

NEWS

2005
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Photo: Julius Shulman

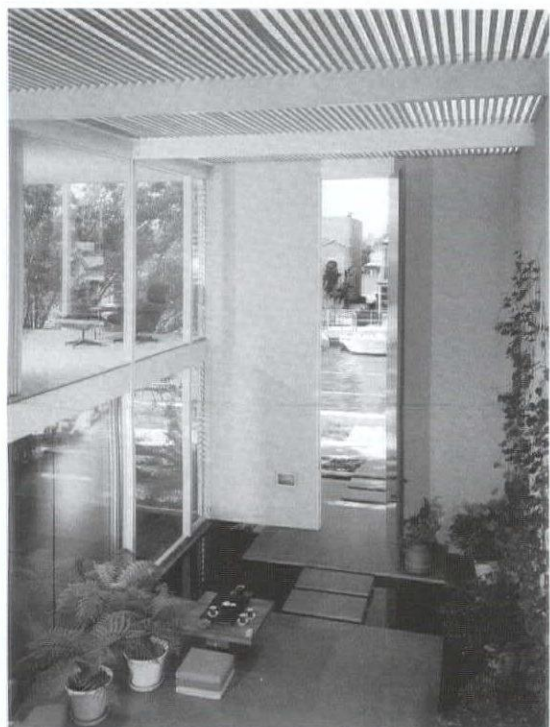
P.O. Box 56478, Sherman Oaks, CA 91413, 800.9SAHSCC, www.sahscc.org

Photo: Marvin Rand



Reception area of the Killingsworth, Brady & Smith office building from 1955.

Photo: Julius Shulman



Case Study House 25 by Killingsworth, Brady & Smith from 1962.

Photo: Soa Kim



Marina Tower Model Apartment from 1959 by Killingsworth, Brady & Smith.



Edward A. Killingsworth: Setting a Modern Standard

SAH/SCC Tour, Saturday, February 5th

On Saturday, February 5th, SAH/SCC is proud to present Edward A. Killingsworth: Setting a Modern Standard, a self-driven tour of the architect's work in Long Beach. The price of the tour is \$60 for members (\$75 for non-members), which includes access to all selected tour sites, a gourmet box lunch catered by Annie & Maxx, and a descriptive booklet and map noting the buildings on the tour.

Best known in the United States for his involvement in the Case Study House program, Edward A. Killingsworth (1917-2004) went on to define a truly unique style while still referencing the movement's purity. Important Killingsworth projects on the tour include Killingsworth, Stricker, Lindgren and Wilson Office Building (1953), Opdahl House (1958), Sealy Residence (1953), and Marina Tower Model Apartment (1959), among others. Showcasing a range of Killingsworth's buildings, this tour on the architect's work will highlight his prolific and broad career that spanned a 50-year time period.

Like all great architects, Killingsworth's projects were infused with the basic elements of light, space, and materiality. His close relationships with key architectural figures, such as Charles and Ray Eames, John Entenza, A. Quincy Jones, Pierre Koenig, Esther McCoy, Marvin Rand, and Julius Shulman, and influential clients, such as Edward Frank and Conrad Hilton, played a central theme in his life and work. Of equal importance were his global travels, which he drew upon for inspiration and personal enrichment. Yet despite this worldly and fast-paced lifestyle, Killingsworth remained true to his Long Beach roots, both on a mental and physical level.

Please join us for an enriching day exploring the work of one of California's most interesting practitioners in architecture. For those who want the day complete, for an additional \$25 there will be an exclusive cocktail reception at a private Killingsworth residence at the end of the tour with Cara Mullio and Jennifer M. Volland, authors of the new book *Long Beach Architecture, The Unexpected Metropolis* published by Hennessey & Ingalls. Please note that the reception will be limited to the first 40 paid reservations.

Space on the tour is limited so don't delay. See order form on the Back Page.

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President's Letter

I was having breakfast with a couple of my Woodbury University students the other day, and the discussion came around to the Schindler House. Apparently some of them had visited, and didn't understand what the big deal was. They found it cold and dark. They found the craftsmanship crude. It was a perfect teaching moment.

For starters, I explained, yes, the house is cold and dark. It is supposed to be, because Los Angeles is a desert. We have a hard time seeing that, but in 1922, in that part of the city, the climate was fairly severe with heat and sun and dry air. It was much hotter and drier than it is today, because now the whole region has been planted and watered, which raises the humidity and lowers the temperature. I've heard some speculation that, on average, the city is 20 degrees cooler than it used to be. More to the point, when the Schindler House was built, there was very little around it. Today, it is hemmed in by four-story condominiums that leave the building in shadow. So to really develop a sympathetic understanding of the building, you would have to imagine taking it out to Mojave, piece by piece, and rebuilding it. (Gregory Ain actually suggested this when the house's fate was being decided in the late '70s.) Schindler designed the building to be cold and dark.

And yes, the craftsmanship is rudimentary. I suppose that is part of its charm on one level. But architecture students are understandably dazzled by technical virtuosity. A large part of their growth, especially in this culture, is learning to appreciate things that are made with thought and care. So maybe the Schindler House isn't a model for them to emulate. Still, it has a logic and a deeper meaning. First, Schindler was experimenting. He had little experience in concrete construction, and no experience in the "slab-tilt" method. Perhaps Irving Gill helped him (we don't know). But even if he did, Schindler was improvising with limited resources. OK, almost no resources. We know he didn't make any money working for Frank Lloyd Wright. So, I said to the students, when you look at construction photos, with the block-and-pulley system, the process appears positively medieval. It's remarkable, really, that the house is even still standing.

But the level of craftsmanship was also meant to match Schindler's informal view of living. He loved camping out, and he used that experience as a metaphor for the building. That's why each room has a "closed" back and an "open" front. That's why the fireplaces are right on the floor, like a campfire. That's why there's no ornament—hardly any intermediate level of detailing—and that's why the materials are left unfinished. What he was after, he said, was something between a temporary shelter and a permanent cave.

And we hadn't even started talking about its social meaning, which is what was most radical about it. Again, I told them, this is difficult to understand when you visit, because the Schindler House is now a museum, not a house. You don't see it in its proper context: as it was used. There were two families living there, and oftentimes a collection of houseguests dropped in for shorter or longer periods of time. They all shared a kitchen, which Schindler called the utility room, because cooking and cleaning up was considered drudgery and so it should be shared. In other words, the house was like a little commune, and in fact the very nature of "house" was being critically reconsidered.

Then I brought it all together. Imagine the house from Schindler's point of view, I said. He was a young architect, only a few years older than you, in an unfamiliar place. He'd only been in Los Angeles a year or two, and only in America a few years more. English was not his language. He had a family, and no money. He decided to build a house. And he decided to experiment with new forms—the flat roofs, the pinwheel organization, the transparent corners. This is earlier than Gropius' Bauhaus, or Rietveld's Schroeder House, or Corbusier's villas. In fact, some historians consider it the first modern house anywhere. Then, he decided to use a novel construction method. Without the right tools. But wait, he also totally challenged everything about the typical program of the single-family house. He did the most powerful thing you can do as an architect: construct new social relationships.

There was a glimmer of recognition. Perhaps even some excitement. I paused for a minute.

Imagine, I said to the students, that I send you to Africa. (Maybe you're a couple years older and you have a little time to get familiar with the language.) And you have a family. And I don't give you any money. And you're supposed to build a building. Out of plastic. In the shape of a blob. And you have to find local people to help you. Plus, you're supposed to fundamentally challenge the conventional assumptions about how space is arranged in that type of building, and to create new relationships between people.

That's what Schindler did, I said.

Tony Denzer



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

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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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7, Friday

The Berkeley City Club.

Tour of the Berkeley City Club (Julia Morgan, 1927) and lunch in the club's dining room. Berkeley Architectural Heritage Association; Berkeley City Club, 2315 Durant Ave., Berkeley; 11AM; \$15; res. req. 510.841.2242. berkeleyheritage.com.

7-8, Friday-Saturday

Victorian Twelfth Night Celebration.

Progressive dinner in Riverside's Heritage Square with horse-drawn carriages. Old Riverside Foundation for Historic Preservation; Mission Inn, 3649 Mission Inn Ave., Riverside; 6:30PM and 8:30PM; \$80; res. req. 951.683.2725.

9, Sunday

Ed Ruscha.

Informal discussion on the exhibit "Cotton Puffs, Q-tips, Smoke and Mirrors: The Drawings of Ed Ruscha" with art critic and historian Dave Hickey. MOCA, 250 S. Grand Ave., LA; 3PM. 213.621.2766. moca-la.org.

9, Sunday

Moveable Musical Feast.

Jazz performance at the Egyptian Theatre (Meyer and Holler, 1922; Hodgetts + Fung, 1999) with the Bennie Maupin Ensemble. The Da Camera Society; LA; 3PM; \$35-41; res. req. 213.477.2929. dacamera.org.

12, Wednesday

Residential Construction Defect Litigation in California.

One-day seminar on construction defect claims with construction lawyers James Acret, Jon Anderson, and Gregory Shaughnessy. Lorman Education Services; Hyatt Regency, 711 Hope St., LA; 8:30AM-4:30PM; \$309-319; res. req. 888.678.5565. lorman.com.

14, Friday

Doheny Soiree.

Philharmonia Quartett Berlin plays at the Doheny Mansion (Hunt and Eisen, 1899). The Da Camera Society; Los Angeles; lecture-7:45PM, concert-8PM; \$58-82; res. req. 213.477.2929. dacamera.org.

15, Saturday

Claremont Colleges Walking Tour.

History, architecture, and people of the six colleges. Claremont Heritage; Seaver House, 305 N. College Ave., Claremont; 9:30AM; \$8; res. req. 909.621.0848.

15, Saturday

Miracle Mile Walking Tour.

Walking tour of Art Deco buildings in Miracle Mile. Art Deco Society of Los Angeles; 10AM; \$5-10; res. req. 310.659.3326. adsla.org.

15, Saturday

Out of Site: Selections from the Marsha S. Glazer Collection.

Opening reception for exhibit. University Art Museum, UC Santa Barbara; res. req. 805.893.5354.

18, Tuesday

Building for Nature:

The Architecture of Walter Burley Griffin.

Lecture on the work of modernist Prairie School architect Walter Burley Griffin with author and architecture

professor Paul Kruty. The Gamble House; Neighborhood Church, 2 Westmoreland Place, Pasadena; 7:30PM; \$15-20. 626.793.3334. gamblehouse.usc.edu.

19, Wednesday

Construction Contracting for Public Entities in California.

Seminar on successfully completing public construction projects with Gibbs, Giden, Locher & Turner LLP partners Barbara Gadbois and Steven Cuneo. Lorman Education Services; Hyatt Regency, 711 Hope St., LA; 8:30AM-4:30PM; \$329-339; res. req. 888.678.5565. lorman.com.

19, Wednesday

NIMBY.

Building Coalitions Panel on NIMBYism and neighborhood councils with moderator urban designer and planner Deborah Murphy, and panelists developer Doug Holte, city planner John Chase, and architect Michael Pinto. AIA/LA; A+D Museum, 8560 Sunset Blvd., West Hollywood; 6-8PM; \$10-15. 213.639.0777. aialosangeles.org.

20, Thursday

Julia Morgan Birthday Celebration.

Festivities celebrating the 133rd birthday of architect Julia Morgan with Hearst Castle historian Victoria Kastner. Landmark Heritage Foundation; Berkeley City Club (Julia Morgan, 1927), 2315 Durant Ave., Berkeley; 4PM; \$15-25; res. req. 510.848.7800.

20, Thursday

Art From the Russian Avant-Garde.

Presentation of Russian avant-garde artworks with artist Katya Kompaneyets. Szalon, 910 N. La Cienega Blvd., LA; 7:30PM. 310.657.0089.

22, Saturday

Jorge Pardo.

Lecture with LA designer and artist Jorge Pardo. Palm Springs Desert Museum, Annenberg Theater, 101 Museum Dr., Palm Springs; 6PM; \$5-10; res. req. 760.325.4490. psmuseum.org.

23, Sunday

Moveable Musical Feast.

Performance at the Canfield-Moreno Estate (Robert D. Farquhar, 1923) with Biava Quartet. The Da Camera Society; LA; 2PM and 3:30PM; \$65-85; res. req. 213.477.2929. dacamera.org.

26, Wednesday

Residential Green

Design—The Inside Track.

Lecture with Earth Friendly Interior Design's Alison Pollack and environmental design consultant Joe Kahn. ASID; Pacific Design Center, 8687 Melrose Ave., West Hollywood; 10AM. 310.657.0800. asidla.org.

29, Saturday

Care and Feeding of Books.

Conference with San Fernando Valley Historical Society's Gil Coronel and librarian of Ward Ritchie Press Collection Mike Sutherland features program and library tour. Associated Historical Societies of Los Angeles County; Occidental College Library, 1600 Campus Rd., Eagle Rock; 9AM; \$14; res. req. 323.641.9057.

29, Saturday

Arts and Crafts Symposium.

Symposium in conjunction with exhibition "The Arts and Crafts Movement in Europe and America, 1880-1920" moderated by Decorative Arts Department head and curator Wendy Kaplan. LACMA Decorative Arts Council, 5905 Wilshire Blvd., LA; 9:30AM-5:30PM; res. req. 323.857.6528. lacma.org.

30, Sunday

Homes in Ocean Park's Historic District.

Walking tour of architecturally significant homes in Santa Monica's Third Street Historic District, including Victorian and Craftsman styles and a Methodist Episcopal church converted into a residence by architects Aleks Istanbulu and Anne Troutman. Santa Monica Conservancy; Ocean Park Branch Library, 2601 Main St., Santa Monica; 12-4PM; \$25-45; res. req. 310.485.0399. smconservancy.org.

30, Sunday

Moveable Musical Feast.

Performance at the Ebell of Los Angeles Grand Salon (Silas Burns and Sumner P. Hunt, 1927) with the Orlando Consort. The Da Camera Society; LA; lecture-2:15PM, concert 3PM; \$37-42; res. req. 213.477.2929. dacamera.org.

FEATURED EVENT

30, Sunday



Photo courtesy of Aleks Istanbulu and Anne Troutman

Homes in Ocean Park's Historic District

Santa Monica Conservancy walking tour includes a church converted into a residence by architects Aleks Istanbulu and Anne Troutman. See listings for details.

Ongoing

Architecture Tours LA.

Driving tours of Downtown LA, Silver Lake, Hollywood, and Beverly Hills/West Hollywood with SAH/SCC Member Laura Massino Smith. Architecture Tours LA; res. req. 323.464.7868. architecturetoursla.com.

1, Tuesday

Argosy Hotel and Casino.

Presentation on Kansas City's Argosy Hotel and Casino with Gallegos Lighting Design principals Karl Haas and Patrick Gallegos. Designers Lighting Forum; reception-6PM, presentation-7PM. 310.535.0105. dlfla.org.

4, Friday

Hearst Memorial Mining Building.

Tour of UC Berkeley's recently restored Beaux-Arts building (John Galen Howard, 1901). Berkeley Architectural Heritage Association; Berkeley; 11AM; \$15; res. req. 510.841.2242. berkeleyheritage.com.

4, Friday

Doheny Soiree.

Vlach Quartet Prague plays at the Doheny Mansion (Hunt and Eisen, 1899). The Da Camera Society; Los Angeles; lecture-7:45PM, concert-8PM; \$58-82; res. req. 213.477.2929. dacamera.org.

10, Thursday

Feng Shui Tools For Better Living.

Class on the authentic practices of Feng Shui with American Feng Shui Institute senior instructor Kartar Diamond. Santa Monica College, 1310 11th St., Santa Monica; 6:30-9:30PM; \$49; res. req. 310.434.3400. smc.edu.

10, Thursday

Julia Czerniak.

Lecture with Clear principal Julia Czerniak, of Syracuse, NY. Otis College of Art + Design, Ahmanson Building, 9045 Lincoln Blvd., LA; 7PM. 310.665.6867. otis.edu.

10, Thursday

Moveable Musical Feast.

Performance at the Historic Italian Hall (1907) with the Italian Saxophone Quartet. The Da Camera Society; LA; lecture-7:15PM, concert-8PM; \$34-38; res. req. 213.477.2929. dacamera.org.

13, Sunday

Moveable Musical Feast.

Performance in the Hotel Bel-Air Garden Room with the Zephyros Quintet. The Da Camera Society; LA; 2PM and 3:30PM; \$81; res. req. 213.477.2929. dacamera.org.

17, Thursday

Style by Saladino.

Lecture and book signing with interior designer and author John Saladino. LACMA Decorative Arts Council, 5905 Wilshire Blvd., LA; 7PM. 323.857.6528. lacma.org.

18-20, Friday-Sunday

Sand Dunes to Golf Courses.

Symposium by Conference of California Historical Societies. Conference of California Historical Societies; Embassy Suites Hotel, 74-700 Hwy 111, Palm Desert; res. req. 760.771.3868. californiahistorian.com.

18-20, Friday-Sunday

California Missions and Other Hispanic Sites.

Conference at the San Fernando Mission, Hilton Woodland Hills, and Autry Museum with tours, paper presentations, and banquets. California Mission Studies Association; \$55-75; res. req. 818.595.1000. ca-missions.org.

22, Tuesday

Color Woodcut and American Arts and Crafts.

Lecture on color woodcuts as popular decorative accents in Arts and Crafts-style architecture with Worcester Art Museum curator David Acton. The Gamble House; Neighborhood Church, 2 Westmoreland Place, Pasadena; 7:30PM; \$15-20. 626.793.3334. gamblehouse.usc.edu.

26, Saturday

Moveable Musical Feast.

Performance at SCI-Arc (Gary Paige, 2001) with Ethel. The Da Camera Society; LA; 3PM; \$35-38; res. req. 213.477.2929. dacamera.org.

SAH/SCC EVENT



5, Saturday

Edward A. Killingsworth: Setting a Modern Standard

Self-driven tour of the architect's work in Long Beach. See Page 1 for details.

Historic Sites

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 Residence Museum

401 E. M Street, 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.

The Doctor's House Museum

1601 W. Mountain, Brand Park, Glendale. 818.242.4290.

A restored Queen Anne Eastlake-style home built in 1889. Tours: Sundays, 2-4PM.

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.

Eames House

203/205 Chautauqua Blvd., Pacific Palisades. 310.459.9663. eamesoffice.com.

House designed by Charles and Ray Eames in 1949 as part of *Arts & Architecture* magazine's Case Study housing experiment. Tours: Monday-Friday, 10AM-4PM by appointment.

Ennis-Brown House

2655 Glendower Ave., LA. 323.660.0607. ennisbrownhouse.org. House designed by Frank Lloyd Wright in 1924. Tours: Tuesday-Thursday and Saturday, 11AM and 1:30PM by appointment.

Gamble House

4 Westmoreland Pl., Pasadena. 626.793.3334. gamblehouse.org. A 1908 Charles and Henry Greene house. Tours: Thursday-Sunday, 12-3PM.

Grier Musser Museum

403 S. Bonnie Brae St., LA. 213.413.1814.

Queen Anne style Victorian house from 1898. Tours: Wednesday-Saturday, 12-4PM by appointment.

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 and Saturday, 12-3PM; Sunday, 11-4PM.

Heritage Walk Museum

321 N. Broadway, Escondido. 760.743.8207.

Museum includes the 1888 Santa Fe train depot and blacksmith shop in historic Grape Day Park. Tours: Thursday-Saturday, 1-4PM.

Kimberly Crest

1325 Prospect Dr., Redlands. 909.792.2111.

An 1897 chateau-style house with Tiffany items, formal gardens, citrus groves, and lily ponds. Tours: Thursday-Sunday, 1-4PM.

Lanternman House

4420 Encinas Dr., La Cañada Flintridge. 818.790.1421.

A historic 1914 Craftsman House, formerly home to the Lanternman family and other local civic leaders, with newly opened archive reading room. Tuesday and Thursday, 1-4PM; first and third Sunday of each month, 1-4PM.

Lasky-DeMille Barn

2100 N. Highland Ave., Hollywood. 323.874.2276.

Now Hollywood Heritage Museum, this structure was the studio for the first feature-length motion picture made in Hollywood—"The Squaw Man" in 1913 by Cecil B. DeMille—and the birthplace of Paramount Pictures. Saturday and Sunday, 11AM-4PM.

Lummis House

200 E. Ave. 43, LA. 323.222.0546.

The arroyo stone-clad home built by architects Sumner Hunt and Theodore Eisen, as well as the founder of Southwest Museum Charles Fletcher Lummis (1895-1910). Tours: Friday-Sunday, 12-4PM.

Maloof Residence

5131 Carnelian St., Alta Loma. 909.980.0412.

Historic Arts and Crafts house, former home of woodworker Sam Maloof. Tours: Thursday and Saturday, 1-4PM; \$5-10.

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, 10AM-4:30PM.

Mission Inn Museum

3649 Mission Inn Ave., Riverside. 909.788.9556.

Historic museum. Tours: Daily, 9:30AM-4PM.

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.

Rancho Los Cerritos

4600 Virginia Rd., Long Beach. 562.570.1755.

Built in 1844, the Rancho is now a National and State Historic Landmark with a research library. Tours: Wednesday-Sunday, 1-5PM.

San Fernando Mission

15151 San Fernando Mission Blvd., San Fernando. 818.361.0186.

Mission founded in 1797. Tours: Daily, 9AM-4:30PM.

Villa Montezuma, Jesse Shepard House

1925 K St., San Diego. 619.239.2211.

An 1887 Queen Anne style house designed by Comstock and Trotsche for the author Jesse Shepard. Tours: Friday-Sunday, 10AM-4:30PM.



SOCIETY OF ARCHITECTURAL HISTORIANS
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Postcards



from Fresno

Who would have thought?! The North met the South in Fresno, October 22nd and 23rd. Fresno's architectural treasures were opened up to SAH/SCC and SAH's Northern California Chapter. Wined and dined, treated to a candlelight tour of the Victorian and Craftsman St. John's Neighborhood, four informative presentations by scholars on historic development, landscapers, architects, and building forms, we Southerners found good company and much to marvel at. The highlight was a bus tour featuring adobe structures: two ranch-style homes by Franklin & Kump (1936, 1940), a modern garden office complex (Robert Stevens, 1970), the idiosyncratic Forestiere Underground Gardens (1906) and—can you believe this is adobe?—the 1903 Kearney Mansion (builder unknown). Great time! Wish you'd been there. See Fresno!

—Merry Ovnick



1613 E. Main St., Ventura, CA.
"Kelly Arte de Espana",
Spanish Revival, Hobson Heights,
built in 1928.

from Ventura

Grass roots efforts to showcase architectural history were at their best when the San Buenaventura Conservancy presented its Ventura Architecture Weekend, November 12th to 14th.

Starting with a Gala Opening Reception on Friday evening at San Buenaventura City Hall (Albert C. Martin, 1912-13), the conservancy showcased four Westside and Downtown homes on Saturday and four Midtown homes on Sunday. Ventura's only Greene and Greene home, The Gould House (1921-1925), rarely open to the public, was accessible to ticket holders on both days in hopes that by telling the historic story of the home to the public, a foundation would acquire the property for public use.

While the Gould home might well be Ventura's rarest architectural gem, each one of the homes on the tour offered its own charm and character. We started with the Mediterranean Spanish Revival Bungalow, Velazquez Villa (1928), in the oldest neighborhood of Ventura, "The Avenue," on the far West side. On East Main Street, Captain Blackburn's Main Street Mansion (1905) is Ventura's Historic Landmark #59. A Queen Anne/Colonial Revival Victorian, it's named after a Civil War veteran and Ventura pioneer.

The Harry S. Valentine House (1915) on East Santa Clara Street is an Oriental Craftsman, claimed to be the only one of its kind in Ventura. Recently purchased, the house is undergoing a complete restoration, following the guidelines of the Historic Building Code.

The Shaw Soda Works House (Selwyn Shaw, 1923), as well as its twin next door, are Mediterranean Stucco. Shaw and his brother Burt constructed most of the homes on the 1100 block of Poli Street. The area has been designated the Selwyn Shaw Historic District and reflects the changes in structures from the late 1880s to the late 1920s.

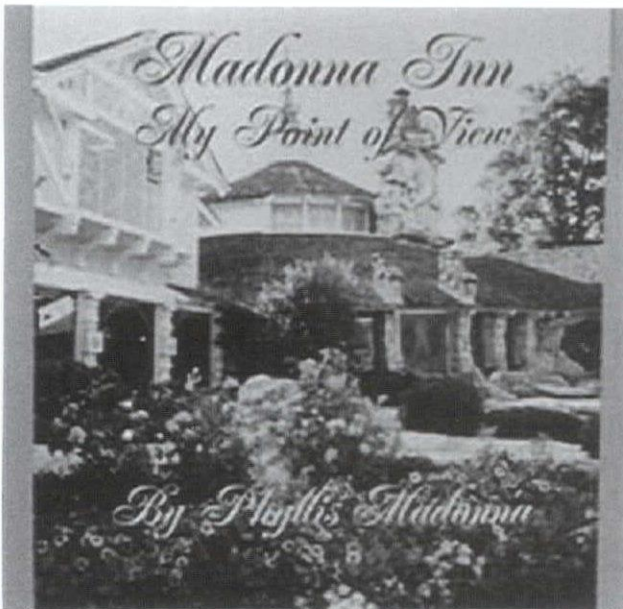
Sunday's tour started at the Gwillim Hacienda (1928), a Mediterranean Spanish Revival Bungalow redesigned by owner Steve Gwillim. Original hardwood floors, restored and acquired vintage lighting fixtures, and replastered walls give the home an authentic Spanish flair. The Clench Cottage (1925) on Poli Street is a Craftsman Bungalow, whose façade remains unchanged except for a new stained-glass front door.

The McCord Residence (1927) is a Spanish Revival located in the Hobson Heights neighborhood on Encinal Place. Constructed by builder Lewis Randolph, it's a generously sized home with eight-foot stained-glass pocket doors on each end of the living room, original light fixtures, Batchelder tile on the fireplace mantle, and stained-glass panels on the dining room ceiling.

The final home on the Sunday tour was also a Spanish Revival in Hobson Heights, occupied by artist Michael Kelly and his wife Gisele, a flamenco dancer. The Kellys are co-owners of the California Pottery and Tile Works and samples of the tile are everywhere in the home.

In addition to the nine homes for visitors to tour, the weekend included a series of lectures and demonstrations and a small trade show of vendors who support authentic restoration of early architecture as well as those who supply resource information on historic preservation and restoration. Displayed at the Pierpont Inn Pavilion, visitors could browse the exposition then catch a shuttle bus to the homes on the tour.

—Barbara Denzer



Madonna Inn: My Point of View by Phyllis Madonna.

This lushly produced book is a chronicle of the famed Madonna Inn in San Luis Obispo by its proprietor. After a few chapters on personal family history, the book delves into the design, history, and events at the Madonna Inn. Alex Madonna was frequently on the road for his Madonna Construction Company, experiencing poor food and lodging in roadside inns. Thus was the impetus to create a grand inn with sprawling dining room. The land was purchased in 1954 and the inn opened Christmas Eve 1958 with rooms going for \$7 per night. Expansions continued until the property was finished in 1962. Just four years later, a fire took out 12 of the guest rooms. By 1969, the inn had rebuilt to the present total of 107 rooms. The inn attracted numerous celebrities of the day: Paul Newman and Joanne Woodward, Barbra Streisand, Lucille Ball, Robert Mitchum. The best chapters—on the interiors—are replete with color photographs of lobbies, restaurants, shops, and function rooms. Then, there's "My Favorite Rooms"—a selection of the individually decorated theme rooms that are just the height of fantasy: Caveman, Gypsy Rock, Daisey Mae, Hearts & Flowers, Irish Hills, Safari, Matterhorn. This is a very personal and eccentric history of a truly unique place.

Pick & Shovel Publishing; hardcover; 326 pages; \$47.95.

bookmarks

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.

Rodney Walker: The Ojai Years: trifold black-and-white brochure featuring Walker's important residences in Ojai, with pictures and article by historian David Mason

_____ at \$5 each

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

Avenel Homes: two-fold, two-color brochure from "Ain on 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

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."

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Wright in Hollywood: Call for Presentations

Deadline: March 15th

The Frank Lloyd Wright Building Conservancy is holding its annual conference in Los Angeles, October 19-23, 2005. The theme is "Frank Lloyd Wright and his Los Angeles Progeny, 1917-1941." Submit proposals for sessions considering these themes within the time scope of 1917 to 1941: cultural ambience of LA; how suburban development and influence of the automobile is reflected in design; architectural expression specific to LA; new or experimental building technologies in LA and conservation issues; landscape conservation and management; conservation strategies of structural and mechanical systems; materials and finishes; and case studies of Wright's work in the area. For more information, contact Frank Lloyd Wright Building Conservancy at 312.663.550 or preservation@savewright.org.



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Cocktail reception

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