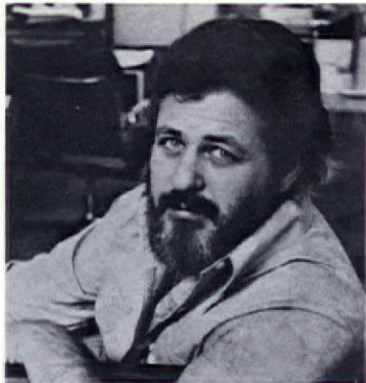


## RICHARD WURMAN AT PDC ON APRIL 11



Noted Philadelphia architect, planner, educator, and information specialist Richard Saul Wurman, FAIA, will be featured at this month's Chapter meeting on April 11, 8 p.m., in the Pacific Design Center's Sequoia Room. The evening's program is entitled "Conversation with Richard Saul Wurman" and is conceived as a dialogue between audience and the dynamic Wurman, whose experimental and imaginative approach to urban design has gained him an international reputation. The program is free of charge and the public is cordially invited.

Wurman currently serves as Deputy Director of the Office of Housing and Community Development in Philadelphia, a city where Wurman has been based for most of the past decade — apart from his frequent excursions for teaching, lecturing, and travel. From 1964-76, Wurman — a graduate of the University of Pennsylvania — practiced with Murphy Levy Wurman Architecture and Urban Planning, during which time he designed the much-acclaimed Penn's Landing public improvements project.

Wurman's professional activities, however, have extended over a much broader ground, and his influence has been widely felt in the design community — and among the lay public as well — since a good measure of his seemingly boundless energy has been devoted to visual communications and publications. Several of his exhibitions, including the influential *Making the City Observable*, have traveled widely throughout the United States. And his numerous publications include *The Notebooks and Drawings of Louis I. Kahn*, *Urban Atlas: 20 American Cities*, *Our Man-Made Environment*, and *Yellow Pages of Learning Resources*.

Wurman served as National Chairman for the 1976 AIA Convention, whose theme was "The Architecture of Information," and that same year, he was a visiting professor at UCLA and USC.

Among his many current projects is a volume of Kahn's collected speeches and writings, a history of the Knoll Company, and an annotated systemic analysis of communication about physical space.

## THE BRIDGE ON THE RIVER JAMES



Ulysses S. Grant by William Ordway Partridge, photo by and courtesy of Elliot Willensky, AIA, from AIA Guide to New York.

In his memoirs General Grant wrote as follows of a conversation with General Meade: "He said to me that I might want an officer who had served with me in the West, mentioning Sherman especially, to take his place. If so, he begged me not to hesitate about making the change. He urged that the work before us was of such vast importance to the whole nation that the feeling or wishes of no one person should stand in the way of selecting the right men for all positions. For himself, he would serve to the best of his ability wherever placed. I assured him that I had no thought of substituting any one for him. ... This incident gave me even a more favorable opinion of Meade than did his great victory at Gettysburg the July before. It is men who wait to be selected, and not those who seek, from whom we may always expect the most efficient service."

Grant lived by that standard himself and thus, although a poor student, a worse business man, and prior to the present era considered by some to be the worst President, he started as a captain in a war famous for the strategic ingenuity of its generals, and in the end he outranked and outshone them all on both sides simply by serving "to the

best of his ability" with a clear understanding of the meaning and purpose of professional conduct. "Men who wait to be selected" are thereby assured of the trust of those they serve. Therefore the man who waits can "serve to the best of his ability," because he serves on his own terms. There may be others with even better abilities; but, if they are the slaves of their ambition, they cannot put those abilities to their best use, because "those who seek" must act without the commitment of the selector.

So Grant did not brood upon his disaster at Cold Harbor. Having not lost the commitment of those he served, he went back to work and a week later at four o'clock in the afternoon his engineers began to assemble a 2100-foot pontoon bridge across the James River. It was finished by midnight and by five o'clock the next afternoon Grant's armies were south of Lee's, south of Richmond, and besieging the fortifications of Petersburg.

The professional does not advertise. He professes. That is to say he announces that he has met the necessary requirements to earn the title of his profession and then he waits to be selected. He does not "market professional services" as the AIA is continually urging us to do these days. Once professional services are marketed they are no longer professional. To sell is to lose. But, as if they were his own, a professional assumes responsibility for the lives and properties of the citizens of "the whole nation."

The old AIA Standards of Ethical Practice left no room for doubt on that point: "An architect shall above all serve and promote the public interest in the effort to improve human environment." But now it seems that we are released from the burden of our calling like priests from celibacy, for those Standards have been found obsolete, unrealistic, what have you, and on authority of the last AIA National Convention are superseded. According to the new Document J330, revised July 1, 1977, "Members of the AIA should serve and promote the public interest in improving the human environment." "Should" is much more convenient than "shall," you see. Perhaps the army will follow our inspiration and inform its soldiers that they "should" remain at their posts until relieved.

The old Document J330 was called "The Standards of Ethical Practice." The new Document J330 is a "Code of Ethics and Professional Conduct." It would be easy to remember, because there are no standards in the Code, except that "goals toward which members should aspire (labeled 'E.S. 1') are called ethical standards, even though they are not mandatory, and so, obviously, neither are the standards."

Take Item E. S. 4.1. "Members should undertake only that work which they are competent to perform by reason of training, education, experience or association with other professionals." In other words, if an architect, who waits to be selected, is selected, he should not respect the judgment of the client who selected him, nor of the board of architectural examiners who certified him. Rather than "serve to the best of his ability wherever placed," I suppose he should give the job to one of the hustlers who prepared our new Code and has had plenty of experience, as hustlers usually do.

We are warned that "rules of conduct (labeled 'R') are mandatory, and their violation is subject to disciplinary action," but R. 202 is worded rather oddly for a rule: "Members may produce brochures, pamphlets or newsletters describing their experience and capabilities for distribution to those potential clients whom they can identify by name and position." In other words, you may send advertisements to anyone listed in the telephone book, but according to R. 205 "Members shall not purchase advertising in the public media." Apparently there is some sort of philosophical difference between public and private media.

Item 5 of the Code is cleverly conceived. We begin with E. S. 5.1. "Members should conduct themselves in a professional manner to inspire the confidence, respect and trust of their clients and of the public." But the authors of the Revised Code were practical. They understood that one can hardly get jobs by behaving in a professional manner when the competition is out marketing, so proceed to Item R. 502 "Members may use a representative in seeking work from a prospective client." So, just get yourself a pimp.

I could go on, but possibly you have already guessed my point, which is that in my opinion the revised "Code of Ethics and Professional Conduct" is a thinly disguised license to foist unethical practices upon the public. The Code interferes with the achievement of all the Objects of the AIA as enumerated in the Bylaws but especially that "to coordinate the building industry and the profession of architecture to insure the advancement of living standards of our people through their improved environment." Why try to out-market each other when we could be working together to build a Corps of Architects? Is not the work before us "of such vast importance to the whole nation"?

Frederic P. Lyman, AIA

## UPDATE: NEW HANDICAPPED ACCESS STANDARDS

The State Architect is proposing new regulations for access to buildings by the handicapped. If adopted, the regulations will establish minimum access and space standards for the handicapped, in both new and existing buildings.

Of broad scope to architects is the far scope of the proposed legislation, provisions of which could require existing buildings to be remodeled to provide the same degree of access and accommodations as will be required in new buildings.

Public hearings have been held at various locations throughout the State, and in response to testimony heard, the draft regulations are being revised. When completed, the redraft will be presented at another round of public hearings before submittal to the State Building Standards Commission for adoption.

A copy of the redraft will be placed in the Chapter office as soon as it is received by the Building Codes Committee, or individual copies may be obtained directly from the State Architect's office in Sacramento.

Robert Bacon, AIA  
SCC/AIA Building Codes and Health  
Facilities Committee

## L.A. TO VIEW "WOMEN IN AMERICAN ARCHITECTURE"



The Woman's Building (1893), World's Columbian Exposition, Chicago, Sophia Hayden, architect.

In a season marked by exemplary exhibitions, "Women in American Architecture: A Historic and Contemporary Perspective" makes its debut. This is a welcome opportunity to become familiar with a hitherto unknown history — the contributions of women to the spatial patterning of the American landscape, and specifically, the work of California women, past and present. Opening to a select audience on Friday, April 28, the exhibition will continue through May 27, Monday through Saturday, 10 a.m. to 5 p.m. at the Woman's Building, 1727 N. Spring Street, Los Angeles.

The exhibition, the major part of which is a traveling show on loan from The Architectural League of New York, is comprehensive in scope and includes two locally generated shows and a full calendar of events for the delight of Southern Californians. It is particularly appropriate that its location be the Woman's Building, founded in 1973, which was named after the Woman's Building of the 1893 Chicago Columbian Exposition, designed by Sophia Hayden, first woman architect to graduate from MIT.

With a vigorous working committee of local women architects and supporters, Sheila de Bretteville, Susan Peterson, Fran Offenhauser, and Phyllis Birkby are making available archive drawings, historical research, texts, photographs, portfolios, seminars, slides and films to help fill a gap in our textbook knowledge and perhaps give us a refreshing vantage point for architectural inquiry.

The exhibition addresses some obvious questions: why are there so few women architects, and why have their achievements gone unacknowledged and undocumented? But its thrust is not to set women in opposition to men. Rather, in its content and organization, it helps form a more sophisticated view of our cultural and architectural history. In the first four sections it considers first "dwelling" and then "architecture," looking at the traditional roles and accomplishments of women's labors and then at many professional careers and lasting cultural products. "Women as Critics" discusses four influential Americans — Catherine Bauer, Sibyl Moholy-Nagy, Jane Jacobs, and Ada Louise Huxtable — while "Women's Spatial Symbolism" addresses the unconscious creation of space versus the unconscious symbolic acts of dwelling.

Complementing this valuable theoretical perspective are the works of the women architects of our time. In increasing numbers, women have become architects, with the institutional training, technical knowledge, and social freedom which the traditional "dwelling" process does not require. Work of Los Angeles women professionals will be highlighted in a continuous slide presentation, while archive drawings of noted historic Californians will be on view. Featured are the practices of Eleanor Raymond, Natalie de Blois, Sarah Harkness,

Chloethiel Woodard Smith, and others, who are among the many contributing to the growing identity of women as professional architects.



Solar House (1948), Dover, Massachusetts. Eleanor Raymond (pictured right), architect, and Dr. Maria Telkes (pictured left), solar energy expert.

Four Fridays of related events are planned, scheduled for 8:00 p.m. at the Woman's Building. Arlene Raven and Ruth Iskin, art historians, will share their research on the original Woman's Building of 1893 on May 5; eminent local critic Esther McCoy will interview Santa Barbara architect Luth Maria Riggs on May 12; the film *Kypseli: Women and Men Apart*, showing Greek village life, will be followed by a feast and dancing on May 19; and Dolores Hayden, architect, author, and professor, will give the closing presentation on May 26, "The Household Liberated," showing feminist visions of domestic life from 1800 to 1930. On Saturday, May 13, Julia Morgan scholar Sara Boutelle will be featured, also at 8:00 p.m. In addition, Susana Torre, New York architect and curator of the traveling show will be lecturing at the local architectural schools concurrently with the exhibition. Her book, the official catalogue, will be available at the Woman's Building.

## REPRODRAFTING SEMINAR SLATED FOR APRIL 25

Higher architectural salaries, faster drafting completion, and more time for architectural design could be achieved if drafting time and costs can be reduced. Reprographic drafting, or reprographics, has emerged as one of the most promising new techniques to maximize drafting efficiency. Sponsored by the SCC/AIA Subcommittee on Reprographics, a seminar on reprographics, and its relevance to today's architectural practice, will be held on April 25, 7 p.m., at the Department of Water and Power Auditorium, 111 N. Hope Street, Los Angeles. The session is free of charge and members of the design professions are cordially invited.

Standard drafting methods and techniques have remained virtually unchanged over the past fifty years. Since the early 1960s, however, reproduction equipment and processes have progressively improved from blueprints, ozalids, photostats, and wet copiers to the current economically feasible use of blue-line prints, mylars, electrostatic copiers, vacuum frames, and the omnipresent computer with its mechanical drafting print-outs and automatic cost quantity take-offs. Through the use of these recent improvements in graphic reproduction equipment, the architectural profession is now beginning to use a new technical drafting methodology in the preparation of drawings.

This new approach to drafting involves three generative methods. Pastedrafting uses a reproduction of an already drawn component as a portion of a new drawing. Overlay drafting involves the use of a common base drawing over which successive sheets are overlaid and on which information is then drafted. The base sheet and each overlay are then printed together to make a composite drawing. Computers vary in complexity from automated drafting to the production of drawings in which design and problem-solving are incorporated.

The theory and practice of this field have developed to the point where it can be confidently predicted that, by the 1980s, everyday use of computer-aided design techniques will radically transform the practice of architecture. These new drafting methods are here with us now and are being successfully and profitably used by many architectural firms in the production and reproduction of all phases of architectural drawings.

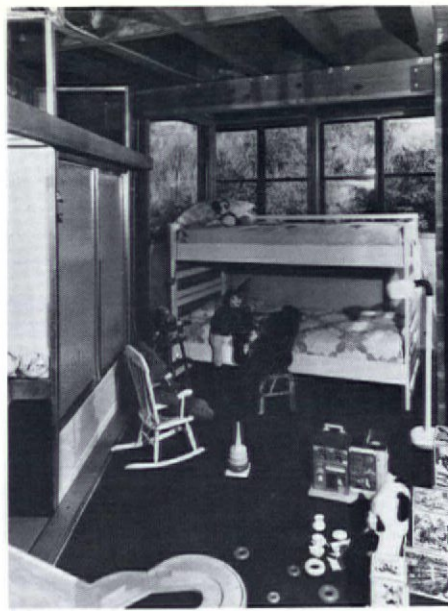
Paul E. Konkel, AIA  
Chairman, SCC/AIA  
Reprographics Subcommittee

## APRIL 1978

Inside:  
A. Quincy Jones' Houses — Twenty Years Later  
Two Townhouses by David Ming-Li Lowe  
Calendar:  
April 11: Richard Saul Wurman, FAIA, Chapter Program, Sequoia Room, Pacific Design Center, 8 p.m.  
April 18: Craig Ellwood, L.A. 12 Lecture Series, Knoll Showroom, Pacific Design Center, 8 p.m.  
April 25: Reprographics Seminar, DWP Auditorium, 7 p.m.  
April 26 & 27: "Titles 24 & 25," Associates Program, DWP Auditorium, 5:30 - 10 p.m.



# THE TRIBAL COMPOUND WITHIN TWO HILLSIDE TOWNHOUSES



WHEN AN OLD FRIEND and ex-associate saw the houses, he asked me whether he could photograph and publish them in *L.A. ARCHITECT*. I thought it highly flattering but resisted, treasuring my natural secretiveness and my privacy. I said no. He reminded me of the need to exhibit one's work and, in this special instance, of great fame, lucrative commissions, and late night phone calls from beautiful starlets — all waiting. Hearing this my reason quickly prevailed, and I said yes.

A 'yes' then was simple, but now the houses need some explanation lest this complex become just a muddle of pictures. Bear with me. I need to go back. When I first enrolled in the Reed-MIT five-year architecture program, I got waylaid by studio classes in sculpture. Thus when I think of doing work for myself I tend self-consciously to tread paths first furrowed by my Renaissance heroes and later humanist sculptors. In other words, I seem to work in terms of solids and cavities.

Twelve or thirteen years ago when I bought the hillside property with two friends, land prices were comparatively

inexpensive. I determined that this was the chance to do a project from beginning to end where my hand could have the most direct imprint on each and every phase while I would learn my craft fully as the "complete" architect — beginning with development, then financing, design, construction and finally consumption.

The first phase, the subdivision of the property, was horrendously frustrating and filled with agonies, zoning and planning hearings, denials and appeals. This took three years but I achieved my purpose. During this period I had started to lay out my preliminaries so that the legal property lines were not those given me by nameless civil engineers but rather angles and lengths which were subservient to the requirements of wall lines, areas, and the site. In other words, the legal description and lot lines could now be cut on the bias to the grade so that the sight lines within the complex were lengthened and "the laws" served my needs. Additionally, I achieved my first objective which was to experience every step in the subdivision process — I suspect that I am

one of the few architects in town who drew, inked and recorded his own Los Angeles Subdivision Parcel Map on Imperial linen.

In one of those cruel trade-offs with the Planning Department, I acceded to dedicating a five-foot frontage strip to the city in lieu of curb and gutters for four hundred feet of road. This cutting back of the minimal flat ground forced me even further back and up the hillside. And with the need for efficient layout of utility lines, I decided to build as close to the street and to that level as I could. This suggested a straight frontage wall upon which all floors could hang while the retaining walls formed the back. The retaining wall was designed to follow an arc or half-circle form so that it would become even stronger under compressive stress. The front faces of the enclosure became the walls of the houses and also the pedestals to the ring system. The major interior walls became angled buttresses to the street facade and were cut on a bias for sight lines and spaciousness.

Since I knew my partners well, their house reflected openness and frank

visibility and since I knew myself somewhat less well, my house reflected introversion and chiaroscuro perversities.

The resurgence of my motion picture production work occupied the next five years; then about four and a half years ago I started work on the five underground utilities and the eight-inch city sewer lines. This aspect of the work involved as much pain and anxiety as the planning subdivision process; plus, we were required to post a low five-figure cash bond. More pain.

In 1972, I began a search for construction financing. The first savings and loan cursorily turned me down but in my naivete I persisted and inveigled a personal presentation to Milton Feinerman, the rare and perceptive president of Westdale Savings and Loan who overrode the Loan Committee and approved our loan. It was incredible luck. Since the amount was modest, I redesigned the structure so that there were only two major sub-contracts, one for concrete for the thirty-six bell caissons and foundation walls, and the second for the structural brick block for all vertical walls. All other structural steel and

wood erection was done by ourselves and four of my ex-students from Cal Poly Pomona. Construction began in 1974, and I do not believe I shall see the end.

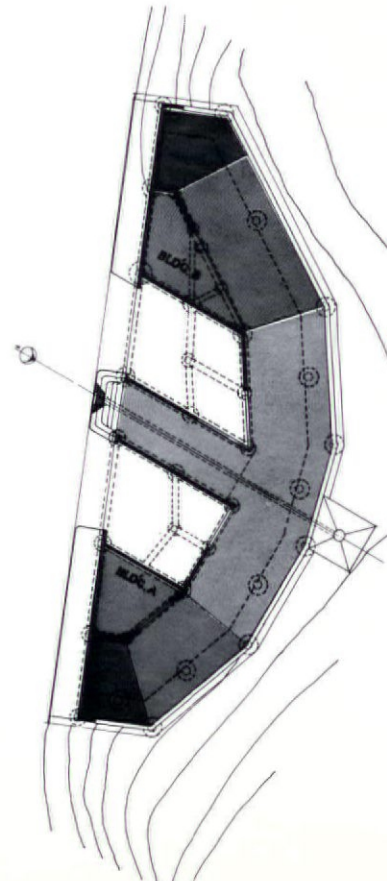
AS I SIT IN THE BRICK HOUSE now writing about the work it seems to me that this frankly self-indulgent house represents in solid terms some vague and intangible notions, ideas, and perceptions I have had during the past eight years about myself, my world, and how to live intimately with others. Not so much in the detached single-family tradition but within the new tribal compound. About eight years ago when many of my friends and colleagues closed their small architectural practices, I too started to change my life. I became extremely interested in junking. In the refuse piles of the unwanted I would find Art Deco cobalt-blue mirrors and industrial waste items of the '30s. I relocated my studio in 1969 to the old Venice Post Office. I became a habitue of wrecking yards, thriftshops, and the like. All these concerns I carried into this house. For example we purchased auctioned Lufton Mfg. 8'x8' glass door panels and 4'x8' windows from a house wrecking yard for a fraction of the retail sum. In the early '70s it seemed to me that my available world would soon become unavailable. This sense of anxiety and helplessness about my world I see reflected in this complex, in stark contrast to my light, airy, optimistic forms of the '60s. This is my perception of the times; I think of it as the defensive architecture of apprehension.

David Ming-Li Lowe, Architect  
Instructor, Los Angeles City College

Photos: Leland Lee



## THE DEFENSIVE ARCHITECTURE OF APPREHENSION





# A. QUINCY JONES

AND THE DEMOCRATIC ACHIEVEMENT



**"TO BE IN AN OLD JONES HOUSE TODAY IS TO EXPERIENCE A SUCCESSFUL REVOLUTION..."**

**AS THEY WERE**

In a sense Mies van der Rohe did not live up to his own dictum that "Less is more," but A. Quincy Jones did. Mies made more look like less. He used structural steel for flashing. Quincy's houses need no such effects. He does not cheat. It would seem that he would rather expose slash-grain Douglas fir plywood than soften the effect with exotic veneers.

If less is truly more, then, as one wag put it, least is most, in which case the building ultimately disappears and is therefore, architecturally speaking, no longer the object. Rather the object is to define and protect the space enclosed and the space exposed. Visually, the house itself merely establishes patterns. Glass is therefore a dominant material and yet today Quincy sees the glass laws as just a new set of rules for a game which requires rules. "Remember how we used to complain about FHA," he says as though the rules themselves lead to the new architecture.

It is true that the financial constraints of the post-World War II era led those who were willing to accept them to a most delicate refinement of the California house. It became minimal, not in the dark judgmental sense of Ad

Reinhardt, but in the ethereal sense of the modern dancer. Quincy's houses of that period were so unimposing they seemed to invite disrespect. They were too easy to remodel. Even a banker might hesitate to add a bedroom to the Farnsworth house, but Quincy's houses were too ingenious to be left undisturbed.

Mies van der Rohe never reached Quincy's level of humility. Mies could not let go of his divine details nor his exotic materials. However simple and even however transparent his buildings may be, they are meant to be looked at, instead of from, and thus they are old-fashioned, arrogant, egotistical, privileged, unapproachable, undemocratic.

But the houses of A. Quincy Jones are not meant to be seen but to define, protect, screen, frame, shelter, enhance. I am reminded of the philanthropist who, when asked what inscription he would like to have carved over the entrance to his latest endowment, suggested, "The library is inside."

In the 1950s when I first saw the photographs of Quincy's buildings in *Arts and Architecture*, I must confess

that I did not understand. There was in those houses a typical California sports-car-society sense of style, but there were also odd angles and strange juxtapositions that seemed awkward to me. They looked stark and naked, but having been raised on adoration of the Acropolis, I had missed the point which I am now trying to make: that Quincy's houses are not meant to be looked at but from. They are pavilions in a garden, but when the photographs were taken the gardens had yet to grow. Now they are mature and lush.

To be in an old Jones house today is to experience the achievement of a successful revolution, like enjoying the blessings of constitutional government, for he literally turned architecture inside out. His houses do not dominate us. We do not have to stand in awe of the craftsman's nor ogle the details (except the flaps, of course).

In the midst of the metropolitan desert we find ourselves in a space which is at once open and private, in which garden and house have been so intertwined as to encourage us to abandon the desire to distinguish them and thus to reach some quiet harmony with nature, for it would seem that God

should be in the garden and man in the details. What we are searching for Quincy found, and rather than requiring high budgets, the very economy of his houses is an essential element of his discovery. I say that they are turned inside out in the sense that when we look at a Gothic cathedral, however thin may be its walls and buttresses and however broad its expanse of glass, we are still looking at walls, buttresses, and glass (stained, so that we are not concerned with what's outside); but in a Jones house we become less and less concerned with the mass (except for the roofs which hover above like the wings of a mother bird) and more and more concerned with the space. It is the mass that is the fortress, the prison, the tyrant. It is the space which is free.

Thus in the final analysis, Quincy does not control the lives of the inhabitants, but rather provides for them. When his houses are new this aspect is not so clear. There is, after all, little to see but the houses; but twenty years later with the gardens grown and the furniture selected by the owners instead of the photographers, the houses do begin to disappear, and though one may wince at a turned bedpost against Quincy's

clean lines, the significance of the house that is never in the owner's way appears more beautifully than ever. The architect is not the dance master but the music maker who, as Thomas Hardy noted, brings something to us from empty space. Quincy builds as Wright called upon us to build, "for democracy."

Frederic P. Lyman, AIA

## KEY TO PHOTOGRAPHS:

1. Designed for Southdown Estates, Pacific Palisades, 1952. A. Quincy Jones, Frederick E. Emmons, Architects. Photo by Julius Shulman.
2. Designed for Mutual Housing Association, Crestwood Hills, 1949. Whitney R. Smith, A. Quincy Jones, Edgardo Contini, Architects and Engineer. Photo by Julius Shulman.
3. Designed for Eichler Homes, San Rafael, 1961. A. Quincy Jones & Associates, Architects. Photo by Ernest Braun.
4. and 5. MHA, Crestwood Hills (1951). Owner: Ruth Stockton Lynch. Smith, Jones & Contini, Architects. Photo by Tim Street-Porter.
6. MHA, Crestwood Hills (1950). Owner: Emily Wurtele. Smith, Jones & Contini, Architects. Photo by Tim Street-Porter.
7. MHA, Crestwood Hills, (1951). Owner: Donald & Nancy Boss. Smith, Jones & Contini, Architects. Photo by Owner.
8. and 9. Eichler Homes, Orange (1961). Owner: Arthur Baginski. Jones & Emmons, Architects. Photos by Tim Street-Porter.

**AS THEY ARE**

## CRESTWOOD HILLS — A DREAM COME TRUE

Once upon a long time ago, four far-sighted musicians composed a dream-theme that took shape in the creation of a beautiful housing project called Crestwood Hills. Unable in the post-war year of 1946 to find economical housing of a scope and design to fit their dreams, they turned to the then still unique idea of cooperative community planning. And so, Mutual Housing, the predecessor of the present Crestwood Hills Association, was born.

The birth pangs were severe and almost fatal, but the motivation was stronger. Suffice it to say that Crestwood Hills succeeded where other, more experienced, better financed attempts had — and have — failed.

Not the least of the forces that contributed to its success was the inspired choice of a team of two architects, an engineer, and a landscape architect: A. Quincy Jones, Whitney Smith, Edgardo Contini and Garret Eckbo. Their innovative talent, sharpened by the challenge of a rugged hillside terrain, very real budgetary constraints, and the naive enthusiasm and high hopes of their clients, created plans for both houses and community development that received a national award from the AIA.

Today Crestwood Hills has grown from 100 to approximately 325 families, mainly professionals in the fields of education, music and theater arts, architecture, medicine and law. Recorded deed restrictions and a volunteer architectural committee help to maintain the basic integrated harmony of the homes. Community spirit remains high, with its own Credit Union, a cooperative Nursery School, and the non-profit Crestwood Hills Association providing cultural and recreational activities for the residents.

Unknown at the time to the founders, they had selected a location in the region named by a Carnegie Foundation study of human ecology as the one area in the entire country where the genus *Homo* could best flourish.

Those of us who live there see no reason to doubt these findings.

Janice Axon





# CHAPTER NEWS AND NOTES

**The 2,142nd meeting of the SCC/AIA Board of Directors:** On February 7, 1978, officers, directors and guests gathered at the Chapter office to hear reports by the following: **Bernard Zimmerman** on 1978 Chapter programs; Associates President **Ken Newman** on Associate activities and budget; **Norma Sklarek** on continuing education; President **Thornton Abell** on upcoming CCAIA Board meeting.

The **San Fernando Valley Section** of the SCC/AIA will hold a dinner meeting on April 27 at which **Darryl Dickey**, attorney, and **Arthur O'Leary**, FAIA will speak on "The Mechanics of Operating an Architectural Firm." The meeting will be held at the Sportsmen's Lodge, 12833 Ventura Blvd., Studio City, beginning at 6:30 p.m. The charge is \$10/person. All are welcome. Call **Clyde L. Smith, AIA**, at 789-5090, for further information.

Congratulations to Chapter members **Howard Lane**, **Louis Naidorf**, and **Bernard Zimmerman** who have been honored with their recent selection as **Fellows of the American Institute of Architects**.

In preparation for the June Qualifying Test, **Architectural License Seminars** will hold an intensive one-day Crash Seminar at the Sheraton L.A. Airport Hotel on May 6. On May 7, at the same location there will be a special Design Workshop in which all design exam candidates are invited to participate. For further information call 477-0112.

## ASSOCIATES

The first annual **Associate President's Program** will examine Titles 24 and 25, the newly enacted energy legislation in California, on April 26 and 27, 5:30 - 10 p.m. at the auditorium of the Department of Water and Power, 111 N. Hope Street. **Walt Pritchard**, Conservation Consultant for Southern California Edison Company, will be principal speaker. The program is open to all the professional community, and the charge is \$3 per person. Food service in the DWP Cafeteria will be available. Make reservations with the Chapter office, 624-6561.

The SCI-ARC Spring Design Forum presents **Glen Small**, architect and SCI-ARC faculty member, speaking on "Biomorphic Biosphere and Green Machine," on April 5 at 8 p.m.

"The Built Environment: Conservation, Regulation, and Taxation," a law conference covering a range of topics including historic building codes, building conservation, elements of the Tax Reform Act, and speculation controls will be held April 8-9 at the Loyola-Marymount University campus, Westchester. For further information, contact Loyola Law School, 642-2911.

A two-day conference, "The Politics of Historic Preservation," will be held at Pitzer College on April 14-15 and will cover such topics as the politics, aesthetics, history and philosophy of historic preservation. **Raymond Girvigan, FAIA**, will be keynote speaker. For further information contact **Susan Bales**, Pitzer College, Claremont, CA 91711.

The work of **Gregory Ain, FAIA**, will be featured in an exhibit and tour for the Spring meeting of the **Southern California Chapter/Society of Architectural Historians**, on April 2. An exhibit of drawings and photographs at USC's Lindhurst Gallery will be followed by a limited-seat bus tour of selected buildings, after which a dinner in Ain's honor will be held. For information, call **Elizabeth McMillan**, 487-4663.

"San Francisco Architects," the Monday Night Lecture series at the Department of Architecture, Cal Poly Pomona, continues with **James Weber, AIA**, April 3; **Richard Saul Wurman, FAIA** (not from S.F.), April 10; **Joseph Esherick, FAIA**, on April 17; **Robert Marquis, FAIA**, May 1; **Dan Solomon, AIA**, May 9; **David Robinson, AIA**, May 15. The programs will be held at 7:30 p.m. in the University Union Multi-Purpose Room.

Chapter member **Carey K. Jenkins, AIA**, has been presented the Award of the Golden Trowel by the Southern California Plastering Institute, Inc., in recognition of his contributions to the construction industry.

**12 Los Angeles Architects**, edited by **N. Charles Sliet** and **James Harter**, is a book of interviews with the "Los Angeles 12" along with over 100 photo plates of their work. Published by Cal Poly Pomona, it is available at the University's El Patio Book Store for \$7.50 plus tax.

"Planning and Design for Medical Facilities," is offered by UCLA Extension's Continuing Education in Engineering and Mathematics on twelve Tuesday evenings, March 28 - June 13, at 4277 Boelter Hall, UCLA. For further information, call 825-3985 or 825-4100.

## ASA

The Treasures of King Tutankhamun will be the subject of a slide lecture on April 18 at 8 p.m. for the **Southern California Chapter, Architectural Secretaries Association**. A social hour and dinner will precede the program. Call **Mrs. Kathi Majdali** at 386-7534 for reservations and information.

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