

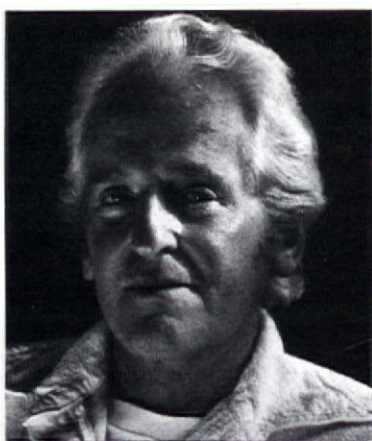
Doubleheader on November 17: Chapter to Honor Pereira and Announce Election Results

Architect William Pereira, FAIA, will be honored for his outstanding contributions to the profession at the fifth annual LA/AIA Recognition Dinner on Tuesday, November 17 at the Town and Gown on the campus of the University of Southern California. The evening will begin at 6:00 p.m. with a no-hosts bar.

The event will also feature the first announcement of the election results in the contests for AIA officers and directors in 1982 following a ballot count that will take place in the Town and Gown that evening.

Cost per person is \$15 and the deadline for reservations is November 12, according to Chapter Executive Janice Axon.

Work completed by the Pereira firm will be on display on boards located throughout the Town and Gown. A testimonial will be given by Daniel Dworsky, FAIA. (See article on William Pereira inside this issue



BRYNA KESTER PEREIRA

of *LA ARCHITECT*).

Architects honored at previous LA/AIA Recognition Dinners were the late A. Quincy Jones, FAIA; Ed Killingsworth, FAIA; Albert C. Martin, FAIA; and John Lautner, FAIA.

How to Bill for Time and Get Paid

How many times have you been told "the check is in the mail" or "just finish the drawings and you'll get paid" or other excuses for non-payment of your architectural fees? Do you know how much to charge on a time and materials basis; should you charge \$50 per hour or \$150 per hour or should you just give your time away? What can you do to make sure you get paid on time every time you bill for your services? These questions and what to do about them will be covered in detail at a seminar on December 3, at 6:30 p.m. in the Sequoia Room of the Pacific Design Center.

Learn your legal rights and how to enforce them. This seminar is not theory but practice and how to do it. Learn current billing rates and procedures and how to avoid the common excuses used by clients for not

paying their bills. This is a working seminar, no food will be served.

Panel participants will include Cyril Chern, AIA and Esq., architect and attorney, Arthur F. O'Leary, FAIA, architect and arbitrator, and Stephen J. Densmore, Esq., attorney.

The seminar will begin promptly at 6:30 and will conclude at 9:30 p.m. with a question and answer period. Program materials including forms and procedures checklists will be given out at the door. The cost is \$30 if paid in advance, or \$35 if paid at the door.

Never lose money to a client again. Plan to attend. Registration should be sent to the LA/AIA, 8687 Melrose, Los Angeles, CA 90069, marked: "How to Bill for Time and Get Paid."

Forum '81: American Architectural Students Meet in Los Angeles

In this, its Bicentennial year, Los Angeles will host Forum '81, the fourteenth annual National Architectural Students Convention, sponsored by the Association of Student Chapters/American Institute of Architects. Forum '81 was organized and produced through student efforts and the financial donations of sponsoring institutions. This year the convention was organized by students from the USC School of Architecture, and will take place at the Biltmore Hotel from November 24-28.

Forum '81 is open to both students and professionals, and is described by its organizers as "a

time for the meeting of minds and ideas, as well as for recreation and social interaction." Speakers include Reyner Banham, Ralph Knowles, Charles Moore, Julius Shulman and Susana Torre. There will also be tours of Hollywood, Pasadena, Santa Monica/Venice and Downtown Los Angeles, affording participants the opportunity to see buildings designed by Wright, Neutra, Schindler, Greene and Greene, Gehry, Portman, Moore and Pelli.

"Image Building" is the theme of the convention. Program highlights are printed below.

Forum '81: Program Highlights

Tuesday, November 24

7:00 p.m.: *Opening/Welcome Reception*, Gold Room, Mayor Bradley, Dean Robert Harris, Bill Plimpton, John Lister.

Wednesday, November 25

9:00 a.m.: Panel, Colonnade Room, *Urban Perspectives*, Daniel Dworsky, Raymond Kappe, Ralph Knowles, David Martin, Moderator, Joseph Giovannini.
9:00 a.m.: Panel, Corinthian Room, *IDP/Licensing Seminar*.
9:00 a.m.: Panel, Roman Room, *Alternative Careers*, IBM.
10:30 a.m.: Ralph Knowles, Music Room, *Images as Symbolic Guides*.
10:30 a.m.: Panel, Gold Room, *Contemporary Attitudes*, Anthony Lumsden, Eric Owen Moss, Edward Niles.
12:30 p.m.: Slide Show, USC Harris 101, *Louis Sullivan* by Crombie Taylor.

2:30 p.m.: Tour buses leave USC for Hollywood and Pasadena.
8:00 p.m.: Charles Moore, Biltmore Bowl, *Recent Work*.

10:00 p.m.: Film, Biltmore Bowl, *Reyner Banham Visits Los Angeles*.

Thursday, November 26

2:00 p.m.: Design Charette, Renaissance Room, *Your Image of Los Angeles*.

6:30 p.m.: *Thanksgiving Dinner*, Design Charette Awards, Tile Insti-

tute Competition Awards, Crystal Ballroom.

8:00 p.m.: Reyner Banham, *Keynote Address*, Crystal Ballroom.

10:00 p.m.: Film, Crystal Ballroom, *Greene and Greene, Design and Circumstances of Charles and Henry Greene*.

Friday, November 27

7:00 a.m.: Regional Caucuses.
9:00 a.m.: Panel, Music Room, *Buildings as Community Symbols*, Michael Bobrow, Edward Helfeld, Stephanos Polyzoides, David Rinehard, Julia Thomas. Moderator, Suzanne Stephens.

9:00 a.m.: Roland Coate, Gold Room, *The Personal Image*.
10:30 a.m.: Panel, Music Room, *Conservation and Renovation*. Moderator, Barbara Goldstein.

10:30 a.m.: Suzanne Stephens, Gold Room, *How Magazines Influence the Images of Architecture*.

1:30 p.m.: Susana Torre, Biltmore Bowl, *Image versus Space in Architecture Today*.

3:00 p.m.: Julius Shulman, Corinthian Room, *Images*.

8:00 p.m.: *Beaux Arts Ball*, Biltmore Bowl.

Saturday, November 28

8:30 a.m.: *General Business Session*, Biltmore Bowl.

2:00 p.m.: *Closing Ceremony*, Biltmore Bowl.

Craft and Folk Art Museum Plans Vernacular Architecture Show

The Craft and Folk Art Museum is presently in the planning phase for a series of collaborative exhibitions on American vernacular architecture to be curated by Gere Kavanaugh and Charles Moore. The shows will open in 10-15 Los Angeles county museums and galleries during the fall of 1983. In conjunction with the exhibits, there will be a symposium which will feature speakers from across the country, tours of the network of displays, and visits to other Los Angeles vernacular architecture sites. It is necessary to gather a large west coast support contingency in order to make the seminars, tours and exhibitions worthwhile.

The overall theme for the exhibitions is domestic indigenous architecture, which will be considered through time and movement, and will culminate in how we are currently affected by the development of the different idioms. There are three possible approaches to the exhibitions: definitive historical studies, specific tracing of trends relating to contemporary architecture, and personal patterns of interpretation.

The museum is in the process of collecting resource documentation, compiling a bibliography, and it is beginning to raise funds for the actual instrumentation of the shows. The curators are interested in seeing both written and visual materials on styles of American vernacular architecture throughout the country, and are receiving a very positive response to requests for further participation.

Curator Charles Moore states: "We would like to explore vernacular architecture in the United States and organize our findings in Los Angeles to which so many of the images and influences of the American dream have migrated. Our exhibition would be about a Sense of



PAUL STRAND

Rancho de Taos, New Mexico.

Place, and how it has been achieved; it would recognize that Americans, except for a few, have not been attached to a piece of land, like European peasants, but have been, one way or another, pioneers building with a canny responsiveness to the site and intended use, while also carrying to a new land memories that include a great deal of Western civilization. The exhibition might be called *The Temple, the Cabin and the Barn* to celebrate at once our American imported pretensions and connections, classical and medieval, round arched and pointed, our national excitement over the home, the hearth as everyone's center of the world, however precariously established, and, third, our Yankee ingenuity, that has produced our barns (as well as our houses and our temples) as direct responses to the requirements of use."

Blaine Mallory
Exhibition Coordinator

Corrections: Architecture Map

The address and location for the World Savings Bank (96 on map) is incorrect and should be instead 3820 S. Bristol St. in Santa Ana.

The citation for Eric Moss' house (42 on map) on El Medio should read, 708 House, Eric Owen Moss, assisted by Nick Seirup.

LA Architect \$1.25

November 1981 Volume 7, Number 10

Inside:

On November 17, the LA/AIA will honor **William Pereira**, FAIA, at its annual Recognition Dinner. *LA ARCHITECT* looks at the career of one of Los Angeles' best known architects.

LA ARCHITECT presents the results of its **Photography Competition**.

Courses:

November 5: **Built Up Roofing Systems**, a continuing education course sponsored by the Construction Products Manufacturers Council, 4:00-7:00 p.m., Franciscan Showroom, 2905 Los Feliz Blvd., Los Angeles. Fee \$12 by reservation, \$15 at door. For further information call (213) 964-0428.

December 3: **How to Bill for Time and Get Paid**, Sequoia Room, Pacific Design Center, 6:30 p.m. Advanced registration \$30, \$35 at door. Send checks to LA/AIA 8687 Melrose, Los Angeles, CA 90069.

Lectures:

November 4: **An Evening with Frank Gehry**, UC Irvine, Medical Sciences-I, Room F-110, 7:00 p.m. \$9.00. Further information: (714) 833-5414.

November 5: **The Mediterranean—Dead Sea Canal Project**, Yehuda Gradus, UCLA School of Architecture and Urban Planning, 12:30 p.m.

November 11: International Architecture Series, E. Nader Khalili, **Indigenous Iranian Architecture**, SCI-ARC, 8:00 p.m.

November 11: **The Architect/Builder in the 1980s: An Overview**, Ray Watson, UC Irvine, 7:00 p.m., \$9.00. Further information (714) 833-5414.

November 12: **Form and Color, Antique Textile, the Colors, Textures and Magic of Other Eras**, Gloria D. Gonick, Pacific Design Center, 6:00 p.m., \$3.00.

November 12: **Recent Work Andrew Batey and Mark Mack**,

UCLA School of Architecture and Urban Planning, 8:00 p.m.
November 18: International Architecture Series, Guan Zhao-Ye, **Chinese Architecture**, SCI-ARC, 8:00 p.m.

November 18: **Three Dimensional Industrialized Concrete Housing**, John Sergio Fisher, UC Irvine, 7:00 p.m. \$9.00. Further information: (714) 833-5414.

November 19: **Recent Work George Ranalli**, UCLA School of Architecture and Urban Planning, 8:00 p.m.

November 21: **The Work of Christo**, Jan van der Marck, La Jolla Museum of Contemporary Art auditorium, 8:00 p.m.

November 25: International Architecture Series, Eric Vertainen, **Aalto**, SCI-ARC, 8:00 p.m.

December 2: **The Philosophy of Design**, panel discussion, Ray Kappe, John Sergio Fisher, Pierre Koenig, Eric Owen Moss, Michael Rotondi, UC Irvine, 7:00 p.m. \$9.00. Further information: (714) 833-5414.

Exhibitions:

Ongoing: **Drawings of R. M. Schindler**, The Schindler House, 835 N. Kings Road, Los Angeles. Call (213) 651-1510 for further information and times.

Ongoing to November 22: **Louis Kahn Drawings**, Otis/Parsons Gallery, 2401 Wilshire Boulevard, Los Angeles.

November 15: **Aalto Exhibition**, SCI-ARC Architecture Gallery.

Events:

November 17: **Recognition Dinner, William Pereira, FAIA**, USC Town and Gown, 6:00 p.m. Reservations \$15, must be received by LA/AIA no later than November 12.
November 18: **Furniture and Accessories**, new product displays, Sequoia Room, Pacific Design Center, 12:30 p.m.

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William L. Pereira: Profile of a Career

When William Pereira was involved in the master plan for Cape Canaveral in the early 1950s, he read everything he could on space and aviation. But he says that the most helpful book he read was Jules Verne's *A Trip to the Moon*.

"It was well before there was any manned spaceflight program, but we were asked to plan a space center," Pereira says when recalling that project. "Verne's ideas were prophetic. Certainly the semantics in the book were different—the book was written a century ago, but it was the basis we needed to plan a center that would be utilized into the 21st Century," he said.

That attitude of approaching architecture and design as the cornerstones of Pereira's philosophy. Over the years he incorporated it in many designs including CBS Television City; Los Angeles International Airport; and the Irvine Ranch development.

This month, Pereira and his firm, William L. Pereira Associates, begin their 50th year in the profession. Pereira himself, who began his own practice in Chicago in 1931, is recognized as one of the nation's best known contemporary architects and planners. His work dots the California and U.S. landscape.

The early years of the firm, known as Pereira and Pereira in the 1930s, consisted mainly of new motion picture theater work and the remodeling of many playhouses into motion picture theaters; retail stores, hotel remodeling, exhibition buildings and exhibits at the Chicago, New York and Dallas World Fairs; early television stations and research laboratories.

It became identified with a strong bent toward research. This led to work in the medical field, particularly hospital remodeling and some new hospitals.

During the Post World War II period the firm then known as William L. Pereira, Architect became involved in aviation work, research centers and some hospitals. Meanwhile its reputation in the planning field gathered momentum.

Work in television, which was in its infancy, and the design of motion picture studios as well as a greater identification with the space business came to pass. This included planning work.

Pereira worked as a production designer for Paramount, RKO and David O. Selznick during the period 1938–1945, while simultaneously continuing his architectural practice. He won an Academy Award in 1942 for special effects photography for the movie "Reap the Wild Wind."

Pereira's Lake County Tuberculosis Sanatorium received the Museum of Modern Art Citation in 1944 as one of the 55 outstanding buildings constructed in the United States in the last twenty-five years, and the only medical facility selected. It also won the Philadelphia Art Alliance Medal in 1949 for the "Best Building in the Last Decade."

In the 1940s, Pereira did the Motion Picture Country House and Hospital, Van Nuys, California for which he received a Humanitarian Medal in 1942.

The scope of his firm's activities today covers architectural projects ranging from residential to institutional and corporate environments. The firm has designed scores of office buildings, hospitals and medical facilities, department stores and shopping centers, hotels, aviation facilities, more than 30 institutions of higher education, many research and development centers, industrial complexes, and entire planned communities.

In the field of master planning, the Pereira firm gained much recognition for its plan of the 93,000 acre Irvine Ranch in Southern California. Pereira also master-planned Cape Canaveral and the Houston Center project that covers 33 city blocks of downtown Houston, Texas.

Current major projects include design of the American Airlines headquarters complex to be built at the Dallas/Fort Worth Airport; the new international terminal for Los Angeles International Airport; a \$150 million hotel and conference center in Doha, Qatar on the Arabian Gulf; a new World-class hotel for MCA and Sheraton in Los Angeles and an office tower for Citicorp in San Francisco.

Some of the firm's projects in Los Angeles have included CBS Television City, Union Oil Center, Occidental (now Transamerica) Center, Crocker Plaza, Pacific Financial Center and the Times Mirror corporate headquarters. Other noteworthy buildings include the central library of the University of Western States, San Diego; Great Western Savings Center, Beverly Hills; and a hotel and conference center in Qatar to open in 1982.

Pereira says that the architect and planner cannot design in a vacuum, but must respond to the needs and desires of the client for whom the project is built and believes in an integration of the planning and architecture process.

Geneology of the Firm

William L. Pereira worked in a period from 1930-1931 for the Chicago architectural firm of Holabird & Root. Then he and his brother Hal began the architectural firm of Pereira & Pereira in the fall of 1931. The list of names of Pereira practice names over the years reads as follows:

Pereira & Pereira—1931-1940
William L. Pereira, Architect—1940-1950
Pereira & Luckman—1950-1958
William L. Pereira Associates—1958-Present

Pereira was made a Fellow of the AIA in 1958, and taught at USC's Architecture School for 12 years.

The text for this article was supplied by Chris Northrup, Director of Public Relations for William L. Pereira Associates, and edited by Barbara Goldstein.

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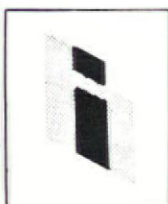
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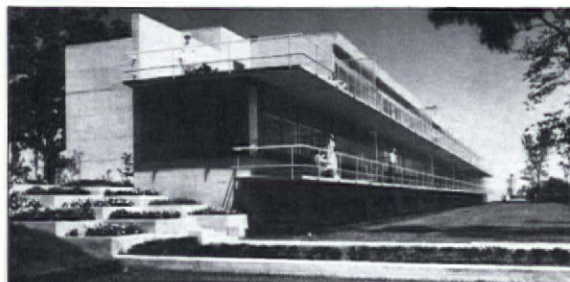
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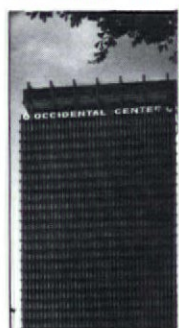
Esquire Theatre, Chicago, Illinois, 1937.



Lake County Sanatorium, Waukegan, Illinois, 1939.



LA County Museum of Art, 1965.



Occidental Center, 1965.



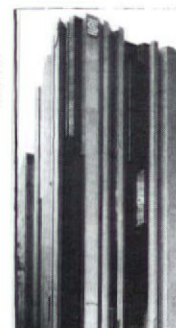
Crocker Nat'l Bank, 1968.



Transamerica Pyramid, 1972.



Great Western Savings, 1973.



Pacific Financial Center, 1973.



2 Transamerica Center, 1980.



CBS Television City, Pereira and Luckman, 1952.



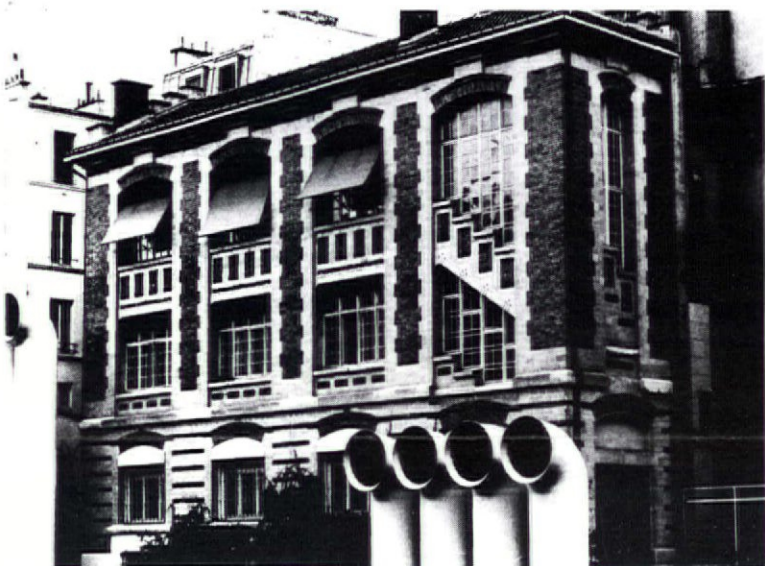
Cerritos Auto Technology Center, Norwalk, California.



Central Library, UCSD, 1970.



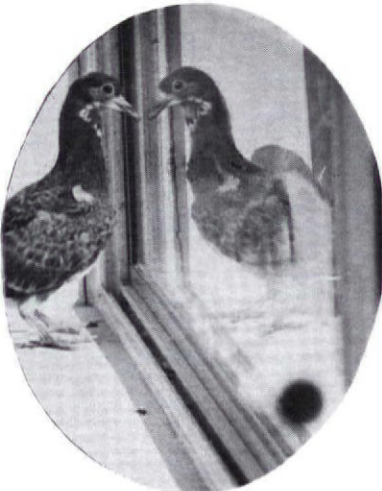
First prize, Mal Bert, AIA, South Pasadena.



Third prize, Don Gottfeld, Long Beach.

Photography Competition: Doors, Windows and . . .

On September 17, photographers Marvin Rand and Elyse Lewin, architect Michael Rotondi, and editor Barbara Goldstein met to judge the *LA ARCHITECT* photography competition. The judging was difficult, as many excellent photographs were submitted. The results are printed here.



Second prize, Bob Young, Los Angeles.



Mention, Mal Bert, AIA

Review: Arts and Architecture

Arts and Architecture is back, with a new format under the old title. During the 1940s and 1950s the Los Angeles based magazine was the Southland's foremost advocate of modernism in architecture. But as post-war modernism lost some of its social idealism, so did the magazine seem to lose some of its sense of purpose. By 1967, when the magazine ceased publication, its regional focus had blurred. The magazine that once concentrated on local architects such as Thornton Abell, A. Quincy Jones and Whitney Smith now published long feature articles about primitive art or buildings in Brazil.

The demise of *Arts and Architecture* left unfilled a need in Southern California, for a periodical that would act as a regional forum for local designers, and disseminate their projects on a regular basis.

The simplest way to fill this gap would be to revive *Arts and Architecture*, which is exactly what its new editor and publisher Barbara Goldstein has done. The magazine has a revived regional emphasis, focusing on the fourteen Western states. Goldstein, editor of *LA ARCHITECT*, and a *Progressive Architecture* correspondent for Los Angeles, managed to start the magazine with a little money, and enormous amounts of hard work, determination, and sheer chutzpah.

The big question for her magazine is can the new *Arts and Architecture* find a viable identity to replace the faded identity of the old.

The answer is a conditional "yes"—dependent on the new magazine evolving the same kind of strong *raison d'être* and moral imperative that its predecessor had.

The magazine is already well on its way to having done just that.

Two witty, incisive articles by John Pastier and Michael Sorkin on the new downtown constitute a stinging indictment of the social and spiritual impoverishment of that area. *Arts and Architecture* could be a vehicle for forceful commentary on urban design in the West.

An article by Denise Domergue displays the ingenuity and originality displayed by West Coast artists who have turned to making furniture, radically altering furniture design in the process. *Arts and Architecture* could become an outlet for the rapidly developing Los Angeles art scene, and act as a link between artists and architects.

The most impressive piece of writing in the magazine is a review of three books by critic and historian John Beach that forms a lyric poem to the Autopian world of roadside America. *Arts and Architecture* could be a regional clearing house for the literature on the arts in the Western United States.

In order for the magazine to grab hold of the public's imagination it must have a polemical element as the old *Arts and Architecture* had in its golden years. The weakest features of the first issue are those that simply present their subject material. The articles on the artists are bland, and one questions the inclusion of two easel painters out of a total of four artists selected for the Four Artists/Four Critics article. The publication of the CCAIA convention gives needed exposure to some deserving and previously underpublicized projects, but the amount of information conveyed in the single photos and captions

leaves the reader hungering for a more complete presentation of fewer buildings. The absence of locations in the citations for the building is also frustrating. The excellent piece on Konrad Wachsmann, by Esther McCoy, and the accompanying excerpt from his autobiography, is fascinating but seems to lack sufficient background material on Wachsmann to make the point of excerpting the autobiography understandable to the general public. As it stands the piece would be perfect for a more specialized publication such as *LA ARCHITECT*.

The color in the magazine is superb, and the use of large blocks of italic and bold type is very dramatic graphically. However, as John Dreyfuss pointed out in an article on the magazine in the *Los Angeles Times*, these type faces may need to be balanced with more standard type for greater legibility or blown up to greater size.

Barbara Goldstein, and her able staff of Deborah Perrin, Bruno Giberti, Joe Molloy, and John Kirkpatrick have pulled off nothing short of a miracle by bringing the new *Arts and Architecture* into print. The magazine shows so much promise, and the need for a publication that communicates with the architecture and design community in the West is so great that it seems impossible that the magazine will not be a success.

John Chase

Arts and Architecture is available by subscription and in selected bookstores. For further information write Arts and Architecture, The Schindler House, 835 N. Kings Road, Los Angeles, CA 90069. Subscription price: \$21 per year.

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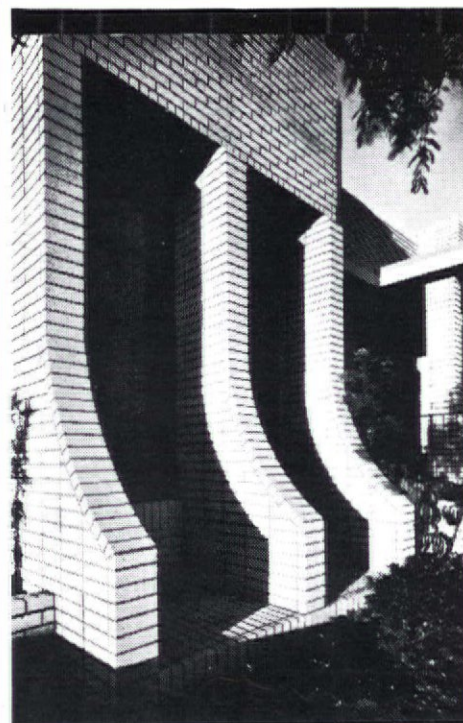
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Letters

I am writing this note to tell you what a great job you and your chapter are doing on publications. I received a copy of your newsletter which I think is superb. I also think your directory is one of the best designed and best organized directories I have seen in a long, long time. Congratulations on these outstanding publications.

Barbara J. Rodriguez
Executive Director,
NY Association of Architects

I enjoyed reading the October issue of *LA ARCHITECT*. Because it is theme oriented, it provided a more educational awareness of what is happening in the City of Los Angeles today. In this issue, your "Map Guide to Recent Architecture" and "Notes on Landscape Design in Southern California" via photographs, insight, and layout were excellent.

Carlos R. Alonso
Staff Designer, Archiplan,
Los Angeles

Thank you for the 1981 Directory and Bylaws just received.

Just had to tell you that this is a super publication, beautifully designed and well executed. One of the best I have seen anywhere.

Helen T. Schneider, Hon. AIA
Executive Director,
New Jersey Society of Architects

Chapter News and Notes

LA/AIA Board of Directors meeting 2186; Los Angeles Chapter of the American Institute of Architects, September 1, 1981.

• **President's Report: Wertheimer** read the list of those Nominees received by 28 August 1981 deadline for positions open as Chapter Officers, Directors and Council Directors. He announced that additional nominations may be entertained at the Election Meeting on 17 November, 1981, provided the qualified nominator and four qualified seconders for each person nominated are present at that meeting.

The "Committee for the Preservation of the AIA in Los Angeles" has had another meeting and the members seem satisfied with the progress and direction the Chapter is taking.

At the instigation of CCAIA President, **Harry Hallenback** and **Paul Welch**, CCAIA Executive Vice-President, the California BAE met with NCARB in Washington, D.C., to discuss the issue of a separate California examination for architectural registration. The result was a decision to continue with the current NCARB Professional Exam in December, 1981, as well as its Qualification Exam next June. California BAE will turn over to NCARB its research and information for NCARB's use in the preparation of its new examination which is expected to be ready for Dec. 1982.

• **Treasurer's Report: Landworth** reported that, after deducting all basic operating expenses anticipated through the end of this year, a balance of only \$11,800 will be available for all other Chapter activities through Dec. 31, 1981.

Rosen inquired what control methods could be used to forestall a deficit.

Wertheimer suggested priorities be set and the budget reduced in such areas as discretion indicates. **Landworth** and **Axon** to establish where savings can be effected.

Landworth announced Finance Committee appointed by the President to work out 1982 Budget, and suggested this group also work on reducing 1981 budget. Committee: **Landworth, Lyman, Chern, H. Newman** and **Axon**.

• **Membership Report: Tanzmann** introduced **Jack Rollow**, AIA, who will head up a proposed membership drive. Rollow announced that the Committee includes representatives from the Associates, the Students and the Professional Affiliates.

Ross suggested that Committee coordinate with Chapter Brochure Committee.

• **Associates Report: Lewis** announced that the Associates membership drive mailing, etc., completed.

Lewis requested Chapter CCAIA delegates to support **Norma Lopez-Cirlos** for CCAIA Associates Director/South.

• **Chapter Executive Report: Axon** reported that a group of Iranian architects living in Los Angeles would like to arrange a meeting with the LA/AIA members. **K. Newman** to contact them.

Letter from **Vosbeck**, National AIA President, announcing settlement in anti-trust suit after 4 years of litigation. AIA to pay \$700,000 in three installments over two years. Vosbeck now recommending to National Planning Committee and Board that the Legal Defense Fund be eliminated, which would result in a reduction of National dues.

• **New Business: Gelber** reported on the CCAIA Finance Committee meeting, which met to recommend budget and programs for 1982. Dues were an issue; Gelber told Committee that LA/AIA would not accept any increase in dues for AIA Members, and the Committee agreed to hold the line on this issue. The CCAIA will have to cut some programs to meet budget. There will not be an assessment next year. As the registration issue is resolved; Associates dues will be raised from \$17.00 to \$22.00.

Moved **Zimmerman/Second Ross**, the following: that Chapter CCAIA Delegates request CCAIA Board to reduce budget 20% for 1982 and 10% for each of the following two years. **Passed.**

Moved **Landworth/Second Tanzmann**, the following: that the Board re-consider the decision made at last Board Meeting not to include immediate past-presidents as a Board Director for one year following their term of office as president. **Passed.**

Wertheimer suggested that this should be optional, and a non-voting position.

Moved **Landworth/Second Tanzmann**, the following: that immediate past presidents be automatically included as a voting Director on the LA/AIA Chapter Board for one year following their term of office as President. **Passed.**

• **Committee Structure: Zimmerman** said Committees not functioning properly. Suggested that Board set Committee goals at a Retreat in latter part of year and form a 3-person Committee nucleus: one appointed by President; one by President-Elect and one by Director-in-Charge. This nucleus should serve for three years.

A second Retreat should be held early in the year. Also, each Committee Chair should report to Board twice each year.

Wertheimer agreed that organization is necessary but questioned the Committee selection.

Tanzmann said Chapter leadership is most important; Committees need interested persons, not formal procedures. Suggested that an adhoc Committee be formed to study methods of organizing Committees and report to Board at next meeting. **Wertheimer** appointed **Zimmerman** and **Tanzmann** and **Lyman** to this task.

H. Newman commented on the smooth functioning of the Chapter office administration that allowed the Board, finally, to consider such issues as re-vitalizing our Committees.

Lewis suggested that the Chapter issue Associates a membership card which would permit them reduced entry fees to certain events. Board agreed.

WAL On Wednesday, November 18, the WAL will hold a general meeting at 11:30 entitled "Holiday Capers." Sherri Specpor, cookbook author and teacher, will present a demonstration of food processor and microwave cooking techniques for the upcoming holidays. The meeting will take place at the Leonis Adobe in Calabasas. For further information call Kay Tyler at (213) 343-1571 or Juanita Gulbrand at (213) 343-3573.

The WAL would like to thank everyone who made the 1981 home tour so successful. Approximately 1400 tickets were sold and the proceeds will be used for architectural scholarships.

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LA Architect

Published monthly (except August) by the Los Angeles Chapter / American Institute of Architects, 8687 Melrose Avenue, Los Angeles, CA 90069. (213) 659-2282.

One year mail subscriptions: \$12. Overseas \$20. Advertising rates are available from the Chapter office.

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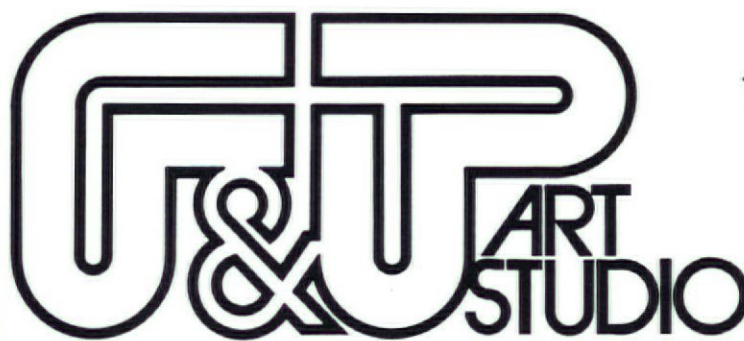


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