

Photo: US Department of the Interior,
National Park Service

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Sunday in Boyle Heights: Breed Street Shul

SAH/SCC Annual Members' Celebration

Sunday, November 11, 2012, 2-4PM

Please join us for this year's SAH/SCC Members' Celebration at the newly restored Breed Street Shul in East Los Angeles to celebrate Los Angeles' cultural heritage and explore this unique piece of architecture. It's our annual way of saying "thank you" to you, our members, for supporting the work of SAH/SCC!

Between 1910 and 1950, Boyle Heights was the most populous Jewish community in Los Angeles. The first Breed Street Shul (for education and workshop) was built on the current site in 1915. By 1922, a larger synagogue was needed and the Byzantine Revival-style Congregation for Talmud Torah was designed by A.M. Edelman and A.C. Zimmerman. The original 1915 vernacular structure also remains at the rear of the site.

Even though there were 10,000 Jewish households in the area in 1930, the latter half of the 20th century found the Jewish population moving to the Westside. In addition to the Shul being left derelict from the Boyle Heights exodus, the building suffered damage in the 1987 Whittier Narrows earthquake.

This year's members' celebration will explore the restoration of this remarkable cultural and architectural resource. SAH/SCC Life Member and restoration architect Robert Jay Chattel, AIA, will share his 20 years of work on the project, including seismic retrofit, roof rehabilitation, and stained-glass window and mural restoration efforts. Other experts will be on hand as well to round out the story of this important landmark, which was named City of Los Angeles Historic-Cultural Monument #359 in

1988, and was listed in the National Register of Historic Places in 2001.

Come experience the much talked about renaissance of Boyle Heights for yourself. Light refreshments will be served and there's plenty of opportunity to catch up with fellow members and the board. So mark your calendars—you could even take public transportation—and come visit the Breed Street Shul, the jewel of East LA. This event is always free to SAH/SCC members, and we encourage you to bring friends, whose ticket price can be applied toward membership that day.

Members' Celebration—Breed Street Shul: Sunday, November 11, 2012; 2-4PM; free for SAH/SCC Members in good standing; \$10 for non-member guests (applicable toward new membership on that day); reservations required; see order form on Page 6, call 800.972.4722, email info@sahscc.org, or go to www.sahscc.org.



Mural after restoration.
Photo: Breed Street Shul Project, Inc.



Archival image of main sanctuary.
Photo: US Department of the Interior, National Park Service

SAH/SCC President's Letter

The Original TOD: Streetcar Suburbs

Photo: Metro Transportation Library and Archive



The more things change—

the more they stay the same?

Jargon alert! There's a buzzword floating around in planning circles: TOD (Transit Oriented Development). TOD can be many things, but essentially it is the idea of planning for a variety of residential and commercial options within easy access to public transportation systems. In Los Angeles, TOD is specifically associated with the expansion of the light rail system.

For LA historians, this is hardly a new concept. In pre-automobile-crazy Southern California, developers actively advertised their housing tracts' access to the streetcar lines. And people considered it an amenity. Of course, the postwar utopian vision focused on the car, and Los Angeles abandoned its light rail system for the freeway. Since then, conventional wisdom has reigned that Angelenos will never give up their cars. But that may be about to change as we witness a cultural shift in how Generation Y values the automobile.

In his recent *Los Angeles Times* article on Crenshaw Boulevard, architecture critic Christopher Hawthorne observed a generational gap between a group of 50-something classic car owners and a youth culture that has rediscovered the bicycle. What?

Really, it is about priorities, and of course, money. Where cars once represented Angelenos' identities, along with providing the freedom to socialize, today the smartphone is the new Mustang. Facebook and other social media, e-commerce, and video-sharing accomplish communication, socializing, shopping, and entertainment without a drop of petrol. A recent research study showed teens would rather pay for their phones, laptops, and tablets than for a car. And that has the automobile manufacturers taking notice. Nationally, the percentage of teens and twenty-somethings with drivers' licenses has dropped dramatically.

When two tanks of gas equal an unlimited data plan, things are bound to change. Even in Los Angeles.

The other lesson to learn from technology is that people today are accustomed to expanded personal options. Los Angeles city planners—who think people should give up their cars completely or live and work next to a transit station—are as misguided as those who proclaimed automobiles to be part of the American Dream. Having the option to take public transportation, use a Zip Car, or drive your shiny BMW convertible with the top down are all viable—just not if all 3 million people in Los Angeles hit the road at the same time.

The transit system has shaped our built environment in the past and is surely doing so again. TOD is really old, not new, to Los Angeles, and it just might work for a new generation. After all, did you ever think you'd be watching television on your phone?

—Sian Winship

Tour and Event Information:
1.800.972.4722
info@sahscc.org



SOCIETY OF ARCHITECTURAL HISTORIANS
SOUTHERN CALIFORNIA CHAPTER

SAH/SCC NEWS is published bi-monthly by the Society of Architectural Historians / Southern California Chapter. Subscription is a benefit of membership.

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November/December 2012 issue deadline for newsletter information and ads: October 10, 2012. Please send all ad materials, and news to the attention of the editor:

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UCSB Faculty Club Study Day

Tour and Symposium, University of California, Santa Barbara

Saturday, December 1, 2012, 10AM-5PM

SAH/SCC is pleased to offer its members a very special opportunity to attend UCSB's symposium on Charles W. Moore, including a tour of the Faculty Club designed in 1967-8 by Moore, Lyndon, Turnbull, Whitaker (MLTW). Through a special arrangement with the University, SAH/SCC has reserved several advance-sale tickets for our members to this important event. Moore is best known for his groundbreaking residential design work at Sea Ranch and for being an active educator. If you enjoyed the Moore Modern Patrons event in October, this will give you the opportunity to view more of Moore from a different angle.

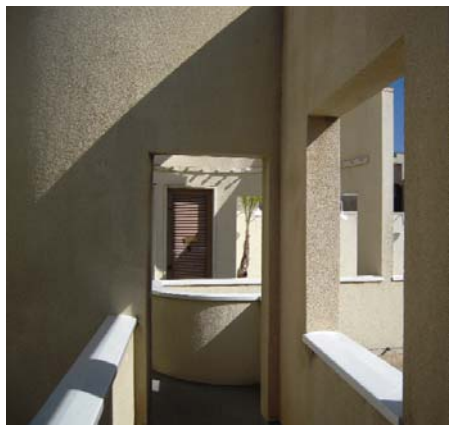
This event is organized by UCSB professor, noted author, and SAH/SCC Member, Volker M. Welter, Ph.D. Guest speakers will include architect Donlyn Lyndon (former partner at MLTW), John Ruble, FAIA (partner at Moore Ruble Yudell), Tina Beebe (architectural colorist), former Moore clients, and a host of experts on the architect's work.

As David Gebhard has written, Moore and his colleague William Turnbull, Jr., found inspiration for the Faculty Club in Bernard Maybeck's Faculty Club (1902) at UC Berkeley, as well as in the Spanish Colonial Revival context of Santa Barbara. The design of the building at UCSB makes several symbolic references to the California Bay Tradition, Spanish Colonial Revival, roadside architecture, and even the freeway.

This symposium will offer new ways of thinking about Moore's work and explore the significance of the UCSB Faculty Club as an important piece of 20th-Century architecture.

Make the weekend even more compelling by combining this event with a visit to UCSB's Art, Design, and Architecture Museum (AD&A) to see "The Stumbling Present: Ruins in Contemporary Art" or the Santa Barbara Art Museum for "Scene On the Street".

UCSB Faculty Club Study Day: Saturday, December 1, 2012, 10AM-5PM; \$35 for SAH/SCC Members; includes gourmet lunch buffet; limited number of SAH/SCC pre-event tickets; register at www.sahscc.org. (Please note: tickets for academics, scholars, students, and the general public will be made available at a later date by the University, free of charge.)



Photos: Volker M. Welter

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Bookmarks

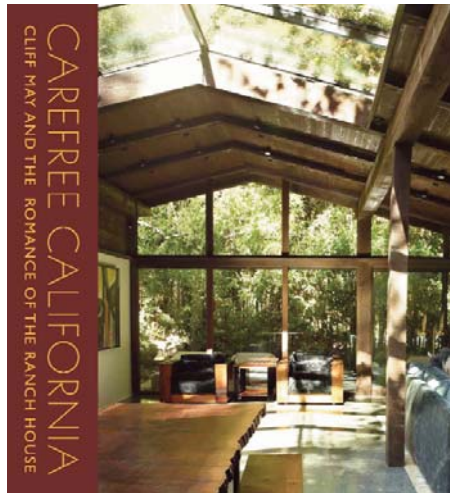
Carefree California: Cliff May and the Romance of the Ranch House

by Jocelyn Gibbs and Nicholas Olsberg

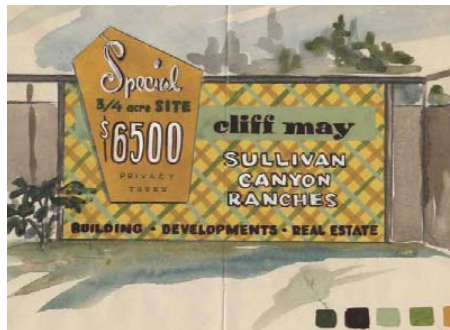
Published in conjunction with the recent exhibition at the Art, Design, and Architecture Museum at UCSB, this book is such a delight for fans of the Southern California ranch vernacular. The profusely illustrated book includes original drawings and plans, along with archival and current photos. Examples of marketing materials that promoted the carefree lifestyle “guaranteed” in new homes actually use the architect as a selling point (“It’s FUN to Live in a Cliff May Magazine Cover Home”).

There’s the requisite chapter on Ramona and the Old West, along with guest essays discussing the antecedents, redefinition, and resulting modernism of the iconic ranch house. A portfolio of images by fine-art photographer Catherine Opie adds another layer of interpretation. In relationship to May’s work, that of other noted architects—Hunt, Gill, Schindler, Neutra, Davidson, Coate, Weber, etc.—is explored along with the role of homeowners, developers, and bankers.

The book is divided into four sections, each with an introductory essay by Gibbs and/or Olsberg. “Looking for California in the Archives” discusses Mission, Spanish, and Mediterranean Revival architecture, as well as the introduction of Monterey and Modernism. “Reconstituting the Ranch House” looks at old California vernacular adobes, ranchos, tracts, and country clubs. “Prototypes and Possibilities” reviews small-unit typologies, post-war low-cost housing, Case Study Houses, and the effect of publications such as *Sunset* and *House Beautiful* on the widespread communication of the California lifestyle. “Ranch House as Idea” goes into detail on May’s own residences as well as his custom homes. Bibliography and listing of selected May works round out the offerings. Rizzoli; hardcover; 276 pages; \$45.



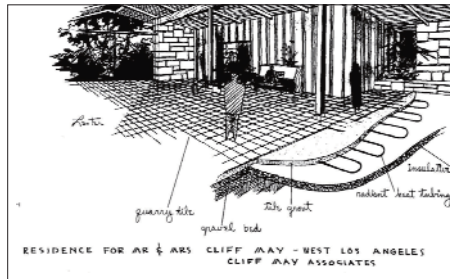
Publicity shot at Cliff May's Mandeville Canyon house.



Sketch for advertising billboard.



Artist Catherine Opie's interpretation of the Old Ranch Road house.



Drawing of May's Old Ranch Road house showing radiant heating system.

Photos: courtesy Carefree California/Rizzoli

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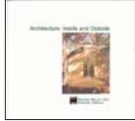
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Masters of Modernism: eight-page, two-color brochure featuring works of Richard Neutra and Frank Lloyd Wright in Bakersfield.



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Architecture: Inside and Outside: 5"x5" folded color brochure featuring Santa Barbara's Lotusland, Casa del Herrero, and Val Verde



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Out of the Shadow: 24-page, two-color brochure from Phoenix travel tour featuring the work of Frank Lloyd Wright, Al Beadle, Blaine Drake, Paolo Soleri, Edward B. Sawyer, Bennie Gonzales, and Will Bruder



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A Block in Glendale: pocket-size fandeck of cards featuring five diverse properties—including a Paul Williams residence—plus historical background information on the Brockmont Heights subdivision



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Rodney Walker 3 30 90: 12-page brochure featuring nine homes on five sites, as well as the architect's use of the three-foot module



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Space and Learning: eight-page, four-color brochure on the historical and contemporary legacy of LA school architecture, featuring projects by Richard Neutra, Thom Mayne, Rios Clementi Hale Studios, and others



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



_____ at \$2 each

Kesling Homes: bi-fold, two-color brochure from the "Kesling Modern Structures" tour



_____ at \$2 each

Union Station and MTA Transit Center: bi-fold map for a self-guided walking tour including historical facts and photos



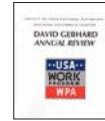
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Modernism for the Masses: tri-fold brochure with inserts of detailed floor plans of Eichler homes visited on the Orange County tour



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The Historic and Modern Spirit of Ventura: 20-page guide from Ventura tour



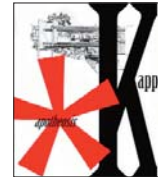
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David Gebhard Review: essays on the Works Project Administration by Robert W. Winter, Orville O. Clarke, Jr., and Mitzi March Mogul



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On Parallel Lines: The Sarasota Modern Movement 1948-1966: 26-page brochure featuring Sarasota School architects.



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Ray Kappe-Apotheosis: eight-page brochure features five Kappe Houses from 1959 to 1966 in the Royal Woods development of the San Fernando Valley.



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Conjunctive Points: four-color, 11"x17" brochure featuring a 20-building walking tour of the Hayden Tract, designed by architect Eric Owen Moss and developed by Samitaur Constructs.

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SAH/SCC is a 501c 3 nonprofit organization dedicated to providing its members with opportunities to learn about and experience the rich architectural heritage of Southern California and beyond. Our volunteer board members create tours, lectures, travel tours, and other events that explore the ideas behind the architecture as well as the buildings that result from them. From modern to craftsman, from Spanish Colonial to contemporary, our programs are the best-kept secrets in Southern California!

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Members' Celebration—November 11, 2012

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UCSB Faculty Club Study Day—December 1, 2012

Please go to www.sahscc.org to register.

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All event ticket sales are final. We are sorry, refunds cannot be accommodated.

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Graphic Design—Now in Production

The Hammer Museum, Through January 6, 2013

As ubiquitous as architecture is in our society, one can make a case for graphic design being just as influential in our daily life. The current show at The Hammer proves this point. "Graphic Design—Now in Production" is a rich, multi-layered exhibition with international examples of the latest in branding, print (yes, it still exists!) and digital communication, and titles for film and TV. It's a large show, with much to take in,



Posters on display.
Photo: The Hammer Museum

including interactive elements and an excellent lecture schedule. Back-to-back programs with designer Chip Kidd (November 28th) and with designer Michael Bierut and exhibition curator Ellen Lupton (November 29th) will make a busy—but delightful—couple of nights. The Hammer is the only West Coast venue for the show, which was organized by the Walker Art Center and Cooper-Hewitt. In the age when everyone with a computer and a few fonts thinks he's a graphic designer, this exhibition proves that it's not just tools that make the artist, but it's having the intellect, talent, engagement, and creativity to know how to use them. www.hammer.ucla.edu