

A VIEW OF EAMES BY JOHN NEUHART ON DECEMBER 12

In a program entitled "Some Reflections on Work with Eames," graphic designer John Neuhart will present a special and personal working view of the late Charles Eames in an evening of talk, slides, and films at this month's Chapter meeting on December 12, 8 p.m., in the Sequoia Room of the Pacific Design Center. The program is free of charge and the public is cordially invited to attend.

Neuhart describes the legacy of Charles Eames, who died in August at the age of seventy-one, as the "development of a currency whose value resides in a layer of emulsion — film, photographs — which has a life of its own." Appropriately, then, Neuhart's program will be a "photodocument" of his working relationship with Eames over the past two decades. In addition, Neuhart will screen several of the more recent films to come out of the Eames Office, including "On Photography," produced for Polaroid.



Bouquet used on Herman Miller stock certificate, 1962, Eames Office.

Neuhart's association with Charles Eames and the Eames Office dates back to 1957 when, for "a very concentrated, glorious, four-year period," he worked with Eames to develop a Do-Nothing Machine for Alcoa's Forecast Program which utilized solar energy and aluminum to produce a visual display of motion.

During that time, too, Neuhart was in charge of graphics for "Mathematica," an IBM-sponsored exhibition which opened in 1961 at the Museum of Science and Industry in Los Angeles. This classic exhibition may still be viewed at the Museum today.

In the early 1970s, Neuhart turned his professional attention to the Eames Office itself, and, in particular, to the work of Charles and Ray Eames. He, along with his wife Marilyn Neuhart, became the curatorial and design team for the major retrospective exhibition "Connections: The Work of Charles and Ray Eames" which opened in 1976 at UCLA.

"Connections," sponsored by the UCLA Art Council and funded by the National Endowment for the Arts, IBM, Herman Miller, Inc., and Westinghouse, has subsequently traveled throughout the United States. It has recently been reassembled and updated, through the efforts of Herman Miller, Inc., and British architect Norman Foster — with the support of IBM and the continuing involvement of the Neuharts — for its current installation in England at the Sainsbury Center for the Visual Arts at the University of East Anglia in Norwich. (See *L.A. Architect*, September, 1978.)

Neuhart comments that the present home of "Connections" is particularly appropriate, since the Sainsbury Center, designed by Foster, manifests the architect's commitment to the problem of the "standard section," an issue which relates back to the Eames house, a work which Foster describes as having had a great influence on him and his work.

With Ray Eames, Neuhart continues his association with the Office, currently working to develop an exhibition center in the new IBM Building by Ed Barnes, now under construction in New York.

Neuhart is a Professor of Design in the Department of Art at UCLA, where he specializes in graphic and electronic imagery.

A CELEBRATION OF ARCHITECTURE BY THE CCAIA

Judging from the various comments, there may have been some difference of opinion on whether the 1978 CCAIA Convention Professional Program last month in Newport Beach actually represented "The Best in the West" — but no one could deny the atmosphere of excitement and anticipation that pervaded from start to finish. This was a day for architects by architects; it was, in truth, a "celebration of architecture," thus stealing a march on the projected theme of next year's National AIA Convention in Kansas City.

From Cesar Pelli's thought-provoking keynote address, through the twelve design workshops, to the final general session, moderated with such concise, elegant humor by noted British architectural critic and historian Reyner Banham, there was no question that we were experiencing an accelerated learning curve in this concentrated display of the best efforts of selected California architects.

As always with the first attempt at a

new format, there was no lack of "snafus." The unanticipated arrival of more than three hundred non-pre-registered attendees (of over seven hundred in all) certainly occasioned overcrowding in some situations, but strangely enough, created a circus-like effect that only seemed to heighten the enthusiasm. Not the least of the stimulation was occasioned when panel participants found themselves challenged by their colleagues, and architects began to "take each other on" about the philosophic intent of their work.

All in all, the program was an innovative event that produced a lot of response from the audience and possibly, for some, serious introspection on the direction of their work — an achievement for any CCAIA convention.

The organizers and participants deserve an accolade for the time and effort expended on this first, and successful, peer-group open forum.

Janice Axon

...AND SOME CONFERENCE NOTES

Stimulating and exciting — pervaded by a sense of urgent interest in the design of buildings and how various architects have found a way to better quality.

Cesar Pelli's keynote address, which described "an extraordinary moment, charged with possibilities," made the following points: A change is taking place. We need a yardstick to measure quality, since all theories, both old and new, are now in question. Modern architecture is responding to changes that have taken place in the last hundred years — changes equal in importance to the development of agriculture that led to the beginning of masonry construction — changes which have altered our conception of what buildings are....

...The dominant modern theories, with good p.r. — those of Corbu and the Bauhaus — became dogmas and are now being challenged. The promises of Modern Architecture — the higher morality, social change, better cities, better housing — have not been fulfilled. The inner support of professional theory has changed — even though, in practice, the dogmas were not all that rigid. Consider the work of Wright, Gaudi, Mendelsohn, Saarinen, Aalto....

...The strongest quality of architecture in California is optimism (that is, architecture here is not a tragic art) which leads to directness, simplicity, freshness, and an understanding of and acceptance of available technology....

The professional workshops fulfilled the promise to present the work and ideas of the various teams. Unfortunately the smorgasbord was too crowded to be approached in comfort so that many of the delicacies were not even visually available. Perhaps two days would have been better than one.

An odd remark by A. J. Lumsden, during one of the workshops, that "Small offices can produce potentially better design since the principals can work eighty hours a week, while the large offices cannot afford to..." produced only a sense of wonder.

The emphasis on design in future conferences should be continued, in surroundings — it is hoped — both physically more suitable and architecturally more worthwhile than the Marriott.

Kenneth Dillon, AIA

AIR, WATER, WHEELS, AND GROWTH: SCAG PLANS AHEAD

Four important environmental plans, now nearing completion, could significantly influence the course of building design, construction, and development in Southern California.

The plans concern air quality, water quality, transportation, and regional growth and development. The Southern California Association of Governments (SCAG), the official planning agency for the region, has a major role in their preparation and eventual adoption, serving as lead agency for three of the plans and sharing lead responsibility for the fourth, air quality.

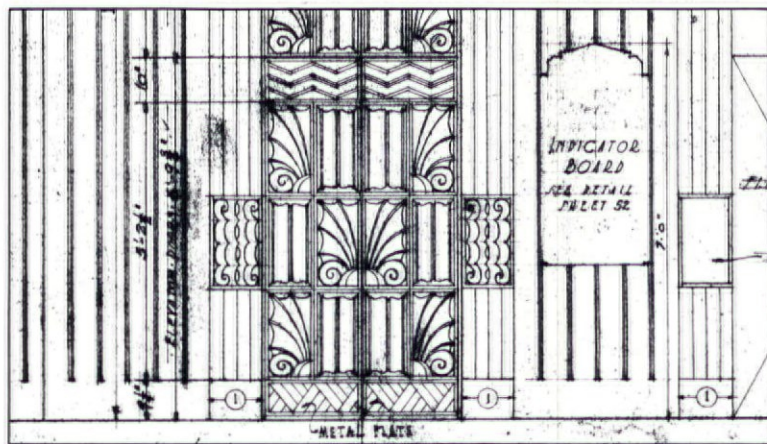
Air Quality

The Draft Air Quality Management Plan, a broad-based program to curb air pollution, has been developed in response to recent federal law. SCAG shares responsibility with the South Coast Air Quality Management District, along with local agencies, governments, and citizens, in its preparation. The plan contains a series of proposed tactics to reduce harmful emissions from transportation, industry, and energy use.

Of particular interest to the architectural community are those air quality proposals pertaining to energy use. The alteration of burners for home heating systems, increased insulation requirements, greater use of solar

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HUNTINGTON/USC ARCHIVE LAUNCHED



Morgan, Walls and Clements, Richfield Building, Elevator lobby elevation detail, 1929.

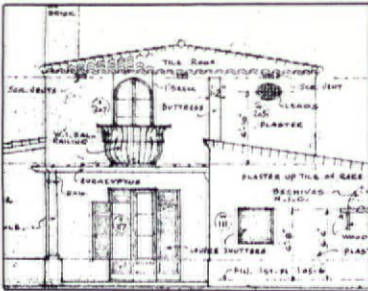
Architectural drawings, photographs, and assorted professional documents have value that lies beyond their importance as a means of constructing or describing buildings. They constitute a major cultural and historical resource which accurately reflects the ideas, values, and tools of the societies that produce them.

For some time, the need for a major regional collection of architectural material pertaining to Southern California has been apparent, particularly in view of the increasing local interest in preservation and architectural history. Notwithstanding the heroic efforts of David Gebhard in Santa Barbara, a great number of collections have been lost in the past twenty years.

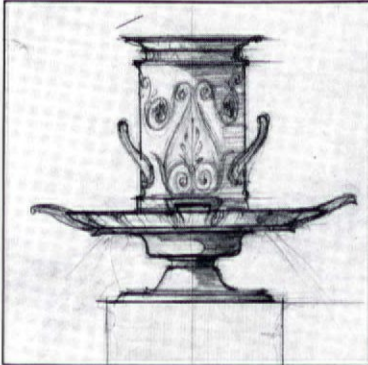
Now that means for collecting and maintaining these important original documents has become a reality. Last spring, several members of the USC architectural faculty initiated contacts with the Huntington Library in San Marino for the purpose of establishing an Archive of California architecture. In June, agreement between the two institutions was reached, and the Archive project was formally launched.

The agreement outlines the responsibility of the USC School of Architecture as the collecting agency — which will establish the collection's goals, make contacts with architects or their heirs, and arrange transfer of selected donations to the Huntington Library.

The Huntington has accepted the responsibility of storing, maintaining, and making the collection available to the public. The Library is also planning to acquire journals and reference books to supplement and support research in the Archive.



Wallace Neff, Samuels House, Elevation detail, 1935.



James Dolena, Architectural detail, circa 1940.

The Archive has been initiated by three generous donations: the drawings of Wallace Neff, the drawings of Stiles Clements, principal of the firm Morgan, Walls and Clements, now Robert Clements and Associates, and the drawings of James Dolena. The Neff and Dolena donations initiate a collection effort in the area of eclectic domestic architecture to 1940. The Clements donation falls within the collection area of major public architecture in Los Angeles between the wars. Two other general areas for collections have been established: modern architecture since 1930, and the architecture of public agencies. (For the present, the Neff collection will remain at USC.)

In order to increase regional participation in the collection effort, an advisory committee to the Archive has been formed with representation from the four schools of architecture (USC, UCLA, SCI-ARC, Cal Poly Pomona), the Southern California Chapter/American Institute of Architects, and The Los Angeles Conservancy.

The first meeting of the committee took place in October, and a number of decisions were taken concerning short- and long-term collection policies. Also discussed in connection with the Archive project was the possibility of organizing annual architectural exhibitions at the Huntington,

launching a series of monographs on Los Angeles architecture, and participating in the Los Angeles Bicentennial effort.

Inquiries about the Archive and leads to collectible material (drawings, photographs, correspondence, etc.), should be directed to Alson Clark or Stefanos Polyzoides, University of Southern California, Department of Architecture, University Park, Los Angeles, CA 90007.

Stefanos Polyzoides
University of Southern California

BOOK REVIEW

The Craftsman, an anthology.
Edited by Barry Sanders.
Peregrine Smith, publishers, 1978,
softbound, 328 pp., \$9.95.



Morris Chair designed by Gustav Stickley.

From 1901 to 1916, *The Craftsman* magazine was Gustav Stickley's means of popularizing the philosophy of Arts and Crafts in this country, and *The Craftsman* story is also his own.

Throughout the life of the magazine, Stickley acknowledged his debt to William Morris, the originator of the Arts and Crafts Movement in England during the last century. Morris was trained in architecture, and he was a master in stained glass, dyeing, weaving, and printing. As a socialist, he sought a return to the guild system of the Middle Ages for antidote to the ills of an industrial society. Stickley himself was a skilled designer, artisan and inventor. Wood was his favorite medium, and he advocated use of machines only for those tasks involving drudgery without creativity. Stickley's solid and carefully wrought rectilinear furniture — called Craftsman or Mission — and his Craftsman homes were featured on the pages of his magazine; and they flourished throughout the U.S.

Stickley strayed from the socialism that Morris espoused; he hoped that work, play, and art could be integrated in a workshop-studio situation to be propagated by a new educational system. His designs departed from Morris' Gothic ideal and incorporated his argument for modernism as opposed to the reproduction of earlier styles: "I reasoned that as each period is marked by some definite accomplishment or characteristic, so each period must also have its peculiar art; since it is art that holds the mirror up to life...."

Barry Sanders has edited an anthology of articles from *The Craftsman*, with type and graphics appearing as they did in the original — the volume, designed by Richard Firmage, is strikingly beautiful.

The articles are well selected: they portray not only the various aspects of the Arts and Crafts Movement, but they define the state of the arts — aesthetically and politically — in the U.S. early in this century. Sanders' introduction discerns and establishes the background in a lively and realistic manner.

From the pages of the magazine, Irving Gill vividly describes his "New Architecture of the West"; Greene and

(continued on back page)

DECEMBER 1978

Volume 4, Number 11

Inside: Special School Issue:

University of Southern California

Calendar:

December 12: John Neuhart on Charles Eames, Chapter Program, Sequoia Room, Pacific Design Center, 8 p.m.

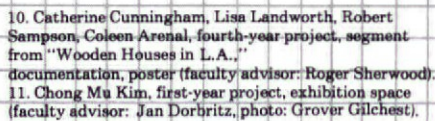
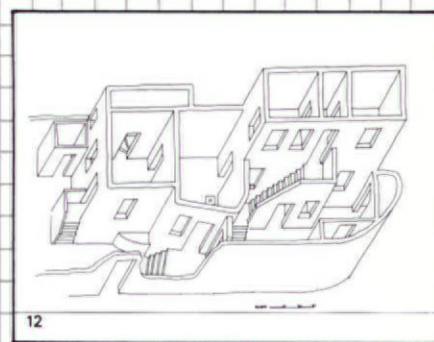
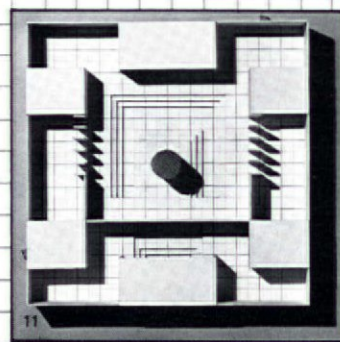
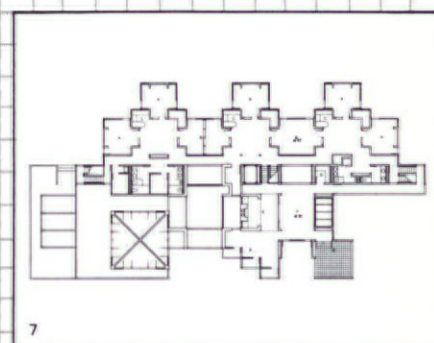
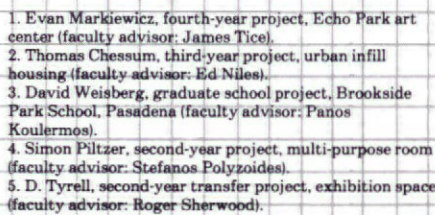
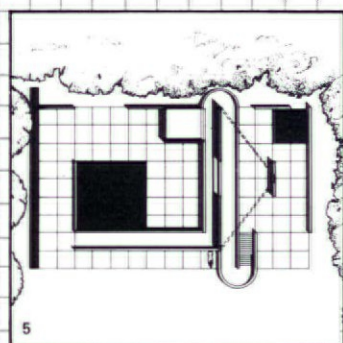
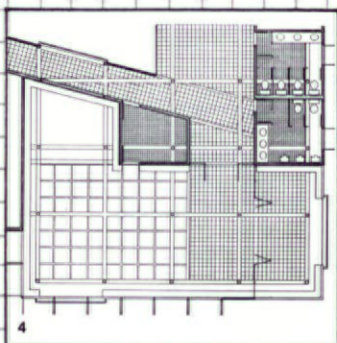
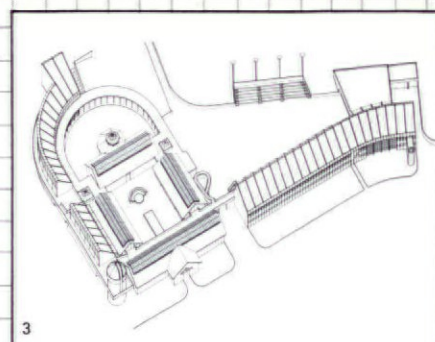
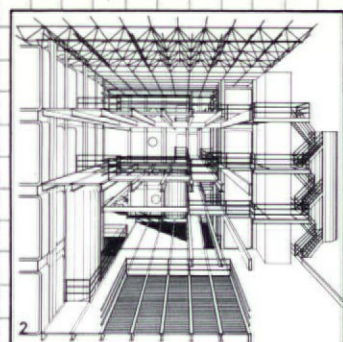
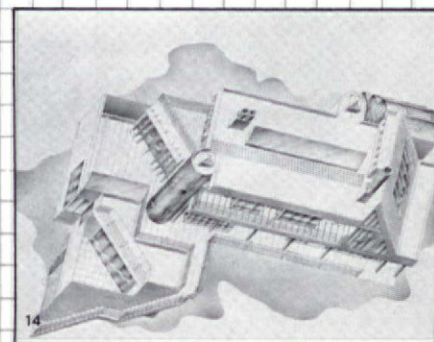
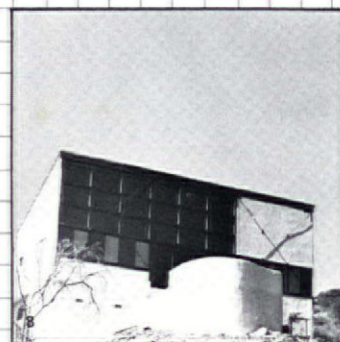
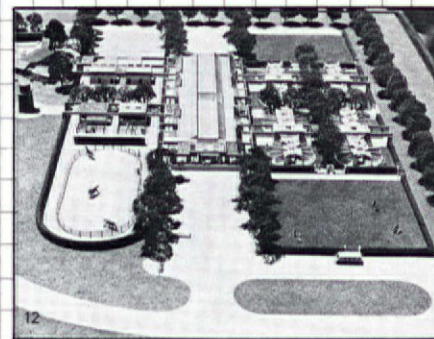
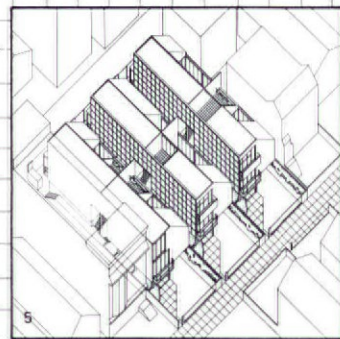
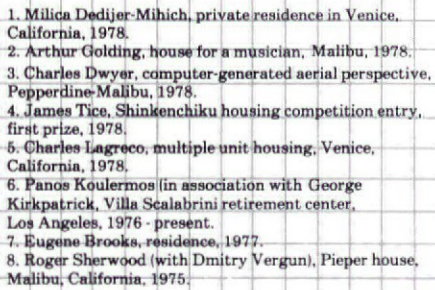
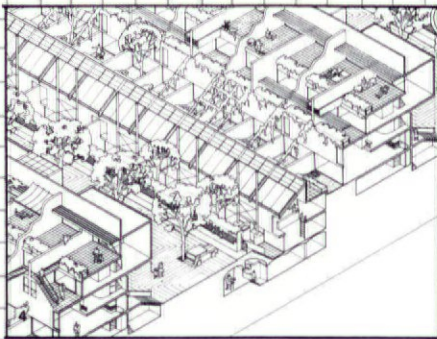
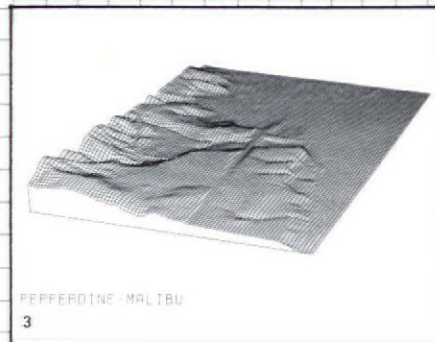
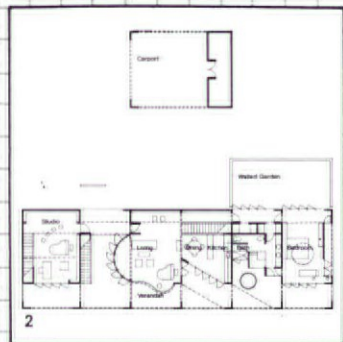
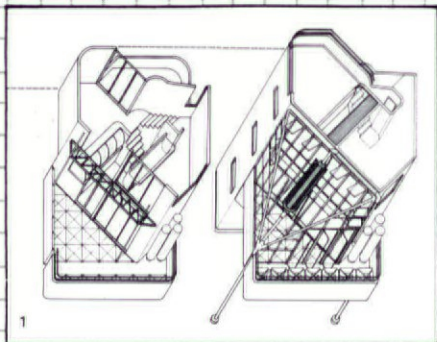
December 19: Roland Coate, AIA, L.A. 12 Lecture Series, Knoll Showroom, Pacific Design Center, 8 p.m.

January 20: Installation Dinner-Dance, Biltmore Hotel, 7 p.m.

January 22 - 24: AIA Grassroots, Biltmore Hotel.

January 22: Grassroots Party, hosted by SCC/AIA, Union Station, 4:30 - 7:30 p.m.

ARCHITECTURE



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Department of Architecture
Virginia Bissinger — Executive
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David House — Coordinator for
Student and Public Affairs
Doris Rolfe — Administrative
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FACULTY

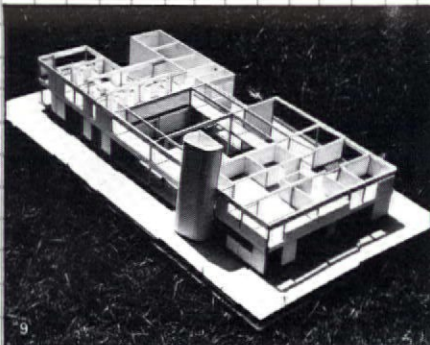
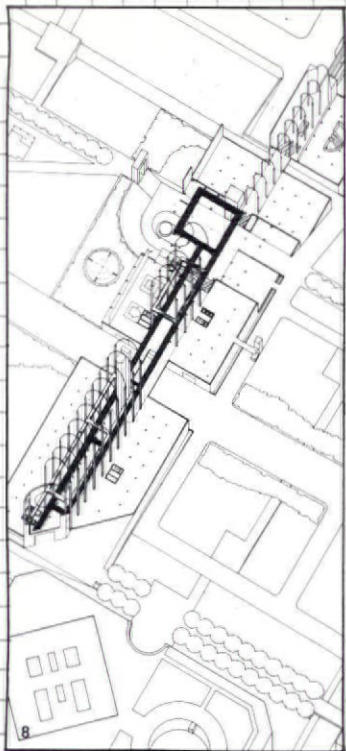
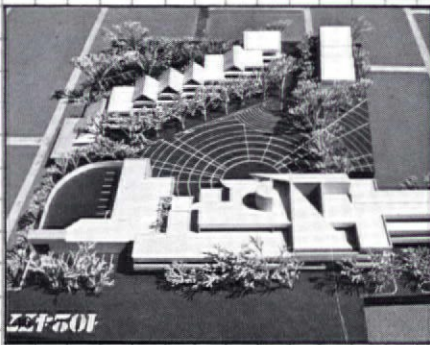
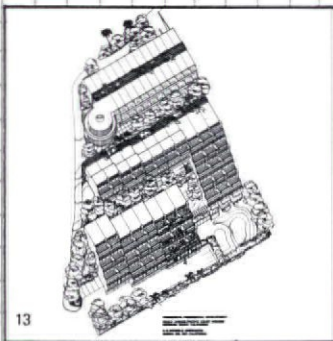
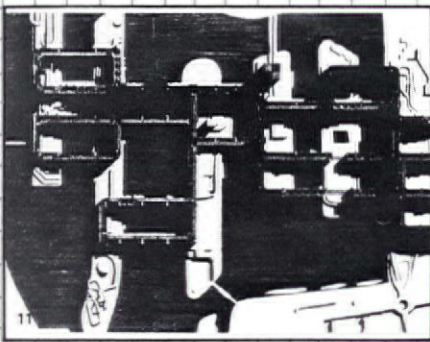
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Phyllis Birkby
Ray Bowens
David Brindle
Eugene Brooks
Alson Clark
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Peter de Bretteville
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Frank Dimster
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Panos Koulermos
Robert Kramer
Charles Lagreco
Allen Lober
Jack MacAllister
Sal Merendino
Graeme Morland
John Mutlow
Jay Nickels
Ed Niles
Stefanos Polyzoides
David Rinehart
Goetz Schierle
Roger Sherwood
Crombie Taylor
James Tice
James Tyler
Dmitry Vergun
Konrad Wachsmann
Jerry Wells
Emmet Wemple
Paul Kestutis Zygas

FACULTY NEWS

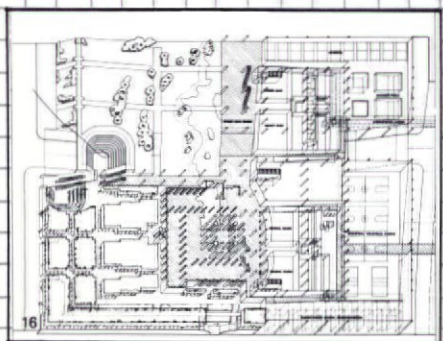
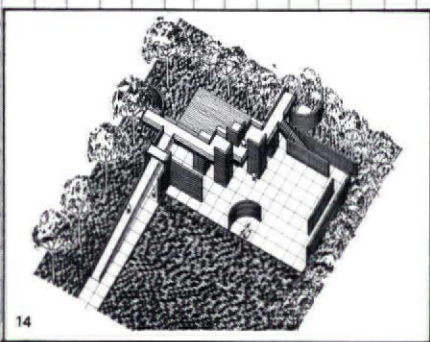
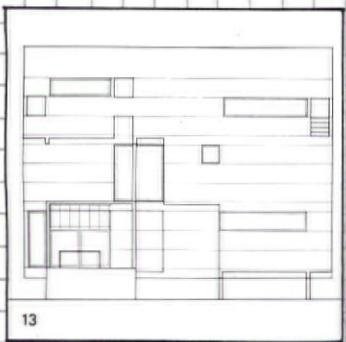
Barbara Goldstein has recently edited a book on Foster Associates' *Sainsbury Centre for the Visual Arts*, for publication early in 1979.
Panos Koulermos has recently compiled a retrospective presentation of his work for publication in *A + U* early in 1979.
Ralph Knowles is compiling a book entitled *Sun Rights: A Handbook on the Policy, Design and Economic Implementation of Solar Access*, under the auspices of a continuing grant from the National Endowment for the Arts.
Graeme Morland has recently completed a revitalization study for the Colorado Boulevard area of Pasadena. This study was funded by the National Endowment for the Arts. Copies are available from USC, Department of Architecture.
John Mutlow received an SCC/AIA Design Award in 1976 for his design of Pico-Union Plaza.
Stefanos Polyzoides is preparing a book entitled *Schindler: 30 Houses*, which will be published early in 1979.
Stefanos Polyzoides, *Roger Sherwood* and *James Tice* have recently completed a book entitled *Los Angeles Courtyard Housing: A Typological Study*, which will be published early in 1979.
Goetz Schierle (with John Gere) is working on a book entitled *Cable Structures: Behavior, Analysis and Design*, which will be published in 1980.
Crombie Taylor has received a two-year grant from the National Endowment for the Humanities for a three-screen multimedia project entitled *Foundations: Steel and Glass*.
James Tice was awarded first prize in the Shinkenchiku housing competition, 1978.
Emmet L. Wemple and Associates have been awarded the Los Angeles Beautiful ten-year maintenance award for the landscaping of the Aerospace Corporation (A.C. Martin and Associates, architects).



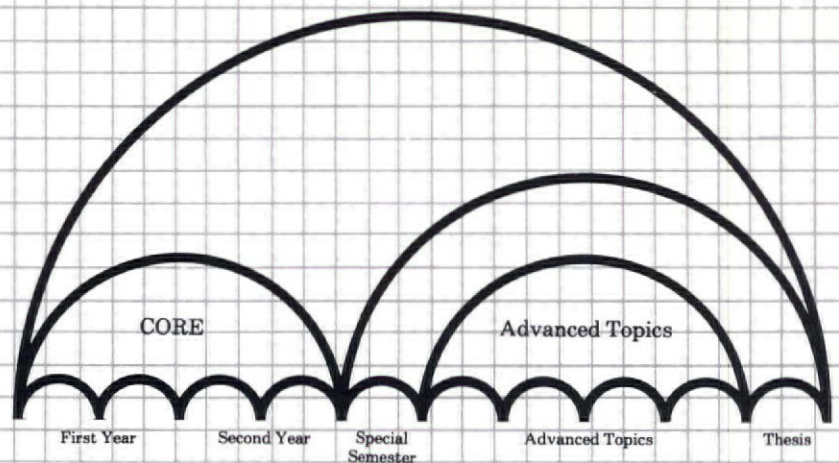
9. Stefanos Polyzoides (with Paul Gates), Mamin house, Paradise, California, 1977.
10. Phyllis Birkby, studio for sculptor David Jacobs, 1976 (photo: Hugh Rogers).
11. Graeme Morland (in association with C. Rowall), City of Glasgow Clyde-side competition, finalist, 1974.
12. Jack MacAllister, David Rinehart, (MacAllister, Rinehart and Ring), Animal Care and Education Center, Rancho Santa Fe, California, 1975.
13. Goetz Schierle, commercial and residential development, Hermosa Beach, California, 1978.
14. Frank Dimster, private residence on a steep hill, 1976.
15. John Mutlow, Pico-Union Plaza, Los Angeles, California, 1976.
16. Jan Dorbritz, town hall and post office, competition entry, Germany, 1978.



6. Second-year transfer students, space structure in Harris-Watt courtyard (faculty advisors: John Mutlow, Sal Merendino).
7. Lew, Cunningham, Pirdy, Goode, Rips, third-year project, USC law clinic (faculty advisor: David Rinehart).
8. James Hansen, fourth-year project, Bunker Hill development (faculty advisor: Charles Lagreco).
9. Scott Beck, second-year project, Plummer Park fire station (faculty advisor: Peter de Bretteville).



12. Jeff Berkus, summer school project, Hydra, Greece, (faculty advisor: Panos Koulermos).
13. Douglas Hudson, second-year project, space/structure (faculty advisor: Stefanos Polyzoides).
14. Thomas Blair, second-year transfer project, exhibition space (faculty advisor: Roger Sherwood).
15. Calderon, Despojado, Cobos, Lew, Goode, second-year project, Granada Building documentation (faculty advisor: Stefanos Polyzoides).
16. Andrej Siobowicz, graduate school project, recreation center for L.A. central business district (faculty advisors: Frank Dimster, Panos Koulermos).



CORE
FIRST YEAR
Design I
History and Theory I
Communication and Media
Electives

SECOND YEAR
Design II
History and Theory II
Technology II
Electives

SPECIAL SEMESTER
Design III
History and Theory III
Technology III
Electives

ADVANCED TOPICS
Design IV, V
Technology III
Electives

THESIS
Design V
Professional Practice
Electives

Advanced placement into second year is available for transfer students.

The smallest semicircles represent one semester.

CURRICULUM

The curriculum is a means to learning. It is a structure designed to bring students in contact with ideas and knowledge about the environment which we build and inhabit. It describes learning objectives and creates the opportunities and the means through which they can be fulfilled. It is about the coming together of people, and about their sharing of dreams, ideas, and skills.

At USC, the design studio is the center of this experience. It is where individuals meet and work face to face, where they form groups that they can know and work in. It is where all specialized study and knowledge comes together and is synthesized in design. It is where ideas are transformed into materialized realities.

To support this studio experience with the necessary range of knowledge and skill, the students are required to take courses within the Department of Architecture and other disciplines within the University.

Architectural History and Theory, Technology, Management and Practice, and Communications Media are continuing studies within the Department. An additional series of special studies covering a large range of subjects including landscape, urban design, industrialized design, settlement patterns, etc. are offered on a semester basis.

Beyond the general college requirements of the University, the Department encourages other areas of study in related disciplines in order to expand the students' awareness of the interconnection and dependency of architecture upon its cultural and community context.

The USC curriculum offers two major degrees: a five-year undergraduate professional degree of Bachelor of Architecture and a two-year Master of Architecture degree.

CHAPTER NEWS AND NOTES

SCAG

Continued from front page

heating, water flow restrictions, limitations on fountains and lighting displays, and improved heating, ventilating and air conditioning efficiency are among the measures under study.

Waste Treatment

The second document, the Draft Areawide "208" Waste Treatment Management Plan, is designed to improve the quality of the region's coastal, underground, and surface waters. The needed water quality control plans cover portions of Los Angeles, Riverside, San Bernardino, and Ventura counties, and all of Orange County.

Controls on both point pollution sources (those with a pinpointed origin) and nonpoint sources are covered. Among the policies and proposed actions are strengthening and stringent enforcement of erosion and grading control ordinances in hillside areas to control sediment run-off from construction.

Growth Guidelines

The next plan, called Draft SCAG-78 Growth Forecast Policy, will be a major factor in the size and distribution of the Southland's future development. The statistics in this guide represent desirable future levels of population, housing, employment, and land use. Underlying all SCAG planning efforts, including transportation, water, and air quality, this document reflects the common goals and desires of local elected officials and residents in managing area-wide growth.

In brief, Draft SCAG-78 projects overall population growth for the six-county area (Los Angeles, Orange, Ventura, San Bernardino, Riverside and Imperial counties) at 13.5 million by the year 2000. The policy articulated by local governments and SCAG is that growth should occur within existing urban areas and, in special cases, in currently non-urban areas.

These three draft plans are currently being reviewed and refined during public workshops and hearings. All three must then be approved at the regional level during the next few months. In addition, both the air and water quality plans must also be

approved by appropriate state and federal agencies.

Transportation

Although the bulk of the fourth major SCAG plan, the Regional Transportation Plan, has been adopted by the SCAG Executive Committee, several key elements are being publicly reviewed for later incorporation.

All four plans are interwoven in their effects and are designed to reflect common goals in improving the Southland environment. Hearings to receive public testimony on each plan and their respective EIRs will be held in early December. Written comments can be received through December 15. Copies of the documents and schedules of the hearings are available from SCAG at 213/ 385-1000.

Madeleine Bickert, Southern California Association of Governments

BOOK REVIEW

(continued from front page)

Greene's work is seen through contemporary eyes (perhaps those of Stickley, their former mentor); Art Nouveau, previously maligned, is defended by one of its creators; Louis Sullivan writes about "Form and Function Artistically Considered," unwittingly giving birth to the most quoted of all architectural quotes.

Because the publication had poetry, music, wildlife, even farming and do-it-yourself articles, Sanders compares it to the *Whole Earth Catalogue*. One is tempted to further compare *The Craftsman* in the first years of the 1900s to *Arts & Architecture* at mid-century. Aside from the clear differences between the Craftsman houses and the Case Study Houses promoted in *A & A* (the latter, treated by Esther McCoy in *Case Study Houses, 1945-1962*), both series helped to form the tastes of their respective eras. Both focused on the small, middle-class, single-family house; both were uncluttered, with composition the key rather than decoration; in both, good health was a factor in planning. A parallel appears between a Stickley chair and the carefully hand-worked rosewood Eames lounge chair found in certain CSH's. In common, the two magazines were

— FOR LEASE — HAWK HOUSE

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socially conscious, with beauty and innovation in graphics, and a treatment of the arts in general.

In William Morris' youth, with his love for the medieval and the altruistic, he dreamed of founding a religious fraternity with Sir Galahad as patron. Stickley's noble idealism was ultimately unrealistic, too: his tragic error can be seen in the book in the ad for his twelve-story Craftsman Building. The prohibitive cost of maintaining, among other things, clubrooms, workshops, and library for free use by subscribers led to bankruptcy, and he lost the magazine, his most important tool. These fancies show the idiosyncrasy and romance that Morris and Stickley shared. They were knights-errant in the service of fading values. Lest this appear to make light of them, one should study examples of their work per se, or as they are reflected in *The Craftsman*.

Marilyn Fuss

WAL

Nine young adults will be the stars at the **WAL Holiday Party**, December 13, starting at 6 p.m. Each member of the talented group plays three to twelve bells, totalling forty-nine, producing an unusual type of choir music. Recently returned from a one-month European tour, the celebrated **Freedom Bell Ringers** promise a resoundingly successful Holiday Party. For reservations and information, call **Maureen Dodson**, Hospitality Chairperson, 454-7403.

L.A. ARCHITECT

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The 2150th meeting of the SCC/AIA Board of Directors, October 3, 1978:

The Board approved publication of a 1979 Chapter Roster, to be sent free of charge to all Chapter members, with additional copies to be priced at \$5/each; representatives of the RTD reported on ongoing transportation planning efforts and solicited input from the Chapter, and the matter was referred to the Environmental Affairs Committee for report and recommendation within sixty days; **Bernard Judge** and **Harriet Watson**, Associate member of the Chapter, urged Chapter endorsement, subsequently granted, of the following statement by the Association of Women in Architecture, drafted in response to a discriminatory act by a City contractor at the Watts Towers site — "1) That the exclusion of a duly designated professional from a job site on the grounds of sex is unprofessional and unacceptable, and 2) That to permit an incident of sex discrimination in the architectural profession to pass without comment would be to establish an unacceptable precedent"; **Bernard Zimmerman** initiated a discussion of Chapter nomination procedures and the participation in the nomination process by Chapter members.

A course entitled "The Conservation and Recycling of the Historic Environment" will be offered by UCLA Extension beginning January 11, 1979, for twelve sessions. Taught by historic preservation specialist **Nancy J. Sanquist**, the class will meet on Thursday evenings from 7-10 p.m. The course will focus on urban preservation in and around the Los Angeles area and will utilize, as well, case studies from throughout the United States. For registration and information, call 825-call 825-2401.

The copy deadline for *L.A. ARCHITECT* is the first of the month preceding publication.

Material may be sent directly to Editor **Margaret Bach**, 140 Hollister Avenue #3, Santa Monica, CA 90405.

Architect has office space to share in West L.A. Please call 477-9521.

The **San Fernando Valley Section** of the SCC/AIA will hold its **Annual Installation Dinner and Dance** at the Braemar Country Club on January 13, 1979. Reception will be at 6:30 p.m. and dinner will be served at 7:30 p.m. Tickets, at \$15/each, may be obtained from **Clyde Smith**, 14921 Ventura Blvd., Suite 203, Sherman Oaks, CA 91403, 789-5090.

Obituaries:

The Chapter extends its sympathies to the family of **Emil Jack Warner, AIA**, who died on October 21. He was a member of the SCC/AIA since 1955.

The Chapter is saddened to learn of the death of **Richard Lotery**, son of Rex Lotery, FAIA, who died on November 5, of injuries sustained in an automobile accident in Santa Cruz.

For the record: The CCAIA "Best in the West" feature in the October *L.A. ARCHITECT* should have properly given design credit for the Art Center College of Design as follows: Tyler and Woolley, former Craig Ellwood Associates.

SAH

The **Society of Architectural Historians, Southern California Chapter**, will hold an "Architectural Show 'n' Tell" on December 17, from 1-4 p.m., at the offices of Frank Gehry and Associates, 1524 Cloverfield Blvd., Santa Monica. Featured will be the SAH 1978 Greece and Turkey Tour, as well as the work of Schindler in the 1930s. The program is for members only; new members are cordially invited to attend. For information, call **William A. Kelly, AIA**, 454-3434.

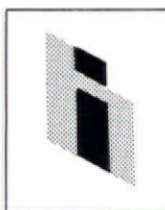
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