Honored Members in Sacred Spaces

SAH/SCC Annual Members Celebration
Saturday, December 6th, 4-6PM

All SAH/SCC members are invited to come to St. John’s Episcopal Church (514 West Adams Blvd., Los Angeles, near the corner of Adams and Figueroa) in Historic West Adams for the annual Members Celebration, Saturday, December 6th, 4-6PM. As always, the Members Celebration is a free event for SAH/SCC members in good standing; reservations are required. We encourage you to bring friends who are interested in experiencing Southern California's architectural history first-hand. Your guests may attend this event for $10, which can be put toward a membership at any level. See reservation form on back page or call 800.9SAHSCC.

Organized by SAH/SCC Board Member John Ellis, the day is themed “Sacred Spaces,” based on the new book of the same name by photographer Robert Berger, who is well known for documenting LA’s aging movie houses in The Last Remaining Seats. Sacred Spaces: Historic Houses of Worship in the City of Angels (Balcony Press) will be on sale that day. St. John’s is just one of the churches chronicled in the book, which describes the building thusly: “Built to serve the most exclusive residential district in early 20th-century Los Angeles, Saint John’s now stands seemingly stranded between South Figueroa Street and the Harbor Freeway. Its completion in late 1924 culminated a long period of planning and design intended to result in a monument of superior and lasting quality. In 1919, the Los Angeles firm of Montgomery & Montgomery proposed to the congregation a church along the lines of English Gothic architecture. Apparently the design did not suit, for in 1920 the congregation commissioned alternative plans from one of the country’s leading neo-gothicists, Bertram Grosvenor Goodhue of New York. Finally, in mid-1921, the congregation organized a limited competition among six local architectural offices. Five competitors submitted designs.

“The winning design by Davis & Davis was perceived as replicating that of Goodhue’s Saint Bartholomew’s church in New York, though the actual similarity between the two buildings is quite limited. Ground was broken in January 1923, and construction of the Italian Romanesque revival church in reinforced concrete continued for almost two years. The completed church has at different times been compared to the sixth-century church at Toscanella, Italy, or the 11th-century church of San Pietro in Tuscania (whose central bay the Davis & Davis facade does indeed closely resemble). A distinctive feature of its exterior is an outdoor pulpit attached to the northeast corner of the sanctuary.

“Like the rest of the ornaments of the church’s tufa stone façade, it was sculpted by Salvatore Cartiano Scarpitta. The interior, seating over 1,000 people, is highly ornamented with decorations and furnishings rich in both color and iconography. Mosaics cover many of the wall surfaces, a carved wooden crucifix surmounts the rood beam spanning the chancel arch. Surmounted by a carved triptych depicting Christ in Glory, the marble altar (a gift of the Millbank family) holds bronze candlesticks and a cross set with semi-precious stones. The effect is that of a Gesamtkunstwerk, whose overwhelming splendor reveals not only the religious devotion of the congregants of Saint John’s but also the vast extent of the wealth, and hence prominence, of many of them in Los Angeles society.”

Come celebrate this sacred space. See back page for reservations.
Holl used the MIT building as the centerpiece of the lecture because he could show quite compellingly the development of an abstract idea through the making of architecture. He is one of the rare architects who is able to move effortlessly from the academic language of conceptual architecture to the pragmatic language of concrete and #6 rebar.

As Greg Goldin explained in the LA Weekly, in one of the best pieces of local architectural journalism in recent memory, Holl probably also highlighted the MIT building in order to construct an indirect criticism of the work of Frank Gehry.

Goldin also smartly pointed out some additional background: Holl and Gehry have personal issues stemming from Gehry’s criticism of architects participating in the competition for the World Trade Center site in New York. Gehry commented that he didn’t understand why established architects (such as Holl) would agree to work for a reduced fee. Gehry, of course, speaks from a position of authority; many professional-practice experts consider Gehry to be a brilliant innovator in the business of architecture. Holl, again without mentioning Gehry by name, simply said that he had not been compensated “a single cent” for his work on the project. He said that he was proud to have participated.

The lecture took place on September 11th, and Holl used the anniversary date to reflect on the attacks of 2001 and the mood in New York City after the attacks. Holl launched his critique on Gehry’s home turf, with the imminent opening of the Walt Disney Concert Hall and its attendant pomp and circumstance. By continually emphasizing the “compression” of structure and skin in his own work, Holl implicitly questioned the Disney Hall’s treatment of structure and skin as separate entities.

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of arts and humanities. American Applications due for six-month and Award to architect Brenda A. Levin. aarome.org.

preservation and conservation, n-month fellowships to Ronne in 1, Saturday 212.343.1735. arttable.org.

Chandler Pavilion; $150-225; res. req. Frances Anderton. ArtTable; Dorothy Presentation of 2003 Creative Force 1, Saturday Brenda A. Levin.

Bus tour of Ridge Route and Fort Tejon. Ridge Route and Fort Tejon Tour. 

Patron Member Eleanor Schapa. UCLA Lecture on design and lifestyle 1, Saturday in first St.. Claremont; 10AM; $5; res. req. 909.621.0848. Claremont Metrolink Depot, 200 West res. req. 323.651.1510. makcenter.org. Michael Skura. SCI-Arc. 960 East 3rd Michael Skura.
15, Saturday
Preservation in LA County: Summit examining the state of historic preservation in LA County with former New York City Landmarks Commissioner Anthony Tung. LA Conservancy, Skirball Cultural Center, 701 N. Sepulveda Blvd., LA. 213.623.2489. laconservancy.org.

15, 22, Saturday
Organic Architecture With Eric Lloyd Wright
Course exploring architectural design principles of Frank Lloyd Wright and others with Frank's grandson, UCLA Extension, Westwood. Pre-Tour Lecture, 11/16: 10AM-4PM; Tour: 10-22. 323.898.6275; res. req. 310.825.9571. uclaextension.org

17, Monday
Anuradha Mathur
Lecture with University of Pennsylvania assistant professor Anuradha Mathur. UCLA Department of Architecture and Urban Design, 1302 Perloff Hall, 12/30PM. 310.825.6540. aud.ucla.edu

17, Monday
Luxurious and Exotic: The Art of Indian Furniture
Lecture with Victoria and Albert Museum Asian Art curator Dr. Amin Jaffer. LACMA Decorative Arts Council, 197M, res. req. 323.657.9297. lacma.org

18, Tuesday
Architecture, Dreams, and Challenges
Lecture with architect Tadao Ando. AIA/LA Masters of Architecture, LACMA, 5805 Wilshire Blvd., LA; $5-12; res. reg. 323.657.9297. lacma.org

18, Tuesday
The Gardens of California: Designing for People, Not Just Effect
Lecture with landscape architect, author, and SAH/SSC Member Nancy Scolie Power. Friends of the Gamble House, Neighborhood Church, 2723 North University Park Place; Pasadena, 7:30PM, $20; res. berg. 626.703.5334. ext. 10. gamblehouse.usc.edu

19, Wednesday
Inside/Outside: The Shape of Music in Los Angeles
Panel discussion on the impact of the Walt Disney Concert Hall on downtown Los Angeles, world architecture, and the Los Angeles Philharmonic. Los Angeles Philharmonic, 213.972.0704. laphil.org

19, Wednesday
Contracting with CALTRANS and Other Public Works Agencies in California
One-day seminar with Ernest C. Brown, Esq., and Associated General Contractors of California executive director Tony Grasso. Lorman Education Services, Omni Hotel, 251 S. Olive St., Los Angeles; $300-4.30PM; $299-299; res. berg. 715.833.3990. lorman.com

19, Wednesday
Henry N. Cobb
Lecture with Pui Cobb Freed & Partners' Henry N. Cobb. SCI-Arc, 900 East 3rd St., Los Angeles, 7PM. 213.613.2200. sciarc.edu

20, Thursday
Ocean View in Modern Times
A panel discussion on the recent history of Ocean View. The Berkeley Architectural Heritage Association and the Berkeley Historical Society; Faculty Arts and Drama Building, Black Pine Circle 5B, 2016 The Dr. 7:30PM. $10; res. req. 510.941.2242. berkeleyheritage.com

21, Friday
Hani Rashid
Lecture with Asymptote principal Hani Rashid. UCLA Department of Architecture and Urban Design, 1302 Perloff Hall, 6:30PM. 310.825.6540. aud.ucla.edu

21, Friday
CPF Awards Deadline
Entries due for the Preservation Design Awards. California Preservation Foundation, 5 Third St., SF. 415.495.0349. californipreservation.org

23, Sunday
The Moveable Musical Feast: Harp and Flute
CMHS at Thame House (Wallace Neff, 1927), The Da Camera Society: Los Angeles, world architecture, and Music in Los Angeles. 10AM-12:30PM; $5-10; res. req. 213.623.2489. laconservancy.org

23, Sunday
Walking tours exploring the post-war architectural character of the cities of Los Angeles, world architecture, and Music in Los Angeles. 10AM-12:30PM; $8; res. req. 213.623.2489. laconservancy.org

23, Sunday
Union Station. Tour rediscovering the last notable railway station built in the US, including the East portal area and the

SAH/SCC Event
Sacred Spaces.
SAH/SCC Members Celebration. See Page 1 for details.

23, Sunday
Biltmore Hotel
Behind-the-scenes tour. LA Conservancy, 11AM-12:30PM; $6; res. req. 213.623.2489. laconservancy.org

23, Sunday
San Pedro
Tour of San Pedro waterfront and neighborhood. Neighborhood Place Project; San Pedro, 1-4PM; $10; res. req. 626.987.3332.

27, Saturday
North University Park
Tour of University Park neighborhood. Neighborhood Place Project; 11AM-12:30PM; $5-9; res. req. 626.987.3332.

12, Friday
William Wegman
Lecture with artist Wegman, known for his photographs of dogs. Palm Springs Desert Museum, 101 Museum Dr., Palm Springs, 6:30PM. $10. 760.325.0189. psmuseum.org

17, Thursday
Frank Gehry: Work in Progress
Art talk on exhibition with MOCA architecture curator Brooke Hodges. MOCA at California Plaza, 250 South Grand Ave., LA; 6:30PM. 213.621.2766. moca.la.org

19, Friday
No Costumes.

20, Saturday
Union Station. Tour rediscovering the last notable railway station built in the US, including the East portal area and the

MTA Building, LA Conservancy, 10AM-12:30PM; $8; res. req. 213.623.2489. laconservancy.org

21, Sunday
Hastings Ranch
Tour of holiday decorations at Hastings Ranch and Balbian House. Neighborhood Place Project; Alisoa; 4PM; $20; res. req. 626.987.3332.

27, Saturday
North University Park
Tour of University Park neighborhood and One Institute. Neighborhood Place Project; Los Angeles; 1-4PM; $10; res. req. 626.987.3332.

Ongoing
Architecture Tours LA.
Tours of Hollywood, Silver Lake, Hancock Park, West Hollywood, Beverly Hills, Pasadena, and Downtown, as well as of Frank Gehry's work, guided by SAH/SCC Member Laura Massino. Architecture Tours LA: $50-70; res. req. 323.464.7868. 

Society of Architectural Historians Southern California Chapter

November continued
Modern Patrons: Reed in Malibu

SAH/SCC
Lecture and Tour:
Saturday,
November 15th

This November 15th, from 2PM to 4PM, the Modern Patrons program continues with the opportunity to visit with architect John Reed and his brother OP Reed in Malibu. The event is $10 and is open to Life- and Patron-level members of SAH/SCC (the program will be available to the general membership in the event there is space available). Reservations are needed, as space is limited. Please see order form on back page.

In 1961, OP Reed commissioned his brother to design a house for his wife and three children on a hillside overlooking the Pacific. The house was published in 1968 by David Gebhard and Robert Winter in the book Architecture in California. In 1993, the house was completely destroyed in the devastating Malibu fire, presenting the architect a unique opportunity to re-build his original conception, more than 30 years later. Incorporating the same measure of economy that went into the first design, the house was re-built with only minor changes to accommodate the need for better protection against the potential for future fires in this fragile area.

John Reed grew up in San Diego and attended the School of Architecture at USC. His first built building was a beach house done as an associate of Lloyd Reuss in 1949. After college, he worked for three years in the office Lloyd Wright, where he often visited Lloyd Wright's famous father, Frank Lloyd Wright.

John Reed is one of the founders of the California Chapter of the Society of Architectural Historians and was for five years the preservation officer for the Southern California chapter of the AIA. He was also president of the "Save The Dodge House" foundation, which was the first attempt to preserve a contemporary building (i.e., one that is fewer than 50 years old), a universally lauded Irving Gill masterpiece.

He also helped Esther McCoy with her book Five California Architects of 1959, acting on his interest in Gill and RM Schindler. Upon Schindler's death, Reed was asked to finish Schindler's last commission. He also had his office in Schindler's house on Kings Road for five years during the sixties.

Reed has completed several hundred buildings in southern California and beyond, including high-rises, commercial hotels, hospitals, apartments, condominiums, and many single-family residences. His practice continues into its 54th year of making architecture and has currently more than 20 commissions in progress. His grandson is also helping out in the firm and will soon become the third generation of architects in the family.

Please join us on November 15th as we explore the interesting problem of re-building from tragedy and how the process is shaped by time and circumstance. It will also be a remarkable opportunity to spend some valuable time with one of the important participants in the history of our great modern architectural legacy. Additionally, OP Reed, a noted art dealer, was responsible for helping the FLW Foundation save, catalogue, and in some instances sell Wright's extensive collection of drawings and prints. His critical role in conducting this work for the foundation was recognized by his being named an Honorary Taliesien Fellow.

Lecture and Tour:
Saturday,
November 15th


LA's own Michael Webb is certainly the right person to bring together this splendid survey of contemporary homes in Southern California. With text, plans, and plenty of photos, Webb shows 30 projects, ranging from contemporary classics, such as Blades House (Morphosis), Carlson-Regis House (RoTo Architects), and Yorkin House (Moore Ruble Yudell), to more recent gems, such as Collins House (Tighe Architects) and Sander House (Sander Architects). The SoCal residential architecture landscape is divided into five themes: Shifting Geometries, Serene Volumes, Dynamic Structures, Fronting the Ocean, Engaging the Landscape, and Confined Lots. Webb also adds a chapter of Radical Visions, showing projects that are not yet built—an unusual, but welcomed, move for most books of this sort.

Secret Gardens of Hollywood and Private Oases in Los Angeles by Erica Lennard (photographs) and Adele Cygelman (text).

The lushness promised in the book occurs more in the text than in the photographs. Cygelman's engaging text encompasses the homeowner's relationship to their gardens and oases, as well as how they worked with landscape professionals. The photographs are fine—more prosaic, however, than poetic. The delightful design of the book sets them off to one another. Still, the book is a peek into backyards that are otherwise inaccessible to most.

Valley for the wilderness it was and the cliched picture of swimming pools, shopping malls, and freeways it has become. This light-hearted pictorial history traces the Valley's development from its 1797 birth, to its days as a quiet, middle-class community, to its explosion of traffic and sprawl. Black and white photographs of streets and buildings that have defined the Valley contrast with modern-day photographs of those same locations as Klein emphasizes the drastic—as well as the surprisingly modest—changes the Valley has undergone.

Gibbs Smith, Publisher; softcover: $14.95.
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.

Beyond the Bauhaus: 32-page illustrated booklet with plans, photos, and essays based on Boston tour at $10 each

Soriano: Man of Steel: 12-page illustrated booklet with article by Neil Jackson at $10 each

Palm Springs Postcards: seven postcards of homes visited on "Shelter Under the Sun" Tour, photographed by John Ellis at $10 each

Kesling Homes: two-fold, two-color brochure from "Kesling Modern Structures" Tour at $2 each

Avenel Homes: two-fold, two-color brochure from "Avenel" Tour at $2 each

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

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SAH/SCC Event:

Modern Patrons: Reed - November 15th patron member ticket(s) at $10 each = $
(maximum: 2 tickets)

Members Celebration - December 6th member ticket(s) at $10 each = $
free non-member ticket(s) at $10 each = $

SAH/SCC Membership Benefits:

Subscription to bi-monthly SAH/SCC News
Member prices for SAH/SCC events
Free Members Celebration

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)

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