



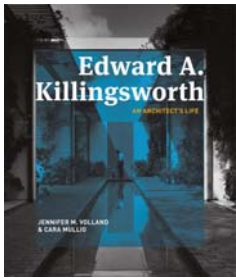
Kahala Hilton (1964) by Killingsworth.
Photo: © J. Paul Getty Trust.
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Killingsworth: An Architect's Life

SAH/SCC Lecture & Book Signing
Saturday, May 11, 2013, 1-3 PM



Join SAH/SCC at the Santa Monica Public Library (Moore Ruble Yudell, 2006) for a lecture and presentation on Edward A. Killingsworth, featuring a preview of the new monograph, *Edward A. Killingsworth: An Architect's Life* (Hennessey & Ingalls, 2013) by Cara Mullio and Jennifer Volland. Best known for his involvement with John Entenza's Case Study House program, Killingsworth established his career mid-

century with residential and commercial buildings that introduced a graceful and lightweight post-and-beam architecture. His firm's completion of the Kahala Hilton in Honolulu (1964) established an international reputation for innovative hotel and resort design.

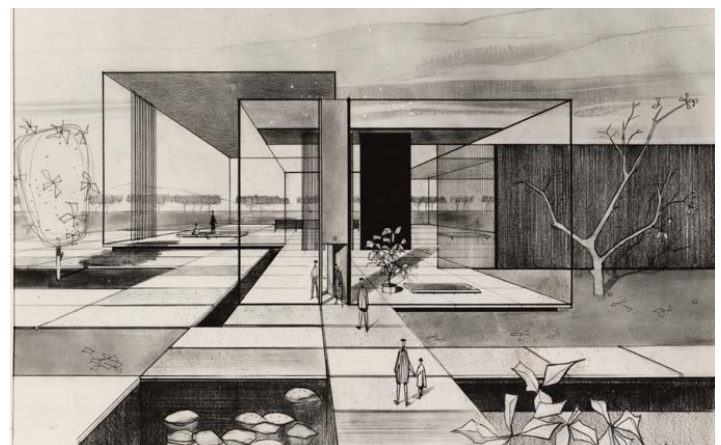
Author and former SAH/SCC Board Member Cara Mullio will be on hand to discuss Killingsworth's work and his contribution to the Southern California built landscape. Mullio previously served as director of the MAK Center for Art and Architecture at the Schindler House and curatorial associate at the Museum of Contemporary Art, Los Angeles.

Mullio and Volland also co-authored *Long Beach Architecture: The Unexpected Metropolis* (Hennessey & Ingalls, 2004). They established a permanent home for the Killingsworth archive in the Architecture and Design Collection at the University Art Museum, University of California, Santa Barbara. Their extensive research culminated in the 2008 exhibition "A Beautiful Nothing: The Architecture of Edward A. Killingsworth" at the University Art Museum. Books will be available for sale and signing by the author.

Killingsworth: Saturday, May 11, 2013; 1-3PM; 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.



The architect at his Long Beach office in the late 1950s.



Killingsworth's House of Tomorrow (1956).

SAH/SCC President's Letter

Welcoming Ann Scheid to the SAH/SCC Advisory Board

This month we welcome the addition of long-time SAH/SCC member Ann Scheid to the SAH/SCC Advisory Board. For years, Ann served the organization as a board member—writing for the newsletter, organizing tours and events, and educating the public about the remarkable built environment in Southern California.

Recently, Ann was the inspiration for our Greta Magnusson Grossman tour. Ann connected SAH/SCC with the Swedish Museum of Architecture in Stockholm and the Pasadena Museum of California Art—and even did some preliminary scouting of the locations. Without her inspiration, this important tour would have never happened! Many of you will recognize Ann from participating in our tours and events through the years. In 2008, she also led our group on an exclusive behind-the-scenes tour of Huntington Library archives, where Ann is the archivist for the Greene & Greene Archives.

It seems only appropriate, therefore, that we acknowledge her ongoing contributions with an appointment to the SAH/SCC Advisory Board.

We periodically look to the Advisory Board for inspiration and mine the members' deep knowledge of Southern California architecture and history. Advisory Board member Edward (Ted) Bosley spoke at the Lucy Wheeler Residence (Greene & Greene, 1905/1917) salon in West Adams. In April, two Advisory Board members, Stephen Harby and Ken Breisch, contributed to our post-screening panel discussion on architecture in Cuba for "Unfinished Spaces."

You can read some of Ann's insightful observations about the planning of the Pasadena Civic Center in an archived copy of the *SAH/SCC Review*, 1985, Issue #1.*

Congratulations, Ann! And on behalf of all of our members, thank you for your ongoing contributions to the architectural history of Southern California.

—Sian Winship

Pacific Standard Time Presents: Modern Architecture in LA

Thanks to the Getty, an incredible array of modern architecture exhibitions and events takes place this summer. A few exhibitions are listed below. See Page 6 for events. Visit www.pacificstandardtimepresents.org for the full list and details.

- **Outside In: The Architecture of Smith & Williams** highlights strategies developed to "sell" clients modern architecture. (UC Santa Barbara)
- **A Confederacy of Heretics: The Architecture Gallery, Venice 1979** examines the temporary gallery at Thom Mayne's home. (SCI-Arc)
- **Technology & Environment: The Postwar House in Southern California** explores new building techniques and modern design. (Cal Poly Pomona)
- **Overdrive: LA Constructs the Future, 1940-1990** examines societal, economic, and cultural influences on LA architecture. (Getty Museum)
- **Everything Loose Will Land** explores the intersection between architecture and other visual arts in LA during the 1970s. (MAK Center)
- **Windshield Perspective** is about the decorative, architectural, personal, and natural elements comprising an overlooked boulevard. (A+D Museum)
- **A. Quincy Jones: Building for Better Living** illuminates Jones' sensitivity to scale, material, and his clients' needs. (Hammer Museum)
- **A New Sculpturalism: Contemporary Architecture From Southern California** examines the radical built forms designed during the past 25 years. (MOCA)



Jones & Emmons' Fairhaven Tract Eichler Home (1961) at Hammer Museum. Photo: Jason Schmidt; courtesy Hammer Museum, LA



Hodgetts + Fung's Wild Beast Music Pavilion (2009) at MOCA. 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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Internet Editor: Brent Eckerman
Art Director: Svetlana Petrovic
Administration: Arline Chambers

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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

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Paterson at his drafting board in 1965. Photo: Ferenc Berko.

War, Wright & Gemutlichkeit: Charles Paterson

SAH/SCC Lecture & Book Signing
 Sunday, July 21, 2013, 2-4PM

Join SAH/SCC at the Santa Monica Public Library (Moore Ruble Yudell, 2006) for the riveting story of Charles Paterson (born Karl Schanzer, 1929), who fled his native Vienna during Nazi occupation, studied with Frank Lloyd Wright at Taliesin, and ultimately created his own modern architecture practice in Aspen, CO, at the beginning of the town's skiing revival. Paterson and his co-author, daughter Carrie Paterson, will be on hand to read excerpts from their new book *Escape Home* (DoppelHouse Press, 2013), share images of Paterson's architectural designs, and give a unique perspective on several Wright projects.

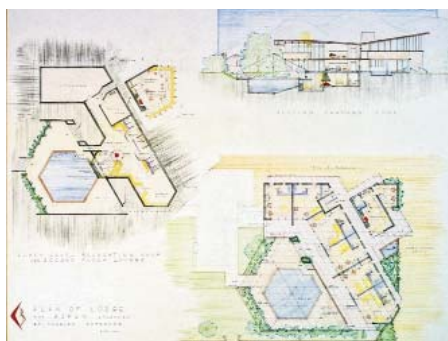
As the book traces the family's journeys between Europe, Australia, New York, and finally Aspen, it comes to establish that when home and country are lost and identities shift, "home" is ultimately given meaning by family, familiar foods, and traditions. One of these traditions is "gemutlichkeit"—Austrian hospitality—expressed through Boomerang Lodge, the author's Aspen ski lodge, which he designed while at Taliesin.

The story also connects family history with modern architecture in Central Europe. Adolf Loos married the author's aunt, Claire Beck, and did several commissions for the family. (See SAH/SCC News*, March/April 2013, for review of *Adolf Loos: A Private Portrait by Claire Beck Loos*, DoppelHouse Press, 2011.)

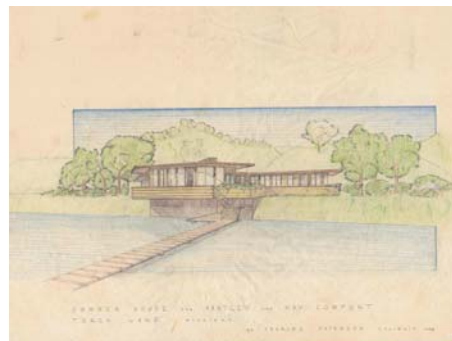
Books will be available for sale and signing by the authors.

War, Wright & Gemutlichkeit: Sunday, July 21, 2013; 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.

All images: Courtesy of Carrie Paterson



Drawings of Paterson's Boomerang Lodge (1960).



Paterson's unbuilt summer house for Hartley and Kay Comfort (1958).

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continues

Exhibition Review



Armet & Davis' Romeo's Times Square Restaurant (1955).

Image: Collection of Armet Davis Newlove Architects.

“Overdrive: LA Constructs the Future, 1940-1990” at the Getty through July 21st is not so much an exhibition of LA’s modern architecture, as it is about the evolution of LA as a modern city seen through its architecture. Make sense? It does when you see this impressive collection of drawings, models, photos, ephemera, and videos organized into five sections that define characteristics of this innovative and sometimes untidy city: Car Culture, Urban Networks, Engines of Innovation, Community Magnets, Residential Fabric.

It is gratifying to see the elevation of LA’s vernacular architecture—often considered lowbrow (why preserve a diner?)—to museum-quality stature, confirming a new level of scholarly appreciation and attention. This approach is emphasized immediately in the opening Car Culture section that looks more at car-accessed architecture (drive-ins, gas stations, strip malls, roadside diners) than at freeways and boulevards. That is saved for Urban Networks, which surveys transportation and power that mark the city. Construction photos of the LAX Theme Building are particularly delightful.

Focusing on the industries that shaped the modern metropolis—oil, aerospace, commerce, media—Engines of Innovation gives Corporate Modernism (one of my favorite architectural expressions) its due. The rise of media and the creative classes in the ‘90s heralded a new corporate architecture epitomized by Chiat/Day’s Venice headquarters.

The last two sections not only encapsulate the soul of LA design, but also show elements that are often exported, mainly entertainment and residential architecture. Community Magnets is really about centers for entertainment, sport, shopping, and culture. At first blush, I thought it odd that Dodger Stadium, Getty Villa, and The Music Center were shown as examples of “community,” which, to me, connotes a more organic construct. But considering that the sprawling terrain of the city necessitates we take a 20-minute drive and spend 10 more searching for parking so that we may stroll a few blocks and commune with others, these are the places where we find community.

The curators place their paean to residential architecture as the final section. In Residential Fabric the span of the show—from 1940 to 1990—is most fully engaged. Lakewood, Park La Brea, and dingbat apartments take their places among legendary Modern single-family homes. The more recent houses (shown mainly through large models by Gehry, Moss, and Mayne) represent the culmination of themes set forth in the prior rooms.

This rich and impressive exhibition succeeds in conveying the history and heart of modern Los Angeles through the eyes of its architects. Several of them, along with other key players, are interviewed on videos that are available online. Even as a local booster, the show doesn’t shy away from controversial aspects of LA’s growth, making it an honest—and loving—portrait of the city.

Julie D. Taylor



Welton Becket & Associates' Dorothy Chandler Pavilion (1960).

Image: The Getty Research Institute; ©J. Paul Getty Trust

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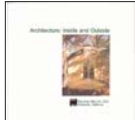
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SAH/SCC PUBLICATIONS



_____ 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 \$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



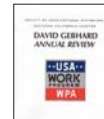
_____ at \$10 each

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.



_____ 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.



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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.



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

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SOCIETY OF ARCHITECTURAL HISTORIANS/SOUTHERN CALIFORNIA CHAPTER

NEWS

May/June 2013

5

SAH/ORDER FORM

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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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- Advance notice of all SAH/SCC events—important because they usually sell out just to members
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All event ticket sales are final. We are sorry, refunds cannot be accommodated.
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Pacific Standard Time Presents: Modern Architecture in LA

An incredible array of exhibitions and events takes place this summer. A few symposia are listed below. See Page 2 for exhibitions. Visit www.pacificstandardtimepresents.org for the full list and details.

- **May 11—Modern Renewal: Legacy of Lost & Found on Bunker Hill.** Evolution of Bunker Hill from upscale residential district to commercial and cultural hub. (LA Conservancy)
- **May 16—Pasadena 1940 Forward.** Three views of residential architecture, including one by SAH/SCC Member Barbara Lamprecht. (Pasadena Heritage)
- **May 18—Fixing Los Angeles.** Answering the question: "How do we move forward and can the problems be fixed?" (MOCA)
- **May 21—Minding the Gap: The Role of Contemporary Architecture in the Historic Environment.** Contemporary architecture in historic urban areas. (Getty Conservation Institute)
- **May 29—Extreme Culture: The Intermix of Real & Virtual Realities.** Connections within high culture, commercialism, art, media, and design. (UCLA AUD)
- **May 30-31—Urban Ambition: Assessing the Evolution of LA.** LA's layered architectural history. (Getty Museum)
- **June 14-15—A Confederacy of Heretics.** Topics related to exhibition about the LA School with two generations of architects. (SCI-Arc)
- **July 27—Preserving Sprawl: The Suburbs Become Historic.** A key chapter in the story of post-World War II LA. (LA Conservancy)



Members of the LA School include Fisher, Mangurian, Moss, Howard, Hodgetts, Mayne, and Gehry.
Photo: ©1980 Ave Pildas.