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SOUTHERN CALIFORNIA CHAPTER

2002

september october

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# NEWS



P.O. Box 56478, Sherman Oaks, CA 91413, 800.9SAHSCC, [www.sahscc.org](http://www.sahscc.org)

## Ain on Avenel: Home Tour and Lecture

Sunday, October 13th, 1-5 PM

*SAH/SCC is pleased to offer a lecture and tour of the Avenel Homes in Silverlake on Sunday, October 13th, 1-5PM. Tour-goers will begin the afternoon with a lecture about the Gregory Ain project by Richard Corsini, an architect who resides there. Anthony Denzer, SAH/SCC Board President and a Ph.D. candidate on Ain, will discuss Ain's impact on the Southern California landscape.*

*The Avenel Homes, a 10-unit cooperative housing project intended for World War II veterans, resists a simple description. The project adapted the best features of a hillside commune, garden apartments, and suburban houses. The whole was rendered in International Style modern architecture with radically flexible interiors.*

The Avenel Homes were designed in 1946-47 by Ain, who deliberately called them "homes," although no one would mistake the units for the tracts of postwar "dream houses" built by Burns and Kaiser. Ain called these developers "jerry-builders," and he constantly questioned the housing patterns of modern suburbia.

Having graduated from Lincoln High and attended both USC and UCLA, Ain was among the first modern architects who could call himself a native of Southern California. Ain (1908-88), who lived on a commune for a time as a child, brought an extraordinary social commitment to the practice of architecture. He sought to solve what he called "the common architectural problems of common people."

In order to address those problems, he built upon the achievements of his two mentors: Schindler and Neutra. In fact, at Avenel, some of Ain's spatial moves certainly recall Schindler's Kings Road house, which he first visited as a teenager, stimulating his early interest in progressive architecture.

Because the Avenel Homes were planned at the height of the

post-war housing emergency in 1946, the project illuminates a significant moment in Los Angeles' history. This account of Avenel's genesis, printed in the *New York Times*, gives a sense of the difficult circumstances:

"As veteran after veteran turned up in his office for advice about building a home, Mr. Ain told them all the same thing: Trying to build one small house today is next to hopeless. Small builders can't get materials. Big builders won't take small jobs. But if a group of veterans pool their plans and finances they might interest a big builder and stand some chance of getting new homes."

"The architect hardly expected anyone to take his advice, but the next thing he knew one of the veterans returned to announce that he and nine others had bought some land and were ready to go ahead."

While the project, from the exterior, displays Ain's imaginative site planning, the interiors are truly stunning. To mitigate the small size of the units (908 square feet), Ain employed built-in furniture and sliding partition walls. Two sliding walls make it possible to rearrange the size and number of rooms so units could

be configured as one-, two-, or three-bedroom residences—truly "flexible houses."

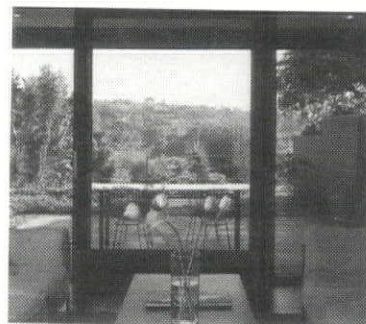
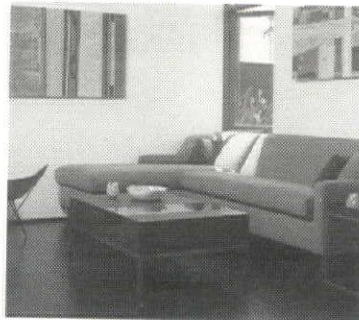
In recent years, at least three Avenel residents have restored the kitchen to Ain's ideal plan in sympathetic restoration efforts. In many cases, the original landscape plan by Garrett Eckbo has been restored, and period furniture is also featured.

Please join us on October 13th to explore this extraordinary project and its rich history. The tour will include Ain's original studio, which now houses architecture and graphic design offices. Select residences of the 10-unit hillside complex will be open, including Corsini's unit. Several of the homes are inhabited by original residents, others have been restored by architects and designers who now live in them.

We'll wrap up the day with a garden reception. Tour price is \$30 for SAH/SCC members; \$35 for non-members. Tour is limited at 75 participants, and is reserved on a first-come, first-served basis. See order form on the back page.



*Architect Richard Corsini's Avenel Home in Silverlake exemplifies modern living.*



(Photos: John Ellis)

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## President's Letter

I was tremendously encouraged by the response to our Preservation Summit, held August 11th at the Herald-Examiner Building in downtown Los Angeles, and I want to begin by thanking everyone involved.

Thank you to our panelists, Ken Bernstein of the Los Angeles Conservancy, Alan Leib of the Los Angeles Conservancy Modern Committee, Christopher Martin, FAIA, of AC Martin Partners, Peter Moruzzi of the Palm Springs Modern Committee, Devan Paillet of Urban Partners, and preservation attorney John Welborne. The dialogue was positive and productive, and will provide a strong foundation for the continued efforts of preservationists.

Thank you to the talented staff at KPCC, especially host Larry Mantle. His intelligence, curiosity, and abundant enthusiasm for architecture and history made him the perfect moderator for this discussion. It was a pleasure to work with Larry, and I hope to have the chance to do so again. Also, thank you to producer Jackie Oclaray, and the rest of the KPCC staff.

Thank you to the SAH/SCC board members who donated so much of their time and energy to make the event possible: Jean Baaden, who helped organize the panelists and the facilities; John Berley, logistics expert; Merry Ovnick and Sian Winship, who managed the hospitality; and our administrative secretary Arline Chambers, who managed the guest reservations. It's a pleasure working with such devoted colleagues.

And thank you to our audiences: those who attended in person, and those who listened to the KPCC broadcast the following Tuesday. Our "live" audience tolerated some common shortcomings of an historic building—no air conditioning, low lighting—but was rewarded by a rare opportunity to experience Julia Morgan's extravagant space.

The event clearly had the character of a true "summit" meeting, with dozens of leading preservationists in attendance. Several positive points-of-action emerged, including the need for greater cooperation with small cities, the need for a public regional database of significant structures, and the benefit of Historic Preservation Overlay Zones. Above all, I think, the afternoon highlighted the need for better communication among various groups, institutions, and individuals.

In the spirit of positive change, SAH/SCC will create a new section on our website ([www.sahscc.org](http://www.sahscc.org)) to be entitled "Preservation Alerts," where we will post current information about threatened structures and significant buildings for sale. We will depend on our network of friends and members for information, so please join us in this important effort.

Because this event has generated a new level of interest in our organization among the public, guests should be aware that we depend entirely on income generated by membership and events. If you are not a member, please join now (see back page for info). Members may wish to buy additional memberships as gifts. As a registered non-profit organization, we also accept discretionary donations from individuals and corporations, which are tax-deductible. We appreciate your continued support.

Anthony Denzer



Julia Morgan's exuberant architecture is backdrop for the Preservation Summit.

## When in Rome

Applications for the prestigious Rome Prize 2003 are due November 1, 2002. Each year, up to 30 fellowships are awarded in architecture, design (graphic, industrial, interior, set, urban, etc.), historic preservation and conservation, landscape architecture, literature, musical composition, visual arts, ancient studies, medieval studies, renaissance and early modern studies, and modern Italian studies.

The lucky winners are given stipends, room and board, studios, and time to pursue their work for six months to two years at the historic American Academy in Rome. The Academy is perched atop Janiculum, the highest hill within the walls of Rome. The main building was designed in 1912 by McKim, Mead & White.

For more info, contact 212.751.7200 or visit [www.aarome.org](http://www.aarome.org).

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.

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

Julie D. Taylor, Editor

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2002

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**1, Sunday**

*Everything Old Is New Again.*  
Hands-on furniture design workshop with architects Robert Venturi and Denise Scott Brown. MOCA San Diego, 70 Prospect St., La Jolla; 2-5PM. 858.454.3541.

**4, Thursday**

*How to Take Your Practice Global.*  
Lecture by Altoon + Porter principal Jim Porter. Pacific Design Center, 8687 Melrose Ave., West Hollywood; 10AM. 310.657.0800. pacificdesigncenter.com.

**8, Sunday**

*MAK Day at The Schindler House: Envisioning Architecture.*  
Free community event with tours, talks, and exhibits on architecture and photography. The MAK Center for Art and Architecture at The Schindler House, 835 N. Kings Rd., West Hollywood; 11AM-6PM. 323.651.1510. makcenter.com.

**9, Monday**

*Lights, Camera, Field Trip!*  
Visit to a local television station. Designers Lighting Forum; 7PM. 310.535.0105. dlfla.org.

**9-10, Monday-Tuesday**

*Place Making: Developing Town Centers, Transit Villages, and Main Streets.*  
Urban Land Institute conference. ULI; Hilton Pasadena; \$375-1,045; res. req. 800.321.5011. uli.org.

**14, Saturday**

*Gatsby Picnic.*  
Jazz-age picnic with live entertainment, vintage automobile exhibit, and tours of private home designed by Paul Williams in 1927. The Art Deco Society of Los Angeles; 1-4PM; \$35-50; res. req. 310.659.3326.

**15, Sunday**

*Comfortable Living in Vintage Houses: Alameda Legacy Home Tour.*  
Home tour featuring architectural styles of Victorian and Edwardian eras. The Alameda Architectural Preservation Society; The Alameda Museum, 2324 Alameda Ave.; 11AM-5PM; \$25. 510.523.5907. alameda-home-tour.org.

**16, Monday**

*Make it New Downtown.*  
Panel discussion with developer Tom Gilmore, planner Con Howe, architect Eric Owen Moss, council member Jan Perry, and developer Dan Rosenfeld. SCI-Arc, 960 East Third St., LA; 7:30PM. 213.613.2200. sciarc.edu.

**18, Wednesday**

*Shaping Modernism in the 21st Century.*  
Panel Discussion hosted by *Dwell* magazine senior editor Allison Arieff, with architects David Hertz, Jennifer Siegal, Ronald Radziner, and Eero Koivisto, and furniture designers Richard Holbrook and Lisa Krohn. LA Mart, LA. 213.763.5800. lamart.com.

**20, 21, 22, Friday, Saturday, Sunday**

*History Walkabout Through Visitacion Valley, San Francisco.*  
Walks through historic residential and commercial core with Gary L. Holloway. California Historical Society, San Francisco; 10AM and 2PM; \$15-20, res. req. 415.357.1848. californiahistoricalsociety.org.

**21, Saturday**

*Feng Shui: A Morning Introduction.*  
Lecture introducing Feng Shui principles and their application in home and work environments. UCLA Extension, Westwood; 10AM-1PM; \$50; res. req. 310.825.9971. uclaextension.org.

**21, Saturday**

*Christo and Jean-Claude and the Vogel Collection From the National Gallery of Art.*  
Lecture and book signing with artists Christo and Jean-Claude. MOCA San Diego, 70 Prospect St., La Jolla; 7PM; \$7; res. req. 858.454.3541.

**25, Wednesday**

*Make it New.*  
Lecture with London artist Sam Jacob. SCI-Arc, 960 East Third St., LA; 7:30PM. 213.613.2200. sciarc.edu.

**26, Thursday**

*Historical Society Gala.*  
Event at the Virginia Country Club. The Historical Society of Long Beach; 6:30PM. 562.495.1210. historicalsocietylb.org.

**28, Saturday**

*Twentieth-Century Furniture.*  
Lecture exploring furniture designs of various 20th-Century movements with art historian Eleanor Schrader Schapa. UCLA Extension, Westwood; 9AM-3PM; \$50; res. req. 310.825.9971. uclaextension.org.

**FEATURED EVENT****8, Sunday****MAK Day at the Schindler House.**

Daylong event with tours, seminars, and exhibits. MAK Center. 323.651.1510. See listing for details.

**october calendar****2, Wednesday**

*Kitchens: The 'Concrete' Design Element.*  
Lecture with kitchen designer Fu Tung Cheng. Pacific Design Center, 8687 Melrose Ave., West Hollywood; 10AM. 310.657.0800. pacificdesigncenter.com.

**2, Wednesday**

*Make it New.*  
Lecture with New York architect Karen Bausman. SCI-Arc, 960 East Third St., LA; 7:30PM. 213.613.2200. sciarc.edu.

**4, 5, 6, Friday, Saturday, Sunday**

*History Walkabout Through Coleman Park, San Rafael.*  
Walks through neighborhood of Coleman Park with Gary L. Holloway. California Historical Society, San Francisco; 10AM and 2PM; \$15-20; res. req. 415.357.1848. californiahistoricalsociety.org.

**5, Saturday**

*Invention Innovation: The Design and Business of Architectural Products.*  
Seminar on methods of developing architectural products from design through distribution with industrial

designer Krystina Castella. UCLA Extension, Westwood; 9AM-3PM; \$85; res. req. 310.825.9971. uclaextension.org.

**5-6, Saturday-Sunday**

*Creative Tile Setting.*  
Two-day workshop with master tile setters Kirk Beck and Riley Doty. Tile Heritage Foundation; Oakland, CA; \$195; res. req. 707.431.8453.

**6-9, Sunday-Wednesday**

*PlanDiego.*  
California American Planning Association conference. California APA; San Diego; res. req. 916.736.2434. plandiego.com.

**7, Monday**

*Tomb Raider: The Ride.*  
Program on development of the attraction, from storyboard to opening day. Designers Lighting Forum; 7PM. 310.535.0105. dlfla.org.

**9, Wednesday**

*Smart Growth on Trial.*  
Mock trial on Smart Growth planning with "judge" (journalist, urban planner, and pundit) William Fulton. California APA; San Diego; res. req. 916.736.2434. plandiego.com.

**9, Wednesday**

*Make it New.*  
Lecture with Los Angeles architect Hernan Diaz-Alonso. SCI-Arc, 960 East Third St., LA; 7:30PM. 213.613.2200. sciarc.edu.

**12, Saturday**

*A Day in Egypt.*  
Lecture on Egyptian history and civilizations emphasizing architecture and the arts with gallery director Irini Vallera-Rickerson. UCLA Extension, Westwood; 9AM-4PM; \$75; res. req. 310.825.9971. uclaextension.org.

**12, 19, Saturday**

*Organic Architecture With Eric Lloyd Wright.*  
Course exploring ecological design principles of Frank Lloyd Wright and others with FLW's grandson. UCLA Extension, Westwood; Pre-Tour Lecture, 10/12: 10AM-4PM; Tour, 10/19: 9AM-5PM; \$275; res. req. 310.825.9971. uclaextension.org.

october continues



## 15, Tuesday

**Law and the Professional in California.**  
One-day seminar for architects, engineers, project managers, contractors, principals, and attorneys. Lorman Education Services; DoubleTree Guest Suites, 1707 Fourth St., Santa Monica; 8:30AM-4:30PM; \$289; res. req. 715.833.3959. lorman.org.

## 16, Wednesday

**Make it New.**  
Lecture with Moscow's Shusev State Museum of Architecture director David Sarkissyan. SCI-Arc, 960 East Third St., LA; 7:30PM. 213.613.2200. sciarc.edu.

## 17, Thursday

**Graphic Design—New Heights in Technology.**  
Lecture hosted by KNBA and AIGA. Pacific Design Center, 8687 Melrose Ave., West Hollywood; 11AM; res. req. 310.657.0800. pacificdesigncenter.com.

## 18-19, Friday-Saturday

**Creating your Future.**  
Course teaching diagnostic tools to help design practitioners further their businesses with business consultants Marianne Pearson and Nancy Egan, and architect Paul Wesley Nakazzawa. UCLA Extension, Westwood; 9AM-5PM; \$750; res. req. 310.825.9971. uclaextension.org.

## 18-20, Friday-Sunday

**Craftsman Weekend.**  
Weekend of tours, exhibitions, and lectures on Pasadena's architectural and cultural resources. Pasadena Heritage; res. req. 818.411.6333. pasadenaheritage.org.

## 18, Friday

**Greene and Greene Neighborhood Walking Tour.**  
Tour of historic Arroyo Terrace neighborhood. Craftsman Weekend, Pasadena; 1:30-4PM; \$25; res. req. 818.411.6333. pasadenaheritage.org.

## 18, Friday

**Private Tour and Reception at the Historic Ruth House.**  
Tour of the residence and gardens led by Altadena Heritage former chair Steve Haussler. Craftsman Weekend, Pasadena; 6-8PM; \$135; res. req. 818.411.6333. pasadenaheritage.org.

## 18, 19, Friday, Saturday

**Greene and Greene Restoration Bus Tour 1.**  
Tour of Gamble House and other Greene and Greene-designed structures with restoration experts. Craftsman Weekend, Pasadena; 9:30AM-12:30PM; \$40; res. req. 818.411.6333. pasadenaheritage.org.

## 18, 19, Friday, Saturday

**Pasadena's Arts and Crafts Legacy Bus Tour 11.**  
Tour of Pasadena's architecture. Craftsman Weekend, Pasadena; Friday: 1:30-4:30PM; Saturday: 9:30AM-12:30PM and 1:30-4:30PM; \$45; res. req. 818.411.6333. pasadenaheritage.org.

## 19, Saturday

**Lighting and Living With the Arts and Crafts.**  
Lecture on arts and crafts style lighting by design consultant Su Bacon. Craftsman Weekend, Pasadena; 10-11:30AM; \$20; res. req. 818.411.6333. pasadenaheritage.org.

## 19, Saturday

**Arts and Crafts: The Catalina Island Pottery Connection.**  
Lecture on the connection between Catalina Island Pottery and Arts and Crafts bungalow designer D.M. Renton by author and historian Carole Coates. Craftsman Weekend, Pasadena; 10-11:30AM; \$20; res. req. 818.411.6333. pasadenaheritage.org.

## 19, Saturday

**Pre-Craftsman Perspectives: 19th-Century Victorian Styles of Revival and Reform.**  
Lecture on Eastlake and Shingle styles and American Arts and Crafts design by interior designer, author, and historian Paul Duchscherer. Craftsman Weekend, Pasadena; 1:30-3PM; \$20; res. req. 818.411.6333. pasadenaheritage.org.

## 19, Saturday

**American Arts and Crafts Tile.**  
Lecture on major American Arts and Crafts tile makers by author and historian Norman Karlson. Craftsman Weekend, Pasadena; 1:30-3PM; \$20; res. req. 818.411.6333. pasadenaheritage.org.

## 19, Saturday

**Historic Altadena and Environs Bus Tour IV.**  
Bus tour of Altadena including historic bungalows. Craftsman Weekend, Pasadena; 1:30-4:30PM; \$45; res. req. 818.411.6333. pasadenaheritage.org.

## 19, Saturday

**Bungalow Heaven and the American Arts and Crafts Movement.**  
Lecture on Bungalow Heaven Landmark District by professor Kennon Miedema. Craftsman Weekend, Pasadena; 3:30-5PM; \$20; res. req. 818.411.6333. pasadenaheritage.org.

## 19, Saturday

**Well, I Guess I Just Didn't Know Any Better: From Craftsman Architecture to Period Revival.**  
Lecture on Craftsman architecture and '20s architecture of entertainment by author and historian Dr. Robert Winter. Craftsman Weekend, Pasadena; 3:30-5PM; \$20; res. req. 818.411.6333. pasadenaheritage.org.

## 19, Saturday

**Private Tour of the Fuessle House and Dinner at the Raymond Restaurant.**  
Private tour of Fuessle House with restoration contractors and homeowner. Craftsman Weekend, Pasadena; 6-10PM; \$145; res. req. 818.411.6333. pasadenaheritage.org.

## 19, Saturday

**Highland Park Heritage Trust's 20th Anniversary Party.**  
Dining and music at the Casa de Adobe designed by Theodore Eisen as a Mexican hacienda museum. Highland Park Heritage Trust; 6PM; \$30; res. req. 323.255.5792.

## 19, Saturday

**Tastes and Traditions of the Harvest: The 2002 Home Tour.**  
Tour of six residences in the San Francisco neighborhoods of Pacific Heights and Presidio Heights. The San Francisco Junior League; \$45. 415.775.4100. jlsf.org.

## 19-20, Saturday-Sunday

**Modern Times Semi-Annual Event and Fall Show.**  
Art, furniture, jewelry, and object sale and exhibit. Glendale Civic Auditorium, 1401 N. Verdugo Rd., Glendale; Saturday: 11AM-6PM; Sunday: 11AM-4PM; \$6. 310.455.2894. moderntimesla.com.

## 20, Sunday

**Craftsman House Tour.**  
Self-driving tour of six Craftsman-era homes. Craftsman Weekend, Pasadena; 9AM-4PM; \$35; res. req. 818.411.6333. pasadenaheritage.org.

## 23, Wednesday

**Make it New.**  
Lecture with New York architect Raimund Abraham. SCI-Arc, 960 East Third St., LA; 7:30PM. 213.613.2200. sciarc.edu.

## 26, Saturday

**The Annual Historical Cemetery Tour.**  
Tours of Sunnyside and Municipal Cemeteries. The Historical Society of Long Beach; 9:30-11AM. 562.495.1210. historicalsocietylb.org.

## 26, Saturday

**Annual Hollywood Forever Cemetery Tour.**  
Postmortem tour of those who mapped Hollywood. The Art Deco Society of Los Angeles; Hollywood; 1-3PM; res. req. 310.659.3326. adsla.org.

## 27, Sunday

**The Moveable Music Feast: Ayako Yoshida.**  
Chamber Music in Historic Sites at the Keeler House (Ray Kappe, 1991). The Da Camera Society; Pacific Palisades, 2PM and 3:30PM; \$50-75; res. req. 213.477.2929.

## 29, Tuesday

**An Everyday Modern: LA Designs by Sam Reisch.**  
Lecture with UAM Architecture and Design Collection curator Kurt Helfrich. University Art Museum, UC Santa Barbara; 5:30PM; res. req. 805.893.5354.

# SAH/SCC TOUR



## 13, Sunday

### Ain on Avenel

Tour of noted Avenel Homes. 1-5PM; res. req. 800.9SAHSCC. See Page 1 for details.

## 25, Friday

**Vital Forms: American Art and Design in the Atomic Age.**  
Lecture by curator Brooke Kamin Rapaport. San Diego Museum of Art, 1450 El Prado, Balboa Park, San Diego; 10AM; \$10. 619.696.1953. sdmart.org.

## 25, Friday

**Doheny Soiree: The Auryon Quartet.**  
Chamber Music in Historic Sites at the Doheny Mansion (Hunt and Eisen, 1899). The Da Camera Society; 8PM; \$51-74; res. req. 213.477.2929.

## 26, Saturday

**Twentieth-Century Furniture.**  
Lecture exploring furniture designs of various 20th-Century movements with art historian Eleanor Schrader Schapa. UCLA Extension, Westwood; 9AM-3PM; \$50; res. req. 310.825.9971. uclaextension.org.

## 29-November 3, Tuesday-Sunday

**Gardens of San Diego and La Jolla.**  
Six-day travel study program with visits to private gardens. The American Horticultural Society; The Leonard Haertter Travel Co.; \$3,610. res. req. 800.942.6666. haerttertravel.com.

## 30, Wednesday

**Make it New.**  
Lecture with Sante Fe filmmaker Godfrey Reggio. SCI-Arc, 960 East Third St., LA; 7:30PM. 213.613.2200. sciarc.edu.



# Architects in Their Own Words

## Toward the Death of Styles

By John A. Blanton, AIA

It is bad enough that we have a battle of the styles at any point in time. Disruptive fashion cycles also result from group thinking, as the style police periodically change guard. Whole neighborhoods obsolesce at once, based solely on their facades.

Championing a style is not art and any building we can give a style name to is perceived mostly through its label, yet the name seems to give more "meaning" and makes it more compelling in the short run. The media build desire for what they display, using words as hooks. However, media needs are not the same as human needs. The problem is that what thrives by a name dies by the name. Also after arriving at a style, so many decision-makers seem to display no further incentives or discretion, except to reinforce the style. We truly do not get the best buildings for ourselves.

For my own route, I do not traffic in concepts of history, especially that of "expressing" our time. My elements are mostly generic and from the public domain, often the populist part. The way I choose to interrelate them is distinct to each project on its site. Thus I hope to attract with some familiarity and design quality, but without a style name or a "look" in search of a name. Such immediate identification would slow or stop direct perception. I also like to cloud any recognition of the year of design. (In fact, the photographs on this page represent projects from 1964 to the present, but not in chronological order.) The building should be experienced without preconceptions. Enjoyment is then experiential, not associational. I avoid design dependence upon packages of memories.

Young architects often do not consider me a modernist. Good. I do not want my work to be anything other than itself. In this particular respect of namelessness, I relate to R. M. Schindler's authentic, but out-of-the-mainstream, work. His "stock" went up when modernism crashed. At the same time I favor Gregory Ain's houses, because most of them look more domestic than those of other designers. I call my way modern-by-default, and while a modest one, I consider it radical within today's profession. To look radical is merely stylistic.

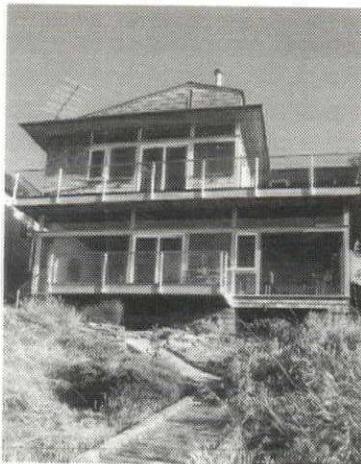
I believe that my approach, just as it weathered the "death of modern" period, will be more sustainable beyond the current resurrection period. However, such results get less attention compared to the narrow, high-art mainstream and the broad, mindless popular deluge. Nevertheless, I avoid the exaggerations of both extremes.

I said at the Monterey Design Conference of 1981 that I was enjoying working in a rare period of hard-won diversity, but I would probably have to forgo attention and money again when the styles tightened. I was right. First, while modern did not really die, they buried it anyway. Then when it reemerged, the agreed-upon image tended toward elite alienation, with a clear touch of "smart-acidity". This attitude defines the parameters of the new non-specific style of high-media choice. Perhaps this was necessary to gain attention from the flood of *nouveau riche* folk art, too often abetted by architects. I predict modernism will now soften and broaden its range for further survival, before it is sent under-cover again in the next cycle. The previous modern cycle did so. The struggle for the opportunities to design honestly and productively is an eternal one. It is also harder than getting an effect from buzz-forms or from hype-form appendages.

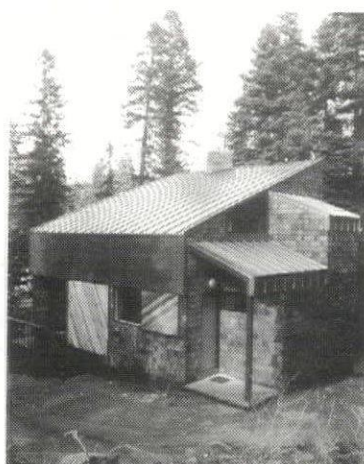
I have deliberately worked in the gap area between the powerful popular choices and the professional/media ones. I hoped to help narrow the gap, but soon it widened again. In my memory it has never been greater, but I am not giving up. Through it all I never relinquished the right to get all possible advantages of a free modern approach. This is particularly true of window placement and design for the best possible changeable experiences from outlooks and light, as well as from integral effects. To me modernism means opportunities, not a narrow imagery of the moment. I want to be culturally organic and socially contextual.

The new modernism has forsaken the great modern break-through. This was that styling and imagery be integral results growing from the purposes of and for the building itself. Instead, substance and presentation are now separated again. It's business as usual. Further, I firmly believe you cannot write the nuances of poetry in a completely new language. I wish for a diversity of honest esthetics, all based on the promise of usefulness and the potential for delights. ■

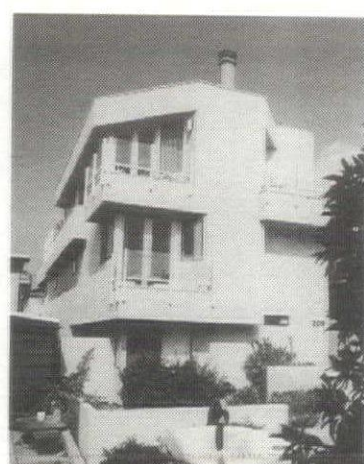
John Blanton started his architectural career apprenticing for Richard Neutra in 1950, and grew to the title of Collaborator on such projects as Eagle Rock Community Building, Los Angeles Child Guidance Clinic, and Gemological Institute in Brentwood, among many others. He started his own firm in 1964 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.



*Renshaw/Shaw House, Morro Bay.*  
The face on the bay is shaped by acoustics for the music room on the upper level.

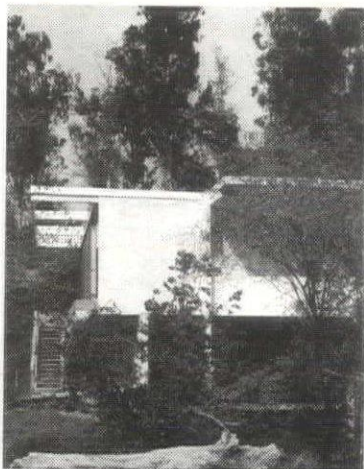


*Kimura Cabin, The Ponderosa.*  
It was the only building in the area that escaped any damage from 20 feet of snow.

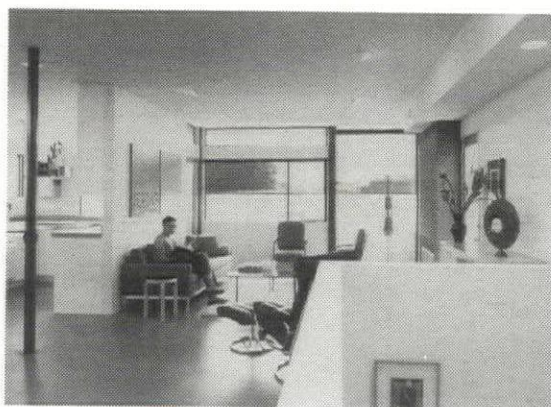


*McFarland House, Manhattan Beach.*  
This was the first three-story house on this walk-street at the beach. I carefully avoided a flat beach-box front.

"I wish for a diversity of honest esthetics, all based on the promise of usefulness and the potential for delights."



*Bilovsky House, Griffith Park.*  
The house sits poised above a year-round stream in order to look north, directly upstream into the park. (Photo: Louis Gross)



*Neri House, Hermosa Beach.*  
Concrete floors help to reduce allergens in this crisp design for an artist and her husband. (Photo: John Ellis)



*Chui House, Rancho Palos Verdes.*  
There was a one-story restriction from the street. Digging out allowed two floors of Catalina view over the garden. (Photo: Leland Y. Lee)



*Karian House, Fresno.*  
The shed roofs provide tall walls and north light for artworks. (Photo: Leland Y. Lee)



*Wise and Nelson Offices, Long Beach.*  
This "green" building for attorneys opens to a private garden. (Photo: Leland Y. Lee)



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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.

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\_\_\_\_\_ 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.  
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- Cool Pools:** Booklet and cassette tape from "Reflections on Water: Cool Pools Along Sunset Boulevard."  
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- Sarasota:** 26-page, full-color brochure of works by Sarasota school architects from "On Parallel Lines: The Sarasota Modern Movement 1948-1966."  
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- Reconsidering Lloyd Wright:** 21-page, four color booklet from "Reconsidering Lloyd Wright House Tour."  
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- Union Station and MTA Transit Center:** A two-fold map for a self-guided walking tour including historical facts and photos.  
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- Spanish Romance:** Tour brochure of San Marino and Pasadena, visiting historic landmarks such as the Mission San Gabriel ArcAngel, El Molino Viejo, Mrs. Ethel Guthrie's House, and Mrs. Grace A. Ohlmond's House.  
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- 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 D. Clarke, Jr., and Mitzi March Mogul.  
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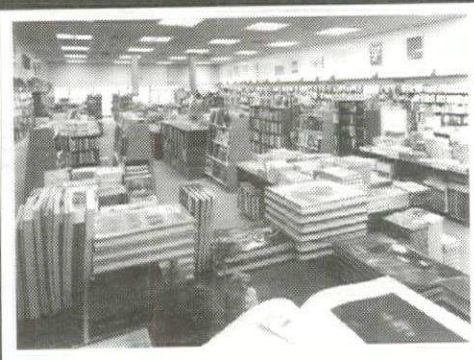
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**\$4 Million in State Funds Go to Preservation**

The first-round financing of California Heritage Fund Grants equals \$4 million, and was recently awarded to 30 recipients throughout the state. These grants are the result of the Safe Neighborhood Parks, Clean Water, Clean Air, and Coastal Protections Bond Act of 2000. Funds were available on a competitive basis for the acquisition, development, rehabilitation, restoration, and interpretation of archaeological and historical resources preservation projects.

Individual grants ranging from \$10,000 to \$400,000 were announced by the California Office of Historic Preservation for various projects: Bayley House, Benicia Clocktower Fortress, Benicia Commandant's Residence, Berkeley City Club, Bing Kung Tong Building, Breed Street Shul, Casa Grande, Castroville Japanese School House, Chautauqua Hall, Estudillo Mansion, Fox Theater, Gamble House, Heritage Theatre, Johnston House, Meek Mansion, "History of Transportation" Mural, Napa Valley Opera House, Pardee Home Museum, Pasadena City Hall, Peralta Hacienda, Pescadero Community Church, Picchetti Ranch, Pogonip Clubhouse, Ranch Pensquitos Artifacts Exhibit, San Buenaventura City Hall, Santa Fe Depot and Freight Office, Tulare Community Auditorium, Victoria Avenue, Walker House, Yurok Redwood Experimental Forest Ranger Station.

For more information, visit <http://ohp.parks.ca.gov>.

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