

By Popular Request: Dinner and Conversation to be Featured at April Meeting



As a direct result of response from the membership on questionnaires mailed recently by the Chapter's Board of Directors, the April 14 program will be a dinner meeting in the Sequoia with no guest speaker and no formal program of any kind. The emphasis will be on conversation and relaxation.

President Lester Wertheimer said the evening meeting will focus on the exchange of information and that he and the other officers and Board members would be present to discuss current Chapter affairs.

"I will give a short, informal talk on current Chapter activities after dinner, and I hope that members who are unable to attend the dinner

will come after 8 p.m. for the discussion," said Wertheimer.

The Board suggests that each member bring five color slides of recent work to be loaded into projectors which will show the slides continuously throughout the evening. Be sure the slides are clearly identified so they can be returned after the meeting.

Members are encouraged to bring spouses; the cost will be \$10.00 per person. There will be a no-host bar opening at 6 p.m. and the buffet dinner will begin at 7 p.m. Be sure to make your reservation in advance at the LA/AIA office. Dinner tickets will not be sold at the door. Call 659-2282 before April 7.

Kenneth Dillon Obituary:

Kenneth Dillon, a founding Board Member of LA ARCHITECT and an active member of the LA/AIA died last month after a serious illness at the age of 53. A beloved member of the architectural community, Dillon studied at Hamilton College, Columbia University and the Ecole des Beaux Arts. He was Principal in his own architectural practice. Kenneth Dillon leaves behind his wife, Dejon, and son, Colin.

His erect stature, impeccable dress, keen eye and great sense of pride were indicative of a gentleman in the Old World tradition. He never gave up the struggle to remain independent in a field that increasingly eliminates that possibility. He, indeed, used that talent to reaffirm tradition in his practice of architecture.

I admired so his fine intellectual mind, a constant source of information in areas of history, archeology, and politics, but in a way, best of all was his cryptic sense of humor—always a delight.

Mexico, his passion, was revealed to me when we traveled together; our family really benefiting from his interest and love of the people and country.

We enjoyed many wonderful times and traditions together, and I shall dearly miss him.

Carlos Diniz

Ken Dillon was part of my extended family. He was graceful and elegant and honest. We all shared many special times together, here, and Mexico which he and Dejon so loved. His sense of humor—lips pursed, eyebrows raised while giving us yet another *bon mot* that he so enjoyed himself—was one of the

many subtle aspects of his personality. Discipline was another. Unlike many, he was truly "educated" and read widely—literature, politics, esoterica—and, of course, architecture. But he was also, unlike many, close to the natural world and all that grows and flourishes in the sweet, lovely environment that he and Dejon made. Ken had a sense of "rightness" about things, and of how to put them together—buildings, evenings, words.

Even when enduring the hardest, most awful of illnesses his fineness of spirit, beauty and discipline and capacity to be amused became a model to his friends. He is gone just at his prime—at a time when his work as an architect, thinker and writer were crystallizing.

Deborah Sussman

Fifty is young for an architect. Forty is really the beginning. He had a scant ten years. In those years he brought sincerity and gentleness to his profession, to his work and to his friendships. He carried learning with modesty and he carried out his dying with modesty. Life was not so precious that he could shift the burden of leaving it to others.

Esther McCoy

Kenneth Dillon was one of a small group of friends who are very close. He is the first of this group to go. The shock of his death has made us acutely aware of our own mortality. His manner of dying; his dignity, compassion, warmth and humor all maintained while he was being wasted by a cruel disease has given us all courage.

William Osmun

currently serves as its Treasurer. She is a corporate member of the Women's Architectural League and has chaired its Public Relations Committee under three separate administrations.

"As a long-time advocate of the Institute's basic principles, I am truly excited at the opportunity to be more closely involved in its activities," Axon said. "And I firmly believe that while communication and services are the backbone of this organization, membership support and participation are its heart. In particular, I feel that the Los Angeles Chapter, as one of the largest in the nation, can, and should, be a model for all. I look forward to assisting in the achievement of this status."

Married to Donald C. Axon, AIA, health facilities architect and consultant, Axon resides in Crestwood Hills, a community originally designed by the late A. Quincy Jones, FAIA, Edgardo Contini, AIA, and Whitney Smith, AIA. The couple are active participants in their local homeowner's association, where Axon serves on a 3-person, volunteer Architectural Committee.



Janice Axon has accepted the position of Executive Administrator at the Los Angeles Chapter, American Institute of Architects.

She comes to LA/AIA with an extensive background in office and business management for architectural firms in New York and Houston as well as Los Angeles, where for more than eleven years she has been in charge of the office at Kamnitzer Cotton Vreeland, Architects and Planners.

No stranger to our architectural community, Axon is a regular contributor to *LA ARCHITECT*, is a member of the Editorial Board and

LA/AIA Committees: 1981

Much of the work carried out by the LA/AIA is performed by the members themselves. This is committee work, investigating issues which affect every practicing architect. This year, there are seven working committees, each headed by a Director. All of these need the enthusiasm and active support of members; so if you are interested in making a suggestion or joining a committee, please call the appropriate Director.

The **Architectural Practice Committee**, headed by Cyril Chern, AIA (213) 990-0900, is concerned with compensation, insurance, architects in government, and health facilities. The **Education Committee**, headed by Martin Gelber, AIA (213) 393-0611, is concerned with scholarships, pre-university, and architectural school liaison. The **Legislation Commit-**

tee, headed by Al Rosen, AIA (213) 450-4449, is concerned with legislative liaison, building codes and political action. The **Communications/Public Relations Committee**, headed by Michael Ross, AIA (213) 821-7751, is concerned with *LA ARCHITECT*, publicity, and communications. The **Environment Committee**, headed by Mike Shotwell, AIA (213) 679-4216, is concerned with urban design, housing, land use, energy, transportation, and cultural heritage. The **Chapter Operations Committee**, headed by Virginia Tanzmann, AIA (213) 625-1734, is concerned with membership, fellowship, ethics and by-laws. The **Programs and Exhibits Committee**, headed by Bernard Zimmerman, FAIA (213) 651-5511, is concerned with meetings, technical programs, and design awards.

April, 1981

LA Architect

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Inside:

By 1984, Los Angeles will have two new museums displaying modern and contemporary art, the Atlantic Richfield Gallery of the Los Angeles County Museum of Art, and the Museum of Contemporary Art on Bunker Hill.

LA ARCHITECT examines the work of the two architects who will be designing these museums: Michael Sorkin discusses the work of **Hardy Holzman Pfeiffer Associates**, this year's recipient of the AIA Firm Award and architects for LACMA's proposed new wing.

Michael Franklin Ross explains the work of **Arata Isozaki**, architect for the Museum of Contemporary Art.

Lectures:

April 6: **Eric Moss**, of Moss & Stafford, lectures on his own work, USC School of Architecture, Harris 101, 1:00 p.m.

April 8: **Peter Cook**, founder of Archigram and author of *Experimental Architecture*, lectures on his recent work, SCI-ARC, 8:00 p.m.

April 9: Architecture, Planning and the Environment, **Hassan Fathy**, USC, Davidson Conference Center, 7:00 p.m.

April 9: **25 Years Hybridization of Painting and Sculpture in American Art**, Richard Armstrong, Sequoia Room, Pacific Design Center, 7:30 p.m., \$2.00.

April 13: **Eric Zimmerman**, neon sculptor, Department of Architecture, Cal Poly Pomona, 8:00 p.m.

April 20: **Ron Lovinger**, landscape architect from Oregon, discusses his own work, USC, Harris Hall 101: 1:00 p.m.

April 20: **Thom Mayne**, lectures on the work of Morphosis, Department of Architecture, Cal Poly Pomona, 8:00 p.m.

April 22: **Europe/USA: Relationships in Contemporary Art**, Anne Rorimer, Sequoia Room, Pacific Design Center, 7:30 p.m., \$2.00.

April 27: **Tony Lumsden** lectures on the work of DMJM, USC Harris 101, 1:00 p.m.

April 27: **John Cabalka**, graphic designer, Department of Architecture, Cal Poly Pomona, 8:00 p.m.

May 4: **David Rinehart** talks about his current work with Moshe Safdie, USC Harris 101, 1:00 p.m.

May 4: **Eric Moss**, architect, Department of Architecture, Cal Poly Pomona, 8:00 p.m.

May 5: **Pep Bonet** discusses his work with Studio Per, Barcelona, Spain, USC Harris 101, 1:00 p.m.

May 11: **Helmut Schulitz**, architect, Department of Architecture, Cal Poly Pomona, 8:00 p.m.

Courses:

Solar Workshop—Hotels, conducted by Ionic Solar, Inc., Las Vegas, NV, April 27, (402) 339-2420.

Solar Workshop—Restaurants, conducted by Ionic Solar, Inc., Los Angeles, CA, April 29, (402) 339-2420.

Solar Workshop—Commercial Laundries, conducted by Ionic Solar, Inc., Honolulu, HI, May 4, (402) 339-2420.

Exhibitions:

Buildings Reborn in Los Angeles, sponsored by the Los Angeles

Conservancy, UCLA School of Architecture and Urban Planning, April 6–May 1.

LA by LA, LA/AIA Bicentennial exhibition, Municipal Arts Gallery, Bardsall Park, (213) 660-2200, through April 12.

Events:

Construction Specifications Institute Show, April 22, 5:00–9:00 p.m., Chalon Hall, 1933 S. Broadway, Los Angeles.

April 25: **Contemporary Architecture Tour**, including works of Moore, Gehry, DeBretteville, Fisher, Hodgetts, Kappe. Society of Architectural Historians. For further information: Leslie Heumann (213) 271-9551.

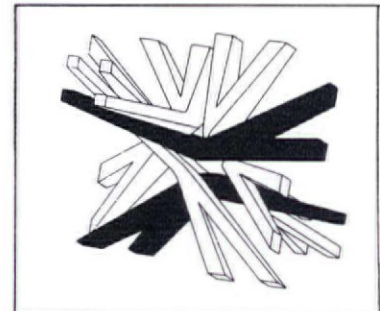
The Other Side of the Bridge, a visit to East Los Angeles with Martin Olvera, Assistant Project Director for Historic Preservation of the East Los Angeles Community Union, sponsored by the Los Angeles Conservancy, City of Commerce Library, April 5, 2:00 p.m. For further information phone 623-CITY.

Ongoing Events:

Tours of the **Schindler House**, Saturdays 11:00 a.m. to 4:00 p.m. 835 No. Kings Rd., Los Angeles, CA 90069 (213) 651-1510.

200 Years/Images of Los Angeles, a Bicentennial Timeline in the dome at Pershing Square, through September 4, 1981.

Next Month:



Konrad Wachsmann would have celebrated his eightieth birthday in May. The LA/AIA will honor him next month by presenting a program about his work.

LA Architect:

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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.

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Library Update: New Library at No Cost to the City?



The Los Angeles Central Library, which may arguably mark the high point in civic building in Southern California, is again threatened with demolition by the City. The library, designed by Bertram Goodhue in 1922 and listed on the National Register of Historic Places receives only passing mention in a 39-page draft Request For Proposal now in the hands of interested developers. The RFP describes the city's intention to obtain from a developer a new Central Library "at no cost to the city" in exchange for a fifty-year lease and development rights to the existing Central Library site located in the heart of the downtown business district. Now that the parcels on Bunker Hill have all been spoken for, the library site is being viewed with keen interest by developers as the last "open" site so situated.

The announcement of the February 9 meeting of the Board of Library Commissioners at which the RFP was approved was the first public disclosure of the city's plans for the library site since 1978. In that year the SCC/AIA and its Central Library Task Force, with support from the National Trust for Historic Preservation, offered to assist the city in its deliberations on a proposal for the renovation and expansion of the existing library. The result, a meticulously written

and illustrated report, *Guidelines for Preservation, Restoration, and Alterations to the Central Library of Los Angeles*, and a subsequent offer to set up an impartial panel of professionals to review proposals for library development were accepted with thanks by the city council but aroused little true interest among its members. Then, when it became clear that the Environmental Impact Report for the proposed project had dealt inadequately with the issue of historic preservation, the Chapter brought suit against the city to invalidate the EIR. For a number of reasons, most notably difficulty in funding, the City eventually dropped the project. Now after a two year pause, the battle seems to have begun anew with powerful opposition to the City's latest approach mounting quickly among citizen groups concerned with the city's heritage and the quality of its urban environment.

The issues must sound familiar to those who have followed the debate over the future of the library. Of utmost concern to those challenging the RFP is a thorough investigation of alternative approaches to on-site development. An increase in the stipulated 6 to 1 floor area ratio for purposes of transferring that density to another property and the more general question of "unlimited transferability" for historic proper-

ties are among topics being explored.

Whether or not alternative approaches can be developed, the contents of the present RFP, which allows for a mixed use (hotel/office/retail) development of approximately 1.3 million square feet, will be carefully scrutinized. The RFP stipulates that the new library have a total net area of 400,000 square feet and offers the proposer the option of constructing the building on either the existing library site or on other available sites within the immediate vicinity. It describes as "preferred," a library with a minimum of 70,000 square feet per floor and a maximum height of six stories.

In some respects, the RFP is remarkably specific. It devotes ten pages to the program of a temporary library facility—assuming the existing building must be razed or that it cannot be renovated and reused after the completion of new construction. In the "site criteria" section, the RFP makes very clear the significance of surrounding buildings, for example criterion no. 4, "Facilitate view to California Club with low-rise elements adjacent." In the interest, one assumes, of thoroughness, there is a page of structural and furnishing requirements for the new library. Specified therein are flooring materials and shelving units as well as live loading and air handling standards.

Were it not for the fact that all of this is to occur on the site of a recognized landmark of national significance, the RFP might be taken as an ordinary initial statement of this sort of program. What is astonishing about the RFP is its vague treatment of the historic preservation issue. The only incentive to those who would propose a scheme which somehow preserves and reuses the existing library is an introductory sentence which promises "favorable consideration" to such offers. But a quick check of the area requirements must make the promise look like more trouble than it is worth.

The present library occupies about one third of the 223,000 square foot site. It is difficult to imagine (though we hope some developers will try) how a library building of 70,000 net square feet per

floor can be constructed adjacent to the existing library without resulting in major changes to the exterior of the old building. A further requirement in the RFP calls for the inclusion of a minimum of 65,000 square feet of landscaped open space and may make even more remote the possibility of putting together a profitable developer package around the existing structure.

In an effort to impress upon the City Council and the Mayor's Office the fundamental importance and complexity of the issues raised by the plight of the Central Library and the need for a more sophisticated response, a coalition of interested groups has been formed. Among the participants are the Los Angeles Conservancy, the LA Chapter of the Society of Architectural Historians, Pasadena Heritage, and the LA Chapter/AIA. Chapter Members interested in working with the Library Coalition are urged to contact the Cultural Heritage Committee.

Barton Phelps
Chairman, Cultural Heritage
Committee

County Work Available

Architects interested in Los Angeles County projects are encouraged to contact Richard Galuhn, Staff Coordinator, County of Los Angeles Architectural Evaluation Board, 550 South Vermont Avenue, Los Angeles, CA 90020.

Faculty Positions Available

The Department of Architecture, College of Environmental Design, University of California, Berkeley, is seeking candidates for positions at Assistant Professor level to teach architectural design and also building sciences and construction. Applications are due May 1. For further information and application forms, write: The Secretary, Faculty Search Committee, Department of Architecture, 232 Wurster Hall, University of California, Berkeley, CA 94720. The University is an Equal Opportunity, Affirmative Action Employer.

Wertheimer Receives Resolution



LA/AIA President Lester Wertheimer receives a resolution from City Councilman Joel Wachs commending the Chapter for sponsoring the LA by LA exhibit now on display in the Municipal Arts Gallery at Bernald Park through April 12. The California Arts Council and the National Endowment for the Arts are co-sponsors of the exhibit which celebrates four phases of the Los Angeles built environment: public, private, and fantasy/visionary architecture and the area of landscape. The gallery is open Tuesday through Sunday from 12:30 p.m. to 5:00 p.m.

Feedback, Please!

Some time ago, each of you received a "blue sheet" questionnaire asking you to express your opinion on a variety of Chapter issues. We are planning a program of action and need your assistance.

To date, we have received slightly more than a 10% response.

Now, we just *know* there are a lot of you out there who have very definite ideas on what you would like to see implemented in our Chapter. Why not let us in on it?

If, by chance, you did not receive a copy of the questionnaire, please call the Chapter office, 659-2282.

This is *your* organization and it can be anything you want it to be—but you have to let us know!

Janice Axon
Executive Administrator

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Wemple Named Interim Dean



Professor Emmet L. Wemple has been named Interim Dean of the School of Architecture at the University of Southern California. Wemple, a member of the USC architecture faculty for more than 30 years, will replace Panos Koulermos who is stepping down after serving as Chairman and Interim Dean since mid-1979. In addition to his new duties, Wemple will continue to act as Co-Chairman of the Search Committee charged with finding a new permanent Dean for the School of Architecture.

Wemple is a founding member of the school's supporting organization, The Architectural Guild, and he has served the Guild as President and member of the Board of Directors. He is a past President of the Friends of the Gamble House and continues to serve that organization as a member of the Advisory Board.

Other offices held by Wemple include vice president of the Southern California Chapter of the American Society of Landscape Architects, vice president of the Southern California Chapter of the Society of Architectural Historians, and chairman of the Southern California Coordinating Council for Historic Preservation.

A documentary film on the work of turn-of-the-century architects Charles and Henry Greene was co-produced by Wemple and his wife Meg. The film was premiered on television last fall by KCET, Channel 28.

Architects as Artists

An exhibition of 52 watercolors by members of The American Institute of Architects opened at The Octagon in Washington, D.C. on March 3, 1981 and is on view through April 22, 1981. The twenty-six architect-artists whose works are on view represent a national spectrum of AIA membership ranging from Vermont to Hawaii. One member of the LA/AIA, William Shinderman, is represented by two paintings.

Dr. Peter Marzio, Director of the Corcoran Gallery of Art; Janet Flint, Curator of Prints & Drawings, the National Museum of American Art, Smithsonian Institution; and Dr. Alan Fern, Director for Special Collections, The Library of Congress, served on the jury and selected the winning entries. During the Octagon exhibition and later at the AIA's annual convention, one-half of the watercolors will be sold by silent auction bids and the proceeds will benefit the activities and programs of the AIA Foundation. All of the watercolors will be exhibited at the AIA Convention in May in Minneapolis, Minnesota. Later the other half of the watercolors will be placed in the Foundation's Prints & Drawings Collection for future study and exhibition.

The American Institute of Architects Foundation has recently embarked upon a three-year, \$2,500,000 Endowment Campaign geared towards architects, construction firms and foundations throughout the country. Monies raised by The Foundation will be matched by a Challenge Grant from the National Endowment for the Arts.

French Study Tour

UCLA Extension's Interior and Environmental Design Program is offering a 20-day field study tour of the great treasures of "French Art, Architecture and Design," June 27 to July 16. Jody Greenwald, ASID, will lead tour participants through French art and design from medieval times to the present, in Paris, the Ile-de-France and the Loire Valley. Architects, designers, historians, scholars and curators in France will

share their expertise in lectures, guided tours and dialogues. The itinerary includes visits to the baroque splendor of Vaux-le-Vicomte and Versailles, the gracious 18th century townhouses, the 19th century Paris of Baron Haussman and Napoleon III, Monet's garden at Giverny and 20th century creative expressions such as the Centre Pompidou and Corbusier Foundation. Rarely seen areas of Versailles, private homes and chateaux and special collections will be opened for this tour.

In preparation for the study program, four lectures and one travel orientation meeting will be given by Jody Greenwald prior to departure, and one lecture after returning.

The itinerary includes 13 days in Paris with visits to the 15th century Hotel de Cluny; medieval Paris and the Marais Quarter, the locale of 17th century nobility; and the Hotel de Bethune-Sully and Soubis Palace. A two-day visit to Versailles includes parts of the Royal Apartments not opened to the public.

A five-day excursion to the Chateaux Country, the "green heart of France," through medieval Chartres and Chambord offer glimpses of the unique architectural style that flourished there.

Participants will visit the fortress-chateau of Usse, with its towers and fortifications, the Azay-le-Rideau, one of the most successful of the Renaissance chateaux, and Clos Luce in Amboise, where Leonardo da Vinci lived and died.

A visit to Chateau Vaux-le-Vicomte, which was the inspiration for Versailles and whose gardens are considered to be among the most beautiful in France.

Twentieth Century Paris will be highlighted by the Sixteenth Arrondissement, the center of artists and architectural designers; the Musee des Arts Decoratifs, displaying the vivid panorama of the evolution in form and taste in painting, furniture, tapestry and the decorative arts; and Centre Pompidou, a center for information on contemporary art.

The tour cost from Los Angeles is \$3550 plus \$200 course enrollment fee. For details write The Arts, UCLA Extension, P.O. Box 24901, Los Angeles, CA 90024 or call (213) 825-9061.

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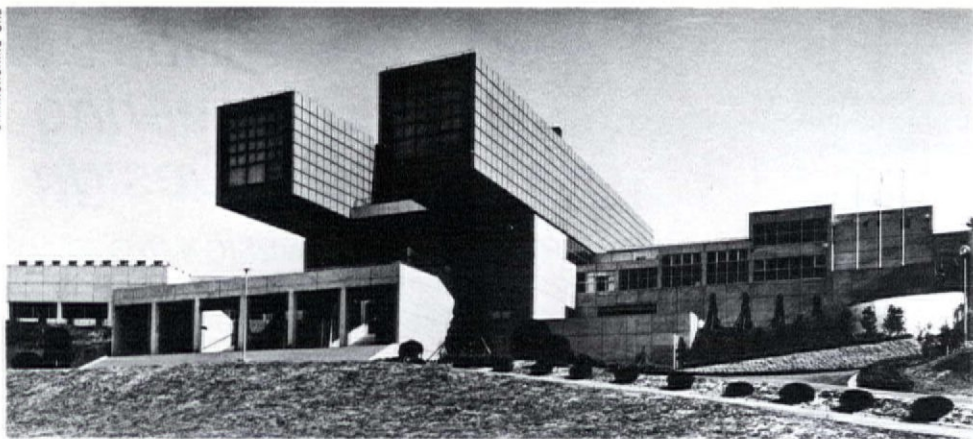
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Exterior elevation, Kitakyushu Museum.

New architect for the Museum of Contemporary Art

Last January, the Museum of Contemporary Art Los Angeles announced their selection of Arata Isozaki as architect for the new museum, which will be the focus of California Center on Bunker Hill. Over the next few months Isozaki will be working on schematic design and programming with members of the museum's architecture and design committee, which includes architectural designer Coy Howard, artists Robert Irwin and San Francis, museum trustee Max

Palevsky, and directors Pontus Hulten and Richard Koshalek.

The following article on Isozaki's work is extracted from *Beyond Metabolism: the new Japanese Architecture*, written by Michael Franklin Ross, AIA.

Michael Franklin Ross is principal in Ross Associates. Currently, he is working as Associated Architect to Hardy Holzman Pfeiffer Associates on the renovation of Immaculate Heart College to the American Film Institute.

ARATA ISOZAKI

By Michael Franklin Ross, AIA

Arata Isozaki is one of the most fascinating, antitraditional, and important architects in Japan today. A graduate of Tokyo University and one of the key designers on Kenzo Tange's staff during the late fifties and early sixties, Isozaki played a major role in the evolution of the megastructure idea, in the Plan for Tokyo in 1960, and in the conceptual design process that led to the Yamanashi Communications Center. After publishing several urban design schemes of his own, he established the Arata Isozaki Atelier in 1958.

An eclectic architect of enormous intellect, Isozaki is continually investigating and digesting aspects of foreign cultures past and present. He admits having a fondness for the work of Claude Ledoux whose simple spheres, cubes and pyramids were as refreshing and unexpected in the eighteenth century as are Isozaki's forms and spaces in this century.

The sixties were marked by the development of an aesthetic system employed primarily in the design of several branch banks and residences, by studies of computer-aided urban complexes, and by his wry wit. In the Festival Plaza at Expo '70, Isozaki created a computer-operated robot which, he explained, "produced light, color, sound, smell and fog. It was a robot that could walk and dance by himself." He says that, "I never believed in technology as the answer, although I am very interested in studying man-made things. I am very concerned with the aesthetic aspects of architecture: space, feeling and concept." As his own words imply, his primary concern is with the aesthetic aspects of architecture. This is clearly illustrated in the evolution of branch banks for Fukuoka Sogo Bank. Both the Oita and the Daimyo branches, completed in the late sixties, employ shifted grids in plan, clerestory lighting, and a playful use of expressionist air diffusers. The pleasure of visiting both is, however, in Isozaki's manipulation of space; in his use of light and reflections to bring an element of surprise and whimsy to the mundane task of cashing a check. More recently, his branch banks in Nagasumi, Ropponmatsu and Saga are more consciously Mannerist employing a continuous grid over all the surfaces. Isozaki has noted that:

"By covering the entire composition with this membrane, divided into basic, all-pervading units, it is possible to express endless amplification in three directions because everything resolves into this framework, in which positional relations may be subjected to all kinds of changes."

Careful inspection of these projects reveals a form of graph paper wrapping its way around every surface, and pervading the entire design process. It is much more than a modular coordination-grid familiar to designers using prefabrication systems. It is the conceptual notion that one begins with a pure, abstract, non-directional field in which walls, floors, and ceilings represent merely planes in space. Into this field the architect can project differing objects, can stretch the grid using false perspective, or can manipulate space using the grid for reference points. One interesting result of this preoccupation with squares, is that visitors may lose their orientation, confusing left with right and top with bottom. This is part of the capricious humor we have come to associate with the work of Isozaki.

In 1970 Isozaki began work on the headquarters building of the Fukuoka Sogo Bank. In it the concept of Mannerism in architecture is most prominent. Wylie Sypher described Renaissance Mannerism as being, "marked by disproportion, dis-

turbed balance, ambiguity, and clashing impulses." It was a response to the equilibrium, exact proportions, and stability of High-Renaissance architecture. Similarly in the twentieth century, architects like Isozaki are reacting to the purity and stability of the articulated, logical, and possibly oversimplified designs prevalent in the sixties and seventies, in which the corporate International Style had reduced the principles of modern architecture to simple grids and rectangular boxes *ad nauseam*.

In the Fukuoka Sogo Bank the divergence between the philosophies of Fumihiko Maki and Arata Isozaki become most apparent. Maki believes in designs in which, "each part is a small realized whole and in which the composite whole is suggested by its parts." Isozaki believes in the contrary notion that each fragment should express itself and the function it performs, and should not necessarily imply the whole. He states that each element should be handled "as an individual thing, designed to conform only to its own circumstance and unrelated to the whole. In other words, this is a conscious rejection of the universal space in favor of an aggregation of fragments. While discarding the idea of parts divided from the whole, this approach refuses to infer the whole from the parts."

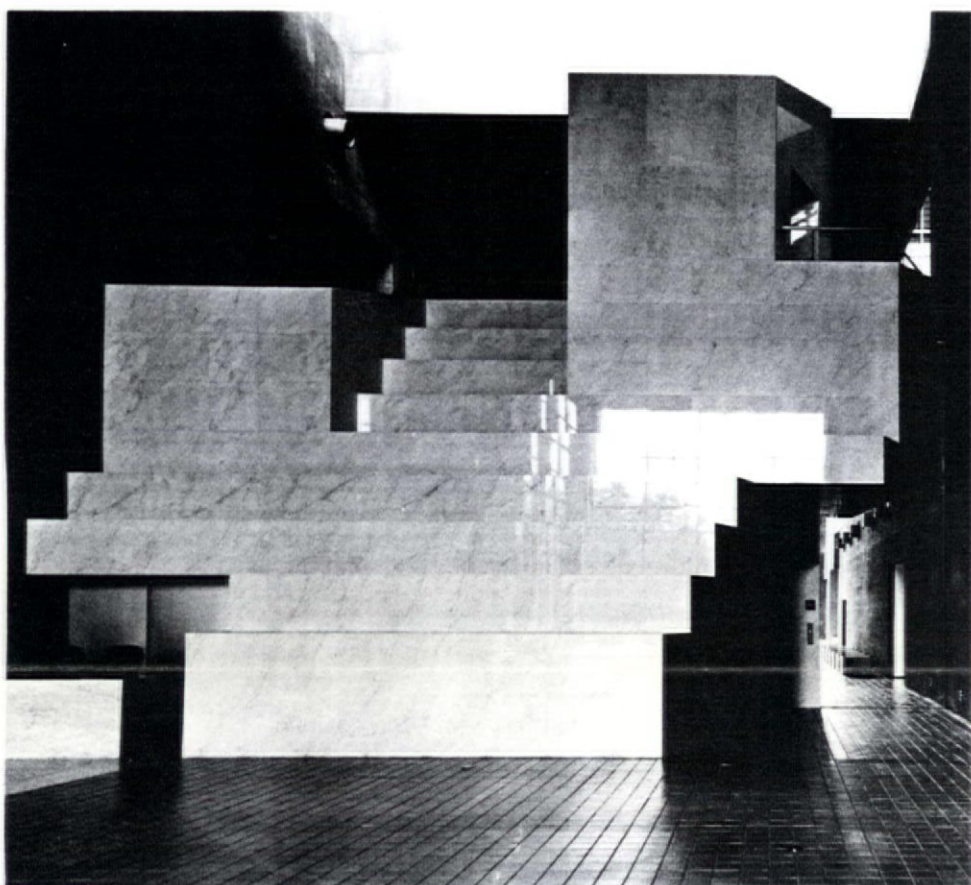
From the exterior, the building is a large, red wall holding together a collection of diverse elements, not unlike Le Corbusier's Cité de Refuge (Salvation Army Building), built in Paris in 1933. The heavy, stolid quality of the red wall is contrasted by some futurist, glass-roofed vehicle parked in front, with huge exhaust pipes, about to pull out down the block.

In more recent projects Isozaki has integrated his Mannerist tendencies with his interest in the all-pervading square grid. At both the Gunma Prefectural Museum of Fine Arts and the Kitakyushu Municipal Museum of Art, Isozaki has transformed the square to encompass clusters of continuous cubes, which are then extended, bent, lifted, and shifted to achieve the spatial configuration that he is seeking.

At the Kitakyushu Municipal Museum of Art, Isozaki employs cubes extruded into two surreal box-beams which overshadow the landscape. This assertive expressionist massing can be seen earlier in the square concrete beams of the Oita Prefectural Library, 1966, and the two box-beams flanking either side of the Fukuoka Sogo Bank Headquarters building completed in 1972.

Peter Cook of Archigram has said of Isozaki that he is "A designer who exploits the total expressionist range available, whether inside architecture or just outside." This picture aptly describes the continuously changing and stimulating architectural design that the Arata Isozaki Atelier has been consistently producing in recent years. Both the Gunma and Kitakyushu Museums modulate light, form, and space to dramatize the display of art and to charge the buildings with a kind of electricity that energizes the people in them. At the Gunma Museum the central hall is filled with an oversized stair ostensibly for people, but the false perspective belies its true scale and purpose, which is for the display of sculpture. One is reminded of Michelangelo's stair in the Laurentian Library anteroom, which also fills its space.

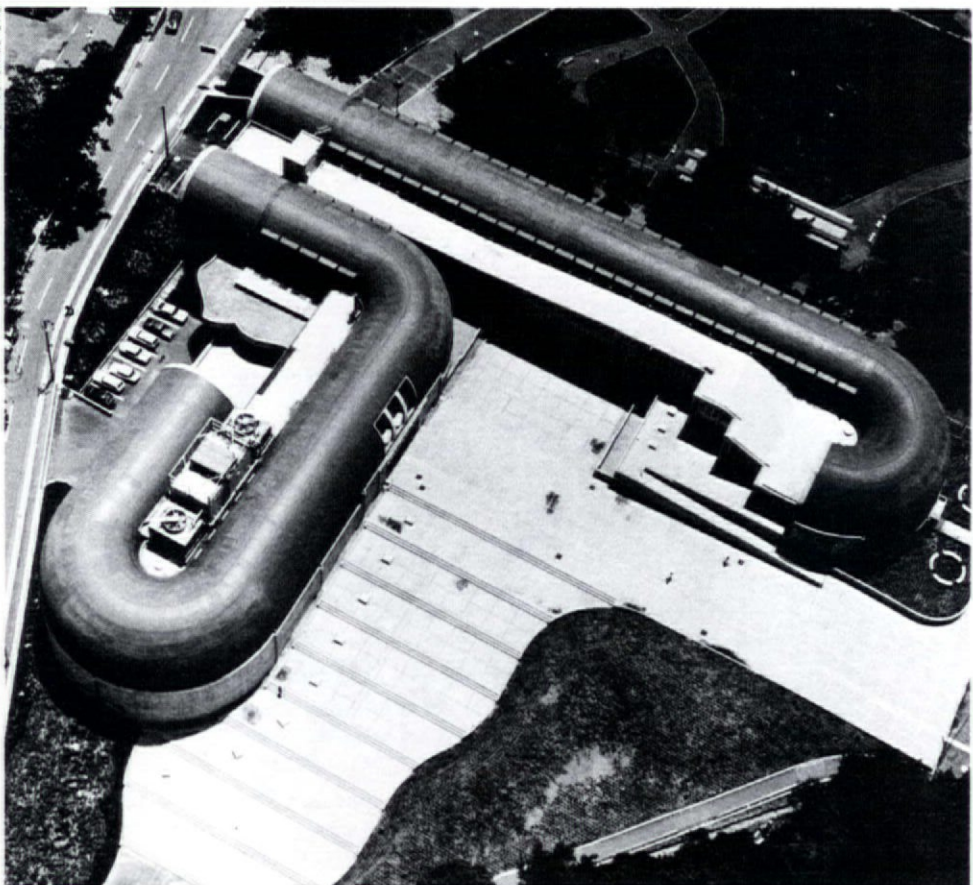
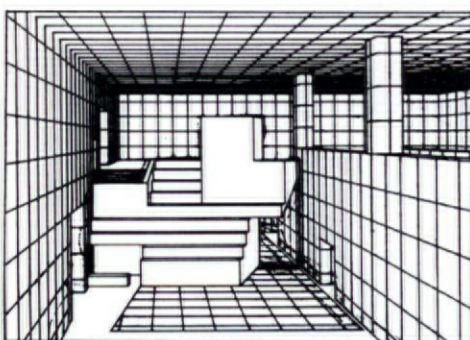
Wylie Sypher suggests that perhaps Michelangelo "had intended to parody architectural logic" and that, "Michelangelo was the first to turn architecture into a medium for individual expression. Both of these qualities—individual expressionism and the parody of architectural logic—are paramount in Isozaki's twentieth-century Mannerism."

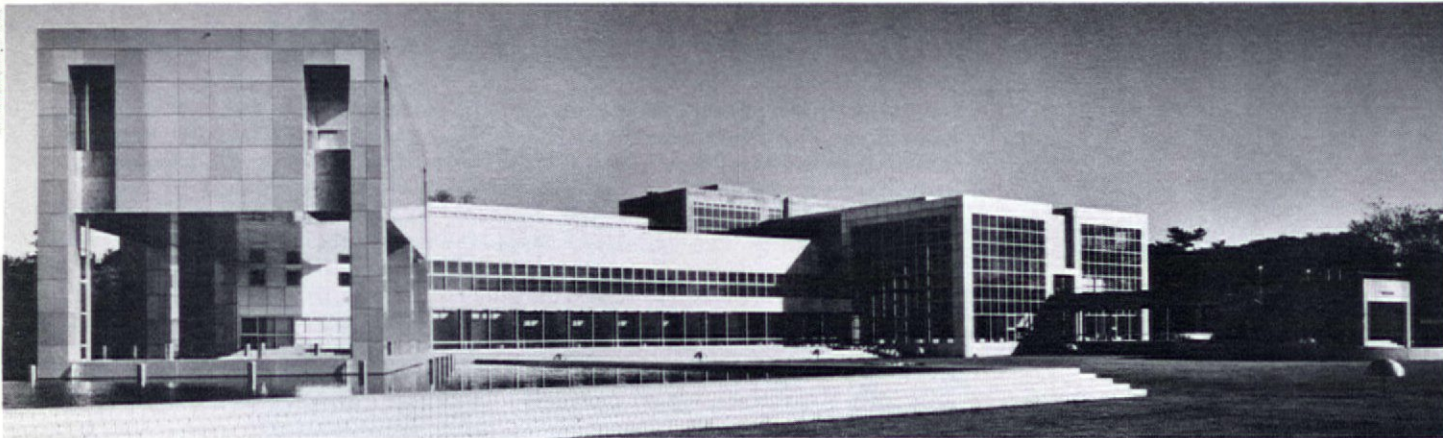


Interior, Gunma Museum.

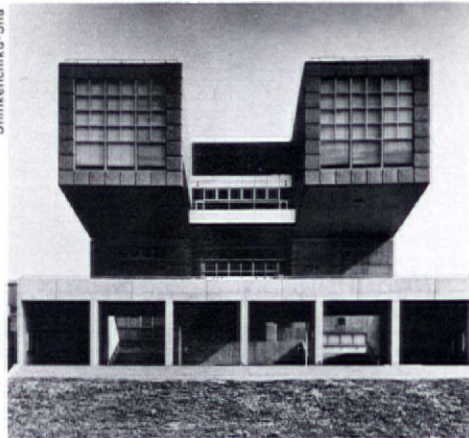
An interior axonometric of the Gunma Museum shows the play of receding, stepped forms.

The Kitakyushu Library begins as two parallel arches which are then extruded and twisted in different directions.





Isozaki's near-obsession with the cube and gridded planes is clearly demonstrated on the cladding and fenestration of the Gunma Museum.



At the Kitakyushu Municipal Museum of Art, Isozaki used a pair of extended, cantilevered cubes as the dominant design motif.

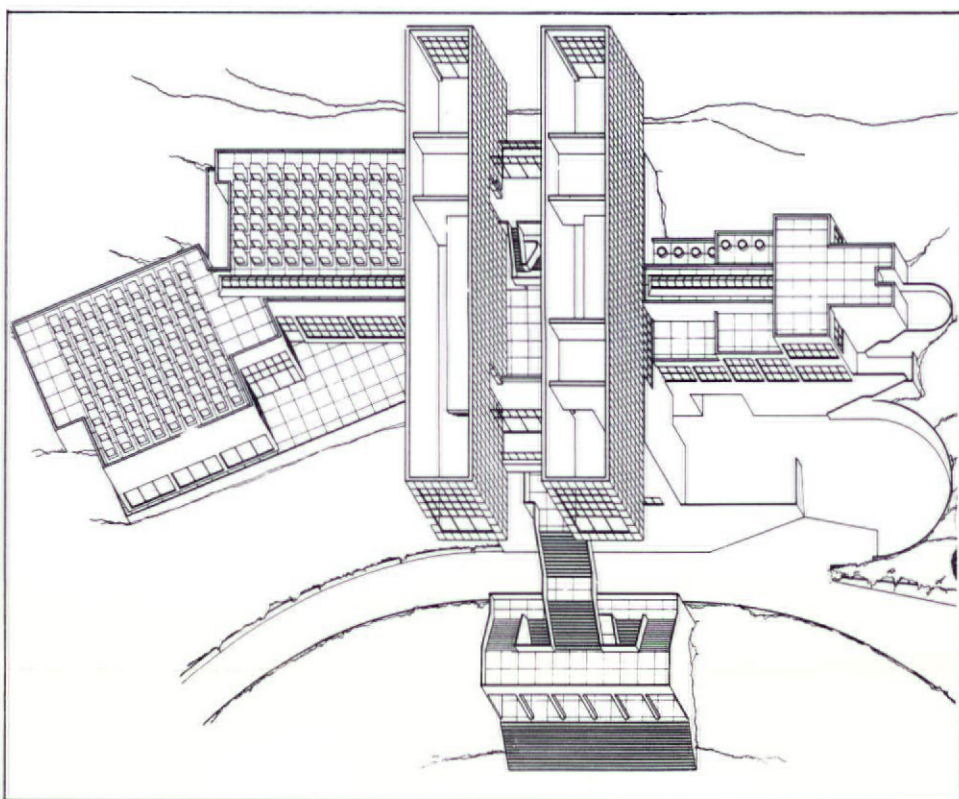
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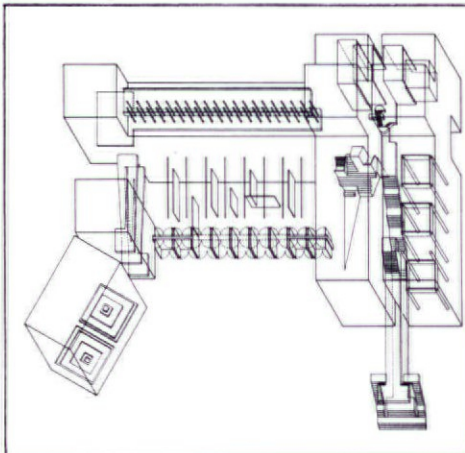
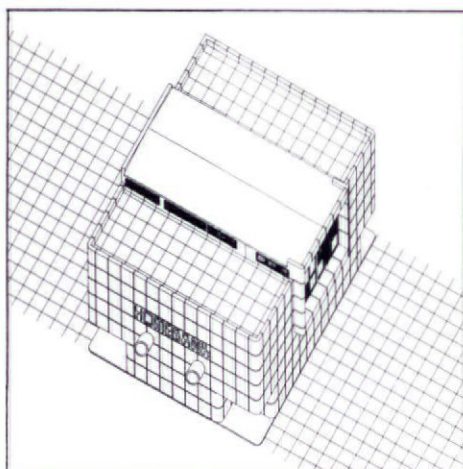
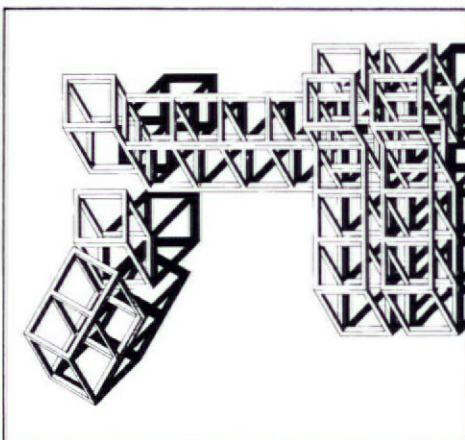
View across courtyard of Gunma Museum.



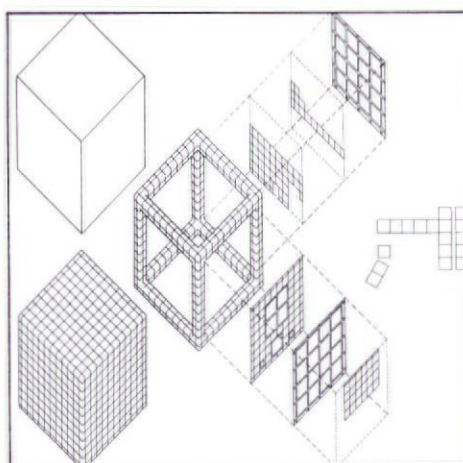
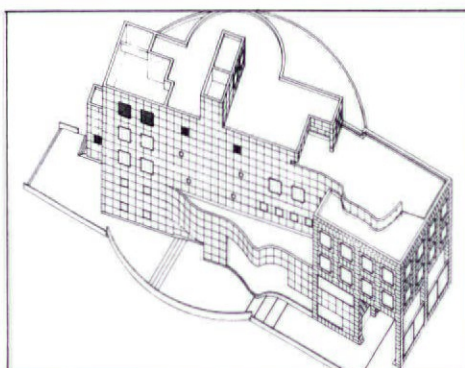
At the Fukuoka Sogo Bank Headquarters, Isozaki created a highly articulated building, indicating each function with a differing form.

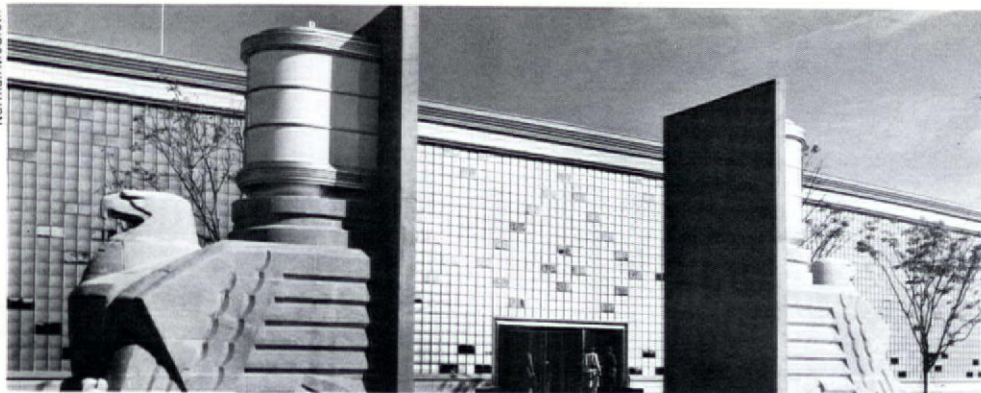


Axonometric, Kitakyushu Municipal Museum of Art.



Isozaki's fascination with the cube is indicated in this series of drawings, counter clockwise from above: the Fukuoka Sogo Bank employs a simple, gridded cube; above left, framing study, Gunma Museum; center left, axonometric, Gunma Museum; below left, the cube is peeled off and deflected at the Kamioka Town Hall; below, gridded and cube elements of Gunma Museum, exploded axonometric.





Entrance, Best Corporate Headquarters.

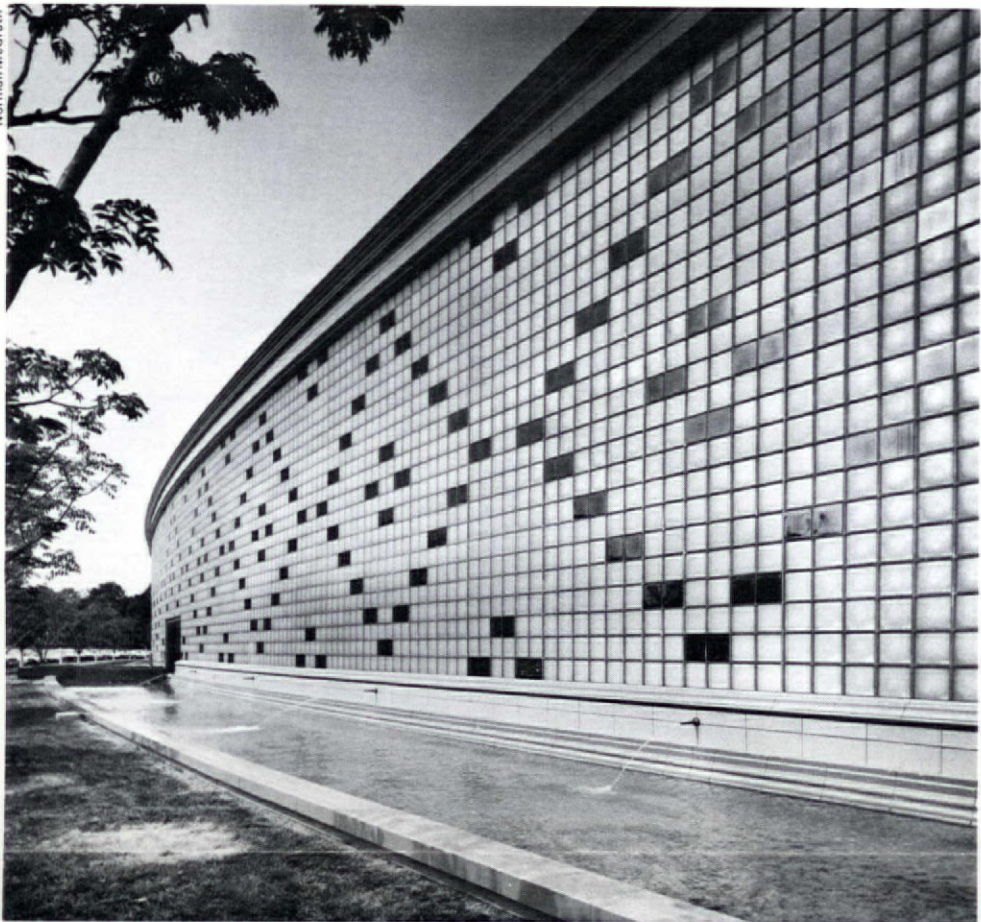
New architects for LACMA

This year the national AIA Firm Award was given to Hardy Holzman Associates of New York. The firm is currently involved in two major jobs in Los Angeles, and is rumored to be the architect for a third. They have been commissioned to design the Atlantic Richfield Gallery of the Los Angeles County Museum of Art, and were also awarded the renovation of Immaculate Heart College

to headquarters for the American Film Institute. There is speculation about the firm's involvement with expansion plans for the Music Center.

The following article is extracted from an interview with Michael Sorkin, architecture critic for the Village Voice, and author of a monograph on HHPA to be published this May by the Whitney Library of Design.

HARDY HOLZMAN PFEIFFER



The exterior of the Best Headquarters in Richmond, Virginia shows the use of classical motifs, such as the molded cornice.

By Michael Sorkin

Hardy Holzman Pfeiffer Associates is one of the only firms which has emerged in the architectural mainstream to be strongly identified with a style. Their buildings are recognizable because they are original. They have now arrived at a point where they are undergoing some changes in approach. HHPA had an early "high tech" style, using 45 degree angles and industrial materials, but they are not particularly preoccupied with this now.

The Orchestra Hall in Minneapolis is a building which shows the creative tension which has led to the second period in their work. This is a building where the lobby and public spaces are designed in the early "tech dec" style; and these are attached to a box containing a traditional late 20th century auditorium interior. It uses the canonical colors of white and red, polished fittings, and a traditional shape. Although its decorative means are slightly zany, a motif of tumbling cubes, the decoration is used in a circumspect way, within traditional parameters. This building shows that the firm is capable of thinking in several different directions.

HHPA are genuinely eclectic architects. Many people think that eclecticism means the ability to design in a particular style. Today, people call themselves eclectic architects if they put a molding in the living room because they have "added a decorative touch drawn from another style." In fact, true eclecticism is the ability to design in *different* styles, and this is what Hardy Holzman and Pfeiffer do.

The style which HHPA initially developed was quite specific, identifiable and worthwhile. Ultimately it fails because the spirit is not very interesting. However, they are eclectic because they have moved from the high tech style to something else related to it. Their best new building to date is their Best Products headquarters. This is a building that's a little bit like the Pacific Design Center in the sense that it's a linear extrusion of a particular profile. However, the PDC is much more abstract. The Best headquarters, while

very abstract, is more classically influenced, but this is just one motif, which is then extended and transformed.

One of the major contributions of HHPA was to bring about sensible interventions into older buildings. They've done a number of exemplary renovations, mainly of museums, and this work must have influenced them. Most of the buildings they have restored, or a significant number of them, were neoclassical: late 19th century or early 20th century buildings. HHPA clearly have an affinity with these buildings because of their discreet use of elements according to a formal vocabulary, whether in the use of orders, sequence or symmetry. Working with these, their own work could not help but suffer in comparison.

Hardy Holzman Pfeiffer Associates have never been very good at designing elevations or making big, compelling gestures. Their work is more imprecise; and although this is an architectural value, it's not quite as overwhelming as neoclassicism. Although it is inaccurate to say their work is becoming more formal, it is getting more mature, more classical. It contains certain values implying harmony and serenity which were not the hallmarks of their earlier work.

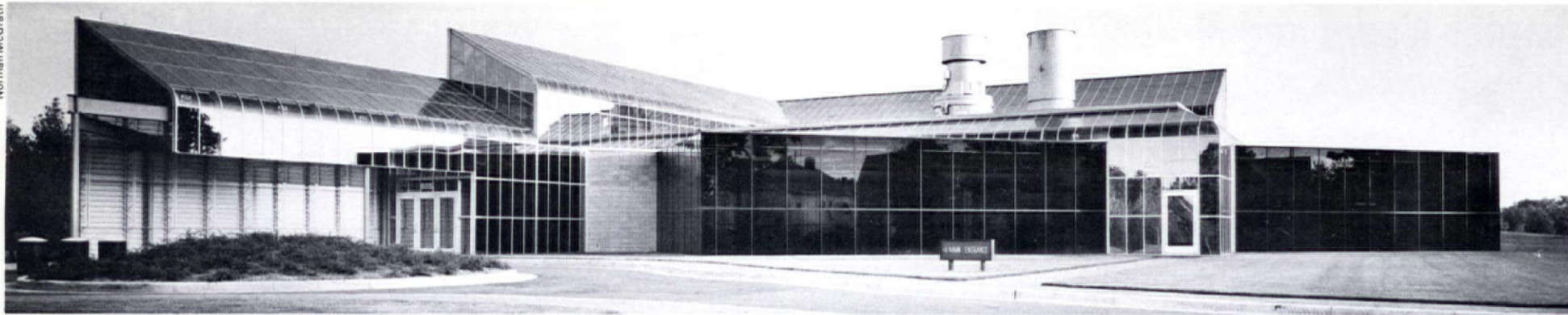
In the past, Hardy Holzman Pfeiffer Associates have intervened in wonderful buildings. Intervening with the L.A. County Museum of Art is an entirely different matter. The exterior of the old building is certainly a problem which must be dealt with. It is a horrible agglomeration; and any intervention will be an improvement. In the past HHPA have been very discreet with their renovations of neoclassical buildings. However, a new facade which would look bad in comparison with a Cass Gilbert building could look fantastic in comparison with a William Pereira building. Some gesture will have to be found which will "detoxify" the effect of the original elevation; if it is possible to hide it, that would be great. If it is possible to remodel parts of the old building that will be even better; a lack of imagination in the building's organization can only reflect a lack of imagination in artistic matters.



Plan, Best Headquarters.



The interior of the Salisbury School in Maryland, shows HHPA's early fascination with primary geometries.

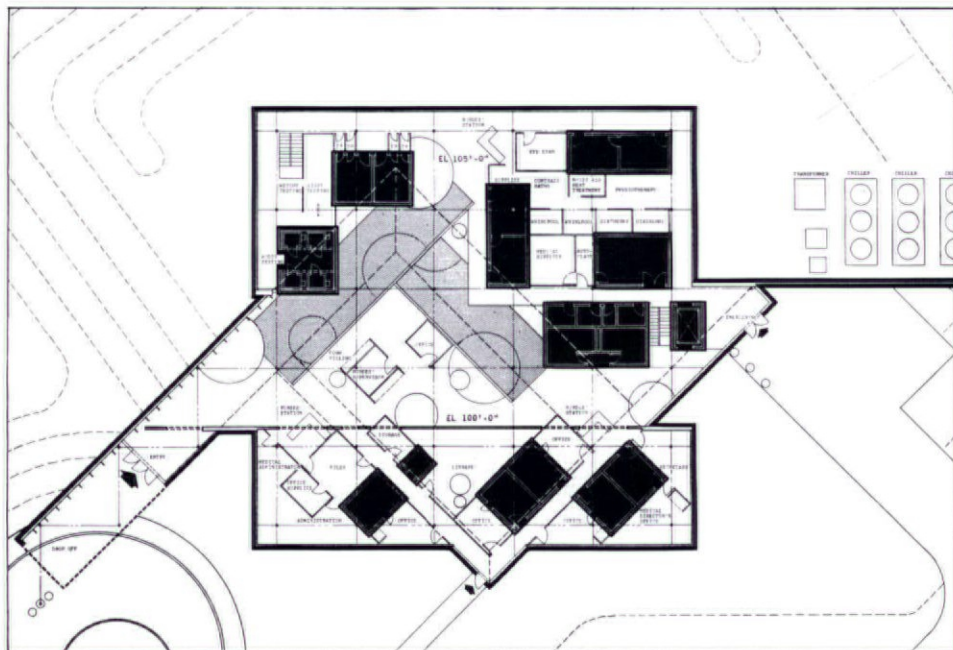


Exterior, Columbus Occupational Health Center.

FFER ASSOCIATES



The Columbus Occupational Health Center is an example of HHPA's early, "tech-dec" style.



Plan, Columbus Occupational Health Center.



The interior of the Minneapolis Orchestra Hall uses a distinctly high-tech esthetic.



The interior of the Orchestra Hall auditorium uses a traditional plan with an unusual decorative motif of tumbling cubes.



The exterior of the Orchestra Hall in Minneapolis has a strong industrial esthetic more reminiscent of a factory than a civic building.



Hardy Holzman Pfeiffer Associates designed the Museum of Contemporary Art for the Maguire Plan proposal on Bunker Hill. They designed a tipped form, cantilevered over Grand Avenue.

Chapter News and Notes

LA/AIA The 2177th meeting of the Board of Directors of the Los Angeles Chapter of the American Institute of Architects: February 3, 1981.

Secretary's Report: **Newman** referenced BAE report at the CCAIA meeting, stating that monitoring the BAE at the local level is critical.

Johnston reported he had contacted BAE for the information.

President's Report: **Wertheimer** discussed events of the Grassroots Convention in Washington, D.C., attended by Wertheimer, Lyman, Zimmerman, and Johnston. He also reported that a CATS team has been invited to the chapter; dates to be announced. Following the discussion, **Newman** suggested chapter articulate specific issues and prepare resolutions for the national convention with respect to budget and programs.

Treasurer's Report: **Landworth** reported that a CPA, assisted by Axon and Johnston, has completed the 1980 taxes and has prepared a 1980 Balance Sheet and Year-end Statement. This was distributed and Landworth noted that additional backup information is available.

Axon recommended all monies be placed in interest-bearing account while the dues situation is assessed to see whether or not the loan can be paid off at this time.

Associate's Report: **Lopez-Cirlos** discussed the Associate's 1981 programs and requested assistance on two items:

Library space. Zimmerman recommended Schindler King's Road, the PDC, Richard Neutra's Research House, or combining with the LA/AIA proposed bookstore. Also discussed was foundation status for grant applications.

Technical seminars with Construction Products Manufacturer's Council. Requested co-sponsorship with LA/AIA. The Associate's programs were given unanimous approval and pledge of assistance as needed.

She also requested volunteers to judge the drawing competition. Zimmerman, Newman, and Gelber volunteered.

Zimmerman requested a combined calendar showing all chapter and affiliate activities to avoid conflicting dates.

It was moved, seconded and passed that \$700.00 withheld in 1980 for budget reasons be given the Associates as soon as possible.

Student Affiliate's Report: **Tyler** reported the formation of a board of representatives from the architectural schools to improve communication between members and the LA/AIA Board.

Zimmerman recommended that the By-Laws Committee study the changes necessary to permit student and WAL representatives to vote in all except financial matters. Approved.

Office Manager's Report: **Johnston** presented his letter of resignation to the Board and introduced the new Executive Administrator, **Janice Axon**.

The CCAIA recommended that the open position on the Energy Commission be filled by an architect, and LA/AIA was charged with selecting a nominee. It was moved, seconded and passed that Ray Kappe's name be submitted as the chapter's recommendation.

Unfinished Business: **Johnston** reported that recent delivery delays of *LA ARCHITECT* were not the fault of the mailing house, but were the responsibility of the office staff and the post office. Ross suggested that submittal deadline be changed so that *LA ARCHITECT* reach the mailing house by the 20th of each month.

Johnston read the schedule of projected dates for printing the new chapter directory. Wertheimer directed him to get the roster published sooner than the July dates indicated.

New Business: **Terry Watters**, Malibu architect, distributed information regarding the Mulholland Scenic Corridor Ordinance (Proposed), and lead a discussion. It was moved, seconded and passed that the Board state its absolute opposition to the proposed Mulholland Scenic Corridor Ordinance in a letter to be drafted by Watters, reviewed by Rosen, and given to Wertheimer for further action.

Wertheimer summarized the results of the returned questionnaires, which indicated much unrest

amongst the membership. Further discussion was tabled until a special meeting set for February 17th, owing to the importance of the issue.

Membership Committee Report: **Tanzmann** requested that the importance of recruiting new members be stressed to staff. She announced that **George Crane** will continue as Membership Chairman. She stated the Professional Affiliate membership should become active, similar to the Associate members; further, that Board meetings have excluded the P/A's. She closed her discussion suggesting that an active membership campaign become a major goal for LA/AIA.

Communication/Public Relations Committee Report: **Ross** gave two reports:

Jim Stevens' desire to be put on retainer by the chapter for regular monthly work. Zimmerman recommended that the Board retain him at \$500/month for a three-month trial period. Approved. Ross will inform Stevens to proceed on this basis.

LA by LA exhibit Budget presented by Richard S. Wurman's office. It was decided to establish a trust account with Wurman and Wertheimer signatories until such time as NEA and CAC grant monies are received.

The 2178th meeting of the Board of Directors of the Los Angeles Chapter of the American Institute of Architects: February 17, 1981.

President's Report: **Wertheimer** welcomed Janice Axon, new Chapter Executive Administrator.

Executive Administrator's Report: **Axon** reported that the office answering machine to be used only between 5:00 p.m. and 9:00 a.m. o and on weekends.

Roster and By-Laws compilation will start the first week in March, with target date of April 1st.

Unfinished Business: **Wertheimer** reported a call from **Ray Ziegler**, long-time Chapter member, stating he is dissatisfied with supplemental dues procedure and services. He feels the Chapter is too large and suggested splitting into three groups. There is a meeting set at the Ziegler office with representatives from Charles Kober Associates, Bolling and Gill, Albert C. Martin, and the LA/AIA Executive Board, for 2:00 p.m. Wednesday, March 4, 1981 at 444 South Westmoreland (near 5th Street), Los Angeles.

Rosen feels supplemental dues procedure too complicated, not fully explained, and unfair to multi-disciplined firms. He also feels anticipated income over-estimated and budget unrealistic. Suggested budget cuts, such as reducing number of LA/ARCH issues.

Wertheimer stated cost of communicating with members would be more than current *LA ARCHITECT* budget. Also, questionnaire responses indicated *LA ARCHITECT* was the only Chapter service universally approved.

Wertheimer requested Axon to provide report on Chapter status at next Board Meeting, including financial status and number of members in all categories, paid and unpaid.

Axon suggested fund-raising projects might be considered to cover "gaps" in budget.

San Francisco Chapter uses FICA for supplemental dues most successfully. Ratio of supplemental to basic dues in other chapters range from 2:1 up to 4:1; LA/AIA ratio is under 2:1.

Wertheimer stated majority of members do not mind paying dues if services are provided at the local, state, and national levels.

Ken Newman said Executive Committee has responsibility for policy-making decisions such as re-directing the Budget for Board approval.

Gelber suggested we set up a process for reviewing dues vs. budget for implementation of procedures for 1982.

LA/AIA Questionnaires: **Wertheimer** reported questionnaire responses showed enormous hostility and dissatisfaction, and the Board must take action.

It was suggested that programs are one reason for dissatisfaction because they are too much the same. Rosen said programs used to be in conjunction with Producer's Council, with PC picking up most of

the tab. Also, meetings included introducing new members, usually sponsored by older members.

Newman suggested we broaden programs with speakers from other disciplines: economists, film producers, directors, sculptors, etc.

Wertheimer said we should have more social gatherings; he cited the Phoenix Chapter as an example: dues, \$175/year, which includes dinner meetings. **Axon** suggested we contact Designer's Club at PDC to investigate the possibility of monthly luncheon/rap sessions. Authorized. **Tanzmann** suggested luncheon meetings might be scheduled once a month in different areas, simultaneously—such as downtown, valley, and PDC. It was suggested that wine and cheese program social be re-instituted.

Gelber said the Board should come up with program ideas providing input to the Program Chairman; format should be flexible.

Wertheimer said questionnaire indicated Board not communicating properly with members. Perhaps *LA ARCHITECT* should have "message" from Board, or President, every month. **Ross** suggested listing Committees and Director-in-Charge, with phone number, etc., be put in *LA ARCHITECT*.

Axon suggested taking advantage of questionnaire response by making a matrix to determine where major problems or satisfactions exist, and tackle the issues on a priority basis.

Wertheimer reported that CCAIA will re-assess budget for registration legislation and give report in March.

CCAIA By-Laws Committee to study modified representation, per LA/AIA request, e.g., "weighted" votes to achieve more equitable representation for larger chapters vis-a-vis small chapters.

Newman requested decision on Chapter funding for CCAIA Directors to attend meeting. This item is budgeted: Directors to be funded for transportation and out-of-pocket expenses.

By-Laws Committee Report:

Tanzmann reported that **Margot Siegel**, Chairman of By-Laws Committee, will require exact wording of directive to change By-Laws for Associates and WAL voting representatives on Board of Directors. **Ken Newman** said Associates already have vote. **Wertheimer** instructed Sutnar, WAL Representative, to re-state issue at next Board meeting.

New Business: **Lyman** proposed motion that Chapter to be divided into five sections, each responsible for communication with one County Supervisor; and that an Annual Chapter Convention to be instituted; all members can speak up and have vote; elections held at Convention Board elected by majority vote. Motion tabled after discussion.

ASA The Los Angeles Chapter of the Architectural Secretaries Association will meet April 21, 1981 at Blair Graphics in Los Angeles at 6:30 p.m. to delve into the fascinating world of printing.

A tour will be conducted by Steven Freer, Executive Vice President of Blair Graphics. Freer will cover xeroxing, photography, diazo and printing. It will be an excellent opportunity to brush up on your architectural vocabulary and learn the processes of printing. Don't miss it!

Contact Cathy Schoen of RSA Architects at (213) 702-9654 by April 17, to confirm your reservation. A no-host dinner will follow. Members and guests are welcome.

WAL The Los Angeles Chamber of Commerce will honor the judges of the Los Angeles Beautiful Contest on April 28th.

The delegates to the CCWAL Convention in San Diego on April 28th, 29th are WAL President Kay Tyler and Vice President Elaine Sutnar.

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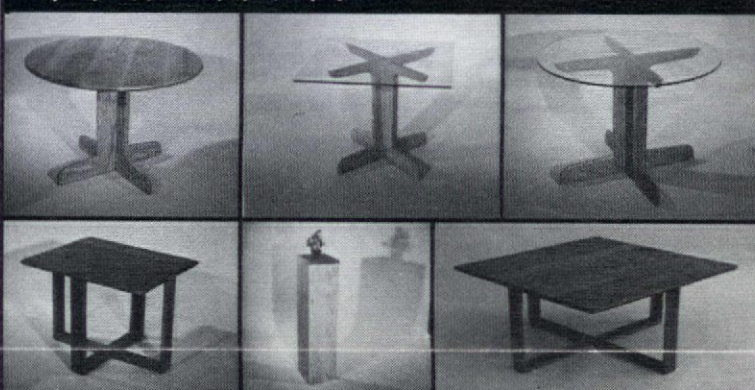


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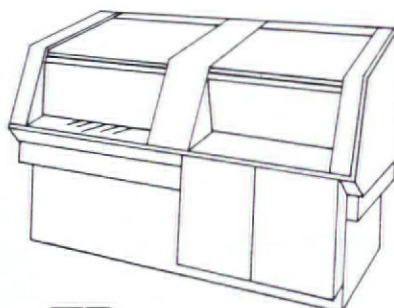
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