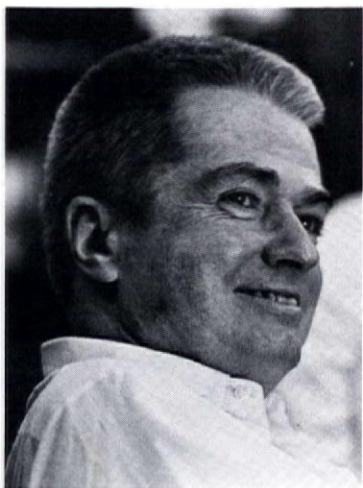


## RUDOLPH ON URBAN DESIGN ON MAY 17



"After Mies, the Megastructure" — a slide-illustrated talk on new directions in urban design — will be the theme of an address by Paul Rudolph, FAIA, at the SCC/AIA Chapter meeting on Tuesday, May 17, at the Los Angeles County Art Museum's Bing Theater.

Rudolph, a Kentucky-born and Harvard-educated architect whose work has attracted international attention, will be in Los Angeles to serve on the jury of the third annual SCC/AIA Design Awards Program. His public appearance at the Chapter meeting is expected to draw a large audience of architects, allied design professionals, and students.

The evening's program will begin at 7:00 p.m. with an informal wine-and-cheese reception. Rudolph's address will follow at 8:00 p.m. in the Bing Theater. Reservations for the reception are \$3.50 per person. Although the address is open to the public without charge, Chapter members and guests are urged to make reservations for both the reception and the meeting by Friday, May 13. Call the Chapter office at 624-6561 or use the enclosed white envelope to confirm your reservations.

Paul Rudolph's widely-honored career as a designer of residential, commercial and institutional architecture began in 1940 with a bachelor's degree in architecture from Alabama Polytechnic Institute, followed by a master's degree from Harvard University. Among Rudolph's many honors are honorary doctorates from four universities, the Arnold Brunner Prize in Architecture of the American Academy of Arts and Letters, the Medal of Honor of the AIA's New York Chapter, and the First Honor Award of the 1964 AIA Honor Awards Program (for Yale's Art & Architecture Building).

A Fellow of the AIA and a member of the National Institute of Arts and Letters, Rudolph has served as chairman of Yale University's Department of Architecture and as a visiting lecturer and critic at several American universities. His commissions cover the spectrum of the built environment — from a guest house in Florida to a 2,400-unit development in New York. Since 1946, Rudolph has designed buildings throughout the United States and in Japan, France, Spain, Israel, Lebanon, Jordan, and Saudi Arabia.

## SANTA MONICA MTN. STUDY

Jerry L. Pollak, Chairman of the Land Use Committee of CCAIA, announced that the Committee is undertaking a Santa Monica Mountain Regional Plan Study as part of its 1976-77 work program. The Study is being headed by Mark Hall, a member of the Land Use Committee, assisted by an inter-disciplinary team of architects, attorneys, engineers, landscape architects, economists, and members of various public agencies.

In a volunteer effort to provide service to our community through the expertise of the Chapter members and other associate disciplines, the Land Use Committee endeavors to develop an urban and regional design program looking at the orderly human use of the Santa Monica Mountains. This would involve a review of the physical development opportunities, environmental quality, land use regulations, concept development, and implementation techniques. The Program will provide a framework or concept from which a series of subsequent actions can take place.

Recently, Governor Brown appointed a Santa Monica Mountain Commission to prepare a comprehensive plan for the Santa

Monica Region. Pollak stated that this is a great opportunity for the AIA to provide design input to the Santa Monica Mountain Commission right from the beginning. Since the fall of 1976, when the Study began in the office of Mark Hall, the CCAIA Land Use Committee has developed a procedure of working with volunteer students, who have prepared a "Needs Identification" series of maps.

On Saturday, March 19, the Committee had an all-day work session at the office of Jerry L. Pollak, AIA & Associates, developing a framework for completing the Study. The Santa Monica Mountain Study should be completed by the summer of 1977, thus providing a valuable input to the Commission as well as the framework for undertaking similar regional urban design assistance as a local or state Chapter activity.

## CALIFORNIA ARCHITECTURE: A VIEW FROM THE SOUTH

Now that the catalog is available, it is at last possible to make some sort of evaluation of the architectural exhibition — "A View of California Architecture 1950-1976" — that closed in February at the San Francisco Museum of Modern Art. Without the catalog, which was not ready at the opening nor in time for the earlier review by Michael Franklin Ross, AIA (L.A. ARCHITECT, January 1977), it was difficult to make anything of this show, organized by David Gebhard and Susan King, because of the wide diversity of the material it contained.

The catalog itself is a very handsome production containing good black-and-white photographs of all the major buildings displayed, many in color, and is well worth the \$8 it costs to order from the museum in San Francisco.

The preface to the catalog by David Gebhard seems to offer a point of view about the last fifteen years of architecture and its future that must have been the original intention of the exhibition, but which got lost in the finished exhibition due to a certain diffuseness and over-comprehensibility.

Gebhard seems to have two major complaints about our architecture: its commercialism and its failure to respond sensitively to its environment, both cultural and climatic. At one point he writes that Pell's and Lumsden's buildings "beautifully sum up on of the major principles of the Corporate International Style — they could be built anywhere — the specifics of environment have been so eloquently disregarded that it was sheer chance that these firms

and their designers happened to be situated in Southern California." And later about these same buildings he suggests "these borrowings from history and high art are manipulated elements of fashion packaging which perfectly fit into the Southern California tradition of architectural design."

The chauvinism of his view shows through slightly in his appraisal of Frank Gehry who "as a local University of Southern California product...has sought to continue the thread of Los Angeles' earlier architecture and at the same time to make it national." Gebhard seems to long for the early days of architecture in this century when California was relatively isolated from the rest of the country and Neutra, Schindler, Gill and others were developing an architectural tradition more or less singular to this state; but, alas, this is no longer possible. California has joined the rest of the world, Los Angeles has become a world city, and magazines, films, books and television make California influences felt world-wide and vice-versa; a building that goes up in Tokyo has as much impact on designers in Southern California as it does in Japan. New York architects move in and out of our city with increasing frequency, teaching in our schools, making joint proposals with local architects on city work, designing salons for Beverly Hills and Costa Mesa or churches for Garden Grove. Paul Goldberger writes about our buildings in the *New York Times* with almost the familiarity that he does his own. To accuse the Silver architects of attempting "to remake

(Continued on "Perspective" page)

## "A FINE SPACE"

Although Skip Hintz was not welterweight champion at Princeton nor even — as far as I know — a contender, he likes the fights and persuaded my son, Tim, and I to join him for the World Welterweight Championship bout at Olympic Auditorium a few weeks ago.

"It happens to be a space I relate to," Skip said — and there he was with his polo coat and pointed beard and pony tail like Zonker Harris with the alert-but-innocent eyes of Joanie Caucus. It is a fine space: the lower level, like a great saucer for a square cup, its sides also squared off arbitrarily but symmetrically and neatly to fit its Spanish shoebox container; the balcony, squeezing the lower level like the crust of a pie on hot apples; and the steam of packed mostly Latin heavy smokers rising up like fumes of incense about some primitive ritual, which of course the fight is — the basic sport, the basic war, the basic politics.

Hit him until you're recognized, that is what the challenger Mondo attempted to do — *whack whack*

*dance dance* — for 14 rounds until exhaustion set in and Palomino standing like the Commandatieri his stone fists jolting Mondo's attacks against himself until he hit the floor like an old pillow with even its feathers gone, but still swinging so the fight was stopped and all this noise like 50 Grand and the old and dirty walls and seats and the wet floors and the arguments with the ushers, all the intimacy that Dodger Stadium or the Coliseum can never have for they house the complicated.

Frederic P. Lyman, AIA

## CODE UPDATE

The SCC/AIA Codes Committee has received an urgent request from the City asking that the Chapter membership be notified of a mandatory requirement imposed on all city and county building departments by the State Supreme Court.

Before any type of permit may be issued, the contractor must file (or have on file) with the building department a certificate of worker's compensation insurance. A certificate of consent to self-insure is also acceptable. The only exceptions are permits for work employing no person subject to the worker's compensation laws. An example is a permit for work that is to be executed by the permit-holder himself.

Until May 22, 1977, the City is allowing a grace period of 15 days after the permit date for filing the certificate. After May 22, the certificate must be on file before the permit will be issued.

For more information, contact the City Department of Building and Safety and ask for "Notice to All Permit Applicants" dated March 21, 1977. This gives the form and manner in which certificates must be filed.

Mitchell Robinson, AIA  
Chairman, Codes Committee

## FEEDBACK

"...act as mailmen...?"

Have the finances of the SCC/AIA in general and the *L.A. ARCHITECT* in particular really reached such critical situation that it has become necessary for them to act as mailmen for advertisers of building products — of whatever quality? I would be most interested to know through your columns whether other members of the Chapter share my concern about the appropriateness of a professional society indulging in this kind of activity. If the costs of *L.A. ARCHITECT* really are such as to force the Chapter into such questionable solutions, is it not time to canvass the membership for their suggestions on alternative ideas?

Ralph Iredale, AIA

## 1977 BUDGET

Revenues (Basic Operating Budget)	
•Dues	87,500
•Interest, Xerox and Miscellaneous	4,000
•Documents	16,200
•Advertising and Subscriptions	-0-
•Meetings	6,700
•Committees	3,800
<b>TOTAL</b>	<b>\$118,200</b>

Expenses (Basic Operating Budget)	
•Administration	35,350
•Occupancy	12,500
•Documents	10,000
•Publications	10,000
•Public and Govt. Relations	3,500
•Meetings	8,000
•Committees	4,800
•Salaries	32,000
•Reserve Fund (misc.)	2,050
<b>TOTAL</b>	<b>\$118,200</b>

\*No budgeted income from *L.A. ARCHITECT* is planned for 1977. All funds go to their account.  
\*\*Administrative costs include all mailing cost for Chapter and *L.A. ARCHITECT*

## MAY 1977

Inside:

Esther McCoy on J.R. Davidson  
Thomas S. Hines on the downtown library.

Calendar:

**May 17:** Paul Rudolph, FAIA, addresses SCC/AIA Chapter meeting at L.A. County Art Museum's Bing Theater, 8 p.m.

**May 17:** Architectural Secretaries Association visits manufacturer of energy-saving technology. Contact Mrs. Carol Cushing at 386-7070 for information.

**May 18:** Women's Architectural League visits Albert Van Luit factory followed by lunch at Great Scot. Contact Maureen Dodson at 454-7403 for information.



Images by Manuel Funes: The scene is the living room of David Martin's home, where the SCC/AIA Student Associates recently gathered for a leadership meeting. Membership in the Student Associates is open to any student pursuing a degree in a school of architecture represented in the ASC/AIA and whose home or school is located within the Chapter territory. For information and membership application, call Michael D. Friedman, SCC/AIA Student Representative, (213) 836-8640.

## SCC/AIA STUDENT ASSOCIATES

**How can students get involved with the AIA?**

You can join a local school chapter (ASC/AIA), the Southern California Architectural Schools Student Council (SCASS Council) — or you can join the Southern California Chapter/AIA as a Student Associate member.

**How can a student join the SCC/AIA?**

The Southern California Chapter/AIA has recently enacted a provision for students to join the Chapter. The \$10 annual dues entitle the student member to benefits that include the monthly mailing *L.A. ARCHITECT*, announcements of Chapter programs, special seminars and courses, and other events of particular interest to the

design profession, plus the CCAIA Newsletter, which is primarily concerned with legislation affecting the profession.

**Who can participate?**

Any student pursuing an architectural degree whose home or school is located within the Chapter territory.

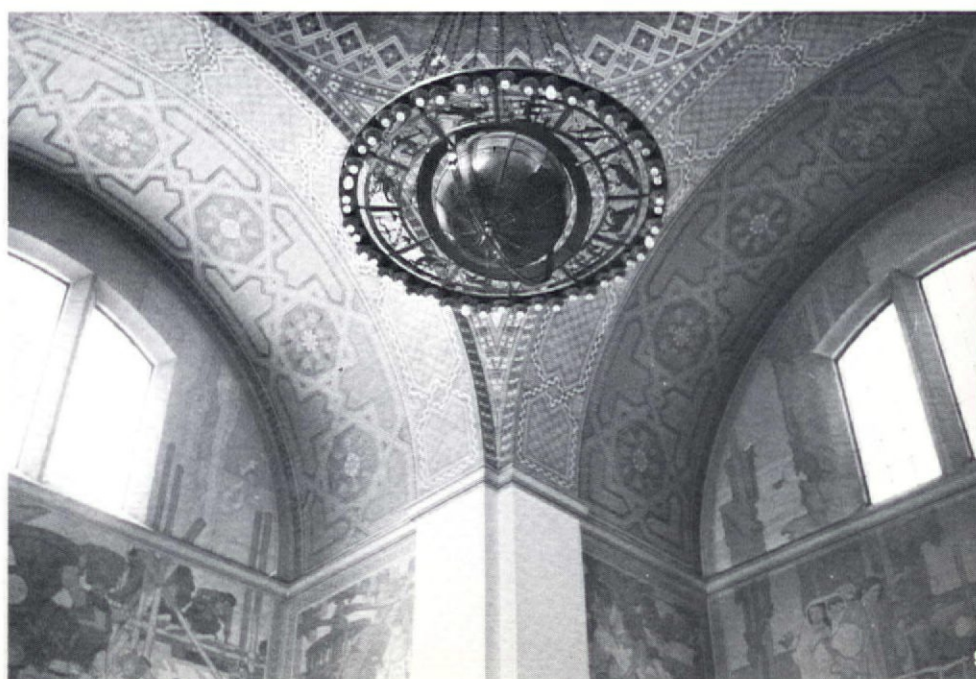
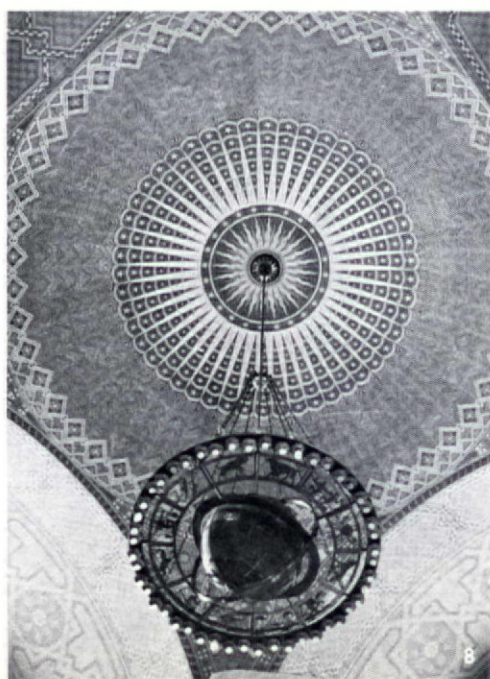
**How can you find out more?**

Each school should have an organization whose representatives can tell you more about your school activities, the SCASS Council, and the ASC/AIA. For information on SCC/AIA Student Associate membership, contact the SCASS Council representative at your school — or call the Chapter office at 624-6561.

Michael D. Friedman  
Chairman, SCASS Council



# THE LOS ANGELES PUBLIC



13



When the Los Angeles Public Library was completed in 1926, it was hailed as a masterpiece by architects, artists, librarians, and patrons. Its warm interior spaces, its dramatic exterior profile, its splendid sculpture, painting, and decoration and, according to the lights of the day, its functional provisions for processing, storing, and circulating books, all added up to a major architectural achievement. For most users and observers over the next half century, the building's formal, spatial, aesthetic, and contextual properties would increase in richness and significance as a public urban place and as a Los Angeles cultural symbol. But this growing admiration and affection for the library as a place would develop, not surprisingly, in almost direct proportion to its increasingly obvious functional inadequacies as the all-purpose center of a growing, changing urban library system.

In 1921, nearly fifty years after the founding of the city's library system, the citizens of Los Angeles had given overwhelming approval to a \$2.5 million bond issue to be used primarily for the construction of a new central facility. The Library Board — "after much study of library architecture throughout the country, of the style of building and interior plan desired, and the reputation of architects" — chose Bertram Goodhue (1869-1924), New York, as Senior Architect and

Carleton Winslow (1876-1946), Los Angeles, as Associate.

As a partner in the firm of Cram, Goodhue, and Ferguson, Goodhue had specialized in ecclesiastical structures and had been largely responsible for the design of St. Thomas' Episcopal Church, New York (1906), the Episcopal Cathedral, Havana, Cuba (1905), and the Chapel of the U.S. Military Academy, West Point (1909). After establishing an independent office in 1914, Goodhue was noted for the variety of his designs, including the major buildings for the Pan-Pacific Exposition, San Diego (1915), the Nebraska State Capitol, Lincoln, and the National Academy of Sciences, Washington, D.C., both completed after his premature death in 1924. Carleton Winslow, a junior associate of Goodhue's, both in his firm and at the Goodhue-Pan-Pacific Exposition, had settled in Los Angeles after the San Diego Fair and assumed major responsibility for supervision of the library's completion after his colleague's death.

The architects' "Spanish Colonial" achievements in San Diego and Goodhue's unclassifiably "modern" Nebraska capitol were the major factors in their getting the library commission and were, as well, the major progenitors of the building's ultimate style. A Spanish Colonial "flavor" seemed appropriate for Los Angeles, but the library program seemed to call for something more stylized than the San

Diego structures. And ultimately it was that latter imperative that turned Goodhue from the original "Spanish" dome to the more abstract crowning pyramid.

"I am going to give them a building that will make them sit up and scratch their heads," Goodhue promised while conceiving the library. And as Winslow acknowledged shortly after its completion, the "style" was significantly difficult to classify. "Its character is a modern expression of the plan and manner of construction," he insisted. "In part and in detail, the building recalls numerous ancient styles, for no building, particularly a library, can disregard the accumulation of architectural experience of the past. This character is determined by the requirements and limitations of reinforced concrete construction, expressing in a straightforward manner the lines of typical post and lintel design. A conception of such simplicity," Winslow believed, "would result in sterness were it not for the softening influence and adorning of the carved and sculptured stonework and the color note of the tile work, both of which are integrally...a part of the design. The subject matter involved in the stone work expresses directly the purposes and ideals of a great Library and adds an interesting and valuable classical contribution to the building. The use of colored tile recalls the California heritage of Spanish

Colonial architecture and more remotely the scholarly influence of a more Eastern heritage."

A contemporary critic, Merrill Gage, echoed and praised the architects' intentions. "To a public long steeped in the classical orders of architecture," he admitted, "this building comes as a distinct shock. Like all creative Art, it is disturbing; it leaves an impression that is satisfying, yet mystifying. It follows no accepted order of architecture but through it strains of the Spanish, of the East, of the Modern European come and go like themes of folk songs in a great symphony rising to new and undreamt of heights in an order truly American in spirit. It is as elemental as the pyramids. Its roots go down into the past to the beginning of things. It takes from the fundamentals of geometry the cube and the prism, assembles them mass on mass with a convincing strength.... The Southland sunlight blazing on its walls cuts interesting patterns of light and shade, throwing a bold profile against the sky."

The building's "bold profile" was enriched by the architectural sculpture of Lee Lawrie, who had worked with Goodhue on the Nebraska Capitol and whose later credits would include the sculpture for Rockefeller Center, New York. Interior ceiling designs by Julian Garnsey complemented the lush, evocative murals by Dean Cornwell, A.W. Parsons, and Albert Herter.

The main three-story structure measured 200 by 230 feet and rose to the central tower 188 feet above the sidewalk at the Hope Street entrance. The 89-by-129-foot two-story east wing enclosed a charming courtyard connected to the children's department. The main building, Winslow explained, "is intersected on its long axis by public corridors leading, on the first floor, to a central lobby, and on the second floor, to a large Rotonda, which is the center of library activities and the chief decorative and structural feature of the building." From the rotunda, "passages lead to the main reading rooms, all of which have exterior exposure and form the outer perimeter of the building. Occupying, as it were, an inner ring between these reading rooms and the rotunda are four divisions for the general book stock...rising in seven tiers to the tower space and opening on the reading rooms they serve."

As expected and desired, the library's holdings grew rapidly in the decades following the completion of the building. The corresponding growth of the branch library system and the increased use of off-site storage absorbed some of the pressure, but talk of the need for a "new" facility increased in the 1950s and '60s. By then, no informed person could deny the need for more storage and service space, but those most active in pressing for new facilities failed, as they



# CHAPTER NEWS AND NOTES

**Architectural examination candidates** for the new Qualifying Test to be held this June will be interested in the preparation program currently offered by **Architectural License Seminars**. The program includes home study courses on all exam subjects, handbooks, and an intensive one-day crash seminar which will be held at the Sheraton L.A. Airport Hotel on Sunday, May 15. Particular emphasis is given to this year's graphic design program which is "A National Park Visitor Information Center." The ALS organization is in its tenth year of educational service to the profession and is currently providing study aids to thousands of candidates, institutions and organizations throughout the country. Further information may be obtained by calling the ALS office at (213) 477-0112.

**The new copy deadline for L.A. ARCHITECT** is the 5th of the month preceding publication. The deadline for the June issue is May 5, 1977. Copy may be sent directly to Editor Jonathan Kirsch, 11002 Rose Avenue, Los Angeles, CA 90034.



The newest smile at the SCC/AIA Chapter office in the Bradbury Building belongs to **Marilyn Capos Fuss**, who has been serving as secretary since last December. She grew up in Los Angeles and made a circuit of several U.C. campuses, finishing at Berkeley with a B.A. in English. Her husband, Marshall Fuss, studied law at Cornell — and Marilyn audited classes in English and art history. Since returning to L.A., Marilyn is finally learning to appreciate it, and has even come to prefer it to the Bay Area as a home. She strives to come out of the closet as a writer, something she didn't have to do two years ago when she anonymously wrote dining-out columns for a San Francisco newspaper. Marilyn is at the Chapter office each day until 1:30 p.m., so mornings are the best time to order documents from her.

An important notice to entrants in the **SCC/AIA Design Awards Program** from Awards Committee chairman **Ray Kappe**: Winning entrants will be asked to submit six copies of an 8x10 black-and-white photograph of the winning design to be used for publication in *L.A. ARCHITECT*, *The Los Angeles Times*, and other newspapers and periodicals. You will only have two weeks after the announcement of the winning entries on May 16 to deliver these duplicate photographs to the Chapter office. Please anticipate this request by preparing your photographs early in the month of May.

**Robert Tyler**, Treasurer of the SCC/AIA and Senior Vice President of Welton Becket & Associates, has been named a **Fellow of the American Institute of Architects**. The Chapter extends its congratulations to Robert Tyler, FAIA, for a well-deserved honor that highlights a career of service to the SCC/AIA, the Institute and the profession.

**The 2,131st meeting of the SCC/AIA Board of Directors**: On February 1, 1977, officers, directors and guests considered the following items: Secretary's report on new member applications; Membership committee report submitted by **Howard Kurushima**; Treasurer's report; Directors' reports on committees; CRA Study Task Force; Roster; 1977 budget; CCAIA relocation; Bakersfield Section; Membership, Dues and Ethics.

A note to **David Martin** from **The Silvestri Streaker**: "I want to express my appreciation to you and the Chapter for the C.B. radio I received as outgoing president. I was never so surprised in my life — it was the remotest kind of gift I could imagine. I am enjoying it very much and it is truly a learning experience."

The AIA's **Committee on Historic Resources** and the **Association for Preservation Technology** will join to present a short course on "Deterioration of Wood: Causes, Prevention, and Care" in San Diego on June 2 to 4, 1977. The tuition fee of \$325 includes three days of instruction and original reference material, accommodations at the Sheraton-Harbor Island Hotel, and two meals per day. For information and registration, contact **Norman R. Weiss**, 29 East Main Street, Rocks Village, Maine 01830, (617) 374-4421.

"A positive approach to the energy problem" is the theme of **Energy Fair '77** a conference and trade show highlighting energy conservation and alternative energy sources. For further information on the show, which will take place November 3 through 6 at the Anaheim Convention Center, please contact **Energy Fair, Inc.**, 15915 Asilomar Boulevard, Pacific Palisades, Ca 90272.

**May 31, 1977**, is the final deadline for submission of entries in the **1977 Architectural Awards of Excellence** program sponsored by the **American Institute of Steel Construction**. Steel-framed buildings constructed in the United States in 1975 and 1976 will be judged by a jury including **Louis de Moli**, FAIA past president of the AIA. For information, contact the American Institute of Steel Construction, 1221 Avenue of the Americas, New York, N.Y. 10020.

The **Helioscience Institute** of Palm Springs and **Northrop University** are sponsoring an **International Solar Energy Conference and Exhibit** on April 28 through May 4, 1977. For information on workshops, panel discussions, and presentations of technical papers and exhibits, please call (213) 776-3410.

The annual golf tournament, tennis tourney and dinner sponsored by the **Producers' Council of Southern California** for Southland architects

will be held again at the beautiful Via Verde Country Club in San Dimas. This year's outing is scheduled for May 5; prizes will be awarded for individual winners in both the golf and tennis competition. In addition, the Perpetual AIA Chapter trophy will be awarded to the four-man team of architects from the AIA chapter with the lowest team score. San Diego is the defending champion and expects to enter a strong team again this year. Interested participants are urged to contact the Chapter office or the Producers' Council office in Los Angeles for further information.

**Lost!** Ten black-and-white slides of the Huntington Library — a 1976 Design Award Program entry — have been lost. If you know of the whereabouts of these slides, please call the Chapter office at 624-6561.

## ASSOCIATES

The **Associates** of the SCC/AIA are presenting a series of comprehensive seminars to assist in preparing for the architectural license examination. Upcoming seminars in the continuing series include "Mechanical Design" by **Richard Palmer**, Mechanical Engineer, in the Sequoia Room of the Pacific Design Center at 6:00 p.m. on four consecutive Wednesdays, May 4, May 11, May 18, and May 25; "History and Theory" by **William Kelley**, AIA, in the Orange Room of the DWP Headquarters at 7:00 p.m. on Tuesday, May 31; and "Electrical Design" by **Bill Jones**, IES, in the Orange Room of the DWP Headquarters at 7:00 p.m. on Tuesday, June 7. The cost of the seminars is \$1.00 for Associates and \$3.00 for non-members; the Mechanical Syllabus costs \$15.00. For additional information, call the Chapter office (624-6561). **Michael Rachlin** is serving as associate director of licensing seminars.

## WAL

• Reservations are a must for the forthcoming **WAL** regular meeting, which starts at 10:00 a.m. on May 18th. The program features a tour of the Albert Van Luit & Co. factory, one of the largest designers and manufacturers of wallpaper in the United States, followed by a short meeting and lunch at the "Great Scot" on Los Feliz Boulevard. Contact **Maureen Dodson**, 454-7403, before May 11th.

• **WAL** is happy to announce that distribution of architectural scholarships and awards totaling almost \$14,500 has been made possible by

the fantastic success of its **1976 Home Tour**. Tickets will be available shortly for the 1977 Home Tour in October, and we look forward to your continued support. Watch this column for further details.

• **Kathy Brent** and **Sally Landworth** attended the CCWAL Interim Meeting in Sacramento, April 27 and 28. The two-day business session was augmented by a tour of Sacramento Old Town and dinner and entertainment at the Campus Common Club.

• The **Annual Inter-Auxiliary cocktail party** on May 1st was well attended by WAL board members and their husbands. This yearly get-together is planned by the Women's Auxiliaries of the architectural, medical, dental and legal professional societies, and provides the participants with an opportunity to meet and exchange views and information relating to their particular professional disciplines.

• **WAL** will be hosting a party for newly-licensed architects on June 12th at the home of **A. Quincy and Elaine Jones**. Invitations will be mailed later this month.

The **Women's Architectural League**, in cooperation with the Los Angeles City Schools and supported by Occidental Life Insurance Company, has sponsored the **Los Angeles Beautiful "Home Projects" Competition** for over 20 years. Through this program, junior and senior high school students have the opportunity to put their skills to work to improve their immediate environment. Projects range from the building of lath houses and greenhouses to the growing of organic vegetable and flower gardens. On April 30, 1977, WAL members visited the "Home Projects" to judge their efforts. In charge of judging the high school home projects were Projects Chairperson **Mrs. Sheldon Brown** and **Mrs. Frank Smizer, Jr.**, while **Mmes. Stanley Brent**, **William Landworth** and **Marvin Bluestein** reviewed those submitted by junior high school students. WAL member **Mrs. John Absmeier** chaired the Student Beautification Project Committee, and **Mrs. Marvin Bluestein** served also as coordinator for the San Fernando Valley "School Projects" judges. **Mrs. Donald Gill** acted as "School Projects" guide. Assisting as one of the hostesses at the Awards Banquet will be **Mrs. Donald Perry**. WAL Trophies and Certificates of Merit will be presented to the winning students at the Los

Angeles Beautiful Awards Banquet, May 18, 1977, by **Mrs. Stanley Brent**, WAL President.

Each year the **Women's Architectural League** sponsors a series of four Rap Sessions at various architectural offices in the area. Designed to provide students of architecture with an insight into architecture in practice, these meetings have been extremely successful. Starting with students from USC, UCLA, Sci-Arc, and Cal Poly Pomona, WAL has recently branched out its invitations to include students from **Pierce, East Los Angeles and Glendale Colleges**, as well as **Los Angeles Tech**, and others. An effort is made to schedule two large and two smaller offices in the series, for a meaningful contrast of the realistic day-to-day operations of practicing architecture with purely philosophic expression. The cooperation of the architectural firms and the enthusiasm of the students have been most gratifying and encouraging.

## ASA

The **Architectural Secretaries Association** is setting up a two-part meeting for Tuesday, May 17th. The first part will be a visit to a Glendale manufacturer and tester of environmental energy-saving devices. The second part of the meeting will be held at a restaurant for dinner, followed by a slide presentation by architectural photographer **Fred Daly** on "Homes Using Environmental Energy." Details are being completed and reservations may be made by contacting **Mrs. Carol Cushing**, the ASA's 1st V.P. and Program Chairman c/o Adrian Wilson Associates / A Division of HNTB, 621 S. Westmoreland Avenue, Los Angeles, CA. 90005 / (213) 386-7070. Guests are welcome to attend with advance reservations. Plans are also being finalized for the **National ASA Convention** in San Diego, June 4 to 9, held concurrently with the AIA Convention. ASA's theme will be: "Tomorrow: Visibility / Viability." The ASA headquarter hotel will be the U.S. Grant. Registration will be \$60 per person, to include: a two-part all day educational workshop; a workshop on chapter effectiveness; a workshop on office practice; a professional representation workshop; several luncheons with speakers, the annual business meeting, and a banquet installation of new officers.

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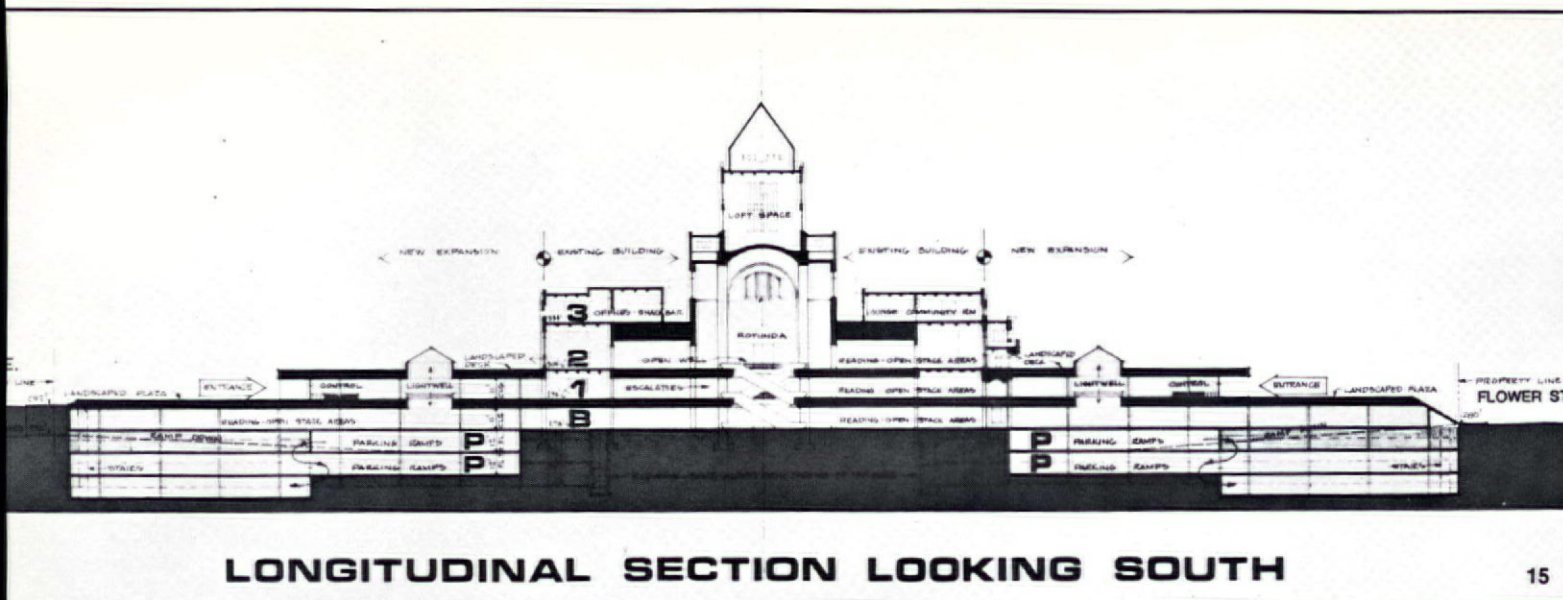
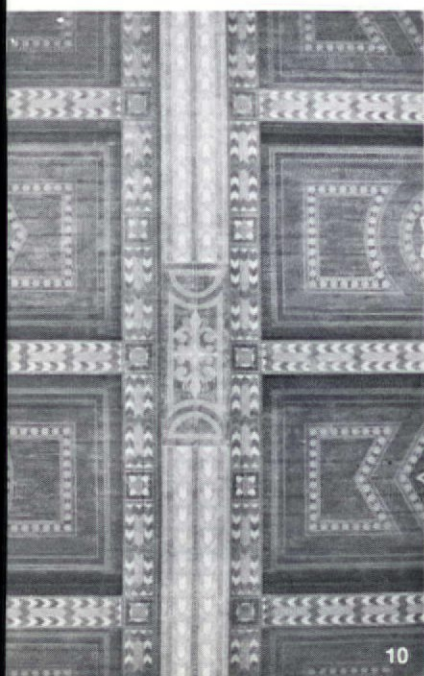
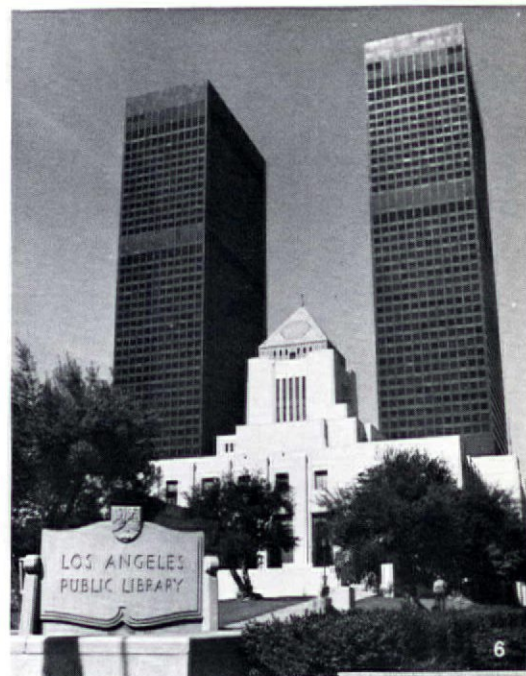
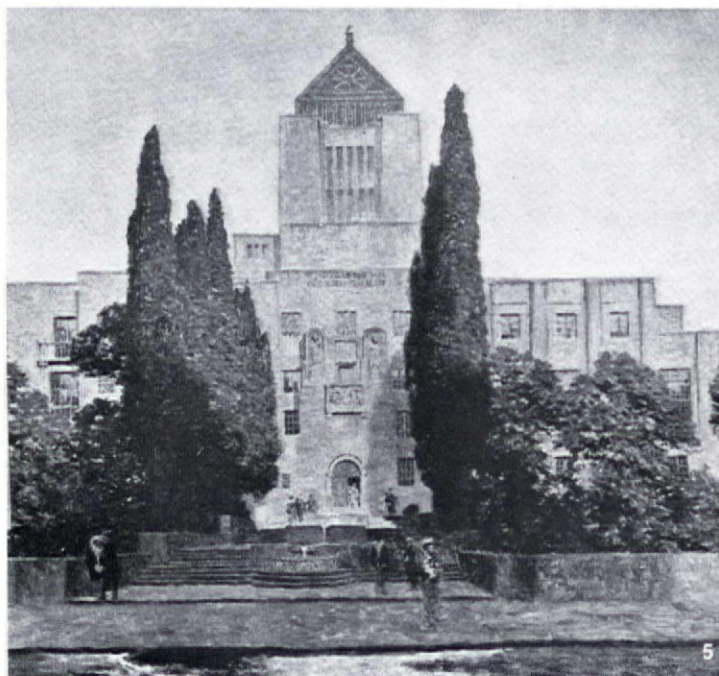
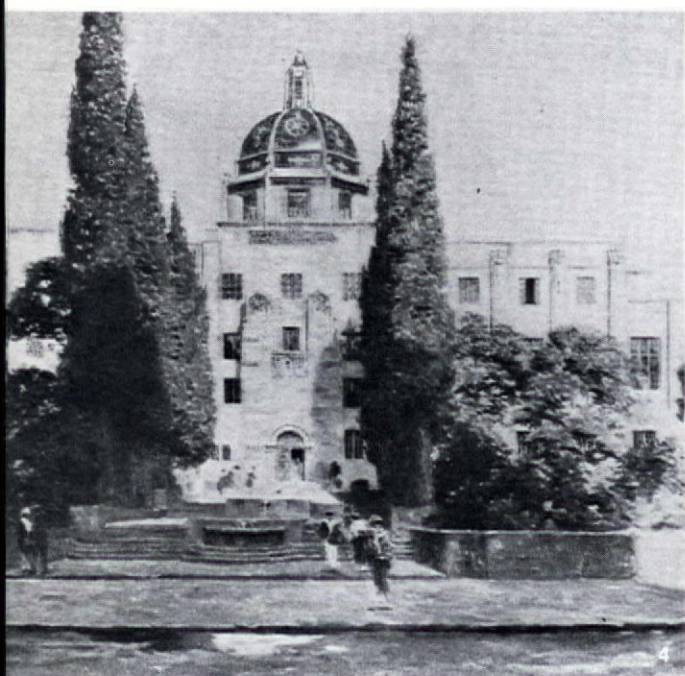
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"...the strongest architectural statement in Southern California."



LONGITUDINAL SECTION LOOKING SOUTH

15

(1) Goodhue, Pan Pacific Exposition, San Diego, 1915; (2) Goodhue, Nebraska State Capitol, Lincoln, mid-1920s; (3) Goodhue and Winslow, first scheme for Library, south facade; (4) Second scheme for Library, west facade; (5) Third scheme for Library, west facade; (6) Library, east facade; (7) Library, south facade; (8), (9) Library rotunda; (10) Reading room ceiling decoration; (11) Rotunda mural; (12) History room murals; (13) Proposed Luckman renovation, view from the northwest; (14) Proposed Luckman treatment of rotunda; (15) Proposed Luckman renovation, longitudinal section. Photo credits: (1) through (5), Bertram Grosvenor Goodhue: (Architect and Master of Many Arts (New York, 1925); (13) through (15), Charles Luckman Associates; all others, author. Author's note: All quotations and statistics are taken from the files in the Los Angeles Public Library archives.

ld up into the late 1970s, to ac-  
nt sufficiently for the public's  
chment to the old building it-  
Indeed, much of the respon-  
sibility for the prolonged inaction  
apparent inertia in the resolu-  
of the "library question" has  
with municipal officials and  
s and administrators of the  
ry system who have continued  
nk the "solution" of the  
blem" to the "inevitable"  
olition of the venerable  
due building. In 1967, for  
mple, various civic leaders  
erted that they voted against an  
erwise acceptable \$57.8 million  
d issue for new facilities only  
ause it was tied to the destruc-  
of the existing building. And it  
assumed that this relatively  
espread sentiment was partially  
ossible for the measure's  
at. A 1976 city-sponsored study  
Charles Luckman Associates —  
g a proposed new facility on  
shing Square with the sale and  
licit demolition of the old  
ding — again, historians and  
n architects, historians, and  
cerned citizens.  
rchitect Robert Alexander, a  
n-time supporter of the  
ding's preservation, once again  
ed on Angelinos to "stand at  
corner of Fifth and Grand and  
for yourself. Look at it from the  
th on Flower Street or view its  
mid top from the Music Center  
you will see why it sticks in the  
d of the average citizen as a

landmark. Or walk into the rotunda  
for the first or the one hundredth  
time and feel your spirit rise." The  
library, Alexander believed, "is the  
strongest architectural statement in  
Southern California." Since its  
completion, "more than fifty years  
of building during the period of the  
most explosive urban growth on  
record has failed to produce  
another design to match its power  
and compelling presence." Architect  
Charles Moore asserted that it is  
"the most important public  
building in Los Angeles — by one of  
America's greatest and most under-  
appreciated architects."  
Also in response to the building's  
possible demolition, a citizens'  
group of concerned preservation-  
ists formed the Committee  
for Library Alternatives, and the  
Southern California Chapter of the  
American Institute of Architects  
formed a Library Task Force of  
architects and historians to study  
and establish preservation criteria  
and serve as advisors on specific  
remodeling schemes. About John  
Weaver raised questions about the  
new Luckman proposals, the old  
building, and the overall library  
system (*New West*, October 11,  
1976). Architect Paul Hoag argued  
for the viability of a high rise  
addition for extra storage and service  
space west of the existing building  
(*Los Angeles Times*, November 28,  
1976). Citizens wrote to editors and  
civic officials expressing their con-  
cern for saving the building.

Responding to preservationist, as  
well as economic, criticisms of the  
Luckman proposals for a new  
facility on Pershing Square, the Los  
Angeles City Council voted 8 to 4 on  
December 6, 1976 to solicit new  
proposals which would specifically  
address the question of expansion  
and renovating the old building.  
The council rejected an automatic  
granting of the new study to  
Luckman Associates as an exten-  
sion of their earlier site study,  
which had disregarded the possi-  
bility of expanding and renovating  
the old building. Yet when Luckman  
Associates quickly offered to recon-  
sider and re-study the matter, free  
of charge, the Council assumed a  
wait-and-see holding pattern and  
temporarily suspended action on  
Requests for Proposals.  
By March 1, 1977, Luckman, who  
had once called the possible  
remodeling of the Goodhue library  
a waste of taxpayers' money, was  
ready with a plan for enlarging and  
re-cycling the structure. Since it is  
the first of what will presumably be  
a growing number and variety of  
proposals, it has occasioned con-  
siderable controversy in architec-  
tural and historical circles. While  
most preservationists applaud  
Luckman's dramatic change of  
direction and apparent joining of  
their ranks, they are far from agree-  
ment on the efficacy of his specific  
proposals and are asking numerous  
questions about the project: (1)

Could not, for example, the east and  
west additions be sunk farther  
underground so as to obscure less  
of the existing building and set the  
generally admired, re-landscaped  
"roof gardens" nearer existing  
street levels? (2) Is it necessary or  
advisable in building an east ad-  
dition to demolish the existing  
children's wing and interior court-  
yard? (3) Is it desirable to cut  
through the center of the rotunda  
floor and to install escalator banks  
in the heart of Goodhue's  
composition? (4) Is it feasible to  
give up valuable interior space for  
"snackbar dining" when the  
surrounding downtown blocks are  
full of both modest and elegant  
snacking and dining facilities? (5)  
In addition to administrative and  
technical services, what other  
programmatic functions might be  
relocated in order to reduce net  
square footage requirements on the  
central site? (6) Are the texture and  
details of the proposed renovations  
truly compatible with the fabric of  
Goodhue's building? (7) Is it  
feasible that so sensitive and  
significant a venture as the restora-  
tion and remodeling of this acknow-  
ledged masterpiece be given over  
entirely to any one *single* firm or  
point of view — Luckman or other-  
wise?  
Would not the users and admirers  
of the Library be better served with  
an intelligently selected *team* of the  
best and most sympathetic design-  
ers and technicians who have had

prior experience in major restora-  
tion projects? Such an approach  
might be more difficult to ad-  
minister than a single firm/single  
viewpoint approach, but might it  
not, in the long run, be the best and  
safest way to solve the "library  
question"? It is these and other  
questions that such monitoring  
agencies as the AIA Task Force and  
the citizens' Committee for Library  
Alternatives will be asking in the  
months and years ahead. *Both  
groups are now soliciting ideas and  
reactions from architects and other  
citizens in the form of "Letters (or  
Sketches) to the Editor" of L.A.  
ARCHITECT for transmission to  
civic officials, planners, and  
ultimately designers.* This much is  
certain: the present momentum for  
saving and enlarging the Library is  
the result of popular interest and  
participation. That interest and par-  
ticipation must continue and in-  
crease if the envisioned new work  
achieves the quality of the old.  
On the west side of the building is  
an inscription from Lucretius, which  
the civic officials, architects, histo-  
rians, and citizens who succeed in  
preserving and recycling the Library  
might read and take to heart. Like  
other inscriptions in and around the  
building, it is unabashedly heroic.  
"Et quasi cursores vitai lampada  
tradunt," it reads. "Like runners  
they hand on the lamp of life."  
Thomas S. Hines  
University of California, Los Angeles



# J.R. DAVIDSON

Esther McCoy profiles a designer  
"whose work has brought distinction  
to Southern California..."

Julius Ralph Davidson (he dropped given names and insists on J.R.) moved to the U.S. from Berlin in 1923 at the age of 34. He had worked in architectural offices in Berlin, London and Paris since he was 18, and had his own practice in Berlin for two years. In Los Angeles, he went into the office of David Farquhar, then worked for a while as a set designer, and finally remodeled houses for a firm of builders. He opened his own office in Los Angeles in 1927 in a block on West 7th Street that he was developing as shops for the firm of Hite and Biliike. He never became a licensed architect.

His office was always small, but his work, frequently published, brought distinction to Southern California. The total number of completed works was no more than 150, mainly shops and interiors in the early years, and houses after 1937. In the 7th St. development were the first Modern restaurant and shops in Los Angeles. A surprising solution was to treat the shops not as a continuous facade but to give each different colors, materials, even graphics. Each was taut, elegant and self-contained. His houses, on the other hand, were forms which appeared often to be no more than loose envelopes pushed out of shape by a complex floor plan. All of them had something of the salon and the cottage.

His two favorite houses, however, the 1937 Stothart house (2501 La Mesa Dr., Santa Monica) and the 1951 Dann house (1369 Londonderry Pl., L.A.) show the least pressure of plan on form. The most pressure may have been in the houses for psychiatrists during the 1950s. The requirement that in-going and out-going patients never meet plays havoc with a plan. Last year one was remodeled by Davidson for a writer, which adds a new kind of pressure.

Now at 88 Davidson acknowledges only one major influence — the floor plans of the Swedish houses he saw at age 21. He called them "harmonious and correct." He has what amounts to a romantic attachment to *home*, which may have come from being orphaned at an early age.

When he designs a house, his time goes into following the sun and the clients through the spaces; he seems to enter them spontaneously, he lives them. His houses are full of options — the kind I look for in participatory planning and find only in Davidson and a few other who came out of 19th century thought. There are always redundancies — for instance in his own house, now destroyed, were, within a radius of 12 feet, three places to eat: the formal dining space at the end of the living room, the breakfast alcove facing the terrace, and a roofed outdoor dining area.

There was always the sacred conversation space protected from traffic, and at the fringes a variety of informal spaces. He seemed to think in terms of small groups leaning in together, talking and laughing. The general thinking of the period was a large intellectual circle. Davidson's were always intimate; no matter how large the room he had some wonderful devices for breaking them up into loose parts.

"I have never wanted to change a plan of any of my houses," he said in January. "Maybe a detail or two, nothing more."

He is essentially a designer of interior spaces; these he links with logic and poetry to gardens.

An important element in Davidson's shops and houses came out of two years in the London office of Frank Stuart Murray where he detailed interiors for Cunard and White Star liners. (England was a pilgrimage of a sort as his father was born there; his mother in Germany.) He was impressed by the simplification in the English houses of Voysey and others, but it was the ingenious planning of storage, the flush detailing, the suppression of the joint, and the meticulous execution in fine woods for marine interiors that made the biggest mark.

Paris left another mark on his work. Mrs. Davidson, who went from Berlin to Paris to work in fashion design, describes Paris of 1913 as "saturated with design...the vibrations were everywhere." In this early phase of Art Deco, architecture was interwoven with interiors, fashions and the design of endless objects.

It was, I think, that pre-war Paris that gave so many sensuous pleasures to Davidson's interiors. Mrs. Davidson is also responsible for the inspired use of fabrics, the unusual combining of patterns in small areas, and the luscious colors. Reds and purples were a favorite combination; they were graded from a purple-chocolate floor covering to eggplant upholstery, down the scale to pastels — then the inevitable line of brilliant red, sometimes in the frame of a glass screen. Davidson's bedrooms and dressing rooms for women always deserved the name "boudoir." This persisted in and out of the International Style, proof that sensuousness was in the end more durable than Puritanism.

Davidson went to see Gropius' Fagus Factory; he went to a seaside project by Oud in Holland; he applauded Loos's Steiner house in Vienna. But his first houses of 1937 were not strictly International Style; his respect for the tradition of wall was apparent in the ratio of wall to window. And he frames his continuous window on the terrace side of the Stothart house with wall rather than dissolving his corners in glass. It is that rare house of the 30s with wall space for large paintings, appreciated by its present owner, Gifford Phillips, who has one of the finest 20th century modern collections.

Davidson was more concerned with protecting the walls from rain and the glass from sun than in establishing a sheer plane. But his abiding interest was in what happened inside the house. His houses had a kind of economy of maturity which his shops had not. The latter had the multiplicity of parts and the boldness of youth. The Jay Bari shop of 1930 was an exciting collage of solid and transparent rectangles in many colors and materials. In a house, he had less and less interest in controlling the form. And by the end of the 1930s he had abandoned drama — except in one instance, the Dann house, with its two-story glass terminal which creates a scale divorced from plan. Something of collage remains, but the projections on different planes of the balcony rail and the curved brick wall give it a third dimension.

Some of his entrances hug the side of the house for 20 or more feet before you reach the front door. You

may even turn a corner at the end, as in the 1946 Crosby house expanded for Dr. Jurness (473 Denslow Ave., West Los Angeles). But once inside there is a five-sided glass wall around a magnificent garden and pool. Some houses on steep downslopes are so close to the street that you may miss them. But once inside, things happen; in the Dr. Fenichel house, for instance, the stepped glass walls follow the landscaped slope.

Glass as a device for separation began with shops, then carried through most of his houses. In the Stothart and Case Study houses a panel of raw glass separates entrance from living areas. In the late 40s he devised a space he called the "gallery," a wide hall off the entrance with strip windows above a storage wall on the street side, and glass panels above built-ins (often sofa) on the living room side.

Sometimes a stone fireplace backed up to the gallery, but he preferred a modest opening in a plaster wall. The gallery was a valuable device for collecting together storage elements, for bringing light from another direction into the living room, providing a protected conversation corner and for linking the front door to the service wing.

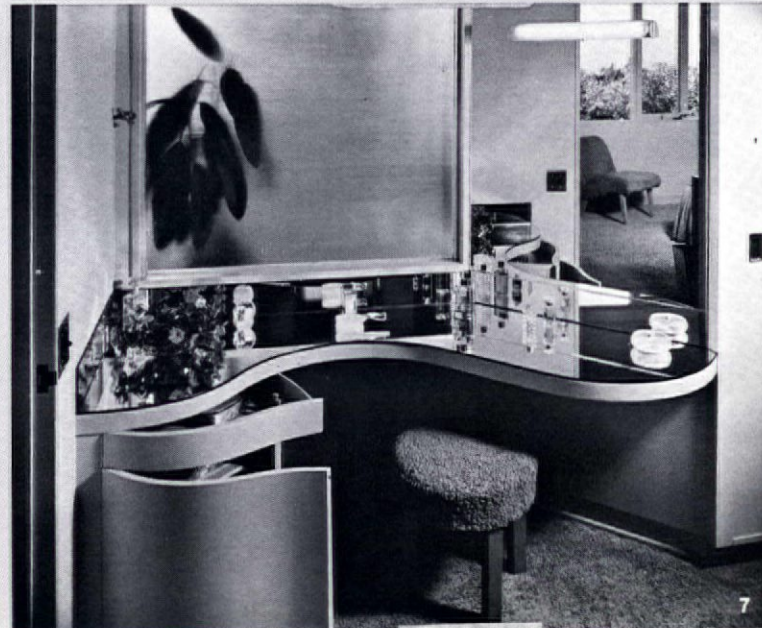
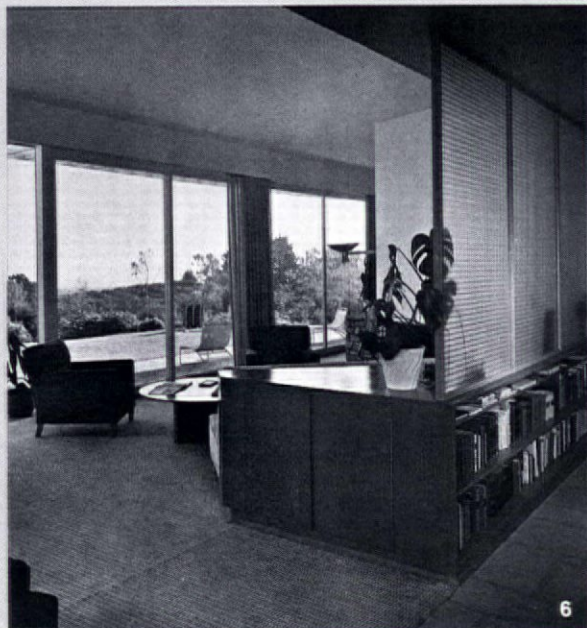
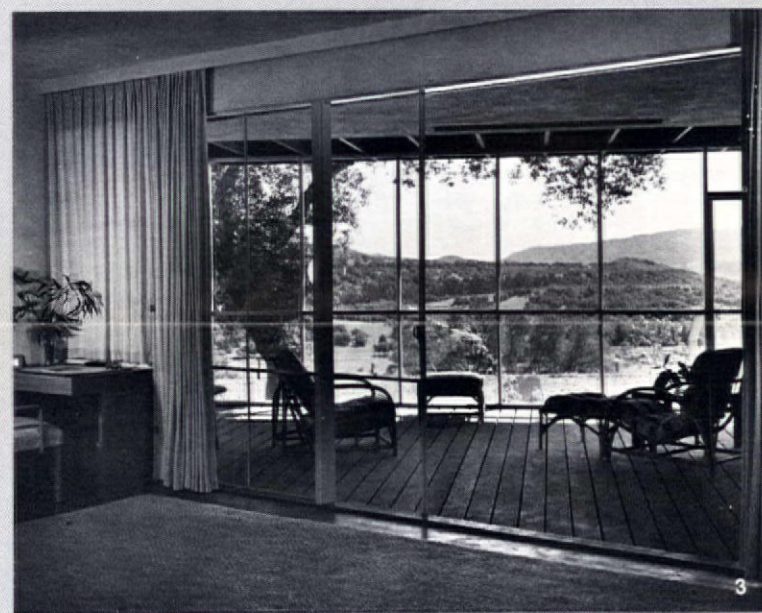
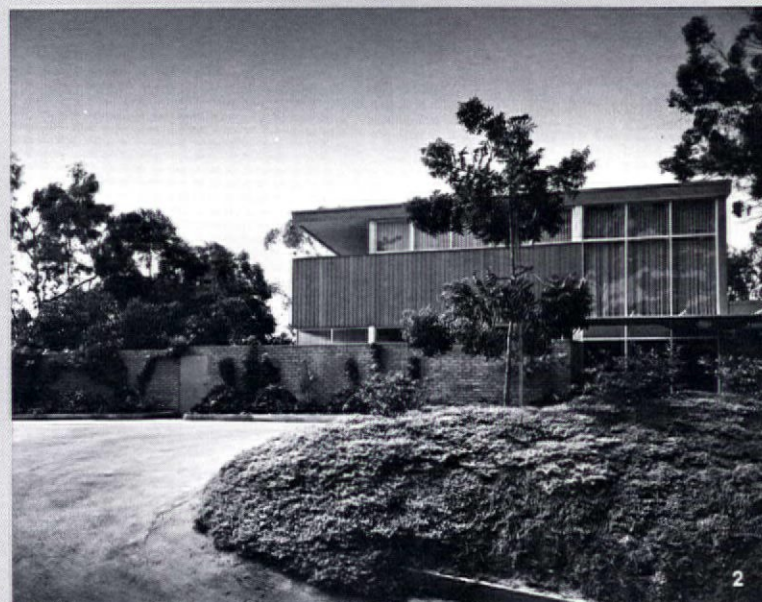
He produced mood with plan. During the 30s when Prohibition was repealed he was commissioned to design bars for a chain of hotels in Chicago. Here he set a mood of intimacy which was reinforced with different lighting schemes. Experiments in lighting went back to his shops of the early 20s in Berlin when he began using hidden light sources and reflectors. He adapted the shop lighting to houses, one a coved wall with hidden light tubes. This accounts for the two ceiling heights in most of his houses. In one bar he had two different kinds of indirect lighting, as well as direct lighting below the bar level for the bartender; the choice of seating arrangements in the bars was as various. His restaurants offered almost as many options. Those were the bright days of his youth when he could pull together a dozen patterns and materials and colors and achieve elegance and ease.

What best represents maturity you can see by standing in one of his living rooms looking out toward the hills, the canyon, the ocean. In the case of the Vigeveno house in Ojai, through living room glass and glass of the porch, out over the Valley. All harmonious and correct. Or I can transport myself into one of those charmed little circles he knew better than anyone else how to make in a plan.

Whenever I ask him about a house he will give me little biographies of the owners and their cousins, but of the house itself he remembers best some piece of good fortune which made it possible to introduce something altogether pleasing to the owner. For instance, the hall off Thomas Mann's study, with a half bath and a stair to the bed and sitting room above. Of the house itself he says only: "Nostalgic German."

Esther McCoy

(1) Stothart house, Santa Monica, 1937; (2) Dann house, Los Angeles, 1951; (3) Vigeveno house, Ojai, 1941; (4) Davidson house, West Los Angeles, 1947; (5) Stothart house; (6) Kingsley house, Pacific Palisades, 1946. All photographs by Julius Shulman except (1) and (5).





## CALIFORNIA ARCHITECTURE: A VIEW FROM THE SOUTH

(Continued from front page)

a tiny segment of Los Angeles' architecture into a pale ghost of New York", as Gebhard does in his preface, is off the mark since some of us practically are New Yorkers, all of us are from elsewhere, and others are well on their way to becoming New Yorkers. If Cesar Pelli is not a New Yorker yet, as architect for the Museum of Modern Art Tower (a prestigious commission which he wrested in competition from at least four major New York-based firms), he will most certainly soon become one.

Gebhard correctly identifies two characteristics of our architecture, "playfulness" and "delight." "The complete and unequivocal lack of intellectual intent provides (California buildings) with a lightness and tinselly quality of make-believe which has more to do with Disneyland than with the traditional values of Modern Architecture. Much 19th and 20th century architectural design is a form of play," he writes; and later, "Eastern and European critics have been decidedly reserved about... California architecture in general. Delight is once again the principal quality for (their) reservation.... Phrases such as 'stage set' and 'romantic' have been used to characterize the work of Moore, in particular."

Underlying Gebhard's piece and established early in the writing is the theme that Modern Architecture is dead: "Most architects are uncomfortably aware that the unquestionable authority of the Modern is no longer with us." From here he wrongly, I believe, concludes that this leads back to historicism. "No one aspect of the current California architectural scene has caused more discomfort for those who still adhere to the mythology of Modern architecture than that which now embraces outright historicism," he writes.

A much more accurate assessment of where the future lies, I believe, is contained in Charles Jencks' term, Radical Eclecticism. In January *AD* Jencks wrote, "There is a new situation developing within Modernism. We have a plurality of styles, an ever-so-

slight tinge of historicism and a discrete and sequential Revivalism. You can have any mode as long as it's new, or not more than 15 years old." This concept of an easy familiarity with all the modes of Modern architecture with a side glance at History typifies the current work of my contemporaries far more aptly than Pea Soup Andersen's Restaurant or my own study in Italian Cinquecento for the Santa Barbara Museum of Art.

Finally, Gebhard's conclusion — his pious hope that "the current sensitivity to our fragile California environment can lead to a new regionalism which will respond to the peculiarities of environment, climate and history" — seems misdirected. With a climate so benign that it doesn't even feature as a constraint or determinant of architectural form, with the absence of any real building tradition beyond the rather debased one of studs and stucco, and an architectural tradition which encourages a profusion of styles without establishing the primacy of any one, it seems likely that Southern California, rather than coalescing into a new regionalism, will become the breeding ground for a hundred experiments in architectural form, reflecting influences from worldwide architectural sources easily and instantaneously. What Gebhard's show made clear, if it revealed anything, was how liberated (and consequently more creative) the South has already become by comparison to the North, still encumbered by the earlier Bay Region tradition.

Susan King, the show's other curator, has been trying to bring the exhibition to Los Angeles. We can only wish her success. An exhibition of current architecture is almost unheard of in California and deserves to be seen. The insouciance of local museum directors in exhibiting this particular art form is only exceeded by that of their wealthy trustees in patronizing it.

Thomas R. Vreeland, Jr., AIA

## TIGERMAN MAULED

"Wit in Architecture," as Stanley Tigerman called his talk at the March SCC/AIA meeting, somehow lacked the promise of the title. On a number of levels, it was simply not very funny. It was mostly a disappointing performance by an arrogant practitioner from the Lenny Bruce/Don Rickles school of comedy. Tigerman, who boasts of his vulgarity, had some insulting words for — among others — his clients, anyone living in the suburbs, and all architects who take their architecture seriously. Frequently, the reborn iconoclast proclaimed his boredom with

rationality in others, while trumpeting — ad nauseum — his own wonderful eccentricities. Judging by the nature of the projects exhibited, there is no doubt that Tigerman would do just about anything for the sake of being outrageous. Among the tasteless examples shown was a house plan based on the form of the male genitalia, complete with ejaculated entry walk. (Are you listening, Dr. Freud?) It is apparent that Tigerman is desperate for attention. May we suggest that at his next lecture the witty architect might drop his pants or perhaps include a few pratfalls?

Lester Wertheimer, AIA

## ROBERT BLAICH

Photographs of vintage contemporary furniture design, a pictorial tour of the new Herman Miller headquarters, and two Eames films highlighted Robert Blaich's presentation at the February 9th SCC/AIA Chapter meeting. Blaich, trained as an architect, is vice-president in charge of design for Herman Miller. The 90-minute multi-media program acknowledged both the company's philosophy and individual designers.

Herman Miller's founder disliked contemporary design, but deferred to his designers' sensitivities and professionalism. Thus, according to Blaich, design purity rather than marketing research dictated company policy. By this rationale, Herman Miller often continues to produce significant designs even though they are commercially lackluster. Most of these sales flops were designed by architects, but Blaich credited architects for supporting the company's design integrity before contemporary design came into vogue.

Herman Miller's new headquarters in Zeeland, Michigan, was designed by local architect A. Quincy Jones, FAIA. It embodies flexible "systems" approach representative of the company's products, yet respects its small-town neighbors, particularly in its church-like silhouette. Screenings of "Fiberglass Chairs" and "Tops" — both produced by Charles and Ray Eames, designers of Herman Miller's most prolific products — enlivened the pace of the program.

A. Jeffrey Skorneck

## STALKING THE CORPORATE ARCHITECT

**Editor's note:** The "corporate architect" is usually an employee of a large corporation who administers building programs and selects architects to design new construction projects. The following article was prepared by the SCC/AIA's Architect as Client Committee and Architect Selection Procedures Committee under its 1976 chairman, Thomas L. Sutton, Jr., AIA. The material is based on "Dealing Effectively with the Corporate Architect" by Robert F. Fearon, AIA, past national chairman of the AIA's Architects in Industry Committee.

### THE CORPORATE ARCHITECT

He is usually an architect, but not always. He performs, directs, and controls the long- and short-range planning and development of corporate projects in accordance with management philosophy and goals of profit and growth.

Corporate architects are usually located apart from the mainstream of everyday corporate decision-making. This is because their function is generally regarded as a necessary evil in the pursuit of profit. The corporate architect is often short on staff and under tremendous

pressure to complete the required project in record time at minimum cost.

Top management is continually appalled at the high cost per square foot of today's construction projects. A post-job analysis of what the architect actually designed — and what was initially proposed — is an integral part of the corporate architect's responsibility, and the analysis sometimes justifies the concern of management over construction costs.

But don't be completely discouraged. Most corporate architects will fight for the design efforts of the practicing architect, and in most cases they are successful in preserving the integrity of the total design effort.

### THE FIRST INTERVIEW

Do your homework on the firm. Know the corporate structure, the type of facilities it builds, and who in the organization is directly responsible for employing the architect. Make your initial contact with the right individual, and work within the structure of the firm.

Call or write the person in charge and ask for an appointment. Don't try to give your "sales pitch" over the telephone. Express your desire to spend a few minutes discussing your firm's capabilities; let him know that you're available at his convenience. Follow up the call with a brief personal note confirming any pending appointment. On the day before your appointment, have your secretary call and confirm the meeting. Indicate when you expect to arrive and who will be with you.

First impressions mean a lot in this meeting. In fact, if you don't leave a favorable impression, you'll never be asked to do any work. Be yourself, but be sure you're prepared to speak the owner's language. The corporate architect will be interested in the background and principals of your firm — but don't load the meeting. Everyone present should be there for a specific purpose.

Take good notes, and send the owner a copy immediately. He will advise if there are any misunderstandings.

### PRESENTING YOUR FIRM

Customize your "sales pitch" to the potential client. Show evidence of your ability to handle projects similar to those the owner is likely to build. Be prepared to furnish specifics, including the names of individuals to be contacted as references.

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Remember, the corporate architect is likely to have some expertise in building the type of facilities under discussion. Be prepared for specific questions on costs, material, construction schedules, etc. If you don't have the know-how, he'll find out in a few minutes — and you won't hear from him again.

If you don't have a comparable project to show, then indicate your firm's overall ability — and be honest about your limitations. An owner would rather employ the services of an architect he trusts, even if the architect doesn't have exactly the right previous experience. And remember that corporate architects have a long memory for misrepresentation — the corporate architect's job and reputation are on the line along with yours.

### GRAPHICS ARE IMPORTANT

Good graphics are important in getting your message across. A well designed brochure can tell a great deal about your architectural style and capabilities.

Don't despair if you don't have an exotic five-color publication. Any format can be successful as long as it tells your story. Some of the best are quite simple — they offer the basics about the firm's management capability and a good cross-section of the work handled by the firm.

A good brochure should be easy to update, or else you'll always be making excuses for out-of-date and crossed-out information or long-hand additions. The excuses and the marked-up brochure creates a very poor impression of your own management and design capability.

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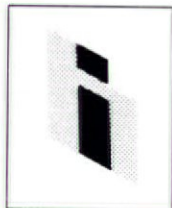
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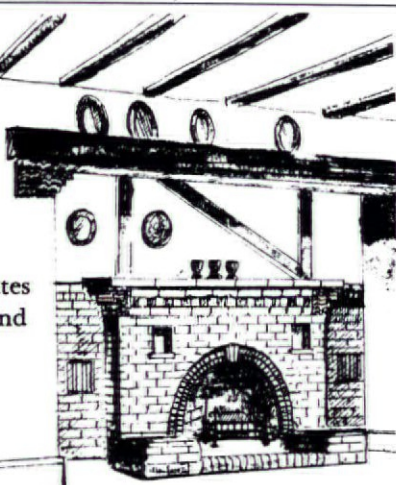
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