

ARCHITECTURE IN THE TIMES: JOURNALISM OR CRITICISM?

Architecture, planning and design are getting "expanded" coverage in the *Los Angeles Times*, according to the paper, through what it calls a "task force," including reporting and commentary by writers Art Seidenbaum and John Dreyfuss.

Coverage replaces that of former *Times* architectural critic, John Pastier, whose dismissal was reported in January *L.A. Architect*. Articles are to some degree coordinated with urban affairs reporting in the news section and architectural coverage in real estate section and *Home* magazine. Arts editor Charles Champlin is in charge of editing and content.

The new approach seems to be getting mixed reviews from local architects. While generally valuing Seidenbaum's and Dreyfuss's articles, some architects see both old and new problems of architectural coverage in the paper as a whole. These include deficient news, *Home* magazine and real estate coverage and a new lack of specialist architectural criticism in the *Times*.

Times editorial intentions seem to answer some of these complaints. "We are working toward totality newspapering," says *Times* Associate Editor Jean Sharley Taylor, "in which we are able to bring writers and editors across department lines. We are pleased with the writing already done," she adds. "We hope that the scope of the coverage extends further as the writers get immersed in the beat."

Herewith, a progress report on editors' and writers' intentions for — and architects' reactions to — current coverage of architecture and the built environment in the *Times*.

Seidenbaum/Dreyfuss "Task Force"

Columnist Art Seidenbaum's articles appear Monday, Wednesday and Friday in "View" and regularly in *Calendar*. Staff writer John Dreyfuss's articles have been so far in real estate and financial sections and "View." Together their articles add up to four to six times previous architectural coverage by word count.

Architects value Seidenbaum's popular columns for their ability to engage public interest in a wide range of architectural subjects and issues. "The way for me to infuse urban design and architecture with interest is to infuse writing about urban design and architecture with human interest," Seidenbaum explains.

"He is probably into architecture more than anyone I know who is not an architect," comments editor Champlin. "An entertaining writer," says architect Margot Siegel, "a neat columnist to have." "Clever, but superficial," comments another architect.

Seidenbaum is, in his words, a dilettante: "My posture has been that of an observer of places — 'a citizen who lives here too' — not an expert. I still think the *Times* needs professional criticism, too."

John Dreyfuss, unlike Seidenbaum, is new to architectural journalism, but like him, has had a lifelong interest in the field. A *Times* reporter for ten years, he formerly covered environment, education and general assignment. His articles are professional and well-researched; his background as a reporter may be his greatest strength.

"My objectives are to inform readers about architecture and design as they relate to those using the structures and products I write about, and to keep my articles objective, thorough, accurate and interesting," he says. His January article on the Art Center College in Pasadena was his first on a building. Architect Craig Ellwood called it "the most perceptive article the *Times* has ever published on architecture."

"I expect to deal with major complicated issues," says Dreyfuss, "as well as to zero in on buildings and consumer products." He includes criticism, but says: "My main objective is to inform readers. Evaluation, finally, is up to them."

Despite the efforts of both writers, some architects think adequate coverage will not be achieved without other far-reaching reforms at the *Times*.

News Coverage

"News coverage of environmental issues is very good," says one local architect. Others disagree: "One has the idea that the fewer people who know about the real issues, the

better," says architect Bernard Zimmerman.

Coverage is often "extremely fragmentary," "after the fact," and "without critical analysis," according to architect Jerry Pollak. From November through early February, eight out of over 800 front page *Times* articles dealt with the built environment. Yet the issues are there: costs, sprawl, no-growth vs. responsible growth; planning agencies' powers; bureaucratic processes; historic preservation and design quality, to name a few.

According to urban affairs writer Ray Hebert, sufficient facts are being presented in the news sections both daily and in overviews to give the diligent reader a sound basis for making informed judgments on such issues as the controversial downtown redevelopment plan, transit, and library site selection. And the *Times* may be expected to address more important issues as coverage extends its scope. "People want to know the cost of housing," says Editor Taylor, "about zoning, about the interplay between politicians, planners and environmentalists... if trends can be changed..."

Real Estate Section

Some see the real estate section as performing a public service as a marketplace for homebuyers. "It has done a good job," says one architect.

Others disagree: "It's strictly a commercial approach," says Ernest Elwood. "Disastrous," says Jerry Pollak. "The commercial bent of the real estate section," commented the local *L.A. Times* gadfly, the *Free Press*, "is seen as a conscious editorial stand favoring expanded urban sprawl and as a major contributing factor in Southern California's 'freeway and subdivision mentality.'"

Editor Dick Turpin and others affirm the integrity of the section. He says editorial content isn't linked to advertising. His staff of four assures high standards and eliminates puffery. The section has won three national editorial awards. And Turpin (like Art Seidenbaum, urban affairs writer Ray Hebert and *Home* associate editor Dan MacMasters) has won an SCC/AIA honorary associate membership for his contributions to architecture.

The decision to put some of Dreyfuss's articles in this section is seen as a step in further broadening content. But more can be done, some think: "The paper has an obligation to the public to evaluate quality of environment," says Pollak. "On-site evaluation will serve the public and building industry by pointing out deficiencies and recognizing merit," says architect James Bonar.

Architectural Criticism

Most important, some architects, while valuing Seidenbaum's and Dreyfuss's contributions and appeal, nevertheless regret the absence of specialist architectural criticism.

"Perhaps architects want the best of both worlds," says architect C.A. Carlson, "wide popular appeal and sophisticated criticism." Criticism — the exercise of informed judgment — has, with informational reporting, commentary and analysis, a key role in increasing community awareness, it is pointed out. "It is important to have architectural criticism," says Margot Siegel. "Criticism is teaching — giving people standards and tools to evaluate for themselves, to make them aware of what their options are."

What kind of criticism are architects looking for? Architectural judgment has to be informed by historical and social perspective, as well as by intuitive architectural awareness and grasp of relevant facts. It has to draw on a full knowledge of the art, science and business of architecture. That is why the critic has to be a specialist — a "student of cities," like Mumford, or a practitioner, who has "been through the mill." The specialist critic's function: to safeguard quality; his motivation: a vision and a desire to see things changed.

"I think Seidenbaum and Dreyfuss do a good job," says Rex Lotery. "But Pastier's type of perceptive criticism is missed and needed in any major city."

"A single staff critic may not be the answer," points out Art O'Leary. The *Times* might instead consider inviting guest spots from professionals with diverse views, he suggests: "The public needs architecture criticism from critics of all stripes, not a single 'guru.'"

Would the *Times* be receptive to the idea of having such criticism included? "We're open-ended on this," says Champlin.

In principle, the *Times*' editors agree on the need. "Criticism has an important function in our coverage," says editor Jean Taylor. "The

precise reason that we have made the changes that we have, broadening our scope, is that criticism alone is not enough."

If coverage still isn't getting the priority and scope some architects think it should have, they may have themselves to blame. As architect Raymond Kappe points out, "The *Times* could do more. But so can architects. It's the responsibility of the architects to get the issues to the paper, both individually and through the AIA."

Editor Champlin is receptive to the idea of increased communication with the profession: "We are really an open forum here," he says. "And we are listening for ideas."

Anne Luise Buerger

ARTISTS MEET ARCHITECTS ON MARCH 9TH



Gehry

Wilder

"Art and architecture" — as seen through the eyes of architect Frank O. Gehry, FAIA, and gallery-owner Nicholas Wilder — will highlight the SCC/AIA Chapter meeting on Tuesday evening, March 9th. The scene of the meeting will be Gehry's art-bedecked office in Santa Monica, and a number of local artists have been invited to participate.

"Frank Gehry is one of the few architects in Southern California who has been greatly involved with art as a collector, a colleague of avant-garde artists, and as a designer," comments Bernard Zimmerman, AIA, Program Chairman. "Nicholas Wilder operates one of the most important modern-movement galleries in Los Angeles, and he is considered a tastemaker in this area and throughout the United States."

Gehry and Wilder will explore the effects of architecture on art, and the role of art in architecture. The evening's program — which will provide an opportunity to meet some of Southern California's leading artists — will include a slide presentation and an exhibit of original artwork around Gehry's office and studio. Invited artists include Billy Al Bangston, Ed Moses, Ron Davis and Ed Rausha.

The meeting will begin at 6:30 p.m. with a pre-meeting slide show and exhibit on the "Downtown L.A. Core" by the 1976 Senior Design Class of the Architecture Department at Cal Poly-Pomona's School of Environmental Design. Twenty-one senior design students, working under Bernard Zimmerman, AIA, completed the Urban Design Study "to develop an understanding of the needs of the downtown core."

At 7:30 p.m., Chapter members and guests will take part in a sumptuous wine-cheese-and-bread reception with Gehry, Wilder and the artists. The reception and refreshments are included in the modest \$3.50 per person cost of the evening's program.

The featured speakers will begin their talk at 8:30 p.m., and the formal program will be followed by a casual question-and-answer session with Gehry, Wilder, and the other artists in attendance at the meeting. Gehry's permanent office collection of art objects will remain on display throughout the evening for browsing.

Frank Gehry's office and studio, where the evening's program will take place, is located at 1524 Cloverfield Boulevard in Santa Monica. Reservations for the meeting are \$3.50 person and must be made in advance. A white return envelope is enclosed for your convenience, and reservations can also be made by telephoning the Chapter office at 624-6561. Reservations should be received by March 5, 1976.

January installation

Chapter members, guests and prominent civic leaders gathered in the Bradbury Building on Saturday, January 24th, to honor and install the 1976 officers and directors of the SCC/AIA and the WAL. The visual splendor of the Bradbury interior provided a dramatic setting for the evening's events as guest mixed and mingled, dined and danced on all five floors of the

interior arcade. "It was like holding a meeting in the Guggenheim Museum," commented one guest, "but it was sometimes difficult to hear the speakers." As a result of the acoustical problems, the remarks of the featured speaker — AIA First Vice President/President-Elect John McGinty, AIA — will be excerpted in an upcoming issue of *L.A. ARCHITECT*.

February meeting

More than 300 members and guests heard about Rationalist Architecture and "The Rats" from visiting architect Massimo Scolari at the February 10th Chapter meeting at the Bing Theater of the County Art Museum. "I enjoyed his lecture and his art work," commented our observer, "but I still don't understand him. He's an anti-architect in the sense that he hasn't built buildings, but he does fantastic futuristic drawings." Guests also learned about the work of the Community Design Center at a pre-meeting that preceded the wine-and-cheese reception.

L.A. IN THE EYES OF ITS ARCHITECTS

How would you design an architectural tour of Los Angeles — for a non-architect?

That's the challenge being put to the architects of the Southern California Chapter/AIA by *L.A. Times* columnist Art Seidenbaum and the Editorial Board of *L.A. ARCHITECT*. We'd like to receive a list of the ten buildings or structures that would appear on your version of a tour of L.A.'s most interesting, most important, or most influential architecture. Remember that the imaginary tourist is a visiting lay person who wants to see Los Angeles through the eyes of an L.A. architect.

Your list of buildings will be tabulated along with those of other Chapter members — and then the tours will be turned over to Art Seidenbaum, who will use the material in an upcoming series of articles for the *Los Angeles Times*. Seidenbaum has asked the architects of the Southern California Chapter to share their ideas and imagination with him, and the result will be a lively, entertaining and informative series on L.A. architecture through the eyes of L.A. architects.

A pre-addressed postcard is enclosed in this mailing of *L.A. ARCHITECT*. Please fill in your choices for the ten buildings on the tour, stamp the postcard, and mail it to the Chapter office. If the postcard is missing, simply list the ten buildings on a sheet of paper and send them to *L.A. ARCHITECT*, Southern California Chapter/AIA, Suite 510 Bradbury Building, 304 South Broadway, Los Angeles, CA 90013. (Buildings designated for the hypothetical tour should be located within Los Angeles County, but no other limitations are placed on your selections.)

MARCH 1976

Inside:

Roland Coate's "Alexander House" by Thomas S. Hines.

Calendar:

March 3 to March 24: "Know Los Angeles" lecture series at USC. Call USC Extension at 746-2410 for information.

March 9: Chapter Meeting on "Art in Architecture" at Frank Gehry's Studio, 1524 Cloverfield, Santa Monica. Call Chapter office for reservations and further information.

March 12-14: "Humanizing Architecture" at Gestalt Training Center in La Jolla. Call (714) 440-5322 for information.

March 16: Professional Development Program on "Specifications" at DWP Auditorium. See announcement for details.

March 18: Annual Luncheon of American Arbitration Association's L.A. Advisory Council at L.A. Hilton Hotel. Featured speaker: The Honorable Robert Finch. Call 413-1414 for reservations and information.

March 30 to June 15: "Structural Analysis for Architects" at UCLA Extension. Call 825-4100 for information.

ROLAND COATE'S "ALEXANDER HOUSE"

As you circle up and around the alternately rolling and precipitous Montecito hills and then move through the gate and up and around the encompassing driveway, you catch glimpses of the rough concrete formations, and you think of the cliff dwellings at Gila and Mesa Verde. As you pull to a stop in the central parking space, your eye still hangs on the spectacular setting, the hills rising sharply to the east and falling away to the north, the south, and especially the west, where you see the ocean. In the immediate western foreground, framing the foothills and the off-shore islands beyond, are two round concrete chimneys and a larger, slightly taller circular watch tower — forms which bombard you with more recollections: solitary columns and obelisks from the Apian Way to Barnett Newman, the totem heads of Easter Island, German bunkers along the coast of Brittany, the "city" sculptures of Michael Heizer, and the roof top "landscapes" of Le Corbusier's Marseilles Block.

You still don't see "the house" yet, because you are on top of it, leaving your car on the concrete strip and walking now across the "roof" of densely sodded "lawn," interspersed with "plazas" of pale orange brick, articulated and tied together with concrete parapet retaining walls. The grassy berm reminds you of Maekawa's sodded Tokyo roof tops spliced with rocks and gravel, as here in Montecito with soft brick and hard concrete. Back across the parking space to the east lies a separate unit of concrete, sod-covered bunkers, burrowed into the hill, housing garages on the northern side and guest rooms on the south.

Semiotically, the tower is the spine of the house, dropping from its summit perch down like a caisson into the two lower floors. You enter the building from the top, through a large rectangular hole on the earth/roof, descending broad stairs to a sunken, open-topped brick terrace abutting the tower. On the west side of the terrace, a bank of casement openings leads into the house. Inside, an open "hall-way" runs the length of this

space, north to the kitchen, dining and service areas, south to the baths, bedrooms, workrooms and spinal tower stairs to the lower level. From the central, open "hall-way", broader stairs descend to the vast living area, which overlooks the pool and ocean. From the low concrete parapet of this entry way, you can almost see it all.

Designed by Roland Coate, Jr., AIA, Los Angeles, for Jesse and Nancy Alexander and their family, the house was completed in 1974. Meanwhile, during construction, Jesse Alexander, a professional photographer, simultaneously produced a film about the house, brilliantly documenting its inception and development, from ground breaking through construction to completion and habitation. While the visitor's first impressions of the completed house indeed call up myriad art historical images, the film focuses appropriately on the exciting, grueling, and frequently forgotten months of hard construction. Entitled "Mud House", Alexander's film, distributed by Environmental Communications, Venice, records not only the slow, incremental, physical development of a building, but also the frustrations, perplexities (as well as delights and satisfactions) experienced by the people who brought it into being. Helping Coate and the Alexanders realize their plans and visions were the principals and associates of Frank Ashley, Arcadia, General Contractor; Andrew Nasser, Pasadena, Structural Engineer; Kumar Patel and Associates, Los Angeles, Mechanical and Electrical Engineers; Hahn, Hoffman and Schmidt, Pasadena, Landscape Architects; Dwain Lind, working drawings, as well as countless other more informal consultants who advised on details and furnishings.

While acknowledging historical allusions, both conscious and unconscious, Coate also insists that certain local vernacular forms have strongly influenced his work. For the Alexander House, the most important such reference was the freeway system. "We can respond emotionally to the vernacular architecture of this country and

Europe," he argues. "We respond to the use of materials, form, and color. This ... is because the people who made the great barns and villages were craftsmen who strongly related to the materials they employed. The vernacular architecture of our time is the free-way system of Los Angeles. Because of the scale of the system and its consistent use of concrete we can relate to this as we would to a great bridge or boat in a very emotional way. The element that is lacking is an intended or evoked emotional response beyond the purely functional or monumental aspect ... This intended emotional response is what I am seeking in architecture beyond the purely functional aspects of design."

The house is situated on land the Alexanders already owned and decided to build on. One of the major design problems, which was of special concern to the clients, was the danger and high incidence of fire in the Santa Barbara Hills, often followed by flooding and mud slides. The solution to such problems was considerable grading, excavation, and the use of poured concrete as the dominant building material. The roof top plaza is paved with concrete and fire proof brick. The sodded berm is separated from the ceiling of the house below by a membrane waterproofing system. The walls, floors, ceilings, and foundations of the house are plain, rough concrete poured in place, providing visual simplicity, resistance to fire, and a plastic freedom which precast concrete does not. Floors are sealed and waxed. Ceilings and walls are left natural. In one of the building's most stunning design features, fixed plate glass alternates with elegantly modulated casement.

Since its completion in 1974, the Alexander house has engendered controversy. Not all critics have shared the architects', the clients' or my own general enthusiasm for it. While some respond positively to its cool austerity and large, eloquent serenity, others reject it as being too "cold" and "monumental". A Venturi house it is not. Frequently called "Brutalist" in the art history labeling game (from the

"Beton Brut" or "rough concrete" of Corbu's late period), the Alexander house forcefully reminds us of the need to define and qualify "the New Brutalism" as a process and a quality of beautifully and lovingly wrought "roughness" and "rawness". Like its architect and its owners, the house is obviously serious — and occasionally solemn — thing. While allowing great flexibility as to the type of interior furnishing, the house cries, in my opinion, for a few, big antique pieces mixed with modern classics, as well as for objects of more humor and irony. Still, it demands great discipline, simplicity and austerity — commitments that are hard to keep in the human urge to collect and acquire.

One of the most interesting aspects of the Alexander project is that clients of such sophistication (with the taste, means, and knowledge to commission practically anyone they desired) would choose a Southern California architect without a large national reputation, who had built good but relatively few buildings, and who worked virtually alone in a small studio-office in Venice. Despite, however, the "small-office", low pressure identity and profile, Coate was not lacking in architectural pedigree, training, credentials, achievements, or promise.

Born in 1930 in Pasadena, Coate grew up in a world saturated with architecture. His father, Roland Coate, Sr., was a prominent architect in the 1930's and '40's who designed buildings, especially residences, throughout Southern California, and who was particularly effective in his own variations on the Spanish Colonial modes. After graduating from the Cornell College of Architecture in 1954, Coate, Jr. served for two years in the U.S. Army in Europe; worked for I.M. Pei and Associates, New York, from 1957-58, and for Marcel Breuer and Associates, 1959-1960. Breuer, Coate believes, was one of the most important shapers of his own architectural thought, especially his ideas on the use of wood and concrete. In 1961, Coate returned to Southern California where he worked briefly in the offices of Flewelling and Moody

and Robert E. Alexander and Associates and in partnership with Louis McLane until 1965.

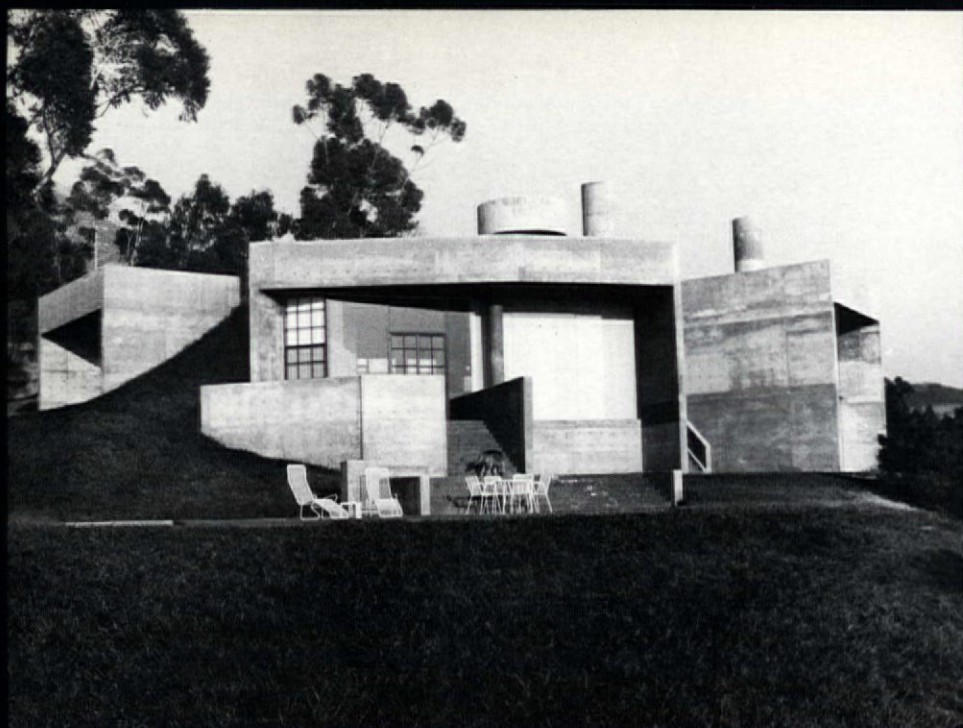
In 1965, he set up his own office and has enjoyed a significant variety (though not a large number) of subsequent commissions including, among others: the Balboa Club and resort housing community, Sabala Road, Mazatlan, Mexico (1966,68); Henry Mudd house, 430 Clubview Drive, Los Angeles, (1969); an alteration to the Art Reference Library, Huntington Library, San Marino (1970); wholesale showrooms for Vera, Incorporated, Dallas, San Francisco, and 110 East 9th Street, Los Angeles (1965-67); dormitories and faculty housing, Webb School, 1175 Baseline Road, Claremont (1971); and the Edward H. Marsland House, Boynton Canyon, Sedona, Arizona (1972).

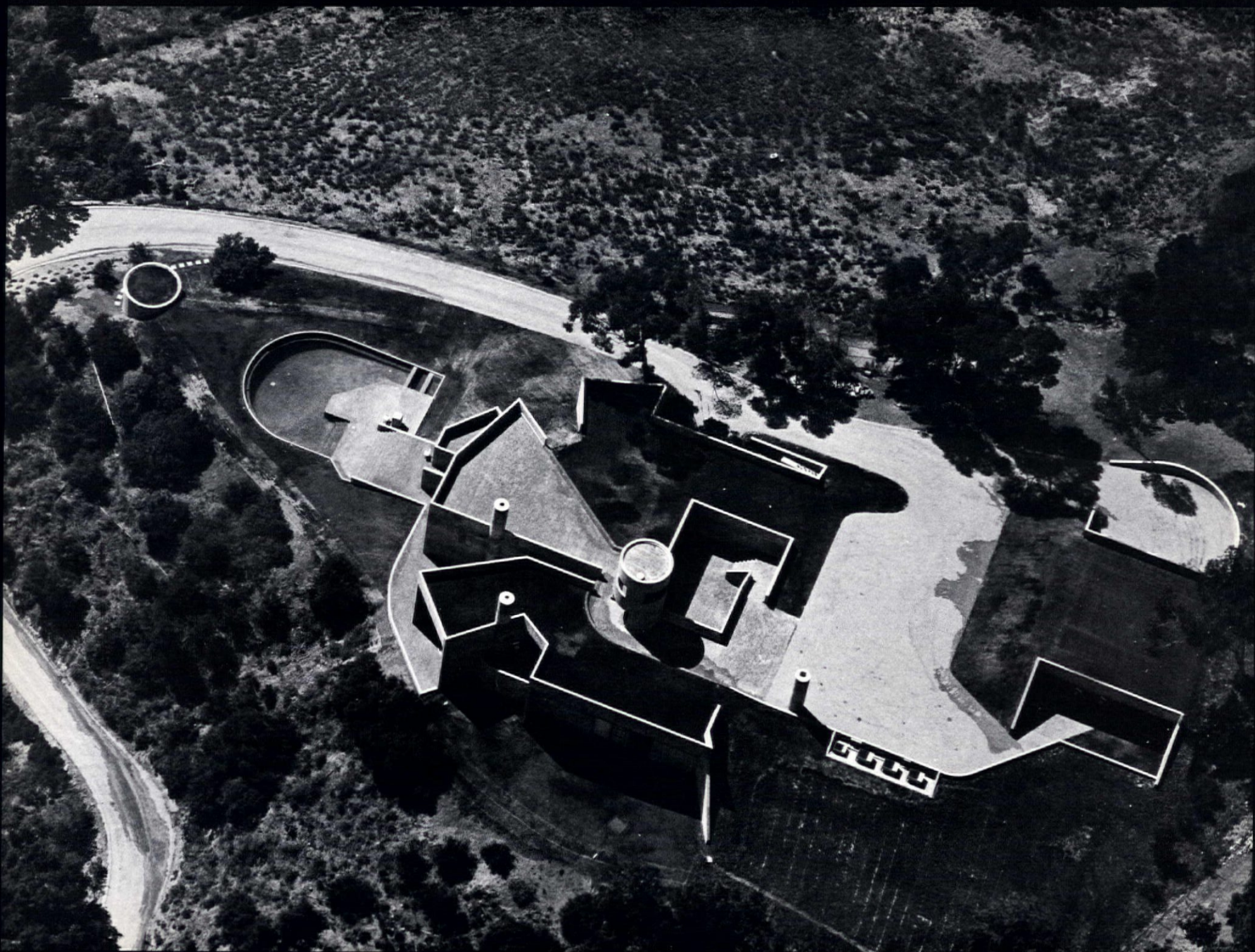
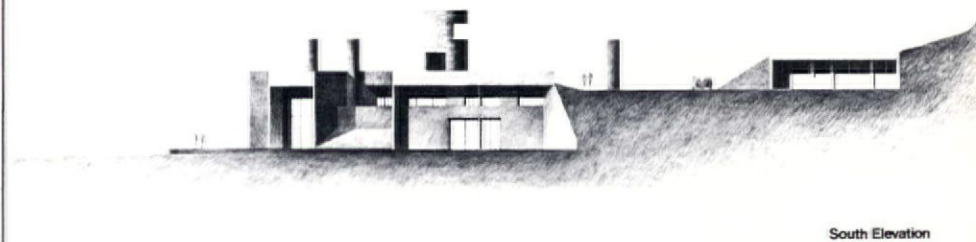
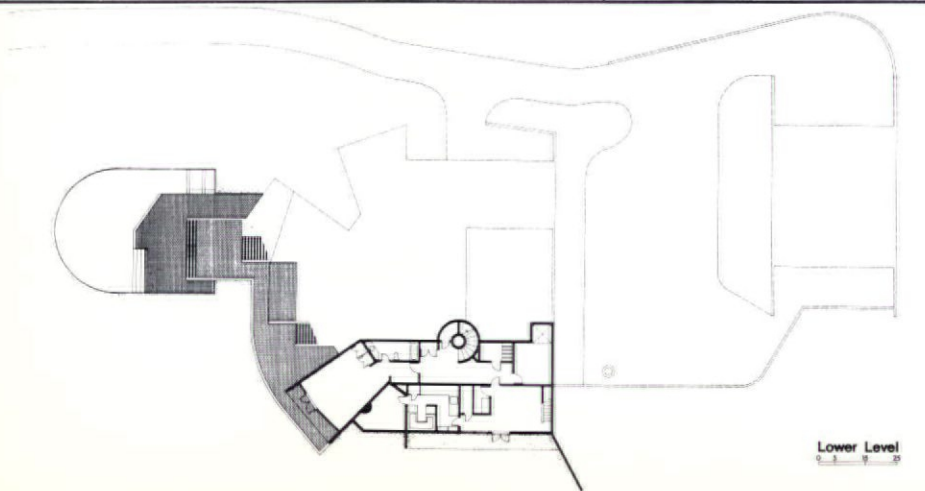
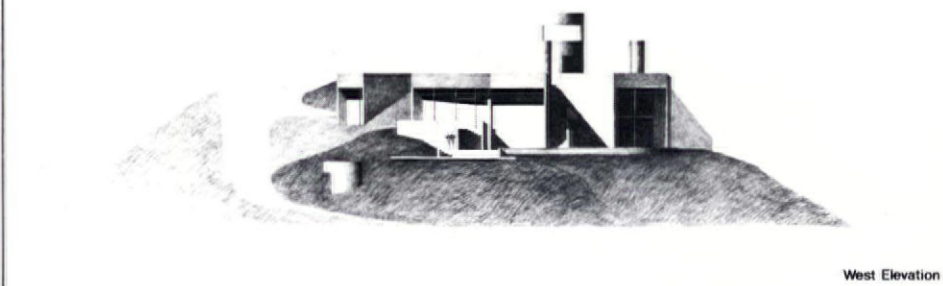
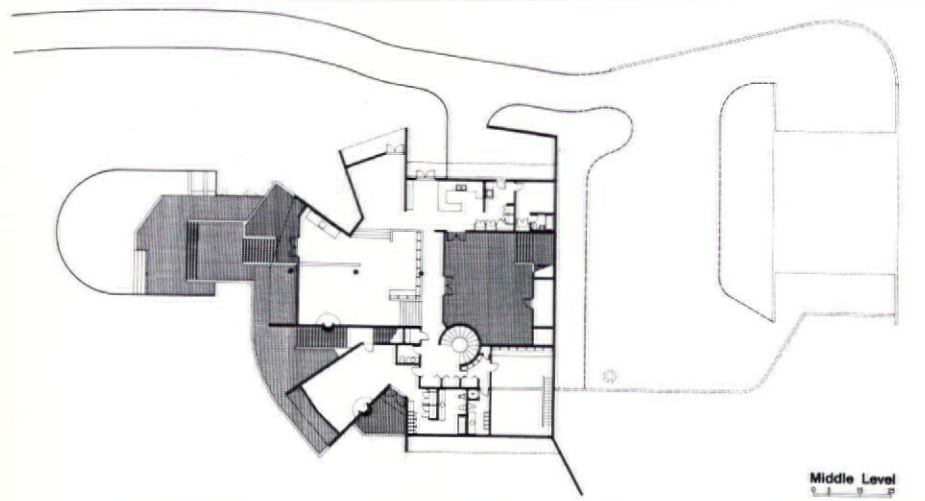
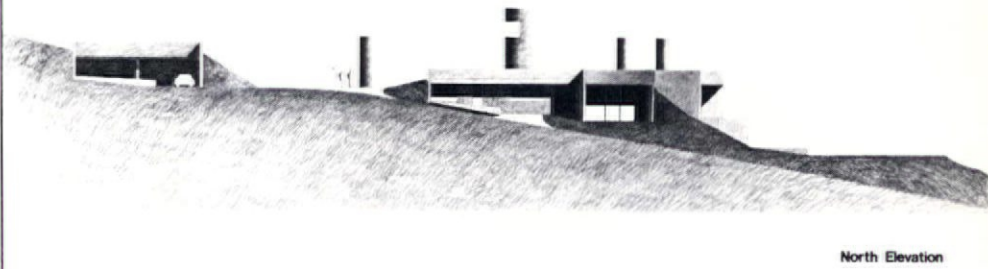
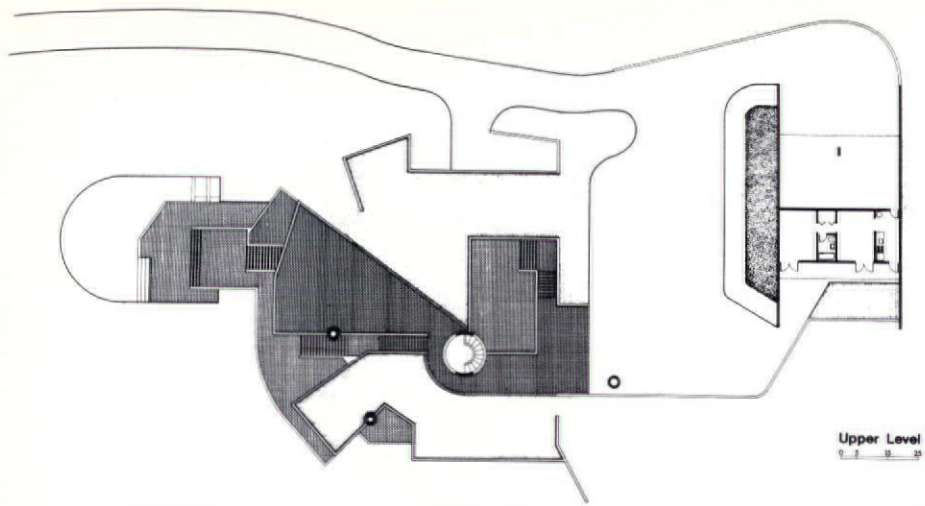
In addition to buildings, moreover, Coate has also (in the long waits between jobs) displayed significant talent and promise as a painter, ranging from great canvases of non-representational compositions to ironic and mildly surrealistic images of life and architecture in Southern California. He also teaches part-time at the Southern California Institute of Architecture.

Perhaps, however, because it is his most experimental and controversial structure, his most poignant and dramatic building to date, the Alexander house emerges not only as Coates' most significant work, but as one of those buildings in the history of Southern California Architecture that seems "to make a difference". In designing a great house for sensitive and adventurous clients, Coate has also, to use Louis Kahn's phrase, given something "to architecture" as well.

Thomas S. Hines
University of California
Los Angeles

Illustration Credits:
Aerial photograph by Jesse Alexander. Middle photograph, top row (below), by Roland Coate, Jr. All other photographs by Thomas S. Hines. Pencil elevations by Roland Coate, Jr. Plans by Stan Kamehiro.





CHAPTER NEWS AND NOTES

The L.A. Advisory Council of the American Arbitration Association cordially invites all Southern California architects to its **Annual Luncheon on Thursday, March 18**, at noon at the L.A. Hilton Hotel. The guest of honor and principal speaker will be the **Honorable Robert H. Finch**. The AAA, now in its 50th year, administers arbitrations under the Construction Industry Arbitration Rules referred to in all AIA form contracts. Price for the luncheon is \$10.00 per person. For reservations or additional information, call the AAA office at 413-1414.

Late enrollments are still being accepted in **David A. Wilcox's** course on **Community Development** now in progress through East Los Angeles College. The course meets in the Main Conference Room of the Community Redevelopment Agency at 727 West 7th Street. Contact David Wilcox at 688-7520, ext. 229.

"Pop, Purism, and Perspective: The Influence of Painting on Contemporary Architecture," an illustrated lecture, will be presented by **Kathryn Smith** at the Long Beach Museum of Art, **March 25**, 7:30 p.m. Topics to be dealt with include imagery, scale and spatial ambiguity through transparency and reflection in the work of Charles Moore, Robert Venturi, Richard Meier, Michael Graves, John Hejduk, and Frank Gehry. The lecture is part of a series on contemporary art co-sponsored by **UCLA Extension/Arts**. For further information, call UCLA (825-1328) or the Long Beach Museum of Art.

Upcoming **Professional Development Programs** will focus on **"Specifications"** (March 16) and **"Insulation"** (April 20), according to SCC/AIA Professional Program chairman **George S. Crane, AIA**. Detailed announcements will be distributed to Chapter members prior to each meeting.

"Structural Analysis and Design for Architects (892)" is being offered during the Spring Quarter at UCLA Extension by **Eugene D. Birnbaum**, Consulting Structural Engineer for Eugene D. Birnbaum and Associates. The class will meet on Tuesday from 7-10 p.m. (March 30 through June 15) in 5272 Boelter Hall at UCLA. For more information, call UCLA Extension's Continuing Education in Engineering and Mathematics at (213) 825-4100.

"Humanizing Architecture" is the goal of a workshop to be held at the **Gestalt Training Center** in La Jolla by **Philmore J. Hart, AIA**. The workshop will use "the Gestalt psychological approach as the base for developing the potential of architects and designers toward humanism in architecture." Hart is former chairman of the Architecture Department at Case Western Reserve University, and is a member of the Cleveland Chapter of the AIA. He has conducted Gestalt seminars for architects throughout the United States. The workshop will take place on March 12 through 14, 1976; the fee is \$75.00 (not including room and board). Contact the **Gestalt Training Center**, P.O. Box 2950, La Jolla, Ca. 92038, (714) 440-5322 for further information.

The deadline for the April issue of **L.A. ARCHITECT** is **March 10th**, 1976. Editor **Jonathan Kirsch** will hold office hours in the Bradbury Building on Thursday, **March 4**, from 1:00 to 2:00 p.m., and on the first Thursday of each following month.

WAL
A lecture series titled **"Know Los Angeles"** is now in progress at USC. The program was planned by **WAL's** Education Chairman, **Kyra Woo**, and is being presented jointly by the **Women's Architectural League**, SCC/AIA, and the **USC School of Architecture and School of Continuing Education**.

Frank O. Gehry, FAIA will be the speaker on "Cheapskate Architecture" on March 3, 1976. **Richard Dorman, FAIA** will speak on "Our Heritage: Southern California Style" on March 10. **Emmet Wemple**, landscape architect and teacher at U.S.C., will speak on "Landscape: Man and Nature" on March 17.

March 24 is "open discussion night" for participants who signed up for credit. Tickets may be purchased for individual lectures at the door for \$3.50. All lectures are held Wednesdays, 7:30 p.m. to 9:30 p.m., at USC's Harris Hall 101. Further information may be obtained by calling USC Extension Division at 746-2410. Bring friends and neighbors — see you there!

ASA
Three special awards were presented at the Installation Dinner of the **Southern California Chapter, Architectural Secretaries Association, Inc.** on January 27th. A record 65 persons attended the event.

Mrs. Ruth P. Chilton, outgoing chapter Treasurer and current National Treasurer, was presented an award "in recognition of outstanding service for chapter and national levels." She also serves as national bylaws chairman. Mrs. Chilton was a charter member of the chapter which began in October 1966.

Miss Jean M. Brown, outgoing chapter President, was honored with an award for her many contributions to the chapter "in recognition of outstanding service." She, too, was a charter member of the chapter and has held many offices and chairmanships throughout the last ten years.

Four **ASA** members from Charles Kober Associates shared an award for their outstanding service over the past three years. They are: **Miss Lily Nakao, Mrs. Kathi Majdali, Ms. Sandy Hall and Miss Joanne Hill**. **Mr. Wallace L. Haas, Jr. and Mr. Stuart Greenfield**, partners of Haas: Greenfield: Associates, did the honors. They singled out each new officer and director by name and birth date. While each woman's astrological traits were read, she was presented with a Bicentennial-colored nosegay with her horoscope booklet in it. The bouquets were donated by Haas: Greenfield: Associates for the occasion.

Program Chairman **Bernard Zimmerman, AIA**, has announced the tentative calendar of **Chapter meetings** for the balance of 1976. **April 19th**: James Sterling at the L.A. County Art Museum. **May 11**: Hugh Hardy of Hardy Holzman Pfeiffer at USC. **June 8**: Honor Awards Presentation at the L.A. County Art Museum. **July 13**: Craig Ellwood and the Art Center College at the Pasadena campus. **August**: Chapter picnic at the L.A. County Art Museum in Hancock Park. **September 14**: Sam Keen, Psychologist, at the L.A. County Art Museum. **October 12**: Bicentennial Exhibit by Charles and Ray Eames at L.A. County Art Museum. **November 9**: Sci-Arc Evening at the Santa Monica campus. **December 14**: Architectural Film Festival at the L.A. County Art Museum. Please save this item for future reference; details of each month's Chapter meeting will be announced in **L.A. ARCHITECT**.

The Editorial Board of **L.A. ARCHITECT** boasts not one but two new fathers — and the fathers can't help but boast about their new sons. **Taylor Hines** was born to **Dorothy and Thomas Hines** on February 4, 1976. **Adam Benjamin Kirsch** was born to **Ann and Jonathan Kirsch** on February 7, 1976.

CLASSIFIEDS

R.M. SCHINDLER'S — "BUCK HOUSE" Cultural Heritage Monument No. 122. R-3 corn. dplx., 3 bd, 2 bath, formal dining, liv. rm. w/frplc, kitch w/bltins, laundry rm, 3 car garage, 2 patios PLUS sep. 1 bd apt. \$195,000.00 owner 213-763-8888

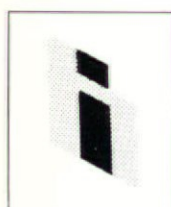
VIEW LOT For Sale, Hollywood Knolls Four Chinese Elms \$18,500.00. 851-4956

Architect and wife wish to exchange home on Lanai, Hawaii for home/apt. in W.L.A. June 1976 to June 1977. Reasonable commute to Honolulu possible. 213-475-8368

Architect has spare drafting room and file space for lease to AIA member. 100 to 300 sq ft. Separate entrance. Call 385-5401

Available April - architects office to share. Reasonable rental. Melrose/La Cienega area OL-3-2665

BOOKS on ARCHITECTURE • DESIGN • PLANNING
new • out-of-print • imported / hardcover & paperback
extensive stock / special values at reduced prices



WE ALSO BUY BOOKS

Hennessey & Ingalls, Inc.

Art and Architecture Bookstore
11833 Wilshire Boulevard
Los Angeles 90025 473-0380

"MUD HOUSE"
a film by jesse alexander
architecture by roland coate

SEND FOR CATALOG OF FILM & SLIDES TO:

ENVIRONMENTAL COMMUNICATIONS
64 WINDWARD AVENUE VENICE, CALIFORNIA 90291

the beauty of a shake roof...
without the disadvantages



The Modern Fireproof Shake
provides warmth, beauty, protection

- Lightweight — Fireproof
- Deep, Irregular Shadow Lines
- Maintenance Free — Inert Mineral Material
- Choice Of Three Colors
- Meets All Codes

Applies like shakes or shingles over conventional framing.
For new construction or reroofing.
Call or write for application data and additional information

CALIFORNIA CEMENT SHAKE CO., INC.
Subsidiary of California Portland Cement Co.

5355 North Vincent Ave. Irwindale, Calif. 91706
Phone (213) 969-3451



L.A. ARCHITECT

Published monthly by the Southern California Chapter American Institute of Architects Suite 510, Bradbury Building, 304 South Broadway, Los Angeles, Ca. 90013 [213] 624-6561

One-year mail subscriptions: AIA members outside the Southern California Chapter, \$6.00, non-AIA members, \$12.00. (Advertising rates are available from the Chapter office.) The opinions stated are those of the authors only, and do not reflect the official position of the AIA or the Southern California Chapter, except where indicated.

Henry Silvestri, AIA
President
David C. Martin, AIA
Vice President
Ralph H. Flewelling, AIA
Secretary
Robert Tyler, AIA
Treasurer

Directors:
Joseph Amestoy, AIA
Donald H. Brackenbush, AIA
Gordon A. Forrest, AIA
Harry Harmon, FAIA
Robert A. Kennard, AIA
Francis W. Parsons, AIA
Harry B. Wilson, AIA

Mrs. Edgar A. (Anni) Szanto
President, Women's Architectural League

Thomas R. Vreeland, Jr., AIA
Chairman of the Editorial Board
Kenneth Dillon, AIA
Treasurer
Lester Wertheimer, AIA
Graphic Designer

Editorial Board:
Peggy Cochran Bowman, AIA
Anne Luise Buerger
Thomas S. Hines, S.A.H.
Frederic P. Lyman, AIA
David C. Martin, AIA
Charles W. Moore, FAIA
Michael F. Ross, AIA

Jonathan Kirsch
Editor
Bonnie Wright
Advertising Director



Hamilton and Mayline Flat Files in Steel or Oak.



Mayline Pedestal Tables Five convenient sizes.



Mayline and Hamilton Four-Post Tables in Steel or Oak

Complete Equipment and Supplies for Architects. Featuring Mayline, Hamilton, Planhold furniture.

Major lines of papers, drafting films, lettering, markers, leads and pencils. Our prices are extremely competitive. Please call for salesman.

H.G. Daniels Co.

2543 West Sixth Street, Los Angeles. Phone 387-1211



ANAHEIM BUILDERS SUPPLY, INC.

Distributors of Quality
Brick & Tile Products

- Acme Brick Co.
- Endicott Clay Products
- Owen Corning Bloc-Bond
- Canadian Refractories
- Pacific Clay Products
- Whitacre-Greer
- Illinois Brick Co.
- Merry Brick Co.
- Hastings Pavement Co.

MASONRY MATERIALS

1635 South State College Blvd.
Anaheim, California 92806
(714) 633-1355