

IN THIS ISSUE

Authors on Architecture	1
President's Letter	2
Gill Salon	3
Bookmarks	4
SAH/SCC Publications	5

Authors on Architecture: Harby & Fisher on Venturi's Rome

SAH/SCC Lecture & Book Signing, Santa Monica
Saturday, July 21, 2018, 1-3PM

Please join SAH/SCC, the Southern California Chapter of the Institute of Classical Architecture and Art, and the Santa Monica Public Library as architects Stephen Harby and Frederick Fisher, AIA, share from their guidebook *Robert Venturi's Rome* (Oro Editions, 2017). The book takes the reader on a journey through the Italian capital as

seen through the eyes of architect Robert Venturi, FAIA, author of the classic text *Complexity and Contradiction in Architecture* (Museum of Modern Art, 1966), a book that became fundamental to the development of every young architect's outlook on architecture.

Written by two winners of the prestigious Rome Prize, this new book re-visits the Roman buildings and places that stimulated Venturi and reexamines them with the perspective of 50 years of architectural advancements. It also features exceptionally beautiful watercolor illustrations of the sites by Fisher and Harby.

Fisher is an architect known for creating environments of timeless beauty and meaning with an emphasis on light and connection to art and nature. He earned his Bachelor of Arts degree from Oberlin College and Master's Degree in Architecture from UCLA. Santa Monica is home to numerous buildings by his firm, Frederick Fisher & Partners, including the Hillstone restaurant (2005), the Annenberg Community Beach House (2009), and a science building for Crossroads School (2015).

Harby practiced architecture with the late Charles Moore, FAIA, and was a Visiting Lecturer at the Yale School of Architecture from 2001 to 2016. Harby is also a recognized artist with his work found in the Art Institute of Chicago. He is a longtime member of the Society of Architectural Historians and has conducted numerous tours and programs for many years.

The free talk by the authors will focus on the genesis of the idea for the project, the importance of Venturi's text, how they went about approaching the sites, representing them through sketches and paintings, and the research and analysis that went into presenting these materials coherently to the reader. Books will be available for sale and signing.

Authors on Architecture: Harby & Fisher on Venturi's Rome—Saturday, July 21, 2018; 1-3pm; MLK Auditorium, Santa Monica Main Library; 601 Santa Monica Blvd.; free; seating is available on a first-come, first-served basis; 310.458.8600.



SAH/SCC President's Letter

Hancock Memorial Museum Revisited

It was 1982 and I was a capitalist-in-training at the USC School of Business when I first heard about an unusual museum on campus: the Hancock Memorial Museum. Although my interest in architecture and heritage conservation would remain unfulfilled for decades to come, the site intrigued me and I turned up for a tour of the space.

What I found was remarkable: Four rooms of the neoclassical Palladian-style Hancock Mansion (John C.W. Austin, 1909) formerly located on the northeast corner of Vermont Avenue and Wilshire Boulevard had been incorporated into the 1939 Allan Hancock Foundation Building. Captain G. Allan Hancock (1875-1965), heir to an oil fortune and to Rancho La Brea (tar pits included), was a large donor to the University of Southern California (he gave \$7 million, which is roughly \$184 million in today's dollars). His establishment of the Hancock Foundation (later the Hancock Institute for Marine Studies) offered him the opportunity to honor his mother, Ida Haraszthy Hancock, by integrating the reception hall, dining room, library, and music salon into the campus building.

The oddity of it all wasn't lost on me in 1982. The memory of a staircase to nowhere evoked the novelty of the Winchester Mystery House (1884-1922) in San Jose. Over time, with increasing interest in Los Angeles history and preservation, I yearned to see it again—this time with a mature eye.

More than 35 years later, on a recent visit to the Museum, I found that it did not disappoint. It was a purposeful statement about wealth and culture for a city barely 50 years old, at that time. One can almost feel Ida coming down the grand marble staircase backlit by a large stained-glass window in the reception hall. English interiors in the dining room and library confer old-world legitimacy to the dusty west.

No extant room, however, links the turn of the 20th century to centuries past as does the



Music Salon
Photo: USC



Captain G. Allan Hancock
Photo: Wikipedia

music salon. Taking its design cues from the halls of the Palace of Versailles—replete with a royal box for the lady of the house—the room is oriented toward a small performance stage. A vintage Steinway piano and a large pipe organ (now silenced) filled the salon with glorious musical entertainment and dazzled guests. Ida's strong presence and personality pervade the space.

Basically, nothing had changed since my first visit.

Captain Hancock ultimately had a falling out with the University and his collection of marine specimens was relocated. There had never been an endowment for the maintenance and upkeep of the residential rooms. However, they remain remarkably intact.

Through the years, the building has changed occupants several times and the Museum currently has access issues that preclude it reaching its full potential as an historic resource. However, there is a movement afoot within the University to rectify some of these challenges. I applaud these efforts, along with continued stewardship of this hidden gem. Alumni with an appreciation of history, architecture, and preservation should think about how they can help out.

After all, Ida would have wanted it that way.

—Sian Winship

Tour and Event Information:
1.800.972.4722
info@sahscc.org



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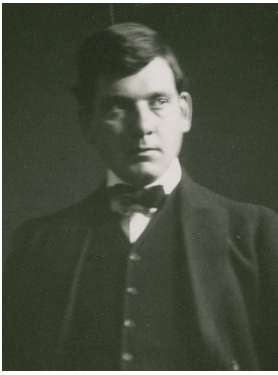
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Irving J. Gill.
Photo: courtesy San Diego
Historical Society.

Miltimore House Salon

**SAH/SCC Patron Event, Pasadena
Spring 2018**

Watch your email for more details about an upcoming SAH/SCC Salon to be held at the 1911 Catherine Miltimore Residence. Designed by Irving J. Gill (1870-1936), the Miltimore Residence is one of the architect's few remaining untouched masterworks and will be the site of an exclusive conversation with the most recent stewards of the property. We will explore the house's architectural significance as well the legacy of its most recent owner, a painter and artist.



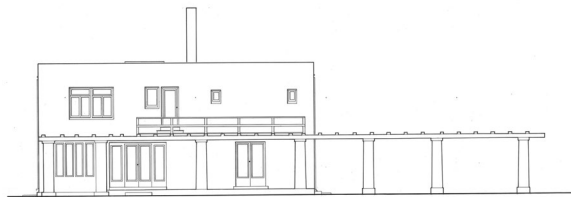
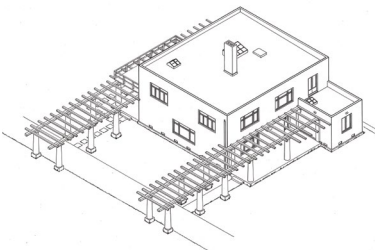
The Miltimore Residence expresses the beautiful simplicity of Gill's early modernist aesthetic and focus on efficiency. Beautifully proportioned, the house's vast expanses of unadorned plaster are punctuated by large casement windows that look out upon luxuriously landscaped grounds. The house also features what Gill called a "green room"—trellis structures covered with vines supported by minimalist columns.

In plan, the public rooms of the house are all on the first floor with multiple access points to a rear terrace through the living and dining rooms. The private spaces and bedrooms are elevated to the second floor and accessed off a central stair.

The Miltimore House is, without question, one of the most intact Gill-designed residences in existence.

If you enjoyed SAH/SCC's 2016 "Irving Gill: Los Angeles" house tour and/or our visit to *Irving J. Gill: Simplicity and Reform* exhibition at the University of California, Santa Barbara (UCSB), then this event is for you.

As a thank-you to our Life and Patron Members, tickets will be made available first to these members, then expanded to the full SAH/SCC membership. It's easy to become a Life or Patron Member—click [here](#). Watch your inbox for the exact date and time of what is sure to be a very exclusive and memorable event.



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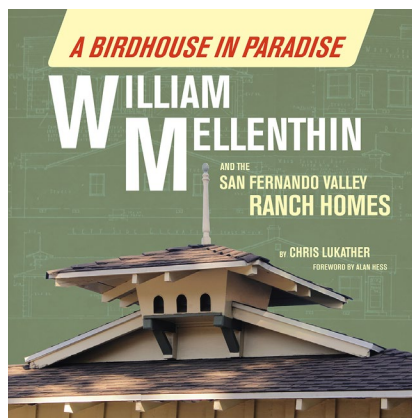


Making L.A. Modern: Craig Ellwood—Myth, Man, Designer

*edited by Michael Boyd; foreword by Ray Kappe;
principal photography by Richard Powers*

A stellar group of writers—SFMOMA architecture curator Jennifer Dunlop Fletcher, writers Michal Webb and Jeffrey Head, industrial designer Carl Magnusson, Modern San Diego president Keith York, and Ellwood’s own daughter Erin, a designer in her own right—join designer Michael Boyd and architect Ray Kappe, FAIA, to take a very personal look into Ellwood’s architecture, furniture, and mystique. Kappe’s foreword—“The Craig Ellwood I Knew”—traces his adulation from his job interview out of college (no work, no position) to a true friendship between colleagues. In a refreshing structural change to the typical monograph, Boyd places project texts after a select portfolio of 11 built works, allowing Richard Powers’ images to speak loudly and the reader to have a wonderfully immersive experience. The essays (save foreword and editor’s preface) are placed likewise. This demands attention to the *work* prior to detailed and illustrated descriptions of Ellwood’s notorious “life of refined decadence” that fueled his “brand of playboy architecture.” The essayists address Ellwood’s painting, furniture design, and personal style, in addition to the contributions he made to defining a California architecture. After enjoying this book, you’ll agree with Boyd that “Craig Ellwood was a complex man in search of a simple architecture.”

Rizzoli International Publications; 2018; 240 pages; hardcover; \$65.



A Birdhouse in Paradise: William Mellethin and the San Fernando Valley Ranch Homes

by Chris Lukather; foreword by Alan Hess

A paean to the humble vernacular ranch house, this book explores a builder responsible for more than 3,000 homes from the 1940s to the ’60s. Mellethin Birdhouse homes—named for their distinctive roof ornament—were more traditional and less celebrated than Eichler Homes. The author discovered them on his personal house hunt, and was inspired to learn more; the main essay chronicles his search for both a home and the story of William Mellethin. The book has the attitude of an enthusiast rather than a scholar, yet presents a wealth of archival material, from blueprints and family

photos to contracts and advertisements. Though the book focuses on Mellethin as the builder, Lukather acknowledges architect Leo F. Bachman, with whom the builder worked for many years.

Writing Disorder; 2017; 112 pages; softcover; \$35.



Urban Hallucinations: Koning Eizenberg Architecture

by Julie Eizenberg, FAIA

This unconventional “book” comprises three broadsides packaged in a cardboard box. Eizenberg—of Koning Eizenberg Architecture in Santa Monica—presents topics dear to her heart and her practice. Issues of homelessness, transit, traffic, diversity, income inequality, density, NIMBYism, sprawl, green space, gentrification, etc., are presented through demographic charts and graphics, as well as in essays by noted LA urban commentators Frances Anderton, Dana Cuff, and Alissa Walker. Projects are featured with an evocative introductory phrase, concise texts, and images that include those of people who actually use the spaces. Residential designs (affordable, market-rate, single-family) are explored in Parts One and Two, “Homes for all” and “Signs of life.” Part Three, “Faith in community,” looks at public-oriented projects—library, community center, and temple. Publishers and architects are taking great efforts lately to re-define the architectural monograph. *Urban Hallucinations* literally breaks out of the box to do so.

ORO Editions; 2017; 96 pages; softcover in a box; \$24.95.

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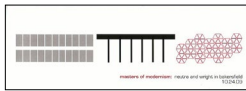
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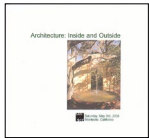
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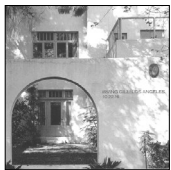
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Masters of Modernism: eight-page, two-color brochure featuring works of Richard Neutra and Frank Lloyd Wright in Bakersfield.



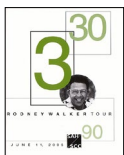
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Architecture: Inside and Outside: 5"x5" folded color brochure featuring Santa Barbara's Lotusland, Casa del Herrero, and Val Verde.



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Irving Gill: Los Angeles: 10-page booklet featuring photos and articles on Gill and three residential projects in LA.



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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.



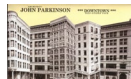
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Greta Magnusson Grossman: 3.5" x 8" 2-page color brochure featuring two residences by Greta Grossman.



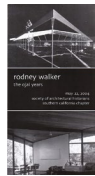
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Space and Learning: eight-page, four-color brochure on the historical and contemporary legacy of LA school architecture, featuring projects by Richard Neutra, Thom Mayne, Rios Clementi Hale Studios, and others.



_____ at \$5 each

John Parkinson, Downtown: 11"x17", four-color brochure featuring a self-guided walking tour of Parkinson buildings in Downtown LA's historic core and beyond.



_____ at \$5 each

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.



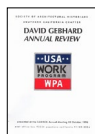
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Union Station and MTA Transit Center: bi-fold map for a self-guided walking tour including historical facts and photos.



_____ at \$10 each

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



_____ at \$5 each

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



_____ at \$10 each

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



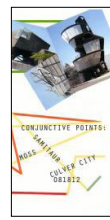
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Killingsworth: A Master Plan for Learning: 11"x17", four-color walking tour brochure of the Cal State Long Beach campus features history of master plan development by architect Edward A. Killingsworth, FAIA.



_____ at \$8 each

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



_____ at \$8 each

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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Designed for Learning: 11"x17" walking tour map and brochure of the University of California, Santa Barbara, campus.

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- FREE tickets to our annual Members' Celebration event
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Dwell on Design

April 5-7, LA Convention Center

This annual designfest comes a little earlier than usual this year, and offers an intriguing schedule of talks and tours, including keynotes by famed designers Jonathan Adler and Karim Rashid. See below for some highlights and check for more details [here](#).

Designing the New Dwell Home

Speaker: Dan Brunn, AIA, Principal, Dan Brunn Architecture, LA



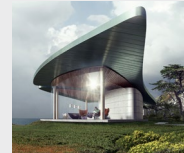
Designing the New Dwell Home—Bridge House by Dan Brunn Architecture.
Image: Dan Brunn Architecture

Hippification: Creating Authentic Zones

Panelists: Clay Aurell, AIA, Partner, AB Design Studio, Santa Barbara and LA; Josh Blumer, AIA, Partner, AB Design Studio, Santa Barbara and LA; Shawn Gehle, Principal, R&A Architecture + Design, Los Angeles and Portland, OR; Michael Poris, AIA, Principal, McIntosh Poris Associates, Birmingham, MI



Hippification: Creating Authentic Zones—Santa Barbara Funk Zone by AB Design Studio
Photo: Erin Feinblatt



Net-Zero on the Pacific

Speaker: John Marx, AIA, Chief Artistic Officer, Form4 Architecture, San Francisco

Net-Zero on the Pacific—Sea Song by Form4 Architecture
Image: Form4 Architecture

The Micro-Boutique Hotel

Speaker: Amit Apel, Founder, Amit Apel Design, Malibu

Micro-Units and Public Spaces

Speaker: Craig Hodgetts, FAIA, Founding Principal/Creative Director, Hodgetts & Fung, Culver City

Reconnecting to Our Natural Intelligence in the Age of Technology

Speaker: Catherine Cunningham, PhD, Founder/CEO, Eikosphere, Newport Beach

The Influence of Hospitality Design in Contemporary Residential Projects

Panelists: Ricki Kline, Principal Interior Designer, Design + Build, LA; Michael Suomi, Principal, Stonehill Taylor, New York City; Carissa Duncan, Founder, Salt + Bones, Carmel; Elizabeth Lowrey, IIDA, RDI, Principal, Elkus Manfredi Architects, Boston

The Immerging Design Discipline of Bioclimatic Architecture

Speaker: Paul Kephart, Principal Ecologist/Designer, Rana Creek Design, Monterey

At Home in the Sky

Speaker: Brittaney Elise, Founder, BE by Brittaney Elise, LA