

## DAVID MARTIN WELCOMES AIA CONVENTION DELEGATES

Welcome, ladies and gentlemen, to 200 years of architectural history in Southern California.

The significance of our heritage is just now being discovered by architects and historians on an international level. It is also being rediscovered by many of us who have lived and worked here through the years. Los Angeles is a very special place with a special set of circumstances that has caused the evolution of the rich architectural character depicted on the following pages. Elsewhere you can read of the many forces that helped shape this heritage — but I would like to take the opportunity to talk of the future, for I am convinced that events have occurred which will alter the Southern California architectural character from 1977 on.

In 1973, we experienced an energy crisis that had a permanent impact on our nation. Our architecture has not fully responded to this crisis until recently. We are just recovering from a recession with low building activity; however, most indications are that 1977 will see an increase in architectural projects. Basic energy conservation research has been accomplished, and we are now designing projects which reflect this attitude.

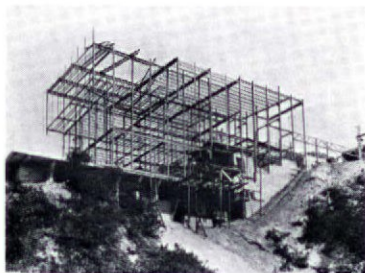
Although this is a more complex place than it was in the 20s and

their time and efforts. The Chapter would like to especially thank Esther McCoy and Julius Shulman for their enthusiastic support of this project.

The purpose of the map is to provide a window to points of architectural interest for guests, visitors and particularly those of you who may be visiting Los Angeles after the AIA convention. The map was also created to give the entire community a point of reference for the architectural heritage within our city. It is our intention to have this map reproduced in a major publication so that the community may share this information with us.

One outfall of this project is the creation of a series of one minute radio spots for station KFAC. These spots will describe each of the points of interest on the map. This public radio message is sponsored by our Southern California Chapter.

David Martin, President  
Southern California Chapter  
American Institute of Architects



Steel frame of Lovell House, Los Angeles, 1929  
(Photograph by Richard J. Neutra)

## NEUTRA: AN APPRECIATION

**Editor's note:** The following appreciation of Richard J. Neutra, FAIA, by architectural critic and historian Esther McCoy is offered on the occasion of the posthumous award of the AIA Gold Medal to Neutra. McCoy, who is an Honorary Associate member of the SCC/AIA, is the author of "Richard Neutra" (Braziller) and "Five California Architects" (Praeger).

Of all the architects who ushered in the Modern revolution in America, Richard J. Neutra's rise was the most sudden. It came about mainly through that early brilliant piece of work, the 1929 Lovell house. Neutra may have come to resent that masterpiece because it was the scale against which his later work was too often measured — its tensions, its orders, and its passionate allegiance to technology.

The tensions arose, I think, out of the frustration of years lost in World War I and the postwar devastation, of which he wrote (to R.M. Schindler, 10/20/1919): "A legion of architects are forced out of an art which now seems as far away as heaven," and cried out from the Zurich suburb where he was employed as a draftsman, "A young man has to act, not wait, not dry up in an out-of-the-way place."

His talents were furiously summoned up when he designed the Lovell house, but Los Angeles was also an out-of-the-way place in 1929. The house did not, as it deserved, lead to immediate large commissions. Indeed, it was hardly finished when Neutra returned to Europe for a year; he came back — with contact acclaim and refreshed by contact with the Bauhaus — to the Great Depression. There was little building of any kind; the eight-story men were entrenched, but there was room for houses and apartments, small commercial buildings and, luckily, some schools. (His largest commissions came during the ten years he was in partnership with Robert E. Alexander.)

The one-to-three-story route is the long route to the Gold Medal. Neutra traveled it with iron resolution to do nothing but modern design, and he developed a style so clear that it became synonymous for many years with California modern. Because of the Depression, his framing went from steel to studs, but his module (2-ft. 3-in. glass panels) carried over to wood. The delicacy and strictness of his continuous window walls were wonderfully tonic in that heyday of the eclectics. The modularity of his Westwood apartment houses was a banner announcing change. We saluted it.

There was a correctness about Neutra's design decisions of the 40s that made them flow easily into the language. His Channel Heights war housing was a model for many tract and apartment houses. Much copied was his habit of erecting a masonry terminal and floating staggered flat roofs out from it.

If he is remembered so often for his houses, it may be because even his commercial buildings had something of the domestic scale. Most of his work related in some way to houses. Of these, the Lovell

house may have been the most dramatic, not the most relaxed — the floor plan with its long interior hall was out of 1904 Vienna, and the orientation of the children's and servant's room to the north was at odds with his title "Health House."

By the 40s his houses moved more with, rather than in opposition to, the landscape, but by then he had created some splendid Oppositions: the Von Sternberg house (destroyed), the 1937 Beckstrand house in Palos Verdes. Then came those last great houses where land and house are one — not in the Wrightian sense but more Germanic in its mysticism. Let me explain this in Neutra's words, first speaking of his meager job in a Swiss landscape nursery — "There is more to learn than one thinks at first" — followed later by his penetrating comment that gardens were not just outdoor spaces where "men opened their vests every evening." No, gardens invited the soul. It was this mystical principle — out of the intimacy of the Swiss garden and the divine economy of the Japanese — that is at work in the siting of his late houses.

Esther McCoy

## DESIGN AWARD PRESENTATION PLANNED FOR JUNE MEETING

The winning entries in the SCC/AIA's 1977 Design Award Program will be announced at a special presentation ceremony to be held in June. The evening meeting will inaugurate a month-long program in honor of the Design Award winners, including subsequent symposiums that will focus the attention of the public and the press on the goals of architectural design in Southern California.

The ambitious new format for the Design Award Program will be launched when Chapter members and guests gather to view slide presentations of all 100 Design Award entries — and then to hear the announcement of the premeditated designs. A cocktail reception will precede the ceremony, which takes the place of the regularly scheduled Chapter meeting for June.

Detailed announcements of the time, place, cost and reservation procedure for the Awards ceremony will be mailed separately to Chapter members.

## HELFELD: URBAN REVIT REVISITED

"Urban Revitalization in Los Angeles" was the title of CRA Administrator Edward Helfeld's talk and slide presentation at the April SCC/AIA meeting, but that's not what he discussed. Instead, attendees at the Bing Theater received a primer on redevelopment agency objectives and tools, and a picture of accomplishment in St. Paul under Helfeld's direction.

The Los Angeles Community Redevelopment Agency is motivated by the goal of a "decent home and living environment" for all, according to Helfeld. While these qualities are provided in most suburbs through private sector investment, the CRA must induce such investment in inner cities through a grab-bag of incentives at its disposal.

The St. Paul Housing and Redevelopment Authority, which Helfeld led until last July, initiated an array of programs ranging from street paving and illumination to a network of second-level, climate-controlled shopping streets in both old and new downtown buildings. Even though the before/after slides were difficult to decipher and the downtown park "happening" was mundane, it looked as if St. Paul's "vitality" was on the upswing. Crucial elements were the rich texture of new mixing with old and respect for and retention of familiar neighborhood forms.

Los Angeles' Bunker Hill Redevelopment Project (what everyone wanted to talk about) offers a different image, with few of St. Paul's charming juxtapositions. The new Bonaventure may lure crowds in off the freeways, but a simulation of the Angels Flight will have a hard time passing as its mellowed foil. And whereas St. Paul preserved street rhythm by infilling demolition sites with relocated buildings of the same vintage, Los Angeles uproots a couple of token Victorian orphans (under duress) to a desolate outdoor museum devoid of like context (next to a freeway, appropriately).

All this is not to say that Bunker Hill will never be vital, only that future vitality will be vastly different from St. Paul's. That is why one wished that Helfeld would have concentrated more on what "revitalization" means — not merely that it is the newest buzz-word on the planning scene. Helfeld asked to withhold discussion of Central City values for another forum. Judging by his candor and the audience's follow-up questions, that next forum could generate a lot of vitality in itself.

Kenneth Dillon, AIA

## DOWNTOWN LIBRARY UPDATE

The SCC/AIA Task Force on the Library has developed into the Library Building Study Team, with Charles Moore, FAIA, as chairman; C. Gregory Walsh, Jr., vice-chairman; and Margaret Bach, Study Team Coordinator. Composed of architects, planners, historians and engineers, the team has defined as its purposes:

- To identify values and features that can and should be preserved;
- To explore alternative solutions for comparative analysis;
- To develop criteria, information and suggestions that will serve as guidelines for preservation and practical use;
- To monitor the political, architectural and construction processes for an optimum solution.

The Parks and Recreation Committee of the L.A. City Council has endorsed the concept of renovating and expanding the existing Central Library as the best of 31 downtown sites and plans studied by Charles Luckman Associates.

In a report, City Administration Officer C. Erwin Piper recommended approval of the concept and suggested that the City Council "authorize the Board of Public Works to select an architect and a library consultant for the renovation and expansion, commence preliminary studies as necessary for EIR preparation, prepare the EIR, and, with the cooperation of the Library Department, commence development of the Library Program."

As of this writing, the City Council and Parks and Recreation Committee had not yet reviewed another alternative — to incorporate the new Central Library into a proposed downtown shopping center at the southwest corner of 7th and Figueroa.

## WAL HOSTS NEW LICENSEE RECEPTION

Invitations are now in the mail for SCC/WAL's annual reception for newly-licensed architects. The event, which honors those in the Chapter area who have successfully achieved registration as architects in California, will be held in June at "The Barn," the celebrated home of Elaine and Quincy Jones.

The occasion is but one of the many activities of the Women's Architectural League of the Southern California Chapter, the support arm for the SCC/AIA. Other programs include the awarding of scholarships to students of architecture and related disciplines at universities and community colleges; support of the Los Angeles Community Design Center; co-sponsorship of the Los Angeles Beautiful Awards Program; and "Rap Sessions" involving architectural students and practicing architects.

These pursuits are made financially possible by a series of fund-raising socials, culminating in the annual Home Tour project which serves the dual purpose of promoting public interest in architecture while providing a major source of funds. Last year's Home Tour netted more than \$11,000.

WAL projects are implemented by the volunteer efforts of its membership, which is composed of wives of AIA members (corporate members); wives on non-AIA members (associates members); and college architectural students (student members).

## CONVENTION BONUS: L.A. DISCOVERY MAP INSIDE

This special Convention issue of L.A. ARCHITECT contains a unique "Los Angeles Architectural Discovery Map" for the thousands of delegates attending the AIA Convention in San Diego. Commissioned by the SCC/AIA and the Editorial Board of L.A. ARCHITECT — and prepared by Michael Franklin Ross, AIA, Joanna Karatzas, and Kathryn Smith — the Discovery Map pinpoints more than 50 important architectural sights in Southern California. We invite our guests from throughout the nation to use the Discovery Map to make their own exploration of the rich architectural offerings in Los Angeles and its environs. (L.A. ARCHITECT thanks the AIA, the Southern California Chapter/AIA and the Women's Architectural League for underwriting the Los Angeles Discovery Map.)

30s, many of us are looking back at early Southern California architecture to see how our predecessors dealt with our beautiful climate on a low-energy basis. At the other extreme, we are looking for computer technology to optimize all building systems as we look for space-age efficiency in our projects.

Energy conservation is not the only new design priority. We are in the middle of a major drought which will further emphasize the importance of efficiency in architecture, but there are other new constraints: inflation, material shortages, high labor costs, and finally seismic design. We know more about earthquake design now than ever before and we are just waiting for the next major shake. This recently-redefined technology is an integral part of building design in Southern California. All this represents a change in our perception of architecture, but the major design challenge is fantastic. It is my opinion that any significant architecture in Southern California from 1977 on must deal with these constraints in very appropriate ways.

Projects of any scale must reflect efficiency and performance. Since the beginning of the modern movement, members of our profession have been campaigning for building design based on real and total efficiency — "to do more with less." But economic considerations often become more of a determination than real efficiency. In 1977 I see real and economic efficiencies in parallel, and I feel this will bring an exciting new architecture to Southern California.

The Los Angeles Architectural Discovery Map contained in this issue was made possible by a public relations grant from National AIA, contributions from the Women's Architectural League, the SCC/AIA, the leadership of Chapter member Michael F. Ross, and by many talented people who contributed

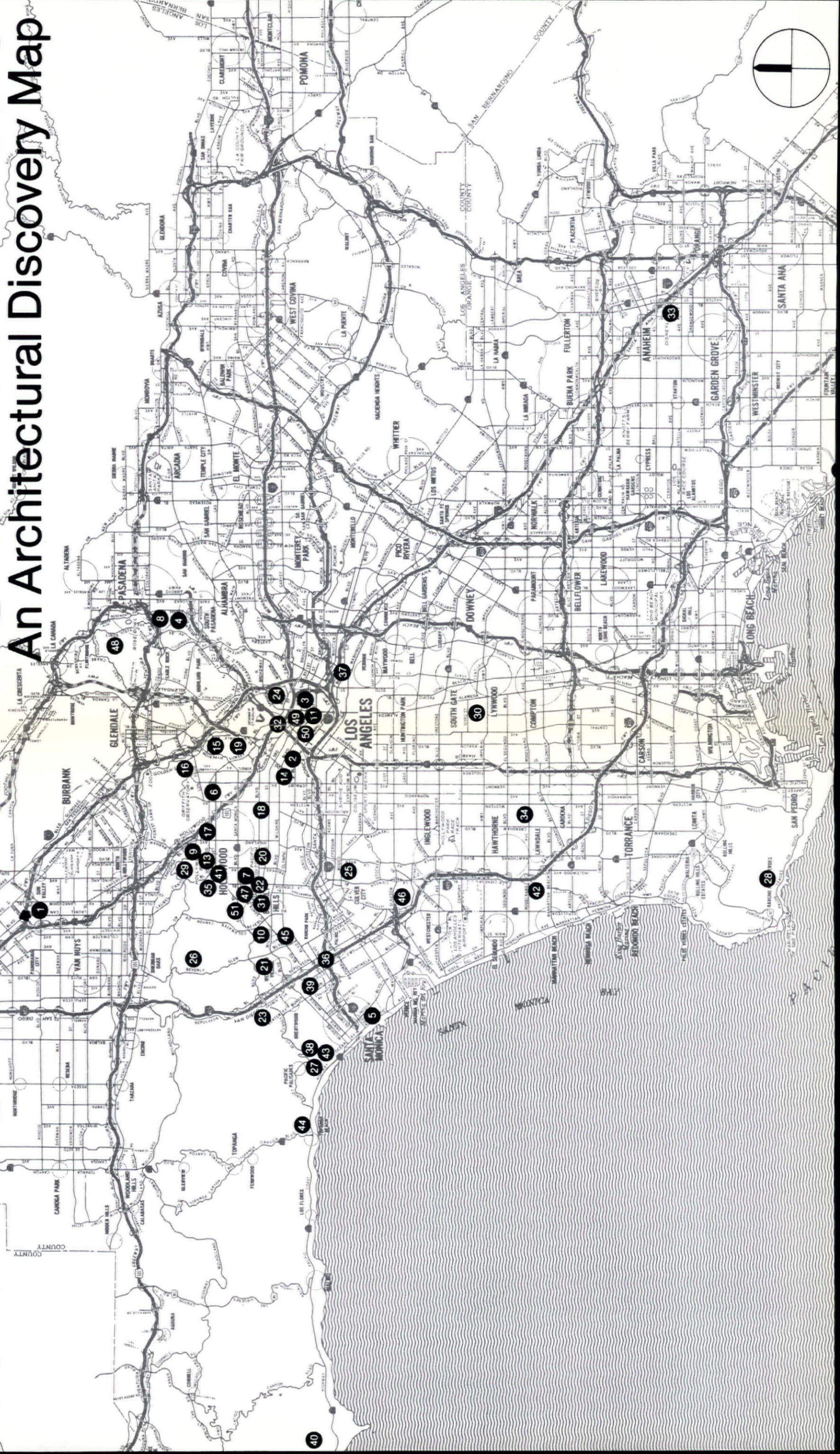
JUNE 1977

Inside  
Women in Architecture by  
Anne Luise Buerger  
Special Convention Feature:  
L.A. Architectural Discovery Map  
Calendar  
June 14: SCC/AIA Design  
Awards Presentation (time and  
location to be announced)



# WELCOME TO LOS ANGELES

An Architectural Discovery Map





## FINDING ROOTS OF WOMEN IN ARCHITECTURE

"There is no mark on the wall to measure the precise height of women." — Virginia Woolf, "A Room of One's Own"

*Women in American Architecture* — published by the Whitney Library of Design under the editorship of Susana Torre — corrects what its thirteen female authors view as a major oversight of architectural histories: the nearly wholesale neglect of women's contributions to the built environment as practicing architects, theorists and critics. The book complements an important, widely-reviewed show on view this Spring at the Brooklyn Museum (and due to wend its way west within a year). Sponsored by New York's Architectural League, through its Archive of Women in Architecture, the project was funded by groups including the National Endowment for the Arts, CBS and IBM — and excluding the AIA.

### Matrix of Man

Clearly influenced by Women's Liberation, the authors' ultimate goal is the liberation of the architectural profession from nearly exclusively male professional dominance, now that law and medicine have already been more or less freed. The first book ever to document the range and quality of women's design, it stresses historical context as an educational — and inspirational — tool. Architectural League's Marita O'Hare explains: "Consciousness of historical continuity seems essential to creative process whether as enriching matrix, standard to be measured against, or...tradition to be challenged."

**Women in American Architecture: A Historic and Contemporary Perspective**, edited by Susana Torre, 224 pages, illustrated, Whitney Library of Design, New York, 1977, \$25.00.

Published in New York, the book's scope is national. Essayists include four now on the West Coast: Santa Cruz's Sara Bouteille, founder of the Julia Morgan Society; Sheila deBretteville, designer, lecturer, and co-founder of the L.A. Woman's Building's Feminist Workshop; Gwendolyn Wright, Jane McGroarty and Dolores Hayden, who will speak on "Utopias" at the San Diego convention's Women's Caucus this month.

DeBretteville is currently seeking funding to bring the show to Los Angeles next March. She hopes to include a parallel display with current input from California women architects. They can call her at the Woman's Building (213)221-6161).

"We want to prepare the way for great women architects to emerge," Susana Torre, practicing New York architect, editor, and originator of the project, explained to *Newsweek*.

### Women's Places

"Women's Place: The Design of Domestic Space," the book's first chapter, explores the theme of woman's sex-linkage to domestic space — and man's corollary social, economic, political and esthetic dominance of the public realm — and forms a kind of leitmotif for the book.

In 1869, Catherine Beecher, formidable sister of Harriet Beecher Stowe, designed the first house with open plan and mechanical core to ease women's entrenchment as "ministers of the Christian Commonwealth of the home." According to author Dolores Hayden, Beecher's functionalist planning theories and elevation of domestic drudgery to a "level of frenzied holiness" were her great contributions to the twentieth century,

influencing Frank Lloyd Wright and Emily Post, and initiating a cultural pattern that sex-typed the twentieth-century American woman architect's role.

Women architects' careers from the mid-1800s through the mid-1970s revealed few professional fat years (suffragette, wartime, and social-planning years) and many lean ones (most of the 19th century, boom years, recessions, depressions and the male-dominated modern movement as a whole, notably the postwar period that saw the rise of the corporate architectural practice). There was, for example, Sophia Hayden who burned herself out with brain fever after a two-year defense of her prize-winning Columbian Exposition Women's Building of 1893. And Marlon Mahoney Griffin, self-effacing wife of Walter Burley Griffin, responsibility for great and dramatic early renderings for Frank Lloyd Wright. There was Harriet Irwin who patented a hexagonal house in 1869, and defiant, pioneering Louise Bethune, first woman FAIA, who opened her Buffalo practice in the 1880s, disdaining house design as "the most piddling...work an architect ever does."

And, of course, there was Julia Morgan, who designed more than 800 buildings, most in California, enjoying, in Phoebe Hearst, the rare patronage of a client at once wealthy, influential and female. First woman to get an engineering



View of a Gothic dwelling by Catherine Beecher and Harriet Beecher Stowe from their 1869 volume on "The American Woman's Home."

degree at Berkeley (1894), first to break the sex barrier at Paris's all-male Ecole des Beaux Arts (1902) and first female architect licensed in California, Morgan nevertheless deified her male client's ego at Hearst's grandiloquent San Simeon castle (1920-37).

The period of 1920-60 saw the start of several contemporary women architects, including Elizabeth Coit, housing expert for the AIA in the 1930s; Sarah Harkness, co-founder of TAC; and Eleanor Raymond, who built one of the first solar-energy homes. Chloethiel Woodard Smith continued the tradition of female housing expertise, correcting blockbuster post-war styles with her famous intimate-scaled, clustered housing for new towns. Finally, there is Natalie de Blois. For thirty years senior designer, but never partner, at SOM, she is a cause celebre among feminist architects today.

But, on the balance, outstanding female contributions have been investigative, theoretical and critical — not surprising, given their marginal hands-on roles. Thus a chapter is devoted to Ada Louise Huxtable, Jane Jacobs, historian/teacher Sybil Moholy-Nagy, and housing expert Catherine Bauer.

There are puzzling omissions, including Mildred Schmetz, who becomes an FAIA this month, and Californian architectural journalists Elisabeth K. Thompson, FAIA, and Esther McCoy. But all in all, this is dazzlingly thorough research.

### Pyramid and Labyrinth

"Centers and Fragments: Women's Spaces" — especially Torre's "The Pyramid and the Labyrinth" — explore the theme of domestic and public domains as they relate to "masculine" and "feminine" consciousness and

designed form and space. Tensions of nature/culture; building/high architecture; labor/work; and process/product may help to distinguish typically feminine ("Labyrinthine") and masculine psychological sensibilities and attitudes regarding architectural method and space, while also characterizing conflicts between the professional work and private life of the woman architect. Oddly enough, as Hayden and deBretteville point out, women architects have historically used their talents to professionalize the domestic realm rather than individualize and personalize public space.

What would a built environment and architectural profession responsive to female sensibilities be like? Monumental, monolithic steel skyscrapers — those sterile erections that make one downtown look just like the next — might give way to personal scale and visually complex forms. Outdoors might be treated not as a monument setting, but as living space. Rigid hierarchical office structure would yield to flexible work schedules and cooperative roles. Community participation might increase.

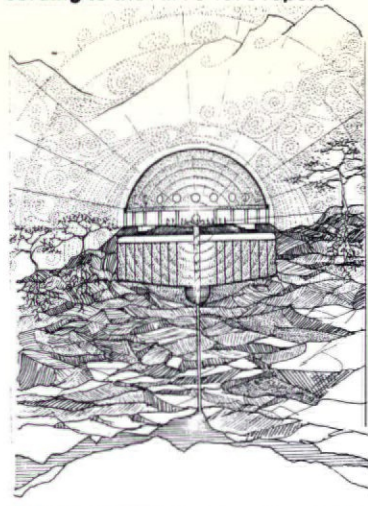
But speculation is beside the point in the face of the social reality: "...Society has made certain that there is no way for these sensibilities to operate," observed Ada Louise Huxtable in her *New York Times* review of the Brooklyn show.

What emerges instead is a composite profile of the American woman architect: pioneering, invisible, conservative, defiant in her personal and intellectual life, and — architectural communication and research apart — deferential, mouse-like and self-effacing in the public sphere. Face it, women's architectural achievements, with a few spectacular exceptions, have been weak.

But, as Huxtable also noted, how can one begin to evaluate women's potential to affect the built environment — for better or worse — if that potential hasn't been allowed to show itself?

### "That coy and useful branch"

Polemics — and politics — are superfluous before the facts. According to the AIA's 1975 report



Mimi Lobell's 1975 Labyrinth and Upper Temple are Jung-like diagrams of her notion of the female archetype translated into material terms.

(due for discussion at the convention this month) quoted in the book, women made up 1.2 per cent of registered architects that year; they got an annual wage averaging \$14,700 compared to \$23,000 for men, according to *MS* magazine. Women have few female role models, are held back from client contact and site supervision — according to the AIA report — and seldom rise to the top in corporate ranks. When hired, they often have to settle for paraprofessional roles, including typing. They get less opportunity with equal education, and

are victims of male "star system," clubbiness and put-down ("that coy and useful branch....")

Yet despite such obstacles, many women have somehow achieved architectural proficiency, established a busy practice ("The clients are rolling in," said one member of the SCC/AIA), increased in numbers, and, through communication, are examining their status and providing friendship and support.

Future issues of *L.A. ARCHITECT* will focus on women architects in Southern California (including the 13 of 963 SCC/AIA corporate members who are female); discuss the 30 per cent of Los Angeles architecture students who are women; what UCLA, Sci-Arc, and USC are doing to help; and the activities of Los Angeles' Association of Women in Architecture and the Woman's Building's Feminist Workshop.

Editor Susana Torre says response to the book has been very positive so far. That the Whitney Library of Design, through editor Susan Braybrooke, produced the book is itself a good sign. Los Angeles architects are positive too. "It sounds fantastic," said Margot Siegel, AIA. "It all sounds so familiar," said another. "We women architects need to have our 'Roots' too," said Margo Hebal-Heymann, AIA.

Anne Luise Buerger

## LATE PAULINE SCHINDLER ON TALIESIN, 1919

**Editor's note:** In memory of the passing of Pauline Gibling Schindler, we offer the following excerpts from an article written by her in 1975. The article was edited for publication in *L.A. ARCHITECT* by architectural critic and historian Esther McCoy, who contributes the following biographical notes.

Pauline G. Schindler was born in Minneapolis in 1893, and after graduation from Smith College in 1916, she taught music in the Chicago schools and at Jane Addams' Hull House. In 1919, when she met R.M. Schindler, he was in the office of Frank Lloyd Wright; after their marriage in the same year, they lived in Wright's Oak Park studio. Then, the office was moved to Taliesin where work was proceeding on the Imperial Hotel.

The Schindlers moved to Los Angeles at the end of 1920, where he was in charge of work on the Barnsdall house. Work on Schindler's famous Kings Road house began in 1921, and they moved in late that year before completion. Early in the 1930s, Mrs. Schindler moved to Carmel where she started the magazine "Dune Forum." Upon her return, she planned an exhibition of the work of Schindler, Neutra, Davidson, and others, and edited issues on California modern architecture for "Architecture and Engineer" and "California Arts & Architecture" in the late 30s.

At ten o'clock in the morning Mr. Wright would come into the studio from his apartment, and the draftsman would gather around him as he quietly contemplated the work in hand. Clearly, the sound of that voice comes back — the resonance, the timbre, the low-pitched music of speech. Yet not always gentle; for there could come forth sometimes a sardonic tone, a bitterness. (The Chicago press might have pounced; there were hostilities out there.)

Although the projects (Imperial Hotel and Hollyhock house) were of magnitude, and for weeks at a time the staff might be small, the mood at Taliesin was unhurried. Some

Sunday morning Mr. Wright might suggest a drive through the countryside in the ancient surrey, a picnic basket stowed under a seat, with Mr. Wright driving perhaps over to the other side of the valley to the Hillside School.

Just off the studio in a weather-controlled room were the Japanese prints. An invitation to contemplate them would involve an hour or two of preparation by Mr. Wright and his faithful man Friday, Will Smith, to arrange the exact balanced sequence. The occasion had the delicate solemnity of a concert of chamber music. Will Smith brought to Taliesin its only note of formality. Mr. Wright had both informality and natural grace. Shirts of soft ivory China silk, full-sleeved to the cuff. A suit of soft brown corduroy. And then of course the hat, like a Quaker's, and somehow just right.

Meanwhile at Taliesin, Louis Sullivan came up from Chicago for a weekend. He was then no longer active in architecture but living in diminished fashion. Sitting there in the blue serge suit, shiny at elbow, he came out of his somber silence and knew himself to be once more loved, revered.

When things were in readiness for the construction of Residence B (on Olive Hill) Wright invited RMS to come to California to superintend the building. Together we considered the drastic step, which would mean leaving the Oak Park studio where we had first lived, and beloved Taliesin itself.

The day after our arrival Mr. Wright took us for our first view of Olive Hill. As we looked toward the thirsty hillsides it was the fresh green of Wisconsin landscape we longed for.

**E.M.'s note:** She may have blurted out some of her dismay to Wright, for she sent him an apology in Tokyo for "an inadvertent matter," to which he sent his forgiveness.

"Sister Gibling: 'The inadvertent small matter' lays us all up in the end. A small wood block has laid me up here, unable to put my foot down since I stepped on it a week ago. Cyranos got knocked out finally by a flower pot. My situation at Taliesin is at the mercy of the small inadvertence."

Pauline Schindler

**abs**

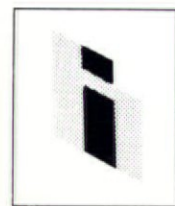
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1. Mission San Fernando Ray de Espana 1797 Charles Greene & Henry Greene, 1908 15101 San Fernando Mission Blvd., San Fernando

Recently restored, this late 18th century mission complex, with its peaceful gardens and charming archways, evokes the days of Spanish Colonial rule in California.

2. Victorian House\* c. 1885 818 Bonnie Bree St., L.A.

Although the architect of this residence is unknown, the sources of its design were undoubtedly the numerous architectural plan books imported from the East Coast. Its intended Victorian style was modified by local materials and craftsmanship, making the house a distinctive prototype of the eclectic architecture that was built during the boom decades in Los Angeles.

3. Bradbury Building George H. Wyman, 1893 304 S. Broadway, L.A.

From the outside, there is nothing extraordinary about this building. However, upon entering you are struck by a hall of light, illuminated from above, amid a delicate tracery of turn-of-the-century ironwork.

Credits:

The Los Angeles Architectural Discovery Map was made possible in part by a grant from The American Institute of Architects, Washington, D.C. Special thanks to Esther McCoy for her invaluable advice, to Julius Shulman for his fine photographs, and to the L.A. ARCHITECT Editorial Board for their suggestions.

The projects included cover more than one hundred years of Southern California architecture, selected in part through a chapter-wide survey conducted by the L.A. ARCHITECT.

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Special Thanks: Martha F. Benedict, Editor Rosalie Carlson, Graphic Consultant Leslie Heumann, Text Consultant

4. Gamble House Charles Greene & Henry Greene, 1908 4 Westmoford Pl., Pasadena

The Craftsman movement in Pasadena was the first center of design excellence in Los Angeles. This former private home, now open to the public, is the best preserved example of that rich tradition. Expressing concerns for local building techniques, outdoor living, and domesticity, it represents the highpoint of the California bungalow.

5. Horatio West Court\* Irving Gill, 1919 126 Hollister Ave., Santa Monica

The Court remains the best example of Gill's work in Los Angeles since the destruction of the Dodge House in 1969. It consists of 4 all-concrete two-story houses and two bachelor apartments. An abstracted version of the native Spanish mode is combined with a rationality associated with the International style. A recent major restoration has not only revived the building, but the adjacent neighborhood as well.

6. Hollyhock House (Barnsdall Park) Frank Lloyd Wright, 1920 4800 Hollywood Blvd., L.A.

Originally part of a larger development for what was then known as Olive Hill, the private home of the wealthy patroness of the theater occupied the central position. It is transitional housing, related both to the earlier Prairie houses and to the later concrete block experiments. Recently restored under the supervision of Lloyd Wright, note especially the regal gold and lilac interior.

7. Schindler House\* R.M. Schindler, 1922 833 N. Kings Rd., L.A.

Built as a double residence for the Schindlers and another couple (later the Neutras moved in), it also served as Schindler's studio-office until his death in 1953. The ingenious site plan anticipated many of the now commonly accepted elements of the Southern California house: enclosed patios, sliding doors, glass walls, open spatial plan, privacy from the street, and landscaping as an architectural element.

8. Millard House (La Miniatura)\* Frank Lloyd Wright, 1923 945 Prospect Crescent, Pasadena

The first, and considered by some, the most successful concrete block house Wright built. Sited within a ravine, the living areas are raised to obtain a view of the surrounding garden. The interior space is a dynamic cubist composition of rectangular volumes intersecting in space.

9. Freeman House\* Frank Lloyd Wright, 1924 1062 Glencoe Way, Hollywood

In the textile block houses, Wright set forth a modular system that would apply methods of the industrial age to the housing problem. The plan here was compact and did anticipate the social advances of the 30's Usonian houses. It is still happily occupied by the original clients.

10. Spadina House\* Henry Oliver, 1925 516 Weldon Dr., Beverly Hills

A Hensel and Gretel cottage that started out as a movie set and was later moved to its present site.

11. L.A. Public Library Bertram Goodhue/Carlton M. Winslow, 1925 630 W. 5th St., L.A.

Recently threatened with the possibility of destruction, it may survive to be reconditioned in the future. The rich interior space, numerous murals and ornamental sculpture are now rare in the downtown area.

12. Lovell Beach House\* R.M. Schindler, 1926 1242 13th St., Newport Beach

With LeCorbusier's Villa Savoye and Miles' Barcelona Pavilion, it is one of the most internationally important buildings of its period. Set within 5 concrete piers in the shape of figure 8's, the volume of the house rises two stories to what originally were outdoor sleeping porches. It has been recently restored by the original family.

13. Grauman's Chinese Theater Meyer & Holler, 1927 6925 Hollywood Blvd., Hollywood

The elaborately ornamental facade prepares you for an even more extravagant sensory experience within. Its well-organized plan embraces a large open forecourt which works so successfully as a transitional outdoor space that it is always bustling with people.

14. Bullocks-Wilshire Department Store Donald B. Parkinson & John Parkinson, 1928 3050 Wilshire Blvd., L.A.

An outstanding example of a new 20th-century building type — the department store — as it evolved on Wilshire Blvd., L.A.'s linear downtown. Fronting the street, its real entrance is to the parking lot where shoppers are greeted by a doorman and an art deco ceiling fresco. The massing of the exterior, culminating in the symbolic tower, powerfully commands the boulevard.

15. Sachs Apartments\* R.M. Schindler, 1928 1811-1813 Edgemoor Dr., L.A.

This apartment complex, built on a steep hillside, combines elements from the Pueblo culture with a European sophistication resulting in a series of units intimately related to the site, to the outdoors, and to each other.

16. Lovell (Health) House\* Richard J. Neutra, 1929 4616 Dundee Dr., Los Feliz

This house ranks with the major European works of the "White Architecture" of the 20's. Built as the townhouse of the physical fitness expert, it symbolized the modern attitude toward healthy living. The lightweight steel frame, the prefabricated panels and the suspended balconies far outdid the Europeans at that time in realizing the Machine Age.

17. Pentages Theater Marcus Pritchett/A.B. Hensberg, 1930 6233 Hollywood Blvd., Hollywood

During the Depression, often the only escape was into the glitter and glamor of an Art Deco Theater featuring the latest star. The palace of palaces in High-Art Deco Hollywood was the elaborately ornamented Pentages Theater, still preserved in all its splendor.

18. Crocker Bank C. 1930 273 S. Western Blvd., L.A.

An example of the black and gold variant of Zig-Zag Moderne, this bank represents a commercial style that once dotted the Los Angeles urban environment, epitomized by the now demolished Atlantic Richfield Building.

19. Neutra House (VDL Research House)\* Richard J. Neutra, 1933/1964 2300 Silver Lake Blvd., Silver Lake

Financed by patron Van Der Leeuw as an architectural experiment laboratory, this building provided offices on the ground floor, residence above, with a view of Silver Lake. Destroyed by fire in 1963, it was rebuilt along the lines of the original.

20. Pan Pacific Auditorium Walter Wurdemann/Wilton S. Becker, 1935 7600 Beverly Blvd., Hollywood

One of the best surviving examples of the Streamline Moderne. Now vacant and unused, its fate is uncertain.

21. Strathmore Apartments\* Richard J. Neutra, 1938 17005 Strathmore Dr., Westwood

These modest apartments, carefully sited by Neutra, are a composition of cubic elements comparable to earlier work by Miles at the Weissenhof exhibition in Stuttgart.

22. Tail of the Pup Milton J. Black, 1938 311 N. La Cienega Blvd., L.A.

Robert Venturi and Denise Scott Brown applaud the famous Long Island Duckling as a building-as-symbol. In commercial and fantastic Los Angeles where we've already designed a restaurant in the image of a Brown Derby, the Hot Dog serving hot dogs has been around for forty years.

23. Sturges House\* Frank Lloyd Wright, 1939 449 Skyway Rd., Brentwood

Its extreme cantilever, like Falling Water, was designed to give the largest allowable space on a small lot. This Usonian House has a compact plan with living areas opening onto a balcony overlooking the ocean.

24. Union Station Donald B. Parkinson & John Parkinson, 1939 800 N. Alameda St., L.A.

Contrasting with Bullocks-Wilshire designed ten years earlier, it highlighted the Spanish Colonial Revival, producing two vast public spaces elegantly detailed yet simple in form. Still used by Amtrak on a curtailed basis, it remains a member of the endangered species of railroad stations throughout the country.

25. The Village Green (Baldwin Hills Village)\* Johnson, Wilson, Merrill & Alexander/Slehn, Consulting Architect, 1941 5300 Rodeo Rd., L.A.

This residential development based on the separation of pedestrian and vehicular traffic was given the 25 year award by the National AIA in 1972. The citation read in part, "...the passage of time has given substance to (the) most positive virtue (of the buildings), a consistent simplicity of massing and detail. This combined with a masterful site plan and generous planning gives the project a clarity, a serenity, an harmonious unity rarely found in 20th-century urban development."

26. Johnson House\* Harwell H. Harris, 1948 10280 Chrysanthemum Lane, Beverly Hills

"Built on a narrow canyon lot, this house of natural redwood, board and batten, reflects the traditions of Greene & Greene and Maybeck through open rafters, exposed beam ceilings, a gable roof and sensitive wood detailing."

27. Eames House\* Charles Eames, 1949 269 Chautauque Blvd., Pacific Palisades

Perhaps the most internationally well-known work of architecture in Los Angeles, this studio-residence represents a "kit of parts." The standard industrial components and structural members selected out of catalogues create a volumetric box of elegant proportions and detail.

28. Wayfarer's Chapel Lloyd Wright, 1949 5755 Palos Verdes Dr. South, Rancho Palos Verdes

This glass sanctuary is integrated so harmoniously with its site that with the passage of time it seems that the building and landscaping have become one.

29. General Panel House\* Konrad Wachsmann/Walter Groplius, 1950 2861 Nichols Canyon Rd., Hollywood

Initiated in 1941, this system of construction known as the "General Panel System" brought industrialized building to Los Angeles. A number of these houses were erected in the area, each by five unskilled workers in 8 hours.

30. Watts Towers Simon Rodia, 1921-1954 1765 E. 107th St., L.A.

The Towers are the romantic symbol of Los Angeles. An individualistic attempt to do something big, they weave scrap metal, cement, 7-up bottles, pottery, and tile — discards of a voracious materialistic culture — into a delicate poetic fantasy.

31. Rodeo Drive and environs Raymond Kappe, 1958\* 715 Brooktree Ave., Pacific Palisades

"Built on a sloping wooded site, this house has a romantic interplay of open living areas, interlocking on many levels, but all visually related. The clearly defined timber structure and articulate detailing of wood and glass result in a very handsome house." SCC/AIA Honor Award, Jury Comment.

32. Hollywood-Harbor Freeway Interchange Chester H. Gish, 1954

The "stack," as it is affectionately called by Los Angeles, is a four-level layering of curvilinear concrete forms that is a geometrical response to the turning radius of a vehicle traveling 50 to 60 miles per hour.

33. Disneyland Walt Disney Productions, 1955 1313 Harbor Blvd., Anaheim

It has been called everything from the epitome of Los Angeles as a plastic fantasy to our only real contribution to urban planning. A visit is usually a "must" for everyone.

34. Great Western Savings & Loan Skidmore, Owings & Merrill 2501 W. Rosecrans Ave., Gardena

This commercial building by the well-known international firm was a prototypical design for its period.

35. Wolf House\* John Lautner, 1963 8530 Hedgus Pl., Hollywood

Above Sunset Boulevard with a magnificent view of the city sits one of John Lautner's rarely published but extremely well-designed residences. The interplay of natural stone and wood, and the use of the diagonal, reveals the influence of Lautner's mentor, Frank Lloyd Wright.

36. San Diego/Santa Monica Freeway Interchange Marilyn Reece, 1965 West L.A.

Santa Monica/San Diego Freeway interchange: "The Santa Monica/San Diego intersection is a work of art, both as a pattern on the map, as a monument against the sky, and as a kinetic experience as one sweeps through it." Reynier Banham, Los Angeles: Architecture of Four Ecologies.

37. East L.A. Murals: Estrada Courts Housing Project\* Charles Felix and Community Artists and Residents, 1960's - present Olympic Blvd. at Lorena St., East L.A.

As evidence of the cultural renaissance that has taken place in East Los Angeles, it should be noted that over the years the number of murals has grown from 2 or 3 to over 25.

38. Ray Kappe House\* Raymond Kappe, 1968\* 715 Brooktree Ave., Pacific Palisades

"Built on a sloping wooded site, this house has a romantic interplay of open living areas, interlocking on many levels, but all visually related. The clearly defined timber structure and articulate detailing of wood and glass result in a very handsome house." SCC/AIA Honor Award, Jury Comment.

39. Mural - Isle of California Los Angeles Fine Arts Squad, 1971 Butler Ave. at Santa Monica Blvd. (southeast corner), West L.A.

The cities' social consciousness drove some young artists out of their studios and into the streets to create public art. One of several local murals by the surrealistic Los Angeles Fine Arts Squad, this one depicts the day California becomes an island.

40. Ron Davis House\* Frank O. Gehry Associates, 1972 29715 Cuthbert Rd., Malibu

This studio-residence for the well-known artist represents the architect's concern with providing more for less. Through the manipulation of illusionistic perspective, this live-sided volumetric box dynamically changes form as you move around it. The interior was designed as an open-ended system.

41. Sunset Carwash Robert Barnett, 1972 7955 W. Sunset, Hollywood

A building type normally decorated with ersatz filigree, arabesques, and Tudor lanterns, this design of simple geometric forms was presented with a SCC/AIA Merit Award in 1973.

42. Federal Office Building DMJM: Cesar Pelli/Anthony J. Lumsden, 1973 15000 Aviation Blvd., Lawndale

Designed in 1966, this mirror-glass and aluminum building was the first in a series of investigations into the nature of membrane enclosures by Pelli and Lumsden. The smooth skin seems to wrap over the top, under the bottom, and around the sides in simple curves. The SCC/AIA jury of G. Birkerts, R. Giurgola and E. McCoy, "admired the superb use of reflective glass and curved metal panels to achieve a zepplin lighter-than-air appearance."

43. Lee Burns House\* Charles Moore, 1974 238 Amalfi Dr., Pacific Palisades

A rich complex interior space perched on a light and sloping lot overlooking the Pacific Ocean, the exterior captures the glamor of Hollywood, the cardboard nature of local dingbats, and the color of hillside Mediterranean villas.

44. Getty Museum (Villa of the Papyri and Peristyle) Langdon & Wilson: Norman Neuberger, Historical Consultant, 1974 17985 W. Pacific Coast Hwy., Malibu

Lavishly decorated and lushly landscaped, it reproduces the opulence of life in the Roman Empire. Pompeii has been restored, and you can experience it in Malibu, California.

45. Century Plaza Towers Minoru Yamasaki/Albert C. Martin & Associates, 1975 One Century Park East, Century City

These twin triangular shafts of metal form the focus of Century City. The slice of space between the vertical masses offers the visitors passing-by a framed vista of Los Angeles, while the geometry and juxtaposition of the towers does not obstruct the tenants' views.

46. Fox Hills Mall Gruen Associates: Cesar Pelli, 1975 Sepulveda Blvd. at Stinson Ave., Culver City

The shopping center is a frequently seen building type in Southern California, but rarely is the sequence of spaces, the use of clerestory light and the interplay of commercial and public zones as successfully integrated as at the Fox Hills Mall.

47. Pacific Design Center Gruen Associates: Cesar Pelli, 1976 8687 Melrose Ave., L.A.

Cesar Pelli's parting gift to Los Angeles before leaving to become Dean of Yale's School of Architecture is this extraordinary and controversial home for the interior design trades. This 600-foot long blue glass extrusion cuts a clean profile in its unmitigated conceptual approach. The Galleria on the upper floors is one of the most exhilarating spaces to be built here in recent memory.

48. Art Center College of Design Craig Ellwood Associates, 1976 1700 Lida St., Pasadena

The bold siting of this Miesian-inspired structure which bridges the hills of Pasadena raises some questions regarding sensitivity to its natural surroundings; however the elegant detailing, clarity of approach, and economy of architectural elements, creates a stunning solution to an extremely difficult problem.

49. Downtown L.A. Pedways and environs 1976/1977 Los Angeles

With the Bonaventure Hotel at its center, this grid of second-level pedestrian bridges links the Arco Plaza, the Union Bank Plaza, the lushly landscaped Security Pacific Bank Plaza as well as the residential complex of the Bunker Hill Towers.

50. Bonaventure Hotel John Portman, 1977 350 S. Figueroa St., L.A.

In typical Portman high fashion, the polished sculptural forms attract the visitor from the web of freeways approaching the downtown core. This cluster of five silver cylinders forms the nucleus of the Bunker Hill Redevelopment area. The large interior space is a futuristic mixture of cantilevered conversation pods, curved staircases, columns, and twinkling lights on quietly rising and falling elevators.

51. Sunset Billboards 1977 Sunset Blvd. between Laurel Canyon Blvd. and Doheny Dr., W. Hollywood

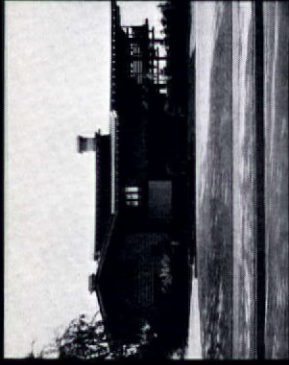
In this city-of-the-car, the View from the Road becomes the mode by which the environment is often perceived. The finest examples of super-scale graphic design and commercial art today can be seen along the famed Sunset Strip where record companies and film moguls promote their latest stars.

\*Private residences(s)





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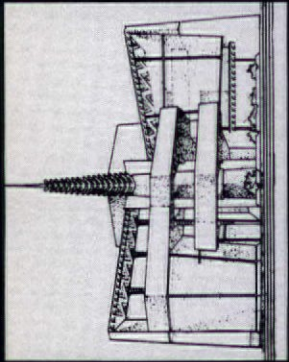
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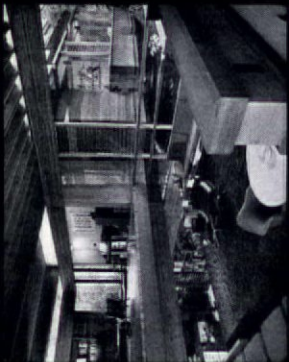
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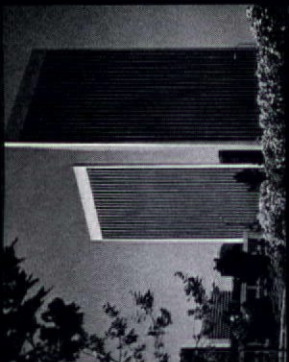
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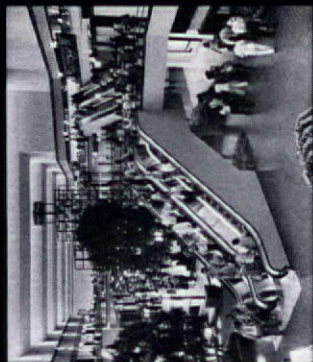
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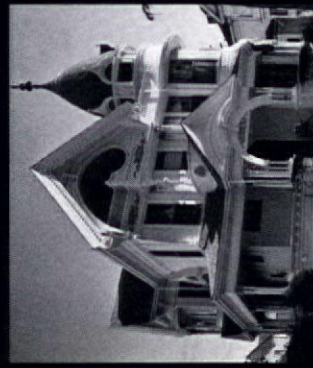
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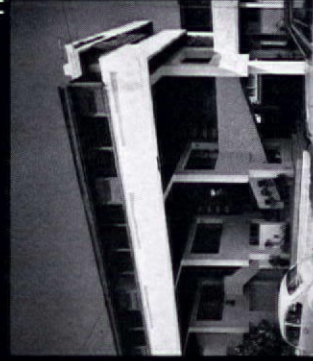
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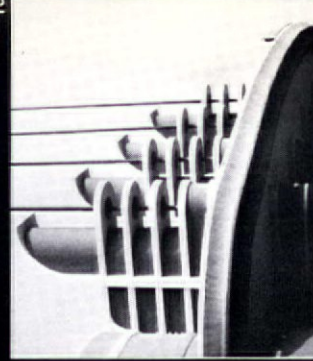
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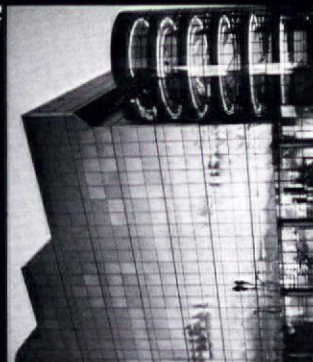
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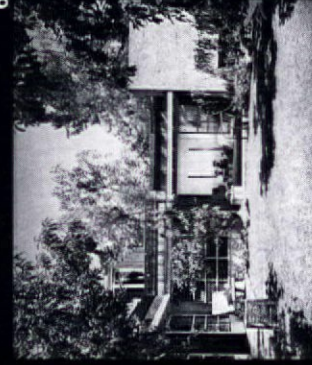
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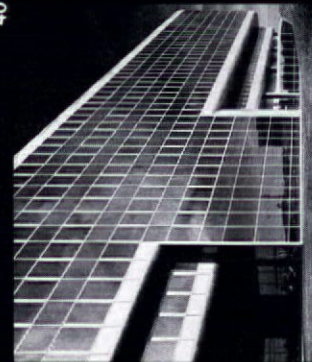
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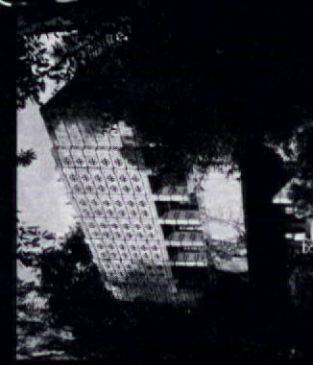
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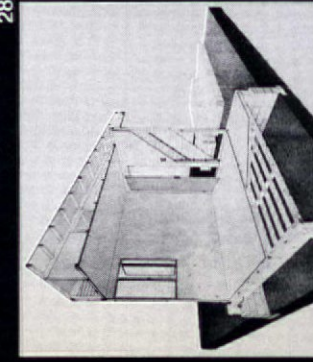
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# CHAPTER NEWS AND NOTES

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

**The 2,133rd meeting of the SCC/AIA Board of Directors:** On April 5, 1977, officers, directors and guests gathered at the Chapter office to hear reports by Secretary **Ralph Flewelling** on membership categories and national resolutions; Treasurer **Robert Tyler** on AIA dues structure; **Ralph Iredale**, representing the Architectural Education Committee, on the UCLA School of Architecture; the Associates on national Associate membership; President **David Martin** on contact with the Pasadena and Cabrillo Chapters; and **Joseph Amestoy** on the downtown library.

**Donald C. Axon, AIA**, acting head of DMJM's Medical Facilities Division, has been appointed regional representative for CCAIA on the Institute's Committee for Architecture in Health. He also serves on this committee as chairman of the Subcommittee on Project Evaluation.

**Lorand West, AIA** has been elected a national director of the Construction Specifications Institute as a representative of the three-state region that includes California, Hawaii and Nevada. West has served as a member of the SCC/AIA's Building Codes Committee, chairman of the AIA-PC-CSI Professional Development Committee, and president of the CSI's Los Angeles chapter.

Productive, mind-expanding evenings are offered at the meetings of the Architects' Toastmasters of the SCC/AIA. At the March 28 meeting, architects **Keith Randall**, **Jake Helweg** and **Don Ramos** delivered speeches, along with electrical engineer **Ray Moses**. Any architect who wants to improve his or her ability in public speaking is invited to attend a meeting. Call **Keith Randall** at 655-7220 (days) or 241-8403 (evenings) for information.

The 1977 Installation Banquet for the Los Angeles Chapter of CSI will take place on Friday, June 10, at the Luminarias Restaurant in Monterey Park. Call 481-1877 for information and reservations.

**The National Engineering Company, Gruen Associates, Inc., and Emmet L. Wemple and Associates** were awarded Certificates of Merit by the Southern Section of the A.I.P. for the plan of development for the Azusa Avenue Corridor in the City of Industry. Other winners in the 1977 awards program included the **San Bernardino County Planning Department**, the **East Los Angeles Community Union**, and the **L.A. Regional Family Planning Council, Inc.**

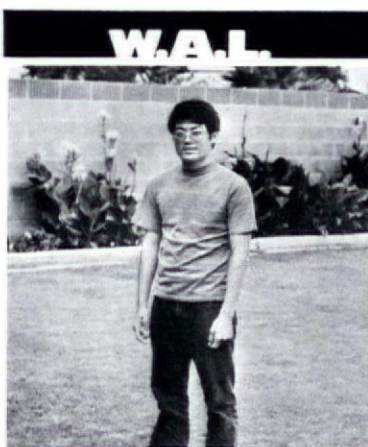
The first one-man exhibit of paintings and drawings by **Roland E. Coate, AIA**, will be on display at the **Cosky Gallery**, 9777 Wilshire Boulevard, Suite 815, Beverly Hills, through the month of June. Call 278-5575 for information and gallery hours.

A "Water Conservation Hot Line" has been established by the Department of Water and Power to help reduce water consumption in Southern California. Call 481-5800 for advice and assistance.

"Projection '77-'78" will be the theme of the 1977 California Business Outlook Conference on June 9 at the Biltmore Hotel. Keynote speaker will be **Augustin F. Legorretta** of the Banco Nacional de Mexico; other conference participants include **Pauline Sweezey**, chief economist of the California Department of Finance, and **Ell Broad**, chairman and president of Kaufman & Broad, Inc. The conference, which is co-sponsored by the SCC/AIA and the Los Angeles Area Chamber of Commerce, will analyze the state's overall economy and focus on trends in five key industries. Call 629-0646 for information.

Workshops on marketing techniques will be offered by the Society for Marketing Professional Services at the Sheraton Harbor Island Hotel during the AIA Convention in San Diego. For information, contact **Andy Zinsmeyer** at (314) 966-2566.

The SCC/AIA mourns the passing of **William O. Brock, AIA**, Member Emeritus, of **William O. Brock & Associates**; and **Donald A. DeJeri, AIA**, vice president of Killingsworth, Brady & Associates. We also note with sadness the passing of **J.R. Davidson**, the noted designer whose life and work were profiled only last month in **L.A. ARCHITECT**, and **Pauline G. Schindler**, the former wife of architect **R.M. Schindler**.



Malvin Mizuki of Peary Junior High, one of two First Place Award winners in the L.A. Beautiful Student Home Project Competition.

•**WAL** is pleased to announce the winners of this year's **Los Angeles Beautiful Student Home Project Competition**. First Place Award: **Malvin Mizuki**, Peary Junior High; **Mark Horn**, Narbonne High School. Second Place Awards: **Cedric Cooney**, Clay Junior High; **Jeff Keichta**, Cleveland High School. Third Place Awards: **James Nicholson** and **Russell Groves**, Burbank Junior High; **Fidel Sandoval**, Griffith Junior High; **John Brown**, Fleming Junior High; **Wendy Winton**, Sylmar High School; **Michael Mack**, Bell High School. Co-sponsored by the Los Angeles Unified School District, Occidental Life Insurance Company of California, and the Southern California Chapter Women's Architectural League, this program gives agricultural department students of Los Angeles junior and senior high schools an opportunity to put some of their training into practical use. Awards were presented to the talented recipients by **WAL** president **Kathy Brent** at the Los Angeles Beautiful Banquet, May 18th, at the Biltmore Bowl.

•The California Council **WAL** Convention in Sacramento this year was one of the most successful ever held. In addition to the business sessions, delegates were treated to a tour of the newly-renovated Capitol Building, the Governor's Mansion (now an historical monument), and Sacramento Old Town.

•Students from USC, UCLA, and various community colleges attended an interesting and informative **Rap Session** on May 2nd at the architectural offices of **Axon & Foster** in Sherman Oaks. The next Rap Session is scheduled for early fall at the Welton Becket offices.

•It's not too early to start planning to attend **WAL's Annual Home Tour**, scheduled for Sunday, October 9, 1977. This year's Tour will be routed along the Santa Monica Mountains in the San Fernando Valley. Tickets will go on sale in July.

**Editor's note:** A portion of the cost of producing this special convention issue of **L.A. ARCHITECT** has been underwritten by the **Women's Architectural League of the SCC/AIA**.

**ASA**

"Tomorrow — Visibility/Viability" is the theme of the Eighth Annual National Convention of the Architectural Secretaries Association to be held June 4-9, 1977, in San Diego at the U.S. Grant Hotel. **Mrs. Gail Jee**, national president of the Association, has been invited to appear before the National AIA's Board of Directors just prior to the AIA Convention, which will run concurrently.

ASA registrants will meet for a 6:30 p.m. reception at their hotel on Saturday, June 4th. This opening session will be highlighted by keynote speaker, **George J. Hasslein**, Dean of the School of Architectural and Environmental Design at California Polytechnic State University in San Luis Obispo, California. He has been an advocate of ASA since the Southern California ASA contributed a total of \$5,460 to students in his school.

The Annual Business Meeting will be on Wednesday, June 8th, including the election of officers for the term beginning the next day. The new officers will be installed that evening at a banquet. **Ms. Shirley Prysock**, of Frederick H. Kohloss & Associates Mechanical & Electrical Consulting Engineers in Honolulu, Hawaii, will assume the National ASA Presidency.

**Miss Thelma Imschweiler**, Director and Publicity Chairman of the Southern California Chapter/ASA, has been nominated for President-Elect. She will chair the ASA Service Desk at convention. She is Communications Coordinator for Adrian

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We look forward to seeing you at our **miniMAX** pin register overlay drafting exhibit on June 6, 7 and 8 at your national A.I.A. convention in San Diego.

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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: \$8.00  
Advertising rates are available from the Chapter office.

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**Willson Associates/A Division of Howard Needles Tammen & Bergendoff**, a firm of Architects, Engineers and Planners in Los Angeles.

Approximately 15 members from the Southern California Chapter will attend all or a portion of the programs, led by **Mrs. Beverly Bolin**, SCC/ASA president and voting delegate.

## ASSOCIATES

"Associates Associates" are young architects-in-progress getting together to discuss work — where to find it, how to get it, what to do with it after you have it — and to offer critiques in the relaxed atmosphere of an open forum. The April meeting at **Jeff Skorneck's** apartment attracted a capacity crowd and generated two slide shows, a few portfolios, and a good deal of conversation. The May meeting at **Ben Erickson's** home was also a success. Look for an upcoming announcement about the June 29 meeting.

The **Licensing Seminars** for the June 11-12 Equivalency Exam sponsored by the Associates will come to a close on June 7. If enough people express interest, an additional seminar covering the design portion will be given. For more information, contact the Chapter office.

Students and delegates en route to or from the AIA Convention in San Diego who need a place to stay in Los Angeles should contact **John Hekhuis** at 661-8172 or 939-7476 for information on the Associates' hostelry accommodations. Several members of the Associates are offering floor space for sleeping bags in order to smooth out the trip.

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