



Katherine Bashford drawing of 17th Century Spanish Garden, Vroman's Bookstore, Pasadena, 1921 (Florence Yoch, landscape architect). ©James J. and Nancy Yoch

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Architects of a Golden Age

SAH/SCC Behind-the-Scenes Tour, San Marino
Saturday, November 3, 2018, 9:30-11AM

Join SAH/SCC as we get an exclusive behind-the-scenes tour of the new exhibition, "Architects of a Golden Age: Highlights From the Huntington's Architecture Collection," at The Huntington Library, Art Collections, and Botanical Gardens (Hunt, Grey, Pope, Fisher, et al., 1909-2015) in San Marino. Erin Chase, Assistant Curator of Architecture and Photography at The Huntington, will be our guide. Our special-access tour begins at 9:30AM, before the exhibit is open to the public.

About 20 carefully selected original drawings and plans depicting elegant, powerful, whimsical, and iconic buildings tease out the story of a place and time that was ripe for architectural innovation. "Architects of a Golden Age" highlights renderings that helped bring into existence some of the most extraordinary buildings in the greater LA area, including Downtown's Union Passenger Terminal (John & Donald Parkinson, 1934), Mayan Theater (Morgan, Walls & Clements, 1927), and LA Stock Exchange (Samuel E. Lunden, John & Donald Parkinson, 1931), as well private gardens and residences by Florence Yoch, William Haines, and Henry Monroe Banfield.

The Huntington's focus on collecting architectural documentation coincided with the inception of LA's preservation movement, which sprang into action around 1978. "For curators at The Huntington, that was the time to actively seek out and salvage as much of the architectural record as possible, as dozens of significant buildings fell to the wrecking ball and the downtown skyline was forever changed," said Chase.



William Haines, Living room of the Sidney and Frances Brody residence, Beverly Hills, ca. 1952 (A. Quincy Jones, architect; William Haines, interior designer).

© William Haines Designs

There was a dire need to rescue the records of local architects in the late 1970s, as archives were being destroyed and buildings demolished to make way for redevelopment. The Huntington joined in the cause and committed to collecting these records with a concentration on projects in most jeopardy of being lost: those created in Southern California between 1920 and 1940. In the past 40 years, the collection has grown to include thousands of plans, renderings, photographs, and project records that cover not only work created between World Wars I and II, but also before and after that period—representing the evolution of architects' work over time.

Event price includes all-day admission to The Huntington, so you are free to enjoy the gardens and other exhibitions.

Architects of a Golden Age—November 3, 2018; The Huntington, 1151 Oxford Rd., San Marino; \$35 each for SAH/SCC members; \$50 for non-members; registration—see order form on Page 6, call 800.972.4722, go to www.sahscc.org, or email info@sahscc.org. We regret that this tour is not suitable for those who cannot stand for long periods of time or require the assistance of service/emotional support animals.



Edward Warren Hoak drawing of Los Angeles Union Passenger Terminal, ca 1935 (John & Donald Parkinson, architects; Edward Warren Hoak, chief designer).



Chung Hong, Los Angeles Chinatown, South elevation facing Ginling Way, ca. 1936-37 (Erle Webster and Adrian Wilson, architects). ©Jane Wilson Higley

SAH/SCC President's Letter

Now Playing: Asian American Historic Context

The Office of Historic Resources' latest publication of the SurveyLA historic context statement focuses on Asian Americans. The effort documents the broad patterns of history associated with Chinese Americans, Japanese Americans, Korean Americans, Thai Americans, and Filipino Americans in the City of Los Angeles.

The project combined a team of writers from various preservation consultants including Kari Fowler, Rosalind Sagara, Flora Chou, and yours truly. In addition to the historic narrative, writers identified extant historic resources associated with these communities. A National Register nomination was also prepared for the Filipino Christian Church (Jeffery Van Trees & Millar, 1909) by Fowler and Christine Lazzaretto.

I was privileged to write the *Japanese Americans in Los Angeles* context. While the history of Little Tokyo and Terminal Island has been widely documented, the research uncovered the existence of several other Japanese enclaves in LA during the 1920s. Some of these included "suburban" neighborhoods of Japanese people often employed in the produce industry or as maintenance gardeners, including Boyle Heights, Seinan (36th Street), Hollywood, and Uptown (present-day Koreatown). These neighborhoods were more suitable than Little Tokyo for raising families. Still other Japanese communities with their roots in agriculture included Venice, Pacoima/Sun Valley, and Sawtelle.

One of my favorite "finds" is a rare and intact example of a Japanese rooming house at 564 N. Virgil Avenue in Hollywood. Such rooming houses were a fixture of the early Japanese migrant communities, which predominantly comprised single men. Many of these boarding houses also functioned as employment agencies and/or mentoring organizations for networks of maintenance gardeners. New arrivals apprenticed with seasoned gardeners until they could establish their own businesses. The money they earned was reinvested in the equipment necessary to pursue their own business interests.

During the research process, a number of interesting resources were offered up by the community. One was an annual "yearbook" of sorts that was sent home to Japan to show how families were prospering in America. The visual evidence was photos of families in front of their businesses or residences (which they were barred from owning by alien land laws). Much to my delight, I recognized the above-mentioned boarding house from a photograph in the yearbook showing S. Ozawa and his family in front of 564 N. Virgil Avenue.

Los Angeles has a rich cultural heritage to be discovered. The contributions of Asian Americans to this city is often understudied and undervalued. I encourage you to explore this and other communities with the tools at [SurveyLA](#).

—Sian Winship



564 North Virgil Avenue

Tour and Event Information:

ph: 1.800.972.4722 e:info@sahscc.org

<https://www.facebook.com/SAHSCC/>

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(right to left) SAH/SCC Treasurer John Berley talking with architect Jim Tyler.

An Afternoon With Jim Tyler

On a crisp autumn afternoon, several lucky SAH/SCC members gathered at the Smith Residence (Craig Ellwood Associates, 1958) to listen to the reminiscences of architect Jim Tyler, FAIA. Tyler had worked for the Mies-influenced John W. Sugden, FAIA (1922-2003), in Utah before getting recruited by Craig Ellwood to work with him in Los Angeles.

Surrounded by steel, glass, and expansive views of the surrounding hillsides, Tyler recounted what it was like for a young man interested in architecture to come to LA. He regaled the group with the story of how, as an architect in training, he had a chance encounter with the great Charles Eames in the meadow of the Eames House. The story came full-circle years later when Eames was the keynote speaker at the opening of Art Center (Craig Ellwood Associates, 1976) in Pasadena—a building for which Tyler was the project architect.

Tyler spoke extensively of his philosophy of architecture: one in which the design must emerge from the problem solved and the true spirit of the building. He contrasted this with a tendency for architects to pursue architectural design from a purely sculptural standpoint. While sculpture could emerge from the design process, Tyler shared, it should not drive it.

It was clear that the wit and wisdom of Tyler could fill several Sunday afternoons. All too soon the event drew to a close. So rich was the conversation, that we didn't even get to discuss the recent restoration of the Smith Residence by Barton Jahncke, Affiliate AIA/LA, under Tyler's watchful eye. We look forward to more such collaborations, where the spirit of the building can be revealed and celebrated.



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The California Missions

by Rubén G. Mendoza;
photos by Melba Levick

This dense, richly illustrated chronicle traces the architectural, archeological, religious, and cultural histories of all 21 of California's missions. The book is the culmination of Rubén G. Mendoza's lifelong fascination with the missions, which started when he was nine years old on a school field trip to Mission San Juan Bautista. Dealing with the oldest of building types in the state didn't preclude the influence of current events. Shortly after Cal State Monterey Bay professor Mendoza and photographer Melba Levick embarked on the book project, Pope Francis announced the somewhat controversial canonization of mission founder Father Junipero Serra, and Mendoza was even summoned to the Vatican as an expert witness. After an introduction to their Mexican antecedents, the book explores the California missions in chronological order, starting with San Diego in 1769 through Sonoma in 1823. Detailed history and descriptive captions give a sense of on-site discovery. The contact info for all the missions at the back of the book aids in turning that sense into a reality.

Rizzoli New York; 2018; 256 pages; hardcover; \$55.



Mod Mirage: The Midcentury Architecture of Rancho Mirage

by Melissa Riche;
photos by Jim Riche;
foreword by Brad Dunning

I'm always seduced by old marketing literature promoting the California lifestyle, so I was pleased by the wealth of documentation that Melissa Riche uncovered to set the scene for this beautiful book on midcentury Rancho Mirage, just east of Palm Springs. Celebrity-fueled country club communities hosted the likes of Bing Crosby, Frank Sinatra, Lucille Ball and Desi Arnaz, and Hoagy Carmichael—as well as such titans of industry as Walter Annenberg and Leonard K. Firestone—in midcentury beauties by well-known desert greats (William F. Cody, FAIA, Donald Wexler, FAIA, William Krisel, AIA, Conrad Buff, FAIA, Donald Hensman, FAIA, et al.). Each property is introduced by new black-and-white image spreads; though contemporary photos by Jim Riche, they beautifully set a retro tone. Both monochrome and color photos explore the projects, artfully merging a notion of the past with the present, hitting home the importance of midcentury preservation, which was one of the impetuses for the Riches doing such a book. Given that initial spark, however, it is disappointing that restoration architects are very rarely mentioned (egregious exclusion is Frederick Fisher Partners in the Sunnylands chapter). Riche's original photography is augmented by images from various archives, including some Julius Shulman photos, vintage postcards, magazine spreads, and construction shots. A sad postscript features a few homes lost to the wrecking ball.

Gibbs Smith; 2018; 208 pages; hardcover; \$45.

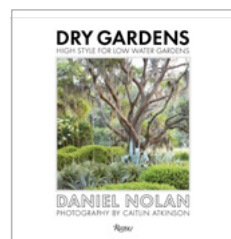


Hollywood Modern: Houses of the Stars

by Michael Stern and Alan Hess

Sumptuous as a book with this title should be, it lives up to the expectation with gossipy backstories of wonderful examples of Modernism. The writers strive to define "Hollywood Modern," ultimately admitting that it—like Hollywood itself—is a state of mind. The homes featured span from 1928 (Lloyd Wright for silent film star Ramón Navaro) to 2004 (Xten for fashion designer Randolph Duke and Guy Dreier for uber-producer Jerry Weintraub). Portraits of homeowners are followed by brief essays on the architecture as well as the personality, and—most interestingly—the provenance, as some houses bounce from celeb to celeb. Johnny Carson's kaleidoscopic treehouse by Ed Niles, FAIA, and Bob Hope's domed concrete wonder by John Lautner, FAIA, are total standouts. As expected, the homes are in southern California, with two exceptions: Faye Dunaway's Manhattan apartment by Charles Gwathmey, FAIA, and Marilyn Monroe and Arthur Miller's never-built Frank Lloyd Wright in Connecticut (also the only unbuilt project in the book). Photographers about as famous as the stars, including Richard Avedon, Julius Shulman, Ezra Stoller, Slim Aarons, Tim Street-Porter, and Edward Weston, contribute to the rich mix of portraits of luminaries and architectural views of homes and gardens; LA lensman Steve King was tasked to fill in with the bulk of the new images.

Rizzoli New York; 2018; 240 pages; hardcover; \$55.



Dry Gardens: High Style for Low Water Gardens

by Daniel Nolan; photos by Caitlin Atkinson; foreword by Flora Grubb

Who knew dry could look so lush? San Francisco landscape designer Daniel Nolan presents 25 examples of drought-tolerant gardens of his and others' designs with richly saturated photos by Caitlin Atkinson. Of the 18 projects in the "West" section covering California and Arizona, half are in SoCal, including a beautiful Bel Air estate by SAH/SCC Life Member Lisa Gimmy, ASLA. "South" looks at Florida, Louisiana, South Carolina, and Texas. Captions very helpfully mention specific species so readers know what to look for when considering their own gardens. Even though the focus is landscape, the architecture is front and center, as any good project integrates both elements. Unfortunately, architects are rarely acknowledged, mostly when they also designed the landscape. Unusual and welcome in this type of book is the addition of commercial projects, including wineries, a public park, a high-fashion boutique, and even a planned residential community. Two final small sections look at interior applications and container gardens.

Rizzoli New York; 2018; 224 pages; hardcover; \$55.

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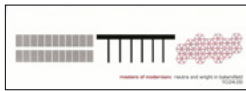
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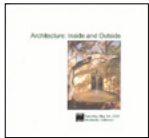
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SAH/SCC PUBLICATIONS



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



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



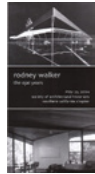
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Space and Learning: eight-page, four-color brochure on the historical and contemporary legacy of LA school architecture, featuring projects by Richard Neutra, Thom Mayne, Rios Clementi Hale Studios, and others.



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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.



_____ 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.



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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.



_____ 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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SOCIETY OF ARCHITECTURAL HISTORIANS / SOUTHERN CALIFORNIA CHAPTER

NEWS

November/December 2018

5

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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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*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.

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Architects of a Golden Age—November 3, 2018

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LIMIT: 2 TICKETS AT MEMBER PRICE

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The Sea Ranch:

Architecture, Environment, and Idealism

December 22, 2018–April 28, 2019, San Francisco

"The Sea Ranch: Architecture, Environment, and Idealism," an exhibition devoted to exploring the early concepts and plans of this seminal Northern California Modern development, is presented by San Francisco Museum of Modern Art (SFMOMA). The exhibition features archival and contemporary photographs, original drawings and sketches from the project's designers, and a full-scale architectural replica.

"In mid-20th century California, Modern architecture represented social progress," says Jennifer Dunlop Fletcher, SFMOMA Curator of Architecture and Design. This social experiment exists on a 10-mile by one-mile parcel of coastal California property situated on a craggy shoreline above the Pacific Ocean. Landscape architect Lawrence Halprin, FASLA, hired by developer Alfred "Al" Boeke, recognized the social and environmental possibilities of the site, and specified 50 percent of the land be common open space in his master plan.

Boeke assembled Bay Area architects to design different parts of the community: Joseph Esherick, FAIA, to create the general store and restaurant, as well as a series of single-family homes; MLTW (Charles Moore, FAIA, Donlyn Lyndon, FAIA, William Turnbull, FAIA, and Richard Whitaker, AIA) to design condominiums and a recreation center. Graphic designer Barbara Stauffacher Solomon devised a distinctive branding and graphic identity.

The environmentally attentive design philosophies, along with the now-iconic graphics, resonated globally and still influence architecture and design today. More than 50 years later, The Sea Ranch continues to be a model for 21st-century progressive living. For more info on the exhibition, go to www.sfmoma.org.



Sea Ranch, 1965

Photo: © 2018 the Morley Baer Photography Trust, Santa Fe. All rights reserved. Used by permission. Courtesy Special Collections, University Library, University of California Santa Cruz. Morley Baer Photographs, 1951-1989