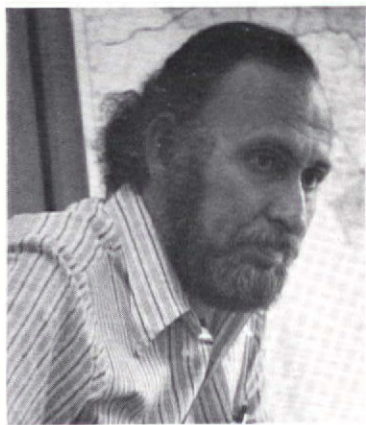


DESIGN AWARD BANQUET ON NOVEMBER 9



Panos Koulermos

The suspense surrounding the results of the 1976 SCC/AIA Design Awards Program will come to an end on Tuesday evening, November 9th, when Chapter members and guests will gather in the Sequoia Room of the Pacific Design Center to honor the winning architects, owners and contractors.

The long-awaited Awards Banquet will feature a keynote address by internationally-renowned architect Panos Koulermos, Professor of Architecture at USC and a member of the 1976 Design Awards Jury (along with N.Y. Times architecture critic Paul Goldberger and UCLA Professor of Architecture Charles W. Moore, FAIA). Koulermos will survey the Los Angeles architectural scene and discuss the reactions of the Design Awards Jury to the program entries.

Following his post-dinner address, Koulermos will present Honor Awards to the architects, owners and contractors of each winning entry. Poster-size panels illustrating the honored designs will be on display at the banquet.

The public is cordially invited to join the Southern California architectural community in honoring the winners of the SCC/AIA Design Awards Program on November 9th. For reservations and information, please call the Chapter office at 624-6561.

CHARLES AND RAY EAMES ON NOVEMBER 23



Charles and Ray Eames

The Los Angeles design community will join with the architects of the Southern California Chapter/AIA and the Pasadena/Foothill Chapter in honoring Charles and Ray Eames at a special gathering on Tuesday evening, November 23, in the Bing Theater of the Los Angeles County Museum of Art.

The highlight of the evening — which coincides with the opening of the Eames' exhibit on "The World of Franklin & Jefferson" — will be the presentation of Honorary Associate memberships in the Southern California Chapter/AIA to the husband-and-wife team that has contributed so much to the world of design.

The evening will begin at 7:00 p.m. with an informal wine-and-cheese reception in the Cafe (next door to the Bing Theater). Charles and Ray Eames will be on hand to meet Chapter members and guests. Reservations for the catered reception are \$3.50 per person. Please call the Chapter office (624-6561) or use the enclosed white envelope to confirm your reservations.

At 8:00 p.m., the guests of honor will take to the stage of the Bing Theater to deliver an address on their unique role in multi-media design — and background talk on their current Bicentennial exhibit now on display at the County Museum of Art, "The World of Franklin & Jefferson." This exhibit — which portrays the two Founding Fathers as architects of ideas and nations — arrives in Los Angeles after a year-long international tour.

Following their remarks, Charles and Ray Eames will be formally invested with Honorary Associate memberships in the Southern California Chapter/AIA in recognition of their long and accomplished career as designers.

Charles Eames was trained as an architect and Ray Eames as a painter — but their creative energies have been applied over the last 40 years to the design of film, furniture, museum exhibits, and other multidisciplinary projects. "The World of Franklin & Jefferson" is only the most recent example of their genius for rendering the history of ideas in a three-dimensional form. Residents of the Pacific Palisades since 1948, they continue to commute seven days a week between their classic house in the Palisades and the converted garage in Venice where their projects are produced.

Due to the large anticipated audience at the November 23rd meeting, reservations are required for the formal program as well as the reception. Please call the Chapter office for further information and reservations.

CCAIA MOVE: SACRAMENTO OR S.F.?

At the 1974 Convention of the CCAIA in Coronado, a Study Task Force appointed by former CCAIA President Arthur Mann, FAIA, of the Southern California Chapter, chaired by Wallace Holm, AIA, of the Monterey Chapter, and vice-chaired by Ralph Flewelling, AIA, also of the Southern California Chapter, presented a report which among other things, considered the desirability of moving the CCAIA offices from their present location in San Francisco to the State Capital in Sacramento. It is with such a move — or rather with the failure to make such a move — that I am here concerned, and to that subject the Task Force Report addressed the following conclusion:

"It is the opinion of the Task Force that it would be more effective and productive to have the CCAIA headquarters at the seat of California state government (also the recommendation of the Structure Committee of the Institute). The Council must represent the profession in statewide legislative activities and before statewide agencies. The profession needs increased visibility with legislators and a place where legislators can seek our specialized knowledge."

The Task Force Report also concluded: "The increased involvement in governmental affairs and social relevancy recommended by the Task Force, such as state planning, state design policies, housing, transportation, land use and resources, energy, growth, etc. will require the CCAIA Board and committees to participate actively in Sacramento."

I find it difficult to find fault with such a conclusion, but following Chairman Holm's presentation of the Report came this puzzling series of events:

National Director Rex Lotery, FAIA, a former President of the SCC/AIA, persuaded the Council Board to "accept" the Report without a discussion and to appoint a Second Task Force to do the job over again.

I presented a motion, which had been adopted unanimously by the SCC/AIA Board, to make the move to Sacramento anyway. Over this unanimous opinion of his Board, Howard Lane, AIA — then President of the SCC/AIA — moved to shelve my motion. Lotery now tells me that he favors the move to Sacramento, but at the time he voted with Lane as did, I am ashamed for it to say, the majority — but I suppose that the members of the Northern California Chapter cannot be blamed for wanting to keep the office of the CCAIA in San Francisco.

In September 1975 the Second Task Force reported that:

"Although many considerations and ideas have been advanced regarding office location, one consideration stands out above all the others and seems to have been misplaced in the list of priorities and that relates to the professional staff. The executive vice-president (Melton Ferris) has done an outstanding job in gathering an excellent staff and while it may be easy to relocate facilities, it is not a simple task to relocate people; and the people on the professional staff form the backbone of our organization's effectiveness. To build a new staff, in a new office, in a new location would at this time be a burden which the Council may not be able to tolerate. It is therefore the recommendation of the Select Committee that this issue be put to bed immediately...."

Like a naughty child. So there we have it. The First Task Force Report was merely concerned with Architecture. The Second Task Force was

concerned with the consideration which "stands out above all the others" — Mel Ferris. Indeed Mel tells me that it's written into his contract with us that he may work in San Francisco and have a staff there too — all to be paid for by us, whether we want our offices in San Francisco or not. But, of course, it was the opinion of the Second Task Force that "the people on the professional staff form the backbone of our organization's effectiveness" — and not, apparently, the Architects.

Last summer, the Southern California Chapter bravely tried again. Chapter President Henry Silvestri presented another unanimous resolution of the SCC/AIA Board to the CCAIA Board to move the Council Offices to Sacramento. Once again, I understand, our former Chapter President and soon-to-be CCAIA President Howard Lane, who likes to say that he doesn't believe in reinventing the wheel, persuaded the Council to shelve the resolution until a Third Task Force in as many years could again study the matter. After all, he didn't get to be President-Elect of the CCAIA by upsetting Mel Ferris or the Northern California Chapter. That would have been, Howard told us, "unpolitic and out of order". So, of course, to keep things politic and in order, Mel was appointed to the Third Task Force as an "ex-officio" member.

And so, of course, there we are — and so the bulk of the \$72 annual dues which you pay, if you are a Corporate Member, to have a State legislative program goes not to Sacramento where the State Legislature is, but to San Francisco where the fun is.

Assemblyman Paul Priolo said, "You guys don't have much clout." It's no wonder. We're not even in the ring.

Frederic P. Lyman, AIA

BOOK REVIEW: THE NEW TRADITION, PART II

In light of my article of last month on the New Traditionalists, it would be interesting to examine the work of four California architects who stood at the threshold of the Modern Movement without having actually crossed into it. Bernard Maybeck, Charles and Henry Greene, and Irving Gill have been the concern of two books recently reissued in paperback and consequently the subjects of this review.

Esther McCoy's "Five California Architects" (Praeger 1975, paperback \$9.95) is the first of these. The book originally appeared in 1960 in a hardback edition by Reinhold. Long out-of-print, the reissue of this important book is most timely. This is the book that first drew attention to these almost forgotten figures of California's early 20th century architectural history and surely prompted the author of the second book that I am reviewing to include them in a comprehensive history of American architecture. William H. Jordy's "American Buildings and Their Architects: Progressive and Academic Ideals at the Turn of the Twentieth Century" (Anchor Press 1976, paperback \$6.95) devotes three of its seven chapters to these California architects. This book, which first appeared in hardback in 1972, is Volume Three of a four-volume history of American architecture. The first two volumes by William H. Pierson, Jr., deal with buildings up to the time of the Chicago Fair. Volumes Three and Four by William Jordy deal with the subsequent period. The method of historical analysis chosen in these volumes is a most happy one: individual buildings are selected to exemplify a particular ideal at each stage in the development, and each is fully explored in the light of its architect and his and other buildings which relate to it.



Transept Window, First Church of Christ Scientist, Berkeley (1910), by Bernard Maybeck (Julius Shulman photograph)

To return to the theme of these reviews, H.R. Hitchcock's identification of a group of architects who at the turn of the century forged a New Tradition should be briefly restated. All four of these

California architects were born between 1862 (Maybeck) and 1870 (Gill and Henry Greene). Gill died in 1936, the others lived well into the 1950's. This puts them during their active years fully within the period of Hitchcock's concern, 1870-1920. Compare them with Edwin Lutyens' concurrent dates of 1869-1944. Rudolph Schindler, the fifth architect treated by Esther McCoy, is born in 1887, a whole generation younger, and clearly belongs to the later group of architects Hitchcock calls the New Pioneers.

The distinguishing features of this New Tradition at the turn of the century, as defined by Hitchcock, were:

— A return to good craftsmanship, and the use of indigenous building materials and building techniques.

— The incorporation of contemporary methods of engineering into their architecture.

— A preference for picturesque composition, both with regard to irregular, non-symmetrical and informal effects in elevation and plan, and the relation of buildings to landscape.

— Eclecticism of style rather than of taste; that is, the willingness and inventiveness of borrowing freely from the past to achieve a rational and integrated manner without, however, reaching a sharp esthetic break with it.



Entry hall, Blacker House, Pasadena (1907), by Greene and Greene (Marvin Rand photograph)

In Hitchcock's words, "From the beginning the founders of the New Tradition in various countries succeeded in blending their borrowings so subtly and in so prominently incorporating with their architecture the finest craftsmanship in building, as well as to some extent contemporary methods of engineering, that the public was persuaded there was no reminiscence of the past at all. From this fact appears to derive the appellation 'modernist' frequently given to the architecture of the New Tradition."

Although he writes extensively about Frank Lloyd Wright, at the time of writing this (1929) Hitchcock seems to have had no knowledge of the four California architects. In light of the above let us therefore examine how closely they meet his definition of the New Tradition.



Pergola and arched porch of the Women's Club, La Jolla (1913) by Irving Gill (Marvin Rand photograph)

MAYBECK

Let us take up Bernard Maybeck first, the oldest, but also the longest-lived, of the four architects. An "eclectic of style" he certainly was. Writing about his First Church of Christ Scientist in Berkeley, Esther McCoy tells us, "Maybeck moved with confidence from Renaissance plan to flamboyant Gothic tracery, from Romanesque columns to Japanese timber work, to Byzantine decoration. No one ever carried the burden of the past more weightlessly." His training at the Ecole des Beaux Arts in Paris in

(Continued on back page.)

NOVEMBER 1976

November 9: SCC/AIA Design Awards Banquet at Pacific Design Center.

November 16: Architectural Secretaries Association meeting at Cedars-Sinai Medical Center.

November 23: Chapter meeting honoring Charles and Ray Eames at L.A. County Museum of Art.

CHAPTER NEWS AND NOTES

An Infirmity and Health Center for a correctional facility complex will be the subject of the December Professional Examination according to a recent announcement by the Board of Architectural Examiners. **Architectural License Seminars** will hold several intensive one-day seminars concentrating on every aspect of this subject. The programs will be held in Chicago, New York, Atlanta, and here in Los Angeles on Saturday, November 13, at the Sheraton L.A. Airport Hotel. For further information please call the ALS office at 477-0112.

An exhibition on the architect of the L.A. 12 will be on display in the Student Union at **Cal Poly Pomona** from November 4 through November 23, and an L.A. 12-Pomona Conference will be held on campus on November 20. The opening of the L.A. 12 exhibit coincides with a meeting of the **California Council of Architectural Educators**. For information about the exhibit or conferences, please call (714)598-4182.

"Modern Architecture in Los Angeles: Beyond Neutra and Schindler" — the **Fall 1976 Design Forum Series** sponsored by the **Southern California Institute of Architecture** — has been awarded a grant from the **Graham Foundation for Advanced Studies in the Fine Arts**. The fourth panel discussion of the series will be held on Wednesday, November 3, at 8:00 p.m. in Sci-Arc's studio auditorium. Guests will include **Tony Lumsden, Cesar Pelli, Frank Dimster, Louis Naidorf, David Martin and Charles Kanner** on the subject of "The Large Office: Have They Assumed Their Proper Social Responsibility?" The series concludes on December 1 with a panel on "Alternative Future Directions" including **Charles Moore, Frank Gehry, Roland Coate, Helmut Schultiz, Peter de Bretteville and Glen Small**. For further information, please call 829-3482.

An all-day seminar on **Architecture and Concrete** will be held on Saturday, November 13, at **Azusa Pacific College**. Featured speakers will include **Peter J. Hansen, AIA**, and **Joseph J. Waddell**, professional engineer; seminar topics will include "Designing a Specification," "The Contractor's Dilemma," "Why Use Precast Concrete," and "Architectural Concrete Versus Structural Concrete." For further information and registration, please call **Bob Jabs** at 969-3434.

The 2,125th meeting of the **SCC/AIA Board of Directors**: On August 10, 1976, officers, directors and guests gathered at the Chapter office to conduct the following business. Reports by Secretary **Ralph Flewelling** and Treasurer **Robert Tyler** were presented and approved. Student Associates Representative

Michael Friedman submitted a proposal to reactivate the Student Associate Membership category. President **Henry Silvestri** discussed the August 20th CCAIA Board of Directors meeting and appointed the following members to the Nominating Committee: **Morris D. Verger, FAIA; David C. Martin; Harry B. Wilson, FAIA; Robert Kennard; and Harry Harmon, FAIA**. The Board approved nominees for Fellowship as submitted by the Fellowship Committee. Associates Representative **Robert Reyes** submitted a financial report. The Board voted to support the Smith Bill, SB 1277, with some qualifications. A letter from **Jerry Pollak** on the Hollywood Urban Design Study was read, and a request for \$500 for the development of the Valley Plan was approved for 1977.

Nomination forms for the **21st R.S. Reynolds Memorial Award For Distinguished Architecture Using Aluminum** must be submitted no later than December 20, 1976. The winning architect or team of architects will receive an honorarium of \$25,000 and a sculptural emblem. Contact the Chapter office for nomination forms and further details.

Valley M. Knudsen, an Honorary Associate member of the SCC/AIA and widow of the founder of **Los Angeles Beautiful**, died on October 10, 1976. The members of the Chapter join her many friends and admirers in mourning her passing.

L.A. ARCHITECT

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Jean M. Brown (Parkin Architects) is no longer an active member of the Southern California Chapter/Architectural Secretaries Association. She resigned on June 9, 1976, as a charter member and immediate past president/director.

Members of the **Southern California Chapter/Architectural Secretaries Association, Inc.** will meet at 7:30 p.m. on Tuesday, November 16th in the South Tower lobby of the new Cedars-Sinai Medical Center.

For further information contact **Ms. Lily Nakao**, ASA chapter 1st V.P./Programs at Charles Kober Associates, 2706 Wilshire Blvd., Los Angeles 90057/386-7534.

BOOK REVIEW

(Continued from front page.)

the 1880's had made him thoroughly familiar with the styles but, "whereas most Beaux Arts architects adjusted their associations to the outwardness of what was correct and appropriate, Maybeck consulted the inwardness of mood," writes Jordy. Maybeck himself wrote that he analyzed his buildings "from the psychological point of view with reference to the effect of architectural forms on the mind and feelings." This is an attitude toward architecture which interests us again today.

Equally important to his facility in combining forms to set a mood was the honesty and ingenuity in his approach to his buildings' construction. Maybeck worked for a brief time in the office of James Coxhead, an Englishman, who, although he designed very few houses, brought some of the sound principles of William Morris into play. Hitchcock writes of Morris' Red House that it was "the first modern country house, free and comparatively organic in planning, picturesque in composition, eclectic in minor architectural features, which represented a highly intellectual esthetic effort with a good sense of its construction." Similarly, Maybeck, the son of a German woodcarver, used materials directly with craftsmanship and took full advantage of contemporary technology. The laminated arches of Hearst Hall, the great crossed wood trusses of the First Church of Christ Scientist and the three hinge steel arches of the Palace of Fine Arts exhibition hall bear ample evidence to this.

GREENE AND GREENE

Charles and Henry Greene were in the center of the craftsman's movement. "Buildings inspired by the craftsman's movement reveal an intense concern with nature; specifically for the garden as a planned extension of the house and for the frequent use of naturalistic motifs in design; diffusely, as the point of reference for decisions made for reasons assertedly 'natural,'" Jordy tells us. Attending earlier a manual training high school in St. Louis, the brothers studied architecture at Massachusetts Institute of Technology in the 1880's. In Boston they were exposed to the philosophy of H.H. Richardson, the most important of this country's New Traditionalists about whom Hitchcock writes, "Because he understood the importance of construction and execution he was able truly to create as architecture the 'picturesque' house which three generations of Romantic builders had signally failed to translate from projects to reality."

In the 90's the Greene Brothers moved to California where they were impressed by the quiet life of its people centered around the enjoyment of nature. In Pasadena where they settled they found "a great demand for inexpensive and unpretentious dwellings that reflected the relaxed atmosphere of life in California, and prompted the Greenes to design simple redwood cottages." "They developed a basic wood structural system fabricated entirely on the ground....The plan organization allowed for a free association of indoor and outdoor spaces complementary to one another and the garden was brought realistically into the living pattern," writes Randell L. Makinson, author of the chapter on the Greene brothers in "Five California Architects." And, later on, "The brothers felt strongly that wood, because of its nature, required the building up of separate parts instead of using it as a plastic membrane....Thus the Greenes arranged the necessary elements with such finesse that

there was little need for applied decoration or ornament." In fact the overall effect was oriental. "There are things in it Japanese; things that are Scandinavian, things that hint at Sikkim, Bhutan, and the fastness of Tibet," wrote Ralph Adam Cram, the academician, in praise of their architecture, "and yet it all hangs together, it is beautiful, it is contemporary, and for some reason or other it seems to fit California. Structurally it is a blessing....It is a wooden style built woodenly, and it has the force and integrity of Japanese architecture." Incidentally, there will be a major exhibition of Greene and Greene next January at the Los Angeles County Museum of Art.

IRVING GILL

Of the four architects we are considering, Irving Gill is by all means the most interesting. While Hitchcock's definition of New Traditionalists as "re-combining the methods of engineering and the revived craft of building with an architecture that summarized the esthetic effects of the past" clearly fits Maybeck and the Greene brothers, it is a little less clear in the case of Gill. Before coming to California he worked in Sullivan's office in Chicago where he knew Wright. He admired Sullivan's outright rejection of Beaux Arts academicism, an attitude which Hitchcock deplores. "For the training of Guadet, the tradition of Labrousse would surely have been healthy for him (Sullivan). It might, moreover, have been more possible for him to influence his contemporaries had he understood their gods....to a large extent the reaction away from him (Sullivan) was justified, and the classical Stanford White in the conservative East produced in the Boston Public Library based on Labrousse's Bibliotheque Sainte Genevieve nearly as fine a monument of the New Tradition as any work of Sullivan's without consciously breaking with the principles of revivalism."

His nephew Louis Gill said of him that "he didn't know one style from another." Gill's style, Esther McCoy writes, "grew out of what he found in Southern California. He added elements that were missing, and produced an architecture as uninsistent as the change of the seasons. His architecture was integrated into the past, the climate, and the way of life so that it blended into the scene as the houses in a Cotswald Village and in Tuscany...Gill was a conservator of the past, building always for the present, in new materials, with new methods evolved through arduous trial and error." Gill himself wrote, "We should build our house simple, plain and substantial as a boulder, then leave the ornamentation to Nature, who will tone it with lichens, chisel it with storms, make it gracious and friendly with vines and flower shadows as she does the stone in the meadow." About this particular passage Jordy writes, "Gill's caressing concern for nature, like his recommendation in the same essay that the regional Mission style could provide the starting point for the evolution of a Contemporary California style, would have been too sentimental and parochial for (Adolf) Loos...although not for Voysey, Mackintosh, Baillie-Scott and kindred British architects." Bertram Goodhue, Cram's partner, recognized Gill's importance and in 1914 wrote to Elmer Gray, the Pasadena architect, "I do think he has produced some of the most thoughtful work in California of today, and that for the average architect his theories are far safer to follow than mine or even perhaps yours."

More recently another California architect, Cesar Pelli, has admitted to a long-standing admiration for the architecture of Irving Gill, "first because it is beautiful, and secondly as a simple, straightforward response to a well understood problem."

Thomas R. Vreeland, Jr., AIA

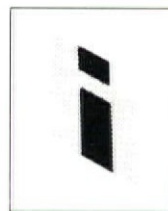
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