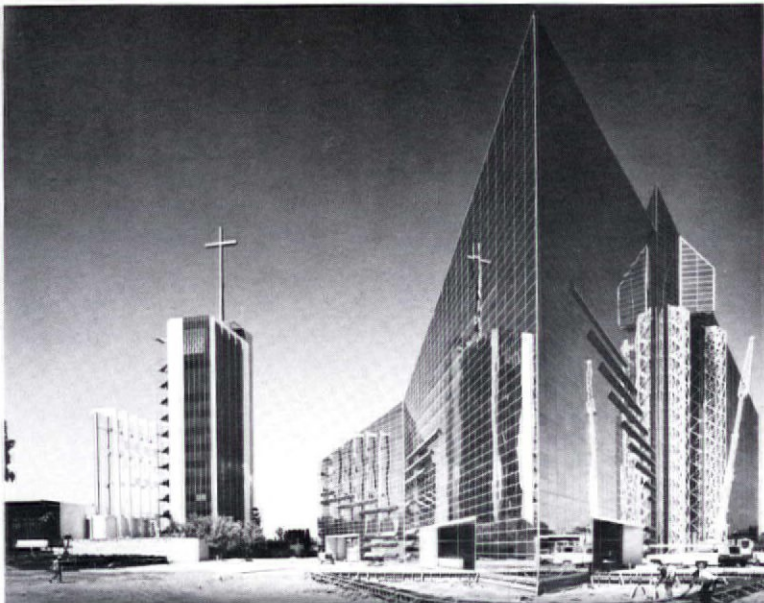


## CRYSTAL CATHEDRAL PROGRAM SEPTEMBER 16



Architects from AIA chapters throughout the state of California and their guests will gather in Garden Grove in Orange County on Tuesday, September 16 to visit the recently completed Crystal Cathedral of the Garden Grove Community Church and attend a program featuring a panel of distinguished speakers including the cathedral's designers, Philip Johnson and John Burgee of New York.

Co-sponsored by the Los Angeles Chapter of the AIA and the Architectural Guild of the University of Southern California's School of Architecture, the event will begin at 6 p.m. with an informal tour of the \$16.5-million glass structure followed by the formal program at 7 p.m.

The theme of the program will be "Ad Majorem Gloriam Dei" or To The Greater Glory of God, according to AIA gold Medal award-winning architect Philip Johnson, who believes "that religious buildings are really what architecture is all about."

Joining Johnson at the podium will be Architect John Burgee, co-principal

of the New York-based firm Johnson Burgee Architects, and Dr. Robert Schuller, founder and minister of the Garden Grove Community Church.

The AIA/Architectural Guild program will take place just two days after Dr. Schuller presides over the official dedication of the cathedral during which the structure will be declared completely debt-free.

The cathedral will accommodate nearly 3,000 persons and its dimensions are 415 feet long by 207 feet wide and 128 feet high, forming an interior space larger than that of the famous Notre Dame Cathedral in Paris. The name derives from the structure's curtain wall which consists of nearly 12,000 windows of tempered silver-colored glass.

The AIA's Los Angeles Chapter is one of the largest and oldest in the nation with more than 1,200 members. The Architectural Guild assists the USC School of Architecture through an active scholarship program and sponsorship of a series of lectures and exhibitions.

## WAL Home Tour: HOMES OF YESTERDAYS BUILDERS



Qvale House

"Honor the past; celebrate the present; shape the future" is the motto of the Los Angeles Bicentennial. In the spirit of this upcoming celebration, the members of the Women's Architectural League, LA/AIA and the Windsor Square/Hancock Park Historical Society cordially invite you to join them Sunday, September 28th when they jointly present this year's home tour, "Home of Yesterday's City Builders, A Fascinating Glimpse Today."

The five homes are all located in the Rancho La Brea neighborhoods of Hancock Park, Windsor Square and Fremont Place. The 1915 neo-classical Qvale home, owned by Ragmar Qvale AIA, is a prime example of the merger of restoration and renovation. Smallest, 8,000 square feet, of the homes open for viewing, this beautifully appointed home has been used as a setting for several movie productions.

Built in 1929 and billed as "the showplace of Los Angeles," the Lamb house represents the collaboration of its original owners' daughter and architect Lester Scherer. Known as La Casa de las Campanas because of its 3-storied clock tower housing 4 massive bronze bells, this 37-room hacienda is a familiar landmark to long-time L.A. residents. The interior is finished with a wealth of tile, brick, carved beams and paneled walls.

Architect, Charles Hutchinson, designed the charming English Tudor residence originally built in 1928 for local lumberman Leroy Stanton. Obviously, a lumber tycoon's home should be a showplace for hardwood and fine craftsmanship and that is

exactly what this 14 room, eight bath, home is.

Unfortunately the architect of the Max Eckert home is unknown. This handsome 13,000 square foot residence, originally designed with only one bedroom, is now the second largest house in the area, and includes among its amenities, a regulation Brunswick bowling alley. Built in 1920 by a lumberman, the interior is finished in a catalogue of outstanding woods including Hondorous mahogany, riftsawn white oak, and walnut.

Our final offering is a 1898 Victorian designed by Frederick Louis Roehrig for the Isaac Newton Van Nuys family. Originally sited in Van Nuys, the palatial structure was moved from its original site in three massive sections which were reassembled at its present location in Windsor Square in 1917. This 12,500 square foot home which contains 20 rooms including nine baths, and six marble fireplaces.

Tickets for the 1980 Architectural Home Tour, Sunday, September 28 from 12:00 noon to 5:00 p.m. are extremely limited. They can be obtained in advance from: LA/WAL Home Tour Office, c/o LA/AIA, Pacific Design Center, 8687 Melrose Avenue, Los Angeles, CA 90069, (213) 659-3603.

Tickets can also be obtained by sending a check made out to WAL with a stamped, self-addressed standard 9 1/2" x 4" envelope to the address above. Your donation of \$12.00 per person will be used for architectural scholarships, educational projects, and philanthropic works.

**Sandi Holland**

*Sandi Holland is publicity director of the 1980 WAL Home Tour.*

## Lecture Review: LUMSDEN ON DESIGN

So polished are Anthony Lumsden projects that the unacquainted might guess them to have been executed under dictatorial duress for extravagant clients. Those attending the DMJM design director's talk at the July 8 LA/AIA chapter meeting know better. Dogma, platitudes, and jargon were all refreshingly absent. In their place was Lumsden's generous explanation of a thoughtful and broad design philosophy, one that encompasses a good deal more than architecture.

Lumsden approaches design with an attitude that is at once pragmatic and idealistic. DMJM is a budget and client conscious office, he acknowledges, and he "breaks the rules" only within the bounds of what will work for the client. While this occasionally involves acquiescing to a client's preconception or ego, it has nevertheless produced a remarkably innovative body of work whose forms, materials, and details belie an inherent sense of economy.

Lumsden's idealism is demonstrated by his belief that architecture must be painterly to be successful. In fact, the slide show that accompanied Lumsden's talk consisted as much of photos of art — particularly of the work of Pablo Picasso — as of architecture. That a Picasso portrait does not look exactly the same as it subject is fine; the result is, after all, a painting and not a person. So it is with Lumsden and buildings; a building should look like what it is, paying tribute only to its function and to its designer's aesthetic sensitivity. In contrast to the Post-Modernists Lumsden contends that historical references and symbolism should be implicit rather than contrived.

Although he recoils from the artificial imposition of historical values on

buildings with no essential ties to history, Lumsden recognizes the value of precedent. He has found that a considered arrangement of simple, historically-proven shapes provides effective references to history without arbitrariness, whimsy, or cloying nostalgia. Lumsden's main problem with the Post-Modernists is not that their buildings do not work, but that their aesthetic qualities are clumsy and regressive. To illustrate that point, Lumsden noted the similarity of Philip Johnson's AT&T Tower not to a good or even a bad Chippendale, but to Edward Durrell Stone's Ahmanson Center, which bears most of AT&T's salient features.

Some might characterize a Lumsden design as "high-tech" and, in spite of the trendiness inherent in the label, the meshing of industrialized components in his buildings seems to epitomize the best aspects of the genre. Interestingly, Lumsden doesn't place much faith in the view that tomorrow's technology will improve the world. Instead, he believes that we have today all the technology we need. What we are lacking is an understanding of how to use it and a commitment among architectural practitioners to serve the functional and aesthetic needs of people.

So charming was Lumsden's delivery that some question arises about his previous words, "Design at DMJM begins with logic." Logic is still very apparent in the work and words of Anthony Lumsden, but during his talk the stage was shared with art, history, and civilization. One left the lecture convinced that Lumsden has contributed to all.

**A. Jeffrey Skorneck**

*Jeffrey Skorneck is an architect and urban designer with Gruen Associates.*

## FELIZ CUMPLEANOS LOS ANGELES



Lummis House

The Los Angeles Bicentennial celebration begins on September 4. Some of the events and projects scheduled to occur throughout the coming year are intended to increase public awareness of the built environment of the city. Already a geodesic dome Bicentennial Information Center has been erected in Pershing Square and a *Children's Guide to Downtown* has been published. Future events include an exhibition entitled *Buildings Reborn: New Uses, Old Places*; Community Environment Workshops in Santa Monica and the reconstruction of the 1900's Venice Arcades.

Another completed project is the restoration of the native plant gardens of the Charles Lummis House. The gardens are planted in simple, formally arranged beds. Rising behind them is El Alisal, the two-story Craftsman house that Lummis constructed for himself from 1898 to 1910. In plan the house forms a courtyard, surrounding the large sycamore tree for which it is named. The two major facades are faced with stones from the nearby Arroyo Seco and a mission style gable complete with bell tops on a wing, a reminder of Lummis' role as founder of the California Landmarks Club, which began the restoration of the Missions. While much of the original furniture is gone, built-in furnishings and architectural details remain, recalling, albeit fancifully, images of the Spanish-Mexican era in the Southwest.

Lummis designed and built his house to reflect a romantic, idealized vision of early California — a time, as he saw it, before Yankee culture supplanted the Golden Age of the Ranchos. In 1881, just out of Harvard, Lummis walked to Los Angeles from Cincinnati, recording his experiences for the *Los Angeles Times*; upon his arrival, he was given the post of the *Times* city editor. From this beginning until his death, Lummis worked to promote the natural and cultural heritage of the Southwest. In addition to the California Landmarks Club, Lummis founded the Southwest Museum, which is devoted to the collection of American Indian artifacts; served for a time as the Los Angeles City Librarian; and edited *Land of Sunshine* magazine, which promoted Spanish, Mexican and American Indian culture.

A reception honoring the contributions of the Theodore Payne Native Plant Foundation and the City of Los Angeles will take place on Sept. 27 between 4-6 p.m. at the Lummis House, 200 East Avenue 43, Highland Park.

For more information about Bicentennial events contact the L.A. 200 Committee, Suite 900, 617 S. Olive, L.A. 90014; (213) 485-0200.

**Lynn Bryant**

*Lynn Bryant is a graduate student in architecture at U.C.L.A.*

## ALVAR AALTO IN THE WEST

Considering the limitations that must be faced when presenting a retrospective of an artist working at the bulkiest of man's cultural endeavors, the recent exhibit of the work of Alvar Aalto at the Benedictine Monastery at Mount Angel, Oregon was a success. Designed and assembled by the Museum of Finnish Architecture in Helsinki, the show contained more than eighty large panels depicting designs executed from 1924 to 1975. Included were not only the expected presentation drawings, models, and photos as completed, but also over 40 original sketches, study models in wood and plaster, and most important in Aalto's case, examples from the artist's palette: curved wall and

*(continued on page 5)*

## SEPTEMBER 1980

Volume 6, Number 9

Inside:

Bicentennial Special

Exhibit update:

LA by LA

Calendar:

**September 16:** Philip Johnson, John Burgee, Robert Schuller, 7:00 p.m., Crystal Cathedral, Garden Grove, building tour 6:30 p.m.

**September 27:** Architecture and Design Support Group Symposium for the Los Angeles Museum of Contemporary Art. For further information contact the Schindler House (213) 651-1510.

**September 28:** WAL Home Tour, noon to 5:00 p.m., Hancock Park/Windsor Square and Fremont Pl.







## AALTO

Continued from front page

column tiles, a metal ceiling panel with characteristic ribbing, finish hardware, glorious light fixtures in gold and baked enamel, and an extensive array of Aalto designed fabrics and furniture. A few of his Abstract Expressionist paintings were also displayed, these looking somewhat out of place among the more restrained and functional objects.

The exhibit marks well Aalto's mastery of diverse programs: factories, theatres, office buildings, city centers, interior furnishings. It also illustrates some of his explicit concerns about architecture in the 20th century: "Though we know that man, poor thing, is not likely to be saved whatever we try to do, the main duty of the architect is to humanize the machine age." "Because architecture covers the whole field of human life, truly functional architecture must be functional primarily from the human point of view."

However, for all its excellence, the traveling exhibit was upstaged at this particular location. For sharing this high knoll in rural Oregon, and preserved in an eerie state of immaculate condition, is the library that Aalto designed for the monks in 1965. And in contrast to his other major U.S. design, the massive rough-textured bulk of the Baker House dormitory at MIT, this building seems a small cogent sample of his work. The plan uses the same formal elements used in his earlier designs for libraries at Rovaniemi and Seinajoki, Finland. One element, the articulated fan shape, is an Aalto trade mark. And the planar main facade facing its neighbors around the

Abbey common constructed of understated brick, tile, redwood, and copper is characteristic of the architect's sensitivity to siting and context.

But, it is the interior that is literally Aalto *ex catalog*: the double glazed skylights with nightlamp above, undulating wood slat room divider, miniature auditorium with hemp and fir wall covering and a stage backdrop patterned after the human throat, and furnishings all Aalto designed and shipped from Finland. In a sense the library partakes of that long tradition of shipping a building, as a cherished artifact of the Old World, around the Horn to the new territories.

Thus, as an exhibit of this architect's work and of that time, already long past when it was built, when the systems of economics and production allowed the architect to design down to the smallest piece and to sculpt space in a way that angered machines, the Mount Angel library remains the best show this side of the Atlantic.

David Weaver

David Weaver is an architectural designer and lecturer at Cal Poly Pomona.

## Committee Report: LA by LA

Plans are proceeding rapidly for LA by LA, the LA/AIA's contribution to the bicentennial celebrations. The exhibition will be mounted at Barnsdall Municipal Art Gallery, and will take place from March 10 to April 5, 1981.

LA by LA has been designed with a simple, clear 'do-able' framework to allow diversity of content within a coherent overall structure. It will

examine Los Angeles from different viewpoints, and will involve many segments of the community. The central theme of the exhibition is the threshold, symbolizing L.A. as a gateway to the world.

The exhibition is divided into four main rooms, each with a different theme. Surrounding the rooms and forming gateways to them is a continuous exhibition of "Los Angeles doors" — doors designed by Angelenos to symbolize their city.

The first room depicts Los Angeles architecture as seen through its homes. Here, the display will examine all periods and styles of Los Angeles residences.

The second section of the exhibition is devoted to landscape and gardens. Curated by landscape architect and USC Professor Emmet Wemple, this section will illustrate in model and photographs different styles of gardens, the topography, and the many types of exotic vegetation found in Los Angeles.

The third room is devoted to L.A. as a city of fun — the fantasy environment. This will examine total fantasy environments such as Disneyland, and the fantasy makers — the movie studios. It will also examine fantasy lifestyles. Barbara Goldstein will curate this section.

Lastly, there will be a room devoted to technology, the aspect of the

environment which underpins everything. This will document the freeways, the largest single construction project in human history, and the technological industries in which Los Angeles excels.

The Los Angeles doors exhibition will be a way of involving the entire community in the event. The LA/AIA will be sponsoring a competition to design the theme doorways which symbolize each of the aforementioned facets of Los Angeles. The first phase of the competition will be the submission of drawings. From these 25 doors will be selected and built as 1/2 scale models. Then, from the 25 models, five doors will be selected and built full scale. These doors will form the main entrance to the exhibition and the threshold to each section. The drawings and models of the competition will be displayed around the edge of the entire exhibition.

Other phases of the exhibition have also been carefully considered. A free-standing display is being designed by Peter Pearce and Richard Saul

Wurman. Reynier Banham and John Pastier have been contracted to write the catalogue. Local colleges and universities of art and architecture will be invited to design, research and produce individual sections of the exhibition.

A complete budget has already been worked out, and applications have been made to the National Endowment for the Arts, and the State Arts Council to provide grants to help subsidize the event.

The Centre Pompidou in Paris has expressed an interest in displaying the exhibition of Los Angeles doors; and Berlin, L.A.'s sister city, has requested the entire exhibition once the bicentennial is over. The AIA steering committee in charge of the exhibit consists of Jerrold E. Lomax, Jerry L. Pollak, James Pulliam, David C. Martin, Michael F. Ross and Deborah A. Feldman. Richard Saul Wurman is the director of the exhibition.

Richard Saul Wurman

## • COLOR PRINTS IN ONE DAY

- Renderings copied\* and reproduced
- Presentation Slides

- Photography • Vue-Graphs
- And many other quality color or Black and White Services

## STIKICH COLOR LABORATORIES

1006 North Cole Avenue, Hollywood, California 90038  
(213) 467-2502

Free pick up and delivery to open account customers \*"While you wait" service available

## charles aronovici photographer

713 Navy St. Santa Monica, CA 90405  
(213) 396-8713

ENERGY ANALYSIS • CEDM STANDARD DESIGN  
RESIDENTIAL • COMMERCIAL  
STRUCTURAL ANALYSIS • TYPE V  
JOB COST CONTROL

## math/tec

COMPUTER AID FOR ARCHITECTS AND ENGINEERS  
118 SOUTH CATALINA / REDONDO BEACH, CA 90277 (213) 374-8959

## For Specifications — Technical Service — Information —

- THERMO NEW - REROOF SYSTEMS
- THERMO TAPERED INVERTED ROOF SYSTEM
- THERMO COLD PROCESS ROOFING
  - THERMO LIQUID TILE
  - THERMO COPPER COATING

Call Collect

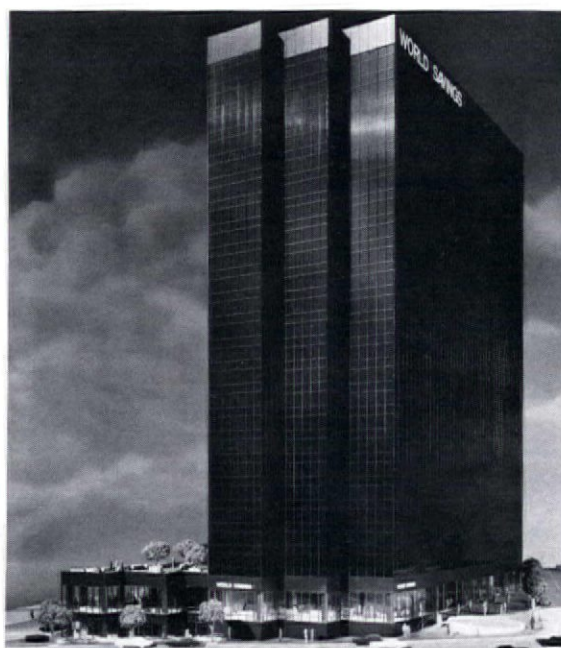
THERMO MATERIALS, INC. — (714) 272-0061



## MUTSCHLER

More than simply the best in cabinetry.

8738 West Third Street, Los Angeles 213/272-0731



## DIMENSIONAL PRESENTATIONS

Architectural Scale Models  
5835A Uplander Way  
Culver City, California 90230  
(213) 645-2875

## BARBARA VANTREASE BEALL STUDIO



CUSTOM HANDPAINTED CERAMIC TILES  
23727 HAWTHORNE BLVD., TORRANCE, CA 90505  
213/378-4410 & 213/378-1233



## Handcrafted plaster ceilings

An original technique, not previously available in this country, offers an artisan approach to ceiling textures. These new surfaces combine the benefits of noise and temperature efficiency with unique designs.

For more information call or write:

SINAI CO.

149 N. Carson Rd., Beverly Hills, CA 90210  
(213) 659-8096



RADIO DISPATCHED  
PICK-UP & DELIVERY  
SERVICE

TECHNICAL ASSISTANCE  
AVAILABLE IN YOUR  
OFFICE

CENTURY CITY BLUEPRINT • BEVERLY HILLS BLUEPRINT • WILSHIRE BLUEPRINT  
COMPLETE REPROGRAPHIC AND PRINTING SERVICES

### COMMERCIAL PRINTING

Brochures, Stationery,  
Tracing Sheets, Decals.

### COMPOSITION

Computer Phototypesetting  
Design  
Layout

### BINDERY

Saddlestitch, Comb, Tape,  
Perfect & Velobind,  
Printed Vinyl Binders

### BLUEPRINTING

All Processes Available At Our New 17,000 sq. Ft. Main Plant  
11201 W. PICO BLVD. at the San Diego Freeway  
479-6592

BRANCH PLANT • 5657 Wilshire in the Miracle Mile  
931-1441

AMPLE FREE PARKING BOTH LOCATIONS

### 9400 XEROX

Specifications:  
Inexpensive, Fast,  
Excellent quality

### 1860 XEROX REDUCTIONS

For 1/2 size prints,  
Scale changes & large originals.

### PHOTOGRAPHY

Mini-Max Pin-Register  
Overlay Drafting System  
Contacts and Projections  
Duplicate Tracings

## Douglas Hill Photography, Inc.

Architecture  
and  
Interiors

213 / 668-2553



## ANAHEIM BUILDERS SUPPLY, INC.

Distributors of Quality  
Brick, Pavers, &  
Tile Products

- American Brick Co.
- Belden Brick Co.
- Endicott Clay Products
- Pacific Clay Products
- Robinson Brick & Tile
- Sanford Brick & Tile
- Summit Brick & Tile
- Whitacre-Greer

Largest Selection of Face  
Brick and Paving Brick in  
the Western United States

## MASONRY MATERIALS

1635 South State College Blvd.  
Anaheim, California 92806  
(714) 634-4521



1974-1976 Los Angeles Bonaventure Hotel  
John Portman and Associates  
5th and Figueroa Streets, Downtown



|   |  |   |  |  |  |
|---|--|---|--|--|--|
| 1909-1921 <b>Santa Monica Pier</b><br><b>City of Santa Monica Engineers</b><br>End of Colorado Blvd., Santa Monica  |  | 1921 <b>Horatio Court West</b><br><i>Irving J. Gill</i><br>140 Hollister St., Ocean Park  |  | ca. 1930 <b>Spanish Colonial Revival Gas St</b><br>Corner Sunset Blvd. and Pacific Coast Hi<br>Pacific Palisades   |  |
| 1911+ <b>Torrance: Original Plan and Core Buildings</b> (altered)<br><i>Irving J. Gill</i> ; planners: <i>Olmsted and Olmsted</i><br>Torrance   |  | 1922-1923 <b>Palos Verdes Estates: Original Plan</b><br><i>Olmstead and Olmstead and Charles H. Cheney</i><br>Northwestern portion of Palos Verdes Peninsula  |  |  |  |
| 1920+ <b>Los Angeles River</b> (altered) and bridges<br>exemplified by the Macy St. Bridge<br>Riverbed: <i>U.S. Army Corps of Engineers</i><br>West San Fernando Valley to Pacific Ocean  |  | 4 1923-1926 <b>Lovell Beach House</b><br><i>R.M. Schindler</i><br>SE corner of 13th at Beach Front Walk, Balboa   |  |  |  |
|   |  | 1923-1924 <b>Mulholland Drive</b><br>Crest of Santa Monica Mountains between<br>Cahuenga Pass and the Pacific Ocean   |  |  |  |
|   |  | 1924+ <b>Houses</b><br><i>John Byers</i><br>Byers House 2034 La Mesa.; Simmer House,<br>2101 La Mesa; Frendy House, 2153 Mesa; Santa<br>Monica  |  |  |  |
| 1910 <b>Bowen Court</b><br><i>Arthur Heineman</i><br>539 Villa, Pasadena  |  | 3 1921 <b>Spadena House</b><br><i>Henry Oliver</i><br>NE corner Carmelita and Walden, Beverly Hills   |  | 1926-1940 <b>Sachs Apartments and Falk Apartments</b><br><i>R.M. Schindler</i><br>1811 Edgecliff and NE corner Lucile and<br>Carnation, Silverlake   |  |
| 1911 <b>Beverly Hills Hotel</b><br><i>Elmer Grey</i><br>9600 Sunset Blvd., Beverly Hills  |  | ca. 1920 <b>High Tower Court</b><br>N. end Hightower, Hollywood   |  | 1930 <b>Athenaeum</b> , California Institute<br>of Technology<br><i>Gordon B. Kaufman and Bertram Goodhue</i><br>Pasadena  |  |
| 1913 <b>Pasadena Post Office</b><br><i>Oscar Wentworth. Additions 1938, Marston and Maybury</i><br>NW corner Garfield and Colorado Ave.,<br>Pasadena                                      |  | 1923 <b>La Miniatura/Millard House</b><br><i>Frank Lloyd Wright</i><br>645 Prospect Crescent, Pasadena  |  | 1932 <b>Beverly Hills</b><br><i>William J. Gage</i><br>East side of Cresce<br>Little Santa Monica  |  |
| 1913 <b>Bernheimer's Gardens</b> ,<br>(Yamashiro Restaurant)<br><i>Franklin M. Small</i><br>1999 N. Sycamore, Hollywood   |  | 1923 <b>Monterey Style House</b><br><i>Roland Coate</i><br>1148 S. Garfield, South Pasadena   |  | 1928 <b>Marshall High School</b><br>Tracy and St. George Streets, Los Feliz  |  |
| 1917-1925 <b>Barnsdall Park Ensemble</b> : Hollyhock<br>House, Studio-Residence and Gardens<br><i>Frank Lloyd Wright and R.M. Schindler</i><br>Hollywood Blvd. at Vermont Ave., Hollywood |  | 1925 <b>Baldwin House</b><br><i>George Washington Smith</i><br>665 S. Allen, San Marino   |  | 1929 <b>Lovell Health House</b><br><i>Richard J. Neutra</i><br>4616 Dundee, Hollywood  |  |
| ca. 1920 <b>Garden of Allah</b> (R.I.P.)<br>Sunset at Laurel Canyon, Hollywood  |  | 1925 <b>Haldeman House</b><br><i>Wallace Neff</i><br>2035 Lombardy, San Marino  |  | 1929-1931 <b>Sunset Tower</b><br><i>Leland A. Bryant</i><br>8358 Sunset Blvd., West Hollywood  |  |
| ca. 1920 <b>Public Steps and Mural</b> (ca. 1973)<br>Glendale Blvd. at Echo Park  |  | 1925-1928 <b>Greystone Mansion</b><br><i>Gordon B. Kaufman</i><br>501 N. Doheny Road, Beverly Hills   |  | 1929 <b>American Legion Headquarters</b><br><i>Eugene Weston Jr.</i><br>2035 Highland Ave., Hollywood  |  |
| 1909-1925 <b>Abbey San Encino</b><br><i>Clyde Brown</i><br>6211 Arroyo Glen, Highland Park  |  | 1925-1927 <b>Pasadena City Hall</b><br><i>John Bakewell Jr. and Arthur Brown Jr.</i><br>100 N. Garfield Ave., Pasadena  |  |  |  |
| 1911 <b>Pacific Electric System Merger</b> (R.I.P.)<br>Regionwide   |  | 1925-present <b>U.C.L.A.</b> — Original Master Plan<br>and Core Buildings<br><i>George W. Kelham</i> — plan, 1925, College<br>Library, 1928; <i>Allison and Allison</i> — Royce Hall,<br>1928-1929<br>N. end Westwood Blvd., Westwood |  | 1928 <b>Angeles Abbey</b><br>1515 E. Compton Blvd., Compton  |  |
| 1914 <b>Krotona Court</b><br><i>Frank Mead and Richard S. Requa</i><br>2130 Vista del Mar, Hollywood  |  | 1921-1954 <b>Watts Tower</b><br><i>Simon Rodia</i><br>108th St., Watts  |  | 1928 <b>Villa d'Este Apartments</b><br><i>Pierpont and Walter S. Davis</i><br>1355 Laurel Ave., West Hollywood   |  |
| 1915+ <b>Thomas Ince Studios</b><br>9336 W. Washington Blvd., Culver City   |  | 1922 <b>Grauman's Chinese Theater</b><br><i>Meyer and Holler</i><br>6712 Hollywood Blvd., Hollywood   |  | 1929 <b>Samson Tire Company</b><br><i>Morgan, Walls and Clements</i><br>Telegraph Ave., City of Commerce   |  |
| 1916 <b>Dodge House</b> (R.I.P.)<br><i>Irving J. Gill</i><br>Kings Road, West Hollywood   |  | 1923 <b>Hollywoodland Sign</b> (abbreviated)<br>Mt. Lee, Hollywood  |  | 1929+ <b>Westwood Village</b> : exemplified by<br>Holmby Hall<br><i>Gordon B. Kaufman and Donald B. Parkinson</i><br>West side of Westwood Blvd. between Weyburn<br>and LeConte, Westwood  |  |
| 1916 <b>Babylonian sets for D.W. Griffith's Intolerance</b> (R.I.P.)<br><i>Walter L. Hall</i><br>Sunset and Hollywood Blvds.  |  | 1924 <b>Ennis House</b><br><i>Frank Lloyd Wright</i><br>2607 Glendower, Hollywood   |  | 1929 <b>Scripps College</b> : Original Plan<br>and Core Buildings<br><i>Ralph Cornell</i> — plan and gardens, <b>Denison Library, Women's Dorms</b> — <i>Gordon B. Kaufman</i> ; <b>Balch Hall and Administration Building</b> — <i>Sumner</i><br>10th Street, Claremont |  |
| 1917+ <b>Forest Lawn Memorial Park</b><br><i>Dr. Hybert L. Eaton, Charles Kyson, Austin Whittlesey, Fredrick A. Hansen</i><br>1712 S. Glendale Avenue, Glendale                           |  | 1924+ <b>Hollywood Bowl</b><br><i>Lloyd Wright, Frank O. Gehry et al</i><br>2301 N. Highland, Hollywood   |  | 1930-1931 <b>Wiltern Building and Theat</b><br><i>Morgan, Walls and Clements, G.A. L</i><br>Wilshire Blvd. and Western Ave., M   |  |
| 1921 <b>Schindler House</b><br><i>R.M. Schindler</i><br>833 N. Kings Rd., West Hollywood  |  | 1924-1925 <b>Alex Theater</b><br><i>Arthur G. Lindley and Charles R. Selkirk</i><br>268 N. Brand Ave., Glendale   |  |  |  |
| 1912 <b>Los Angeles Examiner Building</b><br><i>Julia Morgan</i><br>1111 S. Broadway, Downtown  |  | 1925 <b>Aztec Hotel</b><br><i>Robert Stacy-Judd</i><br>Route 66 and Magnolia, Monrovia  |  | 1927 <b>Mayan Theater</b><br><i>Morgan, Walls and Clements</i><br>1040 S. Hill, Downtown   |  |
| ca. 1916 <b>Egyptian Bungalow Court</b><br>1428 S. Bonnie Brae, Pico Union  |  | ca. 1925 <b>Mt. Baldy Barbeque</b><br>Whittier Blvd. at San Gabriel River, Whittier   |  | 1927 <b>Granada Building</b><br><i>Franklin Harper</i><br>672 S. Lafayette Park Place, Lafayette Park  |  |
| 1920+ <b>Downtown Tunnels</b><br>2nd and 3rd Streets, Downtown  |  | 1923-1924 <b>Elks Building</b><br><i>Curllett and Bealman</i><br>607 S. Park View, Lafayette Park   |  | 1929 <b>Westwood Village</b> : exemplified by<br>Holmby Hall<br><i>Gordon B. Kaufman and Donald B. Parkinson</i><br>West side of Westwood Blvd. between Weyburn<br>and LeConte, Westwood   |  |
| 1920-1926 <b>Shrine Auditorium</b><br><i>A.M. Edelman, G.A. Lansburg</i><br>665 W. Jefferson, Exposition Park   |  | 1924 <b>Andrews Hardware</b><br><i>Charles F. Plummer</i><br>1610 W. 7th St., Pico Union  |  | 1929 <b>Samson Tire Company</b><br><i>Morgan, Walls and Clements</i><br>Telegraph Ave., City of Commerce   |  |
| 7 1922-1926 <b>Los Angeles Public Library</b><br><i>Bertram G. Goodhue and Carleton M. Winslow</i><br>5th at Hope Streets, Downtown   |  | 1925 <b>Hall of Justice</b><br><i>Allied Architects of Los Angeles</i><br>NE corner Broadway and Temple, Downtown   |  | 1929 <b>Scripps College</b> : Original Plan<br>and Core Buildings<br><i>Ralph Cornell</i> — plan and gardens, <b>Denison Library, Women's Dorms</b> — <i>Gordon B. Kaufman</i> ; <b>Balch Hall and Administration Building</b> — <i>Sumner</i><br>10th Street, Claremont |  |
| 1922-1978 <b>Biltmore Hotel</b><br><i>Schultze and Weaver, Ridgway Partnership</i><br>Olive and 5th Streets, Downtown   |  | 1926 <b>Brown Derby Cafe</b><br>3377 Wilshire Blvd., Wilshire District  |  | 1930-1931 <b>Wiltern Building and Theat</b><br><i>Morgan, Walls and Clements, G.A. L</i><br>Wilshire Blvd. and Western Ave., M   |  |
| 1923 <b>St. Vincent's Church</b><br>A.C. Martin<br>Figueroa and Adams   |  | 1926-1927 <b>Carthay Circle Theater</b> (R.I.P.)<br><i>D. Gibbs</i><br>San Vicente Blvd., Miracle Mile District   |  | 1930 <b>Spanish Colonial Revival Gas St</b><br>Corner Sunset Blvd. and Pacific Coast Hi<br>Pacific Palisades   |  |
| 1923 <b>Automobile Club of Southern California</b><br><i>Hunt and Burns, Roland E. Coate</i><br>2601 S. Figueroa  |  | 1926 <b>P.E. Subway Terminal and Tunnel</b> (R.I.P.)<br>4th and Hill Streets and through 2nd and<br>Glendale, Downtown  |  | 1932 <b>Beverly Hills</b><br><i>William J. Gage</i><br>East side of Cresce<br>Little Santa Monica  |  |
| 5 1926-1928 <b>Los Angeles City Hall</b><br><i>John C. Austin, John Parksin and Albert C. Martin, Austin Whittlesey</i><br>200 N. Spring Street, Downtown                                 |  | 1927 <b>Mayan Theater</b><br><i>Morgan, Walls and Clements</i><br>1040 S. Hill, Downtown  |  | 1932 <b>Beverly Hills</b><br><i>William J. Gage</i><br>East side of Cresce<br>Little Santa Monica  |  |
|   |  | 1927-1928 <b>Oviatt Building</b><br><i>Walker and Eisen</i><br>617 S. Olive, Downtown   |  | 1932 <b>Beverly Hills</b><br><i>William J. Gage</i><br>East side of Cresce<br>Little Santa Monica  |  |
|   |  | 1928 <b>Richfield Building</b> (R.I.P.)<br><i>Morgan, Walls and Clements</i><br>W. side of Flower between 5th and 6th Streets,<br>Downtown  |  | 1932 <b>Beverly Hills</b><br><i>William J. Gage</i><br>East side of Cresce<br>Little Santa Monica  |  |
|   |  | 1928-1940 <b>Miracle Mile Business District</b><br>exemplified by <b>May Company</b><br><i>Albert C. Martin and S.A. Marx</i> (1940)<br>Wilshire Blvd. between La Brea and Fairfax  |  | 1932 <b>Beverly Hills</b><br><i>William J. Gage</i><br>East side of Cresce<br>Little Santa Monica  |  |
|   |  | 1929 <b>The Eastern-Columbia Building</b><br><i>Claude Beelman</i><br>849 S. Broadway, Downtown   |  | 1932 <b>Beverly Hills</b><br><i>William J. Gage</i><br>East side of Cresce<br>Little Santa Monica  |  |
|   |  | 1929 <b>Mudd Hall of Philosophy</b><br><i>Ralph C. Flewelling</i><br>Univerity of California, Exposition Park   |  | 1932 <b>Beverly Hills</b><br><i>William J. Gage</i><br>East side of Cresce<br>Little Santa Monica  |  |
|   |  | 1929+ <b>Spring Street Financial District</b><br>exemplified by Pacific Coast Stock Exchan<br><i>Samuel Lunden</i><br>618 S. Spring Street between 5th and 7th,<br>Downtown   |  | 1932 <b>Beverly Hills</b><br><i>William J. Gage</i><br>East side of Cresce<br>Little Santa Monica  |  |



# CHAPTER NEWS AND NOTES

Summary, 2170th Meeting of the LA/ AIA Board of Directors, July 11, 1980:

- **President Smith** presented his proposal for the establishment of a Procedural Planning Committee to establish and maintain a 3-year plan.
- **Wertheimer** stated that John Pastier was investigating the allegation against DMJM and **President Smith** regarding a project in Massachusetts 12 years ago. **Smith** responded that he had not knowledge of, or involvement in the making of alleged political contributions to Massachusetts politicians in connection with the award of the design contract. The Board unanimously accepted his statement of denial of any wrongdoing.
- **Zimmerman** reported on increased operating costs and raised questions about supplemental dues. He requested that the membership be assessed to cover the cost of the chapter move. To date, \$5,135 has been received.
- **David Martin** summarized **Richard Wurman's** plan for the "LA by LA" Exhibition.
- **Wertheimer** recommended that a working committee be organized to write a chapter operations manual.
- **Zechter** reported that the mock exam netted \$3,000 in profit.
- **Tyler** requested assistance in organizing the student bid to host Forum 81 in L.A.
- **Crompton** reported on the concerns of the Urban Design, Housing, Energy and

Transportation committees.

- **CCAIA President Verger** stated that the July CCAIA Board meeting will concentrate on registration.
- **Zimmerman** moved to investigate the establishment of an AIA Government Center in the Bradbury Building. The motion was defeated.

## Membership Report, April:

New members: **Charles Roy Rowe III** (Landon & Wilson); **Rodney Alan Stutman** (Self-Employed); **Reuven Meghiddo** (Self-Employed); **Ruth Meghiddo** (Self-Employed); **Ramesh Patel** (Gruen Associates); **John Carrington Rollow** (Theodore Barry & Associates); **Karl Schwerdtfeger** (Self-Employed); **Jerome Zerg** (Self-Employed); **Alexander P. Tan** (Self-Employed).

New Associate Members: **Donna Jean Brown** (HACIA); **David Lawrence Rhoads** (Charles Copeland Associates); **Fereidoun Kermani** (Jack Chernoff Architects); **Raja R. Iyengar** (Gensler & Associates).

Professional Affiliates: **Robert**

**Edward Young** (NICO Construction Co.); **Joyce Colton** (Self-Employed); **Murray Feldman** (Pacific Design Center).

**Aldo Rossi in America: 1976 to 1979**, an exhibition of architectural drawings by one of Europe's most original and controversial architects, will continue through August 31 at the Main Gallery of the UCSB Art Museum. Rossi, well known in Europe for his designs as well as his critical writings since the mid-sixties, has been recognized only comparatively recently by an American audience. Whereas in Europe his practice has consistently been seen as a whole — writings and buildings reinforcing his often enigmatic and poetic drawings, and vice versa — in America it is his imagery which has had a profound effect during the late 70s.

The exhibition concentrates on the *Citta Analoga*, a series of drawings made by Rossi on recent trips to the United States and one which appears to be the primary locus of his architectural conception.

**Late Entries to the Chicago Tribune Competition.** The exhibition featured in the July issue of *L.A. ARCHITECT* will be shown at the La Jolla Museum of Contemporary Art from September 13 to October 13. On September 17 at 8:00 p.m. the museum will sponsor a symposium moderated by John Dreyfuss. The panel will include Frank O. Gehry, Charles W. Moore, Eric Moss, Michael F. Ross, Stanley Tigerman and Thomas R. Vreeland Jr. The museum is located at 700 Prospect, La Jolla.

A concentrated four-day short course, "Building Energy Analysis Using the DOE-2 Computer Program," will be presented Sept. 15-18, 1980, at the University of California, Berkeley.

The course will include lectures and hands-on exercises on the use of the DOE-2 energy-analysis computer program to predict the potential of various conservation measures for new buildings or retrofits for existing ones. Also covered will be the format and content of the proposed national

building code, Building Energy Performance Standards (BEPS), and the state of California's Performance Method Energy Regulations.

The course instructors are Zulfikar O. Cumali and Douglas G. Daniels, members of a Bay Area consulting firm.

Further information is available from Continuing Education in Engineering, UCB Extension, 2223 Fulton St., Berkeley, CA 94720; (415) 642-4151.

**Architectural Sculpture**, a collaborative exhibition with installations and documentation organized by the Los Angeles Museum of Contemporary Art will be presented this fall at a number of local galleries. The various installations will run concurrently at Cal Tech; Cal State, Northridge; Cal State, Dominguez Hills; Cal State L.A.; Chapman College and LAICA's L.A. and Traction Ave. galleries from early September through November. In addition to the exhibit, LAICA will sponsor guest lectures, artist's lectures and additional events. For further information contact: LAICA, 2020 S. Robertson Blvd., (213) 559-5033.

## AVAILABLE

**Specifier and/or Contract Administrator, Chiefs' job only.**  
or per job fee  
30 years experience.  
(213) 792-1800  
P.O. Box 8263, San Marino, CA 91108

BOOKS on ARCHITECTURE • DESIGN • PLANNING  
new • out-of-print • imported / hardcover & paperback

WE ALSO BUY BOOKS

**Hennessey & Ingalls, Inc.**

Art & Architecture Bookstore 473-0380

When in Orange County visit our new location  
**Bristol Town & Country**  
3680 S. Bristol Street  
3 blocks north of South Coast Plaza

## Contemporary and Traditional Stained Glass Design

## Residential and Commercial Art Glass Sandblast Etching



**4209 Lankershim Blvd**  
**North Hollywood, Ca. 91602**  
**Phone (213) 985-4637**

## LUMBER ASSOCIATION OF SOUTHERN CALIFORNIA

We have available to you:

Design information  
Technical assistance  
Literature including

Timber Construction Manual  
Grading rule books  
Western Wood Use Book  
National Design Specifications  
Span tables

**WOOD — The only renewable natural resource**

If we can be of help to you, call or come by

1915 Beverly Blvd. Ste. 202 Los Angeles, Ca. 90057  
213-483-6450



## L.A. ARCHITECT

Published monthly (except August) by the Los Angeles Chapter / American Institute of Architects, 8687 Melrose Avenue, Los Angeles, CA 90069.

One year mail subscriptions: \$10.  
Students: \$6. Advertising rates are available from the Chapter office.

Editorial contributions and correspondence are invited. The opinions stated are those of the authors only, and do not reflect the official position of the AIA or the Los Angeles Chapter, except where noted.

Copy deadline is the first of the month prior to publication.

Appearance of names and pictures of products and services in either editorial or advertising does not constitute an endorsement of same by the AIA or the Los Angeles Chapter.

**Stanley M. Smith, AIA**  
President  
**Lester Wertheimer, AIA**  
Vice-President  
**Bernard Zimmerman, FAIA**  
Treasurer  
**Harry Newman, AIA**  
Secretary

Editorial Board:  
**Peggy Cochrane, AIA**  
**Kenneth Dillon, AIA**  
**Thomas S. Hines**  
**Charles W. Moore, FAIA**  
**Eric O. Moss, AIA**  
**Stefanos Polyzoides**  
**Michael F. Ross, AIA**  
**A. Jeffrey Skorneck, AIA**  
**Richard Saul Wurman, FAIA**

**Regula Campbell**  
Editor  
**John Kirkpatrick**  
Advertising Director

## DESIGN SERVICES OFFERED DION NEUTRA, AIA

For significant or unique projects here or abroad in marketing, masterplanning, schematic and design development, in collaboration with any size quality production firms.

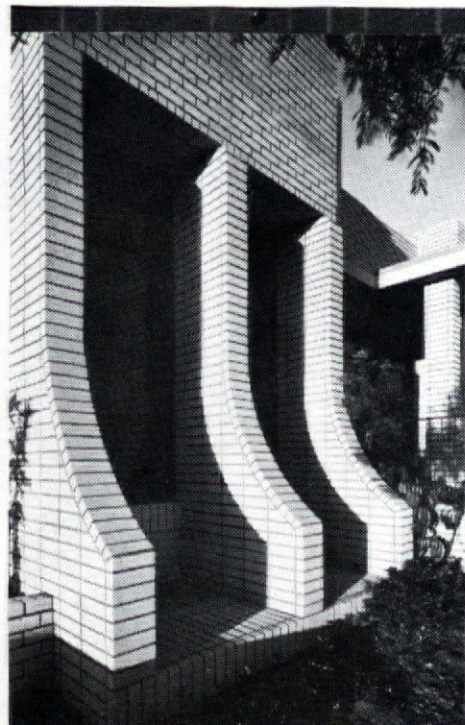
**RICHARD and DION NEUTRA ARCHITECTS and ASSOCIATES**  
2379 Glendale Bl., Los Angeles 90039  
(213) 665-4950, 666-1806

## ARCHITECTURAL DESIGNER WANTED

Min. 5 years exp. commercial, industrial, and residential work. West LA growing firm. Design oriented. Salary \$30,000 + fringe ben. Submit resume, replies confidential.

Box 101  
L.A. ARCHITECT  
8687 Melrose Ave.  
Los Angeles, CA 90069

**BOARD SPACE**  
**HOLLYWOOD**  
**LOCATION**  
**FULLY EQUIPPED**  
**OFFICE WITH**  
**CONFERENCE AREA**  
**\$175.00/MONTH**  
**789-9383**  
**EVENINGS**



THE  
INFORMATION  
CENTER  
FOR  
MASONRY  
CONSTRUCTION

VISIT  
OUR  
OFFICE  
AT

**MASONRY INSTITUTE OF AMERICA**  
2550 Beverly Blvd.  
Los Angeles, Ca. 90057

388-0472

## Preparing Design Office Brochures: A Handbook by David Travers

This down-to-earth, practical handbook removes uncertainties and clarifies the process of producing top-notch, effective general capabilities brochures. It takes the reader confidently through every step—planning, budgeting, scheduling, organizing, designing, and producing a brochure.

"Excellent manual."—AIA Journal



"Any design firm contemplating the preparation of a brochure should have this book. A thorough and very useful guide."

—Interiors

"Everything you ever wanted to know about architectural office brochures. . . Its greatest value may be in clarifying the role of brochures in architectural promotion, reducing their preparation from an ordeal to an efficient, satisfying process."

—L.A. Architect

"The advice on budgeting alone could save offices hundreds to thousands of dollars."

—Raymond L. Gaio, AIA, President of B.I.D.S. Inc., marketing and management consultants

## Arts + Architecture Press

1119 Colorado Avenue  
Santa Monica, CA 90401

L.A.A.

|                       |       | Retail | Readers |                          | Total         |
|-----------------------|-------|--------|---------|--------------------------|---------------|
| Vienna to Los Angeles | Paper | 10.95  | 8.75    | <input type="checkbox"/> | 6% tax        |
| Vienna to Los Angeles | Cloth | 17.50  | 14.00   | <input type="checkbox"/> | Shipping 1.50 |
| Brochure Handbook     | Paper | 9.95   | 7.95    | <input type="checkbox"/> | Total         |

Make checks payable to: Arts + Architecture Press

Name

Address

City

State

Zip