



Project by Hiroshi Hara

JAPANESE NEW WAVE REACHES L.A.'s SHORES

"A New Wave of Japanese Architecture," a series of lectures and exhibits organized by the Institute of Architecture and Urban Studies in New York and sponsored locally by the SCC/AIA and four Southern California architectural schools, continues throughout the month of October in Los Angeles.

On October 4, Minoru Takeyama will speak on "Heterology in Architecture" at Harris Hall, USC; on October 11, Hiromi Fujii will speak "About My Method" at Rolfe Hall, Room 1200, UCLA; on October 18, Hiroshi Hara will speak on "Anti-Traditional Devices" at Kellogg-West, Cal Poly Pomona; and on October 25, Arata Isozaki will conclude the series with a talk on "Japanese Conceptualism" in the Sequoia Room, Pacific Design Center. All programs begin at 8 p.m. and are open to the public free of charge. Last month, Michael Ross introduced the lecture series, whose first speaker was Takefumi Aida, speaking on "The Image of My Work" at SCI-ARC.

In addition, a traveling exhibition will be on display for a week at each school in conjunction with each architect's lecture at that school. The exhibit's location for the final week of the series, the last week of October, had not yet been confirmed as of press time. By mid-October, an exhibit catalogue will be available at a cost of approximately \$7. Contact the Chapter office for further information.



Project by Takefumi Aida

A GLIMPSE OF THE FIVE

By way of introduction to "A New Wave of Japanese Architecture," presented here are biographical briefs for each of the five featured architects along with excerpts from recent writings by or about them.

Takefumi Aida

Born 1937. Lecturer, Iwate University and Nagoya Institute of Technology.

"Concealment, in my interpretation, may be divided into the following two categories in connection with architecture. The architect may attempt to conceal the building itself or the architect may direct his creative attitude toward the conscious concealment of the architecture.

"In the first case, unification with the setting or the natural surroundings is the method...

"In the second method of concealment — the orientation of the architect's creative activities — I attempt to avoid loquacious expressions in favor of tacit ones.... Today, social values are multifarious; and architecture can no longer express any one philosophy.... Attempts to conform to the multiplicity of social values upset the architect's creative spirit. As one of my methods of concealment, I advocate tacit architectural expressions." (from *Japan Architect*, 232, June 1976)

Minoru Takeyama

Born 1934. Professor, Musahino Art University.

"In Japan, there has come into being an immense mosaic of all the cultural phenomena of the world. Nonetheless, the Japanese have maintained racial, ethnic, linguistic, and religious homogeneity. Heterogeneity of form and expression is supported by homogeneity of content and substance.

"What kind of statement ought an architect living in cultural conditions of this kind propose? It is to this issue that I should like to tie my intentions in relation to architecture. In literature, art, or any other creative endeavor, the significance of the message Japan can make to the world of culture must return conclusively to this fundamental issue...." (from *Japan Architect*, 232, June 1976)

AWARDS PROGRAM BEGINS ON OCT. 12

In an effort to generate increasing awareness among the profession and public of the quality of architectural work in the greater Los Angeles area, the SCC/AIA has instituted an expanded annual Awards Program for 1978.

The Design Awards jury met in mid-September. The jury included George Bissell, FAIA, CCAIA president from Newport Beach; A. Quincy Jones, FAIA, outgoing Dean of the USC School of Architecture and Fine Arts; William Turnbull, FAIA, prominent Bay Area architect; Don Lyndon, AIA, former Chairman of the MIT School of Architecture and currently at UC Berkeley; Herb Rosenthal, noted Los Angeles graphic and industrial designer; and John Dreyfuss, Architectural Critic for the *Los Angeles Times*.

On Thursday, October 12, the awards presentation will be held in the Sequoia Room of the Pacific Design Center. The program, which begins at 8 p.m., will open with a slide review of all entries. Winners will then be announced, followed by an open forum between jury members and audience which will review and discuss the awards process. Preceding the program, at 7 p.m., a dessert, wine and cheese reception will be held in the lobby of the PDC.

The Awards Exhibit will open on Wednesday, November 8, at 8 p.m., in the main lobby of the PDC. The evening program will feature a discussion with the winning architects, their clients and contractors. The exhibit will include a slide display of all entries in the Awards Program, in addition to the display of the winning projects. A social hour at 7 p.m. will precede the evening's program.

On Saturday, November 11, at 1 p.m. a symposium on the status of architecture and architectural education in the Southern California area will launch an exhibit of top student theses from each of the five local architectural schools (USC, UCLA, SCI-ARC, Cal Poly Pomona, and Cal Poly San Luis Obispo). The program and exhibit will be held in the PDC's lobby.

Both the SCC/AIA Awards exhibit and the student architectural exhibit will continue through November 22.

Hiromi Fujii

Born 1937. Assistant Professor, Shibura University.

"Architecture simulates the workings of the world in an observable fashion. Fujii shows us the geometry that determines the way of working, in other words, he shows us our geometric condition. Something that is organic has life and takes form, while he takes form and gives it life....

"Fujii's houses belong to a recent tradition of Japanese architecture that in the West is often characterized — for want of a better theory — as hermetic. Fujii sees in his own work, not a dream of perfect physical order, but a new meaning in a new physical situation." (from an article by Chris Fawcett in *Viewpoint*, Architectural Association Quarterly, vol. 6, no. 2)

Hiroshi Hara

Born 1937. Professor, University of Tokyo.

"Even in cities, architecture is a device for evoking the natural strengths of a location. Modern architecture, and the urban house in particular, must be oriented toward the sky and must sever vague connections with the surroundings.... the geometric relations between "open" and "closed" determine what the piece of architecture stands for....

"Architecture is a cultural activity, and the act of designing is cultural criticism. Consequently, the architect must interpret the human relations existing among the people who will live in the houses he designs." (from *Japan Architect*, November 1972).

Arata Isozaki

Born 1931. Heads his own architectural office in Tokyo.

"There is no doubt that Isozaki is a brilliant young man. The western architect to whom he is most closely related is Paul Rudolph. The relationship comes from the combination of orderly, geometrical plan and free, open cross-section. Isozaki aims to produce unexpected, impressive and expressive spaces, exploiting contrasts of height and scale, changes in levels, vertigo, color and chiaroscuro devices." (from *New Directions in Japanese Architecture* by Robin Boyd)



Charles and Ray Eames

TRIBUTES TO CHARLES EAMES

Charles Eames died Monday, August 21, 1978, in St. Louis, where he had been born seventy-one years earlier. Educated as an architect at Washington University, he went on over the next fifty years to a kaleidoscopic career in the design of furniture, films, exhibitions, and in the invention of numerous devices and techniques to assist him in their production.

Like the two men whose minds he so successfully captured in "The World of Franklin and Jefferson," an exhibit prepared for the U.S. State Department, he combined an insatiable curiosity in the workings of everything with a practical and inventive mind. He said of Jefferson, one of this country's first architects, that his most important architectural act was the establishment of the Northwest Ordinance which made possible the orderly settlement and development of the West within less than a hundred years.

Belief in the principles of the two great ordering systems of Architecture and Mathematics were an absorbing passion which Eames shared with Jefferson. And these were the qualities that Eames and his wife and collaborator, Ray, sought in those that worked for them; they regretted that they found these less and less as time went on.

Ultimately, films seemed to have become Eames' preferred medium of expression because of their ability to condense within a small time-and-space frame, and to contain simultaneously, stimuli to most of the senses — to intelligence, fantasy, and emotion, through color, shape, sound, and movement. In the early days, working as second-unit director for Billy Wilder on the film "Spirit of St. Louis," he learned much about aircraft technology which he was later able to apply to furniture design. He made dozens of films, many of them small classics, such as "The Powers of Ten," which he was remaking when he died, and the beautiful last film on the paintings of Cezanne for which he invented a camera capable of moving over the face of a 35mm slide at the rate of 1/50,000th of an inch at a time, literally caressing the canvas.

This unshaken faith in the inseparability of beauty and practical technique, also exemplified in his molded plywood chair of 1940 and his 1949 steel-frame house in Santa Monica Canyon, is his true gift to us.

Tim Vreeland, AIA

He was a man of his age who exploited his age and in the end changed it. He respected and loved the machine but he outwitted it. Even the furniture, the pure product of the machine, could hide its source in historicisms drawn from old catalogs of farm machinery and hospital and other equipment. The films and exhibitions are fun fantasies that circle around hard facts — fine quiltwork of beautiful pieces featherstitched into a wondrous whole. At the base of everything he did was the moral imperative to teach. Scratch below the fun and you found the tough weave of responsibility. All the beautiful things he did had a use. Robert Venturi said, "Eames reinvented the good Victorian clutter." Charles was a Victorian — all except the chassis. He was our William Morris.

Esther McCoy

The legacy of Charles Eames is concealed in his early recognition of the significance of science and technology, basic for his artistic creations.

In a reciprocal sense, he understood right from the beginning the importance of all media of communication and information for the purpose of enlightenment.

He did not use science only per se, but also its promotion as catalyst to make his work and message a useful art — his art!

He was not only a designer of finished products but of the tools and processes as well which made them.

Indeed, he was a classic inventor and searcher. Whatever endeavors he exercised, whether he was a furniture designer or, by joining components available on the market, a creator of buildings, or a maker of toys, or a photographer, a filmmaker, an exhibition designer or lecturer, a historian or uncompromising futurologist, in whatever discipline he chose to express himself, he was always so absolute, so clear, so concise — a supreme mastermind. He was a

"sensei." And besides his persuasive charm, he was so irresistibly charismatic.

Collecting anything from trivia to *objets d'art*, he loved to play with all these things. And this was probably the greatest of all his universal talents — his art of playing.

Even his workshop became at times his playground too. Forty years ago, with his wife and partner, Ray, Charles created their real place to work, surrounded by a team of loyal collaborators and a fantastic kaleidoscope of illustrious wise friends of all trades.

The road from his residence on Chautauqua Boulevard via the Pacific Coast Highway to this workshop, at 901 Washington Boulevard in Venice, California, and then direct from there to the "center of the world" — the airport — is one straight line.

The U.S. Congress should declare this place a symbol of fulfillment of the American dream, located *au milieu du monde*, a national mastership in perpetual creative motion, reaching far into the twenty-first century and beyond.

I am sure that Ray has the strength and insight to continue to keep this place as alive as ever in spiritual partnership with Charles and their beautiful instrument — this magic shop.

It should continue to live, to produce and change and grow to the power of ten — up to the stars, in equilibrium with the language of its time and purposes, reflecting and nourishing this culture and civilization to which Charles Eames contributed so much.

K. W.

If I were asked to design a twinkle, I would put crow's-feet around its eyes, award it the Nobel Prize in Wonder, and name it Charles Eames.

If I were asked to design a cloud, I would experiment with every possible configuration of puffs of moisture, surround them all with delightful marginalia, make a film of it that turns five minutes into a day, and then a day into five minutes, and title it, "Charles Eames."

If I were asked to appoint a Professor of Curiosity or a Dean of Learning or President of Imagination or Commissioner of Magic, they would all be Charles Eames.

He was the truest student of seeing. He allowed me to see those things I always saw and never saw. He allowed me to distinguish between learning and education and to demand of the world around me that it become self-revealing.

I can't believe that I won't have lunch in his garden again with him.

Richard Saul Wurman, FAIA

There was a myth — originating I don't know where — that Charles was "non-verbal." I would like to address myself to that.

He was a master of the relations between words and things.

He was elliptical, certainly; he was allusive; he used parable and metaphor — it wasn't always immediately clear "what x equalled." But one learned — by waiting, by asking — that the relation of the words to the matter in hand was always completely reliable.

And on that basis, he was an extraordinarily demanding editor; unparalleled, I suspect.

He never let pass a paragraph or a sentence that had begun to wander away from the phenomenon.

He had the ability to anticipate the experience of the reader, or hearer, coming to the words for the first time, with the same rigorous hospitality that went into the planning of a space, or the planning of anything that would affect the experience of others. Sequence; rhythm; "a beginning, a middle, and an end."

And with this, there was an authoritative command of *classification*. Under his eye, a collection of things, or of notions, would start to sort itself out. The question always was whether this really belongs to the same set as these.

(continued on Perspective Page)

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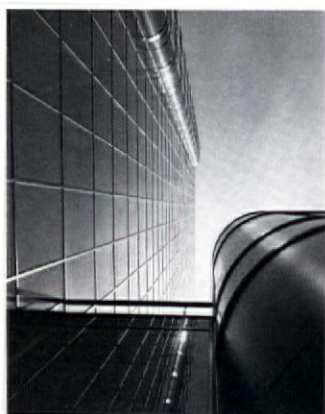
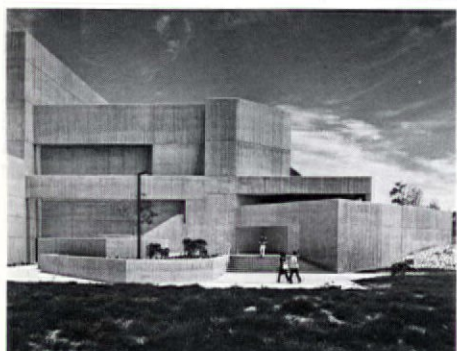
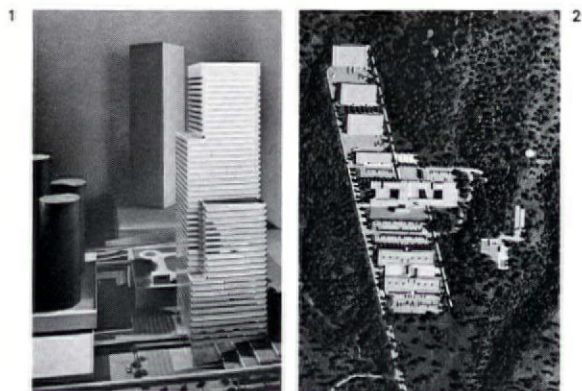
Inside: Special CCAIA Conference Poster, "California Architecture '78: The Best in the West"

Calendar:

October 4: Minoru Takeyama, "Heterology in Architecture," Harris Hall, USC, 8 p.m.
October 8: WAL Home Tour
October 11: Hiromi Fujii, "About My Method," UCLA, Rolfe Hall, 8 p.m.
October 12: SCC/AIA Design Awards Program, Pacific Design Center, Reception 7 p.m., Program 8 p.m.
October 17: James Pulliam, FAIA, L.A. 12 Lecture Series, Knoll Showroom, Pacific Design Center, 8 p.m.
October 18: Hiroshi Hara, "Anti-Traditional Devices," Kellogg-West at Cal Poly Pomona, 8 p.m.
October 25: Arata Isozaki, "Japanese Conceptualism," Pacific Design Center, 8 p.m.

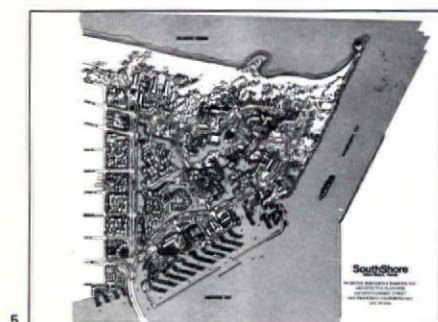
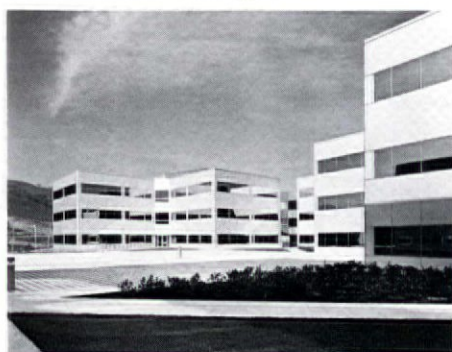
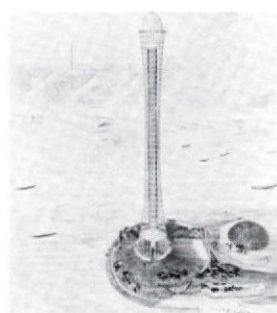
THE BEST IN THE WEST

CALIFORNIA ARCHITECTURE '78



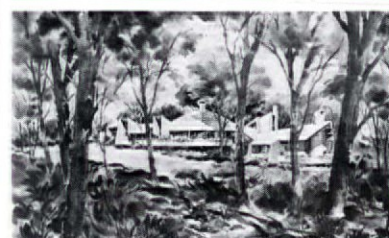
TEAM I

1. Albert C. Martin and Associates (David C. Martin, AIA)
Office Tower, Los Angeles
2. William L. Pereira Associates (Arthur Golding, AIA)
Venezuelan Institute of Petroleum Technology, Los Teques, Venezuela
3. Daniel L. Dworsky, FAIA
Theater Arts Complex, Cal State University, Dominguez Hills (photo: Julius Shulman)
4. Daniel, Mann, Johnson & Mendenhall (A.J. Lumsden, AIA)
One Park Plaza, Los Angeles (photo: Gordon H. Schenck, Jr.)
5. Welton Becket Associates (Louis M. Naidorf, FAIA)
Hyatt Regency Hotel, Dallas, Texas
6. Skidmore Owings & Merrill (Sidney H. Hoover)



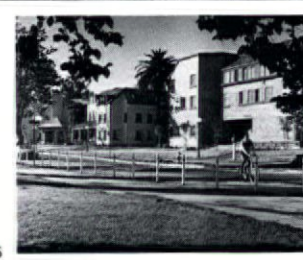
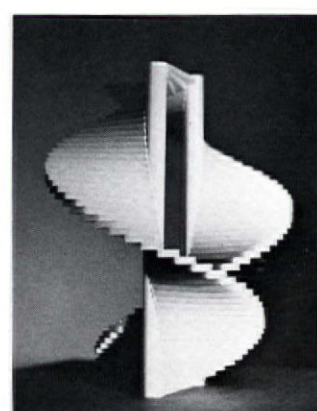
TEAM VII

1. Worley K. Wong/Ronald G. Brocchini and Associates
(Worley K. Wong, FAIA)
Fromm and Sichel Building, San Francisco (photo: Robert Brandeis)
2. Raphael S. Soriano, FAIA
World Institute for International Business and Sociological Studies, Alcatraz Island
3. Esherick Homsey Dodge and Davis (Peter Hampton Dodge, AIA)
Center for Educational Development, San Francisco (photo: Jeremiah O. Bragstad)
4. McCue/Boone/Tomsick Associates (Frank Tomsick, FAIA)
IBM Santa Teresa Laboratory, San Jose (photo: Robert Brandeis)
5. Wurster, Bernardi & Emmons (Larry L. Cannon, AIA)
South Shore, Miami Beach, Florida
6. Callister Payne & Bischoff (Charles Warren Callister)
Residence, Tiburon (photo: C.W. Callister, Jr.)



TEAM II

1. Killingsworth, Brady & Associates (Edward A. Killingsworth, FAIA)
Case Study House #25 (photo: Julius Shulman)
2. John E. Lautner, FAIA
Residence, Acapulco, Mexico
3. Whitney R. Smith, FAIA
Art Studio, Westridge School for Girls, Pasadena (photo: Ben Serar)
4. Paul Sterling Hoag, AIA
McKay Residence, Westover Hills, Texas
5. Thornton M. Abell, FAIA
Art Building, Cal State University, Fullerton (photo: Julius Shulman)
6. Carl Maston, FAIA
Residence (photo: Julius Shulman)



TEAM VIII

1. Backen, Arrigoni & Ross (Howard J. Backen, AIA)
2000 Broadway, San Francisco (photo: Ed Stocklein)
2. Pafford Keatinge Clay, AIA
High-Rise Terraced Housing
3. MLTW/Turnbull Associates (William Turnbull, Jr., FAIA)
Library and Cultural Center, Biloxi, Mississippi (photo: Morley Baer)
4. Marquis Associates (Robert B. Marquis, FAIA)
Commodore Sloat School, San Francisco (photo: Rondal Partridge)
5. Bull/Field/Volkman/Stockwell (Henrik H. Bull, FAIA)
Dorms, Stanford University, Palo Alto (photo: Joshua Freiwald)
6. Fisher/Friedman Associates (A. Robert Fisher, AIA)
The Islands, Newport Beach (photo: Joshua Freiwald)

EAMES TRIBUTES

(continued from front page)

Again, it was an architectural procedure, grounded in "respect for things in themselves."

I don't know whether or not it goes without saying that he was singularly fine-tuned to the effect of one word rather than another; that he had as firm a sense of structure in sentences as everywhere else; and that he had golden turns of phrase — not the least in moments of adversity.

Jehane Burns

We first became conscious of Charles Eames when he wrote us a letter in 1949 just as he and his wife were moving to their own new house in Pacific Palisades. I want to quote a few sentences:

"This is a thank-you note I have been intending to write for the past seven years. During these seven years Mrs. Eames and I have been living in the Strathmore apartments designed by you. It is an experience that has added greatly to the richness of our lives, and it is obvious that is has had the same effect on others living in this group of apartments..."

Years later we spent a memorable weekend in his exciting house, and I remember how much he enjoyed my cello songs.

I remember lovely lunches in his studio, our delight in watching his marvelous movies.

I remember Ray once asking him to model for me his newest lounging chair.

I will always remember him as a charming and delightful human being.

Dione Neutra

When you believe in something, you do not have to compromise. You find a way.

Charles Eames thought in principle and found a way to inform the rest of us. He entertained us and delighted us with designs of films, graphics, buildings, and furniture.

He influenced the layman, and we are all laymen in some fields, who could not understand principle by making subjects such as mathematics exciting and appealing and understandable. He did these things without losing his own principle of honing in on the essence and making certain there was no compromise. He sought experts to review every step of the message and to test for truthness. The end product was not a compromise, watered down to be "understood" by the layman. It was the essence; it was based on principle.

If a person likes sitting on the Eames aluminum group chair, he does not need to know the engineering principles of tension and compression. It is not important that everyone knows that the tension of the seat holds the chair together. But the principle is there.

In general, people are not going to take the time to think about principle, but Charles Eames never thought less than in terms of principle. He knew how to consider the whole ball of wax, not just a part.

When you believe in something you do not have to compromise.

Quincy and Elaine Jones

From the first time I met Charles in July 1953 to the last, August 1978 (and the many years in between), he showed as much appreciation of life's small pleasures as he had fascination with scientific ideas. Delight in the taste of an old-fashioned poppy seed cake, or his famous enchantment with toys, took

place almost simultaneously with discussion of photosynthesis or the search for ways to encapsulate history succinctly for others to understand.

He had a seemingly instantaneous, intuitive way of sizing up a situation — sensing the essence of a problem, seeing where its solutions lay. To each situation he would bring connections from unexpected sources while making relationships between architectural history, memories of his childhood, the essence of the work at hand, or the cultural traditions of people he worked with. Charles' and Ray's intense interest in all things around them made all of us eager to share our discoveries and treasures with them.

Together with his obvious brilliance, Charles had magic, poetry, mystery, charm. He taught me the value of traditions, how they shape the physical world; and he made me look into my own traditions as I had not done before. The enormous influence that "folk-indigenous" public art forms have had on my work really comes from attitudes developed through my long association with Charles and Ray — the years in their office, the years as their friend. They were my teachers, more than my employers.

Next to my parents, Charles and Ray made the greatest impact on my life. Once you knew Charles and worked with him, you were really never the same as before. His power was titanic, personally and professionally. And we, and the world, are the more because of it.

Deborah Sussman

LOS ANGELES CONSERVANCY ORGANIZED

A new and responsible voice for urban conservation and architectural preservation has recently appeared on the local scene. The Los Angeles Conservancy, a non-profit, volunteer membership organization dedicated to the protection and enhancement of the worthwhile elements on the built environment of the Los Angeles region, was organized this spring. The Conservancy is already making itself heard on a number of key preservation issues facing Los Angeles today, such as the Pan Pacific Auditorium, the Los Angeles Central Library, and the recent designation of portions of Broadway and Spring Street as National Register Historic Districts.

The Conservancy describes its three major goals as follows:

1) Awareness: to increase public awareness of Los Angeles' irreplaceable historical, cultural, and architectural resources through a variety of activities; and to identify and strengthen a community of interest among existing groups and organizations.

2) Assistance: to provide a mutually supportive information network among the many and diverse urban conservation groups in the greater Los Angeles area; to gather and disseminate information which can assist individuals and groups in the realization of specific projects involving the preservation of the built environment.

3) Action: to encourage policies and decisions in the public and private sectors which recognize, conserve and enhance the important features of Los Angeles' unique urban landscape; and eventually to develop a program of property and architectural easement acquisition.

The SCC/AIA has gone on record as endorsing the Los Angeles Conservancy, on whose Advisory

Council sit three AIA members: A. Quincy Jones, FAIA, Kurt Meyer, FAIA, and Gene Summers, FAIA.

A major public event, as part of the Fall membership and fundraising drive, is slated for Sunday, October 22, from 2 - 6 p.m. Billed as "Would You Believe Downtown Los Angeles: Broadway/Spring Street Historic Districts," it will feature walking tours of these two important streets and their buildings. The tours will begin and conclude at the Biltmore Hotel. The cost is \$5/person. For event and membership information, contact the Los Angeles Conservancy, P.O. Box 908, Los Angeles 90053, phone 623-CITY.

C. Gregory Walsh, Jr., AIA
Chairman, SCC/AIA Cultural
Heritage Committee

IN SUPPORT OF MORRIS VERGER

The SCC/AIA Board of Directors has nominated Morris Verger, FAIA, for the position of vice-president/president-designate of the CCAIA for 1979. The following statement was submitted by Chapter member Fred Lyman.

Because an architect wrote the original program, the United States has actually managed to function as something like an organization of citizens. All social ills represent nothing more than an absence of architectural organization. The tragedy of modern history is the tragedy of modern architecture, namely, the reticence of the architectural profession. On the one hand, it has failed to assume the authority which it ought to have assumed. And, on the other hand, it has delegated the authority which it has been given to non-architects.

Thus, few are aware of what Morris Verger calls "the professional contributions architects make," because too often they are not made. Morry once said of a difficult client, "he doesn't understand how to work with an architect, and we've got to teach him." Morry knows how to teach the teachers to teach whatever it is they have to teach — as anyone who has ever put cards on the wall in a Verger interactive planning session can tell you.

All architects are achievers, or they wouldn't be architects. The need to elect Morry Verger to the office of vice-president / president-designate of the CCAIA is determined by the direction of his achievements, which is invariably toward an assumption and organization of responsibilities not only within his own practice but within the entire profession so that the professional may become "of ever-increasing value to society," in accordance with the AIA By-Laws.

He listens. He reads. He is a master of harvesting information and of digesting that information in order to determine what action must be taken. And then he takes that action — however radical, conservative, or disagreeable the task may be.

In other words, he thinks, and, as we know, "such men are dangerous." So much the better.

Frederic P. Lyman, AIA

THE MYSTERIOUS DEPARTURE

I suppose you heard about it — Modern Architecture died. When? Nobody is quite sure; in fact, they don't even know how it happened. It's just that one day it was there, and then suddenly it wasn't. There were those, of course, who suspected foul play, and they even mentioned a few names; but, to tell the truth, it's hard to imagine who would want to do such an awful thing. Venturi — you remember, the guy who did those decorated sheds — well, little wonder, he was just about everybody's prime suspect. How could you trust anyone who thought (even put it in writing!) that Main Street was almost all right? And Moore was named as well. Why not? First of all, he treated everything as if it was all one big joke; and besides, who wouldn't be suspicious of someone who was trying to revive the double-hung window?

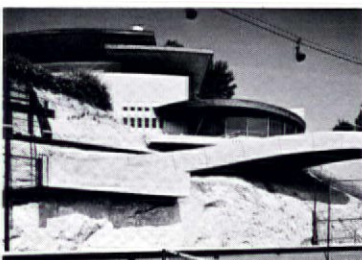
But there were others. Tigerman — now there was someone with a motive. He hadn't had any solid publicity for a while, and everyone knew he would do just about anything to get his name mentioned. And how about Johnson? He had the best alibi of anyone, of course, having been Mies' star protege and all that; only the fact was, nobody seemed to be buying the story anymore. There were those who actually tried to pin it on Kahn, and all his crazy carrying on in Bangladesh; but what more could you do to someone who was already dead and gone? Anyway, there it was — no more Modern Architecture, no more glass boxes, no more cool, sleek forms, and worst of all — no more familiar rules and friendly guidelines.

Well, the funeral was really something! It started a couple of years ago, and would you believe it — in some places the mourning is still going on. It was just about the most depressing thing you could imagine — architects wailing away and architectural students all over the place wringing their hands and wandering in circles. You'd think they'd just flunked the licensing exam. "What are we going to do now?" they all cried. "How can we go on? Why couldn't it have been the split-level Ranch House instead?"

One eulogy after another was offered as the gloomy ceremony went on. And then, the most absolutely unbelievable thing happened. From off in the distance you could hear someone actually giggling. It was positively weird! As all the heads turned toward the sound, the giggling stopped and a voice said, "Come on, you guys, lighten up, will you. After all, the old codger was way past his prime, and now at least he's out of his misery. Listen, he had a great life and he left us some wonderful things; we'll always have Seagrams and Lever House, you know, so let him go and let's get on with it." "Sacrilege," shouted the crowd. "Who is this disrespectful clod with such a total lack of sympathy?" "Well, actually," came the response, "I was a relative — maybe not a close one, but we saw each other at family gatherings, you know. I'm...well, my name is...uh...you see...my name is Post-Modernism."

Lester Wertheimer, AIA

BOOK REVIEW



John Lautner, Silvertop, 1957
(photo: Julius Shulman)

12 Los Angeles Architects
Edited by N. Charles Slert and James R. Harter. Comment by John Dreyfus; Foreword by Nicholas Pyle. California State University, Pomona, 1978, 189 pp., softbound, \$10.00.

The practice of identifying related groups of individuals by the number of members in the group has widespread currency in the worlds of art and politics. From the Blue Four to the Gang of Four, the name-by-number approach has had the advantage of non-specificity, thus avoiding the limitation and misrepresentation possible with a title that has ideological connotations.

At the same time, a number suggests that the members of the group share something in common and that there are no more or less eligible members than that number.

Our local example of this passion for numerology, the Los Angeles Twelve, fulfills neither of these criteria. The subject of an exhibition in 1976, as well as the subject of a new book edited by Cal Poly graduates N. Charles Slert and James R. Harter, *12 Los Angeles Architects*, the group appears to be a West Coast effort to ape the New York Five, without the intellectual content of the latter.

The members of the group are Roland Coate, Jr., AIA; Daniel L. Dworsky, FAIA; Craig Ellwood; Frank O. Gehry, FAIA; Raymond Kappe, FAIA; John Lautner, FAIA; Jerrold Lomax, AIA; Anthony J. Lumsden, AIA; Leroy Miller, AIA; Cesar Pelli, AIA; James Pulliam, FAIA; and Bernard Zimmerman, FAIA.

The idea of exhibiting and publishing the work of noteworthy architects — such as Lautner and Gehry — currently practicing in Los Angeles is a good one. But the selection criteria for *12 Los Angeles Architects* are unclear. Originally stated as "12 architects each of whom had practiced 12 years, designed 12 projects and shared some commonality," even these criteria were later abandoned. The book's subject might have been, with equal reason, the Los Angeles 680 — the number of architects and firms listed in the Central Los Angeles Yellow Pages.

But perhaps the biggest disappointment of the book is the work portrayed. Much of it is solid and professional, rather than innovative and distinctive. Some of it is so conventional that one is uncertain why it was included in the first place. As Peggy Lee remarked about life — "Is that all there is?" — one is left to wonder about current architecture in Los Angeles. A comment such as Leroy Miller's "I'm not consciously trying to prove anything or set an example for other architects" is indicative of the book's tendency to feature the proficient alongside the inspired as though they were equivalent.

The quality of the printing is poor, with reproduction of the photographs superior to the reproduction of the text. There are several astonishing misspellings in the book. "Dieschtiel" is substituted for De Stijl, Charles Gawthamay for Charles Gwathmey, and Robert Venture for Robert Venturi, among others.

The format for the interviews with the twelve is weak. The standardized questions do not constitute genuine interviews — they could just as easily have been mailed to the architects. The twelve are so different that the standardized format is not appropriate. In addition, the questions miss the opportunity to comment on the architects' remarks. There is no dialogue.

Some of the interviews, such as those of Bernard Zimmerman and Roland Coate, rise above the mechanical quality of the questions, while others appear to have been conducted at gunpoint (Frank Gehry) or in the middle of a meditation session (John Lautner).

One question is particularly ill-chosen: "Do you feel that designing to conserve energy is a critical part of designing?" Everyone, naturally, answers in the affirmative. A second question about the how and why of energy conservation should have been asked.

The question "Do you feel that L.A. architecture can compare to architecture in San Francisco, Chicago or New York?" is confusing. The question could be interpreted as referring to the past, the present, or both; it could also be interpreted on the level of urbanism or of individual buildings. It is unsettling to find that four of the twelve thought L.A. did not compare.

One might wish that *12 Los Angeles Architects* could make a better case for the special quality of architecture here. But even the sternest critic of architecture in Los Angeles should concede that this is the place where the modern private home has been perfected and where architectural fantasies of escapism have become art.

John Chase

FEEDBACK

"...incidents of discrimination..."

As a woman attempting to enter the architectural profession, I am frequently subjected to incidents of discrimination, some more subtle and some less so. I would like to report a recent incident of the latter type.

My specialty is historic preservation, and I was honored to be asked by the National Trust for Historic Preservation to provide consulting services for the Committee for Simon Rodia's Towers in Watts. I met several times with representatives from the City of Los Angeles and the State of California to work out a restoration plan for the Towers. The City's architect-contractor, Ralph Vaughn, ARA, proceeded with the work without approval and apparently in a manner inconsistent with the agreed-upon plan. The State consequently stopped the job and called a meeting for September 5 at the site to determine the acceptability of the work. I was invited to this meeting by the State.

When I attempted to enter the site, the gate was slammed and locked in my face by Mr. Vaughn, who shouted "No girls allowed on this site!" This incident was witnessed by the State's representative (the same person who invited me to the meeting) who stood by and did not object. The meeting was held in the locked enclosure and I was unable to carry out my task of representing the Committee. In consequence, I was obliged to resign as their consultant.

This is far from an isolated incident in my career. Such things have happened to me before, and to all the other female architects I know. This case is particularly inexcusable because it represents official actions on the part of the State and City government representatives, but it is far from unusual.

I feel that it is time for the AIA to insist that discrimination against professional women cease. Until this is done, the Institute cannot claim to be a voice for this increasing segment of its membership.

Harriet Watson, AIA Associate

"...most interesting..."

I would like to obtain six copies of the May 1978 issue of *L.A. ARCHITECT* for use in a 5th-year studio at Temple University. Can you send them with a bill or otherwise direct us?

Yours is one of the most interesting architectural publications in the U.S. and I look forward to each issue.

Harold Guida, AIA
Mitchell/Giurgola

L.A. ARCHITECT October 1978

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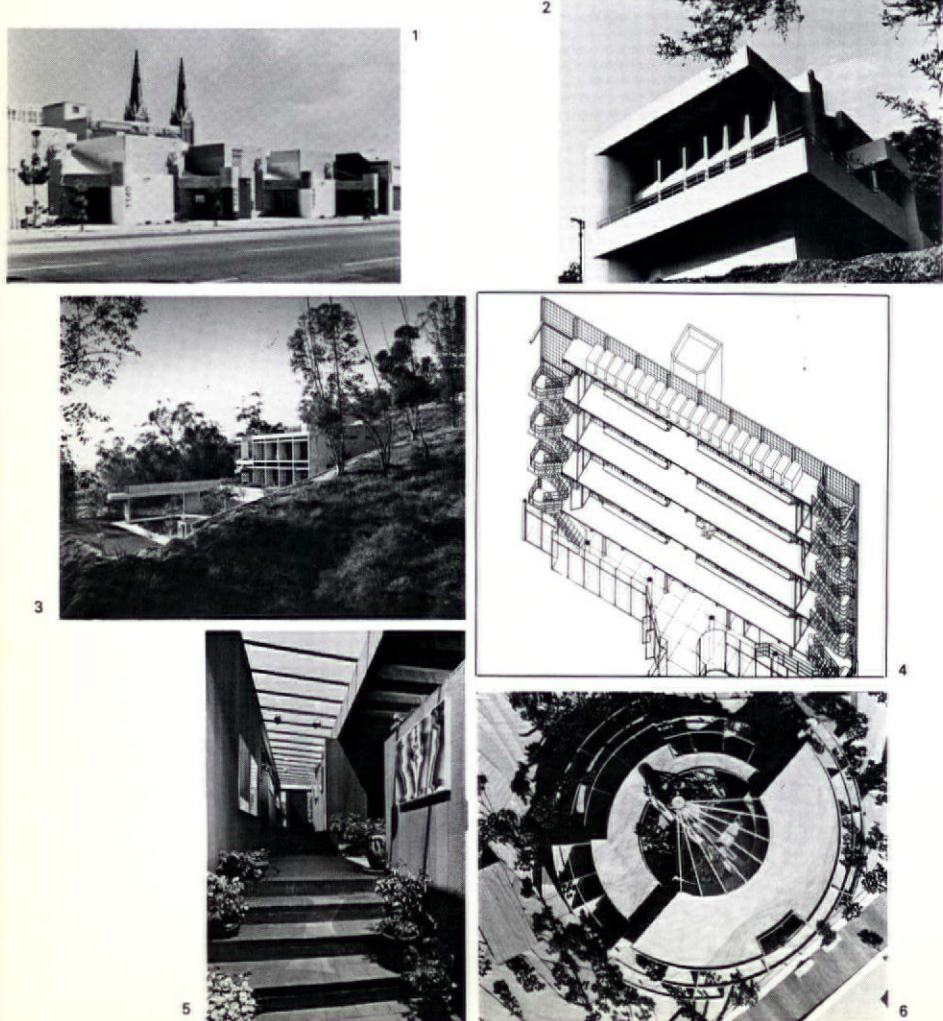
CCAIA ANNUAL CONFERENCE SCHEDULE

THURSDAY, 2 NOVEMBER — DAY OF ARRIVAL

- 8:30 a.m. - 5:30 p.m. Conference registration.
 9:00 a.m. - 5:00 p.m. State Board of Architectural Examiners meeting.
 10:00 a.m. - 5:00 p.m. CCAIA Board of Directors meeting. Election of Officers for 1979.
 10:15 a.m. CCAIA/Producers' Council Golf Tournament at Irvine Coast Country Club.
 6:30 p.m. - 7:30 p.m. Masonry Institute-hosted Welcoming Cocktail Party.

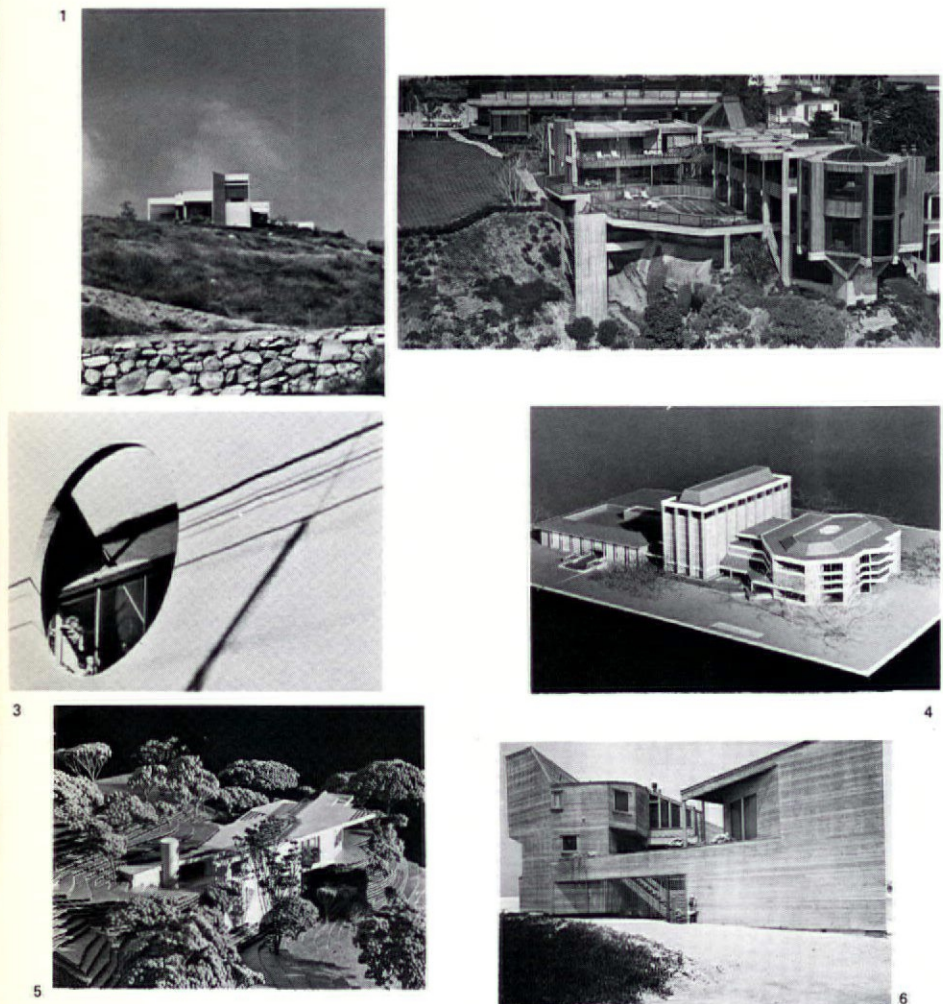
FRIDAY, 3 NOVEMBER

- 9:00 a.m. - 9:30 a.m. Keynote address by Cesar Pelli, AIA
 9:45 a.m. - 12:00 p.m. Professional workshops.
 10:30 a.m. - 12:15 p.m. Women's Architectural League Social Hour and Business Meeting.
 All spouses are invited to attend. Meet in Marriott's Garden Atrium.
 12:15 p.m. - 2:00 p.m. CCAIA Annual Awards Luncheon. Presentation of CCAIA Awards and certificates of recognition for out-going Council officers.
 2:15 p.m. - 4:15 p.m. Professional workshops.
 4:30 p.m. - 6:00 p.m. General Session following conclusion of workshops.
 6:00 p.m. - 7:00 p.m. Informal cocktails, wine and cheese for all attendees with President George Bissell, FAIA, at his Newport Beach office.
 7:30 p.m. - 10:00 p.m. Associates' special event, including food, entertainment and featuring short historical films by California filmmakers in local unfinished building.



TEAM V

1. Moss and Stafford (Eric Owen Moss, AIA)
Morgenstern Warehouse, Los Angeles
2. Martin B. Gelber, AIA
Gelber Residence, Los Angeles
3. Architectural Collective (Charles A. Lagreco)
Lagreco Residence, San Bernardino (photo: Julius Shulman)
4. Morphosis (Thomas M. Mayne, AIA)
Riedel Medical Office Building
5. Ronald E. Goldman, AIA
Goldman Residence, Malibu (photo: Glen Allison)
6. Edward R. Niles, AIA
Point Dume Pavilion, Malibu



TEAM XI

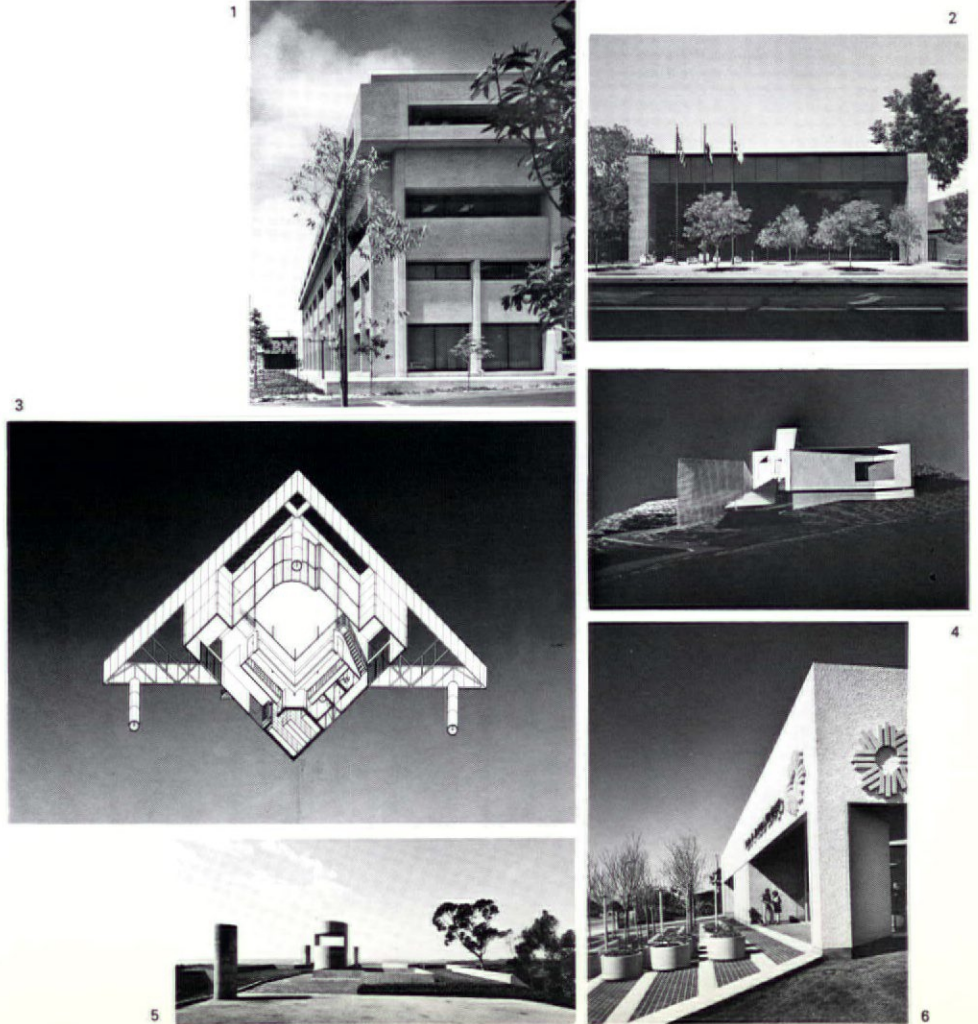
1. Leonard Veitzer, AIA
DeKock House, San Diego (photo: Robert Ward/Sandra Williams)
2. Fred M. Briggs, AIA
Residence, Laguna Beach
3. Rob Wellington Quigley, AIA
Apartments, San Diego
4. Arendt/Mosher/Grant/Pedersen/Phillips (Robert S. Grant, AIA)
University of California, Santa Barbara, Library Addition (photo: Wayne Thom)
5. Ralph Bradshaw/Richard Bundy & Associates
(Richard S. Bundy, AIA)
Snowden Residence, San Diego
6. Ron Yeo, FAIA
Sunset Beach House, Del Mar (photo: Wayne Thom)

SATURDAY, 4 NOVEMBER

- 9:30 a.m. - 1:00 p.m. Architectural Tour. Architecturally significant residential and commercial developments in Orange County will be featured on the tour. Organized by Walter Richardson, FAIA, of the Orange County Chapter, the tour will take attendees through at least fifteen outstanding developments aboard comfortable chartered buses. We will stop and walk through many of the projects. Architects of the projects will be on board the buses to comment and act as guides. Among the housing developments to be seen are PUD Project, "The Bluffs," by architect Richard Leitch; "Harbor Ridge" by Corbin Yamafugi; the award-winning "Baywood Apartments," and "Promontory Point" apartments by Fisher-Friedman Associates. We'll tour models including "Turtle Rock Vista" condominiums by Richardson, Nagy, Martin. The tour will take us to the University of California at Irvine Campus, master-planned by architect William Pereira, with major buildings by many others. We will see the Irvine Industrial Complex collection of garden office buildings: mirrored glass structures in gold, silver, black, grey, and bronze by architect Langdon & Wilson, Craig Ellwood, William Blurock, Albert C. Martin, Welton Becket, Morris & Lohrbach, George Bissell, and many more.
 1:00 p.m. - 5:00 p.m. CCAIA/Producers' Council Tennis Tournament on six Marriott Courts.
 1:00 p.m. - 5:00 p.m. Wilfred E. Blessing Memorial Trophy Sailing Regatta on Newport Bay.
 8:00 p.m. - 12:00 a.m. Saturday Night Cabaret. champagne, cabaret entertainment and dancing.

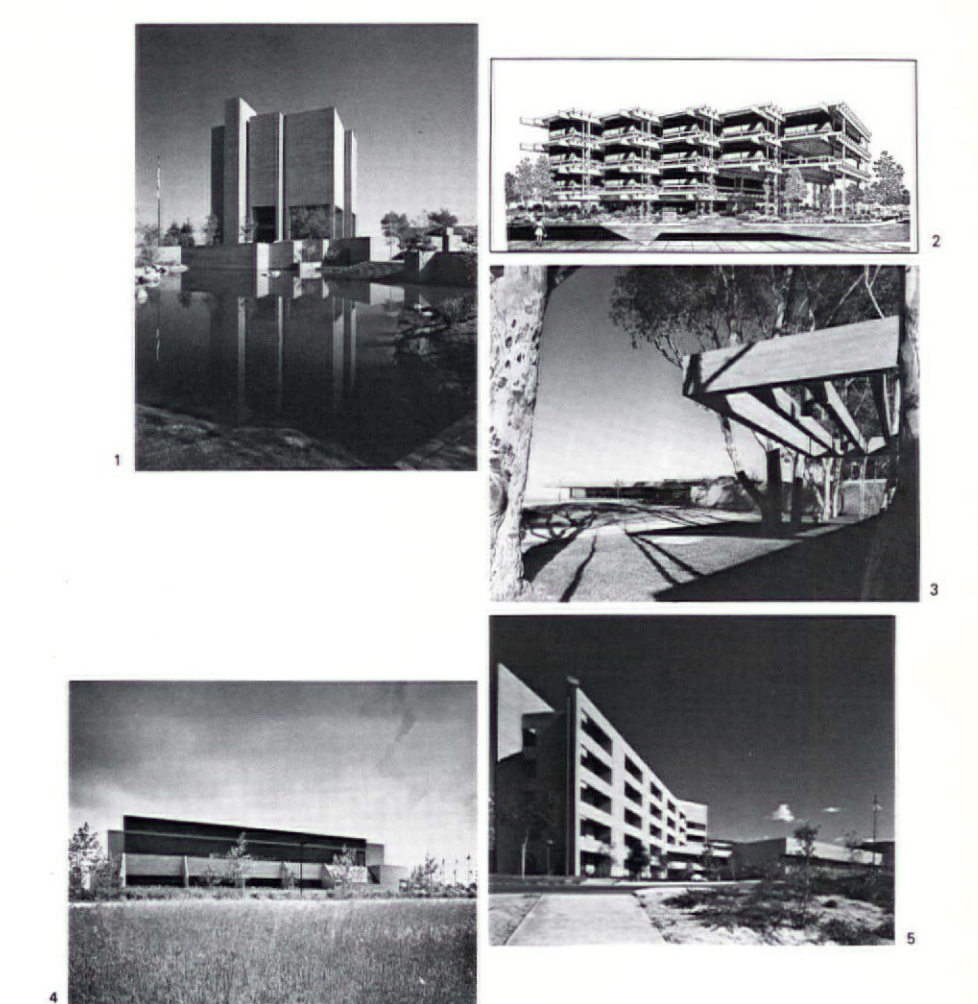
SUNDAY, 5 NOVEMBER — DAY OF DEPARTURE

(All events at the Marriott unless otherwise indicated.)



TEAM VI

1. Leroy Miller Associates (Leroy B. Miller, AIA)
IBM Office Building, San Diego (photo: Julius Shulman)
2. Pulliam, Matthews & Associates (James G. Pulliam, FAIA)
Kersey Kinsey Office Building, Studio City
3. Kamnitzer Cotton Vreeland (Thomas R. Vreeland, Jr., AIA)
World Savings and Loan Office Building, Cerritos
4. Frank O. Gehry & Associates (Frank O. Gehry, FAIA)
Wagner Residence, Malibu
5. Roland E. Coate, Jr., AIA
Alexander Residence, Montecito (photo: Jurgen Hilmer)
6. Architectural Collaborative (Bernard Zimmerman, FAIA)
Santa Fe Federal Savings, Montclair (photo: Julius Shulman)



TEAM XII

1. William Blurock & Partners (William Blurock, FAIA)
City Administration Building, El Cajon (photo: Wayne Thom)
2. Hugh Gibbs & Donald Gibbs (Donald Hugh Gibbs, AIA)
Warner/Elektra/Atlantic Office Building, Burbank
3. Deems/Lewis & Partners (Ward W. Deems, FAIA)
Torrey Pines High School, Del Mar
4. Bissell/August Associates (George Bissell, FAIA)
Irvine Industrial Complex Headquarters Building, Newport Beach, (photo: Julius Shulman)
5. Frank L. Hope and Associates (Frank L. Hope, Jr., FAIA)
Pomerado Hospital, San Diego
6. Thomas B. Moon, AIA

This year, the California Council of the American Institute of Architects focuses on design! On Friday, November 3, as part of the 1978 CCAIA Conference, seventy-two architects from throughout California will gather at the Marriott Hotel in Newport Beach to present to convention visitors a kaleidoscopic overview of architectural design in California in this, the fourth quarter of the twentieth century.

The architectural firms to which these practitioners belong have been selected to be as representative as possible of the present state of the art. They range from one-man offices to firms of several hundred employees with offices in one or more American cities. For convenience, the architects have been divided into twelve teams of six

members, each team representing firms that roughly share a common heritage of geographical region and of era in which their practices were established.

Over the course of Friday morning and afternoon these teams of architects will present slides of their work and engage in discussions with team members and the audience on the specifics of their work and the state of architectural design in general. For each team session, an architectural historian or critic will serve as moderator.

Each team will present its slides twice during the course of the morning or afternoon. The slide-shows will be staggered at twenty-minute intervals and scheduled so that all visitors will be able to view all twelve presentations. Out of necessity, the

slide presentations will be rapid-fire and brief, saving detailed discussion of the projects for after the slide shows. Exhibit panels of the work of each of the seventy-two architects will be on display in the halls of the hotel.

Six Los Angeles-based teams will be featured in the morning; in the afternoon, four teams from the Bay Region and two from Santa Barbara/Newport Beach/San Diego will present their work. All that the conference visitor will require is a schedule of times and places (to be made available at the conference) for each workshop session in order to pick and choose as he or she pleases. One may either visit each team in sequence, or, in order to spend more time with specific teams, remain for the panel discussion that follows each slide

presentation.

The net effect of the day-long program will be very much like a Scandinavian smorgasbord: if you try to eat everything in sight, you are liable to get a bad case of indigestion; however, if you choose carefully among the delicacies displayed, you should emerge satisfied, having feasted well.

The moderators for the discussion are: David Gebhard, Hon. AIA, of the UC Santa Barbara Department of Visual Arts; Shelly Kappe of the Southern California Institute of Architecture; Susan King of the San Francisco Museum of Modern Art; Panos Koulermos, of the USC Department of Architecture; Carleton M. Winslow, AIA, of the California Polytechnic State University, San Luis Obispo, School of

Architecture; and Michael Franklin Ross, AIA, architectural author and journalist. Cesar Pelli, himself an alumnus of the California architectural scene, will return to give the Conference keynote address.

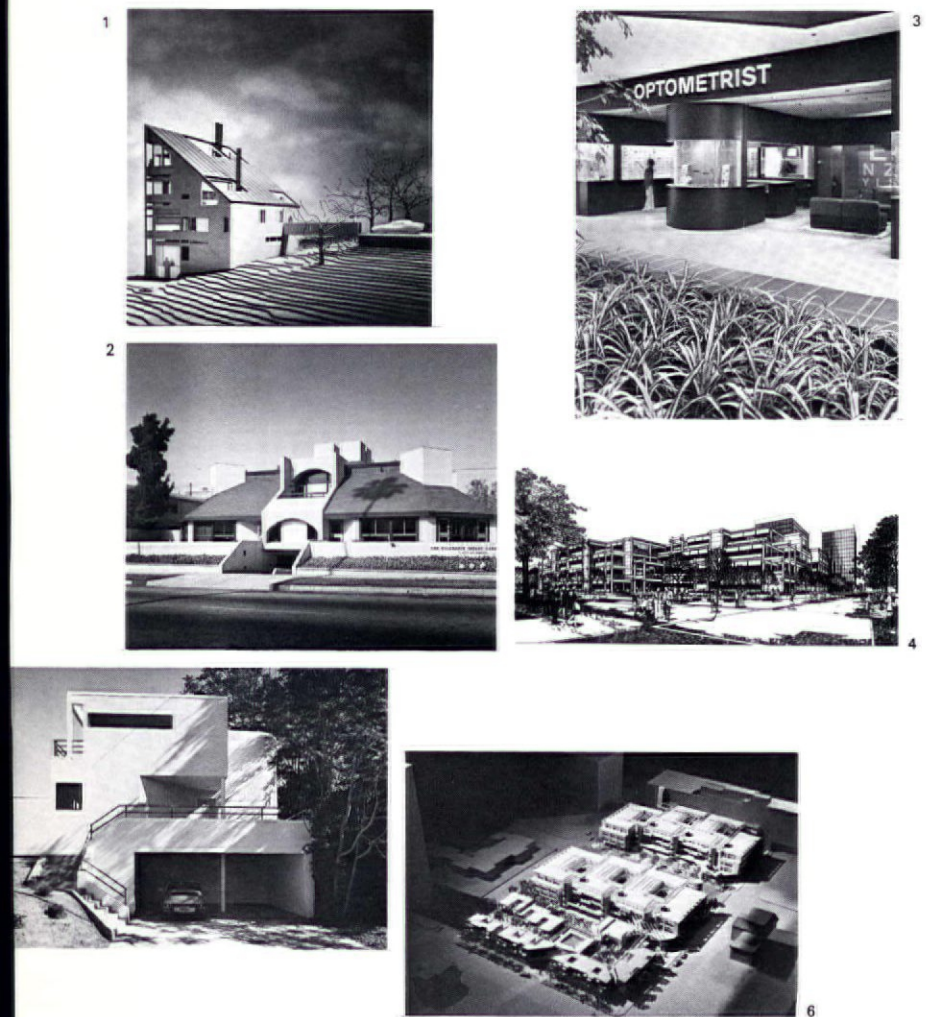
The professional program committee for this year's conference is chaired by Ray Kappe, FAIA, with members Tim Vreeland, AIA, and Bernard Zimmerman, FAIA.

On the pages below the seventy-two architectural firms, grouped according to team, are identified by name and by a picture of a major or recent project. The name of the architect representing the firm, where appropriate, is in parentheses. The full schedule of the conference is given in the right-hand margin.



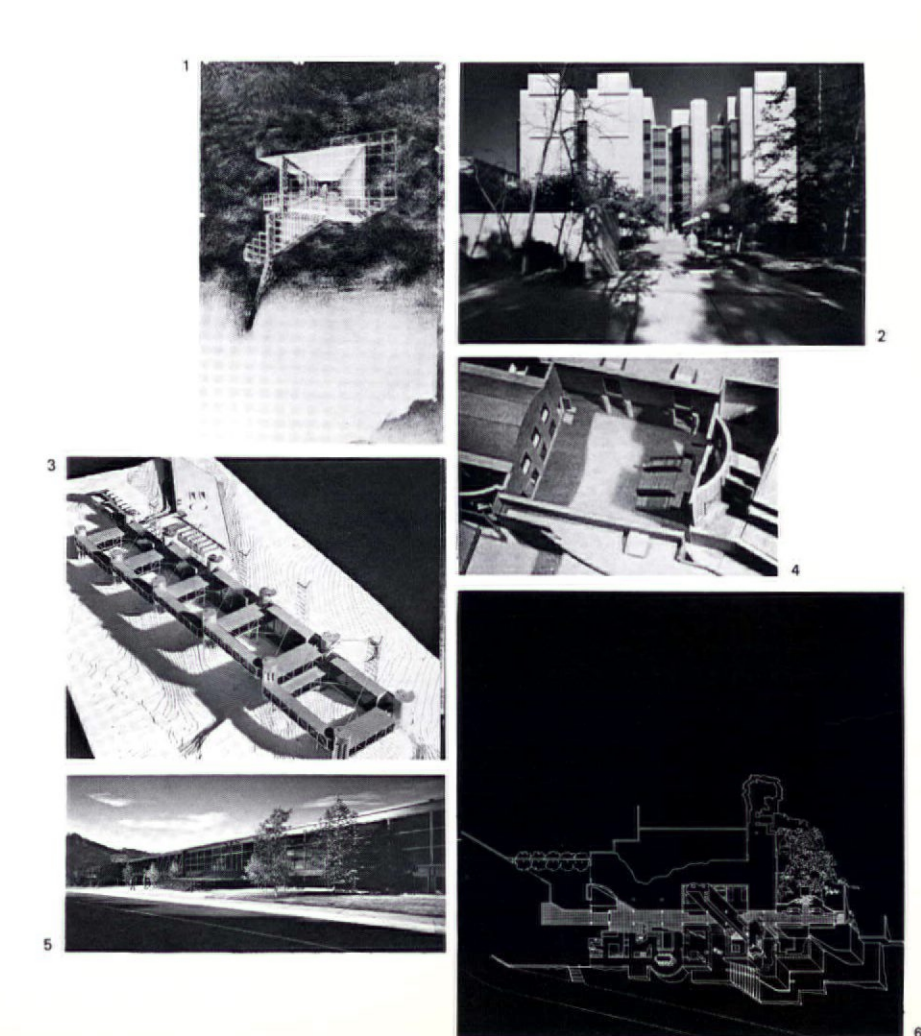
TEAM III

1. Kurt W. Meyer, FAIA
Civic Center, Huntington Beach (photo: Julius Shulman)
2. Lomax/Mills Associates (Jerrold E. Lomax, AIA)
ACDC Electronics, Oceanside (photo: Glen Allison)
3. Kennard, Delahousie & Gault (Robert A. Kennard, AIA)
Los Tules, Puerto Vallarta, Mexico
4. Bernard Judge, AIA
Residence, Hollywood (photo: Julius Shulman)
5. Kahn Kappe Lotery Boccato (Raymond Kappe, FAIA)
Loyola Marymount University Pavilion, Los Angeles
6. Pierre Koenig, FAIA



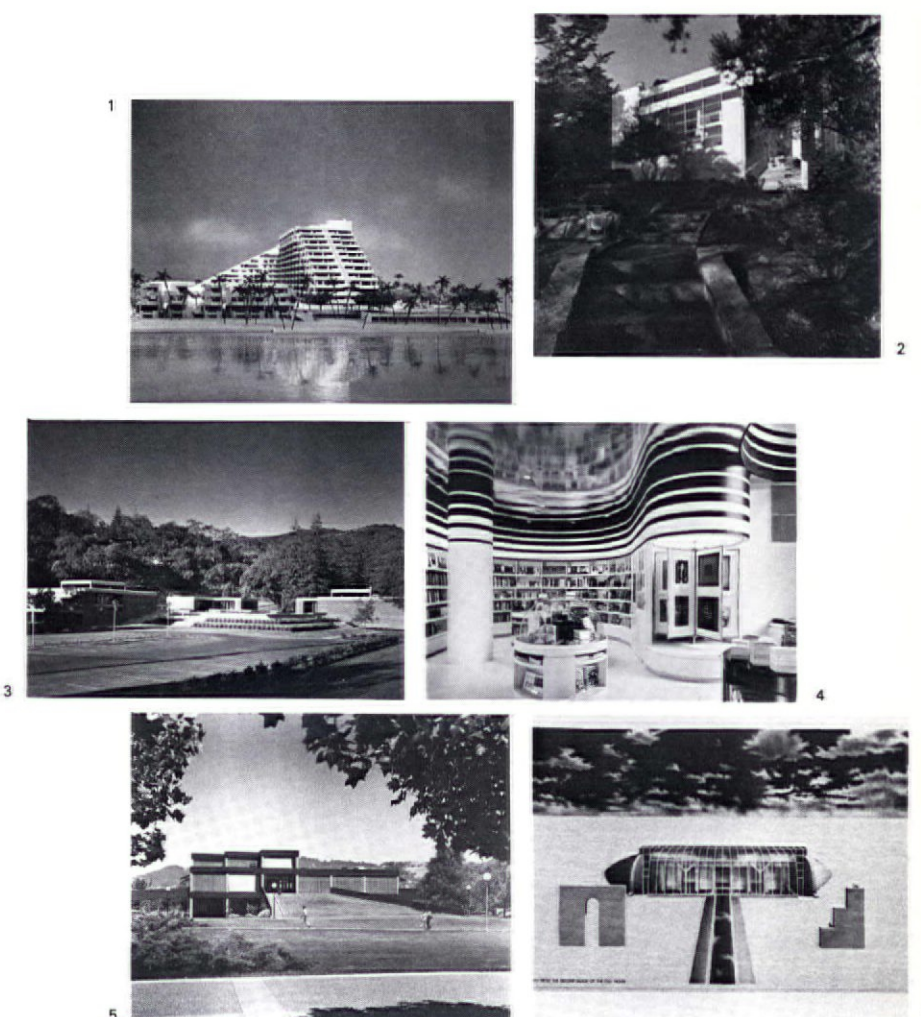
TEAM IX

1. Robert J. Mittelstadt
Mary Tuteur Residence, Napa (photo: Jeremiah O. Bragstad)
2. Hirshen/Gammill/Trumbo (Sanford Hirshen, AIA)
Colleague Infant Care Center, Los Angeles (photo: Joshua Friewald)
3. Sam Davis, AIA
Optometrist Office, Thousand Oaks (photo: Rob Super)
4. Office of the State Architect (Barry Wasserman, AIA)
New State Office Building, Sacramento
5. Robert Swatt/Bernard Stein (Robert Swatt, AIA)
Residence, Berkeley (photo: Joshua Friewald)
6. The ELS Design Group (Donn Logan, AIA)
State Office Building Competition, Sacramento



TEAM IV

1. Coy Howard
Hauser Residence, Pacific Palisades (drawing: Howard and Roper)
2. Reibsam, Nickels & Rex (Jay W. Nickels, AIA)
Molecular Biology Research Institute, UCLA (photo: Wayne Thom)
3. Frank Dimster
Johns-Manville Corporation Headquarters, Denver, Colorado
4. Studio Works (Craig Hodgetts)
South Side Settlement, Columbus, Ohio (Hodgetts / Mangurian)
5. Tyler and Woolley (James Tyler)
Art Center College of Design, Pasadena (photo: Peter Z. Suszynski)
6. Eugene Kupper
Nilsson House, Los Angeles (drawing: Kupper)



TEAM X

1. Donald Sandy, Jr./James A. Babcock (Donald Sandy, Jr., FAIA)
Key Colony Project (photo: Gerald Ratto)
2. Daniel Solomon, AIA
Green Residence, Mill Valley (photo: Joshua Friewald)
3. Charles Stickney, AIA
Civic Center, Los Gatos (photo: Morley Baer)
4. Robinson & Mills (C. David Robinson, AIA)
San Francisco Museum of Modern Art Bookstore (photo: Morley Baer)
5. Roland/Miller (John K. Miller, AIA)
College Union, Sonoma State College, Rohnert Park (photo: Jeremiah O. Bragstad)
6. Mark Mack
Residential Extension, Oakland

CHAPTER NEWS AND NOTES

The 2,148th meeting of the SCC/AIA Board of Directors, August 1, 1978: Thornton Abell appointed a Nominating Committee for 1979 Chapter Officers/Directors; the Board approved Morris Verger as the Chapter's nominee for CCAIA 1979 vice-president/president-designate, to be forwarded to the CCAIA Nominations Committee; the Intern Development Program was discussed, and James Pulliam's draft letter which stresses the Board's commitment to the concept but not the proposed means of the program, was referred back for further modifications; Ken Newman discussed the 1978 Associate budget and requested additional Chapter support, subsequently granted; Bernard Zimmerman recommended that the Chapter support the continuation of the State Board of Architectural Examiners with a majority of its members being architects, and the Board approved; in a letter, Jerrold Lomax recommended expansion of the SCC/AIA Design Awards Program to all licensed architects with practices in Chapter territory and to all Associates completing projects in collaboration with a California licensed architect, and the Board approved; in a memo, Greg Walsh recommended Board endorsement of the Los Angeles Conservancy, subsequently approved; the Board approved a request for endorsement of an exhibit of the work of architect Kishio Kurokawa and artist Kishio Suga at the Los Angeles Institute of Contemporary Art; the Board joined Stan Smith to commend Ken Newman for his leadership of the Associates.

The San Fernando Valley Section of the SCC/AIA will hold a dinner meeting on October 26 which will feature James Luckman, AIA, speaking on "Marketing Architectural Services." The meeting will be held at the Sportsman's Lodge in Studio City beginning at 6:30 p.m. The charge is \$10/person. Call Clyde L. Smith at 789-5090 for further information.

L.A. ARCHITECT seeks a part-time Advertising Director to work on a commission basis. Direct inquiries to Ken Dillion, AIA, at 826-7854.

The California Exhibition of School Architecture, sponsored by the Association of California School Administrators and the CCAIA, seeks entries by registered architects or landscape architects. Entries are limited to educational facilities for public and private schools of all levels, including renovations and additions. Deadline for entries and entry fees is October 30. Entry forms may be obtained directly from the ACSA, 1575 Old Bayshore Highway, Burlingame, CA 94010, (415) 692-4300, attention: Jacquie Howell.

We are saddened to report the death of Gilbert L. Smith, Advertising Director of L.A. ARCHITECT, who died suddenly on August 26. Gil, who joined L.A. ARCHITECT in August 1976, was an advertising and public relations consultant, with extensive experience in these fields. During his tenure with L.A. ARCHITECT, Gil was responsible for a substantial expansion in its advertising program.

We on the L.A. ARCHITECT Editorial Board will miss Gil's geniality, his enthusiasm, and his devotion to the L.A. ARCHITECT effort. His contribution to our success and growth has been enormous; he will be difficult indeed to replace.

Gil leaves his son, Terry, his daughter, Karen, and his mother and sister.

The copy deadline for L.A. ARCHITECT is the first of the month preceding publication. The Editorial Board welcomes contributions — articles, letters to the editor, commentary, announcements of events — as well as proposals for articles and features. Material may be sent directly to Editor Margaret Bach, 140 Hollister Avenue #3, Santa Monica, CA 90405.

The Los Angeles City Planning Department has sent a lengthy status report to the Planning and Environment Committee of the City Council on twenty completed, pending, proposed and future projects designed to simplify case processing by the Department, to enhance the efficiency of staff resources, and eliminate bureaucratic "red tape."

Among the completed projects are several code amendments, policies and/or other modifications of procedures which have been implemented and are leading to improved efficiency within the Department and are already better serving the public.

Details about completed, pending, and proposed projects may be obtained by contacting the Code Studies Section of the Planning Department, Room 512, City Hall, 200 North Spring Street, Los Angeles 90012. Telephone: 485-3508.

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One of the largest private environmental planning libraries open to the public is seeking contributions of materials. The Center for Environmental Planning Library was established in 1968 by Victor Gruen and has been an important resource for environmental and urban education over the last decade. Now, due to increased interest and awareness on the part of the general public, the library will be expanding its shelves, and the organization is seeking contributions from the members of the AIA. All gifts are tax-deductible. If you have books, pamphlets, or periodicals on architecture, urban planning, environmental conservation, or related subjects, please contact Rose Marie Rabin or Tracy Susman at (213) 971-2000.

The library is located on the Urban Campus of Pepperdine University in South Central Los Angeles and is open to students, teachers, professionals, and the general public from 10 - 4 weekdays and, for special research, by appointment. The staff invites you to stop by, have a cup of coffee, use the library, and contribute to it those materials which you would like to share.

The USC Architectural Guild has elected Emmet L. Wemple, Professor of Architecture at USC and practicing landscape architect, as Guild president. Guild vice-president/president-elect is Robert Allen Reed, AIA. The Architectural Guild is the support group for the USC Department of Architecture and provides scholarships, additional funds, and professional support.

L.A. ARCHITECT

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The Los Angeles Community Design Center, a non-profit architectural, design, engineering and planning firm offering its services free of charge to low-income communities, is seeking an architectural firm to take on a project which the Center, with its present staff capabilities, is unable to handle.

The client is a non-profit group, the San Fernando Valley Neighborhood Legal Services, Inc., which is attempting to purchase 520 acres of vacant land in the San Fernando Valley near Saugus for developing senior citizen housing. The project will involve a feasibility study to determine density, needed facilities, schematic designs, and preliminary development costs. This project appears to have a potential for generating a fee, through application for a pre-development loan from the State of California.

Please direct inquiries to James Bonar, AIA, Executive Director of the CDC, at 541 S. Spring Street, Los Angeles 90013, 626-1453.

For the record: In the Schindler House article (L.A. ARCHITECT September 1978), a caption of a 1920s group portrait incorrectly identifies the child pictured as Frank Neutra. The correct identification is Dion Neutra.

SAH

The Society of Architectural Historians/Southern California Chapter will hold a talk and walking tour entitled "Looking at a Neighborhood: Insights into the Pasadena Survey" on Sunday, October 15, 1-4 p.m. John Merritt will be the featured speaker. The tour will begin at the Messiah Lutheran Church, 570 E. Orange Grove Blvd., Pasadena. For further information, call Leslie Heumann, at 577-4206, or Jan Strand, at 799-3153.

1978 NCARB Prof Exam Candidates Archinform announces its newest book, "Mock Examination Package IV," on a "Convention Center Complex" Archinform, P.O. Box 27732, Los Angeles, 90027 (213) 662-0216

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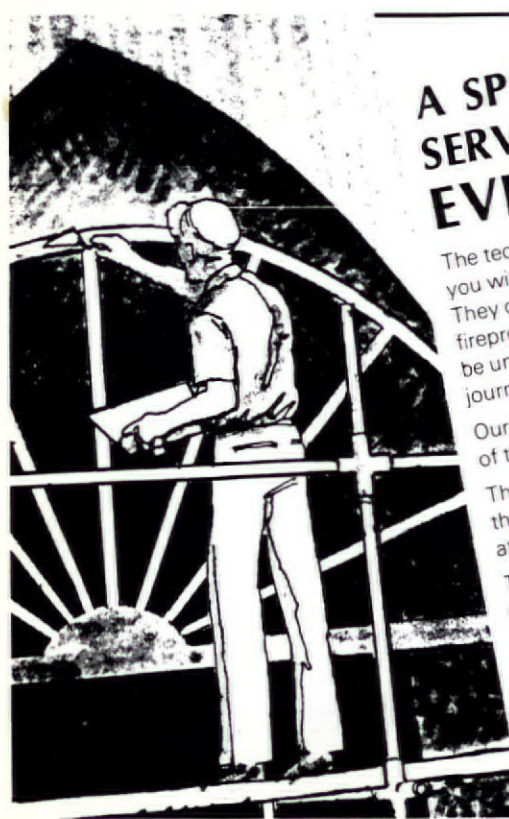


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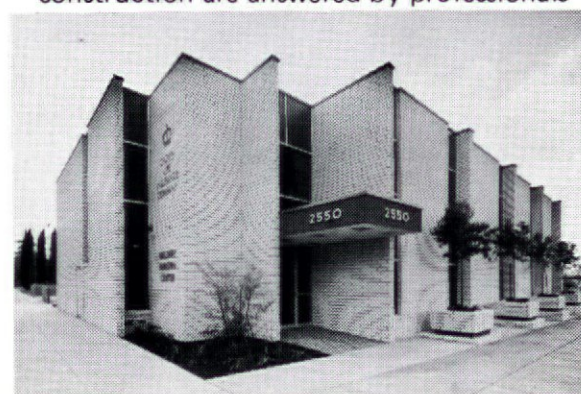
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