



Photos: courtesy ICA

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Architecture in Film

SAH/SCC Film Screening and Talk
Saturday, July 11, 2009, Santa Monica

Join SAH/SCC on Saturday, July 11th, at 1PM, to celebrate the newly released major documentary *Beautiful Simplicity: Arts & Crafts Architecture in Southern California*. This 86-minute, widescreen production examines the profound effects of the Arts & Crafts movement on both the physical and cultural development of Southern California in the late 19th and early 20th centuries. Filmmaker Paul Bockhorst will be present to discuss the production and his series on the Arts & Crafts movement in California. The event is free, and reservations are not required, however seats will be available on a first-come, first-served basis, at the Santa Monica Public Library (SMPL), 601 Santa Monica Blvd.

Beautiful Simplicity introduces viewers to the work of a dozen notable architects who were influenced by Arts & Crafts ideals. They include Charles and Henry Greene, Sylvanus Marston, Arthur and Alfred Heineman, Frederick Roehrig, Sumner Hunt, Arthur Benton, Myron Hunt, Irving Gill, Frank Mead, and Richard Requa, many of whom worked in collaboration. The documentary also looks at the influence of John Ruskin and



David P. Gamble House, Pasadena.
Photo: © Alexander Vertikoff

William Morris, the leading voices of the Arts & Crafts movement in Britain, and Gustav Stickley and Elbert Hubbard, two major promoters of Arts & Crafts values in America. The passionate advocacy of local leaders like Charles Fletcher Lummis and William Lees Judson is also considered.

The documentary features more than 40 important Southland structures: Lummis House ("El Alisal") in Los Angeles by Lummis and Hunt; The Mission Inn in Riverside by Benton; Arturo Bandini, Duncan-Irwin, and Gamble Houses in Pasadena by the

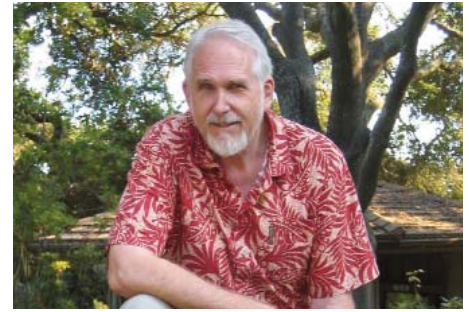
Greenes; Arthur Jerome Eddy House in Pasadena by Roehrig; Curtis Ranch in Altadena and Volney-Craig House in Pasadena by Louis B. Easton; St. Francis Court, Sylvanus Marston House, and Henry and Clara Lacey House in Pasadena by Marston; Bowen Court, Parsons Bungalow, and Hindry House in Pasadena by the Heinemans; and Polytechnic School in Pasadena by Myron Hunt and Elmer Grey.

The section on San Diego includes several structures by Gill: George White and Anna Marston House, Cossitt House, Russell Allen House, First Church of Christ Scientist, and La Jolla Woman's Club. The important Wheeler Bailey house in La Jolla, designed by Gill and Mead, is also featured, as are several projects by Mead and Requa, his later partner. Mead and Requa projects seen in the documentary include Brackenbury Residence, Robert Winsor House, Palomar Apartments, and Hopi House, as well as Krotona Institute of Theosophy in Hollywood.

Beautiful Simplicity also highlights the significance of the Craftsman bungalow, which was the most important contribution of the Arts & Crafts movement to American architecture. Bungalows provided comfortable and well-designed housing at a modest price, thus helping democratize home ownership in the U.S.

Beautiful Simplicity is the second installment in a series by Bockhorst that chronicles Arts & Crafts architecture in California. The first in the series is *Greene & Greene: The Art of Architecture* (2005), which will screen at SMPL later this summer.

As with *Greene & Green*, *Beautiful Simplicity* was produced by Paul Bockhorst Productions in cooperation with SAH/SCC. The program was written, produced, and directed by Paul Bockhorst, and is narrated by Richard Doyle. Principal photography is by Ron DeVeaux, with original music composed by Paul Morehouse. Principal funding was provided by The Ahmanson Foundation and the Joan Irvine Smith and Athalie R. Clarke Foundation.



Filmmaker Paul Bockhorst.



Arturo Bandini House, Pasadena.
Photo: courtesy Charles Sumner Greene Collection, Environmental Design Archives, University of California Berkeley

SAH/SCC President's Letter

It is no secret that the recession has hit architecture firms hard. Commissions have dried up, firms have downsized, and nearly all have taken pay cuts to keep the doors open. If history is any indicator, however, this cloud may have a silver lining.

As it turns out, the 1930s may have been bad for business, but it was a good decade for architectural ideas and creativity. During the Great Depression, when clients were few and far between, some architects used the time to reflect on their ideas, write manifestos, apply their craft to the series of social issues that follow economic decline, and build their most important works.

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SOCIETY OF ARCHITECTURAL HISTORIANS
SOUTHERN CALIFORNIA CHAPTER

Tour and Event Information:

1.800.972.4722;

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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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September/October 2009 issue deadline for newsletter information and ads: August 10, 2009. Please send all ad materials, notices of events, and news to the attention of the editor:

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A look at three important architects illustrates the point. During the 1930s, more than 150 projects passed through the drawing board of R.M. Schindler. Many of them were remodels, and about 80 percent of them went unbuilt. However, Schindler used the slow years to refine his ideas and publish his seminal article "Space Architecture" in *California Arts + Architecture* in 1934. Although Schindler built fewer than 25 houses during the decade, many are among his finest works—including Buck (1934), Van Patten (1934-5), and McAlmon (1935) Residences in Silver Lake.

Despite his tour-de-force in the Lovell Health House in 1929, Richard Neutra's built works between 1930 and 1934 totaled five. Inclusion in the Museum of Modern Art's "International Style" exhibition increased his fame, but commissions still were hard to come by. Ironically, in 1931, when Neutra had no commissions at all, his income came from the design of an aluminum bus for Homer Johnson, Philip Johnson's father, and a stakeholder in a partnership between Alcoa Corporation and White Motors.

Neutra filled the extra hours by re-working his ideas on Rush City Reformed with his unpaid interns Gregory Ain, Harwell Hamilton Harris, and Raphael Soriano. From these explorations of how architecture could meet pressing social challenges came the Corona Bell Elementary School (1935) and a series of housing projects for low-income and migrant workers. Later in the decade, this period of reflection helped Neutra produce his most elegant small houses—Beard Residence (1934) and Miller Residence (1937)—as well as two large masterpieces, Von Sternberg House (1935) and Brown House (1938).

When the Depression destroyed the growing practice of Frank Lloyd Wright, he turned his energies to further developing Broadacre City, with his ideas about urban decentralization. By March 1932, it was published in *The New York Times*. During this period, Wright also begins to realize early versions of the Usonian House. At mid-decade, he completed two masterpieces: Fallingwater and the Johnson Wax Building.

We can only hope, therefore, that the turmoil that grips the profession today will be used by architect-visionaries to move society forward. Foundations and grantmaking organizations that seek to leverage shrinking endowments and annual giving budgets should consider how these lessons of the past can inform the field today.

Last but not least, there is the lesson of Alfred M. Butts, another jobless architect during the Great Depression. In addition to designing socially conscious projects, such as the Charles W. Berry low-income housing project on Staten Island and the Stanford Free Library in New York, Butts combined his love of chess and crossword puzzles with his skills at model making to invent a little game called Scrabble. After all, there was only room for one Frank Lloyd Wright.

Sian Winship



Buck Residence (1934) by R.M. Schindler.
Photo: Rob Rothblatt

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Postcard From Shoshone

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Are we there yet?

This is what was going through my mind as we entered the town of Baker, home of the Bun Boy restaurant and the world's largest thermometer. Baker, CA, is also the turnoff point to travel north up to the town of Shoshone, our destination. There were still more than 60 miles to go, but the ride was enjoyable with beautiful desert mountains to gaze at. We were on our way to the SAH/SCC Modern Patrons event, featuring the Richard Neutra-designed Sorrells Residence from 1957. As we drove, I wondered how Neutra ever came to design and build a house in such a remote place. We were soon to find out.

The house was easy to find; there are few streets in the town, and we hit on the right one immediately. Shoshone is cute, with some cafés and old motels. The house was easily identifiable as a Neutra—with its long, low profile and walls of glass—and it looked like nothing else around it. The house was in original condition, something I love to see so I can get the feeling of what it was really like when built.

After a look around, we sat down for the discussion portion of the event with our hostess Susan Sorrells, who grew up in the house when her parents worked with Neutra. She still lives there and maintains it today. Her parents were not typical of rural eastern California. They had diplomatic ties and were interested in art and architecture.

Also in attendance were two architects from Neutra's office, John Blanton and Don Polsky, who discussed the process. In those days, they created and presented a client with a set number and type of drawings (plan, section, perspective, etc.)—and that was it! Very often the client accepted the design on the spot and they moved forward. As an architect myself, I found this particularly interesting, as it is not typical of how we do things today.

Neutra's youngest son, Raymond, was also in attendance and was full of insights into the workings of his father and his office. He was very good at asking stimulating questions that brought out some great stories.

One such story was about Neutra and his wife Dione arriving for a surprise visit after the house was completed. They stayed for seven to 10 days in the guest suite. Mrs. Neutra brought her cello and performed in the evenings. Several ideas popped into my head as I pictured the Neutras visiting with the Sorrells. I thought that the trip to Shoshone might have been more arduous back then than now and might have taken many hours. What kind of car did the Neutras arrive in? I also had the suspicion that Neutra had himself in mind when he designed the private guest suite for the house.

Though it was a trek, it was well worth it. The opportunities to visit with original home owners and to experience these remarkable houses are rare and shouldn't be passed up. We saw an original Neutra house, met and heard about the owner and her interesting life, and got a picture of what it was like to work in Neutra's office.

Got a great lunch too. Our thanks to the owner for opening up her house to us, and to John Berley and Sian Winship for organizing this wonderful event.

Brent Eckerman



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SAVE THE DATE

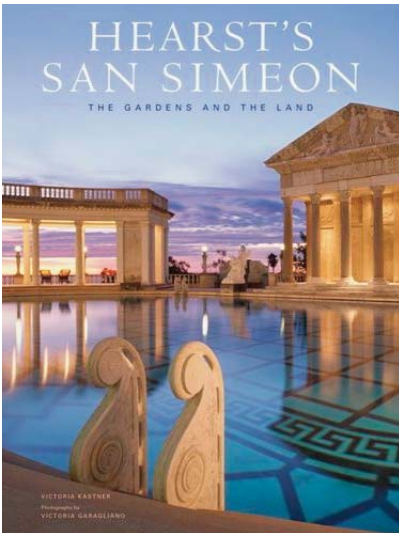
Cliff May's Modern Ranch Houses
Tour and Book Signing
Saturday, September 12, 2009, Encino

All SAH/SCC members are invited to the upcoming Institute of Classical Architecture (ICA) event celebrating the work of Cliff May and the publication of the monograph *Cliff May and the Modern Ranch House* (Rizzoli, 2008), by Daniel P. Gregory (see SAH/SCC News, May 2008, for Bookmarks review). On Saturday, September 12th, 4-7PM, watch the sunset in one of May's classic California Ranch-style homes on a stunning hillside lot in Encino. Gregory, former Senior Home Editor of *Sunset Magazine*, will discuss the career and life of this influential figure. Copies of the book will be available and signed by the author. In addition to a private tour of the home, the group will view home movies from architect Marc Appleton of his childhood growing up in a Cliff May home. SAH/SCC has arranged for members to receive the discounted ICA price of \$125 (\$50 less than the regular nonmember price). Contact ICA directly for tickets at 310.396.4379 or diane@classicist-socal.org.



Photos: courtesy ICA

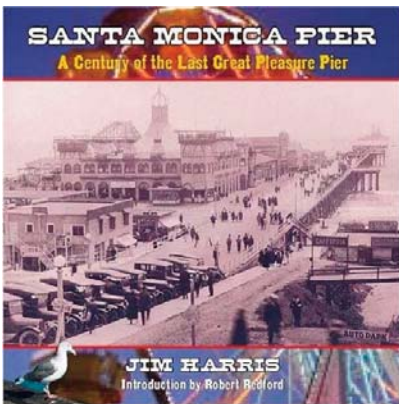
BOOKMARKS



Hearst's San Simeon: The Gardens and the Land

by Victoria Kastner; photography by Victoria Garagliano

A beautiful companion to her book *Hearst Castle: The Biography of a Country House* (Abrams, 2000), Kastner's new volume concentrates on the history, influence, beauty, and spirit of the coastal site and the decorative gardens of the "enchanted hill". As Hearst Castle's historian for nearly 30 years, who would know every bloom and marble bust better than she? Kastner tells the story of the land from well before the first descriptions of it by Spanish explorers in 1769, through the Hearst family history in the region, to impressions from current California State Parks Superintendent Nicholas Franco. The research and documentation in the book are impressive, with plans, plant lists, renderings, construction details, cultural artifacts, detailed photo captions, and exhaustive notes and bibliography. Archival photos are seamlessly woven with Garagliano's current work in the same way the landscape and architecture of "La Cuesta Encantada" exist in splendid harmony. Kastner has created a work that—in telling a story centered on a certain family and a particular piece of land—is really a cultural biography of the California Dream. *Abrams; hardcover; 240 pages; \$50.*



Santa Monica Pier: A Century on the Last Great Pleasure Pier

by James Harris; foreword by Robert Redford; book design by Amy Inouye

If you're a real native Angeleno, you'll remember actually smelling—and almost tasting—the salt air blocks and blocks before reaching Santa Monica Pier. Although those days are gone, this lively book brings them back in full force through 100 years of images and anecdotes. The very personal foreword by Santa Monica native Redford reveals the convergence of artistry and history, as the use of the Pier as a set for "The Sting" helped save it from the demolition. Pier historian Harris gathers an incredible amount of visual ephemera—both vintage and retro—that designer Inouye conveys in a humorous, yet historical way. (Inouye, by the way, is the guardian of legendary LA icon Chicken Boy, so no speck of kitsch gets by her!) Especially delightful are the spreads titled "A Century of", focusing on histories of lifeguards, Popeye (modeled after a local fisherman), illicit gambling, "Good Neighbors" (including Cirque du Soleil, Muscle Beach, and Arlington West), and movie and TV shoots. Created with the Santa Monica Pier Restoration Corporation, this book succeeds as both a nostalgic romp and an impetus to visit the Pier today. *Angel City Press; paperback; 128 pages; \$19.95.*

1, Wednesday

Urban China: Informal Cities. Discussion on exhibition with *Urban China* magazine editor Jiang Jun and New Museum curator Benjamin Godsill. MAK Center and Hammer Museum; UCLA Hammer Museum, 10899 Wilshire Blvd, LA; 7-9PM. 310.443.7000. hammer.ucla.edu.

2, 9, 16, 23, 30, Thursday

First Thursday Forum. An informal drop-in gathering of people interested in art and architecture. Denizen Design Gallery, 8600 Venice Blvd., LA; 6-8PM. 310.838.1959. denizendesigngallery.com.

7, Tuesday

Footnotes and Headlines: Sister Corita. Panel discussion with Hammer chief curator Douglas Fogle and artists Jim Isermann, Pae White, and Donald Moffett on the work of Corita Kent. UCLA Hammer Museum, 10899 Wilshire Blvd., LA; 7-9PM. 310.443.7000. hammer.ucla.edu.

9, Thursday

Downtown Art Walk. Self-guided tour of downtown Los Angeles galleries and museums, including MOCA Grand Avenue. Historic Core BID; Downtown Los Angeles Neighborhood Council; 12-8PM. 213.784.2598. downtownartwalk.com.

17-18, Friday-Saturday

Restaurant Design: An On-Site Study Tour. Lunch and tour of renowned Los Angeles restaurants with architect Michael Hricak. UCLA Extension, Westwood; Friday 7PM-9PM, Saturday 9AM-4PM; \$275; res. req. 310.825.9971. uclaextension.edu.

18, Saturday

Murals Under the Stars: Siqueiros. Mural festival of music, dance, crafts, and food followed by lecture with Gregorio Luke on muralist David Alfaro Siqueiros. Museum of Latin American Art, 628 Alamitos Ave., Long Beach; 5-8PM, lecture-8PM; \$10-40; res. req. 562.437.1689. molaa.org.

21, Tuesday

The Contemporary City: Urbanism in Flux. Architect Michael Maltzan, FAIA, in conversation with *LA Times* architecture critic Christopher Hawthorne. ALOUD at Central Library; 630 W. 5th St., LA; 7PM; res. req. 213.228.7025. aloudla.org.

22, Wednesday

Downtown at Sunset—Art Deco. Walking tour of Art Deco architecture and ornamentation from the 1920s and '30s. Los Angeles Conservancy; LA; 5:30PM; \$5-10; res. req. 213.623.2489. laconservancy.org.

22, Wednesday

Downtown at Sunset—Little Tokyo. Walking tour of the historic heart of LA's Japanese community. Los Angeles Conservancy; LA; 5:30PM; \$5-10; res. req. 213.623.2489. laconservancy.org.

23, Thursday

Robert Frank's 'The Americans'. Exhibition walkthrough with MOCA curator Rebecca Morse. MOCA Grand Avenue; 250 South Grand Ave., LA; 6:30PM. 213.626.6222. moca.org.

25, Saturday

Murals Under the Stars: Kahlo. Mural festival of music, dance, crafts, and food followed by lecture with Gregorio Luke on artist Frida Kahlo. Museum of Latin American Art, 628 Alamitos Ave., Long Beach; 5-8PM, lecture-8PM; \$10-40; res. req. 562.437.1689. molaa.org.

26, Sunday

Ball-Nogues Studio. Art Talk with designers Benjamin Ball and Gaston Nogues on their installations. MOCA Pacific Design Center; 8687 Melrose Ave., West Hollywood; 3PM. 213.626.6222. moca.org.

SAH/SCC EVENT

July 11

Architecture in Film.

See Page 1 for details.

26, Sunday

Golden Poppy Awards and Garden Party. Annual awards ceremony featuring a tour of LA Opera musicians Cozzi Petalka and John Steinmetz Homestead. Altadena Heritage; 4-7PM; res. req. 626.797.0054. altadenaheritage.org.

29, Wednesday

Downtown at Sunset—City Hall. Tour of architecture and history of City Hall (John C. Austin; John and Donald Parkinson; Albert C. Martin, 1926-28). Los Angeles Conservancy; LA; 5:30PM; \$5-10; res. req. 213.623.2489. laconservancy.org.

29, Wednesday

Downtown at Sunset—Evolving Skyline. Tour of architecture, art, and open spaces of Downtown's Central Business District. Los Angeles Conservancy; LA; 5:30PM; \$5-10; res. req. 213.623.2489. laconservancy.org.

29, Wednesday

If Not Now, When?. Gallery talk with architect Eric Owen Moss and critic Jeffery Kipnis on installation by Moss with Tom Farrage & Co. and Buro Happold. SCI-Arc, 960 E 3rd St., LA; 7-9PM. 213.613.2200. sciarc.edu.

29, Wednesday

Pasadena City Hall. USGBC tour and presentation at Pasadena City Hall (John Bakewell Jr. and Arthur Brown Jr., 1925-27). US Green Building Council-LA Chapter; 100 N. Garfield Ave., Pasadena; 6:30-8:30PM; \$15-25; res. req. 213.689.9707. usgbc-la.org.

30-31, Thursday-Friday

BIM CON ! FAB 2009. USC School of Architecture and Viterbi School of Engineering host annual symposium on BIM and sustainable design. USC, Harris Hall, LA; 8:15AM; res. req. 213.740.2723. arch.usc.edu.

David P. Gamble House, Pasadena.
Photo: © Alexander Vertikoff

1, Saturday

Murals Under the Stars: Orozco. Mural festival of music, dance, crafts, and food followed by lecture with Gregorio Luke on muralist Jose Clemente Orozco. Museum of Latin American Art, 628 Alamitos Ave., Long Beach; 5-8PM, lecture-8PM; \$10-40; res. req. 562.437.1689. molaa.org.

1 and 8, Saturday

Pompeii and the Art of Rome. Lecture on Roman art with Maria Di Pasquale including tour of LACMA's "Pompeii and the Roman Villa: Art and Culture Around the Bay of Naples" exhibition. UCLA Extension, Westwood Center; Aug. 1st 10AM-1PM, Aug. 8th 12-2PM; \$195; res. req. 310.825.9971. uclaextension.edu.

4, Tuesday

Why Design Matters. Architects Steven Ehrlich, FAIA, and Leo Marmol, FAIA, in conversation. ALOUD at Central Library; 630 W. 5th St., LA; 7PM; res. req. 213.228.7025. aloudla.org.

5, Wednesday

Downtown at Sunset—Evolving Skyline. Tour of architecture, art, and open spaces of Downtown's Central Business District. Los Angeles Conservancy; LA; 5:30PM; \$5-10; res. req. 213.623.2489. laconservancy.org.

5, 19, Wednesday

Downtown at Sunset—Little Tokyo. Walking tour of the historic heart of LA's Japanese community. Los Angeles Conservancy; LA; 5:30PM; \$5-10; res. req. 213.623.2489. laconservancy.org.

6, 13, 20, 27, Thursday

First Thursday Forum. An informal drop-in gathering of people interested in art and architecture. Denizen Design Gallery, 8600 Venice Blvd., LA; 6-8PM. 310.838.1959. denizendesigngallery.com.

8-9, Saturday-Sunday

Feng Shui in the Garden. Lecture on principles of Feng Shui for landscape and garden design with instructor Shelley Sparks. UCLA Extension, Westwood Center, LA; 9AM-4PM; \$220; res. req. 310.825.9971. uclaextension.edu.

12, Wednesday

Downtown at Sunset—Art Deco. Walking tour of Art Deco architecture and ornamentation from the 1920s and '30s. Los Angeles Conservancy; LA; 5:30PM; \$5-10; res. req. 213.623.2489. laconservancy.org.

12, 26, Wednesday

Downtown at Sunset—City Hall. Tour of architecture and history of City Hall (John C. Austin; John and Donald Parkinson; Albert C. Martin, 1926-28). Los Angeles Conservancy; LA; 5:30PM; \$5-10; res. req. 213.623.2489. laconservancy.org.

13, Thursday

Downtown Art Walk. Self-guided tour of downtown Los Angeles galleries and museums, including MOCA Grand Avenue. Historic Core BID; Downtown Los Angeles Neighborhood Council; 12-8PM. 213.784.2598. downtownartwalk.com.

16, Sunday

Mud Mania: A Celebration of Adobe! Educational event with interactive activities, entertainment, and light refreshments. Rancho Los Cerritos, 4600 Virginia Rd., Long Beach; 12:30-4:30PM; \$3-5. 562.570.1755. rancholoscerritos.org.

FEATURED EVENT**16, Sunday**

Benny Chan: TRAFFIC!
See listings for details.



Traffic by Benny Chan.

16, Sunday

Prospects and Promenades: French Landscapes From Claude to Monet. Lecture on "Capturing Nature's Beauty: Three Centuries of French Landscapes" exhibition with Clark Art Institute senior curator Richard Rand. Getty Center, 1200 Getty Center Dr., LA; 3PM; res. req. 310.440.7300. getty.edu.

16, Sunday

Artist Talk: Chan. Photographer Benny Chan speaks about his exhibition TRAFFIC! Pasadena Museum of California Art, 490 East Union St., Pasadena; 3-4PM; \$5-7; res. req. 626.568.3665. pmcaonline.org.

19, 26, Wednesday

Downtown at Sunset—Union Station. Walking tour of the architecture and history of Union Station (Parkinson; Christie, Gilman, Wirth, 1934-39). Los Angeles Conservancy; LA; 10AM; \$5-10; res. req. 213.623.2489. laconservancy.org.

22, Saturday

Summer Architecture Tour. Motorcoach tour of inspiring architecture in Venice, CA. Palm Springs Art Museum Architecture and Design Council; 101 Museum Dr., Palm Springs; 8AM-8PM; res. req. 760.322.4800. psmuseum.org.

30, Sunday

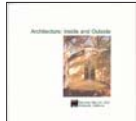
Panel Discussion: Heath. Panel discussion on Edith Heath and Heath Ceramics. Pasadena Museum of California Art, 490 East Union St., Pasadena; 3-4PM; \$5-7; res. req. 626.568.3665. pmcaonline.org.

SAH/SCC PUBLICATIONS



_____ at \$3 each

Paul Tay, Architect: 4"x 8" color brochure featuring five modern ranch-style homes in Long Beach



_____ at \$3 each

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



_____ at \$12 each

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



_____ at \$3 each

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



_____ at \$8 each

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



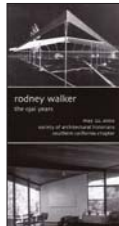
_____ at \$8 each

Edward Killingsworth: Setting a Modern Standard: 20-page, black-and-white brochure featuring seven Long Beach houses and an article by the architect



_____ at \$8 each

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

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 \$10 each

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



_____ 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



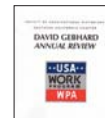
_____ at \$10 each

Reconsidering Lloyd Wright: 21-page, four-color booklet from "Reconsidering Lloyd Wright" house tour



_____ at \$2 each

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



_____ at \$5 each

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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The Legacy of Daniel Burnham: Architect and City Planner
August 7-9

Hidden in Plain View: The Capital City's Overlooked Architectural Resources
September 11

Visit our website at www.sah.org for details and online registration.