



Frank Lloyd Wright's Arizona home, Taliesin West, 1940, photographed by Pedro E. Guerrero. Credit: ©2015 Pedro E. Guerrero Archives

IN THIS ISSUE

Frank (Lloyd Wright) on Film	1
President's Letter	2
Presburger Reborn	3
Frank (Gehry) on Exhibit	4
SAH/SCC Publications for Sale	5

'A Photographer's Journey: The Work of Pedro E. Guerrero'

SAH/SCC Film Screening & Talk
Sunday, December 6, 2015, 2-4PM

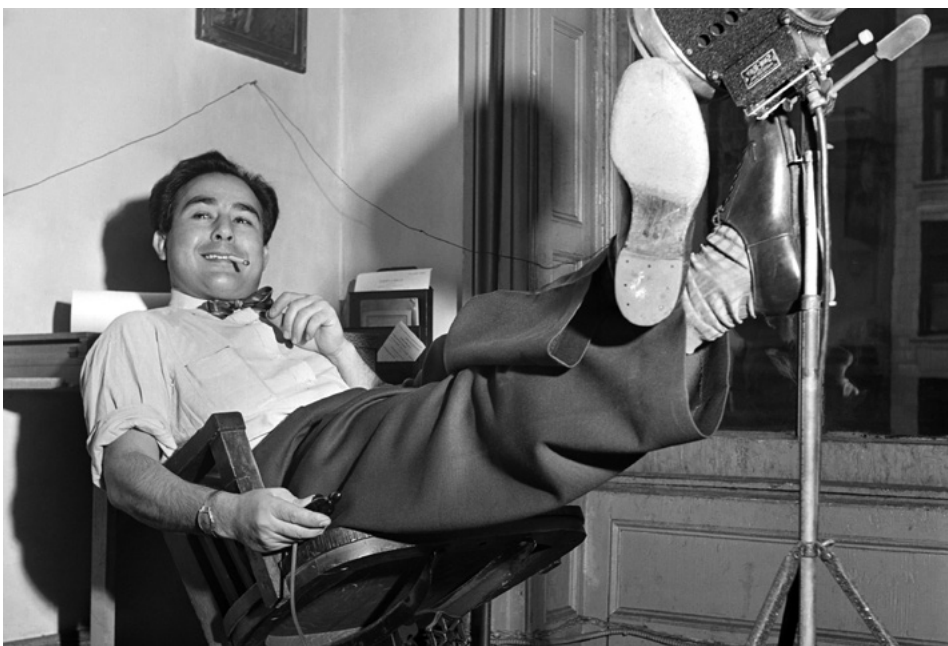
The PBS documentary film "American Masters—Pedro E. Guerrero: A Photographer's Journey" (60 minutes) explores the remarkable life and work of Pedro E. Guerrero (1917-2012). He left behind thousands of photographs and hours of interviews. This film tells, in his own words, the remarkable story of a Mexican American boy raised in segregated Mesa, Arizona, who goes on to a remarkable international career. The documentary is a special co-presentation between THIRTEEN's *American Masters* series and Latino Public Broadcasting's *VOCES* series.

With his outsider's eye he produced insightful and iconic portraits of three of the most important artists of the 20th century: Frank Lloyd Wright, Alexander Calder, and Louise Nevelson. Through his lens and voice the film reveals Guerrero's unique perspective on life, art, architecture, and the artists he collaborated with. After high school, Guerrero followed his older brother to Art Center School in Los Angeles (now in Pasadena), intending to study painting. To his dismay all the painting classes were filled. Instead he took photography and fell in love with the camera.

Watch the film trailer on the [American Masters website](#). More of Guerrero's images are viewable [here](#).

In addition to the screening, the event will feature the curator of Guerrero's last exhibition, architectural historian and SAH/SCC member Emily Bills, who will provide personal insights about the artist's work. Bills will introduce the film and participate in a Q&A after the screening.

"A Photographer's Journey"—Sunday, December 6, 2015; 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.



Pedro E. Guerrero self-portrait in his New York City studio, circa 1950s. Credit: ©2015 Pedro E. Guerrero Archives



Frank Lloyd Wright stands at the drafting table in his studio at Taliesin, Wisconsin, 1947, photographed by Pedro E. Guerrero. Credit: ©2015 Pedro E. Guerrero Archives

SAH/SCC President's Letter



Photo: Philip Pirolo

With the end of the year upon us, I'd like to reflect on one of my favorite SAH/SCC programs of 2015: August's Jascha Heifetz Studio Tour and Panel Discussion.

For those of you who were unable to attend, it combined all the elements that make SAH/SCC so special: big ideas, personal connections, spectacular architecture, and an element of discovery.

Panelist Dana Hutt started us off by talking about the nexus of music and architecture, and the studio (Lloyd Wright, 1946) being "architecture as musical instrument." Explained Hutt: "Lloyd Wright used to play Bach day and night. His passion for music was embedded in the Heifetz Studio." Those ideas became palpable in the hands of the next panelist, the architect Eric Lloyd Wright, who traced the passion for architecture and music back through his father to his grandfather, master architect Frank Lloyd Wright. Tears came to his eyes as he recalled family occasions when they would all play music together. Heifetz and Lloyd Wright, along with another of the architect's clients, Gregor Pitagorsky, found common ground in their passion for art and life. Our third panelist, Sel Kardan, President and CEO of the Colburn School, brought it all together from the musician's perspective.

The Colburn School (Hardy Holzman Pfeiffer Associates, 1998) literally rescued the studio from the wrecking ball—not knowing what to do with it. Today, it serves as a practice room for the Heifetz scholar and inspiration to all the students at the Colburn.

Proving how exceptional our membership is, one of the event attendees was Anita Weaver, a Library Assistant at The Huntington Library. After the event she was inspired to uncover more information about the preservation and relocation of the studio in the Library's Martin E. Weil Collection (Weil was a well-known Los Angeles preservation architect). According to Weaver, "Weil was consulting to the Los Angeles Conservancy on the project and working with [architect] Fred Hartman in the preparation of a relocation and preservation plan. The files include notes and correspondence (1989-1990) addressed to Weil c/o the Conservancy as well as to his private restoration practice address. The correspondence file includes proposals for relocation from various parties (individuals and organizations) and Weil's draft of a letter to the Conservancy regarding the relocation proposal submissions review and the process of winnowing out the 'finalists'."



Photo: Paul Siemion

The Heifetz program revealed one of Los Angeles' best-kept architecture secrets and inspired more questions. That's what I know SAH/SCC will continue to do in 2016. Thanks to everyone for making 2015 a banner year.

—Sian Winship

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

January/February 2016 issue deadline for newsletter information and ads: December 10, 2015. 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

Merry Ovnick

Mark Piaia

Jay Platt

Alice Gates Valania

SAH/SCC Advisory Board

Ted Bosley

Ken Breisch

Stephen Harby

Elizabeth McMillian

Rochelle Mills

Claire Rogger

Richard C. Rowe

Ann Scheid

Nancy Smith

Ted Wells

Robert Winter

Questions: Call 800.9SAHSCC.



Presburger Reborn

SAH/SCC Tour & Talk
Sunday, November 15, 2015, 2-4PM

SAH/SCC Life Members and Patrons are invited to a very special afternoon at the Presburger Residence (R. M. Schindler, 1945) in Studio City. An Historic Cultural Monument for the City of Los Angeles, the Presburger Residence is undergoing restoration after years of alterations by previous owners.

The Viennese-born master architect designed the building in 1945, and saw construction completed in 1947. The house used the “Schindler Frame”—a method of design using modular units of framing construction. Esther McCoy described the system as “a cellarless, rambling low-story building with its floor extending without steps into the garden; full-height glass walls with large sliding doors on the patio side under ample overhangs; a flat, shed roof with clerestory windows; a solid back wall for privacy and movable partitions for flexibility.”

Noted architectural historian David Gebhard described the importance of the Presburger as a template for post-war California: “By the early fifties innumerable variations on the Presburger House began to appear on builders’ lots throughout California.”

Hear about the history of the residence and the challenges of restoring this architectural jewel.

Presburger Reborn—Sunday, November 15, 2015; 2-4PM; \$20 each for SAH/SCC Life and Patron Members; reservations required; space is limited; tickets will be made available to general membership at \$35 each should the opportunity arise, on a first-come first-served basis; registration—see order form on Page 6, call 800.972.4722, or go to www.sahscc.org; waiting list—email info@sahscc.org.



Photo: Courtesy Herman Miller

Authors on Architecture: Ostroff on Eames

On Saturday, September 19th, author Daniel Ostroff spoke about his new book *An Eames Anthology* (Yale University Press) in front of around 90 people—all seated in Eames-designed chairs. Hosted by Herman Miller in its Culver City headquarters (Lynch/Eisinger/Design, 2009), the event included plenty of time to socialize, enjoy refreshments, and experience the architecture and furniture. “This was a thought-provoking new take on Eames, set in a remarkable architectural space I didn’t even know existed,” noted a member attendee.

Walter S. White: Inventions in Mid-Century Architecture



Photo: Volker M. Welter

SAH/SCC members were in Santa Barbara on Saturday, October 10th, for a behind-the-scenes visit to “Walter S. White: Inventions in Mid-Century Architecture,” at the AD&A Museum with SAH/SCC Life Member Volker M. Welter. Included was a special hard-hat tour of the renovation progress of the UCSB Faculty Center (Moore, Lyndon, Turnbull, Whitaker, 1967-8).

SAH/SCC Members

Life Members

GRANT BARNES
 KYLE C. BARNES
 MATT BERKLEY
 KATHLEEN BIXLER
 JOHN BLANTON, AIA
 MARY DUTTON BOEHM
 MARIE BOTNICK
 BILL BOWLING
 RUTH BOWMAN
 KEN BREISCH & JUDY KELLER
 CHARLOTTE ROSE BRYANT
 BONNIE BURTON
 PAMELA BURTON, FASLA
 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, ASID
 GILBERT & SUKEY GARCETTI
 DR. & MRS. KENNETH GEIGER
 ROBERT GELINAS
 MICHAEL J. GIBSON
 LAMBERT GIESSINGER
 GORDON & JOY GILLIAM
 LISA GIMMY, ASLA, & CLAUS BEST, AIA
 RAYMOND GIRVIGIAN, FAIA
 STEVE GLENN
 PROF. PAUL GLEYE
 GWYNNE GLOEGE
 GEORGE GORSE
 ANDY & LISA HACKMAN
 PEYTON HALL, FAIA
 BRUCE & BETH HALLETT
 STEPHEN HARBY
 ELIZABETH HARRIS
 EUGENE & SHIRLEY HOGGATT
 JAMES 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, AIA
 RUTHANN LEHRER
 YETTA LEVITAS
 PAMELA LEVY
 RICHARD LEVY, AIA, APA, & PATRICIA LEVY
 MARTIE LIEBERMAN
 ROBERT LOWER
 JOYCE P. LUDMER
 LAURA MASSINO & ANDREW SMITH
 VITUS MATARÉ & ASSOCIATES
 CHRISTY JOHNSON McAVOY
 ELIZABETH L. McCAFFREY
 MARLENE McCOY
 JUDITH McKEE
 KELLY SUTHERLIN McLEOD, FAIA
 ELIZABETH McMILLIAN
 IRIS MINK
 LE ROY MISURACA
 SUSAN W. MONTEITH
 DOUGLAS M. MORELAND
 ANNELESE MORROW
 SARA G. MULLER CHERNOFF
 DANIEL T. MUÑOZ
 RONALD NESTOR, AIA
 THAO NGUYEN
 MARK NICHOLS
 PETER A. NIMMER
 JOHN M. NISLEY
 PETER NORTON
 REGINA O'BRIEN
 THOMAS O'CONNOR
 CINDY OLNICK & TOM DAVIES
 KEVIN ORECK
 POLLY OSBORNE, FAIA



"Frank Gehry" exhibition photos at Los Angeles County Museum of Art. © 2015 Gehry Partners, LLP, Los Angeles. Photo: © Fredrik Nilsen

Frank Gehry's Urban Renewal

With a huge exhibition opening in his adopted hometown of Los Angeles and recently introduced plans for the LA River and Watts, AIA National Gold Medalist Frank O. Gehry, FAIA, is more ubiquitous than ever. The "Frank Gehry" exhibition at Los Angeles County Museum of Art (through March 20, 2016) would also have you believe he embodies another U-word—urbanist.

When viewing an exhibition, I'm compelled to regard the work, the installation, and the curatorial conceit equally to judge its successes. The work at LACMA is incredible, the installation is okay, and the conceit is misguided.

I really like most of Gehry's work. And for the ones I don't like (see: Experience Music Project), I'm not alone. The exhibition (adapted from Centre Pompidou's) reads as a "greatest hits," starting with his own revolutionary house, through Bilbao, and onto Facebook. Consisting

of presentation models, scribble drawings, and still photos looped on monitors, the show presents work from Point A to Point Z with little in between. This way of showing architecture to a general audience that is awed by dollhouse models, amused by scribbles, and comforted by photographs does not educate the public on what architects really go through to get to that end point. Without a hint of process, the show actually diminishes the accomplishment of getting such revolutionary work built.

As a budding art historian, I became disenchanted when I continued to see curatorial texts and labels presented with reckless disregard of what was actually on the walls next to them. Throughout "Frank Gehry," the message is that his work "distinguished him as an urbanist." This moniker is used repeatedly and insistently in exhibition texts (which differ somewhat from those presented in Paris) and press materials, as if trying so hard to convince us that it's true. The curator doth protest too much.

I would not be this judgmental if I weren't forced to review Gehry's work in all scales as progenitors of "revolutionary" urbanism. The evidence of urbanism isn't supported, particularly when, of the six urban planning projects shown, only two are built. The curators insist this has been an issue for Gehry since the 1960s. Only one built project (my favorite, the Nationale-Nederlanden Building, or "Fred and Ginger," in Prague) is shown in a site model that includes its urban context. Because a building in a city doesn't mean it contributes to the urbanism of the place. "Frank Gehry" is retro-revisionism for the guy who's responsible for the Bilbao effect, even if unwittingly.

This statement in the exhibition text is true: "Gehry questions a building's very means of expression, a process that has generated new design methods, technologies, and approaches to materials as he has sought to free architecture from its conventions." But this statement smacks of backpedaled justification: "His pursuit of an architecture in which the negative space among buildings intensifies the city's energy found one of its most powerful expressions in the Los Angeles Philharmonic's Walt Disney Concert Hall." The concert hall is a great building, but it's a building that demanded the sidewalk be reconfigured; it changed the urban context literally because it didn't fit into it.

So, ultimately, what's behind this Gehry re-branding? Is it to bolster the LA River project? Atone for too much "plopitecture"? Inject gritty realism to the man who has both *Don Quixote* and *Alice in Wonderland* on his bedside table? Burnish the reputation of the octogenarian architect?

What's wrong with merely beholding beautiful structures that have obviously captured the hearts and spirit of people throughout the globe? Why not present the work of someone whose wonderful drawings and evocative models are as enchanting as the resulting buildings? Text from the excellent 2001 Guggenheim Museum's Gehry exhibition noted his projects "involved a complete rethinking of the architectural box." Why is Los Angeles, which Gehry acknowledges has more architectural freedom than other cities, readily cramming his work into an urbanist box? At the media preview, he said: "To transmit feeling through inert materials, that is the architect's mandate." And that, he does. And very well. And that should be enough for history.

—Julie D. Taylor, Hon. AIA/LA

NOTE: A version of this first appeared in www.ArchNewsNow.com.

ANNE OTTERSON
FRANCIS PACKER
HELEN PALMER
JOHN PAPADOPOULOS & STEPHANIE FAILLERS
GEORGE PENNER
AUDREE PENTON
RON RADZINER, FAIA
TOM & PEGGY REAVEY
JOHN AUGUST REED, AIA
STEVE & SARI RODEN
CLAIRE ROGGER
ARTHUR & GLORIA ROSENSTEIN
ROB ROTHBLATT, AIA
RICHARD CAYIA ROWE
JEFFREY B. SAMUDIO
TRUDI SANDMEIER
STEVEN SAUTE
LAWRENCE SCARPA, FAIA
ELEANOR SCHAPA
ANN SCHEID
JAMES M. SCHWENTKER III
PATRICIA SIMPSON
CECILIA SINGER
MARK SLOTKIN
CORBIN SMITH
GIBBS M. SMITH
NANCY & KYLE SMITH
CAROLYN STRAUSS
LYNN MARIE SULLIVAN
VERN SWANSEN
MARIE TARTAR & STEVE EILENBERG
REGINALD THATCHER
RAUN THORP, AIA
M. BRIAN TICHENOR, AIA
A. TISCHLER
JULIE TSENG
SARAH FLYNN TUDOR
MAGGIE VALENTINE
DANIEL VISNICH
WOLFGANG WAGENER & LESLIE ERGANIAN
ROBERT D. WALLACE
QUINCY WARGO
JOHN & LORI WARNKE
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, AIA
DAWN SOPHIA ZIEMER
STEVEN ZIMBELMAN
ANNE ZIMMERMAN, AIA, & MARK PIAIA, AIA

Patron Members

HARRIET BORSON
DIANE & ALLAN CHILDS
ROBERT CRAFT
CHAVA DANIELSON & ERIC HAAS
STEVE & MARIAN DODGE
PAUL DOLANSKY
MICHAEL & CAROLE DOUGHERTY
KIMBERLY DUDOW
ENID & GARY FREUND
ALBERT GENTLE
GARETH & CHRISTINE KANTNER
LARRY LAYNE
ALVIN Y. LEE, AIA
CAROL LEMLEIN & ERIC NATWIG
ROXANNE MODJALLAL
MICHAEL R. SOMIN, AIA
JOHN C. & KIM TERELL
DELL UPTON
DENNIS WHELAN

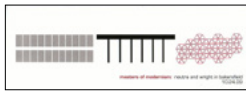
New Patron Member

HARRIET BORSON

New Members

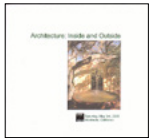
DANIELLE ARMSTRONG
GIGI GORDINIER
GABRIELLE HARLAN
PATRICIA KORPAL
MONICA NEIGHBORS
DANIEL OSTROFF
BEVERLY SCHNUR
JULIE SHIMIZU

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.



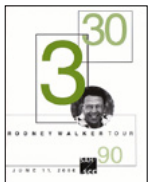
_____ at \$12 each

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.



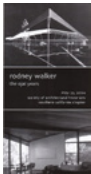
_____ \$4 each

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

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

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 \$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 \$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.

check enclosed (Make checks payable to SAH/SCC)

charge my credit card: VISA MC

SUB-TOTAL

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

Street _____

City _____

State Zip _____

Daytime phone _____

Evening phone _____

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

TOTAL

Card Number _____

Expiration Date _____

Signature _____

Name _____

E-mail Address* (PLEASE PRINT) _____



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.

\$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)	= \$ _____
_____ Corporate membership at \$500 each	= \$ _____
_____ Student membership at \$30 each	= \$ _____
Total Membership	= \$ _____

SAH/SCC EVENT TICKETS

Presburger Reborn—November 15, 2015

_____ SAH/SCC Life/Patron member ticket(s) at \$20 each = \$ _____
For waiting list, email info@sahscc.org

<input type="checkbox"/> check enclosed (Make checks payable to SAH/SCC)
<input type="checkbox"/> charge my credit card: <input type="checkbox"/> VISA <input type="checkbox"/> 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.

BOOKMARKS



Improvisations on the Land: Houses of Fernau + Hartman By Richard Fernau, FAIA

Although working in a number of project typologies, San Francisco-based firm Fernau + Hartman present residential work in their first monograph. Introductory essays by Richard Fernau, FAIA, and Laura Hartman, AIA, establish their history, outlook, and intentions for the reader, prior to investigating 18 stellar examples of homes in mostly chilly locales of Montana, Colorado, Massachusetts, and New York State, in addition to both coastal and mountain areas

of California. Prolific architectural journalists Beth Dunlop, Thomas Fisher, Assoc. AIA, and Daniel Gregory also contribute commentaries.

The connection to nature is key through text and images, yet the book is generous in showing additional important influences of art, architecture, and music. Axonometric diagrams are helpful in understanding how Fernau + Hartman's Cubist-like volumes fit together. Some photos are taken from dizzying angles, emphasizing the staccato quality of the architecture, which is akin to the improvisational jazz that Fernau admires. Gregory aptly describes the architects' process as "lifting each major room out of its 'packing crate' and setting it apart."

The firm was an early adopter of sustainable architecture, but Fernau was dismayed by how it was becoming a style, which he sees as a "contradiction for architecture that was supposed to be site- and climate-specific." The houses, most set within beautiful sylvan sites, nevertheless emerge in an industrial aesthetic that is tempered by natural materials and playful color. Though tied to the land, the homes also exude light and air. This array of projects exhibits how the architects synthesize nature, while combining creative elements into three-dimensional collages for living.

The Monacelli Press; 192 pages; hardcover; \$45.