



SOCIETY OF ARCHITECTURAL HISTORIANS
SOUTHERN CALIFORNIA CHAPTER

2002
july | august

U.S. Postage
FIRST CLASS MAIL
PAID
Pasadena, CA
Permit No. 740

NEWS



P.O. Box 56478, Sherman Oaks, CA 91413, 800.9SAHSCC, www.sahscc.org

Preservation Summit

Sunday, August 11, 2-4PM

In order to address the shocking destruction of several important historic buildings recently, SAH/SCC is hosting a "Preservation Summit" Sunday, August 11, from 2PM - 4PM.

The event will be held in the lobby of the historic Herald Examiner building in downtown Los Angeles, at 1111 Broadway. The event is free to members and their guests, but we ask that you RSVP to 1.800.9SAHSCC as soon as possible.

The aim of this meeting is to reflect on the particular circumstances of recent losses, but also to make a general assessment of the health of the preservation movement in Southern California, and to find specific strategies for preventing the demolition of more significant buildings.

At SAH/SCC, we have been surprised at the lack of attention paid to the recent losses, and the lack of outrage within our community. The Preservation Summit will call public attention to these issues, which are so important to all of us.

We have invited a variety of leading public figures to serve as panelists and to address these questions. Confirmed participants include: Ken Bernstein, the Preservation Director for the Los Angeles Conservancy; Peter Moruzzi, the chair of the Palm Springs Modern Committee; Dan Rosenfeld, Principal of Urban Partners; Christopher C. Martin, FAIA, CEO of AC Martin Partners; and Katharine Hummer, historic preservation commission member for the City of Glendora.

Additional panelists may include attorney Bill Delvac, co-author of *Preservationist's Guide to the California Environmental Quality Act*, and Christy McAvoy, Managing Principal of the Historic Resources Group.

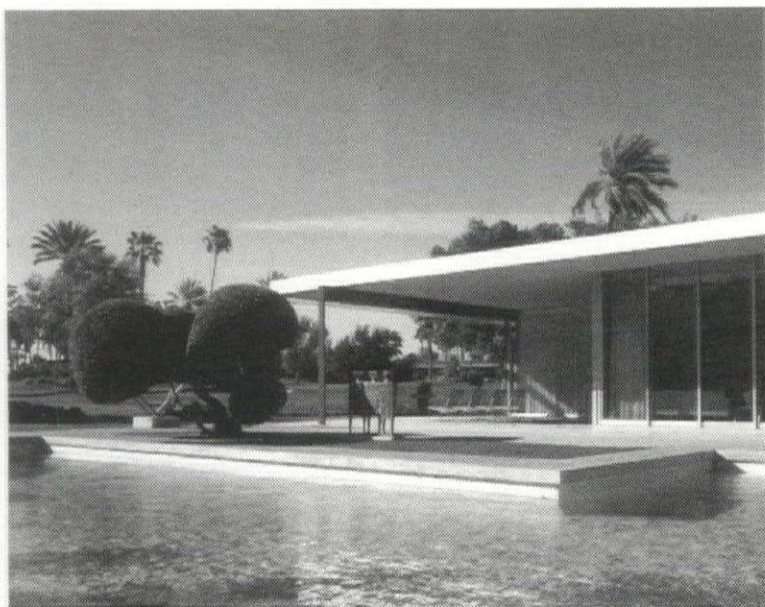
Larry Mantle, the host of "AirTalk" on KPCC-FM, will lead the discussion, and record it for broadcast the following week. The forum will welcome questions and comments from the audience.

As we have reported in the SAH/SCC News, at least three major examples of modern architecture have been callously destroyed in the past several months. Rudolph Schindler's Packard House (San Marino, 1924), a radical experiment in sprayed-on concrete, was lost sometime in 2001. It has been replaced by a generic stucco mansion. Schindler's Wolfe House (Avalon, 1931), a brilliant design and one of his most well-known buildings, came down last Autumn, despite rumored assurances that it would be restored. Then, Richard Neutra's Maslon House (Rancho Mirage, 1962) was unexpectedly demolished in late March.

In each case, the demolition occurred in a relatively small city, with apparently little bureaucratic attention to these buildings' respective significance. In our last newsletter, Ken Bernstein pointed out that state law requires cities, even small ones, to investigate a building's possible historic importance before issuing a demolition permit. This procedure will certainly be among the issues we will discuss.

Since 1970, with the brutal destruction of Irving Gill's Dodge House, Southern California has maintained a strong attentiveness to its historic buildings. In essence, the loss of the Dodge House was a dark cloud with a brilliant silver lining: the formation of a well-organized preservation community.

Now, however, we must wonder if that community is losing its strength, and what we can do to recover our voice and our political power. Please join us for this important discussion.



Maslon house - before



Maslon house - after

Photos courtesy of Palm Springs Modern Committee

2002
july | august

President's Letter

As we continue to reflect on the recent losses of three major modern buildings in Southern California, it is interesting to also consider the media coverage of these scandals, and the renewal of an old rivalry.

Because the destruction of the two Schindler houses received almost no attention in the press, while the loss of a Neutra house generated significant publicity—locally and nationally—we are again thrust into a familiar historical conflict: Schindler vs. Neutra. And a familiar outcome.

The story is well-worn. Schindler and Neutra were school-age friends in Vienna. Both admired Frank Lloyd Wright, and both saw the future of modern architecture in America. Schindler came first, to Hollywood via Chicago, and built his extraordinary house on Kings Road.

Neutra came second, encouraged by Schindler's enthusiastic letters. They became housemates and professional partners, then, after a bitter split, rivals. As Esther McCoy observed: "Schindler and Neutra were like oil and water that don't mix." They didn't speak for more than 20 years.

In 1932, when Philip Johnson curated the seminal "Modern Architecture" show at the Museum of Modern Art, he included Neutra but not Schindler. A pattern was set. Neutra's talents and ambitions led to great success and widespread fame. He lectured internationally, published books, and even appeared on the cover of Time magazine. Schindler, for all his brilliance, remained a relatively obscure local architect.

Still, it is surprising to see the old biases still at work in the coverage of these demolitions. On their architectural merits, Schindler's Packard House and Wolfe House were at least as significant as Neutra's Maslon House, and probably more.

But Schindler is again lost in the long shadow of his rival. Immediately after the destruction of the Maslon House, a well-organized publicity machine in Palm Springs sprung into action. The incident generated banner headlines and caught the attention of popular magazines.

No such outrage came with the Schindler losses. No pictures. No press releases. No reporting. It is now months later, and I wonder if the architectural community even realizes these houses are gone.

The Packard House, built in 1924, was full of ideas that still seem fresh today. The floor plan radically placed an open kitchen at the center of the house, while three wings extended from this center towards different views. As I mentioned previously in this column, the Packard House was likely the first use of gunite ever in residential architecture.

The Wolfe House was Schindler's most beautiful building, and an ingenious response to a nearly impossible site. More and more, the house's cascading volumes look like a direct influence for Frank Lloyd Wright's Fallingwater, which makes the Wolfe House extraordinarily significant.

Near the end of his life in 1953, Schindler was able to end his rivalry with Neutra, and their friendship was reborn. His reputation has been rehabilitated several times: even Philip Johnson later apologized, and admitted he had been wrong about Schindler's talents and his importance. And yet here we are again.

Anthony Denzer

SAH/SCC NEWS is published bi-monthly by the Society of Architectural Historians / Southern California Chapter. Subscription is a benefit of membership and provides members with one of the most comprehensive calendars of architectural events in Southern California and advance notice of exclusive SAH/SCC architectural events and tours.

Editor: Julie D. Taylor

Internet Editor: Brent Eckerman

Art Director: Svetlana Petrovic

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

Issue Deadline: September/October 2002 **August 10**

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

Julie D. Taylor, Editor

SAH/SCC News

Newsletter telephone: 310.247.1099

P.O. Box 56478

Newsletter fax: 310.247.8147

Sherman Oaks,

Newsletter e-mail: jtaylorpr@usa.net

CA 91413

Tour and Event Information: 1.800.9SAHSCC; info@sahscc.org

SAH/SCC Executive Board

Anthony Denzer (President)

Sian Winship (Vice President)

Merry Ovnick (Membership)

Rina Rubenstein (Treasurer)

Brent Eckerman (Internet)

Jean Clare Baaden

John Berley

John Ellis

Ted Kane

Alex Meconi

Hal Meltzer

Cara Mullio

SAH/SCC Advisory Board

Ted Wells, Ted Bosley, Ken Breisch, Stephen Harby, Elizabeth McMillian, Rochelle Mills,

Claire Rogger, Richard C. Rowe, Nancy Smith, Robert Winter

SAH/SCC members

Life Members:

GRANT BARNES
KATHLEEN BIXLER
MARY DUTTON BOEHM
MARIE BOTNICK
BILL BOWLING
RUTH BOWMAN
LYNN MARIE BRYANT
BENTE AND GERALD E. BUCK
BONNIE BURTON
PAMELA BURTON
MIRIAM & SAM CAMPBELL
WENDY CARSON
ROBERT JAY CHATTEL
STEVE CONNER
JEFFREY COOK
ASTRID E. ELLERSIECK
HEINZ E. ELLERSIECK
J. RICHARD FARE
CAROL FENELON
DONALD R. FERGUSON
GILBERT GARCETTI
SUKEY GARCETTI
DR & MRS KENNETH GEIGER
GORDON & JOY GILLIAM
RAYMOND GIRVIGIAN, F.A.I.A.
PROF. PAUL GLEYE
ANDY AND LISA HACKMAN
BRUCE HALLETT
BETH HALLETT
STEPHEN HARBY
ELIZABETH HARRIS
EUGENE & SHIRLEY HOGGATT
JAMES & ANNELIESE HORECKA
ELAINE K. SEWELL JONES
REBECCA KAHN
DIANE KANE
STEPHEN A. KANTER M.D.
VIRGINIA ERNST KAZOR
MARILYN KELLOGG
LAMAR KERLEY
THEODORA KINDER
CHARLES A. LAGRECO
RUTHANN LEHRER
PAMELA LEVY
JOYCE P. LUDMER
RANDELL L. MAKINSON
CHRISTY JOHNSON McAVOY
SUZANNE W. McCARTHY
JUDY McKEE
JULIUS SHULMAN
ELIZABETH McMILLIAN
LE ROY MISURACA
SUSAN W. MONTEITH
DOUGLAS M. MORELAND
SARA G. MULLER CHERNOFF
DANIEL T. MUNOZ
MARK NICHOLS
PETER A. NIMMER
JOHN M. NISLEY
PETER NORTON
THOMAS O'CONNOR
ANNE OTTERSON

FRANCIS PACKER
HELEN PALMER
C. E. PARKER
GEORGE PENNER
STANDISH K. PENTON
AUDREE PENTON
JOHN AUGUST REED
CLAIRE ROGGER
RICHARD CAYIA ROWE
JEFFREY B. SAMUDIO
STEVEN SAUTE
LAWRENCE SCARPA
ANN SCHEID
JAMES M. SCHWENTKER III
PATRICIA SIMPSON
CECILIA SINGER
MARK SLOTKIN
GIBBS M. SMITH
JANANN STRAND
VERN SWANSEN
REG THATCHER
RAUN THORP
M. BRIAN TICHENOR
A. TISCHLER
MAGGIE VALENTINE
DANIEL VISNICH
ROBERT D. WALLACE
QUINCY WARGO
JOHN WARNKE
LORI WARNKE
DR. PATRICIA A. WARREN
RON WATSON
DAVID R. WEAVER
JOHN WELBORNE, ESQ.
TED W. WELLS
DR. ROBERT WINTER
TERI SUE WOLF
MR & MRS DAVID YAMADA
BOB YOUNG
JOYCE ZAITLIN

Patron Members:

BROOKE ANDERSON
RUSSELL D. AVERY
ELIZABETH COURTIER
BILL DAMASCHKE
RUTH DE NAULT
GLORIA GETTY
GWYNNE GLOEGE
JAY GRIFFITH
LINDSAY HANSON
DWAYNE HOWARD
MRS. N. A. HOWARD
JACQUELINE JUSTMAN
MARK & NANETTE KEHKE
PAUL & SAMARA LARSON
ALVIN Y. LEE
RAHLA HALL LINDSEY
ARTHUR V. LIU
ROBINA MAPSTONE
VITUS & SHANNON MATARE

JOHN McILWEE
FRANCE H. MEINDL
CHRIS MENRAD
CATHERINE MEYLER
TOSHIKO MORI
JAN & PAUL MUNOZ
FELIX PFEIFLE
LAWRENCE & CAROL PLATT
JULIE RASKOFF
TOM REAVEY & PEGGY REAVEY
RON RECTOR
JENNIFER & MICHAEL SALTZMAN
ELEANOR SCHAPA
KAREN SIMMONS
SAM & JODI SPADE
JOHN TERELL
GUSTAV H. ULLNER
BETTY M. ULLNER
DONALD ZIEMER
STEVEN ZIMBELMAN
DR. PETER J. ZWERVER
MARGOT ZWERVER

New Members:

Kyle Barnes
Tina Beebe
Mr. Burkle
Patrick Day
Jim Gardiner
Z. Pamela Karimi
Kev Lane
Paul Levgold
Troy McClellan
Patricia Morton
Kathryn E. Olson
Tony Padilla
John Panter
Mr. & Mrs. Sam Rubinstein
Chev Rush
Deborah Schlanser
Dr. Jane Smith
Buzz Yudell

New Patron Members:

Bill Damaschke
John McIlwee
Karen Simmons

New Life Members:

Peter Norton

Honorary Life Member:

ROBERT PIERSON

bookmarks

An Eames Primer



An Eames Primer, by Eames Demetrios. This densely illustrated volume could have easily been called "Everything You Ever Wanted to Know About Charles and Ray—and Were Eager to Ask." Demetrios (the Eames' grandson) chronicles the spirit and philosophy behind the pair's exuberant and prolific work. Personal anecdotes and previously unpublished illustrations (family photos, sketches, etc.) set this book apart from the numerous other publications on the Eames legacy. Especially poignant is the last chapter "Ten Years Apart," noting the duration between their deaths (both on August 21st), and the demise of the enlightened corporate patronage that so encouraged their work and spirit. *Universe/Rizzoli, paperback/hardcover, \$29.95-45.*

Saturday**Village Walking Tour of Downtown Claremont.**

Tour of the villages' historic area, historians, college, and exteriors of commercial buildings. Claremont Heritage; Meets at the Historic Metrolink Depot, 200 West First St., Claremont; 10AM; \$5. 909.621.0848.

7, Saturday-Sunday**History Walkabout in West Portal, San Francisco.**

Walk focusing on the history of the Twin Peaks tunnel, the world's longest tunnel when it was constructed 75 years ago, which opened up the entire west side of the city to urban development, hosted by Gary L. Alloway. California Historical Society, San Francisco; 10AM and 2PM; \$15-20; res. req. 415.357.1848. californiahistoricalsociety.org.

7, Saturday-Sunday**Tile Making and Mosaic Cultural Workshop.**

Workshop with sculptor and ceramic artist Donna Billick. Tile Heritage Foundation; Davis, CA; 10AM-2PM; \$75; res. req. 707.431.8453.

Thursday**Garden Talk and Plant Sale.**

Discussion with *Estate Gardens of Southern California* author Karen Ardick. The Huntington Library, Art Collections, and Botanical Gardens, 1151 Oxford Rd., San Marino; 2:30PM. 646.405.2100. huntington.org.

Thursday**Language Form and Function.**

Art tour of exhibition exploring the use of written language as a fundamental component of visual art lead by curator Rachel Teagle. Artists featured include Marina Simpson, John Baldessari, and Robert Rauschenberg. Museum of Contemporary Art, Downtown San Diego, 1001 Broadway, San Diego; 10AM-5PM. 619.584.3541. mcasandiego.org.

12, Thursday-Friday**New Homes, Stronger Communities: Using Compact Development for Revitalization.**

Agenda: Growth Projections and Trends: The Impact on Housing; Design, Not Density That Counts; Building Support for Compact Development; Using Growth to Make Communities More Livable. Co-sponsored by the Pasadena and Foothill AIA; Irvine (Thursday) or Moreno Valley (Friday); \$25; res. req. Contact Melissa Beardsley, Local Government Commission, 646.448.1198. lgc.org.

12, Friday**First Friday Forum.**

Panel discussion on restoration architecture with Pasadena Design and Historic Preservation Departments' MaryJo Winder and Joseph Catalano, Pasadena and Foothill AIA; Brookside Country Club, 1133 Rosemount Ave., Pasadena; 7:30AM; 626.796.7601. aiapf.org.

12-13, Friday-Saturday**Restaurant Design: An On-Site Study Tour.**

A behind-the-scenes study tour of some of the most renowned restaurants in LA with on-site explanations and discussions by the designers, architects, chefs, and owners led by architect Michael Hricak. UCLA Extension, Westwood; Pre-Tour Lecture, Friday 7-9PM; Tour, Saturday 8:30AM-5:30PM; \$225; res. req. 310.825.9971. uclaextension.org.

13, Saturday**Egyptian Theatre.**

Tour of Sid Graumann's 1922 theatre by Meyer and Holler renovated by Hodgetts + Fung Design Associates in 1998. Egyptian Theatre/American Cinematique, 6712 Hollywood Blvd., Hollywood; 10:30AM; \$5-7. 323.466.3456.

13, 20, 27; August 3, Saturday**Warhol: Learning From Los Angeles.**

Art history course discussing Warhol's relationship to LA and its cultural industries with critic Bruce Hainley. Includes private discussions in the MOCA galleries, in-depth dialogue, and film screenings. UCLA Extension; \$170-195; res. req. 310.825.9971. uclaextension.org.

14, Sunday**The 2002 Home Tour Series: Venice.**

Self-driving tour of homes designed by Holger & Yuriko Shubert, Rockefeller Hricak Architects, and Steven Ehrlich Architects. Docents and project architects available at each location to answer questions and act as guides. AIA/LA; 11AM-4PM; \$50; res. req. 213.639.0777.

traced through architecture, jewelry, graphic arts, interior design, furniture, and decorative arts with art historian Eleanor Schrader Schapa. UCLA Extension, Westwood; 9AM-4PM; \$75; res. req. 310.825.9971. uclaextension.org.

27, Saturday**Family Workshop at MOCA.**

The wonderful world of Andy Warhol's celebrities, heroes, and superstars. MOCA at California Plaza, 250 South Grand Ave., LA; 9-11:30AM; res. req. 213.621.1712. moca-la.org.

27, Saturday**Summer Concert Series at The Schindler House Featuring Joe Potts.**

A performance designed for the unique structure and grounds of The Schindler House featuring the dense sound textures of the Chopped Optigan to

**FEATURED
EVENT****28, Sunday****Warm, Dry, and Noble: The Philosophy of Sam Mockbee.**

Discussion on the work of the late architect. UCLA Hammer Museum. 310.443.7049. See listing below for details.

13, Saturday**China in the 1930s and 1940s.**

Lecture with UCI history department chair Kenneth Pomeranz. The Bowers Museum of Cultural Art, 2002 N. Main St., Santa Ana; 2PM. 714.567.3600.

13, Saturday**A Silver Celebration on the Colorado Street Bridge.**

Fundraising festival benefiting historic preservation in Pasadena with live music and dancing. The Colorado Street Bridge, Pasadena; 6-11PM; \$10-12.50. 626.441.6333. pasadenaheritage.org.

13, Saturday**Eyewitness to Warhol.**

Discussion with actress, fiction writer, and Otis College of Art and Design graduate writing instructor Mary Woronov. Zipper Concert Hall, Colburn School of Performing Arts, 200 South Grand Ave., LA; 7PM; \$7-12; res. req. 213.626.682. moca-la.org.

17-19, Wednesday-Friday**Cultural Impacts of Space, Nature, and the Built Environment.**

Three-day workshop on ecology and design with Chukyo University professor and *Paradise: A Cultural Guide* author Richard Harris. The Intercultural Communication Institute; Pacific University, Forest Grove, OR; \$735. 503.297.4622. intercultural.org.

18, Thursday**Restoring the Light: Recent Developments With the Conservation of Benjamin Henry Latrobe's Baltimore Cathedral.**

Discussion with The Basilica of the Assumption Historic Trust chairman Wayne T. Ruth, and architect John G. Waite. J. Paul Getty Museum, 1200 Getty Center Dr., LA; 7PM; res. req. 310.440.7300. getty.edu/conservation/activities.

20, Saturday**French Decorative Arts From Art Nouveau to Art Deco.**

Course on these artistic movements

create an improvised performance environment. The MAK Center for Art and Architecture at The Schindler House, 835 N. Kings Rd., West Hollywood; \$12-15; 7:30PM. 323.651.1510. soundNet.org.

28, Sunday**Art Talk: H.C. Westermann.**

Discussion with artist and exhibition designer Billy Al Bengston. MOCA at The Geffen Contemporary, 152 North Central Ave., Little Tokyo, LA; 3PM. 213.633.5326. moca-la.org.

28, Sunday**Warm, Dry, and Noble: The Philosophy of Sam Mockbee.**

Discussion on the methodology of Design-Build with SCI-Arc professor and RoTo principal Michael Rotondi, Auburn University's Rural Studio graduate Justin Patwin, and Pugh+Scarpa principal Lawrence Scarpa. UCLA Hammer Museum, 10899 Westwood Blvd., Westwood; 3 PM. 310.443.7049. hammer.ucla.edu.

3, Saturday

Art, History, and the Creation of Flower Arrangement. Lecture and workshop exploring the history of our enduring fascination with flower arranging with Flowers owner Laura Armstrong. UCLA Extension, Westwood; 10AM-3PM; \$165; res. req. 310.825.9971. uclaextension.org.

3, Saturday

Neon Cruise. Bus tour of neon in The Valley. Museum of Neon Art, Downtown LA; 7:30PM; \$35-45; res. req. 213.489.9918.

6, Tuesday

Imperial San Francisco: Urban Power, Earthly Ruin. Discussion presenting a myth-shattering interpretation of the hidden costs that the growth of San Francisco has exacted on its surrounding regions and new theories of urban development by historical geographer, journalist, and television producer Dr. Gray Brechin. California Historical Society, 678 Mission St. at Third, San Francisco; 5:30PM. 415.357.1848. californiahistoricalsociety.org.

10, Saturday

Art Deco in America. Lecture on the influential factors and chic forms of the Art Deco style in architectural and interior design, furniture, and decorative objects with art historian Eleanor Schrader Schapa. UCLA Extension, Westwood; 10AM-1PM; \$50; res. req. 310.825.9971. uclaextension.org.

11, Sunday

The 2002 Home Tour Series: Wood Air (Bel Air, Westwood, and Brentwood). Self-driving tour of homes designed by SPF Architects, DesignARC, and Studio 1030 Architects. Docents and project architects available at each location to answer questions and act as guides. AIA/LA; 11AM-4PM; \$50; res. req. 213.639.0777.

historic houses

- Adamson Home
23200 Pacific Coast Highway, Malibu. 310.456.8432. adamsonhouse.org.
A 1928 two-story Andalusian farmhouse, now the Malibu Lagoon Museum, designed by Morgan, Walls, and Clements that exhibits metalwork and decorative glazed tiles produced by Malibu Tile Company. Tours: Wednesday-Saturday, 11AM-3PM.
Andres Pico Adobe
10940 Sepulveda Blvd., Mission Hills. 818.365.7810.
An 1834 historic home in San Fernando Valley. Tours: Third Sunday, 1-4PM.
Banning House
401 E. Main St., Wilmington. 310.548.7777.
An 1864 fully restored Victorian-era mansion. Tours: Tuesday-Thursday, hourly 12:30-2:30PM; Saturday-Sunday, hourly 12:30-3:30PM.
Dominguez Ranch House
18127 S. Alameda St., Compton. 310.631.5981.
Fully restored 1826 adobe with original documents, authentic family furnishings and historic memorabilia. Tours: Tuesday-Wednesday, 1-4PM.

11, Sunday

The Forgotten History of Chinese Americans in Los Angeles. Discussion with The Lonely Queue: The Forgotten History of the Courageous Chinese Americans in Los Angeles author Icy Smith. The Bowers Museum of Cultural Art, 2002 N. Main St., Santa Ana; 2PM. 714.567.3600.

13, Tuesday

The Scandal of Allegory: Issues of Meaning in Andy Warhol. Discussion with Getty Research Institute director and USC art history professor Thomas Crow. Zipper Concert Hall, Colburn School of Performing Arts, 200 South Grand Ave., LA; 7PM; \$7-12, res. req. 213.626.682. moca-la.org.

14, Wednesday

Captain John Sutter, A Living History Chatauqua Presentation. Part of the Marin Museum of the American Indian Lecture Series with David Fenimore. The Marin Art and Garden Center; Merced County Historical Society. 415.897.4064.

16-18, Friday-Sunday

History Walkabout: Pleasanton. Walk through historic downtown Pleasanton, the setting for numerous films, hosted by Gary L. Holloway. California Historical Society, San Francisco; 10AM Friday, 10AM and 2PM Saturday and Sunday; \$15-20, res. req. 415.357.1848. californiahistoricalsociety.org.

17, Saturday

Spanish Colonial Revival Architecture. Lecture on the cultural heritage of the Southwest and early California, and why this style endures in California with art historian Eleanor Schrader Schapa. Lecture followed by a private docent-led tour of the Adamson House in Malibu. UCLA Extension, Westwood; 9:30AM-2:30PM; \$50; res. req. 310.825.9971. uclaextension.org.

18, Sunday

Marston House Garden Party. Garden Party with silent auction, plein-air painters, textile vendors, Craftsman-revival booths, ragtime pianist, and refreshments. San Diego Historical Society; The Marston House, 3525 Seventh Ave., Balboa Park, San Diego; 1-4PM. 619.232.6203, ext. 164. sandieghistory.org.

18, Sunday

Feng Shui for Modern Living. Overview of Chinese art and design placement with Angi Ma Wong. Bowers Museum of Cultural Art, 2002 N. Main St., Santa Ana; 2-3:30PM; \$5; res. req. 714.567.3600. bowers.org.

22, Thursday

Art Talk: H. C. Westermann. Discussion with art historian and critic Dennis Adrian. MOCA at The Geffen Contemporary, 152 North Central Ave., LA; 3PM. 213.633.5326. moca-la.org.

23, Friday

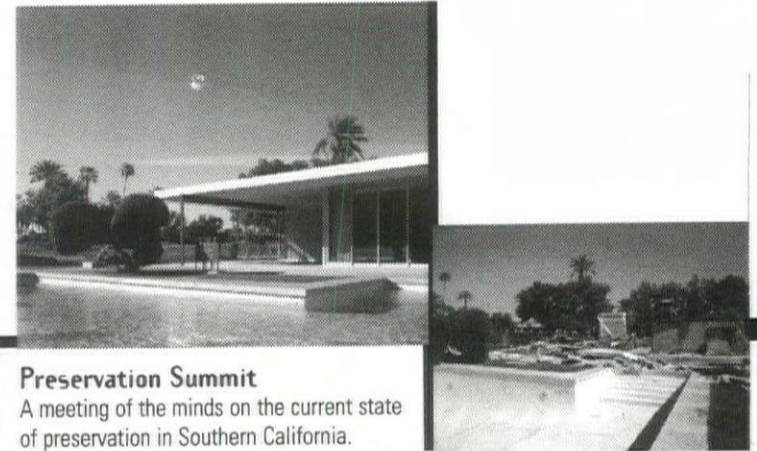
Creative Negotiating Strategies for Architects and Engineers. Program on common negotiating mistakes, screening for dangerous clauses, and other pitfalls with architectural business consultant Michael Strogoff. AIA/LA, Wilmett Center, Wilshire and Western, LA; 8AM-12:30PM; \$75-90. 213.639.0777.

24, Saturday

A Day in Greece. Lecture on the architectural wonders of this exceptional country with gallery director Irimi Vallera-Rickerson. UCLA Extension, Westwood; 9AM-4PM; res. req. 310.825.9971. uclaextension.org.

SAH/SCC EVENT

11, Sunday



Preservation Summit
A meeting of the minds on the current state of preservation in Southern California. 2-4PM; res. req. 800.9SAHSCC. See Page 1 for details.

Gamble House

4 Westmoreland Pl., Pasadena. 626.793.3334. A 1908 Charles and Henry Greene house. Tours: Thursday-Sunday, Noon-3PM.

Grier Musser Museum

403 S. Bonnie Brae St., LA. 213.413.1814. Victorian house from 1898. Tours: Wednesday-Friday, Noon-4PM; Saturday, 11AM-4PM.

Haas-Lilienthal House

2007 Franklin St., SF. 415.441.3000, ext. 11. San Francisco's only Queen Anne Victorian house open to the public as a museum to explore the city's architectural and historical past. Wednesday, 12-3PM; Saturday, 12-3PM; Sunday, 11-4PM.

Heritage Hill Historical Park

25151 Serrano Rd., El Toro. 949.855.2028. Four historic buildings, including El Toro School, Bennett Ranch House, Serrano Adobe, and St. George's Episcopal Mission, that span the time of Mexican ranchos to the beginning of the citrus industry. Tours: Wednesday, 2PM; Saturday-Sunday, 11AM and 2PM.

Heritage House

8193 Magnolia Ave., Riverside. 909.6826.5273. Queen Anne style Victorian mansion built in 1891. Tours: Tuesday-Friday, 9AM-5PM; Saturday, 10AM-5PM; Sunday 11AM-5PM.

Lanterman House

4420 Encinas Dr., La Cañada Flintridge. 818.790.1421. A historic 1914 Craftsman House, formerly home to the Lanterman family and other local civic leaders, with newly opened archive reading room. First and third Sunday of each month, 1-4PM.

The Marston House

3525 7th Ave., SD. 619.298.3142. A 1905 home designed by Irving Gill and William Hebbard sits upon an almost five-acre estate, including historic gardens. Tours: Friday-Sunday, 10:15AM-3:45PM.

Rancho Los Alamitos

6400 Bixby Hill Rd., Long Beach. 562.431.3541. Historic site including an adobe house and barns. Tours: Wednesday-Sunday, 1-5PM.

Sepulveda House

622 N. Main St., LA. 213.628.1274. An 1887 furnished bedroom and kitchen modeled after the original El Pueblo de Los Angeles, plus a film of L.A. history. Tours: Monday-Saturday, 10AM-3PM.

Architects in Their Own Words

Editor's Note:

This is the second in an occasional series of articles featuring architects' reflections on the practice, history, and art of architecture in Southern California. This will also be the theme of an upcoming SAH/SCC lecture series. We welcome your thoughts and submissions.

Neutra in the Southern California Culture

By John A. Blanton, AIA

Richard Neutra was well published in his time, to the point of local criticism. However, he was a stranger to hype and to public relations practices. To my knowledge, no expert was ever hired except Julius Shulman and his magic camera for photography. His help on submittals came from his wife Dione. They did whatever worked for publication and did it persistently. Dion Neutra, their son, seems to use media more knowingly today, particularly locally.

The recent findings of the burgeoning field of memetics (check on the Internet) would have been anathema to Richard Neutra. Thought contagion, which memetics studies, was not his goal. Especially with his clients, he felt that anyone had to be convinced in order to weather future stylistic onslaughts. His writings and buildings were not confrontational—not demanding a leap of faith to a new belief system. He knew such would be met by the innate resistance of conditioning. Memetics, on the other hand, says we adopt new things, not by the logic of the best choice, but by the promise of a new consensus, at least among the right people. The expectation is for trickling down.

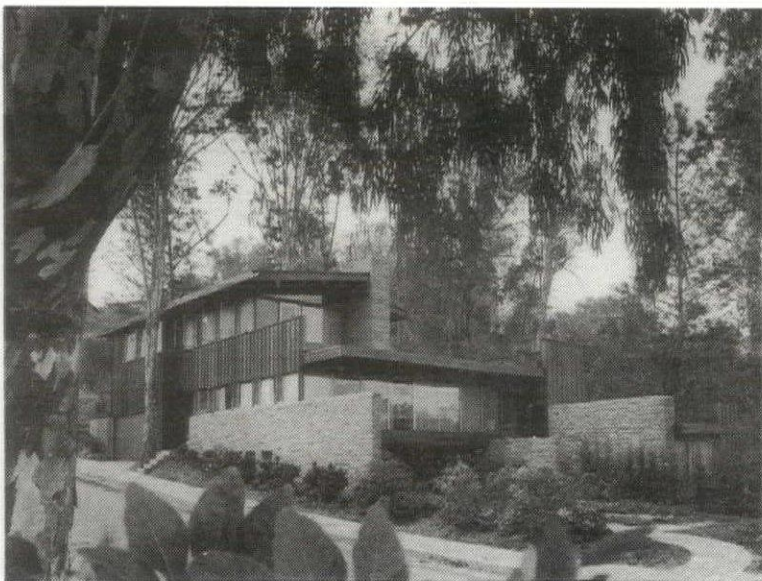
His ways survived in the shadow of the image of Frank Lloyd Wright—as the Fountainhead making each project a tour de force. This mythic role was assumed by Wright well into his career. And so Neutra displayed his own work whenever he could. From this he got clients who felt and saw for themselves. The photographs always illustrated the relationship of nature to his interiors. Separately and simultaneously he wrote the evidence that he knew could lead others to his conclusions. A special Book-of-the-Month Club edition of *Survival Through Design* was read by their members. It was not read by architects, according to Neutra. He was featured on the cover of *The Saturday Review of Literature* three times. Nonetheless, his was not a household name; it is more so today.

Cultural Agreement

Of the amazing array of architects in Southern California, Neutra was the most prominent. Unfortunately, the mind can seem to absorb only one architect's name at a time in any one location. He fed from, as well as contributed to, the power of the expanding modern culture. There is no doubt that the local culture of

modernity supplementing the international one raised all boats. The interesting point is the boats became better designed because of the cultural agreement. This was an anti-monumental culture that, at least at first, asked not "how can I make this an icon in the name of Art?" but "how can I create the best environment?"

Even many of the acknowledged masters in Los Angeles, such as A. Quincy Jones, R. M. Schindler, Gregory Ain, and Neutra as well, are still not fully appreciated. Yet the culture produced the opportunities for so many to shape buildings into complete works of beneficial artistry. Who could ask for anything more?



Sokol House, Richard J. Neutra, 1948.

Overlooking Silver Lake in Los Angeles, the property had a pitched-roof restriction, which Neutra used as an asset, together with his vocabulary, to form a particularly compelling composition.

Photo: Julius Shulman



Buck House, R.M. Schindler, 1934.

The Buck house displays Schindler's unique esthetic. We do not focus on roofs and walls. Rather there is only one continuing solid almost flowing around the voids.

Photo: Julius Shulman

Schindler and Neutra

There were essential similarities in the realized goals of Neutra and Schindler, especially as to planning for views and privacy. The Venturi admonition to avoid thinking in "either/or" should be listened to. We should apply "both/and" to these two remarkable practitioners. Buildings and careers are judged by whatever criteria the consensus of the architectural world is looking for. Currently it seems to be innovation and influence. Neither says anything about innate emotional response or livability, which were the goals their work was created around.

Schindler's work was the more diverse and innovative of the two. He dazzles with his dexterity. Almost by definition his work is not easily replicated, which would be a necessity for thought contagion, as revealed by memetics. I believe we tend to reject a building if we do not see it as a useful prototype, predicting the future.

Neutra was the more influential of the two. His "look," if not always the purpose for it, was the most copied form of modernism worldwide, in my opinion. Others agree his houses were not all the same as claimed. Yes, they were made from the same vocabulary of elements that served his purposes, but the compositions were loose, romantic, and individually tailored to the site.

Both men were authentic masters, neither was polluted by para-architectural ideas or effects. Schindler ignored the time-line concepts, for example, by being an individual, making each project different, often with a new esthetic in the spirit of Wright. Neutra established his own criteria and stuck to them as his materials and compositions changed somewhat over time. He was also ignoring the tyranny of any time concept involving past, future, or progression.

Neither would be caught dead with a symbol or a metaphor, or pollute his architectural art with any other literary device. To the end the big common rejection was of formalism. Many other modern architects began to bring preconceptions from memories and also overall iconic form, with easy replication power, to the drafting table. I maintain that formalism vs. site-and-program-developed solutions is the real eternal fight, even within each of ourselves. It can all be traced back to the Greek philosophers according to Edward R. De Zurko's *Origins of Functionalist Theory*. It is not modern vs. traditional, but purposefully derived esthetics vs. any prepackaged ones.

Comments

We see the fifties now through different eyes because the approach to design has changed. Today the methodological approach is still at least partly necessary to solve needs, but when it is not talked of as the driving force, it loses its driving force. What is lost is the image of a building as the expression of the problem-solving process. When an image that imprints instantly on the mind is the objective, it is all too tempting to design the outside first.

We should exult over artistry wherever we find it; it so rarely gets an opportunity. Yet we should also never fail to ask "why?" before another generation asks it for us. It is really our cultural duty to soften the arrogant brutality of the cycles of change with a more evolutionary outlook, at least until old fashioned becomes historical.

Rejection of pretensions and para-architectural clichés is culturally healthy. Rejection of certain human abilities and aspirations, such as for creating harmony, is not. What one generation buries, another resurrects, even as it rejects something at the same time.

It is not wise to leap in as a true believer of "what's happening?" Or yet to persist in the established propriety of "how things should be." Memetics may describe the way things work when left alone, but we should fight our counterproductive desires to be entertained. Constant evaluation and discernment would be the basis for a great widespread living culture. ■

John Blanton started his architectural career apprenticing for Richard Neutra in 1950, and grew to the title of Collaborator on such projects as Eagle Rock Community Building, Los Angeles Child Guidance Clinic, and Gemological Institute in Brentwood, among many others. He started his own firm in 1964 and has received numerous awards and publication for his work. Among the institutions where he has presented and taught are the Monterey Design Conference, UCLA Extension, and the LA Conservancy.

'Currently, the architectural world seems to be looking for innovation and influence. Neither says anything about innate emotional response or livability.'

SAH
sc publications order form

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.

- The Historic and Modern Spirit of Ventura:** 20-page guide.
 _____ at \$10 each
- 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
- Eagle Rock - LA's Home Town:** 17-page handbook with history and self-guided tour of Eagle Rock, by Jeff Samudio.
 _____ at \$4 each
- David Gebhard Annual Review:** Essays on the Works Project Administration by Robert W. Winter, Orville O. Clarke, Jr., and Mitzi March Mogul.
 _____ at \$5 each

Prices include sales tax. Total: \$ _____

- check enclosed (payable to SAH/SCC)
 charge my credit card: AmEx VISA MC

Card Number _____ Expiration Date _____
 Signature _____
 Name: _____
 E-mail Address: _____
 Street: _____
 City: _____
 State: _____ Zip: _____
 Daytime phone: _____ Evening phone: _____

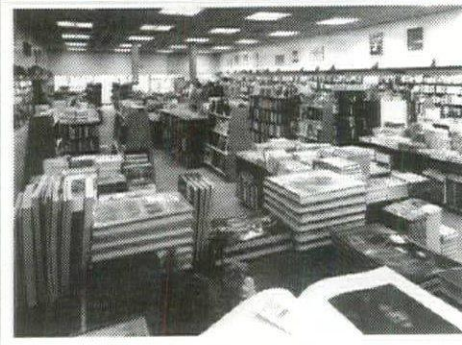
Make checks payable to SAH/SCC
 Send to: SAH/SCC, P.O. Box 56478 Sherman Oaks, CA 91413

Getty Gives \$1.3 Million To 'Preserve LA'
 Next Deadline: August 20, 2002

J. Paul Getty Trust gave almost \$1.3 million in grants as part of its Preserve L.A. initiative. Non-profit, charitable, or government organizations that own historic buildings or sites in LA County are eligible for grants (up to \$75,000) and implementation funds (up to \$250,000). Applications for next cycle of grants are due August 20, 2002. For more info contact 310.440.7320.

Worthy recipients of 2002 grants: Bembridge House/Long Beach Heritage; Doheny Mansion/Mount St. Mary's College; El Pueblo de la Reina de Los Angeles/ KCET—Community Television of Southern California; Ennis House/Trust for Preservation of Cultural Heritage; Exposition Park Rose Garden/Exposition Park Intergenerational Community Center; Far East Building/Little Tokyo Service Center Community Development Corporation; Garnier Building (El Pueblo de Los Angeles Historical Monument)/Friends of the Museum of Chinese American History; Historic Pasadena Fountains/City of Pasadena; The Hugo Reid Adobe, Queen Anne Cottage, and Coach Barn/California Arboretum Foundation; Lopez Adobe/City of San Fernando; McCarty Memorial Christian Church/General Assembly of the Christian Church Disciples of Christ; Mount Wilson Observatory/Mount Wilson Institute; Point Fermin Light House/City of LA Department of Recreation and Parks; R.M. Schindler House/Friends of the Schindler House; VDL Research House/Cal Poly Pomona Foundation; Santa Monica City Hall/City of Santa Monica; Walker House/City of San Dimas; Temple Mishkon Tephilo.

HENNESSEY + INGALLS FOR THE BEST SELECTION OF BOOKS ON ARCHITECTURE - ART - PHOTOGRAPHY - DESIGN



HENNESSEY + INGALLS
 ART + ARCHITECTURE BOOKS
 1254 3RD STREET PROMENADE
 SANTA MONICA, CA. 90401
 PHONE 310 458 9074
 FAX 310 394 2928
 EMAIL: HIBKS@AOL.COM
 OPEN DAILY 10:00 AM - 8:00 PM

PHONE, FAX AND E-MAIL ORDERS WELCOME

SAH
sc order form

Fill out form below, print and send to:

SAH/SCC
 P.O. Box 56478
 Sherman Oaks, CA 91413

SAH/SCC Events:

Preservation Summit - August 11th
 _____ seats FREE

SAH/SCC Membership Benefits:

- Subscription to bi-monthly SAH/SCC News
- Member prices for SAH/SCC events
- 10% discount at Form Zero Architectural Books + Gallery

Membership Categories:

- \$35** Member (Individual - \$15 additional name, same address as member)
- \$20** Student (with copy of current I.D.)
- \$100** Patron (up to 2 names at same address)
- \$500** Life Member (one time contribution)
- \$750** Friend of SAH/SCC (one time contribution, one name)
- \$1500** Corporate Sponsor (annual contribution; call 800.9SAHSCC for specific sponsorship opportunities)

SAH/SCC Membership:

_____ at \$ _____ each = \$ _____
 (membership category) Total: \$ _____

- check enclosed (payable to SAH/SCC)
 charge my credit card: AmEx VISA MC

Card Number _____ Expiration Date _____
 Signature _____
 Name: _____
 E-mail Address: _____
 Street: _____
 City: _____
 State: _____ Zip: _____
 Daytime phone: _____ Evening phone: _____

Make checks payable to SAH/SCC
 Send to: SAH/SCC, P.O. Box 56478 Sherman Oaks, CA 91413

questions: call 800.9SAHSCC