

**IN THIS ISSUE**

Japanese Restoration	1
President's Letter	2
Frontier of Leisure	3
Bookmarks: Ernst Freud	4
SAH/SCC Publications for Sale	5

## Japanese Restoration at the Huntington

**SAH/SCC Talk & Tour**  
**Sunday, May 20, 2012, 9:30AM-12:30PM**

SAH/SCC is proud to present a morning with Kelly Sutherlin McLeod, AIA, as we journey into the history and rehabilitation of the 19th-century Japanese House at The Huntington in San Marino, for which she served as the project architect. The restoration of the Japanese House is part of a \$6.8-million overall rehabilitation of The Huntington Japanese Garden, which also includes a new Japanese Tea Garden with a 1964 Tea House recently donated to the institution. Closed for renovations for one year, the project opens this Spring to coincide with The Huntington's 100th anniversary.

We will begin the day by gathering in the Founder's Room, just off the main entry to the grounds, at 9:30AM for an introductory lecture by McLeod, John Griswold, and Dr. Kendall Brown. The talk will outline the planning and implementation for the rehabilitation project, and will include fascinating discoveries about this historic house that were revealed during the process. After the talk, we will be treated to a tour of the newly re-opened gardens and house by key members of the project team, reviewing first-hand details of the preservation and restoration work.

McLeod, principal of Kelly Sutherlin McLeod Architecture in Long Beach, is a respected professional in the preservation world. Her signature projects include the 2004 conservation of the Greene &



McLeod surveying the Japanese House restoration.

Photo: John Ellis

Greene Gamble House and the current restoration of a 1955 landmark office building designed by Edward A. Killingsworth, FAIA (which was included on the 2005 SAH/SCC Long Beach tour). Griswold, of Griswold Conservation Associates, collaborated with McLeod and her firm on the Japanese House project. Brown is Professor of Asian Art History at California State University at Long Beach, and author of *Japanese-Style Gardens of the Pacific West Coast* (Rizzoli, 1999), among many other books.

Those who wish can continue the conversation with our distinguished guests during tea at the Rose Garden Tea Room and Café at 12:30PM for an additional charge.

*Japanese Restoration at the Huntington: Sunday, April 20, 2012; 9:30AM-12:30PM; The Huntington Library, Art Galleries, and Botanical Garden, 1151 Oxford Road, San Marino; SAH/SCC members, \$55 for talk and tour, \$90 for talk, tour, and tea; non-members (includes one-year individual membership), \$100 for talk and tour, \$135 for talk, tour, and tea; 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](http://www.sahscc.org).*



Huntington Japanese Garden, circa 1913.  
Photo: Courtesy of The Huntington

# Why You Should Find Us on Facebook

This year, 2012, marks the 75th anniversary of Taliesin West, the western outpost and winter home of Frank Lloyd Wright. The anniversary has inspired a number of interesting lectures and events in the Phoenix area throughout the year and I encourage you to check out the schedule if you are planning a visit to the Valley of the Sun.

The Phoenix Art Museum (Tod Williams Billie Tsien, 2006) currently has a thoughtful exhibition entitled "Frank Lloyd Wright: Organic Architecture for the 21st Century." The show explores the tenets of Wright's organic architecture—appropriateness to time, place, and people—through the current perspective of green building. It specifically looks at the concepts of energy, materials, site, climate, space efficiency, pre-fabricated technology, transportation, and urban planning. Those of you who traveled with SAH/SCC to Phoenix for our 2007 "Out of the Shadow" tour will remember that the Phoenix Art Museum is notable for its spectacular design and serious exhibitions on art and architecture.

With all the high-concept discussion of Wright these days, I wanted to share my recent bedtime reading at the other end of the spectrum: a book titled *The Fellowship: The Untold Story of Frank Lloyd Wright and the Taliesin Fellowship* (Harper Perennial, 2007) by Roger Friedland and Harold Zellman. The biography was recommended to me as an antidote to the scholarly reading required in graduate school. The book, which is decidedly more Perez Hilton than Vincent Scully, provides not only page-turning gossip of dubious academic rigor, but ultimately raises some interesting points about the Taliesin system, Olgivanna's influence, and the work of the master architect.

From the page-turning standpoint, the book is hard to put down. Just when you think it really can't get any more scandalous, here comes the next chapter and its jaw-dropping depiction of the dysfunctional family that was the Fellowship. We learn of the tragic death of Olgivanna's daughter, Svetlana, in a car accident in Spring Green. Then there is the subsequent re-marriage of long-time Fellow and former son-in-law to Wright, Wes Peters, to Josef Stalin's daughter (also named Svetlana). Olgivanna, Wright's daughter with Olgivanna, ended up in a mental institution in Glendale.

Some apprentices even went to jail for resisting the World War II draft while "getting an education" at Taliesin. Educational deferments did not exist until the Korean War, so in several ways the Fellows were ahead of their time.

Putting aside all the "Real Housewives of Spring Green" sensationalism, the book provides an interesting context for the development and challenges of Wright's educational and architectural endeavors. Olgivanna's history with George Gurdjieff, the Russian mystic whose sense of the spiritual content of cosmic forces echoed Wright's belief in the transformative power of nature, illuminates her role in the Wright saga. The book also provides a painful look at the financial challenges Wright faced throughout his career, and their impact on Taliesin and his relationships. Many of Wright's personal and professional choices become clearer in this context.

None of this dims Wright's brilliance, his contributions to an "American" architecture, or his legacy of work in Southern California. In fact, it contextualizes projects such as his speculative Doheny Ranch project for what is today, Trousdale Estates. It even sheds light on the experiences and work of devotees, such as Richard Neutra, Rudolf Schindler, and John Lautner, as it speaks volumes about those who stayed at Taliesin and those who did not. And, while largely based on fuzzy oral histories, it provides a fascinating glimpse into the world of Wright that even the finest Pedro Guerrero photos cannot provide.

—Sian Winship



Frank Lloyd Wright at Taliesin West, 1955. Photo: Courtesy Frank Lloyd Wright Foundation, Scottsdale, Arizona

## Tour and Event Information:

1.800.972.4722;

info@sahscc.org



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SOUTHERN CALIFORNIA CHAPTER

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# The Frontier of Leisure

SAH/SCC Lecture and Book Signing  
 Sunday, April 22, 2012, 2-4PM



People gathered beside a backyard pool at a house in Maryvale.  
 Photo: Courtesy of John F. Long Properties LLLP

Southern California has long been promoted as the playground of the world—the home of resort-style living, backyard swimming pools, and year-round suntans. Tracing the history of Southern California from the late 19th through the late 20th centuries, the author of *The Frontier of Leisure: Southern California and the Shaping of Modern America* (Oxford University Press, 2010) reveals how this region did much more than just create lavish resort towns, such as Santa Catalina Island and Palm Springs—it literally remade American attitudes toward leisure.

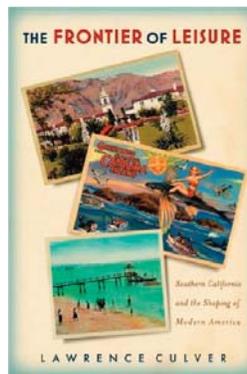
Join SAH/SCC on Sunday, April 22nd, at 2PM, as author Lawrence Culver looks at this fascinating topic. Culver received his Ph. D. at UCLA, and is a professor of History at Utah State University, Logan, UT. The event is free and open to the public, and will be held at Santa Monica Public Library (Moore Ruble Yudell, 2006).

In his dynamic presentation, Culver will show how the “culture of leisure” gradually took hold with an increasingly broad group of Americans, and ultimately manifested itself in suburban developments throughout the Sunbelt and across the United States. Architecture was central to the rise of Southern California’s leisure culture and its extensive influence. From bungalows to Spanish Revival, from Modernist masterpieces to ubiquitous California ranch houses, the appeal of a life of fun in the sun shaped the design of houses, resorts, and neighborhoods that ultimately appeared far beyond Southern California itself. Impressively researched, a fascinating and lively read, *The Frontier of Leisure* connects Southern Californian recreation and leisure to larger historical themes, including regional development, urban planning, race relations, politics, suburbanization, and changing perceptions of nature.

*The Frontier of Leisure: Sunday, April 22, 2012; 2-4PM; Martin Luther King, Jr. Auditorium at the Santa Monica Central Library, 601 Santa Monica Blvd., Santa Monica; free; seating is available on a first-come, first served basis; 310.458.8600.*



Frey House (1965) in Palm Springs by Albert Frey.  
 Photo by Julius Shulman. © J. Paul Getty Trust. Used with permission. Julius Shulman. Photography Archive, Research Library at the Getty Research Institute. (2004.R.10)

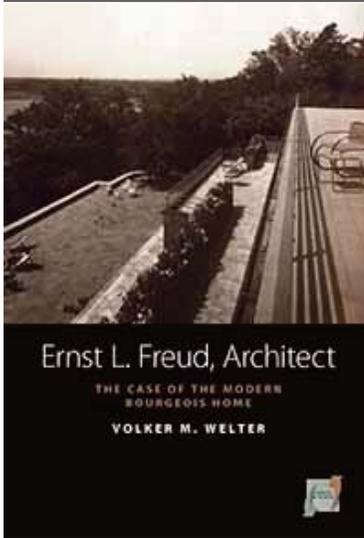


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### Ernst L. Freud, Architect: The Case of the Modern Bourgeois Home

By Volker M. Welter

What can it have been like to be architect Ernst Freud, son of a 20th-century titan (Sigmund Freud) and father of world-famous artist (the late Lucian Freud), both of whom explored disturbing psychological terrain? In addition, Freud's life and career paralleled the upheavals of the early 20th century. He was raised in Vienna, that *fin-de-siècle* cauldron of Modernism, where he was privileged to the most elite cultural circles. He had a fairly conventional architectural education in Munich followed by study at Adolf Loos' private *Bauschule* in Vienna, founded in 1912 as an alternative architectural program that included impassioned conversation over *kaffee mit schlag*. Freud's fellows there included Modernist greats Rudolf Schindler and Richard Neutra. Neutra, who was a close family friend and his footloose traveling companion in Italy, was also his almost eerily parallel contemporary (Freud, April 6, 1892-April 7, 1970; Neutra, April 8, 1892-April 16, 1970).

Freud's upheavals continued after moving his practice to Berlin. He narrowly escaped the Nazis in 1933 and settled with his wife and three sons in England, a land neither climatically nor culturally disposed to Modernism. Quite reasonably, one might predict he would be a tortured soul, a prescient radical, a true believer in Modernism—anything to match the turbulent times and cultural dimensions of his famed father and son.

Ernst Freud was none of those. While it would have been intriguing to learn more about the family's personal history, architectural historian Volker M. Welter focuses on Freud's reconciliation with modernity as a designer in his meticulously researched book. As Welter illuminates, Freud was a smoothly competent stylist not quite at home with Modernism, gravitating toward it but never disturbing the waters. Instead, Freud exemplified the tension between the primal need to recreate the stable domesticity of the past, and the headlong plunge into that pedigreed Modernism, which many of his colleagues, if not necessarily his clients, embraced.

Using a deep well of primarily German sources, Welter, Associate Professor in the Department of Art and Architecture at the University of California, Santa Barbara, introduces his subject by framing the historical context of the typically free-standing, single-family "modern" bourgeois home. Moving chronologically through Freud's body of work, which included some of the world's first psychoanalytic offices and clinics, the historian concludes with an aptly named chapter, "Architecture Without Quality?" Although not mentioned, the title refers to Austrian writer Robert Musil's famous interwar *A Man Without Qualities*, which paints the ambiguity, lack of decision, and passivity in the face of modernity.

Welter joins other historians in unpacking Modernism as received Bauhaus wisdom, or a style in favor of a constellation of individual strategies addressing modernity after the ravages of war. He examines the possible meanings in the dissonance between interior and exterior in some of Freud's best-known German works, such as the Lampl House (1926) and the crisply detailed Frank House (1930). On the exterior, at least, the later house recalls Mies van der Rohe's early brick-and-glass houses. Despite their large expanses of glass, however, Freud's interiors were anything but open plan. Their numerous doors and walls upheld traditional 19th-century social hierarchies, while every fitting and finish was sleekly Moderne, rather than functionally Modern. Freud's real talent, it seems, was in interior and especially furniture design, characterized by long, low functional built-ins. In the later English years, Freud struggled for clients, primarily winning interior commissions that delivered coolly smart—yet safe—floor plans for his bourgeois clients. Other architects in Britain, such as Berthold Lubetkin and Wells Coates, pursued a more pure Modernist agenda, and the chapter on Freud's English practice would have benefitted by being placed in this larger context of the emergence of English Modernism.

Apart from the book's primary thesis, a secondary theme, this one elegiac, percolates the text. This is the experience of the Jews who moved to England, accompanied by a Jewish sensibility toward the idea of "place" that added to the tension between recreating the past and the call of Modernism. This idea was articulated by none other than Sigmund Freud: "It is typically Jewish not to renounce anything and to replace what has been lost." This statement contradicts actions of many early 20th-century Jewish figures who did indeed renounce everything, defining modernity in language, philosophy, art, and music, even though it ultimately defines those of Ernst Freud, a refiner rather than a revolutionary.

Sigmund gratefully considered his son's skill in designing their new London home and consultation rooms as even more mysterious than the workings of the human psyche. "Sheer witches' sorcery translated into architectural terms," he called it. And in the spirit of Musil, the author concludes his book not by determining whether Freud's architecture was of high or good quality, as in a standard of excellence, but in explicating quality as those elements that frame and form a series of character traits. For Freud and his clients, recreating the quality of "home" was clearly one of those elements, and an urgent one.

Berghahn Books; paperback; 214 pages; \$39.95.

—Barbara Lamprecht

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**Masters of Modernism:** 8-Page, two-color brochure featuring works of Richard Neutra and Frank Lloyd Wright in Bakersfield.



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**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



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**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



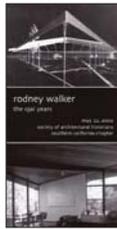
\_\_\_\_\_ at \$8 each

**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



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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

**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



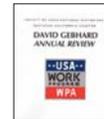
\_\_\_\_\_ at \$10 each

**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 \$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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**On Parallel Lines: The Sarasota Modern Movement 1948-1966:** 26-page brochure featuring Sarasota School architects.

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at \$90 each = \$ \_\_\_\_\_

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All event ticket sales are final. We are sorry, refunds cannot be accommodated.

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AIA|LA presents a series of candid discussions with prospective Mayoral Candidates for the City of Los Angeles. Moderated by Los Angeles City Planning Commission President, Bill Roschen, FAIA, and Los Angeles Times Architecture Critic, Christopher Hawthorne, the forums serve as an opportunity for a diverse constituency to learn more about each candidate's vision for the future of our city and the actions they will take to ensure we get there.

The sessions are sponsored by Matt Construction, and are free and open to the public with advance registration. Each forum will be held at the Ron Deaton Civic Auditorium at the LAPD Headquarters Building in Downtown Los Angeles.

February's events already hosted candidates Jan Perry (February 17th) and Austin Beutner (February 24th). Upcoming sessions open for registration: Kevin James (March 2nd), Wendy Greuel (March 9th), and Eric Garcetti (March 16th).

To register, go to [www.aialosangeles.org](http://www.aialosangeles.org).