



Eames underneath, see page 3.

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Ernst L. Freud, Architect

SAH/SCC Lecture and Book Signing
Thursday, January 12, 2012, 7PM

Freud. The name is synonymous with psychoanalysis. Lesser known, however, is Ernst Freud, the son of Sigmund—an architect who designed modern homes for his bourgeois clients. Along with his friend and colleague Richard Neutra, Freud attended Adolf Loos's private *Bauschule* then practiced in Berlin and London.

Join us as SAH/SCC member Volker Welter presents Freud's work based on his groundbreaking new book, *Ernst L. Freud: The Case of the Modern Bourgeois Home*, Thursday, January 12th, at the Santa Monica Public Library (Moore Ruble Yudell, 2006). Welter, an Associate Professor in the Department of the History of Art and Architecture at the University of California, Santa Barbara, will share images of Freud's modern homes and examples of his designs for psychoanalytic consulting rooms.

For anyone interested in the work of Richard Neutra and his theories about the psychology of space, this event is not to be missed.

Books will be available for sale and signing by the author. The event is free. No reservations are required. Seats will be available on a first-come, first-served basis.



SAH/SCC member and author Volker Welter.



Ernst L. Freud, Architect: Thursday, January 12, 2012; 7PM; Martin Luther King, Jr. Auditorium at the Santa Monica Central Library, 601 Santa Monica Blvd., Santa Monica; free; 310.458.8600.

SAVE THE DATE!

Carefree California: Cliff May

SAH/SCC Behind-the-Scenes Tour
March 2012



Cliff May House, San Diego, 1932. (Rendering by Starling Watson courtesy Architecture and Design Collection, University Art Museum, UCSB.)

After World War II, millions of Americans sought the promise of the future: a new family, a new home, and a new way of life. Magazines everywhere featured the California lifestyle: the mystique of the West, endless sunshine, indoor-outdoor living, and a relaxed and informal way of life. Perhaps no architect captured that collective moment in the American psyche better than Cliff May. Of the ranch house, May said, "You need no memory of the past to enjoy this modernization of an old form."

Join SAH/SCC for a behind-the-scenes tour of the exhibition "Carefree California: Cliff May and the Romance of the Ranch" at the University Art Museum, University of California, Santa Barbara (UCSB). For this exclusive event, SAH/SCC member and Acting Director of the Museum, Jocelyn Gibbs, will lead the group through the exhibition, discuss the nuances of May's work, and expound on its influence on the built landscape of postwar Southern California. The exhibition tour will be followed by a special visit to the architectural archive to view more gems from the Cliff May collection at UCSB.

Complete details will soon be available at www.sahscc.org and sent to members via email.

Carefree California: March 2012; University Art Museum, University of California, Santa Barbara, 552 University Rd., Santa Barbara; www.sahscc.org.

Why You Should Find Us on Facebook

To a select few, SAH/SCC has long been known as one of the best-kept secrets for architectural events and stimulating dialogue about Southern California's built environment. To move this dialogue to cyberspace, the organization launched a Facebook presence earlier this year.

On our Facebook page, you will find a wide range of interesting photographs, articles, links, and events for people who love Los Angeles, architecture, and history. SAH/SCC Board Members Rina Rubenstein and Alice Valania have posted a host of eclectic images and information you won't find on our website or in this newsletter. As publisher of her own monthly "Culture Alert" (a listing of free cultural events located throughout Los Angeles), Rina has had her finger on the pulse of cool stuff for more than a decade. Alice, our newest Board Member and a preservation architect, adds her own unique perspective, as do the posts of dozens of SAH/SCC members and friends around the country.

We know all of you are active and inquisitive Los Angelenos. We encourage you to comment on and "like" our existing posts and to add your own posts and links to the SAH/SCC wall. And of course, please share SAH/SCC postings and events with your friends.

Facebook is also the perfect place to share your photos from SAH/SCC events. We've created "albums" for past tours and talks; you're welcome to add your snapshots.

If the closest you have come to joining Facebook is watching the movie "The Social Network," you need not fear the technology of social media. It is much easier than you think, and you don't have to be a teenager to use it.

So, we hope that you'll check out the organization on Facebook often. The easiest way to find SAH/SCC on Facebook is to go to www.facebook.com/SAHSCC or Google "Facebook SAHSCC".

We look forward to making the organization's Facebook presence even more vibrant in 2012. And to bringing you a thoughtful selection of lectures, salons, home tours, and travel tours this year.

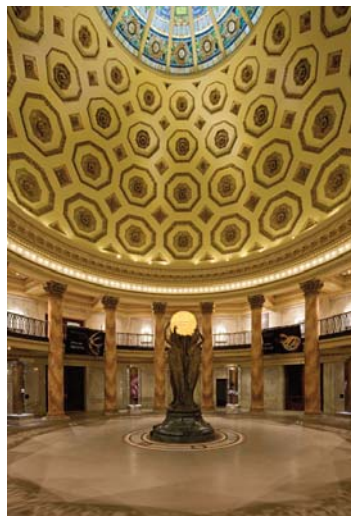
Sian Winship

Awards for Preservation

The Los Angeles Conservancy welcomes applications for the 31st Annual Preservation Awards, which recognize outstanding achievement in the field of historic preservation. The deadline for submitting applications is January 31, 2012. Download applications here http://www.laconservancy.org/awards/PA12_application.doc or call 213.623.2489.

To qualify, projects must have been completed by December 31, 2011, be located in LA County, and meet nationally recognized standards for the treatment of historic properties and landscapes. Recipients will be selected by an independent jury of leading experts in architecture, historic preservation, and community development. Awards will be presented at a luncheon in May 2012.

Preservation Award winners range widely, from sensitive restoration, rehabilitation, and adaptive reuse projects, to groundbreaking advocacy and educational efforts by individuals and groups. Jurors encourage submissions that illustrate the value and power of historic preservation. Construction projects may be commercial, residential, or institutional. Historic landscape projects and significant contributions to preservation education or program development are also encouraged.



The Natural History Museum of LA County, an LA Conservancy award winner, was restored by CO Architects.
(Photo: Tom Bonner)

Tour and Event Information:

1.800.972.4722;
info@sahscc.org



SOCIETY OF ARCHITECTURAL HISTORIANS
SOUTHERN CALIFORNIA CHAPTER

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Behind-the-Scenes Eames

SAH/SCC at JF Chen



The vast exhibit includes a timeline of chairs from 1939 to 1998.

More than 50 Eames enthusiasts gathered on Saturday morning, December 17, 2011, for a special guided tour of "Collecting Eames: The JF Chen Collection." Our inspiring tour guide was the show's curator and Eames expert, Daniel Ostroff, whose enthusiasm and depth of knowledge and passion impressed the crowd of longtime and new SAH/SCC members.

While taking us through the time-line of Eames chairs, Daniel emphasized the Eames process of design—make it work and keep making it better. "Their design is all about how much they thought about me and you," said Daniel, noting that making a cool chair was never the goal. "When they made the chair that changed design history, that wasn't the aim," he continued. "They wanted to make an affordable, lightweight chair. And in the process happened to change design history."

The show, which runs until January 14, 2012, began as 175 pieces of Daniel's own collection, which he sold to JF Chen, who continued to amass upwards of 450 pieces, including the chairs, tables, and storage we are all familiar with, in addition to toys, posters, collections *en suite*, and even dormitory furniture and high-fi speakers. In addition to the collection and companion book, JF Chen's generous contribution to Eames scholarship includes 6,000 photographs documenting every aspect of these important designs, which were donated to the Eames Office website, www.eamesdesigns.com.

"This work is a great example to young designers that they can make things that last and are made in America," Daniel said, by way of noting the significance of Eames furniture as a jobs program. "All but one chair are made by American workers who earn enough to send their kids to college." From the reaction of the group—who lingered into the afternoon—this work is a great example and inspiration for us all.

Be sure to check out the videos of Daniel and the exhibition at <http://www.youtube.com/user/CollectingEames?feature=watch>.



Curator Daniel Ostroff shows the finer points of an Eames-designed speaker.

Julie D. Taylor

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continues

Remembrance of a Home

Marshall House, 1948-2011

The first "Modern Patrons" event I organized for SAH/SCC was held at the home of my dear friend Hilde Marshall, who hired Konrad Wachsmann to create her house in 1948. As she told it, Wachsmann looked at plans she already had, ripped them to shreds, and said he would build her a house. And that he did.

Hilde, who passed away in 2009 at the age of 101, was a Modernist through and through. (She even hated when her tenants hung traditional lace curtains.) She was Raphael Soriano's assistant and driver, and was a hostess at the Case Study Houses. Her greatest wish was to live in her beloved home until she died. And that she did.

Two years later, however, the home did not survive. As often happens, land in Los Angeles becomes more valuable than the house that's on it. Wachsmann was an important figure in Modern architecture—a pre-fab innovator and a long-time professor at USC—but he was not well-known outside of the architectural cognoscenti. Movie stars do not clamor for his homes. In fact, the Marshall house was the only custom home he built in the U.S. (though erroneously called a General Panel house in the Gephardt/Winter guide). So, with the house on the market, only a rabid fan would want to buy it and restore it. (And that—if I had the means—I would have.)

Those who attend SAH/SCC home tours and programs come to understand intrinsically how much mere wood, stucco, steel, and glass come to represent a personality, a family, an ethos of living. The pride and delight Hilde took in her modest Modern home were undeniable and unlimited. Whenever she met an architect, she would lean in, and, almost in a conspiratorial manner, say "You know, I live in a Konrad Wachsmann home". She felt it was an honor to live in such a place that was as Modern, strong, optimistic, and principled as she was. And that it was.

Julie D. Taylor



Hilde Marshall at home. Photo: John Ellis



Marshall plot today. Photo: Julie D. Taylor

Life Members, continued

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GIBBS M. SMITH
NANCY & KYLE SMITH
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CAROLYN STRAUSS
LYNN MARIE SULLIVAN
VERN SWANSEN
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RAUN THORP
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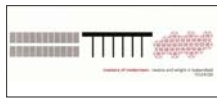
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Joel Chen
James Finlay
Cindy McArdle
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Donald Weggeman
Wayne Wilson

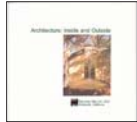
SAH/SCC PUBLICATIONS



_____ 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



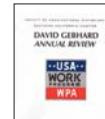
_____ at \$10 each
Modernism for the Masses: tri-fold brochure with inserts of detailed floor plans of Eichler homes visited on the Orange County tour



_____ 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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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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Architectural historian seeks information on the Tremaine houses in the Santa Barbara/Montecito area, especially, first, the Warren Tremaine House (1970s), adjacent to the Neutra-designed Tremaine House (Moore Avenue) from the 1940s, and, second, the Kitty Tremaine House (late 1970s) in Coyote Road and its architect Paul Soderburg. If you know the whereabouts of the later, please forward this notice; if you have any recollection, photographs, or information about any Tremaine house, please contact Prof. Volker M. Welter at welter@arthistory.ucsb.edu or volkermwelter@gmail.com.