



Photo: Claudio Santini

IN THIS ISSUE

Kappe Apotheosis	1
President's Letter	3
Neff Bubbles	4
Japanese House Tour	5
SAH/SCC Publications for Sale	6

Ray Kappe: Apotheosis

SAH/SCC Lecture, Modern Patrons & Tour
May 24, 25, 26, 2012

Come learn about the early residential work of Ray Kappe, FAIA, as SAH/SCC presents "Ray Kappe: Apotheosis." This unprecedented focus weekend features a free Thursday evening lecture, an exclusive Friday afternoon Modern Patrons, and a day-long home tour of five early residences in Sherman Oaks.

In the 1976 *Los Angeles Times* review of "The Los Angeles 12" exhibition, Greg Walsh, an architect and principal in Frank Gehry's office, characterized the work of fellow "dozener" Ray Kappe as "the apotheosis of the California wood house."

Kappe has been widely recognized for his work as an educator; first for developing the architecture program at Cal Poly Pomona, then as the founder of SCI-Arc. Prior to being an educator, however, Kappe was one of many young, postwar architects who turned their talents toward designing and building residences that reflected the optimism of the period and the belief that the modern architecture of Southern California was setting the bar for the country. He was concerned with low- and moderate-cost housing during the time when demand for residential design was significant.



Barsha Residence, 1961.
Photo: Claudio Santini

continued from Page 1

Before long, the young Kappe was flexing his ideas about space and materials for a series of clients of relatively modest means. Among these early houses featured on the tour is the 1956 home designed for Kappe's father, Phineas, which now belongs to architects and SAH/SCC Life Members Mark Piaia (organizer of this event and SAH/SCC Executive Board Member) and Anne Zimmerman.

The Kappe festivities begin on Thursday evening (May 24th), when author and architectural historian Dana Hutt will share insights from her recent research based on Kappe's architectural archive at the Getty Research Institute. Hutt has written extensively on the work of Frank Lloyd Wright, Lloyd Wright, Will Bruder, and Frank Gehry. The lecture—at Santa Monica Public Library (Moore Ruble Yudell, 2006)—will set the stage for the Saturday tour. (The lecture is free, and open to all, regardless of additional event participation.)

For the ultimate Kappe experience, join SAH/SCC for a very special Friday afternoon (May 25th) Modern Patrons with Robert Hayes, original owner of a 1959 Kappe house. In the spirit of other Modern Patrons events, this exclusive salon will feature a dialogue about the process of engaging and building a modern home by one of the most significant modern architects in postwar Los Angeles. In addition, Kappe himself will be present to share his approach to siting and designing the home. Tickets are reserved for SAH/SCC Patron and Life members, and are \$35. (Other interested participants will be put on a waiting list.)

Saturday (May 26th), from 10AM to 3PM, five early residences by Kappe will be open for viewing during the drive-yourself tour. Spanning from 1956 to 1966, these Royal Woods and adjacent houses are the stepping stones that lead to quintessential Kappe: Phineas Kappe Residence (1956), Dr. and Mrs. Robert Hayes Residence (1959), Barsha Residence (1961, 1974), Handman Residence (1963), and Butnik Residence (1966). The means are not unfamiliar: post-and-beam construction, an open plan, a reverence for the landscape, attention to detail, an interest in technology. Upon checking in, tour-goers will receive an illustrated tour brochure explaining the residences and their development.



Phineas Kappe Residence, 1956.
Photo: Anne Zimmerman



Phineas Kappe Residence, 1956.
Photo: Anne Zimmerman

Ray Kappe: Apotheosis: registration—see order form on Page 7, call 800.972.4722, or go to www.sahscc.org.

- *Lecture—Thursday, May 24, 2012; 7PM; Martin Luther King, Jr. Auditorium, Santa Monica Central Library, 601 Santa Monica Blvd., Santa Monica; free; seating is available on a first-come, first-served basis; 310.458.8600.*
- *Modern Patrons—Friday, May 25, 2012; 3PM; Hayes Residence, Sherman Oaks; \$35; SAH/SCC Patron and Life members only; reservations required; space is limited; tickets will be made available to general membership should the opportunity arise, on a first-come, first-served basis.*
- *Self-Driven Tour—Saturday, May 26, 2012; 10AM-3PM; SAH/SCC members, \$45; non-members, \$65; includes 8-page tour brochure.*

SAH/SCC President's Letter

Going Postal

Like other places around the country, Southern California is facing the closure of many of its post offices. The latest is the pending closure of the lovely Public Works Administration (PWA) Moderne Santa Monica Post Office (Neal A. Melick and Robert A. Murray, 1937). For months now, nearby Venice residents have been fighting the closure of the post office at Windward Circle (Louis A. Simon, 1939) and advocating for continued public access to the mural by Edward Biberman that depicts Abbott Kinney and the history of Venice. Less publicized, but no less important, the 1938 South Gate Post Office is also slated for closure.

All three of these buildings represent examples of structures developed through Depression-era public works and arts programs. While many people are familiar with the PWA, projects of the Treasury Department's Section of Painting and Sculpture (a.k.a., the Section of Fine Arts) are much less well known. Unlike the PWA, the goal of this program was not to provide jobs, but to create art that was accessible to the public and would "boost the morale of the people suffering the effects of the Great Depression" according to a recent article in *The Wall Street Journal*. The muralists were selected not on the basis of need, but through anonymous competitions. Favorite topics included the depiction of local history, local heroes, or average Americans at work or play. Because post offices were regularly used by virtually every socio-economic group, they represent one of the more truly democratic forms of art and architecture.

As a result, the United States Postal Service is the agency with the largest holdings of art from the Treasury program. If the Postal Service sells a building (such as the Venice Post Office), it still owns the artwork and is theoretically obligated to provide reasonable public access. If a deal cannot be struck with the new owner of the building, the Postal Service may remove and store the artwork for future installation.

Not surprisingly, it is the Depression-era architecture and art that are getting all the press. However, postwar-Los Angeles was also home to a number of well-designed modern post offices from the 1950s and 1960s. Consider the Post Offices in Westchester (Craig Ellwood, 1958-9), Santa Ana (Victor Gruen Associates and Paul R. Williams, 1967), and Lakewood (Armet & Davis, 1952), as well as the first drive-in post office in the West in Long Beach (Welton Becket & Associates, 1952).

The current work on the Wallis Annenberg Center for the Performing Arts (SPF Architects) at the Crescent Drive Post Office in Beverly Hills (Ralph C. Flewelling, 1932) may provide a model for adaptive reuse of these structures. There, the public space of the original retail services lobby is being integrated into a new performing arts center.

But the handwriting is on the wall: the physical post office is going the way of the telephone booth. But more than a mere corner convenience, these spaces were often the crossroads of communities and important reflections of community pride. As representations of one of the most commonly utilized federal government services, the architecture of post offices often represented the strength, stability, and reliability of the postal creed itself. However, in today's world, "neither snow, nor rain, nor heat, nor gloom of night" prevents us from hitting "send." And in so doing, the local post office takes another step toward obsolescence.

—Sian Winship



Santa Monica Post Office designed by Neal A. Melick and Robert A. Murray (1937).

Tour and Event Information:

1.800.972.4722;
info@sahscc.org



SOCIETY OF ARCHITECTURAL HISTORIANS
SOUTHERN CALIFORNIA CHAPTER

SAH/SCC NEWS is published bi-monthly by the Society of Architectural Historians / Southern California Chapter. Subscription is a benefit of membership.

Editor: Julie D. Taylor, Hon. AIA/LA

Internet Editor: Brent Eckerman

Art Director: Svetlana Petrovic

Administration: Arline Chambers

July/August 2012 issue deadline for newsletter information and ads: June 10, 2012. Please send all ad materials, and news to the attention of the editor:

Julie D. Taylor, Editor

SAH/SCC News P.O. Box 56478

Sherman Oaks, CA 91413

Newsletter telephone: 310.247.1099

Newsletter fax: 310.247.8147

Newsletter e-mail: julie@taylor-pr.com

SAH/SCC Executive Board

Sian Winship (President)

John Ellis (Vice President)

Rina Rubenstein (Membership)

John Berley (Treasurer)

Brent Eckerman (Internet)

Jean Clare Baaden

Laura Friedman

Merry Ovnick

Mark Piaia

Jay Platt

Alice Gates Valania

Adam Wheeler

Dennis Whelan

SAH/SCC Advisory Board

Ted Bosley

Ken Breisch

Stephen Harby

Elizabeth McMillian

Rochelle Mills

Claire Rogger

Richard C. Rowe

Nancy Smith

Ted Wells

Robert Winter

Questions: Call 800.9SAHSCC.

No Nails, No Lumber

SAH/SCC Lecture & Book Signing
Saturday, June 9, 2012, 1PM

Architect Wallace Neff, known for his Spanish Colonial Revival residences of the 1920s and 1930s, was among the designers of the period who also cared deeply about a growing global housing crisis. His solution: the controversial "bubble" houses using Airform construction (an inflated balloon and gunite). The result: a low-cost, low-labor circular house with an open plan.

Join SAH/SCC Member and author Jeffrey Head for an in-depth look at this unusual facet of Neff's career when Head shares from his recent book, *No Nails, No Lumber: The Bubble Houses of Wallace Neff* (Princeton Architectural Press, 2011). The event is free and open to the public, and will be held at Santa Monica Public Library (Moore Ruble Yudell, 2006).

Despite plans for more than 400,000 of Neff's Airform buildings, a mere 2,500 were built. The last remaining bubble house in the United States is located in South Pasadena. Head's extensive research, however, brings to light the former locations of hundreds of others in Southern California, as well as extant structures in Angola, South America, Africa, Mexico, Portugal, and Jordan.

Head's presentation will feature little-known images of these houses and shed light on the social agenda that made Neff far more than just an architect to the stars. Refreshments will be served and copies of the book will be available for sale and signing by the author.

No Nails, No Lumber: Saturday, June 9, 2012; 1PM; Martin Luther King, Jr. Auditorium, Santa Monica Central Library, 601 Santa Monica Blvd., Santa Monica; free; seating is available on a first-come, first-served basis; 310.458.8600.



Visitors at the Falls Church, VA, bubble houses in 1942.

Photo: The Huntington Library, Art Collections, and Botanical Gardens. (Princeton Architectural Press)



Second layer of gunite is applied to the Airform balloon for this 1958 structure created in Portugal for Port wine storage.

Photo: The Huntington Library, Art Collections, and Botanical Gardens. (Princeton Architectural Press)



In bubble house construction, the Airform balloon is attached to the foundation while inflating.

Photo: The Huntington Library, Art Collections, and Botanical Gardens. (Princeton Architectural Press)

SAH/SCC Members

Life Members

GRANT BARNES
KYLE C. BARNES
KATHLEEN BIXLER
JOHN BLANTON
MARY DUTTON BOEHM
MARIE BOTNICK
BILL BOWLING
RUTH BOWMAN
KEN BREISCH & JUDY KELLER
CHARLOTTE ROSE BRYANT
BONNIE BURTON
PAMELA BURTON
DENIS CAGNA & CARLOS MEDINA
JOHN & RHONDA CANO
WENDY CARSON
EDWARD CELLA
ROBERT JAY CHATTEL, AIA
NEIL CLEMMONS & LAURITA GUAICO HARRISON
TRACY CONRAD
ELIZABETH COURTIER
BILL DAMASCHKE & JOHN McILWEE
PATRICK TIMOTHY DAY
CROSBY DE CARTERET DOE & LINDA SOLLIMA DOE
HEINZ E. ELLERSIECK
J. RICHARD FARE, AIA, CCS, CSI
CAROL FENELON
DONALD R. FERGUSON
RON FIELDS
GILBERT & SUKEY GARCETTI
DR. & MRS. KENNETH GEIGER
ROBERT GELINAS
MICHAEL J. GIBSON
LAMBERT GIESSINGER
GORDON & JOY GILLIAM
LISA GIMMY & CLAU BEST
RAYMOND GIRVIGIAN, FAIA
STEVE GLENN
PROF. PAUL GLEYE
GWYNNE GLOEGE
GEORGE GORSE
ANDY & LISA HACKMAN
PEYTON HALL
BRUCE & BETH HALLETT
STEPHEN HARRY
ELIZABETH HARRIS
EUGENE & SHIRLEY HOGGATT
JAMES & ANNELIESE HORECKA
ALISON R. JEFFERSON
WILLIAM H. JOHNSTON
PAULA JONES
JONATHAN S. JUSTMAN
REBECCA KAHN
DIANE KANE
STEPHEN A. KANTER, MD
VIRGINIA ERNST KAZOR
MARILYN KELLOGG
LAMAR KERLEY
THEODORA KINDER
SALLY KUBLY
CHARLES A. LAGRECO
RUTHANN LEHRER
PAMELA LEVY
RICHARD LEVY, AIA, APA, & PATRICIA LEVY
MARTIE LIEBERMAN
ROBERT LOWER
JOYCE P. LUDMER
RANDELL L. MAKINSON
VITUS MATARÉ & ASSOCIATES
CHRISTY JOHNSON McAVOY
ELIZABETH L. McCAFFREY
MARLENE McCOY
JUDITH McKEE
KELLY SUTHERLIN McLEOD
ELIZABETH McMILLIAN
IRIS MINK
LE ROY MISURACA
SUSAN W. MONTEITH
DOUGLAS M. MORELAND
SARA G. MULLER CHERNOFF
DANIEL T. MUÑOZ
RONALD NESTOR, AIA
MARK NICHOLS
PETER A. NIMMER
JOHN M. NISLEY
PETER NORTON
REGINA O'BRIEN
THOMAS O'CONNOR
KEVIN ORECK
POLLY OSBORNE, AIA
ANNE OTTERSON
FRANCIS PACKER
HELEN PALMER
GEORGE PENNER
AUDREE PENTON
RON RADZINER
TOM & PEGGY REAVEY
JOHN AUGUST REED
STEVE & SARI RODEN
CLAIRE ROGGER
ARTHUR & GLORIA ROSENSTEIN
ROB ROTHBLATT
RICHARD CAYIA ROWE
JEFFREY B. SAMUDIO

continues

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 SAH/SCC Life Member 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.

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 of Griswold Conservation Associates, and Dr. Kendall Brown, Professor of Asian Art History at CSU Long Beach. After the talk, we will be treated to a tour of the newly re-opened gardens and house, reviewing first-hand details of the preservation and restoration work.

According to information from the Huntington—based on Professor Brown's research—the house's preservation plan focused on the exterior and aimed to retain and restore original materials wherever possible. Major alterations were not made, and treatments were designed to emulate and re-create the building's original finishes and design intent.

After non-original flat paint was removed from the exterior wood features, a penetrating sealer was applied to protect and maintain an appropriately aged finish. Decay at rafter tails was repaired while maintaining as much historic material as possible. The original fine, dark Japanese plaster was also replicated as part of the renovation project.

One of the most prominent and complex features of the Japanese House is its distinctive roof, but many repair jobs throughout the years had obscured the original design and shingle type. The entire roof now has been restored to its original, slightly undulating, shape, with new shingles that replicate the originals.

A focal point of the main façade of the house is the curved, flared-gable portico over the entry. The wood bases of the portico's columns had been partially buried by stone paving, likely during the 1960s. Excavation revealed that the columns originally rested on traditional wood bases set on granite pads. Although the bases had deteriorated into dust, their shape remained imprinted in the surrounding mortar, providing the evidence necessary to re-create the wood bases for the columns.

Japanese Restoration at the Huntington: Sunday, May 20, 2012; 9:30AM-12:30PM; The Huntington Library, Art Galleries, and Botanical Gardens, 1151 Oxford Road, San Marino; SAH/SCC members, \$55; non-members, \$100 (includes one-year individual membership); reservations required; space is limited; all orders are on a first-come, first-served basis; registration—see order form on Page 7, call 800.972.4722, or go to www.sahscc.org.



The historic Japanese House at The Huntington after renovation.

Photo: John Ellis

Life Members, continued

TRUDI SANDMEIER
STEVEN SAUTE
LAWRENCE SCARPA
ELEANOR SCHAPA
ANN SCHEID
JAMES M. SCHWENTKER III
PATRICIA SIMPSON
CECILIA SINGER
MARK SLOTKIN
CORBIN SMITH
GIBBS M. SMITH
NANCY & KYLE SMITH
JANANN STRAND
CAROLYN STRAUSS
LYNN MARIE SULLIVAN
VERN SWANSEN
MARIE TARTAR & STEVE EILENBERG
REGINALD THATCHER
RAUN THORP
M. BRIAN TICHENOR, AIA
A. TISCHLER
SARAH FLYNN TUDOR
MAGGIE VALENTINE
DANIEL VISNICH
WOLFGANG WAGENER & LESLIE ERGANIAN
ROBERT D. WALLACE
QUINCY WARGO
JOHN & LORI WARNEKE
DR. PATRICIA A. WARREN
ERIC & KAREN WARREN
RON WATSON
DAVID R. WEAVER
JOHN H. WELBORNE, Hon. AIA/LA
TED W. WELLS
VOLKER M. WELTER
DR. ROBERT WINTER
TERI SUE WOLF
MR. & MRS. DAVID YAMADA
BOB YOUNG
JOYCE ZAITLIN
DAWN SOPHIA ZIEMER
STEVEN ZIMBELMAN
ANNE ZIMMERMAN & MARK PIAIA

Patron Members

DON & VERA BENSEN
SUSAN I. BERNATZ
HARRIET BORSON
CHRISTOPHE BURUSCO
STEVE & MARIAN DODGE
PAUL DOLANSKY
MICHAEL & CAROLE DOUGHERTY
ENID & GARY FREUND
FRANK GARGANI
ALBERT GENTLE
DIANA HAWES & JAMES KIRBY
JOHN HEGLIN & GREG BURNETT
G HENDRIX ENTERPRISES LLC
DWAYNE HOWARD
ADREA HURTUBISE
ELIZABETH KELLEN
WILLIAM & CORINNE KRISSEL
LARRY LAYNE
ALVIN Y. LEE
CAROL LEMLEIN & ERIC NATWIG
RAQUEL LEWITT
ARTHUR LIU
ROXANNE MODJALLAL
MICHAEL R. SOMIN, AIA
JOHN C. TERELL
DELL UPTON

New Life Members

Peyton Hall
Kelly Sutherlin McLeod

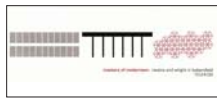
New Patron Members

Susan I. Bernatz
G Hendrix Enterprises LLC

New Members

Marc Appleton
Wendy Ashmore
Michael Burch
Barbara Calder
Robert Cashman
Diana Conrad
James Davidson
Adrienne DeWolfe
Kimberly Dudow
Greg Friedman
Michael J. Gushard
Eugene J. Heck
Anne L. Helmreich
Blair Huizingh
James Jeremias
Christopher J. Johanson
Robert Mabe
Courtenay C. McGowen
Kevin McMahon
Marilyn Novell
Mary Ringhoff
Joanne Sanoian
Susan B. Schmidt
Michael Stern
William Swann
Paul 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

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



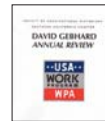
_____ at \$10 each

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 \$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.

SUB-TOTAL

TOTAL

(\$1 postage fee will be added to all orders)

check enclosed (Make checks payable to SAH/SCC)

charge my credit card:

VISA

MC

Street _____

City _____

State _____

Zip _____

Daytime phone _____

Evening phone _____

Card Number _____

Expiration Date _____

Signature _____

Name _____

E-mail Address* (PLEASE PRINT) _____

Send to: SAH/SCC, P.O. Box 56478, Sherman Oaks, CA 91413

*SAH/SCC PRIVACY POLICY: SAH/SCC never sells, rents, or shares your mailing or email address. Electronic communications enable us to operate economically and efficiently.

SAH/ORDER FORM

JOIN OR RENEW TODAY!

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

MEMBERSHIP LEVELS THAT FIT YOUR NEEDS!

Fill out the order form below or join online at 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.

\$650 Life - A one-time donation that ensures your membership in perpetuity without the expense and inconvenience of annual renewal. Also includes priority reservation at our popular and exclusive "Patrons Only" programs.

\$500 Corporate Sponsorship - Annual donation receives Sponsorship listing in the SAH/SCC Website and on SAH/SCC event publications and hyperlink from our Website to yours.

\$30 Student (requires scan of valid Student ID) - All the benefits of Individual membership at a 30% discount.

SAH/SCC MEMBERSHIP

_____ Individual membership at \$45 each = \$ _____

_____ Dual membership at \$65 each
(two names at same address) = \$ _____

_____ Patron membership at \$125 each
(two names at same address) = \$ _____

_____ Life membership at \$650 each = \$ _____

_____ Corporate membership at \$500 each = \$ _____

_____ Student membership at \$30 each = \$ _____

Total Membership = \$ _____

SAH/SCC EVENT TICKETS

Japanese Restoration—May 20, 2012

_____ SAH/SCC member ticket(s) at \$55 each = \$ _____

_____ Non-member ticket(s) at \$100 each = \$ _____

(includes one-year SAH/SCC membership)

Modern Patrons—May 25, 2012

_____ SAH/SCC Patron/Life member
ticket(s) at \$35 each = \$ _____

_____ SAH/SCC member wait-list reservations

Ray Kappe Tour—May 26, 2012

_____ SAH/SCC member ticket(s) at \$45 each = \$ _____

_____ Non-member ticket(s) at \$65 each = \$ _____

check enclosed (Make checks payable to SAH/SCC)

charge my credit card: VISA MC

Card Number

Expiration Date

Signature

Name

E-mail Address* (PLEASE PRINT)

Street

City

State

Zip

Daytime phone

Evening phone

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.

Executive Education for Architects

30+ Courses at USC, June 1st to August 4th

Plan to take one or two of the 30 or so short summer courses offered by USC Department of Architecture. The Executive Education course offerings focus on everything from sustainability, to marketing, to working overseas. Included is the 20th year of USC's "Fundamentals of Historic Preservation" with an impressive faculty that includes several SAH/SCC members: Edward R. Bosley and Ken Breisch from the SAH/SCC Advisory Board; Executive Board Member Jay Platt; and Life Members Peyton Hall, Christy Johnson McAvoy, Kelly Sutherlin McLeod, Trudi Sandmeier, and Brian Tichenor. As well, SAH/SCC News editor Julie D. Taylor is presenting "Marketing Methods: Expressing Your Practice + Expanding Your Reach". For more info and registration, go to www.uscarchitecture.com.