



Photo: Sandra Stojanovic

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# LA Coliseum in History

SAH/SCC Tour , Saturday, July 16, 2016, 10:30AM-12:30PM

Join SAH/SCC for a rare, behind-the-scenes visit to the Los Angeles Memorial Coliseum (John and Donald B. Parkinson, 1921-23). This iconic LA symbol was home to the 1932 and 1984 Olympic Games, the newly relocated Los Angeles Dodgers (1958-61), two Super Bowls, and more than 50 years of University of Southern California (USC) and University of California, Los Angeles (UCLA), football.

This tour will take participants to the peristyle arches and Court of Honor, the press box, the home-team locker room, and field entrance tunnel.

Located on the site of a former gravel pit at Agricultural Park (known for illegal activity and vice), the area was transformed by local booster William M. Bowen. As recounted by Stephen Gee in the book *Iconic Vision: John Parkinson* (Angel City Press, 2013), the Coliseum was "...constructed of reinforced concrete measuring about two-thirds of a mile on the outside...[offering] an unobstructed view of all parts of the field, with exits so numerous and conveniently placed that all of an audience of 100,000 people can, without hurry or confusion, reach the exterior in less than ten minutes."

Afterward, tour-goers may want to visit additional Parkinson and Parkinson buildings on the nearby USC Campus, including the Physical Education Building (1928), Bridge Hall (1928), Bovard Auditorium/Bovard Administration Building (1920-21), Gwynn Wilson Student Union Building (1928), and Science Building (1928). Also, ET-94, the Space Shuttle fuel tank that recently traversed the streets of Los Angeles on its way to its new home at the California Science Center, is located walking distance from the Coliseum.



Images: courtesy Stephen Gee

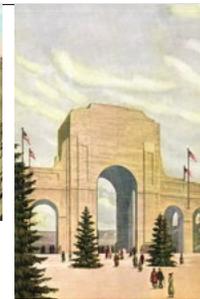


Photo: Sandra Stojanovic



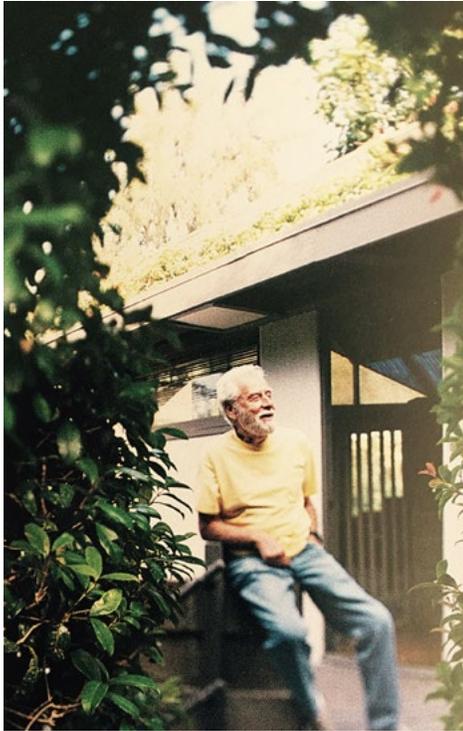
Photo: Sandra Stojanovic



Photo: Sandra Stojanovic

LA Coliseum in History—Saturday, July 16, 2016; 10:30AM-12:30PM; space is limited; **reservations are necessary by Friday, July 1, 2016**; \$39 for members; \$55 for non-members; parking not included; paid parking available at California Science Center or USC; accessible by Expo Line; we regret that the tour is not handicapped accessible and not suitable for people who cannot walk or stand for long periods of time.

# SAH/SCC President's Letter



Tischler's comment on Schindler's experiment was succinct: "The fiberglass roof was a disaster." According to this modern patron, "Everything inside the house looked blue, including people, and the heat came through with a vengeance."

Moreover, the roof leaked everywhere. "It was a difficult time," Tischler remembered. "The heat was unbearable and the only way to keep dry was to use an umbrella inside the house."

The heat and blue tint problem continued for three years. The situation was finally alleviated by adding panels of plywood inside the house across the entire upper two thirds of the vaulted ceiling, reducing the visible portion of the fiberglass roof inside the house to the lower third of each panel. "People no longer looked blue," Tischler remembered. "And the house was no hotter than other houses with large glass areas."

Tischler, however, had no buyer's remorse. "When all was said and done," the owner remarked, "we had something really special."

Clearly, Adolph Tischler was a special client. And one who was rewarded with a home that fed his creative sensibilities until he was 98 years old. That is the power of modern architecture.

—Sian Winship

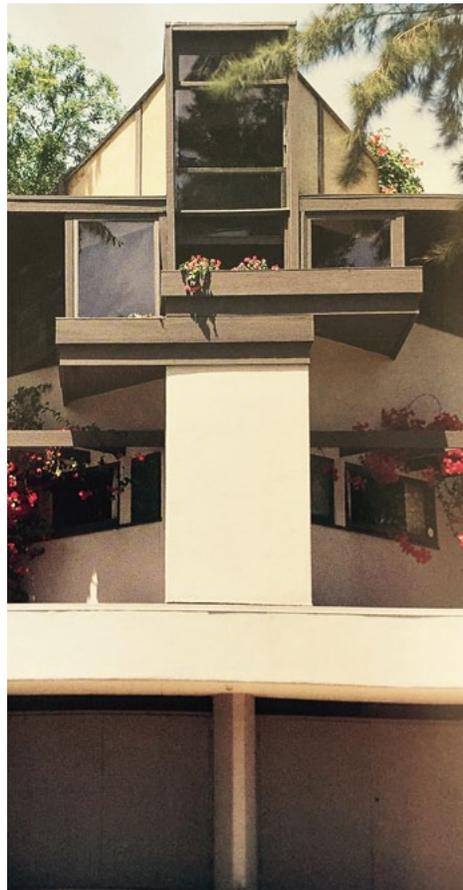
## Our First Modern Patron

It is with great sadness that I write of the passing of modern patron and SAH/SCC Life Member Adolph Tischler. Tischler commissioned Viennese modern architect Rudolph Schindler to design his iconic 1950 residence in Westwood, which would be one of the architect's last commissions prior to his passing in 1953.

Tischler, an artist, graphic designer, and industrial designer, opened his home to SAH/SCC in 1997 for our "Exiles and Émigrés" tour, and again in 2000 for the debut installment of SAH/SCC's "Modern Patrons" series.

In a *Los Angeles Times* article from 1993, Tischler described his initial meeting with Schindler. "After speaking with several prominent architects, we decided on Schindler. When I first visited him alone at his home office, I had this wonderful feeling about the place and thought, 'This is the architect for us.'"

Tischler remembered, "Schindler was easy to get along with, as long as you agreed with him. Each house he did had to be representative of his work. He liked to experiment and some of his experiments were not revealed until the client saw them in place. One such experiment was proposed for our house: a translucent blue fiberglass material on part of our roof. We were concerned, but Schindler assured us it would be fine. We decided to reserve judgment until we saw the material. This was one of those times when the client didn't get to see the material until it was in place."



Photos: John Ellis

## Tour and Event Information:

1.800.972.4722

info@sahscc.org



SOCIETY OF ARCHITECTURAL HISTORIANS  
SOUTHERN CALIFORNIA CHAPTER

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# Save the Date: SAH/SCC Members' Celebration

**Grand Central Air Terminal, Glendale**  
**Saturday, November 5, 2016, 1-4PM**

Mark your calendars for an SAH/SCC Members' Celebration you won't want to miss! We are visiting Grand Central Air Terminal (GCAT) in Glendale—the last original remnant of Los Angeles' first commercial airport. Designed by Los Angeles-based architect Henry L. Gogerty, and completed in 1930, GCAT combines Spanish Colonial Revival style with Art Deco influences. At the time it was dedicated, GCAT was the "heart" of the nascent aviation industry and birthplace of commercial air travel in Southern California. The rehabilitation of GCAT was a significant undertaking, involving the complete restoration of the building exterior and important interior spaces under the guidance of the Secretary of the Interior's Standards for Rehabilitation. As are all our Members' Celebrations, this exciting opportunity will be free to current SAH/SCC members. More details to come in future newsletters.



Grand Central Air Terminal, Glendale.

Photo: ©2016 Paul Turang

## Fast Forward: The Architecture of William F. Cody

The A+D Museum marks the 100th birthday of William F. Cody, FAIA, with an exhibition that celebrates his seminal contribution to modern architecture. Before graduating from USC in 1942, Cody had already distinguished himself as an expert draftsman and designer while working for Cliff May on housing developments in Los Angeles. An invitation to design a hotel in Palm Springs brought Cody to the desert in 1946, where he remained active until his death in 1978.

From breakout jobs, such as the Del Marcos Hotel (1946), to inventive country club concepts seen at the Eldorado (1957), to houses for celebrities, Cody's designs defined cutting-edge, mid-century living. His work is inextricable from Palm Springs, the Bay Area, and the American Southwest. His aesthetic became known as "Desert Modernism," even though his architectural range was broader and more diversified. Cody's international imprint can be seen in important commissions in Mexico and Cuba, and in smaller projects in London.

This exhibition honors the full scope of this work through rare examples of his masterful color renderings—both personal sketches and those for commissions—photographs of now-lost structures, and examples of vanguard building systems, which included beams and roof slabs so thin that his buildings seemed to defy gravity. While his architecture was disciplined and technically innovative, Cody was no rationalist. His love for entertaining was mirrored by his love for social spaces rich with patterns, texture, color, and art.

*Fast Forward: The Architecture of William F. Cody—*  
*July 10–September 25, 2016; A+D Museum, 900 E. 4th St., LA 90013;*  
*213.346.9734; [aplusd.org](http://aplusd.org).*



Gas station rendering, mid-1940s.



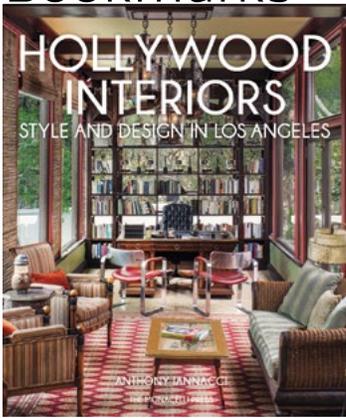
Palm Springs Spa, 1959.  
Photo: Julius Shulman

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# Bookmarks



## Hollywood Interiors: Style and Design in Los Angeles

by Anthony Iannacci

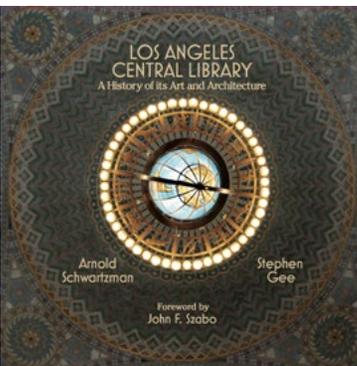
This oversized, weighty, sumptuously printed tome begins to lure the reader into the fantasy of Hollywood immediately through its Oscar-gold endpapers. Focusing on only 19 homes, author Anthony Iannacci showcases prime examples that epitomize “a relentless celebration of the individual.” The houses are located throughout the Los Angeles area, says the author, though no specifics are given in the text. And, with the identities and professions of owners kept secret, what confirms the Hollywood-ness of the designs?

Iannacci’s premise is that the specificities of the designs—their individual and idiosyncratic (my word) nature—are what define the Hollywood scope. “This interest and investment in creating a cult of the individual and the city’s collective exaltation of talents and personality quirks is at the core of Hollywood’s soul,” he writes. Each home is given an introduction prior to at least 10 pages—some more than 20—of beautiful photography with brief captions. The idea is immersion. In the author’s words, we are “seduced” by the images.

Most of the projects are renovations of homes from the 1920s to the ‘60s, which bring a nice melding of old and new. Houses by familiar historical names—Stiles O. Clements, Ralph Carlin Flewelling, Harwell Hamilton Harris, John Lautner—alongside anonymous mid-century, Mediterranean, and Tudor homes, have been lovingly designed by familiar contemporary names, such as Rose Tarlow, Paul Fortune, Chu Gooding, Commune, Kelly Wearstler, Linda Brettler, and the late Steven Shortridge, among others.

One fairly consistent trait among the wide variety of design styles is an emphasis on art collections—each with an individual collector’s touch. This individuality of vision further impels curiosity about the owners. There are no hints beyond the Emmys seen in the cover image that may reveal true Hollywood industry connections. Inquiring minds want to know more, but Hollywood always has its secrets.

*The Monacelli Press; 320 pages; hardcover; \$75.*



## Los Angeles Central Library: A History of Its Art and Architecture

by Arnold Schwartzman and Stephen Gee

From the fight to build a new building in the early 1900s, to the fight to keep it standing during the mid ‘70s, this profusely illustrated book follows the course of LA Central Library. As author Stephen Gee aptly states: “Like the history of the city in which it was conceived, the saga of the Los Angeles Central Library is a powerful tale of politics, ambition, and reinvention.”

The book chronicles the Library’s course through its several locations prior to the now-historic 1926 building by Bertram Goodhue, to its disrepair, fires, and ultimate 1993 restoration and addition by Norman Pfeiffer, FAIA, of Hardy Holzman Pfeiffer.

It should be no surprise that a book about a library would have historical documents to show. A sepia-toned photo from 1889 shows studious patrons in its City Hall location, while a newspaper editorial illustration implores citizens with an image of a defeated reader surrounded by piles of books (“Los Angeles! YOU NEED A LIBRARY”).

Arnold Schwartzman’s contemporary photography presents many delightfully artful details throughout the building that only the most intrepid visitor would be able to hunt down. Not only are the finished elements of the building shown, but blueprints and preparatory materials are juxtaposed with both historic and contemporary photos, adding to the richness of discovery.

There is discussion of city librarians, but the main focus here are the architects, artists, and craftsmen who created this veritable temple to the written word. Individual chapters herald the creative forces involved—“The Architect,” “The Associate Architect,” “The Iconographer”—honoring the achievements of Goodhue, Carleton Monroe Winslow, Hartley Burr Alexander, Lee Lawrie, Julian Ellsworth Garnsey, Dean Cornwell, and Albert Herter. In a subtle tribute, the book’s main text is set in Cheltenham Roman, a font Goodhue designed in 1896.

*Angel City Press; 240 pages; hardcover, \$45; softcover, \$30.*

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PETER NORTON  
REGINA O'BRIEN  
THOMAS O'CONNOR  
CINDY OLNICK & TOM DAVIES  
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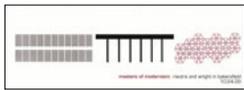
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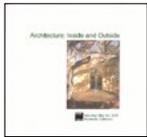
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Dawn Figueroa  
Lisa Kornblith  
John Terry  
Diane Welch

# SAH/SCC PUBLICATIONS



\_\_\_\_\_ at \$5 each

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



\_\_\_\_\_ at \$3 each

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



\_\_\_\_\_ 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.



\_\_\_\_\_ \$4 each

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



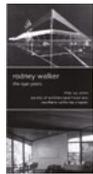
\_\_\_\_\_ at \$8 each

**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

**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.



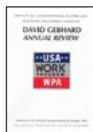
\_\_\_\_\_ at \$2 each

**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 \$5 each

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



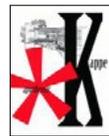
\_\_\_\_\_ at \$10 each

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



\_\_\_\_\_ at \$4 each

**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.



\_\_\_\_\_ at \$4 each

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

check enclosed (Make checks payable to SAH/SCC)

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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!

## MEMBERSHIP BENEFITS:

- Advance notice of all SAH/SCC events—important because they usually sell out just to members
- 20-30% discounts on tour and event ticket prices
- Bi-monthly E-news with printable newsletter
- FREE tickets to our annual Members' Celebration event
- Special Members-Only E-Alerts about upcoming events
- A tax deduction for your membership dues
- The knowledge that you are supporting our mission to increase public awareness of Southern California's architectural heritage

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Fill out the order form below or join online at [www.sahscc.org](http://www.sahscc.org).

**\$45 Individual** - All the membership benefits above for a single individual.

**\$65 Dual** - All the membership benefits for two names at the same address.

**\$125 Patron** - All the membership benefits above, plus priority reservation at our popular and exclusive "Patrons Only" programs, such as "Modern Patrons" and "Contemporary Patrons." Includes two names at the same address.

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Total Membership = \$ \_\_\_\_\_

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**Send to:** SAH/SCC, P.O. Box 56478, Sherman Oaks, CA 91413  
All event ticket sales are final. We are sorry, refunds cannot be accommodated.  
\*SAH/SCC PRIVACY POLICY: The SAH/SCC never sells, rents, or shares your mailing or email address. Electronic communications enable us to operate economically and efficiently.

## SAH/SCC EVENT TICKETS

### LA Coliseum—July 16, 2016

\_\_\_\_ SAH/SCC Life/Patron member ticket(s) at \$39 = \$ \_\_\_\_\_

\_\_\_\_ non-member ticket(s) at \$55 = \$ \_\_\_\_\_

- check enclosed (Make checks payable to SAH/SCC)
- charge my credit card:  VISA  MC

## Yasuhiro Ishimoto: Bilingual Photography and the Architecture of Greene & Greene

Japanese-American photographer Yasuhiro Ishimoto's photographs of Greene & Greene architecture will be shown for the first time in the US at The Huntington. The photographer turned his lens toward the work of California Arts and Crafts architects Greene & Greene in 1974 for a Japanese design magazine. Forty-six sumptuous black-and-white photographs printed by the artist are on loan from The Museum of Art, Kochi, in Japan; 40 showcase the magazine commission and six are of the 17th-century Katsura Imperial Villa in Japan.

The exhibition coincides with the reopening of a refreshed permanent display of Greene & Greene furniture (organized with the Gamble House/USC). The proximity of the two galleries will allow visitors to experience the designs of Charles and Henry Greene just a few yards away from their photographic interpretations by Ishimoto.

Although the Japanese influence on the architecture of the Greene brothers has been widely acknowledged, this exhibition is the first in the United States to examine the influence from a Japanese perspective. The exhibition is curated by Anne Mallek, former curator of the Gamble House, and SAH/SCC Life and Advisory Board Member Ted Bosley, Gamble House director.

A notable piece in the exhibition is a view of the Gamble House's west elevation. The photo captures the house in the late afternoon sun as it highlights the ends of projecting rafter tails, while throwing the undersides of the eaves and sleeping porches into deep shadow. The image sympathizes with Charles Greene's suggested purpose for the extended rafters on the house; Greene once said they were included "because they cast such beautiful shadows."

*Yasuhiro Ishimoto: Bilingual Photography and the Architecture of Greene & Greene—June 18-October 3, 2016; The Huntington Library, Art Collections, and Botanical Gardens, 1151 Oxford Rd., San Marino, CA 91108; 626.405.2100; [huntington.org](http://huntington.org).*



Gamble House, Pasadena, 1914, by Yasuhiro Ishimoto.  
Photo: © Kochi Prefecture, Ishimoto Yasuhiro Photo Center