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Richard Neutra: Der Schönste Kasten

SAH/SCC Tour & Talk: Glendale
Saturday, June 11, 2011, 2:30-4:30PM

Join SAH/SCC for an exclusive opportunity to engage in thoughtful dialogue about the work of Richard Neutra at the Taylor Residence (1964) in Glendale. *Der Schönste Kasten* translates into "The Most Beautiful Box," a concept our guest speaker, author, Neutra scholar, and former SAH/SCC Board Member Barbara Lamprecht, has been working on in relation to Neutra's designs. Also joining us will be master carpenter Eric Lamers, who assisted in the restoration work.

According to Lamprecht in her definitive monograph, *The Complete Neutra*, in the Taylor residence "one is surrounded by an up-close panorama of gnarled live oak trees and their inhabitants, squirrels racing along the large branches, an animated pastoral that yet confirms instant serenity." A relatively small house, the Taylor residence is an elegant distillation of the architect's most important ideas about transparency, circulation, and quality of life.

Event participants will enjoy the opportunity to contemplate the flora, fauna, and architecture of the Taylor Residence in an unhurried and informal setting. Insightful commentary on Neutra's work by Lamprecht, along with the homeowner's perspective, will enhance the afternoon.

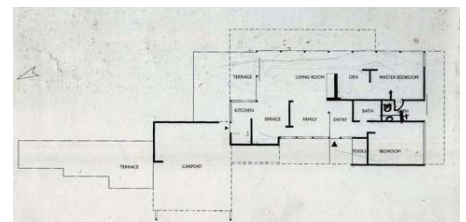
Richard Neutra: Der Schönste Kasten—June 11, 2011; 2:30-4:30PM; \$25 each for SAH/SCC members; \$40 each for non-members; reservations required; space is limited; all orders are on a first-come first-served basis; registration—see order form on Page 6, call 800.972.4722, or go to www.sahscc.org.



Taylor Residence
Photo: Tim Street-Porter



Taylor Residence
Photo: Tim Street-Porter



Taylor Plan
Image: Courtesy Barbara Lamprecht

SAH/SCC President's Letter

In April, SAH/SCC was invited to attend a meeting here in Los Angeles of the US branch of the international organization Docomomo, held at Neutra's iconic VDL House. Docomomo International is a non-profit organization initiated in 1988 by Hubert-Jan Henket, architect and professor, and Wessel de Jonge, architect and research fellow, at the School of Architecture at the Technical University in Eindhoven, the Netherlands. It is dedicated to fostering interest in the ideas and heritage of the modern movement. Its role is to engage in dialogue regarding history, education, and conservation technology associated with modern architecture and to act as a watchdog over modern resources.

At the meeting, Docomomo recognized the importance of fostering strategic alliances with and among nonprofit organizations and thought leaders here in Los Angeles. Attending, along with SAH/SCC, were Los Angeles Conservancy, Palm Springs Museum of Art, LA Office of Historic Resources, and numerous architects, scholars, historians, and preservation advocates.

SAH/SCC takes great pride in the clarity of its mission: *education through experiencing architecture*. Our all-volunteer board believes that the best way to engage the public around architectural history is by generating awareness of these treasures and viewing the spaces first-hand. We turn to other organizations, such as Los Angeles Conservancy or California Preservation Foundation (CPF), that are better-equipped to galvanize an educated public to preserve our valuable resources. And we turn to small neighborhood organizations such as West Adams Heritage Association (WAHA) to take a place-based view of history and preservation. We divide and we conquer; but these types of strategic alliances are invaluable in making us all more effective in our missions.

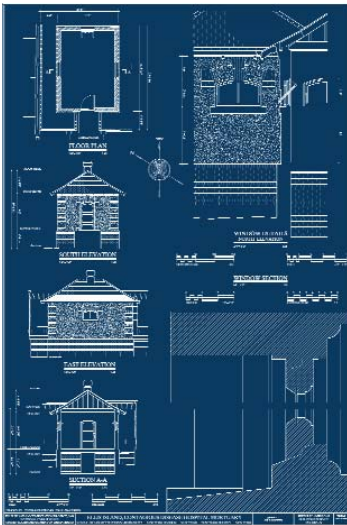
The recent SAH/SCC salon at the Greene and Greene-designed Lucy Wheeler Residence (1905) was the result of strong ties with WAHA. The CPF conference this May featuring *Santa Monica: Cradle of Modernism*, an SAH/SCC conceived and organized study tour, is another example of how our organization is bringing its interests and talents to a wider public through strategic alliance formation.

We hope you, our members, support these activities as an extension of the core mission of SAH/SCC. We welcome your thoughts and suggestions on the topic at info@sahscc.org.

Sian Winship

The Holland Prize

Entry Deadline: May 31, 2011



The Leicester B. Holland Prize is an annual competition that recognizes the best single-sheet measured drawing of an historic building, site, or structure prepared to the standards of Historic American Buildings Survey (HABS), Historic American Engineering Record (HAER), or Historic American Landscapes Survey (HALS). The prize is administered by the Heritage Documentation Programs of the National Park Service.

The prize is intended to increase awareness, knowledge, and appreciation of historic sites, structures, and landscapes throughout the US while adding to the permanent HABS, HAER, and HALS collection at the Library of Congress.

By requiring only a single sheet, the competition challenges the delineator to capture the essence of the site through the presentation of key features that reflect its historic, architectural,

landscape architectural, or engineering significance. The competition is open to all, regardless of experience or professional background.

Winners will receive \$1,000 cash prize and publication. Merit awards will also be given. For more info, go to <http://www.nps.gov/hdp/competitions/holland.htm>.



SOCIETY OF ARCHITECTURAL HISTORIANS
SOUTHERN CALIFORNIA CHAPTER

Tour and Event Information:

1.800.972.4722;

info@sahscc.org

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[July/August 2011 issue deadline](#) for newsletter information and ads: [June 10, 2011](#). Please send all ad materials, and news to the attention of the editor:

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Questions: Call 800.9SAHSCC.

Postcard From West Adams

It was a lovely spring Saturday afternoon when a small number of SAH/SCC members gathered at the Lucy Wheeler Residence in West Adams. Built in 1905 by Charles and Henry Greene, the small house exhibits all of the passion and skill of the Arts and Crafts movement in a relatively modest commission for an entrepreneurial woman. The last remaining Greene and Greene home in Los Angeles proper, the Wheeler Residence offered a new perspective for many attendees who associate the Greene brothers solely with the big-budget homes of Pasadena.

On hand for the salon was Ted Bosley, noted author and director of the Gamble House. Ted eloquently described the Greenes' search for a regional architecture—a California style—that integrated the influences of other places (Japan, England, even Russia) but sought to look forward, not backward, for its inspiration. Evidence of the Greenes' Arts and Crafts philosophy was everywhere in the Wheeler residence—from the exceptional wood joinery and finishes to the rustic but elegant light fixtures (many of them original). Although small, the home felt spacious and filled with light—another nod to the talents of the brothers Greene.

The afternoon was also a quiet tribute to Martin Weil, the late owner of the Wheeler Residence, conservator, and its heart and soul. Martin was responsible for the discovery and restoration of the original paint finishes in the home. Many attendees were certainly surprised by the Greenes' strong palette of color on display in this residence.

To round out the discussion, historian and WAHA member Laura Meyers shared a little bit about Lucy Wheeler. The thrice-married Wheeler was head of her own firm of stenographers and the kind of “modern” female patron typical for the Greenes. Her firm also reproduced blueprints, which is how she became aware of the architects. Realtor David Raposa carefully explained the delicate preservation issues associated with the easement and the Mills Act contract that are attached to the house. These preservation tools will help to ensure that this remarkable work will remain intact, as Martin intended it to be, for generations to come. SAH/SCC was honored to be a part of that legacy for a single brisk and sunny afternoon.



SAH/SCC Membership Director Rina Rubenstein (third from left) welcomes visitors to the house.



Wheeler House exterior. Photos: Adam Wheeler

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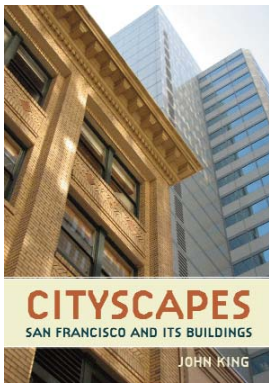


Julius Shulman Los Angeles: The Birth of a Modern Metropolis

By Sam Lubell and Douglas Woods; Foreword by Judy McKee

Although we all miss our “Uncle Julius,” the publication of this new volume definitely begs the question: do we really need yet another book? *Julius Shulman Los Angeles* answers the question with a resounding YES. This collection not only shows us alternate views of architectural icons, but also weaves a narrative on the maturation of the city. After a loving foreword by McKee (Julius’ daughter), Lubell (editor of *The Architect’s Newspaper California*) posits the parallels of LA’s development with Julius’ own. Photographs are separated into annotated chapters (City, Development, Houses, Living, Work) that feature street scenes, construction, housing developments, stores, and showrooms—the stuff of life. Counter to his classic, timeless images, these more prosaic, quotidian views are very much of their time and give energy and vitality to history. But the two connected bodies of work share, as Lubell notes, “the same eye for subject, mood, rhythm, framing, space, form, light, shadow, dimensionality, and the telltale visual hook that drew people into his most famous photos.” To paraphrase Paul Cézanne’s famous comment about Claude Monet: Shulman was only an eye—but what an eye!

Rizzoli International Publications; hardcover; 239 pages; \$69.



Cityscapes: San Francisco and its Buildings

By John King

Fifty buildings that represent Icon, Landscape, Styles and Masters, and Change are gathered by *San Francisco Chronicle* urban design critic King in this slim and delightful volume. As a different way to look at a city, King sees the value in the natural juxtapositions, contradictions, and unexpected moments that belong to evolving metropolises. “The focus is on specific works,” he writes, “but I hope that as a whole they convey something true to all great cities: the landscape becomes more intriguing with the ongoing accumulation of layers.” Ranging from 1879 to 2009, the buildings selected display both a continuity of community and a diversity of form. Each site is succinctly described in lively text and a couple of images, descriptions updated and enlarged upon from King’s “Cityscapes” newspaper column. Be sure to read the acknowledgments, as King discusses the origins of his column’s name, and gives a peek into dichotomous thinking between champion architecture critics and their editors.

Heyday Books; paperback; 128 pages; \$14.95.



SCI-Arc Gallery: 2002-10

Edited by Dana Hutt

This door-stopper of a volume is a testament to the continually inventive and inquisitive spirit of the Southern California Institute of Architecture (SCI-Arc), and is introduced in a poetic forward by Eric Owen Moss, director since 2002. In discussing why “we opened a gallery,” Moss proclaims: “We intend to sustain the fragile idea, the tentative thought, the preliminary sensibility, the not-altogether clear hypothesis.” The intense documentation of 35 exhibitions proves this true, in a highly visual and verbal display of work by SCI-Arc alums and faculty as well as by a roster of international visiting architects. Projects are delineated in chronological order, which gives a view of the evolution of the gallery program. Each exhibit is introduced with a brief statement followed by preparatory material, construction/fabrication photos (featuring laboring SCI-Arc students), and final installation, giving the reader the experience of being in on each phase, from the conceptual to the physical. In 2007, Moss started engaging the exhibitors in public discussions, transcripts of which are included for each exhibit from that point on. All the work exhibited is wonderfully expressive, often interactive form-making that, as Moss states, guarantees “a mind-set of discovery.”

SCI-Arc Press + A ADCU; paper; 670 pages; \$49.

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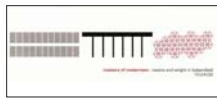
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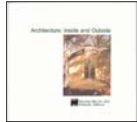
SAH/SCC PUBLICATIONS



_____ at \$5 each
Masters of Modernism: 8-Page, two-color brochure featuring works of Richard Neutra and Frank Lloyd Wright in Bakersfield.



_____ 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 fandeck 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
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 \$2 each
Union Station and MTA Transit Center: bi-fold map for a self-guided walking tour including historical facts and photos



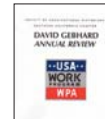
_____ at \$10 each
Modernism for the Masses: tri-fold brochure with inserts of detailed floor plans of Eichler homes visited on the Orange County tour



_____ at \$10 each
The Historic and Modern Spirit of Ventura: 20-page guide from Ventura tour



_____ at \$10 each
Reconsidering Lloyd Wright: 21-page, four-color booklet from "Reconsidering Lloyd Wright" house 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 \$7 each
On Parallel Lines: The Sarasota Modern Movement 1948-1966: 26-page brochure featuring Sarasota School architects.

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Neutra: Taylor Residence—June 11th

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First Time on the Market Konrad Wachsmann, 1948



The first SAH/SCC "Modern Patrons" was at the Marshall home in the Beverly Grove/Beverly Center area, which is now for sale. Custom designed for the Marshall family in 1948, this 2,300sf duplex and two-car garage has had one owner. Featured in Arts + Architecture, it's the only US house by Konrad Wachsmann, former professor at USC and partner with Gropius in the General Panel System (note: this is not a General Panel house). Needs loving rehabilitation and update; original plans available. \$825,000. 818-363-2363 or 818-426-3899.