



Frank Bros. 34th-Anniversary Sale
Miller, 1964
Image: courtesy Frank Family

IN THIS ISSUE

Frank Bros. Store Exhibition	1
President's Letter	2
Grand Central Air Terminal	3
Authors on Architecture: Breisch	4
Kahn's Salk Institute	6

Frank Bros.: The Store That Modernized Modern

SAH/SCC Tour & Book Signing, CSLB
Sunday, February 26, 2017, 10AM-Noon

In postwar Southern California, Frank Bros. Furniture emerged as a local and national leader in the retailing of modern design. Join curators Cara Mullio and Jennifer M. Volland for a special, behind-the-scenes tour of a new exhibition focused on Frank Bros. Furniture. "Frank Bros.: The Store That Modernized Modern" is on view at the University Art Museum at Cal State Long Beach, which is opening its doors early especially for SAH/SCC.

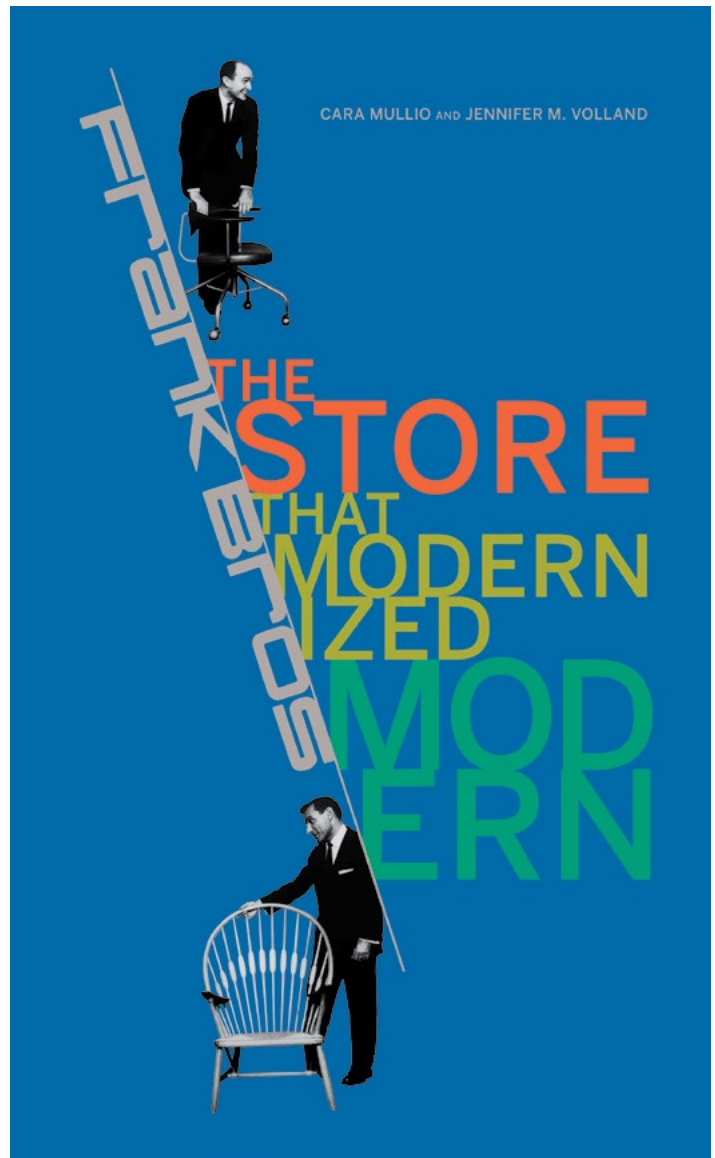
Frank Bros. Furniture was one of the first retailers in the nation to wholly embrace a modern aesthetic. As influential architects in the Los Angeles area were experimenting with new materials and techniques, Frank Bros. Furniture store in Long Beach was providing the furnishing, accessories, and interior design for these houses across Southern California. Many of these homes were featured in *Arts & Architecture* magazine from the 1940s through the 1960s as part of the Case Study House program. While they were marketing, designing, and retailing new kinds of furniture and accessories, Frank Bros. was on the forefront of selling the modern lifestyle.



Frank Bros. Exterior, 1947
Courtesy: Frank Brothers Records/Getty Research Institute, Los Angeles (2009.M.19)

The exhibition is accompanied by a catalog, *Frank Bros.: The Store That Modernized Modern* (Black Dog Publishing, 2017). After the gallery tour, Mullio and Volland will be on hand to sign purchased copies. Space for this event is limited.

Frank Bros.—Sunday, February 26, 2017; 10AM-Noon; University Art Museum, California State University, Long Beach; 1250 Bellflower Blvd., Long Beach; \$20 for members (limit: two tickets at member price); \$25 for non-members; on-campus parking is \$7 per car; see order form on Page 6, call 800.972.4722, email info@sahscc.org, or go to www.sahscc.org.



SAH/SCC President's Letter

New Formalism Never Looked So Good

A few years ago, when I heard there was a movement afoot to build a new Los Angeles County Museum of Art (LACMA), I reacted in the way many did: here we go again. Here comes yet another attempt to manage what has become a hodgepodge of buildings adjacent to the La Brea Tar Pits.

Next came the news that the plan called for razing the original LACMA (William Pereira & Associates, 1964). These buildings, constructed during a time when Los Angeles was struggling to find legitimacy on the national arts and culture scene, exuded a sterile formality that over time began to feel less and less like Los Angeles and the vibrant art and architecture scene the city has since spawned.



Peter Zumthor's design for Los Angeles County Museum of Art.

Within 10 years of their construction, the shallow moated pool that originally surrounded Pereira's buildings was filled in. Then a number of new buildings started popping up on the site, closing off the campus from Wilshire with a post-modern wall of punched openings and glass brick (Hardy Holzman Pfeiffer, 1982). The acquisition of the May Company (Albert C. Martin and S.A. Marx, 1940) seemed like an opportunity for an interesting adaptive reuse. Instead, two new pavilions, the Broad Contemporary Art Museum (Renzo Piano, 2008) and the Lynda and Stewart Resnick Exhibition Pavilion (Renzo Piano, 2010), were added.

LACMA's capital campaign materials for the newest project describe it as "replacement of inefficient, deteriorating buildings with new environmentally sustainable structures embracing state-of-the-art resource management and technology." Copy that.

However, Swiss architect Peter Zumthor, Hon. FAIA, has designed the new building as an elevated black mass, a giant amoeba in plan that spans Wilshire Boulevard. The architect describes the building as inspired by the site of the tar pits themselves and as a non-hierarchical building that radiates out in all directions—emphasizing the horizontality of this city. He calls it "the black flower."

Upon inspection, it seems Zumthor's vision of Los Angeles is a dystopia born of primordial ooze, rather than a city of dreams and reinvention, where creativity flourishes and produces innovative art and architecture. The new design actually makes me nostalgic for Pereira's new formalism. Although the Pereira buildings at LACMA never made art feel accessible, it appears Los Angeles has missed the mark yet again for one of its most beloved institutions. No matter. When a wave of nostalgia for 1960s LA and its cultural identity crisis washes over me, I can go to the Music Center (Welton Becket and Associates, 1964-69).

—Sian Winship



Welcome New SAH/SCC Board Member

Our newest board member, Lauren Van Der Veen, lives a life of duality, splitting her time between her personal design clients and as a project manager for general contractor Richard Holz, Inc. She attended The Art Institute of Chicago, where she majored in Interior Design, and later attended Woodbury University for Interior Architecture. Most recently, she has been involved in projects that include the renovation of a Buff + Hensman home in Malibu and Woodbury University's Design Center. A multidisciplinary artist, Lauren also curates soul tribe events in DTLA.

Tour and Event Information:

1.800.972.4722

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SOUTHERN CALIFORNIA CHAPTER

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Ready for Take Off!

SAH/SCC Tour, Glendale

Saturday, November 5, 2016, 1-4PM

Join SAH/SCC for an exclusive visit to the newly rehabilitated Grand Central Air Terminal (H.L. Gogerty, 1930) in Glendale. As Los Angeles' first commercial airport, Grand Central Air Terminal (GCAT) was the heart of the nascent aviation industry and where Charles Lindbergh, Amelia Earhart, and Howard Hughes pushed the limits of technology—and ushered in the future of air travel.

Project preservation architect and new SAH/SCC Patron Member John LoCasio, AIA, Principal at Historic Resources Group, and SAH/SCC Past-President and current Treasurer John Berley, Senior Associate with Frederick Fisher & Partners, will provide insight into the rehabilitation effort that brought one of Southern California's most important historic sites back to life.

During the 1930s, GCAT was the western terminus for TWA and American Airlines' transcontinental commercial passenger service. As such, it was a gateway for Hollywood stars traveling from Los Angeles to New York, and featured prominently in films such as *Bright Eyes* (1934) starring Shirley Temple.

The terminal has been adaptively re-used into a LEED-Silver event space and creative offices. The design strategy was to capture the historic site and architectural character of original building fabric. The building's design combines the popular Spanish Colonial Revival style of the period with Zig-Zag Moderne influences. Character defining features, such as the building's richly articulated exterior (including winged sentries clutching propellers atop the control tower), double-height passenger waiting room, former coffee shop, and second-floor dining room were meticulously restored/re-purposed to foster the creative work environment. The transformation includes a flexible event space that accommodates large 300+ gatherings and intimate events.

In addition to the special, behind-the-scenes lecture presentation, this exclusive event will include access to the site, historic spaces within the building, and a visit to the GCAT Interpretive Center, which contains original artifacts, photographs, and ephemera, as well as a short educational film on the history of the site and its transformation.

Don't miss this very special opportunity to visit an architectural and cultural treasure! Anyone interested in design, LA history, and aviation will find it fascinating. Tickets are required for this event and seating is limited.

Glendale Central Air Terminal event hall in an historic photo (top), in disrepair in 2000 (middle), and after rehabilitation (bottom).



Photo: Mott Studios Collection, California State Library



Photo: HABS



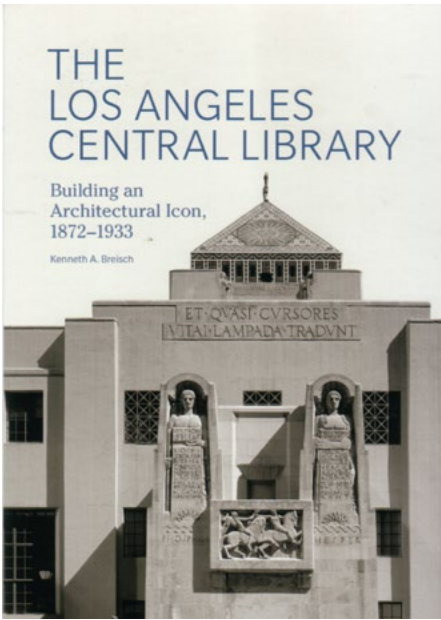
Photo: Paul Turang

Ready for Take Off!—Saturday, November 5, 2016; 1-4PM; \$20 for members (limit: two tickets at member price); \$35 for non-members; Grand Central Air Terminal; 1310 Air Way, Glendale; see order form on Page 6, call 800.972.4722, email info@sahscc.org, or go to www.sahscc.org.

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Kenneth A. Breisch, Ph. D.

Authors on Architecture: Breisch on the Central Library

SAH/SCC Talk & Book Signing, Santa Monica
Sunday, January 29, 2017, 2-4PM

Please join SAH/SCC and the Santa Monica Public Library (Moore Ruble Yudell, 2006) for a very special program celebrating the all things library. Focusing on the iconic Los Angeles Central Library (Bertram Grosvenor Goodhue, 1933), author Kenneth A. Breisch, Ph.D., will discuss his new book *The Los Angeles Central Library: Building an Architectural Icon, 1872-1933* (Getty Research Institute, 2016).

The construction of the Los Angeles Central Library marked the evolution of the LA public library system from an elite organization ensconced in two rooms in downtown LA, into one of the largest public library systems in the United States. It was yet another factor in the “coming of age” of the city and the region.

Architect Bertram Goodhue developed a new style, fully integrating the building’s sculptural and epigraphic program with its architectural forms to express a complex iconography. Working closely with sculptor Lee Oskar Lawrie and philosopher Hartley Burr Alexander, he created a great civic monument that, combined with the library’s murals, embodies an overarching theme: the light of learning.

Breisch, a former member of the Santa Monica Public Library Board, teaches architectural history at the University of Southern California (USC) and has been studying the architecture of libraries for decades. In his new book, Breisch draws upon a wealth of primary source material to tell the story of one of LA’s lasting treasures. Breisch is past president of the national Society of Architectural Historians as well as a Life and Advisory Board Member of our local chapter.

This beautiful new book will be available for sale and signing by the author.

Authors on Architecture: Breisch on the Central Library—Sunday, January 29, 2017; 2-4PM; Santa Monica Central Library; 601 Santa Monica Blvd.; free; seating is available on a first-come, first-served basis; 310.458.8600.



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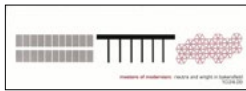
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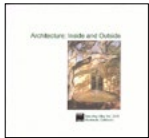
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SAH/SCC PUBLICATIONS



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



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Architecture: Inside and Outside: 5"x5" folded color brochure featuring Santa Barbara's Lotusland, Casa del Herrero, and Val Verde.



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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.



_____ \$4 each

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



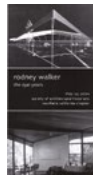
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Space and Learning: eight-page, four-color brochure on the historical and contemporary legacy of LA school architecture, featuring projects by Richard Neutra, Thom Mayne, Rios Clementi Hale Studios, and others.



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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.



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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.



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Kesling Homes: bi-fold, two-color brochure from the "Kesling Modern Structures" tour.



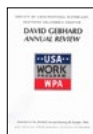
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Union Station and MTA Transit Center: bi-fold map for a self-guided walking tour including historical facts and photos.



_____ 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.



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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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The Historic and Modern Spirit of Ventura: 20-page guide from Ventura tour.



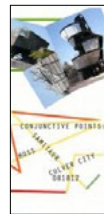
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Killingsworth: A Master Plan for Learning: 11"x17", four-color walking tour brochure of the Cal State Long Beach campus features history of master plan development by architect Edward A. Killingsworth, FAIA.



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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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Designed for Learning: 11"x17" walking tour map and brochure of the University of California, Santa Barbara, campus.

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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.

SAH/SCC EVENT TICKETS

GCAT Tour, Glendale—November 5, 2016

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LIMIT: 2 TICKETS AT MEMBER PRICE

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Frank Bros. Exhibition Tour, Long Beach—February 26, 2017

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Photo: Julie D. Taylor

Louis Kahn in San Diego and La Jolla

SAH National Study Day
Friday, November 4, 2016;
10AM-8PM

Join William Whitaker, curator of the Architectural Archives of the University of the Pennsylvania School of Design, for this behind-the-scenes, in-depth SAH Study Day celebrating the architectural genius of AIA Gold Medalist Louis I. Kahn, FAIA.

Begin with a curator-led, private preview of the exhibition "Louis Kahn: The Power of Architecture" at The San Diego Museum of Art (William Templeton Johnson, 1926), the first retrospective of Kahn's work in two decades. Enjoy a close viewing of the works and lively discussion with Whitaker and Jochen Eisenbrand, chief curator of the Vitra Design Museum, while the gallery is closed to the public.

Reconvene at Kahn's pioneering Salk Institute for Biological Studies (1959) for a comprehensive tour, including spaces rarely open to the public, led by Senior Director of Facilities Tim Ball. Discuss the conservation of Kahn's teak window walls with architectural conservators Sara Lardinois from the Getty Conservation Institute and Kyle Normandin and Ann Harrer of Wiss, Janney, Elstner Associates. Take part in a special afternoon reception on the magnificent plaza overlooking the Pacific Ocean.

Return to The San Diego Museum of Art for a talk with Kahn's children, Sue Ann Kahn, Alexandra Tyng, and Nathaniel Kahn. Hear them regale the audience with colorful stories about their father and his work.

Experience the work of Louis Kahn firsthand in an intimate group setting alongside experts in the field. Don't miss out on this rare opportunity. The program is limited to 20 participants. Register at <http://sah.org/kahn-study-day>.