



1980 LA/AIA Board of Directors. l. to r.: David Crompton, Martin Gelber, Bernard Zimmerman, Daniel Branigan, Lester Wertheimer, Stanley Smith, Jerrold Lomax (standing), Harry Newman, William Landworth; not pictured, Richard Conklin, Associate Co-presidents Lisa Pendleton and Lee Zechter (photo: Paul Bielenberg).

## INSTALLATION DINNER-DANCE SET FOR JANUARY 12

Installation of the 1980 officers and directors of the Los Angeles Chapter/American Institute of Architects will be celebrated at a dinner and dance at the Ambassador Hotel on Saturday, January 12. The evening's festivities will also include installation of officers and executive board members of the Women's Architectural League.

The program will begin at 7 p.m. in the Ambassador's Venetian Room with a reception, no-host bar, and dancing. At 8 p.m., a sit-down dinner, at \$15 per person, will be served. Installation ceremonies are scheduled to begin at 9 p.m., after which dancing will resume and continue throughout the evening. Members and guests who cannot attend the dinner are cordially invited to join the festivities for the remainder of the evening.

R. Randall Vosbeck, FAIA, first vice-president of national AIA, will install the incoming 1979 Chapter officers and directors, who are: Stanley M. Smith, AIA, president; Lester Wertheimer, AIA, vice-president/president-elect; Bernard Zimmerman, FAIA, treasurer; Harry Newman, AIA, secretary; directors Daniel M. Branigan, AIA and Martin Gelber, AIA; and William Landworth, AIA, president of the San Fernando Valley Section serving on the Board. Continuing directors are Richard Conklin, AIA, David Crompton, AIA, and Jerrold Lomax, AIA.

James Pulliam, FAIA, outgoing Chapter president, will serve as installing officer for WAL officers and executive board members (see Chapter News and Notes for complete listing).

## SCHINDLER HOUSE GRANTS AWARDED; ACQUISITION NEAR

The Friends of the Schindler House have received a matching grant from the State Office of Historic Preservation in the amount of \$75,000 for acquisition of the R.M. Schindler House on Kings Road. They will take title in early 1980. Under terms of the sale the house must be repaired, restored, maintained and remain open to the public.

The house will serve three functions. It will be a center for the study of Schindler's work as well as early 20th-century architecture in the Los Angeles area. It will serve as a residence for visiting lecturers at the various architectural schools. It will also have a rental studio space in keeping with its traditional role as "home and office."

Since the house was originally built as a residence for two families and guests, its plan is well suited for the proposed uses. Schindler's office space will remain as rental space for architects. The guest studio will be used for visiting lecturers, and the family space, which was most recently the late Mrs. Pauline Schindler's residence, will be a combination research center, library, exhibit space and reception area for the house.

In addition to exhibits, periodic lectures will be given in the house. A docent group will allow the house to open to the public. Both Mrs. Schindler and the family wanted the house to be a living, active place rather than a museum. Friends of the Schindler House have raised and are continuing to raise funds to match the acquisition grant.

The Friends of the Schindler House have also received a National Endowment for the Arts matching grant for restoration planning. Bernard Judge, AIA, Restoration Project Director, is working with a team of architects and historians including Esther McCoy, David Gebhard, Stefanos Polyzoides and Kathryn Smith in an effort to trace the building's history from 1921 to the present.

Individuals who have been familiar with the house and grounds over the years are asked to contact Judge (at 833 N. Kings Road, Los Angeles 90069) who

will arrange interviews with the historians. Photos of the house, grounds, furnishings and neighborhood are also being sought from the general public. Of particular interest are photos from the time when Schindler had his office at the house.

The restoration plan will provide for repairs as well as restoration to a particular point in time of the house's life. It is hoped that some of Schindler's original furniture can be found and returned to the house.

Since the grants have been given on a matching basis, one important function of the events and programs at the house is to raise the matching amounts. It is hoped that the Schindler House will become the architectural "salon" of Los Angeles.

Bernard Judge, AIA

## PRESIDENT'S MESSAGE

The directions and objectives of the Los Angeles Chapter/AIA for this coming year have been shaped to a large extent by events occurring outside the Chapter's boundaries. The significant issue, involving the entire profession — state and local — concerns the question of licensure, which started with the Governor's attempt to to away with the Board of Architectural Examiners and the Architectural Practice Act.

The fact that we were successful in turning back the Governor's plan, and getting full funding for the continuation of the Board served to unite the profession like nothing previously, and also focussed our attention on the importance of political action by which we were able to get the full cooperation of the Legislature in our behalf.

Therefore, it seems that a full program of political action, coupled with a program to develop public awareness of the aspirations of the profession and the relationship of the profession to the consumer will be two of the key issues in which the Chapter will be involved this year.

With the increase in our effectiveness to serve the entire profession, we will attempt to increase and widen the base of the Chapter membership. We have set a goal of at least 50 new members this year.

The concept of continuing education will be pursued by means of various programs and seminars presently being planned by the Chapter and the Associates, with the cooperation and assistance of the local schools of architecture.

All of these activities will have as their objective the strengthening of our profession and its role in the life of the community.

Stanley M. Smith, AIA  
LA/AIA President

## HAPPY BIRTHDAY, L.A. ARCHITECT!

With the appearance of the January 1980 issue, *L.A. ARCHITECT* celebrates its fifth year of publication. Appropriately enough, timber (and thus, paper) is the symbol of a fifth anniversary. Timber is traditionally the material of California architecture and paper is the medium which *L.A. ARCHITECT* and the Chapter members use to communicate with each other and the outside world. Our circulation is in excess of 2,000 copies per month.

During the past five years, we have published many projects which were later featured in national professional journals, and the paper has made known Los Angeles as one of the centers of American architecture, both contemporary and historical. We have covered the work of local AIA committees, the architectural schools and current issues.

In the next five years, we will continue our basic approach of covering all major activities related to the architectural profession. Each month we will continue to publish a major feature — on a theme, a particular building, an ar-

chitect, or a current issue — as our center spread; to announce forthcoming lectures and events of interest to the design community; to review lectures, conferences and books; to cover Chapter news; and to examine current issues which affect the profession of architecture, both local and statewide.

*L.A. ARCHITECT* is distributed to all Los Angeles Chapter members and to over 500 local, national, and international subscribers.

Michael Franklin Ross, AIA

## IT'S OFFICIAL: LOS ANGELES CHAPTER/AIA

The Southern California Chapter will begin the decade of the '80s with a new name.

In 1894 the Southern California Chapter of the AIA was organized, with its base in Los Angeles. Originally the Chapter covered the entire southern portion of the State. Over the years various geographic areas have gradually broken away and formed their own Chapters. Today there are some nine "Southern California" Chapters including ours, the San Diego, Orange County, Inland, Pasadena-Foothill, Cabrillo, Ventura, Santa Barbara and Golden Empire.

As a courtesy to the other Chapters, and in recognition of the fact that the Chapter is located in the nation's third largest city, the Chapter's Board of Directors voted to change the name of the Chapter to the Los Angeles Chapter (LA/AIA), subject to ratification by the membership. And in a mail poll, the Chapter membership concurred by a vote (as of press time) of 115 to 18.

We now have the largest Chapter in the nation. As architects recognize their continually increasing public and professional responsibilities, it is my view that the Chapter will continue to grow in both membership and impact upon public affairs.

James Pulliam, FAIA

## Conference Review: MOVERS & SHAPERS, CCAIA IN S.F.

The 34th Annual CCAIA Convention in San Francisco last November began with California Council business. The uncontested officers for the 1980 Board were unanimously elected. Nominations for and elections of the contested officers followed. Among the new officers are two members of the Los Angeles Chapter; Morris D. Verger, FAIA (President) and Norma Sklarek, AIA (Vice President/Social Issues). Budget approval and Board of Architectural Examiner issues occupied the greatest portion of the Council's day.

President Beverly Willis was forced to cast two tie-breaking votes and to call for an extra after-dinner meeting of the Board to settle the budget issues. The Board agreed on two points: the budget was based on good priorities and it was very expensive. Few Board members could predict the impact of a dues increase on present and potential members. The concept of Supplemental Dues had been defeated, as was a compromise dues structure submitted by the East Bay Chapter. Finally, reluctantly, the Board voted to accept the record budget of \$546,000 and to continue to investigate alternative dues structures. As it stands, the budget represents an increase of 40 percent over 1979. The individual chapters are left with the responsibility of explaining a member's dues increase from \$92.00 to \$123.00 (a 34 percent increase).

CCAIA has retained two consultants to study the issues of licensing and regulation. Each report submitted to the Board was extensive. Proof positive that CCAIA has made a successful switch from reactive to proactive positions on these important issues. As the born-again Board of Architectural Examiners moves closer to the changes asked of it by the Legislature and the profession, CCAIA has demonstrated that it can operate as a hardworking, resourceful and informative organization.

Indicative of CCAIA's ability to inform was the afternoon session attended by over 300 conventioners. Dan Wooldridge (BAE President), John Ross (NCARB President), and Eberhard Zeidler (Royal Architecture Institute of Canada President) spoke on the licensing/regulating issues. John Ross spoke to the justification and reasons of why California should continue with NCARB's testing methods. Zeidler spoke to the Canadian's methods. Wooldridge and the attentive audience came to realize that more than ever the reasons for California writing its own examination were viable and workable.

Later, at its own meeting, the BAE heard opinions of its consultants and participating guests on the progress and

(continued on Perspective Page)

## 1980 CHAPTER PROGRAM PREVIEW

The twelve months of the first year of the new decade will offer an outstanding series of programs, brought to you by the Los Angeles Chapter/American Institute of Architects. Programs are generally held on the second Tuesday evenings of the month, with occasional fourth-Tuesday programs and several special Saturday conferences and outings planned. Clip and save this schedule, as announced by the Program Committee:

- 1 January 12  
Installation
- 2 February 12  
Edward Tafel, on his Frank Lloyd Wright book, "Apprentice to Genius."
- 3 March 11  
Alan Temko on the work of Kevin Roche.  
March 25  
Issues in Planning, co-sponsored by the American Planning Association.
- 4 April 8  
Raymond Kappe, FAIA  
plus, on a Saturday  
Housing Conference II
- 5 May 13  
John Q. Hejduk, FAIA
- 6 June 10  
The Work of John Portman, Jr., FAIA  
June 24  
Student Award Program
- 7 July 8  
Anthony Lumsden, FAIA  
plus, on a Saturday  
Energy Conference
- 8 August 12  
"Perceptions of Architecture," a panel discussion with graphic designers Deborah Sussman, Frederic Usher, John Van Hammersfeld, Larry Klein.
- 9 September 9  
The Crystal Palace: Philip Johnson, FAIA, and Robert Schuller, co-sponsored with Cal Poly Pomona.  
September 23  
Garrett Eckbo, FASLA, co-sponsored with the American Society of Landscape Architects.
- 10 October 14  
1980 LA/AIA Design Award Program, with Panos Koulermos, AIA, speaker.
- 11 November 11  
John Lautner, FAIA: Fourth Annual LA/AIA Recognition Dinner
- 12 December 9  
Saul Bass

Additional events will include:

- a trip to Wrigley Mansion on Catalina Island.
- WAL Tour of Hancock Park.
- A trip to the Fluor Corporation in Irvine.

Look for details of all these programs in upcoming issues of *L.A. ARCHITECT*.

## A. QUINCY JONES EXHIBITION SET

The University Art Gallery of California State University Dominguez Hills will pay tribute to the late A. Quincy Jones and his firm with an exhibition to be held from January 14 through February 8. A reception will take place in the gallery on January 15 from 7 to 9 p.m. Gallery hours are 11 a.m. to 5 p.m. Monday through Friday.

The exhibit will highlight diverse works of Jones', with a primary focus on twelve buildings, including campus, commercial, and residential. Plans, drawings, photographs, and models will be shown.

A separate, related display will be on view in the University Library's exhibition area. Here Jones' roles as educator and artist will be emphasized. Particular attention will be given to Jones' position as the master planning and consulting architect for Cal State Dominguez Hills from 1962 until his death. (The Library is, in fact, one of his buildings.)

An illustrated catalog of the exhibition, written by Esther McCoy, will be available.

The University Art Gallery is located on the first floor of the Humanities and Fine Arts building, 1000 East Victoria Street, Carson, CA 90747.

## JANUARY 1980

Volume 6, Number 1

Inside:

UCLA Architecture/Urban Design Arts and Crafts Renaissance in Pasadena, by Astrid Ellersieck  
Review: International Women's Architectural Exhibit, by Rikki Binder.

Calendar:

January 12: LA/AIA and WAL Installation, Ambassador Hotel, 7 p.m.  
January 26: San Fernando Valley Section Installation, Braemar Country Club, 6:30 p.m.



## FACULTY

1. Ron Filson/UiG  
Witherspoon Remodel  
Sherman Oaks, CA — 1979

2. Craig Hodgetts. 1979.  
Design for the film *Ecotopia*.  
The President's Suite.

3. Eugene Kupper  
Nilsson House  
Bel Air, CA — 1978

4. Michael Bobrow. Bobrow/Thomas  
Daniel Freeman Memorial Hospital  
Inglewood, CA — 1978

5. Buzz Yudell. Moore/Ruble/Yudell  
Lichtman House  
Bel Air, CA — 1979

6. Barton Phelps. Appleton/Phelps  
Los Angeles Communications  
Center — 1979

7. Thomas Vreeland. Kamnitzer,  
Cotton, Vreeland  
World Savings Bank — 1978

8. Charles Moore/UiG  
Piazza d'Italia  
New Orleans, LA — 1978

9. Murray Milne  
Condominiums  
Malibu, CA — 1977

10. Barton Myers. Diamond/Myers  
Student Union Housing 1977  
Univ. of Alberta, Edmonton

11. Joan Sacks  
Rocca House  
Bel Air, CA — 1979

12. Helmut Schulitz/UiG  
Downtown Redevelopment Project  
El Centro, CA — 1978

We have tried to create a two-way stream of communication between the School and the professionals in the field, so that we can be continually aware of what is happening in the profession and can learn from it, and so that we can influence the direction in which the field develops. This search for two-way communications has proceeded through various means: contracts with the profession through our practice arm (Urban Innovations Group), the establishment of support groups (the Dean's Council, the School's Library Board, and the supported research fellowships in Systems Building and Housing), the practitioners who teach part-time in the School, the service of the School's faculty on various professional committees and programs, and through service on civic committees. Of special

importance has been the attention devoted to presentations within the School directed as much to professionals in the field as to students and faculty. Our lecture series draws many local professionals and our conferences have brought together scholars and practitioners from the country at large. We do not believe that academicians have a "corner" on either knowledge or "truth"; rather, close contact with the professions involved is essential to sound professional education. A key component is our effort to create close and fruitful ties with our alumni. We look to them to play a significant role in the future development of both the architecture and planning professions and professional education.

*Harvey Perloff, Dean, School of Architecture and Urban Planning*

Architecture came to UCLA by way of the establishment of a two-year Urban Design program in Fall 1966. In 1968 programs in Architecture/Urban Design and Urban Planning at the graduate level were initiated. Within this framework the present Architecture/Urban Design degrees were developed and implemented: M. Arch. II, a two-year second professional degree in which the student is encouraged to specialize in a particular area (Urban Design, computer-aided design, energy-conserving design and others); M. Arch. I, the first professional degree program; and the M. A., a two-year degree oriented to teaching and research. In 1978 a one-year certificate program for students having a B. Arch. was initiated.

The M. Arch. I program accepts each year only about 50 students who have already earned a bachelor's degree in

fields as different as economics, literature, engineering, art and architecture, then seeks to build on their varied backgrounds in a closely coordinated three-year professional program which culminates in the degree Master of Architecture.

The first year of the three-year program is closely prescribed: in the fall quarter a design studio devoted to the introduction of the elements of architecture (floor, roof, walls) is accompanied by courses in drawing and the history of modern architecture. In the winter the studio is expanded to consider social values and structure, with parallel courses in structures and environmental controls. In the spring the focus is on landscape, and the relations of buildings to it, with more structures and environmental controls.

During the first two quarters of the

second year, required studios continue, with more structures, the emphasis on layer buildings. During those first two quarters, the student starts a sequence of his choice (drawing on the remarkably wide range of expertise possessed by the faculty of so small a school), with courses in anything from energy conservation to history, and then in the spring of his second year takes a special studio which builds on his chosen sequence.

In third year, there is another chance for a special studio, in the fall, then an advanced studio integrating design, mechanical and structural concerns, and in the spring a ten-week thesis. Meanwhile, professional practice and programming courses are required, and there is room left for electives, so the student can take advantage of the resources of UCLA.

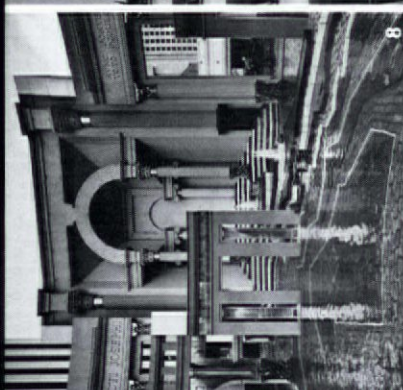
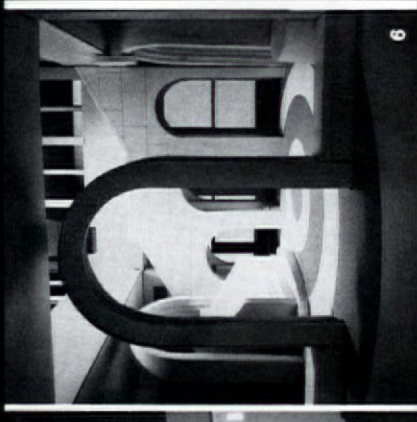
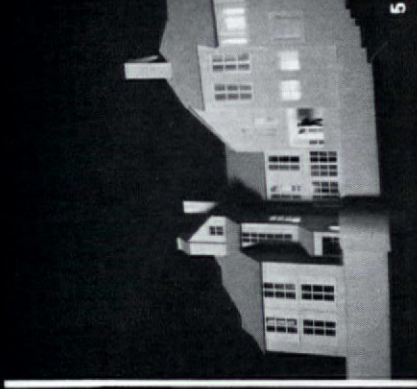
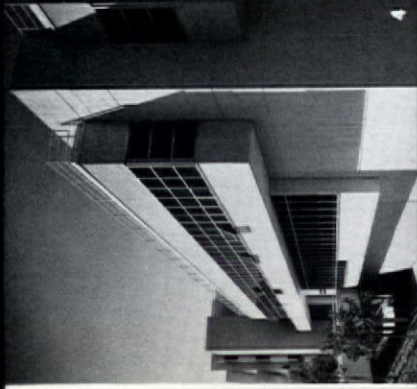
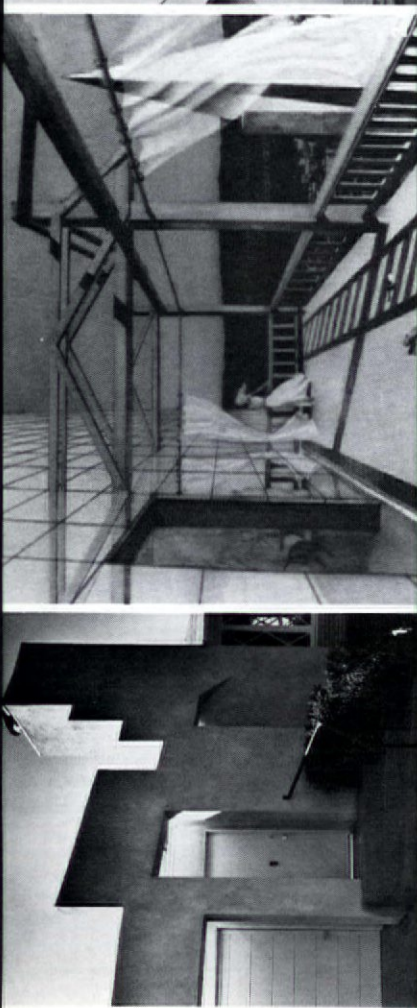
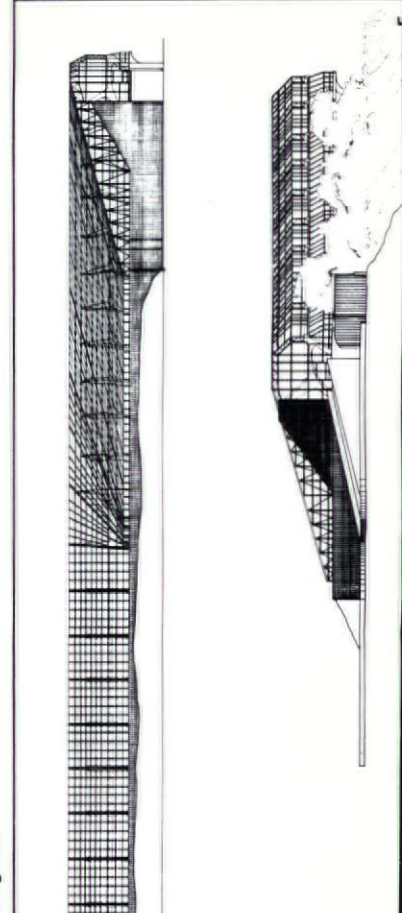
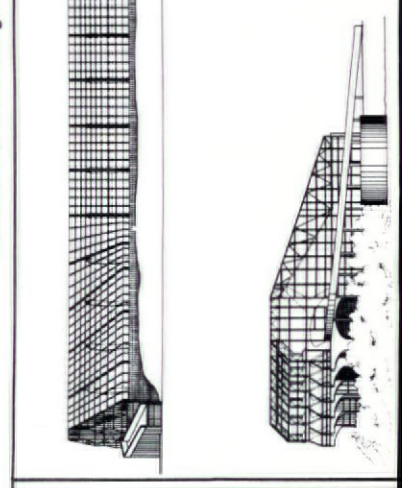
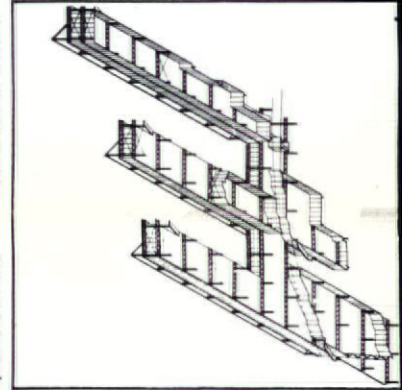
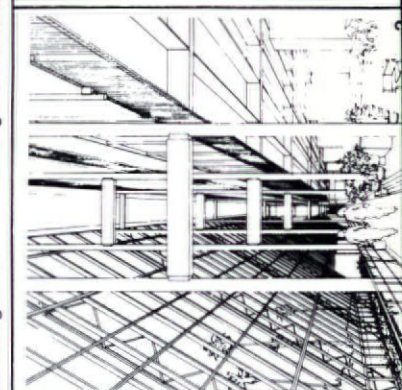
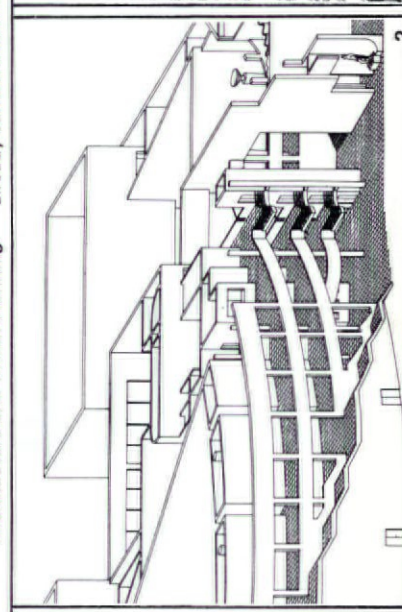
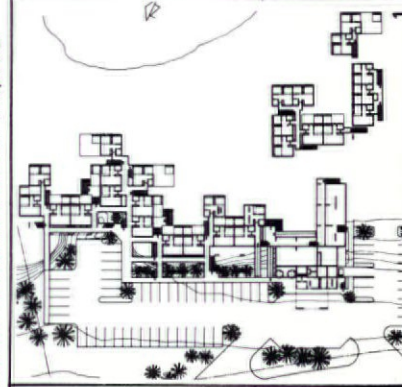
Similarly, degree requirements for the M. A. and M. Arch. II degrees demonstrate our belief that a wide range of concerns must be available in a variety of separate courses and development of research interests. In each case we attempt to strike a balance between providing a program of required courses and studios and other activities adequate to develop requisite skills and insights, and leaving the maximum possible time for elective course work.

The school has no single "line," rather a faculty of strongly held divergent interests and beliefs, so the students are exposed through the programs to a wide variety of methods and attitudes. We count on their maturity to reap the benefits of this rich mix.

*Charles W. Moore, FAIA, Program Head  
Architecture/Urban Design Program*

**Current Faculty**  
Marvin Adelson  
Berge Aran  
Sam Aroni  
Michael Bobrow  
Carlton Davis  
Carolyn Dry  
Ron Filson  
Baruch Givoni  
Tom Hines  
Craig Hodgetts  
Frank Israel  
Kuppaswamy Iyengar  
Charles Jencks  
Eugene Kupper  
Jurg Lang  
Robin Liggett  
Robert Mangurian  
Murray Milne  
William Mitchell  
Charles Moore

**Some Recent Visiting Faculty 1977-1979**  
Christopher Abel, Anna Bofill, John Fisher, Frank Gehry, Kashihiro Ishii, Peter Smithson, David Gebhard, Andrew Mahaddie, Richard Rogers, Fumihiko Maki, Cesar Pelli, Raquel Ramati.









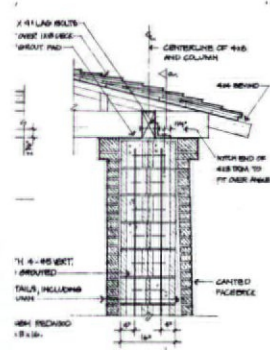
# Affirming a Design Tradition: ARTS & CRAFTS IN PASADENA



Mead House, 1910, Louis B. Easton, now fully restored (photo: Paul Bielenberg).



Interior, Mead House, furnished by James and Janeen Marrin for recent exhibition (photo: Bielenberg); Mead House restoration detail, designed and drawn by Tim Andersen.



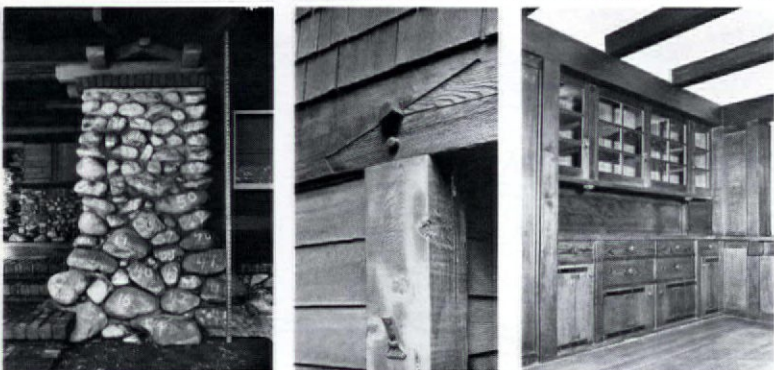
Bowen Court, ca. 1911, Arthur and Alfred Heineman, (photo courtesy Greene and Greene Library).



Parsons House, ca. 1908, Arthur and Alfred Heineman (photo courtesy California Historical Society).



Parsons House, after relocation to Altadena, November 1979 (photo: Terry Andruess, Chronicle).



l. to r.: Parsons House column, prior to move (photo: Lin Cariffe); 530 S. Marengo, mortise-and-tenon joinery with raised peg detail, and dining room buffet (photos: William W. Ellinger, III).



530 S. Marengo, 1906, Louis B. Easton (photo: Ellinger).

Sometimes the weight of the past is a drag upon the present. In the case of Pasadena, the past is a springboard for the future.

It was perhaps to be expected that the current renaissance of the Arts and Crafts Movement in America would find full flower in Pasadena, which, more than most other cities in California, enjoyed a rich and varied architectural and cultural experience at the turn of the century and through the 1920s. Its early popularity as a winter resort gave rise to the magnificent hotels, villas and grand houses which once dotted the area, and to the unique Arroyo Seco culture.

This article will review the history of the Arts and Crafts Movement with emphasis on three local designers of that era — Louis B. Easton, Arthur and Alfred Heineman — and discuss the reemergence of the Craftsman ethic from the vantage point of the 1980s.

## Beginnings

During the 1850s in England, the philosopher Thomas Carlyle wrote extensively about the importance of leading a fulfilling personal life, which he equated with a rebellion against the Industrial Revolution and its "enslaving" technology.

By the 1880s, William Morris, drawing upon Carlyle and John Ruskin, had generated enough activity to see the formation in 1888 of the Arts & Crafts Exhibition Society. Morris looked to the home environment and its everyday objects to "free" Englishmen from this technology. His contributions were the integration of architecture, the arts, woodworking, metalcrafting, painting, carpetweaving and glassmaking into a single vision; and the high degree of excellence which he brought to all of these, including his own art form of printing.

## California Expressions

Here in America — and especially in California — the movement took hold as waves of newcomers, looking for a "new" sort of environment, adopted the Arts and Crafts philosophy and, in particular, embraced the notions of Gustav Stickley as expounded in his *Craftsman* magazine, published 1901-1916.

And it was Pasadena's Arroyo Seco — dipping in two terraces from Millionaires' Row on the Orange Grove ridge before it plunged into the gorge — that became the home of a group of architects, artists and artisans who created a unique environment, fashioned upon the Craftsman ethic. They were to leave an indelible stamp on American design and culture.

In the Pasadena area, master architects Charles and Henry Greene built hundreds of superb houses which, along with the work of Arthur and Alfred Heineman, Louis B. Easton, Myron Hunt and Sylvanus Marston, provide the greatest concentration of Craftsman architecture outside of Berkeley.

This Craftsman architecture embodied a philosophy and not a simple style per se. Stylistically "Craftsman" could denote several styles — English Tudor and Cotswold, Swiss Chalet and Bavarian Hunting Lodge, the Shingle and Stick styles of the East Coast and the Mission and Oriental influences of the Pacific. Usually these were mixed — occasionally pure. What holds them together is wood, as Robert Winter wrote in the catalogue for the *Craftsman Design 1910* exhibition in 1974 — "wood whose nature was glorified, sometimes seeming to come rough-hewn from the forests, sometimes, most clearly in the work of the Greens and Heinemans, beautifully, lovingly carved and polished, but always wood."

## Louis B. Easton

In many respects, Louis B. Easton represented the essence of the Arts and Crafts Movement in his insistence upon the honest use of natural materials, rustic simplicity, quality handcraftsmanship, and affordable prices. As one of his clients wrote in *Craftsman*, "There are no fake beams or posts in the house; every stick of timber is just what it appears to be, and does just what it seems to be doing."

Trained as a manual arts teacher in the midwest, Easton brought his family to Pasadena in 1902. His wife, Honor, was the sister of Elbert Hubbard, founder of the Roycroft community. Easton bought two lots on South Marengo Avenue, designed two houses and hung out a shingle — "Bungalows and Furniture." He designed, supervised and built approximately 25 houses between 1903 and 1914, before moving to an adobe house in Anaheim where he lived until his death in 1921.

His circle included Alexander Calder, a young neighbor; Myron Hunt, for

whom he designed a beach house; Ernest Batchelder, the tilemaker; and most of the Arroyo Seco craftsmen.

Easton's interiors usually had a redwood board-and-batten wainscoting, finished by brushing with a stiff-bristled wire brush. Above this might be undyed burlap or monk's cloth. He employed low partitions to give a sense of enclosure without breaking the flow of horizontal space; mortise-and-tenon joints and raised pegs had a special appeal. Ceilings were almost always flat, with redwood joists and decking exposed. He designed light fixtures and furniture of oak and leather for most of his houses.

## The Heinemans

The firm of A. S. Heineman was active for nearly 25 years and helped to shape the architectural scene of Los Angeles. Arthur handled client contacts and design conceptions; Alfred was responsible for drafting and details. Together they designed perhaps 300 bungalows, in Pasadena, Westlake (now MacArthur Park) and Silverlake. After 1925 they turned mainly to commercial buildings, producing well over a thousand designs during their remarkable careers.

One of their largest commissions was for the Pig 'N' Whistle cafes; they designed nearly 40, from Seattle to San Diego.

According to his brother, Arthur felt he lived in the most innovative time in all history. He had "a love affair with the automobile." He purchased the second or third auto in Los Angeles, and many of his earliest commercial structures were conceived with the car in mind. In 1925 he registered the name "Mo-Tel" with the Library of Congress, building the Milestone Motel in San Luis Obispo. It serves today, "modernized" with paneling and dropped ceilings, but retaining the unique site plan which assures remarkable privacy for each cozy cottage. The firm also designed the Hellman drive-in banks.

Arthur's special hobby was inventions. He loved to change and improve on designs. He raised drainboards and sinks from 28" to the current 33" standard; added toe slots under cabinets in homes and stores; devised safety belts and signals for autos; and developed hundreds of other designs.

But it was their prolific bungalow designs which brought the most attention. Alfred later wrote:

"This was the bungalow period in Southern California and the 'freedom of construction' created a new, more livable plan and attractive freedom of appearance. [This meant] no deep foundation against frost, no insulated walls and roof against cold, no steep roofs against snow, and because air conditioning had not arrived, wide overhanging roof eaves and extensive front porches. We soon created our own style which attracted attention...."

One house plan was published in the *Ladies Home Journal* and copies were built in North Dakota, Washington and Oklahoma, thus helping to spread the popularity of this style across the country.

By 1910 they were designing bungalow courts, the second of which, Bowen Court, is the oldest court standing in Pasadena.

Alfred's interest was in city planning; he served on the Los Angeles City Planning Commission 1923-27 and with the Hollywood Improvement Association from 1940 to 1962. His promotion of a municipal tree nursery for Pasadena is one reason Pasadena has such magnificent street trees today.

## A Renaissance

The resurgence of interest in the Arts and Crafts Movement is reflected in the variety of projects presently underway in Pasadena. The fortuitous events leading to the preservation of the Gamble House (Charles and Henry Greene, 1908) in 1966 served as the initial catalyst which led many individuals and groups to at first a tentative, then gradually a quickening, and finally an urgent drive towards conservation of Pasadena's architectural treasures. The second major catalyst was the 1974 *California Design 1910* exhibition and catalogue.

Other signposts were the creation of a Cultural Heritage Commission (and now an Urban Conservation department) within the City; community support of the move of the Pasadena Historical Society to the estate which housed former Finnish Consulate; and the formation in 1976 of Pasadena Heritage, a non-profit organization dedicated to increasing public awareness of the cultural environment, developing programs of assistance to persons restoring structures, and demonstrating through action practical alternatives to the continued loss of non-renewable resources.

In recent months, Pasadena Heritage has become involved in preserving examples of the work of Louis B. Easton and the Heinemans.

Easton's second design, a house at 530 S. Marengo (next door to his own home) has been purchased and leased to Pasadena Heritage, which will restore and resell the property, aided by a recent grant. Heritage's Preservation Fund (a revolving fund) can now acquire properties directly, for rehabilitation or — in some cases — relocation.

Another Easton design, at 380 W. Del Mar Boulevard, near the Arroyo Seco, built in 1910 for W. L. Mead, has just been totally restored and renewed by designer Tim Andersen for owner Phillip W. Elkins. Elkins, an anthropologist, purchased the house to rescue it from an interim owner who planned to tear out the fine wood and "modernize" the house with aluminum sash. Elkins had a nucleus of craftsmen to draw upon from the restoration of his own Marston bungalow, and these were augmented by nearly 30 skilled and apprentice craftsmen who worked for seven months to complete the restoration.

The most significant by-product of this process has been the creation of what Andersen calls a "family," in the tradition of the Guilds and in the spirit of the Arroyo Seco Craftsmen of the early 1900s.

Last October, an exhibition at the Mead House of Craftsman period furnishings and accessories, including much Stickley furniture, was arranged by designers James and Janeen Marrin. Over four thousand people visited the exhibition and experienced the total environment which represents the heart of the Arts and Crafts movement: the integration of art and architecture, furnishings and nature, work and play.

In another preservation action endeavor, Pasadena Heritage and Elkins teamed up last fall to relocate the Parsons House, a bungalow (c. 1908) by Arthur and Alfred Heineman. The house was described in Gebhard and Winter's 1977 *A Guide to Architecture in Los Angeles and Southern California* as "One of the most beautiful bungalows to be found in California or anywhere else."

Located at a busy Pasadena intersection, the property was purchased last spring by the firm of Nyberg & Bissner, AIA, as a condominium site. Sensitive to the importance of the structure, they agreed to donate the house to Pasadena Heritage, which sold it to Elkins for a nominal sum. A suitable lot was found, the relocation took place in early November, and restoration is underway by the same skilled team of craftsmen.

Documentation of the restoration work on the Mead House and the relocation process for the Parsons House is being meticulously recorded for future publication. As with the Easton house at 530 S. Marengo, future owners will grant an historic easement to Pasadena Heritage which will protect the structures from substantial alterations. The house at 530 S. Marengo is now on the National Register of Historic Places; the Mead House application is pending.

All of this activity is drawing modern artisans to Pasadena. One firm makes lamps in the Tiffany fashion using the "lost wax" method; another specializes in "Mission" light fixtures. Woodcarvers, cabinetmakers, metalcrafters and stained glass artists are finding a ready market in the ever-increasing numbers of homeowners who are essaying authentic restorations.

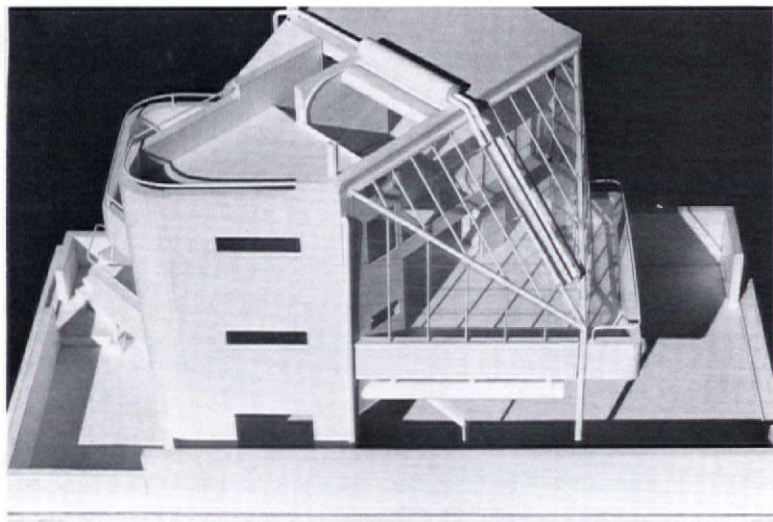
Tim Andersen has written, "Buildings, like people, are of a specific place in time. The familiar practice of erasing the past and rebuilding with new construction is horribly wasteful for obvious reasons. It is also disorienting to the community and cancels the process of evolution. We end up, instead, constantly reinventing and losing potential for any significant improvements. As buildings age and need rejuvenating, or as their uses change, we must find better strategies for updating."

"The challenge for Southern California, and particularly Pasadena, is to take stock of existing building resources, and to go back, carefully weaving new construction into the existing fabric, allowing the richness of former architectural periods to enhance the new."

Astrid E. Ellersieck

Astrid E. Ellersieck is a writer, realtor and Pasadena Heritage Board Member. Assisting in research on this article were Nancy Impastato, Ken McCormick, Kennon Miedema and Stephanie Reeser.





Urban Dwelling, Venice, CA, 1979. Milica Dedijer, architect (photo: Victoria Mihich).



Housing complex, Israel. Ilana Alrod, architect, Alrod Architects and Town Planners.

## Exhibition Review: WOMEN IN ARCHITECTURE

The International Architectural Exhibit of Women in Design mounted at the Pacific Design Center for the month of November was brought to Los Angeles by the Los Angeles Association of Women in Architecture (AWA) and was an exhibit of works by members of the Union Internationale des Femmes Architects (UIFA).

The exhibition represents the work of women in architecture from 12 member countries (the UIFA is comprised of 50 member countries). The works were brought to Los Angeles following the UIFA Congress held in Seattle. Prior exhibition of some of these works was held at the Pompidou Center, Paris, in 1978, where they were part of a more comprehensive exhibit.

The stated purposes of the exhibition were for women in architecture to share their work with other women in the field and to present as wide a range of project scale as possible. The sole criterion for inclusion in the exhibit was the submission of a presentation in the exhibit format of one meter square. No selective or competitive process was used in determining which projects were displayed. An additional goal in the L.A. mounting was to give exposure to as many local UIFA/AWA members as possible. When the exhibit was brought to L.A. certain projects displayed in Seattle were no longer available and were replaced by local exhibits.

The range and scale of the work presented was quite varied, as were the issues addressed. Many participants displayed a keen interest in social issues, functional analysis, and age-old architectural concerns. This was

evident in projects of all scales, from urban design to furniture design. Few were proposing a feminist point of view and the emergence of a "female" vocabulary of design was not demonstrated. In some projects it was even difficult to identify the female exhibitor's role in the project or her contribution. This issue, compounded by the immeasurable influence of historically male-dominated architectural vocabulary, made it impossible to identify an "architecture of women."

The exposure and recognition for the participants as women in the field is invaluable and the architect's obligation to herself and her audience is to communicate her ideas with clarity, legibility and art. Certain projects accomplished polished presentation techniques and comprehensive design.

Milica Dedijer's design for the California single-family residence showed particular attention to the building's relationship to natural systems. The architect's concern for environmental issues and passive energy is clearly translated into building design. An Israeli housing project demonstrated skillful design at both the intimate scale of the single unit and the imposing form of the overall complex. A library in Finland offered sensitive attention to detail. Yet none of these projects is distinctively or identifiably female. Regrettably, some projects were unreadable due to lack of graphic clarity or adequate information.

This exhibit, as an introduction to an international group of women in architecture, is important. Its statement is simply that women are active in the field and producing buildings alone as individual practitioners, in groups, and in collaboration with men. The exhibit offered no omnipresent theme or statement as to an architecture of women or even a distinctive, identifiable

signature; nor was it a forum for new "styles" and "trends" in architecture.

The exhibit was an energetically offered collection of concerns and accomplishments of women in a field formerly populated entirely by men. Through this effort, the Los Angeles design community was provided a valuable opportunity to view works of an international cross-section of women architects and designers.

Rikki Binder, AIA

Rikki Binder is a Project Designer with Welton Becket Associates.

## CCAIA

(continued from front page)

scheduling the changes that had been discussed. The BAE is better informed and friendlier to the profession than it was a year ago. The credit for this can be shared by the BAE and CCAIA.

Young architect participation/representation was apparent at the convention. California continues to be the best U.S. region when it comes to embracing its unlicensed architects at leadership, planning, programming and event tables. Several programs sponsored by Associate and Student CCAIA Members were well attended. Particularly successful were the tours of San Francisco architects' offices and a morning Professional Program entitled "Moonlighting Becomes You."

The theme of the 34th Convention was "Movers and Shapers." This past year, punctuated by the convention, proves that CCAIA is one of the best movers and shapers in the profession.

K. Steven Newman, AIA

Ken Newman is the outgoing CCAIA Associate Director for the Southern Region; he is recently licensed and has opened his own practice.

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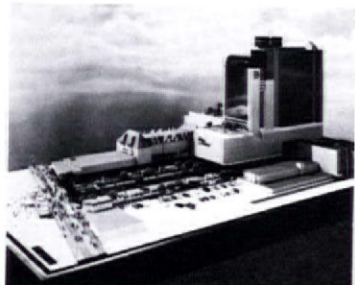
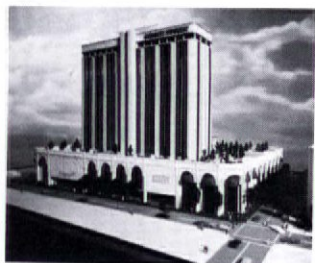
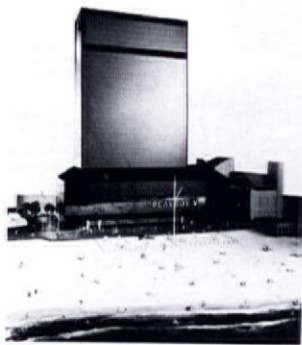
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# CHAPTER NEWS AND NOTES

Summary of the 2163rd meeting of the SCC/AIA Board of Directors, December 4, 1979.

- Recommendations were offered for Presidential Citations to be given at the 1980 Installation program.
- **Solomon Banks**, Administrator of the HOME Program with the Los Angeles Community Development Department, reported on department activities and asked increased participation in the HOME program from members of the architectural community.
- **Margot Siegel** commented on proposed by-law changes prompted by changes in the California non-profit laws.

- The Board voted 8-3 in favor of a move of Chapter office to the Pacific Design Center. In favor of the move were: **Stanley Smith, Lester Wertheimer, Richard Conklin, David Crompton, Jerrold Lomax, Louis Naidorf, Harry Newman, Clyde Smith**. Opposing the move were: **James Pulliam, Bernard Zimmerman, Fran Offenhauser**. A committee to negotiate the lease and do interior layout was selected to include: **Zimmerman, Lomax, Newman** and incoming Board member **Martin Gelber**. (Article forthcoming.)

- President **James Pulliam** extended his thanks to the Board for their service and participation for the year; the Board in turn extended its congratulations to Pulliam for a job well done.

LA/AIA Membership Report, December.

New Professional Affiliates: **Michael Sanchez** (Interior & Graphic Design); **Juan Kluchnik** (M & K Associates).

New Student Affiliates: **William C. Delphenich** (SCI-ARC); **Nannon O'Neill** (L.A. City College).

Members Emeritus: **Charles E. Fry**. Deceased: **John F. Henry; John D. Nicolais, AIA** (see obituary, December issue).

Membership total, 1250, including: Corporate, 939; Members Emeritus, 84; Associates, 149; Student, 43; Professional Affiliates, 35.

**UCLA Extension's Landscape Architecture Program** will offer nine courses this winter leading to a **Professional Designation in Landscape Architecture**. Sessions start the first week in January on the UCLA campus. Upon successful completion of 24 required courses and electives, a certificated award is given. Thereafter, apprenticeship in the field is required for eligibility for licensing by the California State Board of Landscape Architects under the Uniform National Examination. For information, contact **Patricia Allen**, coordinator, at 825-9414.

Paul Bielenberg Photography

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For the Record: The photo of the Morgenstern Warehouse in the December issue should have been credited to **Morton Neikrug, L.A. ARCHITECT** regrets the error.

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The 1980 Installation of Officers for the San Fernando Valley Section of the LA/AIA will take place Saturday, January 26, at the Braemar Country Club in Tarzana. **William Landworth, AIA**, will be installed as President. The event will feature cocktails, dinner and dancing beginning at 6:30 p.m. The installing officer will be **James Pulliam, FAIA, SCC/AIA** past president. Call **Clyde Smith**, 789-5090, for further information.

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The Cultural Heritage Division of the Municipal Arts Department of the City of Los Angeles presents two free lectures at the Gallery Theater, Barnsdall Park, 8 p.m.: January 14, **Kennon G. Miedema** on "The Arts and Crafts Movement in America"; January 21, **Delmore E. Scott** on "Views of Frank Lloyd Wright." Please call 485-2433 for seat reservations.

The USC School of Architecture, in cooperation with the Architectural Guild, continues its series of free lectures, held on Mondays at 6 p.m. in Harris Hall, Room 101: January 7, **Michael Sorkin** on "The Well-Dressed Building"; January 14, **Chris Dawson** on his recent work.

**ASA**

Members and guests are invited to attend the annual Southern California Chapter/Architectural Secretaries Association Installation Dinner to be held on Tuesday, January 15, 7 p.m., at the Continental Hyatt House, 8401 Sunset Boulevard, Los Angeles.

The evening's festivities will include installation of ASA's newly elected 1980 officers: President — **Marilyn Spielman** (Maxwell Starkman & Associates); 1st Vice President/Programs — **Heidi Endler** (Continental Development Corp.); 2nd Vice President/Membership — **Melody Hart** (Daniel L. Dworsky, FAIA & Associates, Inc.); Recording Secretary — **Mary Cope** (Adrian Wilson Associates/HNTB); Corresponding Secretary — **Betty Bright** (W. Haas Associates); Treasurer — **Carrie Nantel** (Symonds & Feola); Directors — **Kathi Majdali** (Charles Kober Associates); **Beverly Bolin** (Harold Williams Associates); **Carol Cushing** (Adrian Wilson Associates/HNTB).

Reservations are now being taken by **Marilyn Spielman**, 278-6400.

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