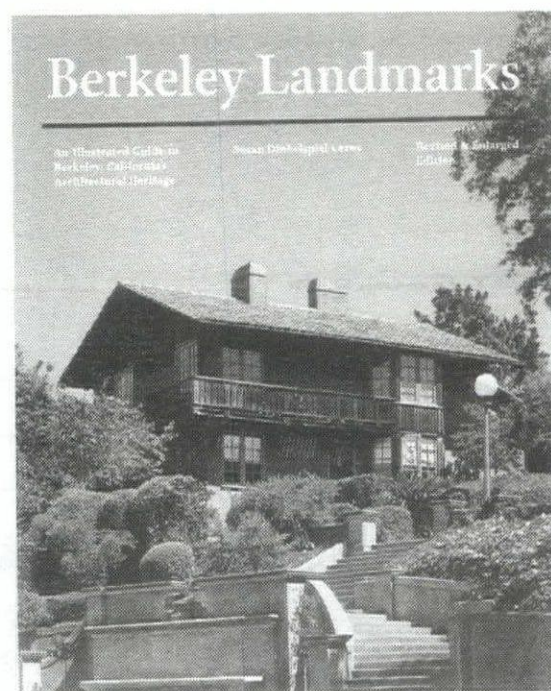


R.M. Schindler by Judith Sheine with new photography by Grant Mudford. "Has R.M. Schindler's time finally come?" asks Sheine in the opening pages of her new book. She proves the point in a book that delves deeply into the process and principles of the architect. Not just a pretty-picture book, this volume 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 Incurable 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: 4 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.*

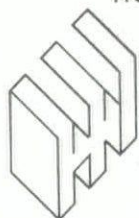
Romance of the Mission: Decorating in the Mission Style by Elmo Baca. Historic preservationist Baca reviews the history of the classic missions of California and Texas, along with the Mission Revival era, Craftsman period, and the styles used in today's homes and furniture. Historical missions are shown 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 Dinkelspiel 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 pinpoints 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.*



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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.

_____ at \$10 each

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

_____ at \$10 each
members
_____ at \$15 each
non-members

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

_____ at \$10 each

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

_____ at \$10 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, 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 Review: essays on the Works Project Administration by Robert W. Winter, Orville O. Clarke, Jr., and Mitzi March Mogul.

_____ at \$5 each

Prices include sales tax.

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SAH/SCC wants to thank members Elizabeth Harris and Ted W. Wells (our past president) for upgrading to Life Members.

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_____ \$500 Life Member (one-time contribution)

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