

FRANK
LLOYD
WRIGHT

THE GEORGE D. STURGES RESIDENCE

FEBRUARY 21, 2016

LAMMA | los angeles
modern auctions



Introduction

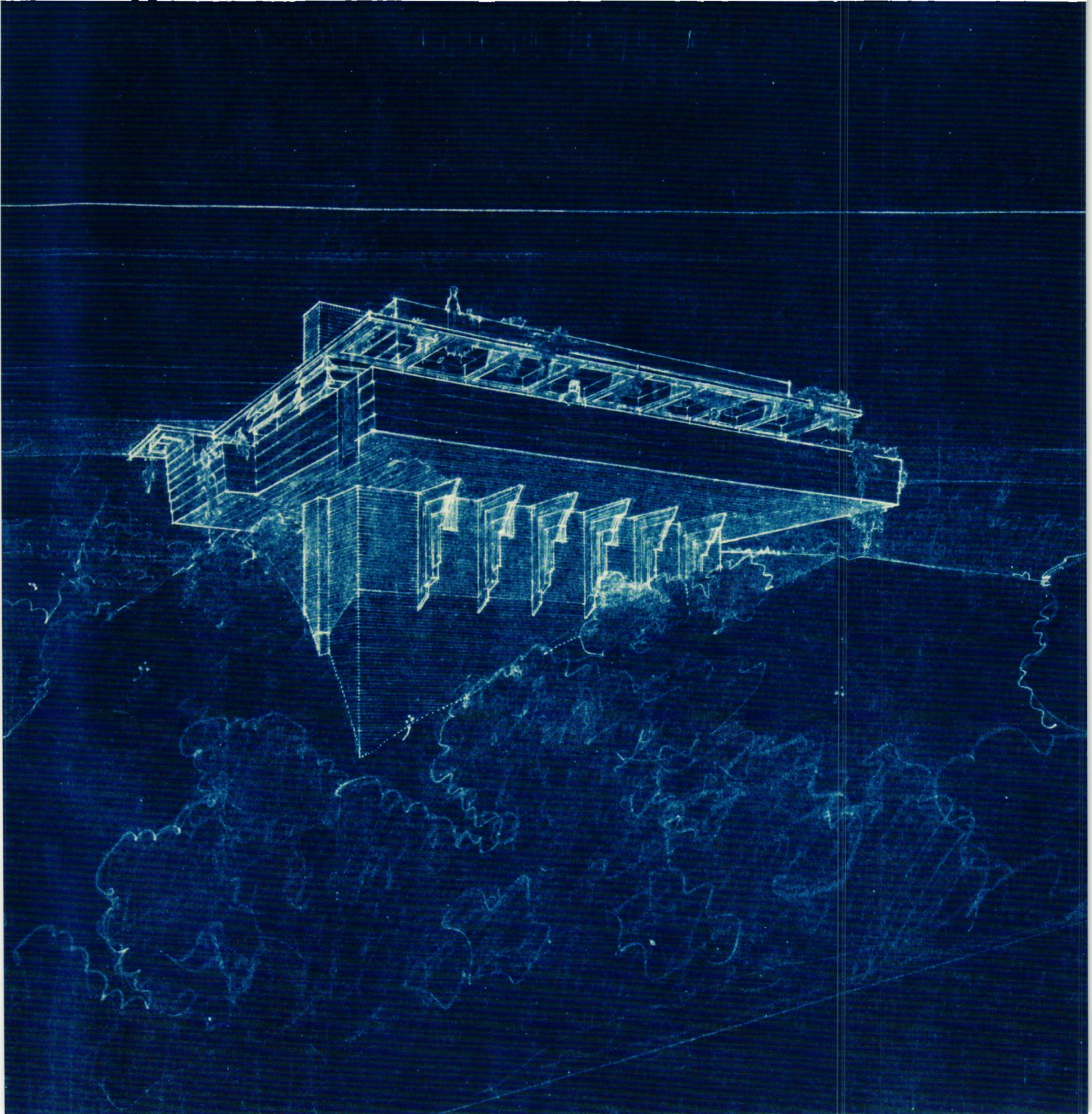
BY PETER LOUGHREY

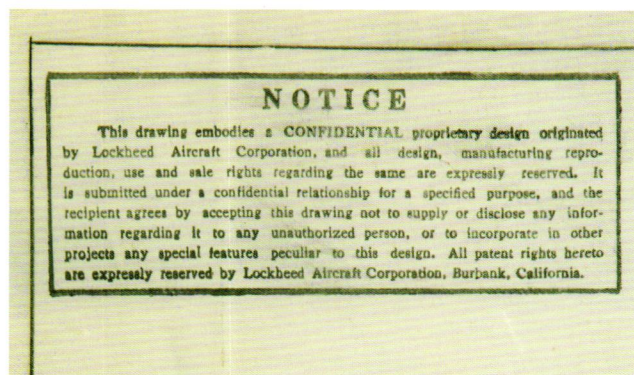
Since LAMA's first auction in 1992, we have always had a special affinity for the work of Frank Lloyd Wright. In fact, the very first auction lot ever offered by LAMA was a Wright-designed window from the Lake Geneva Inn in Wisconsin. In the years since, we have presented numerous chairs, tables, ceramics, glass, and textiles designed by the master. So why not an entire house? We have been offered other significant houses in the past, but we always felt we should wait until a house of unimpeachable pedigree was available.

We are, therefore, incredibly proud to present the George D. Sturges Residence in the February 21, 2016 auction with the cooperation of Barry Sloane and Marc Silver of Sotheby's International Realty. In this special catalogue, we have endeavored to give as much context as possible by using a rich archive of vintage materials gathered by the most recent resident of the property, the late Jack Larson. This archive includes vintage prints of rare photographs, copies of old blueprints, Frank Lloyd Wright books, and a host of additional ephemera related to the house. The archive will be included in the sale of the property, as well as two small dining chairs that appear to be from the original construction in 1939. Of course, everything attached to the structure, like the Lautner-designed sofa and dining table, will also be included.

One of the most difficult decisions that had to be made when organizing this collection concerned the various freestanding pieces apparently executed by John Lautner. We will be selling these works individually because they were created to address the specific functional needs of various owners over the years and were not part of the original concept for the house. They are neither "organic" to Wright's original concept for the Sturges Residence nor are they technically reproductions. Frankly, the next owner may have completely different needs for interior furnishings, but they will at least have the opportunity to acquire any of these works as well, if so desired.

I hope you will enjoy this catalogue. I would like to thank everyone who helped make it possible. First, thank you to Thomas S. Hines, Frank Escher, and Greg Cerio for their expertise and insights revealed in their respective essays. Thank you to the Getty Research Institute, the Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, and the Frank Lloyd Wright Foundation at Taliesin West for access to historical information. Finally, thank you to the entire LAMA staff for their tireless efforts, and to our extended family of professional experts—Michael Rabkin, Joe Molina, Barry Sloane, Marc Silver, Carlyle Eubank, Allison Smith, Susan Rogers, and Claudia Ng.

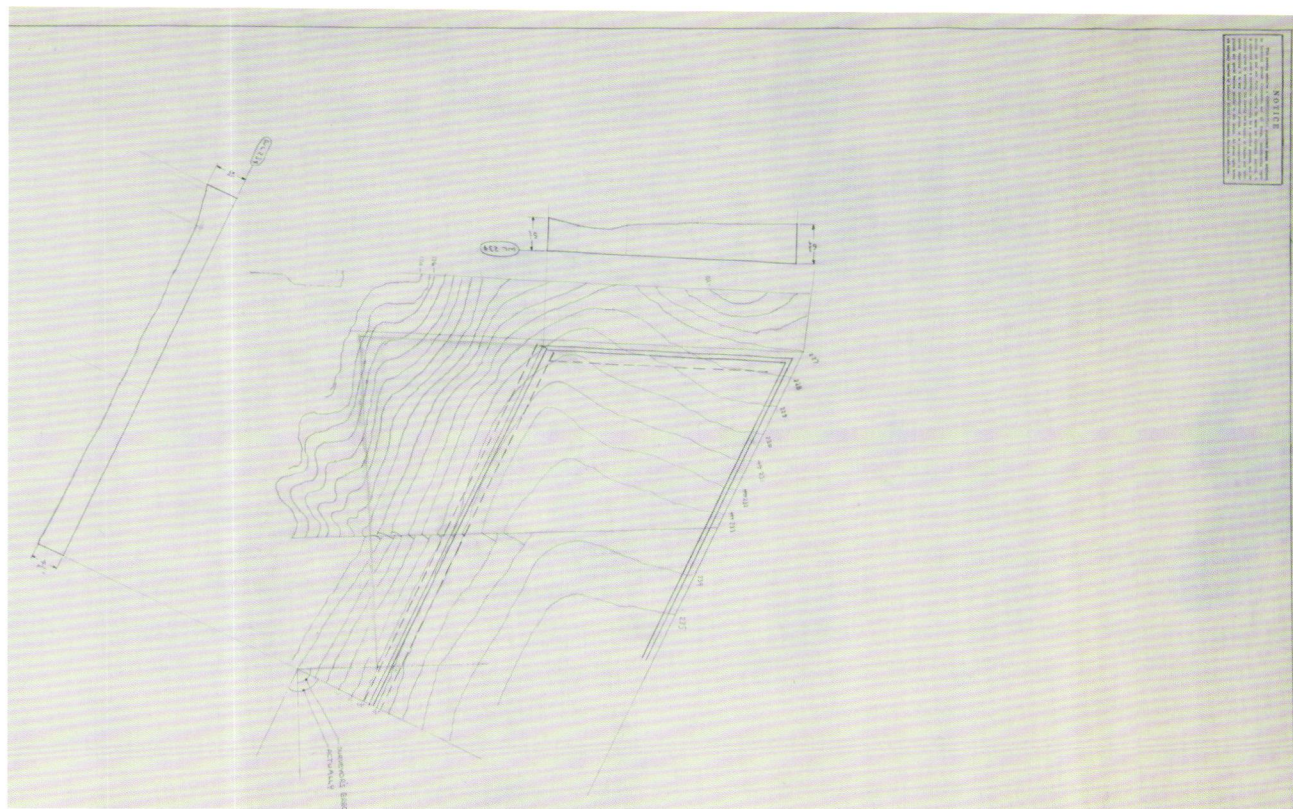




OPPOSITE Copy of blueprint of Frank Lloyd Wright's early concept for the Sturges Residence with wooden supports, 1938. Copyright © Frank Lloyd Wright Foundation, Scottsdale, AZ. Vintage copy of blueprint from the collection of Jack Larson sold to benefit The Bridges/Larson Foundation.

LEFT Detail of Lockheed Aircraft Corporation drawing paper.

BELOW Plot drawing by George D. Sturges, drawn on Lockheed Aircraft Corporation drawing paper. From this original sketch, Frank Lloyd Wright created a concept drawing of a dramatic cantilevered house similar in design, but more compact than the Fallingwater Residence, completed the same year. Vintage drawing from the collection of Jack Larson sold to benefit The Bridges/Larson Foundation.

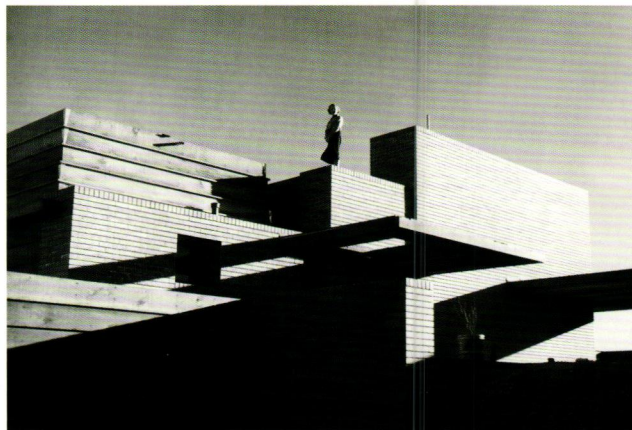




Knowing the Sturges House

BY THOMAS S. HINES

I first encountered Frank Lloyd Wright's Sturges House in courses in the History of Architecture at the University of Wisconsin, Madison, where I was a graduate student in the 1960s. This was indisputably "FLW Country." He had been born nearby in 1867 in Richland Center, Wisconsin and had lived as a child and teenager and had gone to high school in Madison and had then matriculated as "special student" at the University of Wisconsin. Long after that he had built "Taliesin," his great longtime home and studio in Spring Green, Wisconsin, northwest of Madison. In 1937, also in Madison, Wright had built his first so-called "Usonian" house for Herbert and Katherine Jacobs, a small, wood and brick, two bedroom, flat-roofed, moderately-priced structure that took its



name from various sources, including a play on "US-ian." It was followed, in the late 1930s and 1940s, by other Usonian in Wisconsin, and in neighboring Illinois and Michigan. Wright's similar, though distinctive, Sturges house (1939) in the Brentwood district of Los Angeles is generally considered to be his "California Usonian."

When, in 1968, I received an appointment at UCLA to teach urban, architectural and cultural history, I was fortunate to live first in the 1937 Strathmore Apartments in Westwood, designed by Richard Neutra, one of Wright's already famous former apprentices—about whom I would soon begin to write a book. At the same time, I began to

1939

OPPOSITE LEFT

George and Selma Sturges.

The couple moved into the residence on December 31, 1939.

Image used with permission, courtesy of the Sturges family. Photographer unknown.

OPPOSITE RIGHT

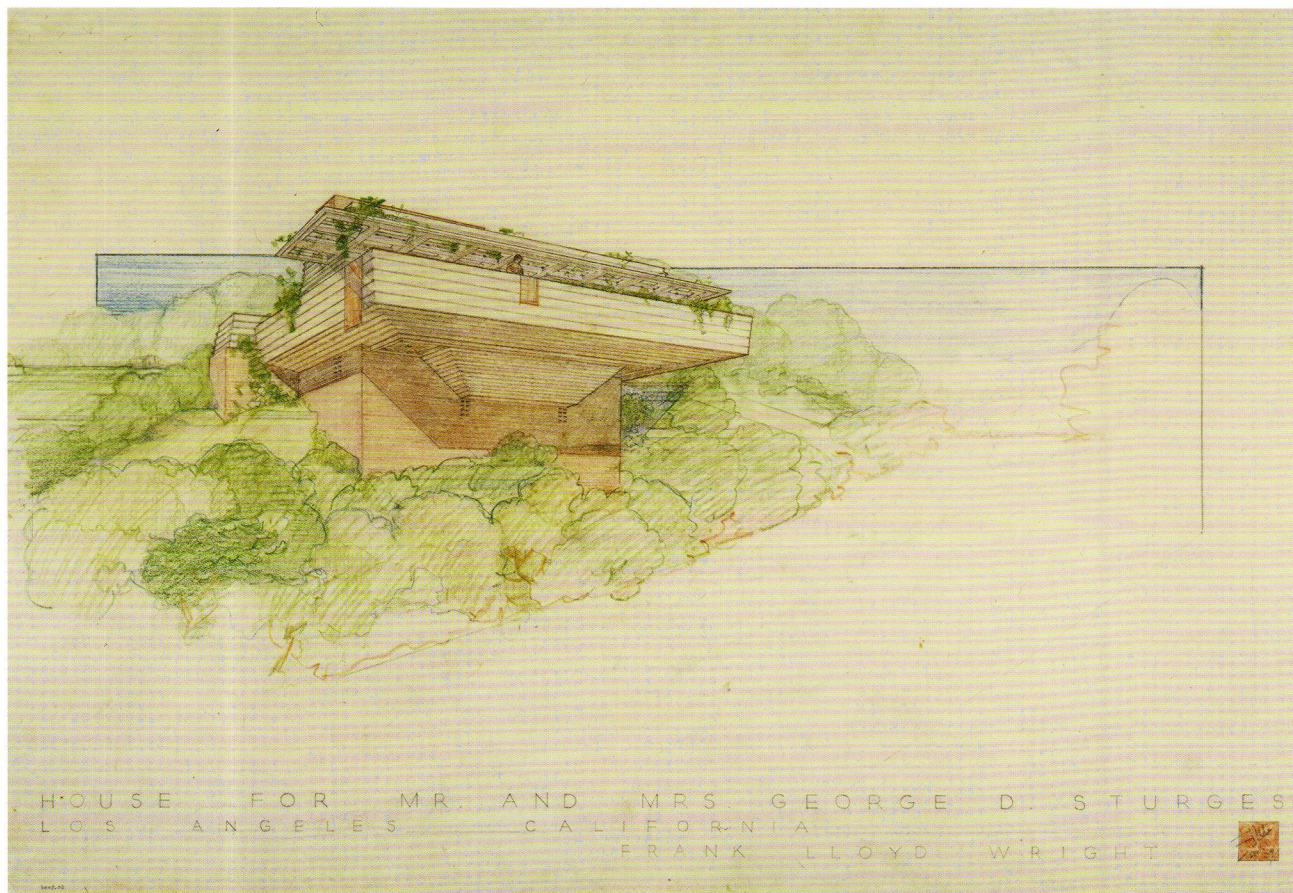
Selma Sturges on the roof of the residence, 1940.

Image used with permission, courtesy of the Sturges family. Photographer unknown.

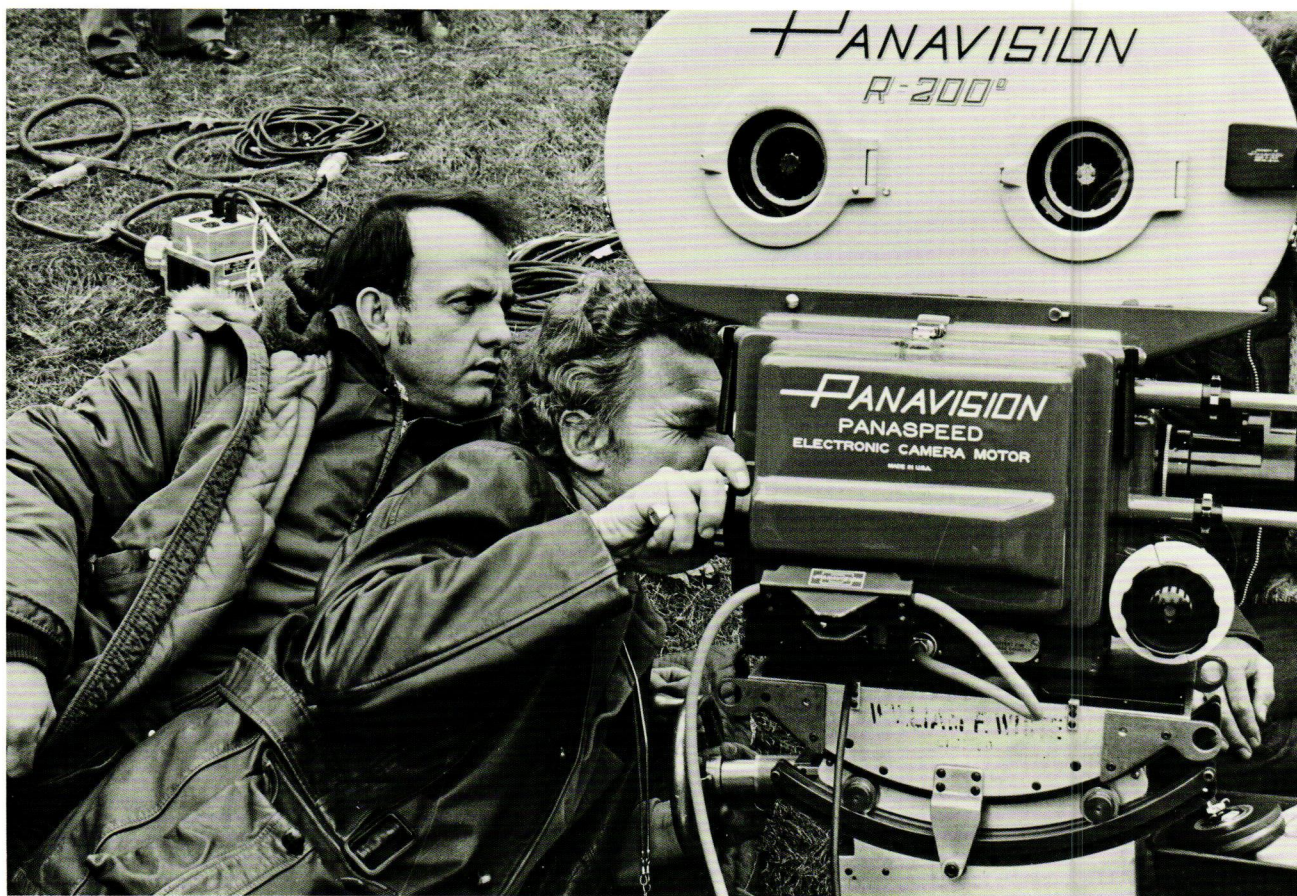
BELOW

Frank Lloyd Wright rendering, 1939.

Drawing Copyright © Frank Lloyd Wright Foundation. All rights reserved. The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University).



Film Director James Bridges on location. Vintage print from the collection of Jack Larson sold to benefit The Bridges/Larson Foundation.



I BELIEVE A HOUSE IS MORE A HOME BY BEING A WORK OF ART.

—FRANK LLOYD WRIGHT

explore Los Angeles architecture, including ten Neutra structures in Westwood alone and not far away, in neighboring Brentwood: Wright's great Sturges house. Unlike the generally flat sites of the Usonians in the Middle West, I was surprised to find the Sturges residence perched high on a steep lot among rolling hills. Eager to explore this treasure, I unabashedly knocked on the door one day and was cordially welcomed by its owners, the film director James Bridges and his longtime partner, the actor and writer Jack Larson.

Bridges (1936–1993) directed such acclaimed films as: *The Paper Chase* (1973), *The China Syndrome* (1979), and *Urban Cowboy* (1980). Larson (1928–2015) was best known—to his eternal dismay—for his role as Jimmy Olsen, the cub reporter, in the long-developing series *Adventures of Superman*. He always lamented that he was not as well known for the libretto

he wrote for his and Virgil Thomson's opera *Lord Byron* (1972). The couple acquired the house in 1967 and lived there together until Bridges' death in 1993. Larson continued to inhabit it alone until his death in 2015.

Jim and Jack were the first to tell me of how the Sturgeses were told that it was medically impossible for them to have children and how, as a consolation, they decided to commission a house by Wright, whom they had long admired. It was an ideal cottage for two people, but soon after they moved in, Mrs. Sturges realized that she was pregnant and the couple, with mixed feelings, gave up their dream house and moved around the corner to a larger, less-distinguished residence. Their name, however, would always be attached to their Wright-designed home as it went through several owners until Bridges and Larson acquired it.

Built of steel, concrete, brick and wood, the house is approached from the west at the rear just off the carport at the top of the hill. Visitors could either proceed around the encircling deck to enter through the living room on the eastern side or, as most did, through the small kitchen to the west. With less square footage than the Usonians in the Middle West, the house contains a relatively large living-dining room, two small bedrooms, and one bath on the main level. Tiny stairs lead up to the roof deck and down into the windowless basement, which Bridges used as a dark room and studio. In 1939, Wright had deputized his recent Taliesin disciple, John Lautner, to complete final details of the design and to supervise construction. Both Wright and Lautner created specially designed furniture and other accouterments, such as lamps. Small cabinet spaces were cleverly concealed behind fold-out wall panels. Larson and Bridges would also enjoy pointing out various movie treasures they had acquired over the years such as the actual wrench used by Charlie Chaplin in *Modern Times* (1936).

The house was long enjoyed by such Hollywood visitors as writer Gore Vidal and director John Houseman as well as by actors Jane Fonda and Debra Winger, who starred in Bridges' films and continued to be friends. Jack and Jim also seemed happy to open the house to admiring architecture people such as historians Vincent Scully and Colin Rowe, museum curators Arthur Drexler and Carter Brown, and architects Richard Meier, Peter Eisenman, Richard Weinstein, Jaque Robertson and Frank Israel. The house thus had several incarnations in the public imagination, first, as it was initially published in the Forties and Fifties and again in later years after it had become so famous that it seemed indispensable to any publication on Wright or on modernist Los Angeles.

It remains a vitally significant monument in the history of both.

LEFT Jack Larson as 'Jimmy Olsen' and Noel Neill as 'Lois Lane' (Photo by ABC Photo Archives/ABC via Getty Images), c. 1951. Vintage print from the collection of Jack Larson sold to benefit The Bridges/Larson Foundation.

RIGHT George Reeves stars as 'Superman' and Jack Larson as 'Jimmy Olsen' (Photo by ABC Photo Archives/ABC via Getty Images), c. 1951. Vintage print from the collection of Jack Larson sold to benefit The Bridges/Larson Foundation.





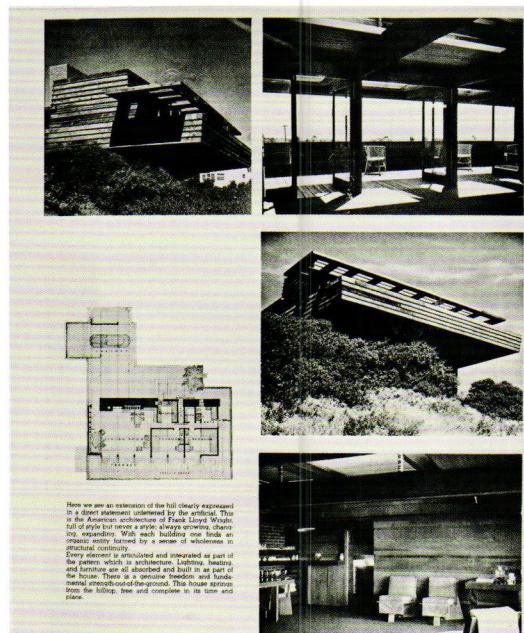


PREVIOUS PAGE

Robert Imandt photograph of the residence, c. 1946. Vintage print from the collection of Jack Larson sold to benefit The Bridges/Larson Foundation.

BELOW

Sturges Residence appears on the cover of *California Arts and Architecture* magazine, April 1940. Vintage magazine from the collection of Jack Larson sold to benefit The Bridges/Larson Foundation.



LEFT TOP

Robert Imandt photograph of the residence, c. 1946.

Vintage print from the collection of Jack Larson sold to benefit The Bridges/Larson Foundation.

LEFT BOTTOM

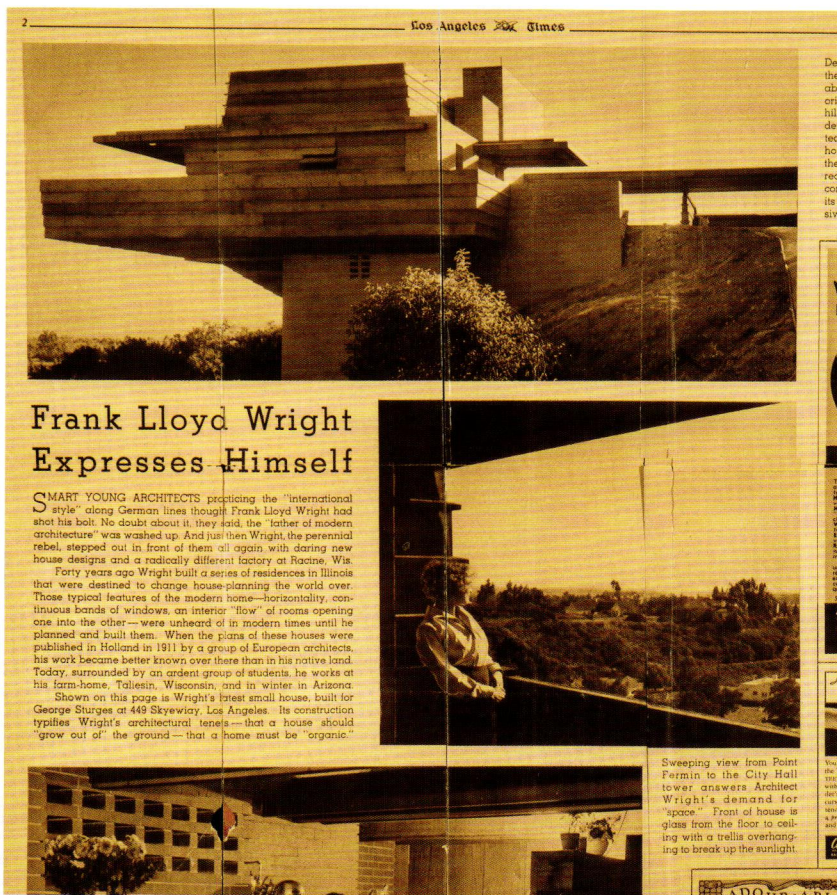
Robert Imandt photograph of the residence, c. 1946.

Vintage print from the collection of Jack Larson sold to benefit The Bridges/Larson Foundation.

RIGHT

Los Angeles Times article, February 4, 1940.

Vintage newspaper from the collection of Jack Larson sold to benefit The Bridges/Larson Foundation.



LEFT TOP

Robert Imandt photograph of the residence, c. 1946.

Vintage print from the collection of Jack Larson sold to benefit The Bridges/Larson Foundation.

LEFT BOTTOM

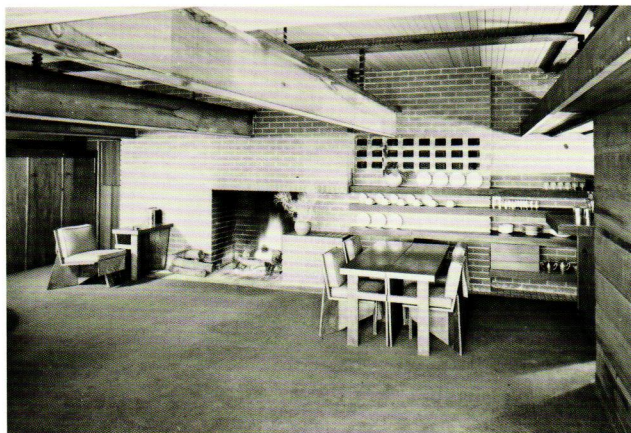
Robert Imandt photograph of the residence, c. 1946.

Vintage print from the collection of Jack Larson sold to benefit The Bridges/Larson Foundation.

RIGHT

Robert Imandt photograph of the residence, c. 1946.

Vintage print from the collection of Jack Larson sold to benefit The Bridges/Larson Foundation.



LEFT

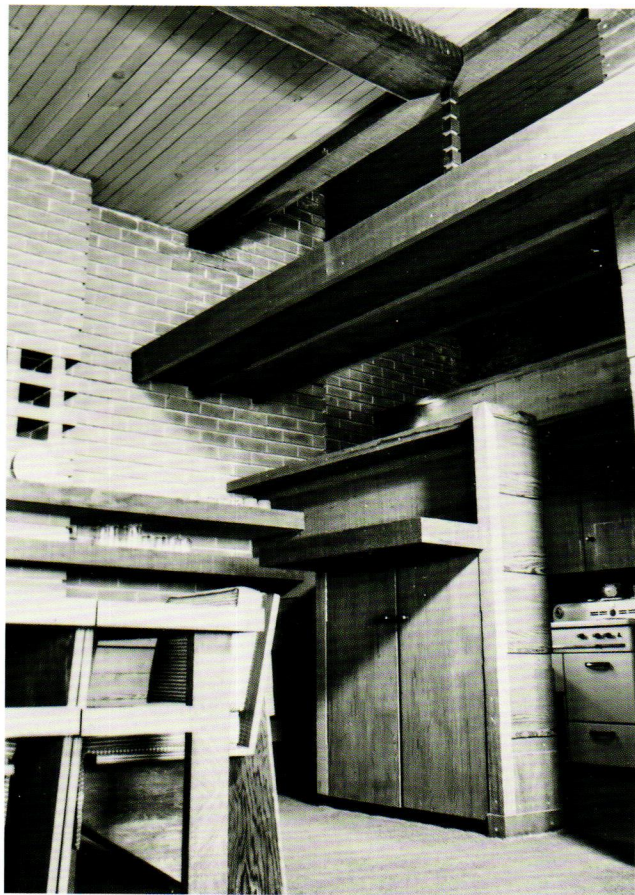
Robert Imandt photograph of the residence, c. 1946.

Vintage print from the collection of Jack Larson sold to benefit The Bridges/Larson Foundation.

RIGHT

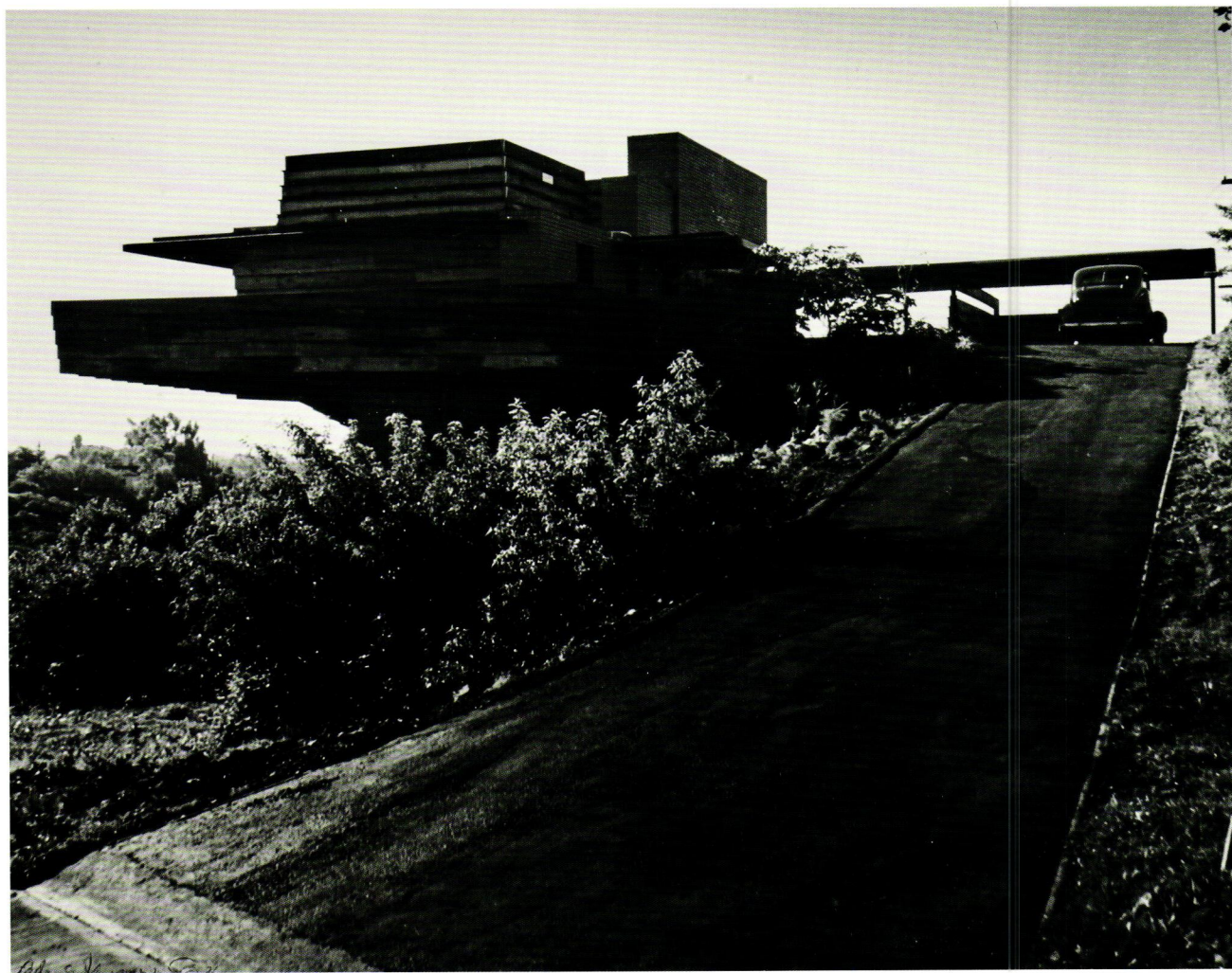
Robert Imandt photograph of the residence, c. 1946.

Vintage print from the collection of Jack Larson sold to benefit The Bridges/Larson Foundation.



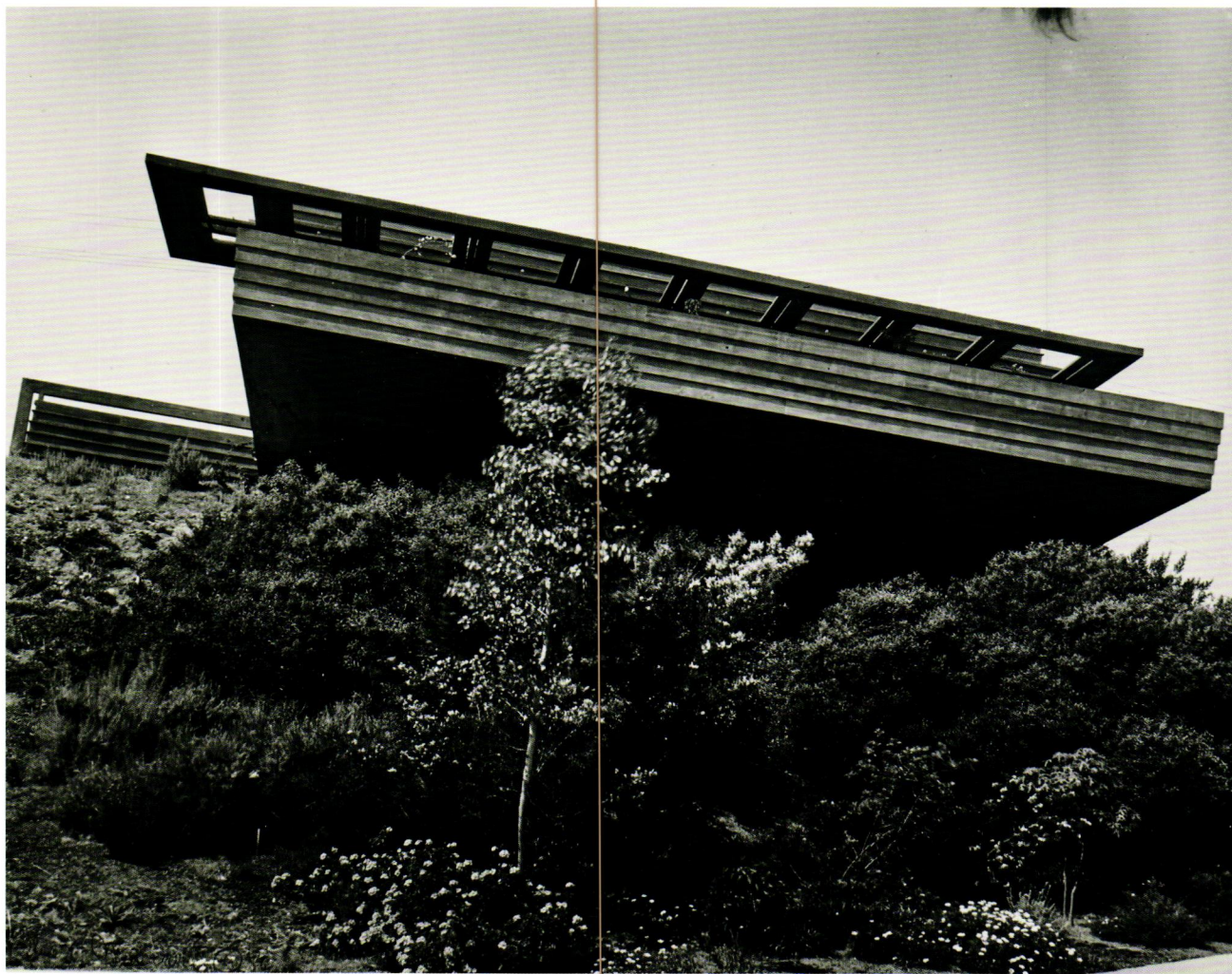
Pedro E. Guerrero photograph of the residence, 1947.

Vintage print from the collection of Jack Larson sold to benefit The Bridges/Larson Foundation. © 2016 Pedro E. Guerrero Archives.



Pedro E. Guerrero photograph of the residence, 1947.

Vintage print from the collection of Jack Larson sold to benefit The Bridges/Larson Foundation. © 2016 Pedro E. Guerrero Archives.



Pedro E. Guerrero photograph of the residence, 1947.

Vintage print from the collection of Jack Larson sold to benefit The Bridges/Larson Foundation. © 2016 Pedro E. Guerrero Archives.



Pedro E. Guerrero © 86

Pedro E. Guerrero photograph of the residence, 1947.

Vintage print from the collection of Jack Larson sold to benefit The Bridges/Larson Foundation. © 2016 Pedro E. Guerrero Archives.



Pedro E. Guerrero photograph of the residence, 1947.

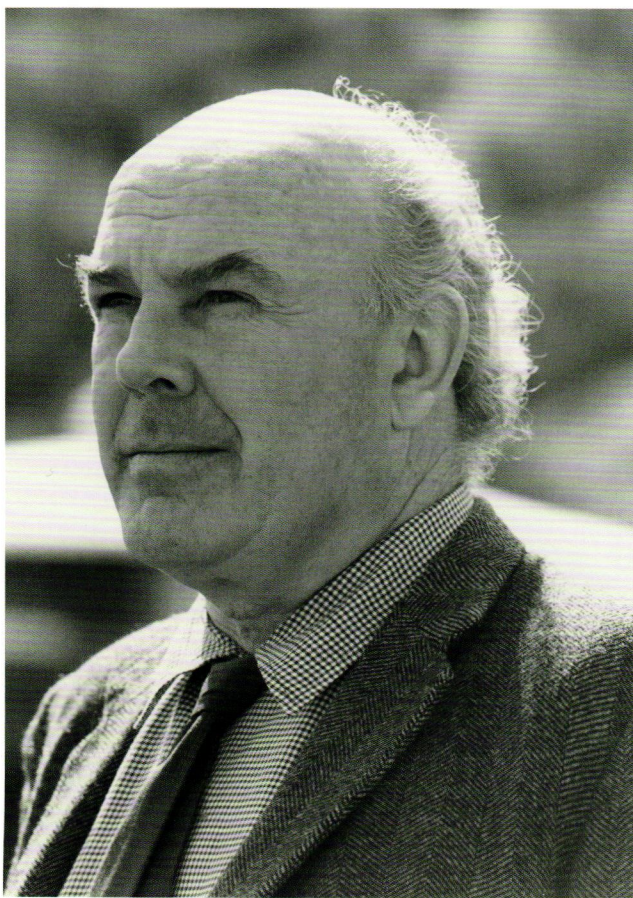
Vintage print from the collection of Jack Larson sold to benefit The Bridges/Larson Foundation. © 2016 Pedro E. Guerrero Archives.



Pedro E. Guerrero photograph of the residence, 1947.

Vintage print from the collection of Jack Larson sold to benefit The Bridges/Larson Foundation. © 2016 Pedro E. Guerrero Archives.





Next-Best-Architect-on-Earth: John Lautner and the History of The Sturges Residence

BY FRANK ESCHER

“Good news! I have complete charge of building the Sturgis [sic] house for Mr. Wright—he was here the other day. It is a beautiful house.”

—JOHN LAUTNER, LETTER TO HIS PARENTS

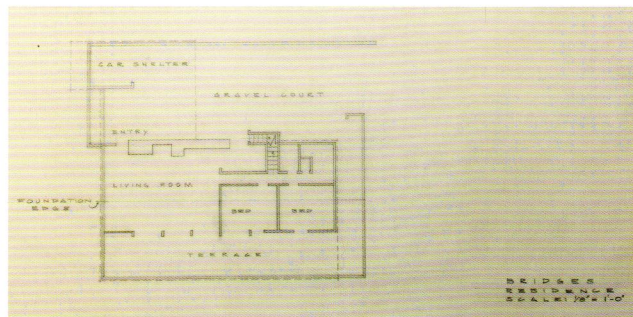
JUNE, 1939

In November of 1963 John Lautner visited the Sturges House with a prospective buyer. The buyer, an accomplished organist, asked Lautner about raising the house’s famously low ceiling to accommodate a pipe organ. Lautner agreed it could be done. In the end, the organist instead had

LEFT

John Lautner portrait by Julius Shulman.© J. Paul Getty Trust. Getty Research Institute,
Los Angeles (2004.R.10)

RIGHT

Drawing by John Lautner of the Sturges floorplan.The John Lautner Archive, Research Library, Getty Research
Institute, Los Angeles, California (2007.M.13),
© The John Lautner Foundation.

Charles Moore build a magnificent house around his pipe organ, and although the roof of the Sturges House stayed where it was, the episode illustrates Lautner's belief that a house could and should be adapted to suit an owner's needs.

John Lautner, a Taliesin apprentice from 1933 to 1938, and Frank Lloyd Wright had a relationship of great mutual respect. Wright referred to Lautner in letters to clients as “my boy” and, according to photographer Julius Shulman, considered Lautner to be the “Next-Best-Architect-on-Earth.” Lautner, on the other hand, referred to his mentor respectfully to the end of his days as “Mr. Wright.” After leaving Taliesin and settling in Los Angeles in March of 1938, Lautner continued for years to work with and for Wright, supervising projects and designing—with Wright's permission—buildings for Wright's clients: the Bell (1941) and Mauer (1946) Houses both replaced earlier Wright designs. Of the Los Angeles projects Wright and Lautner worked on together, the Sturges House is the most important.

In September of 1938 the Sturgeses bought their land for \$10. Lautner approved of the small and steep lot, and Wright produced his first drawings for the project in January 1939. He would call it “one of the simplest things we have done and one of the best.” A vertical mass of solid, brick-veneered concrete, its foundation and hearth connect earth, fire, and heaven, dramatically spreading to a horizontal timber structure. A few subtle refinements were made to the original design—support brackets for the great cantilever disappeared into the terrace's sloped underside; the roof was extended to the south and beyond the terrace giving the small building compositional tension and elegance. After Wright visited Los Angeles in June of 1939, Lautner wrote enthusiastically to his parents, “Good news! I have complete charge of building the Sturgis [sic] house for Mr. Wright—he was here the other day. It is a beautiful house.” By August 21, Lautner reported with great confidence: “We

OPPOSITE TOP

Jack Larson on the occasion of purchasing the Sturges Residence, c. 1967.

Photo by Betty Freeman. Vintage print from the collection of Jack Larson sold to benefit The Bridges/Larson Foundation.

OPPOSITE BOTTOM

James Bridges on the occasion of purchasing the Sturges Residence, c. 1967.

Photo by Betty Freeman. Vintage print from the collection of Jack Larson sold to benefit The Bridges/Larson Foundation.

will start the Sturges house next week—should finish in three months.” The “Application for the Erection of a Building” lists Frank Lloyd Wright as the “Certified Architect,” Mark Falk as the “Licensed Engineer” and, originally, John Lautner as the “Licensed Contractor,” although he was not. Lautner’s name was crossed out and changed to Paul Speer, the contractor who subsequently built for Wright and Lautner various small projects on the Arch Oboler estate (1940–41), Lautner’s own house in Silver Lake (1940), and several of his post-war commercial and residential projects. A building permit was issued on August 29, 1939. Construction moved along quickly, and the Sturgeses were able to move in by the end of the year.

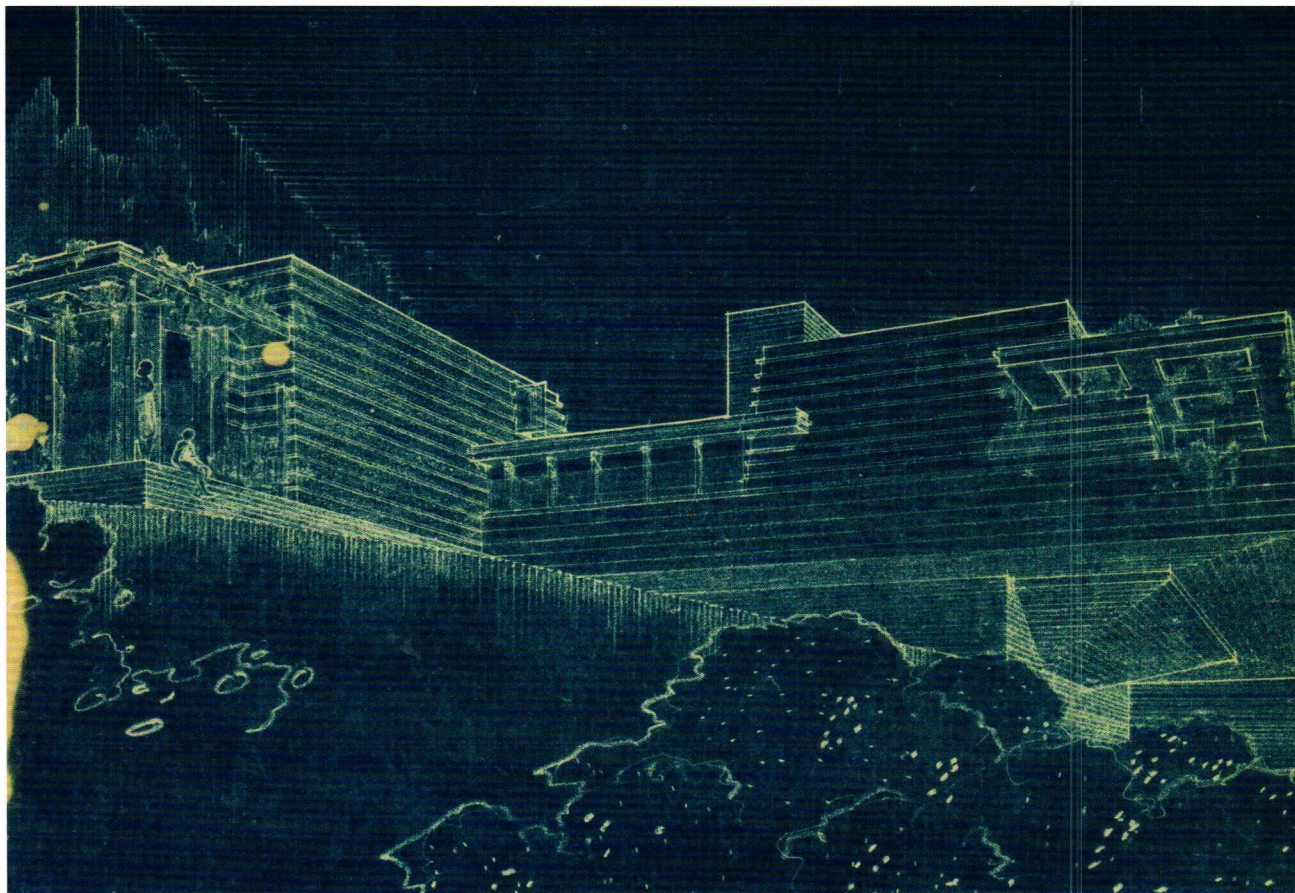
It is no great secret, however, that construction was not a smooth process. First and famously, Wright’s structural conception, which consisted purely of concrete, brick, and wood, was not acceptable to the building department: steel

beams were introduced to replace the timber joists and diagonal braces. Next, the solid mass of concrete was re-engineered to comprise a series of hollow cells. While Falk’s name still appears on an additional permit (October 3), Lautner’s drawings were checked and revised by a new engineer, Sidney Bamberger. Bamberger is also listed as the engineer on a third permit (November 15), a small revision to add a “4 inch pipe column + 3 inch x 3 inch [angles] over stairway.” Wright, understandably, was not happy to compromise the purity of his design. But the necessary change also dramatically increased the cost from an estimated \$7,000 to \$11,000. Sturges, unfairly, complained that “John [Lautner] is not a great overseer! Money does not exist for him.” Almost immediately after completion a new problem appeared: the house leaked. Lautner did some repair work on the house in 1941, but ultimately Wright and several apprentices brought from Taliesin had to make the final repairs in March of 1942.



Copy of blueprint proposal of an unrealized addition extending from the loggia of the Sturges Residence, 1942.

Copyright © Frank Lloyd Wright Foundation, Scottsdale, AZ. Vintage copy of blueprint from the collection of Jack Larson sold to benefit The Bridges/Larson Foundation.



James Bridges in-situ with a John Lautner recreation of Frank Lloyd Wright's "Origami" lounge chair and a John Lautner floor lamp.
Photo c. 1972. Photographer unknown. Vintage print from the collection of Jack Larson sold to benefit The Bridges/Larson Foundation.



It was then that Wright developed plans for an addition: a beautiful, small, and elongated building extending from the loggia would occupy the enclosed parking area (a new car shelter would be added along the westerly property line). The same battered wooden walls would enclose a double-height space with a large glazed alcove to the south, towards the view, with sleeping areas beneath and work areas on the mezzanine level above.

The Sturgeses remained in the house until 1951. It had three additional owners before it was finally acquired by Jack Larson and James Bridges, who had Lautner himself return to the house in 1969 to oversee restoration during the next several years. The wood, painted black by a previous owner, had to be sandblasted to return it to its original color, not without losing its smooth texture; a shade structure on the terrace, visible in Shulman's early 1960s photos, was removed; and the kitchen area was

slightly reconfigured. Lautner also installed a beautiful storage wall, comprising panels which slide and fold to reveal shelves and drawers, at one end of the living room. This work was probably done by Wally Niewiadomski, a master builder who worked on some of Lautner's most important buildings.

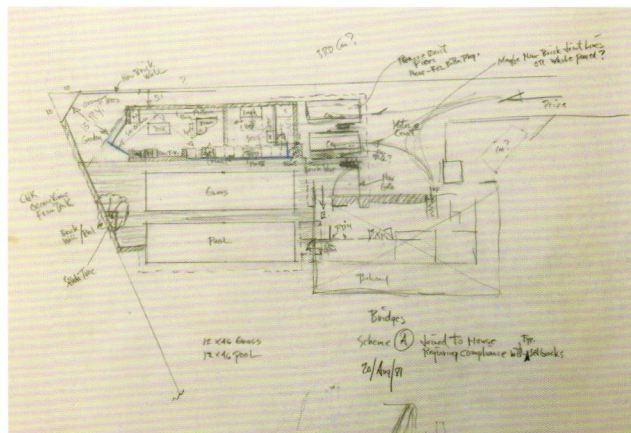
The house was then at its most elegant, and Lautner's career was at its zenith at the end of a decade that saw the completion of such designs as his Chemosphere (1960), the Wolff House (1961)—commissioned by interior designer Marco Wolff specifically to emulate Wright's architectural language—the Silvertop and Sheats Houses (now Sheats/Goldstein) (1963), the Elrod and Stevens Houses (1968), and the Walstrom House (1969). In 1971 John Lautner was made a Fellow of the American Institute of Architects while working on one of his most important commissions: the Marbrisa House (1973).

Interior image of the Sturges Residence showing the John Lautner built-in cabinets adjacent to the dining area, 2015.

Photo © Grant Mudford.



John Lautner drafted two schematics for building a separate house and pool on the property for Jack Larson and James Bridges. Pictured: Scheme A, August 20, 1981. The John Lautner Archive, Research Library, Getty Research Institute, Los Angeles, California (2007.M.13), © The John Lautner Foundation.



Around ten years later Lautner returned to the Sturges House to oversee the reconstruction of the northeast corner of the terrace, damaged by a falling eucalyptus tree. This time the work was done by the young Robin Poirier, a trusted Lautner builder who would, years later, build Lautner's exquisite Goldstein office (an interior space now awaiting reinstallation at LACMA). Poirier managed to source old redwood boards with the original and correct dimensions from the yard that had supplied the original lumber in 1939. Lautner's last involvement with the house came in August 1981 as a series of studies for an extension occupying the approximate location of Wright's 1942 addition. Sketches for two designs exist in the Lautner Archive, now at the Getty Research Institute. The first conceives of a linear attachment to the original carport with a studio for work, music, and guests, opening to a rectangular patch of grass within a brick terrace—falling in line with the brick support of the main house—from which cantilevers a

rectangular pool. A second scheme shows a separate, squarish studio tucked against the southerly and westerly property lines with an orange grove and grass area set into the brick plinth from which, too, cantilevers a pool.

In the Lautner Archive is also a pastel drawing of the Sturges House. For years this drawing hung on the wall of Lautner's personal office opposite his desk, amidst a collection of favorite photos, paintings, and prints, giving a glimpse into Lautner's inner world.



OCT 72



OCT 72 •



OCT • 72



OCT • 72 •

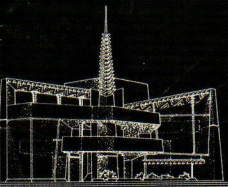
1972-1977



OPPOSITE AND LEFT
 Photographs of restoration of the
 residence, supervised by John
 Lautner, 1972. Photographer
 unknown. Vintage prints from the
 collection of Jack Larson sold to benefit
 The Bridges/Larson Foundation.

The Sturges Residence is included in the Cultural Heritage Foundation walking tour of Frank Lloyd Wright structures, May-June 1974.

Vintage brochure from the collection of Jack Larson sold to benefit The Bridges/Larson Foundation.

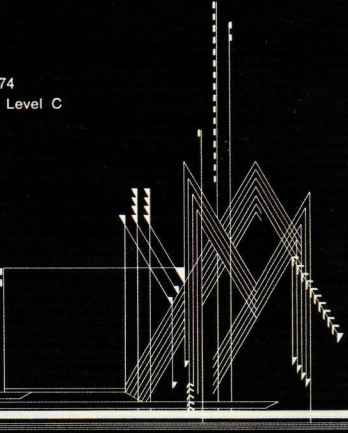


THE COMSKY GALLERY, BEVERLY HILLS, CALIFORNIA

FRANK LLOYD WRIGHT WEEK

Los Angeles

Opening—
Reception
Wednesday, May 29, 1974
Atlantic Richfield Plaza, Level C
Downtown, Los Angeles



TOURS OF FRANK LLOYD WRIGHT HOMES/GROUNDS/GALLERY
Saturday June 8 and Sunday June 9, 1974

A joint-venture by
Cultural Heritage Foundation, Inc. and
Southern California Chapter, Architectural Secretaries Association, Inc.

STURGES HOUSE Living-dining room, deck
449 Skyewiay Road, Los Angeles (Brentwood area)

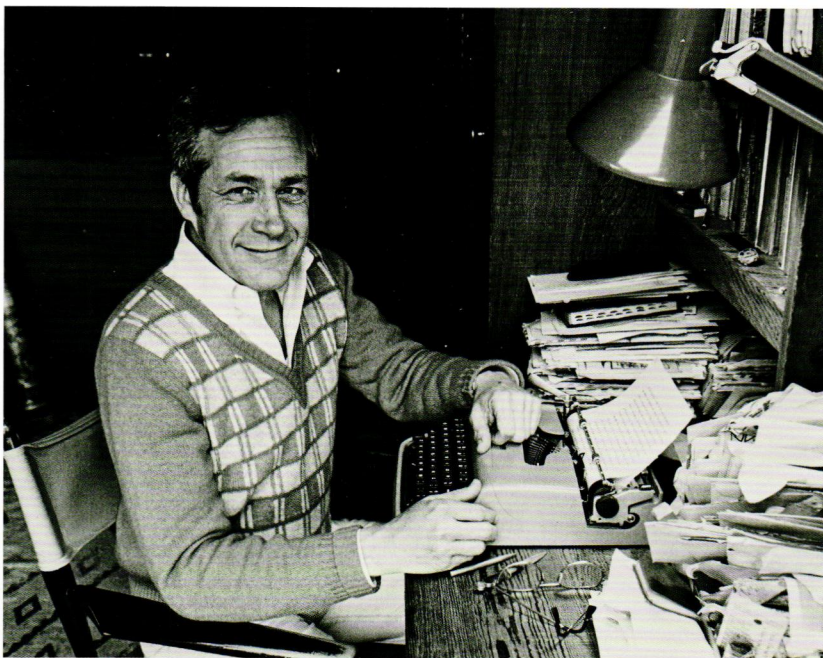
Location: Drive west on Sunset Boulevard to the traffic light past Bundy Drive, turn right on Kenter to the 2nd street on the right, Skyewiay Road and bear right

Guest: John Lautner, A.I.A.—Open Saturday only from 1 to 4 p.m.

This house was built in 1939 (the same year as "Falling Water" in Pennsylvania) for George D. Sturges. The present owners, Jim Bridges and Jack Larson, purchased the house in 1967 and have had general restoration work done over the last 5 years under the supervision of John Lautner, Architect, AIA, a former Wright student. The living space is cantilevered over a brick base to provide a view of the ocean. California redwood is used on the exterior and interior walls. The deck is fir. Wright had requested that the beds be no higher than 13" so that the sun would wake you up and stars could be seen from bed at night. The living-dining room and two bedrooms all have window-doors which open up the entire south side of the house to the deck which continues around the east wall as well. The roof is also a viewing platform.

(No one will be permitted to go on the roof platform.)

In the living-dining room are two original Wright chairs (the smaller ones), the others are copies as is the dining table and stools done by Lautner. The chinaware shown is original Wright design used by the Imperial Hotel, Tokyo. Over the deck there is a cantilevered open trellis to break the sun's rays.



TOP

Jack Larson, c. 1977.

Photographer unknown. Vintage print from the collection of Jack Larson sold to benefit The Bridges/Larson Foundation.

BOTTOM

James Bridges, c. 1977.

Photographer unknown. Vintage print from the collection of Jack Larson sold to benefit The Bridges/Larson Foundation.



TOP AND BOTTOM

**Jack Larson, 1978. Photo by
Ulvis Alberts.** Vintage print from the
collection of Jack Larson sold to benefit
The Bridges/Larson Foundation.

1978



LEFT

Jack Larson, 1978. Photo by Ulvis
Alberts. Vintage print from the collection
of Jack Larson sold to benefit The Bridges/
Larson Foundation.

1989

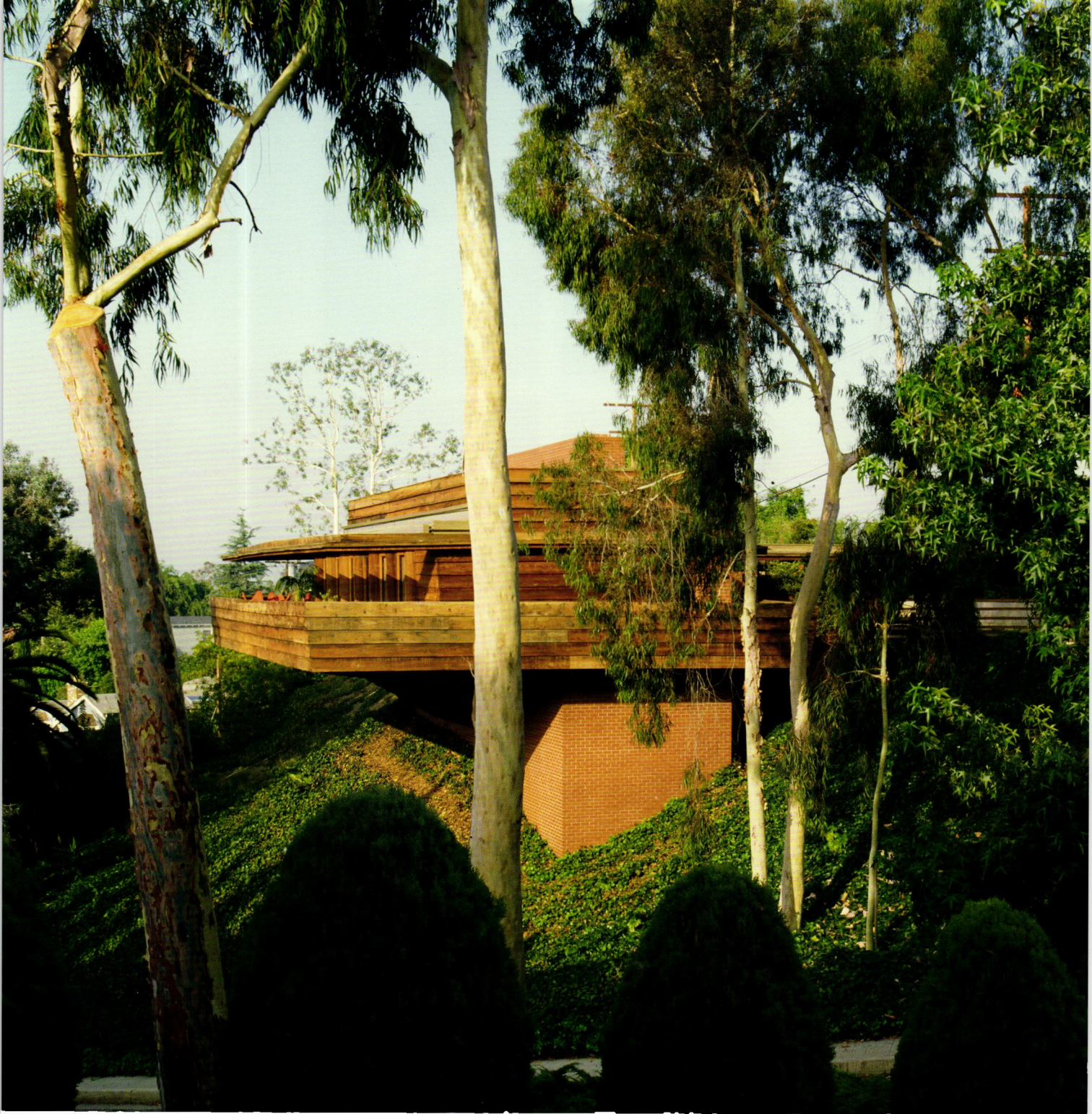
OPPOSITE

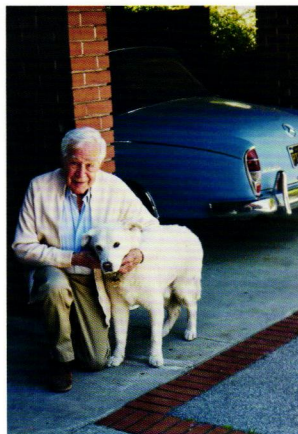
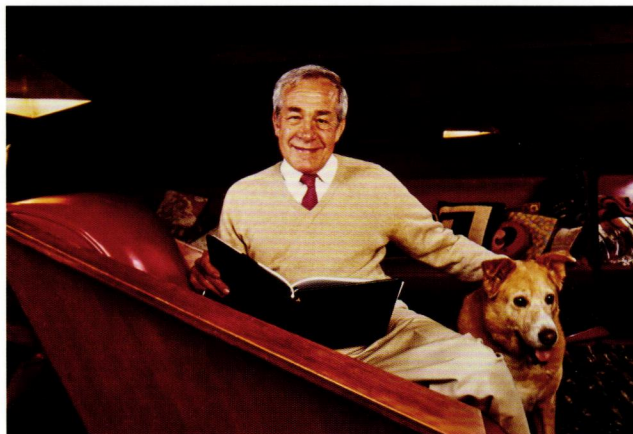
Sturges Residence, c. 1989. Photo by Alan Weintraub. alanweintraub.com

BELOW

Interior of the Sturges Residence, c. 1989. Photo by Alan Weintraub. alanweintraub.com







HOME AND GARDEN

REAL ESTATE Los Angeles Times

DECEMBER 26, 1993

HOT PROPERTY

'Mr. 500' Wants to Hit the Road

By RUTH BYRON

Starting tonight, ANDY GRAMATIS, who spent time in the 1970s at the home of architect Frank Lloyd Wright, is expected to hit the road. Mr. 500, as he is known, is a 1970s-era car that is expected to hit the road. Mr. 500, as he is known, is a 1970s-era car that is expected to hit the road.

Living in a Legend

Everyday Life in an Architectural Masterpiece Presents Unusual Challenges

By FRED SZIMO

The period between the early 1960s and 1980s was a golden age for modern architecture in Los Angeles. By some estimates, more than 300 houses that are now considered masterpieces were designed for or built in those years.

Frank Lloyd Wright, for instance, designed eight Los Angeles houses between 1957 and 1980, and the famous architect, J. M. Schindler, designed for roughly 40 more. John Lautner, another famous architect of Wright's, designed about 20, and Raphael Soriano, who worked closely with Lautner, designed about 10.

But what if you're not an architect? What if you're a homeowner? What if you're a homeowner who lives in a house designed by one of these architects? What if you're a homeowner who lives in a house designed by one of these architects?

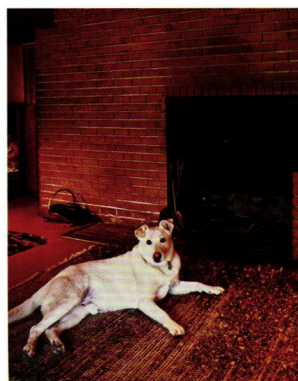
For Jack Larson, the answer is yes. He lives in a house designed by John Lautner, a house that is considered a masterpiece of modern architecture. He lives in a house that is considered a masterpiece of modern architecture.

REAL ESTATE Q&A

'Excess' Loan Can Result in Tax Problem

By ROBERT J. BELEN

QUESTION: We sold our home in California last year. We were happy about the sale, but we were surprised to find out that we had a tax problem. We were surprised to find out that we had a tax problem.



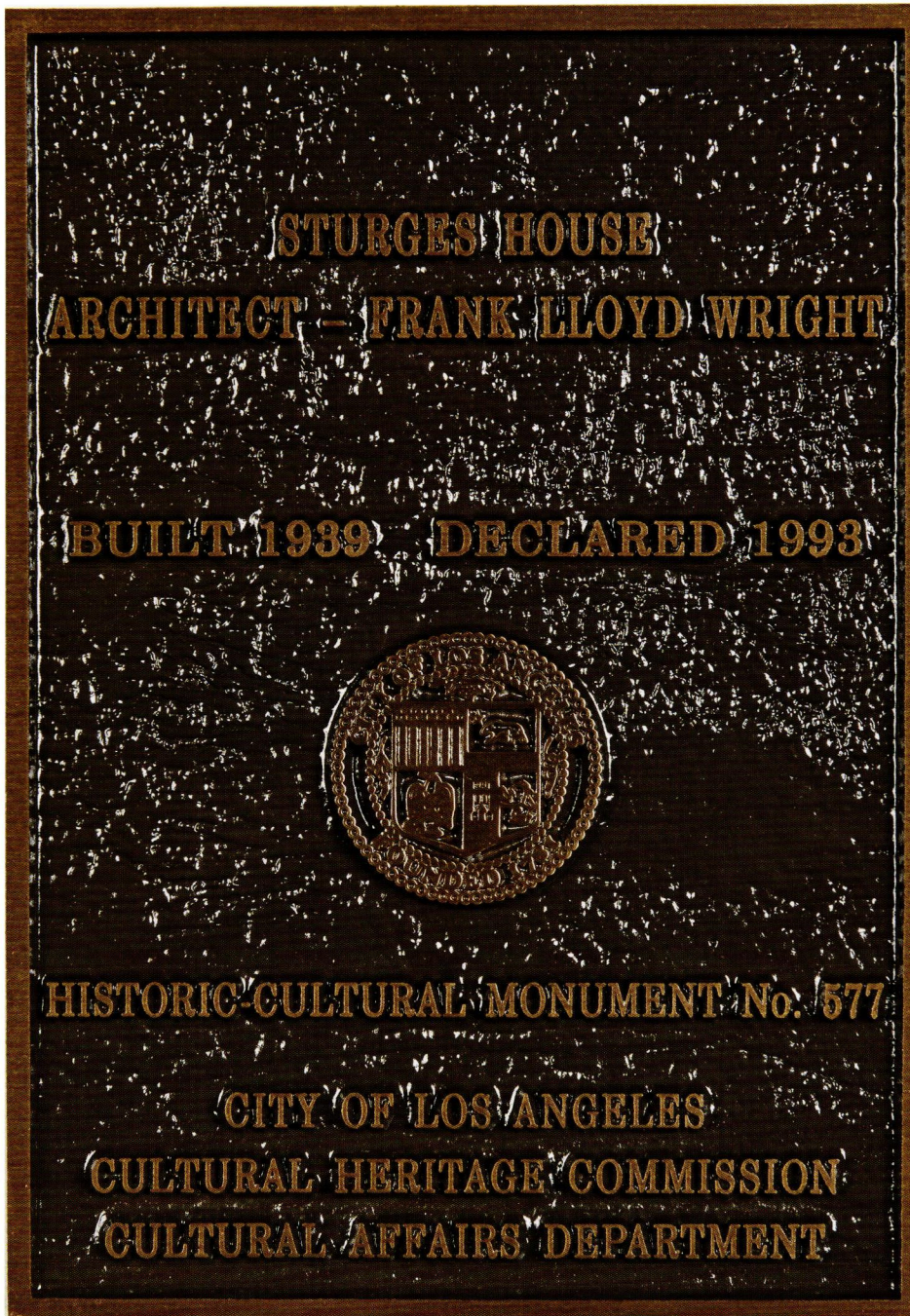
TOP LEFT
Jack Larson in-situ with a John Lautner recreation of Frank Lloyd Wright's "Origami" lounge chair and a John Lautner floor lamp, Photo 1998. Photo by Bart Bartholomew. Vintage print from the collection of Jack Larson sold to benefit The Bridges/Larson Foundation.

TOP RIGHT
Jack Larson, c. mid-2000s. Photographer unknown. Vintage print from the collection of Jack Larson sold to benefit The Bridges/Larson Foundation.

BOTTOM LEFT
Los Angeles Times article, December 26, 1993
Vintage newspaper from the collection of Jack Larson sold to benefit The Bridges/Larson Foundation.

BOTTOM RIGHT
Living room of the residence, c. 1992, Photographer unknown. Vintage print from the collection of Jack Larson sold to benefit The Bridges/Larson Foundation.

1992-2003



Official plaque, May 25, 1993.
The Sturges Residence is designated
as Historic-Cultural Monument
No. 577 by the City of Los Angeles
Cultural Affairs department.
Collection of Jack Larson sold to benefit The
Bridges/Larson Foundation.



2015



AT LEFT AND FOLLOWING 27 PAGES

Sturges Residence, 2015. Photos by Grant Mudford.

All photos © Grant Mudford.

















Frank Lloyd Wright and the Making of the George D. Sturges Residence

BY GREG CERIO

Herewith sketches for the Sturges. I think it is self explanatory. Take it to them for their reaction.

It is one of the simplest things we have done and one of the best.

—FRANK LLOYD WRIGHT, LETTER TO JOHN LAUTNER
FEBRUARY 11, 1939

Frank Lloyd Wright (1867–1959) was the greatest architect that America has ever produced—a fact Wright himself was well aware of. He saw excellence as the standard for all his designs and





accepted praise as merely his due. Hence the self-satisfaction Wright expressed in a message to John Lautner—the former apprentice who would oversee the construction of the project and go on to design several of the most iconic modernist houses in Southern California—about his plan for the George D. Sturges Residence in Los Angeles is telling. Wright knew, even by his high estimation of his own work, that in the Sturges Residence he had created a special gem.

At the time, Wright was at the pinnacle of his genius. The year 1939 saw the completion of two of Wright's most superb projects: his residential tour-de-force Fallingwater—a modernist miracle which floats above a rushing creek in the woodlands of western Pennsylvania—and the Johnson Wax Headquarters in Racine, Wisconsin—a commercial cathedral marked by a streamlined exterior and the engineering feat of its slender and soaring “lily pad” structural columns. Two years earlier, Wright had built the first of his “Usonian” houses, the start of an architectural curriculum that aimed to provide models





for economical, gracious, airy homes for the middle class. The Sturges Residence embodies the DNA of all three projects—it is a tidy masterpiece; a compact compendium of Wright's finest work.

The story of the Sturges Residence begins in early 1938, when George Sturges, an engineer for the Lockheed Corporation, and his wife, Selma, saw the January edition of that year's *Architectural Forum* magazine. The issue was devoted entirely to Wright's work. The Sturgeses were particularly attracted to an article about low-cost houses that included the plan of the Herbert Jacobs Residence in suburban Madison, Wisconsin, a project completed in 1937. George Sturges sent Wright a letter of inquiry; the architect responded favorably. Sturges sent Wright a detailed drawing of the building site, and within a few months the designs were finished. After presenting them to the Sturgeses, Lautner wrote back to Wright to say that the couple found the plan "magnificent—they are all smiles, and I can see why."





Even on paper, anyone could see the allure of the Sturges Residence. The drama of the form, its energy and dynamism—the design is breathtaking. The most prominent features of the Sturges Residence—its stunning 54-foot-long cantilevered terrace and overhanging pergola roofline—relate directly to Fallingwater, where two concrete terraces are thrust out above a cascade on Bear Run creek. The result is achingly lovely. Fallingwater is widely regarded not only as Wright’s residential masterwork, but as the greatest American house ever designed. Indeed, the members of the American Institute of Architects went further: in 1991 they cited the house as the “best all-time work of American architecture.” Wright designed Fallingwater as a rural retreat for Edgar J. Kaufmann, a Pittsburgh department store magnate and a patron of modern design. The house, situated on a rocky outcropping, is the fullest expression of what Wright called “organic architecture”—a building completely in tune with the surrounding natural environment. Like Fallingwater, with its dense central massing composed of stone and masonry, the brick and wood Sturges Residence seems to emerge directly from the earth of its hillside site on North Skyewiay Road.





And yet the Sturges Residence is also much like a powerful machine. The long, horizontal lines of lapped heart redwood cladding on the terrace and exterior walls give the building the look of an aircraft in flight. The façade represents Wright's embrace of the popular Streamline Moderne design style of the 1930s—a progressive American complement to the sleek, sculpted lines of the Art Deco movement in France. Objects and buildings—from cars to cocktail shakers, radios to Radio City Music Hall—were designed with smooth surfaces, horizontal lines, and curved edges that suggest speed, forward motion, agility, and industry. Wright explored the style most extravagantly in the Johnson Wax Headquarters, with its sweeping curvilinear forms inside and out, and walls faced with “Cherokee Red” bricks and raked mortar that accentuate the flowing, low-slung lines of the building. And surely Wright's creativity would have been sparked by George Sturges' employment with Lockheed. As the architectural historian David Gebhard wrote: the “Sturges House arguably expresses the architect's most abstract expression of his attachment to the ideals of speed and movement of the 1930s.”





The vigor and excitement of the Sturges Residence notwithstanding, at its heart it is one of Wright's noblest ideas. The Jacobs House—the project that prompted the Sturgeses' interest—was the first in the architect's "Usonian" program to be built, a term Wright coined to describe the people of the United States and its national character. (Essentially, it is a compact form of "United States-ian.") Wright believed that the nation's greatest achievement was the creation of a broad middle class, and from it the country derived its strength and integrity. The "Usonian" house reflects his aspiration to establish an architectural model for simple, healthful, affordable shelter for the common man. As with other "Usonian" homes, the Sturges Residence includes attributes such as warm, natural, locally-sourced materials, overhanging roofs that provide shade for passive cooling, an open plan layout, a direct connection to the outdoors, and moderate construction expenses. Wright intended such structures to offer a "sense of spaciousness and vista" that would "liberate the people living in the house." Wright's dearest hopes are fully borne out in the Sturges Residence.





So, too, were the hopes of its owners. As construction went on apace, Selma Sturges—an ever-effusive correspondent—would write to her architect to tell him how wonderful the house looked “springing out from the hillside ... It’s a picnic to have people come look it over.” There would be problems, of course. The Los Angeles city buildings department took issue with Wright’s structural schemes and materials and forced him to add steel beams to support the cantilever. (“We are being fined for coming to the region with upsetting ideas!” Wright thundered in a telegram to Lautner.) Later the Sturgeses bickered with the architect over a leaky roof—a problem endemic to Wright buildings. But both its owners and its architect were ever proud of the place. “Your house is a remarkable aristocrat among houses,” Wright said in one of his last letters to George Sturges.





The Sturges Residence is more than that, though. It represents one of the boldest imaginative expressions by America's finest architect, even as it exemplifies his most principled and democratic ideals. The house grew out of the visionary aesthetic and practical skills of one of the most original and ambitious minds the country has ever known. The Sturges Residence is a paragon and a jewel: a crucible of architectural history in a sterling fusion of simplicity and grandeur. It is a work of art.



**SOLD TO BENEFIT THE
BRIDGES/LARSON FOUNDATION**

LOT 86*

FRANK LLOYD WRIGHT George D. Sturges Residence

Designed and completed in 1939

Registered as Historic Cultural Monument
No. 577 by the City of Los Angeles in 1993

A single-story structure comprised of
two bedrooms, one bathroom, kitchen,
living/dining area, a large wrap-around
cantilevered patio, basement, and rooftop
observation deck

Approximately 1,200 square feet

Located at 449 North Skyewiay Road in the
Brentwood neighborhood of Los Angeles,
California

Land totals approximately 17,000
square feet

Sold together with two original dining
chairs by Frank Lloyd Wright designed and
constructed for the house in 1939, various
built-ins and permanent modifications
executed by John Lautner, all books and
literature listed in "Illustrated" column,
and a rare historical archive of vintage
photographic prints, ephemera, copies of
blueprints, and other items related to the
history of the house from the collection of
Jack Larson and James Bridges



Two original dining chairs by Frank Lloyd Wright sold with Lot 86

ILLUSTRATED

California Arts & Architecture, April 1940. Cover, 14-15. *Los Angeles Times*, Home and Garden section (K), December 26, 1993. "Living in a Legend" by D. Sutro. *Los Angeles Times*, February 4, 1940, "Frank Lloyd Wright Expresses Himself." *Frank Lloyd Wright: American Master*. K. Smith. 2009. 224-227. Book dedicated to Jack Larson and signed by Alan Weintraub, photographer. *Frank Lloyd Wright: The Natural House*. 1954. 92-95. *Global Interior*, vol #10. Futagawa. 1976. 66-71. *Frank Lloyd Wright Monograph: 1937-1941*. B. Pfeiffer. 1986. 215-227. *Frank Lloyd Wright: The Houses*. A. Hess. 2005. Cover, 330-333. Book dedicated to Jack Larson and signed by Alan Weintraub, photographer. *Wright-Sized Houses*. D. Maddex. 2003. 4, 6-7, 17, 63, 116-119, 128. Signed by the author. *Just Wright: An Architectural Memoir*. B. Gregson and P. Swanson. 2010. 58-65. *The Drawings of Frank Lloyd Wright*. A. Drexler. Bramhall House. 1962. 164-165.

PROVENANCE

George D. and Selma Sturges

(acquired the land on September 1, 1938)

Edward Scofield (aka: Henry Schwartz)

(acquired from the above on September 11, 1951)

Elaine Pike

(acquired from the above on July 23, 1962)

Paul L. and Madeleine M. Garvin

(acquired from the above on January 16, 1964)

Jack Larson and James Bridges

(acquired from the above in November 1967)

\$2,500,000-3,000,000

*Please see "Instructions on How to Participate in the Auction of the Property" as well as "Conditions of Sale for the Skyewiay Property."

Please contact Barry Sloane (CalBRE # 1024594) at Sotheby's International Realty, (310) 786-1844 if you would like to make arrangements to view the Property.

INSTRUCTIONS ON HOW TO PARTICIPATE IN THE AUCTION OF THE PROPERTY COMMONLY KNOWN AS 449 N. SKYEWAY RD., LOS ANGELES, CALIFORNIA (SKYEWAY PROPERTY)

1. Please contact Shannon Loughrey, at Modern Auctions, Inc. ("MAI") at (323) 904-1950 to request a "Bidder's Package," which will include certain informational material regarding the Skyeway Property, the Real Estate Contract of Sale, the Conditions of Sale, the Bidder's Registration Form and disclosure documents. You will then be provided with a Bidder's Package Request Form, which you must complete and return to Modern Auctions, Inc., along with a refundable cashier's check in the amount of one hundred-thousand dollars (\$100,000) made payable to Modern Auctions, Inc. in order to receive the Bidder's Package.

2. Bidders must register to bid with Modern Auctions, Inc., no later than Friday, February 19, 2016, 5:00pm (Pacific Time). The Bidder must have pre-registered to bid on the Skyeway Property and been issued a special bidder paddle.

3. Broker participation is welcomed. A cooperating broker commission of 2.5% of the "Hammer Price" will be paid to the licensed California real estate broker whose client pays the "Purchase Price" and closes on the property. To qualify for a commission, the real estate broker must: (a) be a licensed California real estate broker who will abide by the National Association of Realtors Code of Ethics, (b) first register their client by completing the Broker Registration Agreement (available from MAI's office) and returning it by fax to Barry Sloane at (310) 724-7010 or email at Barry.Sloane@Sothebyshomes.com no later than 48 hours prior to the scheduled auction; and the registration form must be signed by the broker's client and received before any inspection of the property by the broker's client. The broker must be present at the Auction to submit the bid with their client. Each broker must submit a copy of the faxed or emailed form when their client registers for the auction. A complete registration file on all prospective Buyers will be maintained. No broker will be compensated for a Buyer who has previously contacted, or been contacted by, the Seller or its representatives. Commissions to the cooperating broker will only be paid upon closing and receipt of commissions by Sotheby's International Realty. Attorneys representing bidders are not entitled to any compensation from commissions paid by the Seller or from the "Buyer's Premium," in the Conditions of Sale.

4. Please contact Barry Sloane (CalBRE # 1024594) at Sotheby's International Realty, (310) 786-1844 if you would like to make arrangements to view the Property. In order to view the Skyeway Property, you must have obtained the Bidder's Package as provided in paragraph 1 above.

5. If you are interested in bidding on the Property, in addition to the requirements set forth in the Conditions of Sale, you must sign and deliver the Contract of Sale. All Deposits shall (1) either be a credit to the Purchase Price of the Skyeway Property, if you are the successful bidder, or (2) will be returned to you at the conclusion of the Auction if you are an unsuccessful bidder.

6. The successful bidder shall covenant to close escrow in accordance with the terms specified in the Contract of Sale for the Skyeway Property. Failure to close escrow may result in the loss of the deposit as liquidated damages.

CONDITIONS OF SALE FOR THE SKYEWAY PROPERTY

The estimate printed after the lot should be used as a guide only and should not be relied upon as a prediction of final selling prices. Many of the lots offered for auction carry a reserve and are confidential. The reserve is a minimum price at which the seller has agreed to let the auctioneer sell the property.

The Skyeway Property, described in the catalogues for the February 21, 2016 auction, is intended to be offered for sale at auction ("the Auction") at Modern Auctions, Inc., ("MAI") by Sotheby's International Realty, Inc., ("SIR"), as agent for the owner of the Property ("the Seller"). By bidding at the Auction, each bidder agrees to be bound by these Conditions of Sale for the Skyeway Property, as amended by posted notices or oral announcements before or during the Auction.

1. The highest bidder acknowledged by the MAI auctioneer as the successful bidder shall be deemed "the Buyer" subject to the terms of paragraph 5 below. The auctioneer has the right to reject any bid to advance the bidding at his absolute discretion and, in the event of any dispute between bidders, to determine the successful bidder or to reoffer the Skyeway Property at their sole discretion.

2. MAI reserves the right to withdraw the Skyeway Property before or at the Auction, and MAI reserves the right to offer the Skyeway Property for sale prior to the Auction.

3. The Skyeway Property is being offered for sale on the terms and conditions contained in the Real Estate Contract of Sale (the "Contract of Sale") included in the Bidder's Package. Such Contract of Sale and certain informational materials regarding the Skyeway Property are part of the Bidder's Package and upon MAI's receipt of one hundred thousand dollars (\$100,000), such Bidder's Package will be made available to potential bidders who contact MAI or SIR. The successful bidder shall pay the "Hammer Price" plus the "Buyer's Premium," totaling the "Purchase Price," and shall include such terms as defined in the Contract of Sale. In addition, pursuant to such Contract of Sale, a Buyer's Premium,

which will be 25% of the first \$500,000 of the Hammer Price, 20% of the next \$500,001 to \$2,000,000 of the Hammer Price and 15% of any amounts of the Hammer Price over \$2,000,000, will be added to the Hammer Price and will be payable by the Buyer into Escrow as part of the total Purchase Price.

4. On or before Friday, February 19, 2016 at 5:00pm (Pacific Time), each party who wishes to bid on the Skyeway Property must (i) register in writing with MAI by completing the Bidder's Registration Form, (ii) execute and deliver the Contract of Sale, including any exhibits or addendum thereto, (iii) provide satisfactory proof of financial capability to purchase the Property as provided in the Contract of Sale, and (iv) sign and complete as instructed certain disclosures. If the successful bidder fails to comply with any of the requirements of the Conditions of Sale or the Contract of Sale, the deposit shall be retained as liquidated damages pursuant to the terms of the Contract of Sale. If the bidder is not the highest accepted bidder at the Auction, such deposit, along with the voided Contract of Sale, shall be immediately returned to such bidder after the conclusion of the Auction. Upon receipt of the deposit, MAI will issue a certificate to the registered bidder. Upon presentment to MAI of such certificate prior to the Auction, with appropriate personal identification, the holder of such certificate will be entitled to be issued a special paddle in order to bid by raising such paddle. The bidder will advise MAI in writing in the event the certificate is lost prior to the Auction.

5. The Skyeway Property is offered subject to a reserve, which is the confidential minimum price agreed to with the Seller, below which the Skyeway Property will not be sold (the "Seller's Reserve"). MAI may act to protect the Seller's Reserve by bidding through the auctioneer. The auctioneer may open bidding on the Skyeway Property below the Seller's Reserve by placing a bid on behalf of the Seller. The auctioneer may continue to bid on behalf of the Seller up to the amount of the Seller's Reserve, either by placing consecutive bids or placing bids in response to other bidders. In the event that the amount bid by the highest bidder is below the Seller's Reserve, then the Skyeway Property will be hammered down by the auctioneer as "bought-in."

6. Upon the fall of the auctioneer's Hammer, the auctioneer will announce whether or not the Skyeway Property has been sold and announce the Hammer Price. If the auctioneer announces that the Skyeway Property has been sold, the successful bidder's \$100,000 deposit ("Hammer Deposit") will be forwarded to Escrow Exchange West. The Hammer Deposit will be held in an escrow with Escrow Exchange West, which will act as the escrow for the resulting transaction, and will be applied as a credit towards the Purchase Price, and the successful bidder shall comply with such other Conditions of Sale and contractual requirements. The escrow period for the purchase and sale transaction shall be 10 days, and shall commence when the Hammer Deposit is deposited with Escrow Exchange West. The

successful bidder agrees to sign any further escrow instructions required by Escrow Exchange West to facilitate the resulting transaction. Chicago Title Company shall act as the title company in the resulting transaction.

7. If the Buyer fails to comply with the Contract of Sale, in addition to other rights and remedies available to the Seller, the sale shall be cancelled and the Seller shall be entitled to retain the Hammer Deposit, or some portion thereof, as liquidated damages and not as a penalty, in full satisfaction of all damages suffered by Seller by reason of Buyer's default pursuant to the Contract of Sale. If any sale is so cancelled, the Skyewiay Property may, at the auctioneers' discretion, be reoffered and resold. In the event that the Seller shall, on the closing date set forth in the Contract of Sale, fail to convey title to the Skyewiay Property in accordance with terms of the Contract of Sale, the Buyer's recourse shall be limited solely to the refund of the portion of the Purchase Price paid by the Buyer, and the Buyer shall and does hereby release Seller, SIR and MAI from any and all liability in connection with the performance by the Seller of any of its obligations set forth in the Contract of Sale.

8. The respective rights and obligations of the parties with respect to these Conditions of Sale for The Skyewiay Property and the conduct of the Auction shall be governed and construed and enforced in accordance with the laws of the State of California. By bidding at the Auction, whether present in person or by agent, each bidder shall be deemed to have irrevocably (i) submitted to the courts of competent jurisdiction in the State of California (including the federal courts) in connection with any suit, proceeding or other legal process relating to the Auction or the offering or sale of the Skyewiay Property ("Action"), (ii) agreed that any Action may be heard in any such court, (iii) waived the defense of an inconvenient forum to the maintenance of any Action in any such court and (iv) agreed to be subject to suit, service and legal process of such courts in connection with any Action.

9. Information regarding the Skyewiay Property provided in the catalogues is summary in nature and necessarily incomplete. The Skyewiay Property is sold "AS-IS", "WHERE-IS", and with no requirements to be met by the Seller that the real property have a zoning classification acceptable to bidder as a condition to sale. Descriptions of the Skyewiay Property appearing in the catalogues or other advertisements are not warranties or representations and are subject to the section below entitled "As Is/No Warranties." Accordingly, the Skyewiay Property should be viewed personally by prospective Buyers to evaluate its conditions and Buyer agrees to rely solely on he/she/its own independent investigation of the condition of the Skyewiay Property.

10. By bidding, each bidder shall be deemed to have agreed to indemnify and hold harmless MAI, the Seller, SIR, and their respective subsidiaries, affiliates, agents, employees and representatives from and against any

and all losses, costs, liabilities and expenses (including, without limitation, reasonable attorneys' fees and disbursements) resulting from any claims for any commission, fee or other compensation made by any real estate broker, advisor, consultant, finder or other person in connection with the Auction, any bid at the Auction or the sale and purchase of the Skyewiay Property to such bidder resulting from any bid, other than those who are specifically registered to represent such bidder.

11. Each bidder shall be deemed to represent, warrant and agree that (i) such bidder has examined the Skyewiay Property and is familiar with the physical condition thereof and has conducted such investigation of the property as such bidder has considered appropriate, (ii) neither MAI, SIR, nor Seller, nor any affiliate, agent, officer, employer, or representative of each of the foregoing has made any verbal or written representations, warranties, promises or guarantees whatsoever to such bidder, express or implied, and, in particular, that no such representations, warranties, guarantees or promises have been made with respect to the physical condition, operation, or any other matter or thing affecting or related to the Skyewiay Property or the offering or sale of the Skyewiay Property, and (iii) such bidder has not relied upon any representations, warranties, guarantees or promises or upon any statements made or any information provided concerning the Skyewiay Property, including but not limited to the catalogues, provided or made by MAI, SIR, or the Seller or their respective agents and representatives, and has determined to make its bid after having made and relied solely on its own independent investigation, inspection, analysis, appraisal and evaluation of the Skyewiay Property and the facts and circumstances related thereto.

12. SIR and its affiliates are involved in a broad range of real estate services, including the rendering of advice to owners and Buyers of properties with the valuation, acquisition and disposition of properties. Bidders are advised that SIR and/or its affiliates may be providing such services to persons and/or entities involved in the Auction (including, without limitation, the Seller and other potential bidders).

13. Each bidder shall be deemed to have consented to the issuance of press releases and other public communications by MAI, SIR, or their agents regarding the Auction and the Skyewiay Property offered or sold at Auction.

14. These Conditions of Sale for Skyewiay Property shall be governed by and construed and enforced in accordance with the laws of the State of California applicable to agreements made and to be performed wholly within the State of California.

15. Each bidder shall be deemed to be personally liable with respect to his bids and his obligations under these Conditions of Sale for Skyewiay Property even though he shall purport to act as agent for a principal, with the result that such bidder and his principal shall be jointly and severally liable with respect hereto.

16. MAI will use information provided by its clients or which MAI otherwise obtains relating to its clients for provision of auction and other art-related services, and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. Some gatherings of information about MAI clients will take place using technical means to identify their preferences and provide a higher quality of service to them, and MAI may gather information about its clients through video image or through the use of monitoring devices used to record telephone conversations. MAI will generally seek clients' express consent before gathering any sensitive data, unless otherwise permitted by law. Clients agree that MAI may use any sensitive information that they supply to MAI. By agreeing to these Conditions of Sale, clients agree to the processing of their personal information and also to the disclosure and transfer of such information to MAI and to third parties anywhere in the world for the above purposes, including to countries which may not offer equivalent protection of personal information to that offered in the US. Clients can prevent the use of their personal information for marketing purposes at any time by notifying MAI.

AS IS/NO WARRANTIES

All potential bidders expressly acknowledge that bidder or bidder's agents have made or will have the opportunity pursuant to the Contract of Sale and other bid documents to make prior to the Auction, all independent investigations of the Skyewiay Property any bidder or bidder's agent deems necessary. Each potential bidder should conduct its own independent investigations, inquires and due diligence concerning the Skyewiay Property and the documents and legal matters pertaining thereto, as well as such engineering, environmental and other inspections as each potential bidder deems necessary to determine the physical condition of the Skyewiay Property. Potential bidders acknowledge that the sale of the Skyewiay Property contained in the catalogues will be made on an "AS-IS", "WHERE IS" condition and that such condition was bargained for in Purchase Price at Auction.

The material and information concerning the Skyewiay Property contained in the catalogues and any other information, written or oral, which may be provided by the Seller, SIR, MAI or their respective agents and/or employees and/or representatives, is supplied for general information purposes only. No warranty or representation, express or implied, (except as may be expressly stated in the Contract of Sale) is made by the Seller, MAI, SIR or any of their respective affiliates, agents, representatives, employees, as to the accuracy or completeness of any such information.

Modern Auctions, Inc. | Bond # 7900405194
Peter Loughrey, Principal Auctioneer
Los Angeles Modern Auctions (LAMA)
16145 Hart Street, Van Nuys, CA 91406

AUCTION

Sunday, February, 21, 2016
12pm (PT)

Los Angeles Modern Auctions
16145 Hart Street
Van Nuys, CA 91406
323-904-1950
LAMODERN.com

RESIDENCE PREVIEW

The George D. Sturges Residence
may be previewed by appointment
only through **February 19, 2016**

*Please contact Barry Sloane (CalBRE #
1024594) at Sotheby's International Realty,
(310) 786-1844 if you would like to make
arrangements to view the Property.*

FULL AUCTION PREVIEW

The contents and furnishings of
the George D. Sturges Residence
may be viewed at the LAMA
Showroom
February 8-20, 2016
10am-6pm (daily)

PETER LOUGHREY

Director, Modern Art & Design
peter@lamodern.com

SHANNON LOUGHREY

Managing Director
shannon@lamodern.com

ELIZABETH PORTANOVA

Marketing Director
elizabeth@lamodern.com

ZOE WEINBERG

Fine Art Specialist
zoe@lamodern.com

CAROLINA IVEY

Client Services
carolina@lamodern.com

CLO PAZERA

Consignor Services
clo@lamodern.com

JOE ALASCANO

Shipping
joe@lamodern.com

FORREST PETTERSON

Assistant to the Director
forrest@lamodern.com

CONTRIBUTORS

GREG CERIO

Founding Editor of
MODERN Magazine

GRANT MUDFORD

Photographer

FRANK ESCHER

Principal, Escher GuneWardena
Architecture

THOMAS S. HINES

UCLA Research Professor of History
and Architecture and Urban Design

SPECIAL THANKS

CARLYLE EUBANK

ALLISON SMITH
Eubank/Smith LLC

SUSAN ROGERS

CLAUDIA NG
City National Bank

MICHAEL RABKIN

Wolf, Rifkin, Shapiro,
Schulman & Rabkin, LLP

JOE MOLINA

JMPR Public Relations

BARRY SLOANE

MARC SILVER

Sotheby's International Realty

