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The Show Starts on the Sidewalk

SAH/SCC Tour & Talk, Hollywood

Sunday, June 3, 2018, 10AM-12PM

Go behind the scenes with SAH/SCC at the historic Egyptian Theatre (Meyer and Holler, 1922) as we explore the oldest grand movie palace in Hollywood. In addition to the main auditorium, our tour will feature the old dressing rooms, the singer's boxes, and projection booth. Preservation architect and SAH/SCC Life Member Peyton Hall, FAIA, will join restoration architect Craig Hodgetts, FAIA, of Hodgetts + Fung Design & Architecture, in describing the 1999 restoration work and technology upgrade of the theatre.

The Egyptian Theatre was developed by Charles E. Toberman with impresario Sid Grauman. Between 1910 and 1920, the population of Hollywood increased from 5,000 to 36,000 residents. Toberman engaged Grauman to bring the kind of first-class movie palace experience to Hollywood that Grauman had already developed in downtown Los Angeles with the deluxe Million Dollar (Albert C. Martin; William L. Woollett, 1918), Rialto, and Metropolitan Theaters. The Egyptian stage was built to host elaborate Grauman-designed live-action prologues to the movies screened. It is now home to American Cinematheque.

The inspiration for the Egyptian Theatre was the discovery of King Tut's tomb and the ensuing Egyptian craze that swept the nation in the '20s. Forever the showman, Grauman hired an actor attired as an Egyptian guard to march back and forth across the roof parapet calling out the start of each performance. The Egyptian Theatre was the first Hollywood movie palace, built a few years prior to the El Capitan (Morgan, Walls, and Clements; G. Albert Lansburgh, 1926) and Grauman's Chinese (Meyer and Holler, 1927).

Hodgetts is presently a professor at the UCLA Graduate School of Architecture and Urban Planning, and was previously a founding dean of the School of Design at the California Institute of the Arts. He has held teaching positions at Yale University, University of Pennsylvania, Rice University, and University of Arizona, among others. Known for his enthusiasm for interdisciplinary studies, he has also been active in curriculum development at the Art Center College of Design, where he created a prototype classroom for advanced studies in the Department of Environmental Design. With Ming Fung, AIA, his firm has designed some of the more iconic structures in LA, including the UCLA Towell Library (1992) the and redesign of the Hollywood Bowl bandshell (2004).

Hall is a managing principal at Historic Resources Group, where he has worked on legendary projects, such as Pasadena's Gamble House and Rose Bowl. He earned his Bachelor of Architecture at University of Virginia and his Master of Environmental Design at Yale University School of Architecture. He has been an adjunct professor at USC since 1999, and is the winner of numerous preservation awards.

The Show Starts on the Sidewalk—June 3, 2018; 10AM-12PM; Egyptian Theatre, 6712 Hollywood Blvd., Los Angeles; \$20 for SAH/SCC Members; \$30 for non-members; reservations—see order form on Page 6, call 800.972.4722, or email info@sahscc.org.



Photos: Tom Bonner

SAH/SCC President's Letter

A Hidden Gem: Just in Time for May Day

One of the wonderful things about Los Angeles is that just when you think you've seen it all, you happen upon a hidden gem. I had that experience recently at the Southern California Library for Social Studies and Research in South Los Angeles.

In the course of researching the history of the Women's Rights Movement in Los Angeles, a friend of mine who works on social justice projects suggested I check out the library. I had never heard of it. Upon visiting the website, even this old, cynical, former advertising executive was charmed: "Southern California Library: Where Making History Is a Struggle."

The library was founded by Emil Freed, the son of anarchists, who was raised with the consciousness that the world needed to be changed. After graduating from Manual Arts High School in 1917, he earned a degree in electrical engineering from the University of Southern California. A member of the Communist Party and a Labor Movement activist, Freed was involved with the California Labor School in Los Angeles, which was formed by several unions.

He began collecting pamphlets and other political material during the 1930s. During the McCarthy Era, a number of Freed's friends did not want to get caught with the leftist materials

they had in their possession. People began to bury or burn them. Freed was afraid the material would be lost to history, so he started taking on the ephemera of his colleagues. First he filled his own garage. Then he filled four more.

By the 1970s, Freed located a former household appliance store with no windows in South Los Angeles. He borrowed money and moved the collection into the building. During the past 50 years, the Library has become a remarkable repository of archival resources on progressives in Los Angeles.

The library's staff is generous to researchers. On my recent visit, they made available not just material from their processed collections, but boxes of unorganized raw material from the second-wave Feminist Movement. Each box was a reenactment of Christmas morning excitement—never knowing what exciting new treasure lay inside. With so much resource material being digitized these days, it was also exciting to hold original newsletters, pamphlets, and photos in my hands. It makes a tangible connection to history that no scan can replicate.

For those of you who find local political history and/or the connection between modern architecture and leftist leanings intoxicating, check out the [Southern California Library for Social Studies and Research](#) at 6120 South Vermont Avenue (by appointment only).

—Sian Winship



Protesters of HUAC outside Federal Building in downtown Los Angeles.
Photo: Los Angeles Public Library.

Tour and Event Information:

1.800.972.4722

info@sahscc.org



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Authors On Architecture: Harby & Fisher on Venturi's Rome

**SAH/SCC Lecture & Book Signing,
Santa Monica
Saturday, July 21, 2018, 1-3PM**

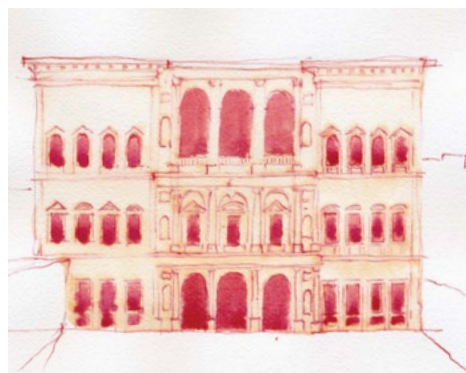
Please join SAH/SCC, the Southern California Chapter of the Institute of Classical Architecture and Art, and the Santa Monica Public Library as architects Stephen Harby and Frederick Fisher, AIA, share from their guidebook *Robert Venturi's Rome* (Oro Editions, 2017). The book takes the reader on a journey through the Italian capital as seen through the eyes of architect Robert Venturi, FAIA, author of the classic text *Complexity and Contradiction in Architecture* (Museum of Modern Art, 1966), a book that became fundamental to the development of every young architect's outlook on architecture.

Written by two winners of the prestigious Rome Prize, this new book re-visits the Roman buildings and places that stimulated Venturi and reexamines them with the perspective of 50 years of architectural advancements. It also features exceptionally beautiful watercolor illustrations of the sites by Fisher and Harby.

Fisher is an architect known for creating environments of timeless beauty and meaning with an emphasis on light and connection to art and nature. He earned his Bachelor of Arts degree from Oberlin College and Master's Degree in Architecture from UCLA. Santa Monica is home to numerous buildings by his firm, Frederick Fisher & Partners, including the Hillstone restaurant (2005), the Annenberg Community Beach House (2009), and a science building for Crossroads School (2015).

Harby practiced architecture with the late Charles Moore, FAIA, and was a Visiting Lecturer at the Yale School of Architecture from 2001 to 2016. Harby is also a recognized artist with his work found in the Art Institute of Chicago. He is a longtime member of the Society of Architectural Historians and has conducted numerous tours and programs for many years.

The free talk by the authors will focus on the genesis of the idea for the project, the importance of Venturi's text, how they went about approaching the sites, representing them through sketches and paintings, and



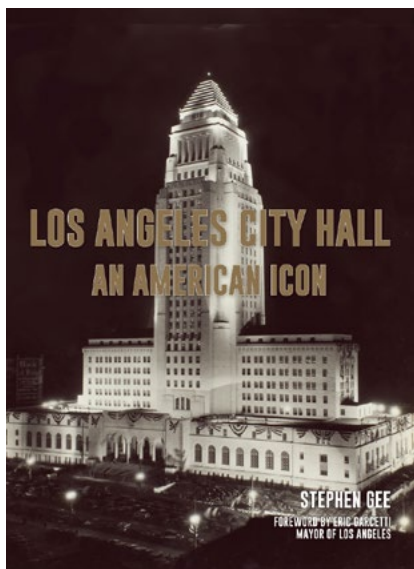
the research and analysis that went into presenting these materials coherently to the reader. Books will be available for sale and signing.

Authors on Architecture: Harby & Fisher on Venturi's Rome—Saturday, July 21, 2018; 1-3pm; MLK Auditorium, Santa Monica Main Library; 601 Santa Monica Blvd.; free; seating is available on a first-come, first-served basis; 310.458.8600.

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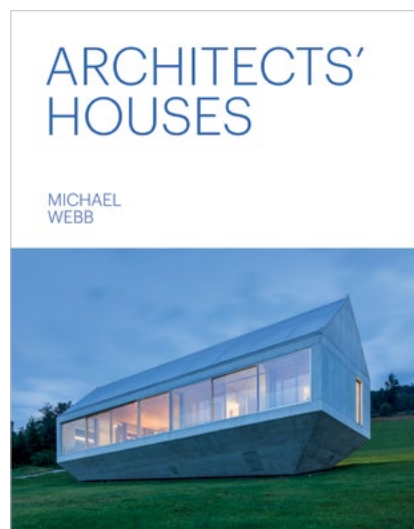
Los Angeles City Hall: An American Icon

by *Stephen Gee*

One could not hope for a more apt book debut in Los Angeles—an exclusive soiree at the Tom Bradley Room at the top of LA City Hall (John C. Austin, Albert C. Martin, John Parkinson, 1928), including a taped message from Mayor Eric Garcetti (who penned the book’s foreword). In addition to a rare opportunity to simultaneously experience a book and its subject, the event brought together descendants of several architects and artists who created the grand edifice. The journey of their accomplishments is the story of Gee’s book, which sees City Hall’s third home as emblematic of the City’s rapid growth and worldwide importance. The book not only follows the odyssey of a building, but also the ideas embedded in it—those of civic pride and duty. These ideals inhabit the politicians and public servants, as well as the architects. Beautifully designed by Amy Inouye, the book is replete with historic photos, renderings, construction details, and plans, in

addition to contemporary photography by Sandra Stojanović. Very much like the development climate today, the height of the building was an issue taken to voters. As Martin said in a prescient moment: “If we do not build the new City Hall to 28 stories, our children will.” After the saga of it getting built (though it only took two years), Gee delves into the design, reviewing the stylistic overtones of every detail, from the Board of Public Works meeting room to brackets holding exterior illumination. A real treasure, this book belongs on the coffee table of every Angeleno, and in the suitcase back home of any visitor.

Angel City Press; 2018; 216 pages; hardcover; \$45.



Architects’ Houses

by *Michael Webb, Hon. AIA/LA*

Though some may contend that restraint breeds the best design, they would change their views upon seeing this collection of homes, where architects have no client demands binding them, and they create with brilliant abandon. “But the temptation to take risks,” writes Webb in the introduction, “is tempered by the realization that they will have to live in their creations and accept full responsibility for any shortcomings.” The homes selected by Webb, one of our more prolific design writers, are by and for an international roster that “share(s) a keen appreciation of nature and the urgent need to reduce their carbon footprint.”

Webb is based in Los Angeles, and shows four California projects from LA regulars Thom Mayne, FAIA, Buzz Yudell, FAIA, and Tina Beebe, Kulapat Yantrasast, and Scott Johnson, FAIA. Interestingly, in the contextual

essay, “Drawing on the Past,” he discusses ideas and experiments of architects’ own homes starting with Thomas Jefferson, FAIA, though most of the US architects featured are from Southern California, where no one can argue the advances of single-family architecture. Schindler, Neutra, Eames, Frey, Kappe, Gehry, Hertz, Myers, and Ehrlich are noted for their contributions.

Formal elements that unite this global collection are glass, light, vertiginous spaces, and treacherous stairs, along with mostly modern classic furniture by Jacobsen, Saarinen, Breuer, Corbu, Aalto, and, of course, Eames (10 out of the 30 homes have at least one Eames chair design). But innovation is at the heart of these houses. “If you stick to the building code, you will produce coded architecture. It’s essential to push the envelope,” says Antón García-Abril, a Spanish architect who proves this through homes in Madrid and the US designed with wife and partner Débora Mesa. The most thrilling part of this book is seeing the unfettered imagination of the architects translated into beautiful and daring realities.

Princeton Architectural Press; 2018; 304 pages; hardcover; \$50.

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TOM & PEGGY REAVEY
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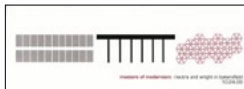
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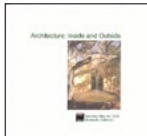
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SAH/SCC PUBLICATIONS



_____ 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 \$6 each

Irving Gill: Los Angeles: 10-page booklet featuring photos and articles on Gill and three residential projects in LA.



_____ 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.



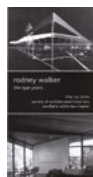
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Space and Learning: eight-page, four-color brochure on the historical and contemporary legacy of LA school architecture, featuring projects by Richard Neutra, Thom Mayne, Rios Clementi Hale Studios, and others.



_____ 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 \$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.



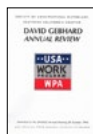
_____ at \$2 each

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

David Gebhard Review: essays on the Works Project Administration by Robert W. Winter, Orville O. Clarke, Jr., and Mitzi March Mogul.



_____ at \$10 each

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



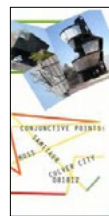
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Killingsworth: A Master Plan for Learning: 11"x17", four-color walking tour brochure of the Cal State Long Beach campus features history of master plan development by architect Edward A. Killingsworth, FAIA.



_____ 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.



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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!

MEMBERSHIP BENEFITS:

- Advance notice of all SAH/SCC events—important because they usually sell out just to members
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- Special Members-Only E-Alerts about upcoming events
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- The knowledge that you are supporting our mission to increase public awareness of Southern California's architectural heritage

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\$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.

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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

Egyptian Theatre—June 3, 2018

_____ SAH/SCC member ticket(s) at \$20 each = \$ _____

LIMIT: 2 TICKETS AT MEMBER PRICE

_____ non-member ticket(s) at \$30 each = \$ _____

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Postcard: Church of the Epiphany

On Sunday, April 8th, SAH/SCC celebrated its members with a visit to the Church of the Epiphany (Ernest Coxhead, 1887/ Arthur B. Benton, 1913)—the oldest sustaining Episcopal congregation in LA. The church was designed in a mix of revivalist styles, including Gothic, Mission, and Romanesque. The stunning interior of the church is one of LA's delightful secrets, and features elaborate woodwork and stained-glass windows. The original church was expanded in 1913 to meet the needs of a growing congregation.

Headlining the program were Ravi GuneWardena, AIA, and Frank Escher, the restoration architects from Escher GuneWardena Architecture. Theirs was an inspiring story of interesting solutions to preservation problems, along with their own innovative fundraising efforts within the arts community to support the work that was needed, including holding an art auction and curating a show of social-justice related art in the main sanctuary space.

The church is also historically significant as the center of Latino culture and social justice work beginning in the 1960s. It was the Los Angeles base for Cesar Chavez' United Farm Workers Movement and of *La Raza*, the newspaper of the Chicano Civil Rights Movement—as well as the local campaign headquarters for presidential candidate Robert F. Kennedy. Now under the stewardship of the Society of St. Francis, the church continues its century-long tradition of non-denominational community service by hosting programs such as Alcoholics Anonymous, Narcotics Anonymous, the Wall—Las Memorias Project serving Latino populations affected by HIV/AIDS, Equality California, a food bank, health and fitness programs, day care, and immigrant rights forums.

In the hands of Escher GuneWardena, the project demonstrates how art, architecture, and activism can come together in support of community.

