

## PREVIEW OF UPCOMING 1977 EVENTS

**September 20:** Julius Shulman, "Update on Brazil," Pacific Design Center. Plus a special address by San Diego Mayor Pete Wilson.

**October 11:** A. Quincy Jones, FAIA, "An Exhibit," L.A. County Art Museum.

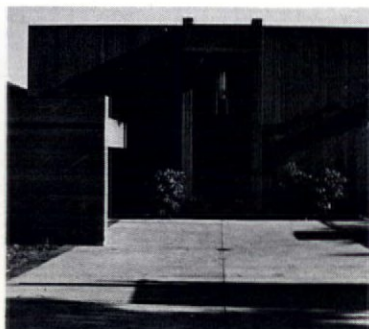
**November 8:** Marc Goldstein, "Skidmore, Owings and Merrill/ San Francisco: Architecture, Planning and Interior Design," L.A. County Art Museum.

**December 13:** Brendan Gill, "Eros in Architecture," L.A. County Art Museum.

## HOME TOUR SLATED FOR OCTOBER 9TH

"The Malibu Horizon — An Architectural View" pinpoints the area of the Women's Architectural League's 17th Annual Home Tour, scheduled for Sunday, October 9, 1977. Enjoying a well-deserved reputation for innovativeness in its choice of Tour homes, WAL this year will pay tribute to the current economic trend by including in its selections a 7-unit apartment project.

Six AIA architects are represented, each with his own distinctive response to both the opportunities and the constraints of the environment:



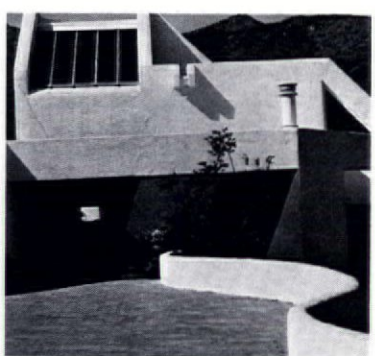
Chun House by Buff & Hensman

• The architectural firm of Buff and Hensman designed this redwood siding and bronze glass answer to a narrow Carbon Beach site. The two-story living room and studio areas satisfy owner Gordon Chun's desire to capture the spectacular ocean view while keeping the spaces introspective. An ample (22 x 44 feet) master bedroom, dressing and bath suite accents in the grand manner the plan of this finely disciplined home.



Katz House by Carl Day (Photo by Paul B. Gersten)

• Literally rising like a Phoenix from the ashes, this spacious red cedar-shingled residence was designed by Carl Day for the Katz family to replace their previous home destroyed by fire. Exposed wood joist ceilings and dark-stained oak floors emphasize the country living atmosphere requested by the owners. Low horizontal openings on the westerly side and high clerestory windows to the east afford interesting contrasts while providing solar control and natural ventilation.



Johannes Van Tilburg House

• Skylights are the dominant architectural feature of architect-owner Johannes Van Tilburg's striking home, strategically located on a bluff overlooking the Pacific. Stark white plaster interiors and exterior provide the backdrop for bold, individualistic color statements. The open, flowing floor plan allows informal living, while creating visual surprises in the unique use of

plaster shelves, platforms and niches to house a variety of items collected by the family over the years.



The Malibu Multiple by William Adams

• Oriented to provide an ocean view from each of its 860 sq. ft. one-bedroom-plus-den apartments, this 7-unit project makes optimal use of its advantageous but difficult site. Designed by William Adams for owner-developer Phil Coombs of the Home Team, the project's redwood and glass exterior is accented by catch-the-eye red window frames.



Ron Goldman House (Photo by Glen Allison)

• Architect-owner Ronald Goldman conceptualizes his 3,000 sq. ft. house as a clustering of forms surrounded by mountain, water and canyon views. Organized about a central circulation spine separating the bedroom and living areas, the sole use of brick and wood both indoors and out complement the rural 2-acre site and reinforce the tie of exterior to interior.



Luster House by William Provisor (Photo by Julius Shulman)

• This year-round house plus guest space, designed by William Provisor for the Luster family of five, takes maximum potential from its long, narrow beach front site. The plan moves upward into a two-story space exquisitely skylighted to dramatize the separation of functions within the 24-foot-wide structure. Bathers are also separated by access and use, as are the children from the master bedroom suite. Angled walls and entries persist in inviting the guest into the house, while offering exciting views of the coast and beach.

The Tour will run from 11:00 a.m. to 5:00 p.m., an extension of one hour from previous schedules. Tickets are \$6.50 (\$3.00 for students); proceeds will go to architectural scholarship funds.

For information and reservations, contact the Southern California Chapter AIA, 304 South Broadway, Los Angeles, (213) 624-6561, or Kathy Brent, WAL president, (213) 474-9648.

## A PARABLE OF OLD EGYPT

There is an old French proverb that says, "The more things change, the more they remain the same" — which is another way of saying that hardly anything new ever happens. This bit of wisdom came to mind recently as I was browsing through an old and relatively obscure volume on Egyptian architecture. A story of intrigue from out of the Nile Valley caught my eye, and with the mysterious magnetism of déjà vu, it

drew my interest back some 4000 years.

It seems that sometime around the 12th Dynasty, during the reign of Thutmose I, there was quite a controversy surrounding the city of Karnak which involved the influential architect, Lukmenhotep. The problem concerned the city's principal "biblio-tek," an archive of sorts, wherein was stored thousands of papyrus rolls consisting of various official letters, accounts and records. The original structure had been built much earlier by the celebrated architect, Ghut-Ahu, and it was considered to be the gem of its period.

As record-keeping grew in popularity, the building containing these valuable documents became overcrowded, and thus, there was pressure to expand the size of the structure. Although the majority of High Priests wanted to preserve and enlarge the building, the architect Lukmenhotep, claiming the structure was beyond help, proposed to demolish the facility, use its prominent location along the Nile for the storage of chariots, and erect a new and larger structure nearby. The forces of preservation were outraged at this proposal and ascribed all kinds of evil intent to the prominent architect. Factions on both sides of the issue drew their battle lines, and the ensuing political struggle raged for several years.

I began to wonder about this controversial architect from the distant past, as further scrutiny of the ancient document revealed more intriguing facts. Lukmenhotep had, during his most productive years, one of the largest and most prestigious practices in all of Egypt. Records indicate that, at one time, over 150 of his scribes worked on projects that stretched throughout the Kingdom, from Alexandria to Abu Simbel. It was well known that he had the ear of the Pharaoh, in a manner of speaking, as well as several solid connections at the royal court. However, he also had his enemies. He was once described by a Priest as "nothing more than a common robber of tombs."

Some years later the uproar subsided and, in what appeared to be a calculated move, the beleaguered architect reversed his stand and suggested that he be allowed to alter the original structure. His enemies immediately charged Lukmenhotep with "intellectual conflict of interest." "How in the name of Horus," they asked, "could this noble professional be so lacking in sensitivity?" Hostilities erupted anew and, as the ancient scribes recorded it, "the struggle persisted for several more seasons of flooding and harvest."

How was this critical situation resolved? Alas, we shall never know. At this point in the detailed account, the fascinating document sustained damage, and the final chapter was forever lost to history.

As fate would have it, however, in the early 1920's, archaeologists working at an ancient temple site near Karnak, unearthed what remained of this controversial project. For several years they labored, piecing together the fragile remains until the essence of this archaic treasure manifested itself in a dramatic reconstruction. Incomplete though it was, sufficient fragments had been preserved so that some artistic appraisal was possible. According to the assessment of these learned men of science, it was apparent that the loser was neither Lukmenhotep or the Priests; the real losers had been the citizens of Karnak.

Lester Wertheimer, AIA

## AN APPEAL TO JEFFERSONIANS

It is clear to a Jeffersonian that in order that the American Institute of Architects may carry out its Fifth purpose of making "the profession of ever-increasing service to society," it is essential to establish a direct relationship between the Architects and the Representatives of Society.

Thus it is essential to move the offices of the California Council of the American Institute of Architects to Sacramento where reside the offices of the Representatives of the people of California.

In like manner, it is essential that the Executive Vice-President System (that is to say the system by which Architects hire a non-Architect, or even another Architect, to speak for them to the Representatives of Society instead of speaking for themselves) be abolished.

This task we now have a superb opportunity to accomplish at the National Level thanks to the announced retirement of Executive Vice-President William L. Slayton.

Our Southern California Chapter, under the sensible leadership of Morris Verger, FAIA, having taken the initiative to successfully abolish the Executive Vice-President System at home, it would seem to be our Chapter's responsibility and opportunity to provide the leadership to prevent any replacement being chosen for Mr. Slayton in Washington and to see to it (unless President-elect Botsai still wants to move to Kansas City) that from now on the elected President of the Institute runs the Institute and is in direct communication with the elected President of the United States. Their offices, after all, are only a block apart.

Frederic P. Lyman, AIA

## FEEDBACK

"...writing in protest..."

The architect fights a bitter battle to preserve his image and design. He must constantly ward off attempts to abort his sincere efforts to produce the finest product for his clients.

Then an AIA award is sometimes the recognition. So what happens? For the sake of uniformity in the guise of "efficiency" or whatever, we as photographers are asked to "loan" our negatives so that all the boards could be made at one place. Even the layout is suggested so that final presentations at the Award Reception take on the appearance of a one-man show.

I am writing this in protest. One of the award winners told me that he was not using any of my "superlative" photographs because he knew that I would not relinquish negatives. I have controlled my work for forty-one years and am not under any circumstances allowing in the name of "convenience" my negatives out of my personal control. This particular award, a house, recently appeared in a French art magazine with an excellent color spread. Obviously the photographs related qualitatively to the design but the use of them for the reflection of the architect's image was obscured by the ridiculous "rules."

Rules or suggested layouts should be governed by photographers, not by art oriented scholars of graphic design. Why suggest a square print for a structure scene which would have to be cropped to satisfy someone's whim?

All the above is not new to me. As long ago as 1938 I recall a meeting at the old AIA Wilshire Boulevard address during which I protested the lack of image building procedures; that programs for such should be conducted with photographers sitting on committees. We are concerned. There are many who care about architecture and genuinely desire that the public be enlightened with the finest possible mirroring of what that art has to offer for the improvement of our society. Regrettably...

Julius Shulman

## PAGE MUSEUM: A GOOD "DIG"

Located on Wilshire Boulevard in Hancock Park, the new George C. Page Museum of La Brea Discoveries (designed by Thornton, Fagan, Inc.) is drawing big crowds. One Sunday in July, it attracted over 16,000 visitors according to the museum's administrator, Gregory Byrd. Attendance was 154,000 for the month. At this rate, attendance will top that of the Music Center and LA County Art Museum next door.

The mound-shaped building is the final resting place of an awesome one million Ice-Age bones and other fossils dug up on the 23-acre Rancho La Brea site since discovery of the first fossils by oil magnate and land baron Henry Hancock in 1875. The finds, formerly stored and exhibited at the parent Museum of Natural History seven miles away, according to museum curator, William Akersten, form the richest

(Continued on back page)

## SEPTEMBER 1977

**Inside**  
Cal Poly Pomona Department of Architecture

**Calendar**  
**September 20:** Julius Shulman's "Update on Brazil" plus address by San Diego Mayor Pete Wilson at Pacific Design Center, 8:00 p.m.

**September 20:** Architectural Secretaries Association tour of Ambassador College, 6:30 p.m.

**October 9:** WAL Home Tour of six residential structures in Malibu, 11:00 a.m. to 5:00 p.m.



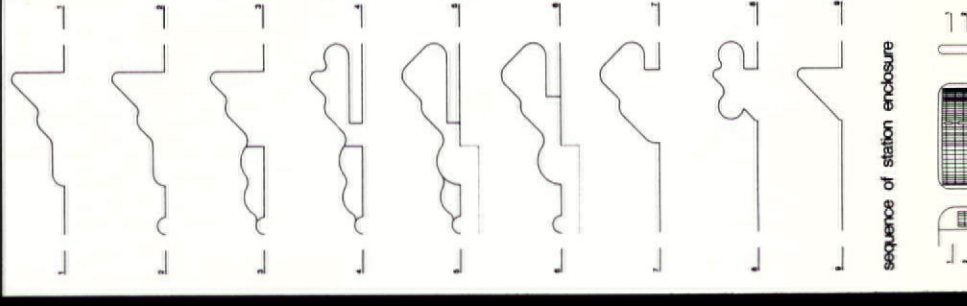
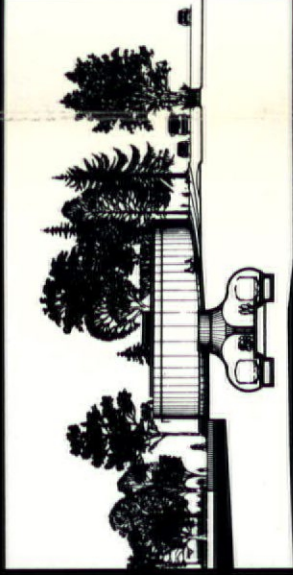
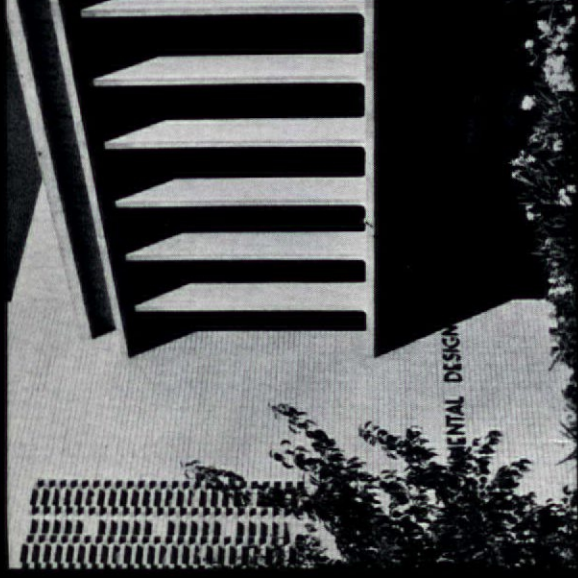
# CAL POLY POMONA

## DEPARTMENT OF ARCHITECTURE

At Cal Poly Pomona, the concept of architecture as a human endeavor is fundamental to our educational philosophy, curricula, and courses. We believe that today's architect must be broadly educated, not merely trained in the techniques of architectural practice or the requisites of immediate employment. Our curricula are based on the premise that intelligence is the most valuable resource in dealing effectively with problems and potentials of the built environment; developing the ability to think is therefore our primary educational goal. On the assumption that the skillful designer may only operate responsibly from a firm basis in knowledge of society, environment, and self the curricula are designed to integrate studies of history, the humanities and sciences with those of architectural design, theory and technology, with elective study in economics, law, politics, and other related professional disciplines to encourage breadth.

The program at Cal Poly Pomona is now directed toward the need for a new focus on the realities of practice and the politics of decision-making. Although it is understood that no formal education can prepare a person for all the complexities and subtle interrelationships, or even the practical problems, that exist in the world of work, an effort is being made to prepare the student for the exigencies of practice. The student can learn in school something of the context in which he or she will have to work. To prepare a student in this manner the program at Cal Poly Pomona will broaden its scope; students will be given more of an opportunity to begin specialization along tracks of study to fill the desperate need of team practice in architecture for diverse talents. It is often not until long after graduation that the student who is not a designer finds a place on the team. One of the goals of the program at Cal Poly Pomona is to enable the student to find that place.

Cal Poly Pomona is unique in Southern California in that it is the only public university that offers both undergraduate and graduate degree programs in architecture. Because of the close correlation between these curricula, a qualified student wishing to pursue a professional career in architecture may move on to the graduate program efficiently without loss of academic credit. Another difference at Cal Poly Pomona is that architecture shares departmental status in the School of Environmental Design with both Landscape Architecture and Urban Planning. This arrangement facilitates interdepartmental communication and allows for an interdisciplinary approach to common design problems in the upper division and graduate studio courses closely resembling the collaboration prevalent in





Association of London, U.C. Berkeley, Harvard, Minnesota, Notre Dame, Princeton, Washington University, and Yale.

As a complement to the curricula and as a beneficial link between academic and professional spheres, programs in architectural research are available for the participation of both undergraduate and graduate students at Cal Poly Pomona. The most recently acquired research grant is from General Dynamics Corporation for the development of alternative architectural solutions for single-family dwellings that rely on self-contained energy systems in various geographic locations in the U.S. Other research interests include the psychological effects of architectural space (color, light, formal symbolism), building performance feedback, and fire-resistive and aseismic design.

The undergraduate curriculum leading to a Bachelor of Science in Architecture is composed of two segments: preparatory and advanced, roughly equivalent to lower and upper division. The preparatory segment is intended to provide a background with courses in the humanities, sciences and arts, as well as courses in basic design, graphic communications, and basic engineering concepts. The advanced segment introduces architectural history and theory, and building technology, with a focus on the application of the principles of architectural design synthesis to other related fields such as construction, management, government, and education, the undergraduate curriculum is designed to provide career direction; the fourth-year architectural design studio is organized into separate sections that emphasize areas of special interest to the students such as technology, urban design, and community service.

The professional graduate curriculum, culminating in the Master of Architecture degree, has as its primary goal the education of individuals whose competence will lie in the overview of the generalist and the expertise of the specialist. This objective is accomplished through (1) the refinement of conceptual, synthetic, and imaginative skills based on theoretic and pragmatic information and (2) the continued encouragement of specialization guided by particular student interests and backgrounds. The graduate program functions both as a separate academic unit within the department and as a fully articulated extension of the undergraduate program in architecture.

The graduate program encourages into its ranks students who have broadly based undergraduate backgrounds in addition to those who have majored in the visual arts. Specifically, there are three options, allowing participation by students having degrees of Bachelor of Architecture, Bachelor of Science or Arts with a major in architecture, or architecture. Students from foreign countries are invited to apply to the Master of Architecture program.

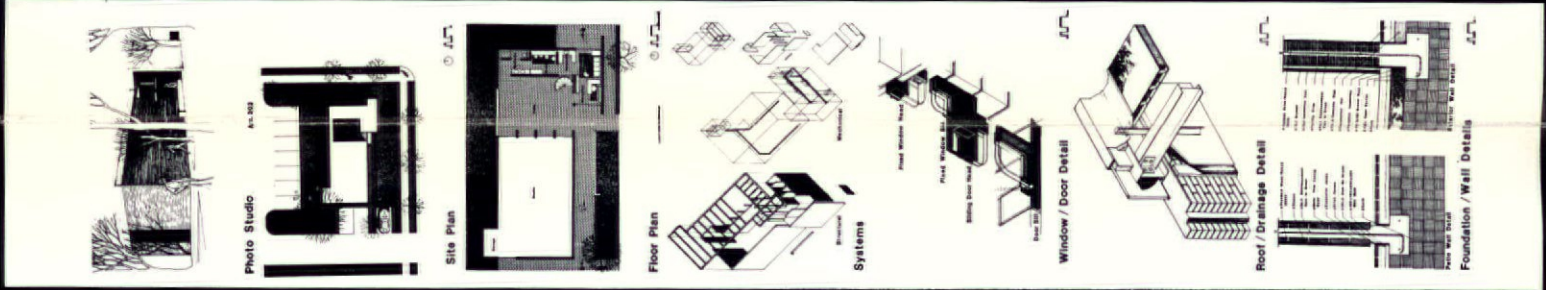
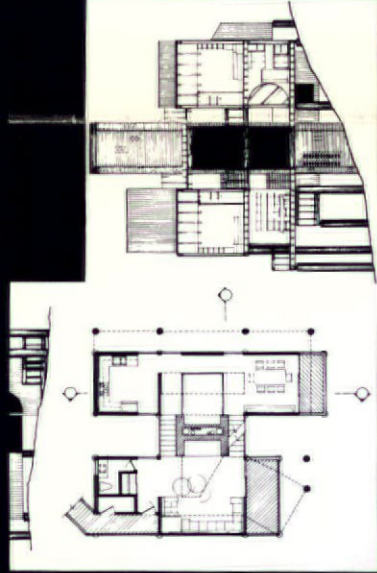
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# CHAPTER NEWS AND NOTES

With this issue, **Jonathan Kirsch** — who has served as editor of *L.A. ARCHITECT* since its inception in 1975 — leaves the publication to accept the senior editorship of *New West* magazine. The new editor of *L.A. ARCHITECT* will be announced in the upcoming October issue. All correspondence should now be addressed to *L.A. ARCHITECT* in care of the Chapter office.

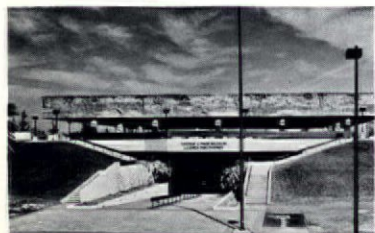
## PAGE MUSEUM

(Continued from front page)

source of Pleistocene (Ice Age) fossils in the world.

In the new museum you can wonder at the splendid bones and ivory of a 13-foot high Imperial Mammoth, a skeletal California Sabertooth that turns from bones to flesh again through some modern holographic wizardry; gorgeously awkward extinct camels, giant condors, dire wolves and multitudinous other beasts that flourished from 40,000 years ago, then mysteriously died out some 28,000 years later.

Exhibit space is dug four feet below grade. Museum walls are 17-degree grass slopes that extend usable park ground to the building's permanently open roof promenade. Promenade and exhibit space surround a central atrium planted with prehistoric ginkgo trees and jungle greenery. Since the site's ancient asphaltic seeps still cause upward pressure, the building was designed as a huge boat floating on the upward thrusts. Monolithically poured concrete and seamless membranes prevent methane gas leakage through the exhibit floor.



George C. Page Museum (Photo by David Gately)

A giant \$200,000 aluminum space frame, ten feet deep, appears to loom over the mound and atrium like a huge lattice, its structural function questionable except as a support for a beautifully crafted, gargantuan frieze that surrounds it. Depicting an Ice-Age landscape, the fiberglass panels are designed to simulate ancient stone.

But, apart from thus honoring Los Angeles' apparent local obsession for having things appear to be what they are not, the building excels in nearly every respect.

Largely responsible for its success is the museum's benefactor, George C. Page, who contributed the \$3.5 million-dollar project cost,

funded exhibits and kept a close eye on the building's design and construction. Page chose Pasadena architects Willis E. Fagan and Franklin W. Thornton for the job of providing suitable architecture for the bones. They had never done a museum before. "I had talked to every museum designer in the area, but these boys came up with exactly the concept I was looking for," Page explains for the press. He knew he wanted a central atrium, didn't want a mausoleum. "In a week's time they came back with this burial mound concept. I knew immediately that it was right."

People love it. "It's been a long time coming," said one paleontology enthusiast. "Phenomenal. A 'must' in L.A.," said a visitor from Tennessee. The museum seems to respond to people's need for a feeling of continuity with nature — and history. It is Los Angeles' equivalent of King Tut's tomb.

The architecture blends indoor and outdoor space with a skill rarely seen in this city's public realm. Despite early protests that the museum would deplete precious greenery, this has turned out to be the best "non-building" since the reflective-glass CNA tower next to Lafayette Park, and it has in fact added grass, trees and variety to the park.

Inside, too, architecture and exhibits offer spatial experiences that most buildings in this town lack: Active/passive spaces, some degree of mystery, and so on. The closest we've come to a participatory museum outside of certain areas of Hollywood, this building appeals to everyone's love of taking part in a good show.

But this is not surprising. Page, who made his initial fortune as founder of Mission Pak Fruits, knows the value of good packaging. "In a sense we are in show business," he says, "And I don't deserve any special credit for understanding showmanship... 'the average person gives 2.7 seconds looking at an exhibit, and if you don't intrigue them fast you won't catch them at all.'"

Anne Luise Buerger

**ASA**  
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Boulevard), in Pasadena on Tuesday, September 20th at 6:30 p.m. Following the tour, a presentation on the College will be given to ASA members, guests and public. Dinner arrangements and cost are to be determined. For reservations and additional information, contact **Mrs. Carol Cushing**, chapter 1st Vice President, at Adrian Wilson Associates/A Division of HNTB, 621 S. Westmoreland Avenue, Los Angeles, CA. 90005 / 386-7070.

**Workshop 1977** is being planned for Saturday, October 15th, which will feature four hours of educational talks, panels and handout materials. Tuesday, November 15th will be the annual business meeting.

**WAL**

• **WAL** is gearing up for its major fund-raiser of the year — the celebrated **Annual Home Tour**, slated for Sunday, October 9th. See the front page of this issue for details, and plan well ahead for this stimulating event.

• **The George C. Page Museum** will be the stage for WAL's luncheon meeting on Wednesday, September 21st, 11:30 a.m. A tour will be conducted by the museum's Docents, accompanied by the principals of

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Thornton and Fagan, Architects, designers of this exciting new addition to the Los Angeles scene. Reservations are \$3.75, and the deadline is September 12th. Contact **Maureen Dodson, 454-7403**. • **Pasadena & Foothill Chapter Women's Architectural League** is sponsoring a tour of natural wood homes designed by **William Abbott**, Architect, on the Palos Verdes Peninsula, Sunday, September 25, 1977. Call (213) 795-3105 for information and reservations.

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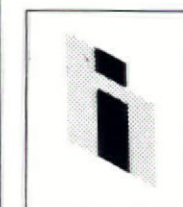
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