

LA ARCHITECT

A Publication of the Los Angeles Chapter of the American Institute of Architects. Incorporating the Los Angeles Associates Newsletter.

Inside: 1983 LA/AIA Design Awards, Page 5.

Home Sweet Home

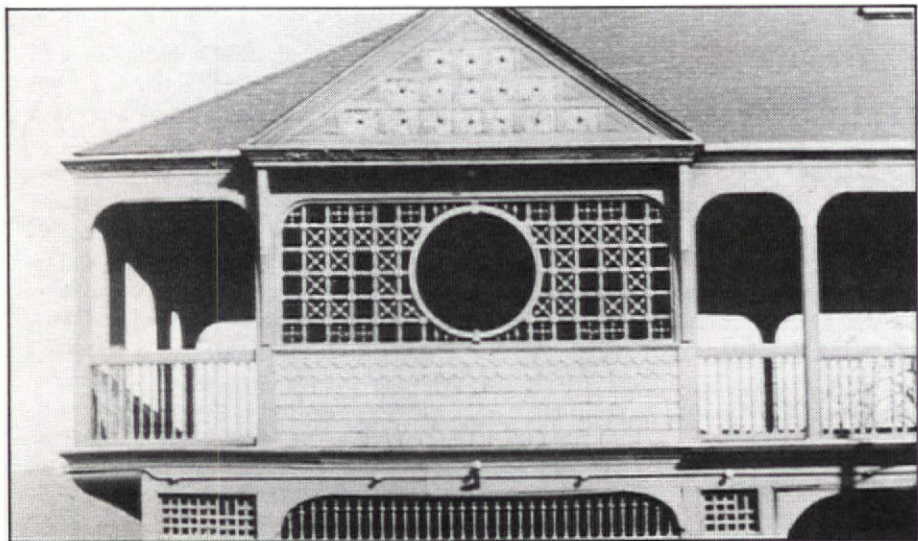


Photo from Front Porch exhibition, main gallery, Craft and Folk Art Museum.

Home Sweet Home, a series of 15 exhibitions mounted by the Craft and Folk Art Museum, is the most extensive architectural show to take place in Los Angeles at one time. The series, which focuses on various aspects of residential architecture in the United States, will continue in various locations around the metropolitan area through January.

Curated by architect Charles Moore and designer Gere Kavanaugh, the series features exhibitions ranging from the academic to the whimsical. These include an exhibition on the front porch at the main CAFAM gallery, another on dolls' houses at the LA Childrens' Museum, another on the California ranch house at Cal State Dominguez Hills, a full-scale installation entitled "The Temple, the Cabin and the Trailer" at LAICA, and many more. Home Sweet Home is accompanied by a major catalogue documenting each exhibition, and there will be a three day symposium illuminating the topics in the series at UCLA from November 11-13.

The interest in vernacular construction has been growing among architects during the last twenty years. In 1964, Bernard Rudofsky brought international attention to the beauty of the vernacular in his exhibition and book *Architecture with Architects*. Later in the 1960s, Robert Venturi and Charles Moore began writing about regional and popular architec-

ture, and made these forms the cornerstones of postmodernism. Architects began to incorporate elements of this vernacular into their work, and regionalism and contextualism became acceptable alternatives to the Modern Movement.

Charles Moore summarizes the intention of the exhibition "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 exhibitions will be about a Sense of Place, and how it has been achieved; they will 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 project will 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."

LA/AIA Program

Awards Presentation

A reception for the winners of the 1983 Design Awards Competition and their clients will highlight the LA Chapter's annual Election Meeting on Tuesday, November 15, at the Pacific Design Center. Winners and their clients will be honored and will receive award certificates during the meeting. A slide presentation of all award-winning projects will be shown.

In addition, the Chapter will announce the results of the voting for the 1984 Chapter officers and directors. Completed ballots must be received at the Chapter office no later than 3:30 p.m. on November 15 to be valid. The ballots will be tallied and made public during the evening program.

The program also will feature Kristen Ann Wilke of Vancouver, Washington, who will be presented with an award for her winning entry

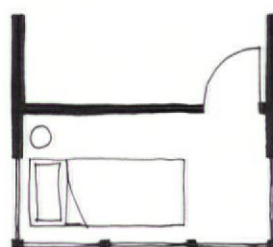
in the eight annual Precast Concrete Student Design Competition sponsored by the Prestressed Concrete Manufacturers Association. As a third place winner, she will receive \$250 and a plaque.

With Ms. Wilke will be four representatives from Cal Poly San Luis Obispo: George Haslelein, Dean, School of Architecture and Environmental Design; Don Grant, Department of Architecture; William Phillips, Department of Architecture and Engineering; and Maurice Wilks, Department of Architecture.

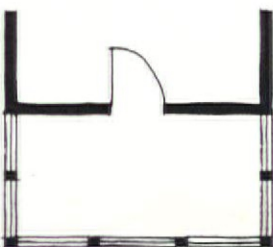
The light buffet/cocktail reception will start at 6:30 p.m. in the PDC Conference Center; the program will follow at 7:30. Advance reservations are not required, and there is no charge.



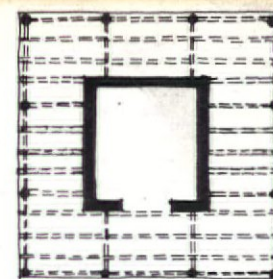
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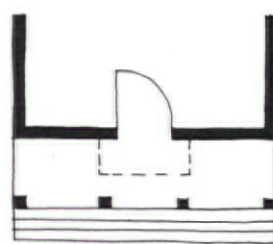
SLEEPING PORCH



SCREENED PORCH



ARBOR VERANDA



COLOSSAL-BALCONY



DECK



VERANDA

Typological study, American porches.

DAVIDA ROCHLIN

Home Sweet Home Calendar

- **Through November 13: Added-On: Ornament**, curated by Jane Bledsoe. Monday-Friday from 12-p.m., Monday-Thursday from 5-8 p.m., Sundays from 1-5 p.m., University of Art Museum, Cal State Long Beach. Call 498-5761.
- **Through November 30: Building by the Little Folks: Early Architectural Construction Toys**, curated by Coffman and Coffman. Monday-Saturday from 9 a.m.-5 p.m., Rotunda of the Pacific Design Center. Call 657-0800.
- **Through December 7: The House That Art Built**, curated by Dextra Frankel. Monday-Friday from 12-4 p.m., Sunday from 1-4 p.m., Art Gallery, Cal State Fullerton. Call (714) 773-2262.
- **Through January 8: The Front Porch**, curated by Davida Rochlin. Tuesday-Sunday from 11 a.m.-5 p.m., Craft and Folk Art Museum. Call 937-5544.
- **November - January 1: Shadows on the Land: Dwelling in American Indian Life**, curated by Peter Welsh. Tuesday-Saturday from 11 a.m.-5 p.m., Sundays from 1-5 p.m., Southwest Museum. Call 221-2164.
- **November 5 - December 23: Cabin/Temple Trailer**, curated by Charles Moore. Tuesday-Friday from 12-6 p.m., Saturdays from 12-5 p.m., Los Angeles Institute of Contemporary Art. Call 559-5033.
- **November 7 - December 10: Hearst Castle: Architectural Fantasy and Vernacular Castle**, curated by Holo, Fantozzi and Beach-Harrel. Tuesday-Saturday from 12-5 p.m., University of Art Galleries, USC. Call 743-2799.
- **November 8-22: Eclectic Stucco**, curated by Kirk Peterson. Tuesday-Friday from 4-7 p.m., Saturdays and Sundays from 1-6 p.m., Architecture Gallery, SCI-ARC. Call 829-3482.
- **November 8 - December 31: Plank-House Architecture of the Northwest-Coast Indians**, curated by Robert Easton. Monday-Friday from 9:30 a.m.-5 p.m., Saturdays from 11 a.m.-5 p.m., ARCO Center for Visual Art. Call 488-0038.
- **November 8 - January 8: Rough Housing**, curated by James Volkert. Tuesday-Saturday from 10 a.m.-5 p.m., Sundays from 12-5 p.m., Junior Arts Center Gallery, Barnsdall Park. Call 485-4474.
- **November 11-13: Home Sweet Home**, symposium sponsored by Craft and Folk Art Museum and UCLA Extension. Dickson 2160E, UCLA. Fee for three days, \$90 for students, \$115 others. Fee for one day, \$60. Call 937-5544.
- **November 11 - December 11: The Common American Bungalow**, curated by Robert Winter, and **Tile, Stucco, Walls and Arches: The Spanish Tradition in the Popular American House**, curated by David Gebhard. Monday-Sunday from 12-5 p.m., Baxter Art Gallery, Caltech. Call 356-4371.

LA/AIA

CADD Seminar

LA/AIA, in cooperation with the Construction Products Manufacturing Council, is sponsoring a seminar and products display featuring the latest technological advances in Computer Aided Design and Drafting (CADD).

Architect David George-Nichols, AIA, the architectural software specialist at Sigma Design's Denver headquarters, will conduct the seminar, according to Don West, CMPC chairman, Carol Mason, a past-president of CMPC, acted as liaison with LA/AIA Executive Director Janice Axon is planning the program. Geared toward clarification on how CADD fits into the architectural process, the seminar will address the following issues:

- How to economically justify CADD in an architect's office
 - What features a CADD system must have to do what an architect needs to do
 - Comparisons of both large and small systems on the market
 - Considerations in the selection of a CADD system—a framework for decision-making
- The event will take place on Wednesday, November 9, 1983, in the Conference Area, Suite 259, at the Pacific Design Center, 8687 Melrose Avenue, Los Angeles, starting at 6:00 p.m. Light refreshments will be served during the products display hour, followed by the program at 7:00 p.m. Admission: \$3.00; RSVP to the Chapter Office, 659-2282.

LA ARCHITECT

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LA Architect

Published monthly except August by the Los Angeles Chapter of the American Institute of Architects, 8687 Melrose Ave., Suite M-72, Los Angeles, CA 90069; (213) 659-2282.

One year, regular subscriptions: \$15.

Overseas subscriptions: \$25.

Editorial contributions and correspondence are invited.

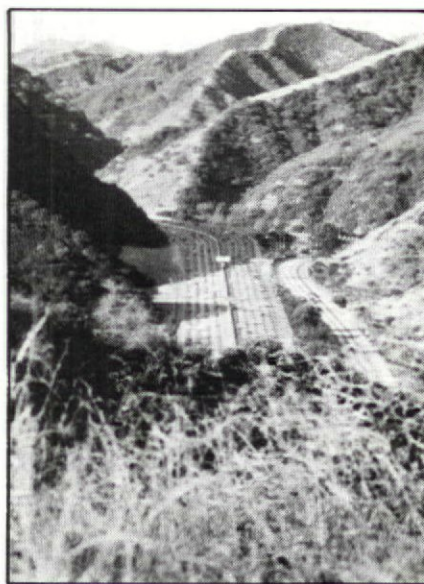
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News and Comment

Getty's Berg Address



View across San Diego Freeway to new Getty Museum and library site.

On September 20, the J. Paul Getty Trust announced plans for a \$100 million fine arts center in the Santa Monica mountains, just north of Sunset Blvd. and west of the San Diego Freeway, six miles inland from the present Getty Museum in Malibu. It will contain a public museum supplementing (and larger than) the existing structure, a Center for the History of Art and the Humanities, and a Conservation Institute.

These buildings will occupy a 24-acre hilltop within the 105-acre Brentwood site. Programming, architect selection, design, review, and working drawings are expected to take two years, and 26 months more are allotted for construction. January 1988 is the scheduled completion date, and the architect for the project will be chosen by the end of this year.

Harold M. Williams, the trust's president, said that "it is our expectation that these institutions will make an important contribution to

cultural and intellectual life in Los Angeles as well as have a significant impact on the field of art history internationally." All indications point to those goals being met. With an endowment in the range of \$1.7 billion, the Getty Trust is able to "spend more on the visual arts than any other single institution in the world." Clearly, material resources will not be the limiting factor that they are in most other cultural undertakings.

Likewise, the people involved thus far in the project seem well suited to their tasks. Williams has had outstanding careers in academia and in local and national public service. John Walsh, Jr., the new director of the museum, comes highly regarded from the Boston Museum of Fine Arts, and Kurt Foster, future director of the Center for the History of Art and the Humanities, has distinguished himself in art and architectural history at Stanford and MIT. Architectural selection has been entrusted to a committee of seven members outside the Getty organization, joined by two non-voting Getty Trust administrators. Bill N. Lacy, FAIA, President of the Cooper Union, is chairman of the selection committee and, along with landscape architect M. Paul Friedberg, has been a technical advisor on site selection.

The other committee members are Reyner Banham, Dean of Art History at UC Santa Cruz; Richard Bender, Dean of Environmental Design at UC Berkeley; Kennet Dayton, head of the Dayton-Hudson Corporation and former member of the National Council on the Arts; Ann D'Harnoncourt, Director of the Philadelphia Museum of Art; Ada Louis Huxtable, MacArthur Foundation director of I Tatti, Harvard's Center for Renaissance Studies in Florence.

The center's sponsors are seeking four qualities in its architecture: the familiar Vitruvian trio of firmness, commodity and delight, plus sensitivity to the site. The architect will not be chosen in a design competition, as the City of Beverly Hills did in the case of its city hall, but

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Additions and Deletions

A Tale of Two
(Accessory) Buildings

through a review of professional credentials (and presumably a series of interviews), as the Los Angeles County Museum of Art and the Museum of Contemporary Art did in connection with their current building programs.

In at least one respect, this will be a loss to the community, since there will be no opportunity to study and compare designs for a significant public building created by first-rank architects. Whatever their inconveniences, design competitions can serve to dramatize the role of architecture in a community, to inform the public, and, at their best, to be catalysts in the development of architectural thought. A competition is not just a means to a building design, but also an art form of great richness and complexity; in deciding not to hold one, the Getty Trust has turned its back on a rare and promising opportunity for patronage.

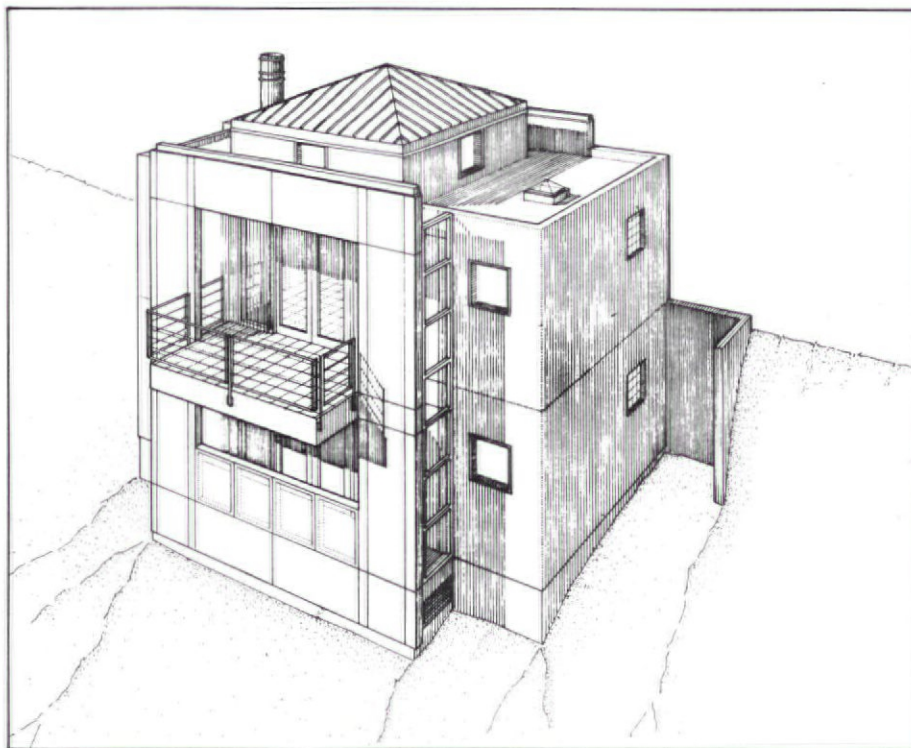
Of course, design distinction does not rely upon a competition process. The selection committee was itself selected with a degree of care and insight that seems unprecedented locally, and it is hard to imagine a group of people better prepared for the job. In the aggregate, this body seems a bit conservative, but distinctly less so than the funding source and the institutions that will occupy the buildings. (For example, the Getty Trust seems steadfast in its policy to have nothing to do with 20th-century art in any form.) Since integration of the fine arts center into the landscape is stated as a prime concern, a predilection for avant-garde architecture would clearly be out of place. Finding the right designer will therefore be an exercise in subtlety rather than audacity. Given the quality of the committee, its impending choice of an architect is an intriguing one to anticipate.

If the Getty Trust showed wisdom in assembling the selection committee and giving it full voting power, there is nevertheless a troubling aspect to its ambitious expansion plan. The site, like that of the present museum, is neither urban nor public in nature. Mystery veils its cost and the logic of its selection. It seems chosen in the way that a wealthy individual might select a residential lot; it sits high above the smog and the masses in a very exclusive part of town, is secluded, and commands a sweeping view. Such isolation may be fitting, or at least not harmful, to the work of the conservation institute and history center, but it is a symbolic and functional liability for the new museum.

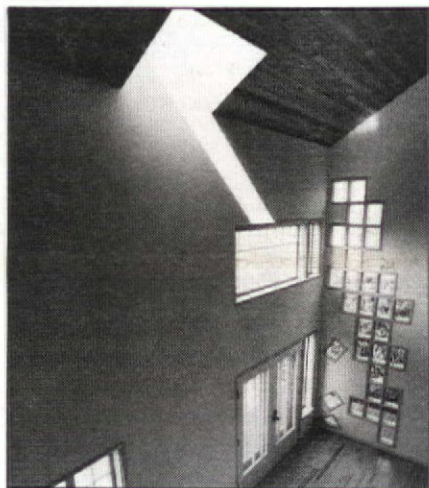
The location is beyond the reach of any walk-in patronage or any public transportation, and, even if bus service were begun, it would necessarily be infrequent and inconvenient. It proclaims art as something divorced from everyday affairs, a definition that is both condescending and unrealistic in an age of expanded education, pervasive leisure, and the blurring of boundaries between culture, diversion, and mass communication. Finally, it squanders an opportunity to reinforce Los Angeles' public life and urban structure, both by its concrete presence in the context of the developed city and by its potential to stimulate related development and activity nearby. As it is, its only urbanistic effect will be to bolster the property values of hillside houses whose price tags are already in or near the seven-figure range.

This decision to avoid the city is strongly related to the decision to avoid 20th-century art; both are forms of escapism. To ignore the here and now is to renounce the basic duty of patronage. Rather than supporting the originators of new art and nascent ideas, the Getty seems content with purchasing, relocating, and studying the confirmed products of previous cultures. Of course, those processes are important, and were the Getty Trust a small institution, such limited aspirations would be perfectly reasonable and responsible goals. But in light of its \$1,700,000,000 endowment, the greatest source of arts funding in history, this

Continued on page 4



Above, Blue Heights Drive. Below, Coldwater.

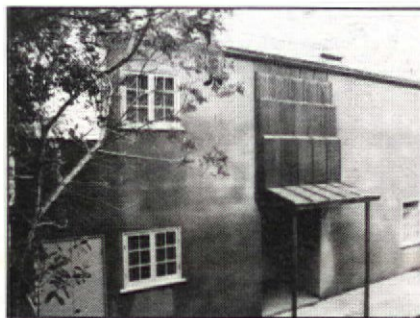


Notwithstanding its innocuous name, the "granny flat" has recently become a matter of contention. Inspired by liberal legislation in the city of Santa Monica, both advocates of renter's rights and homeowners on tight budgets have pressed for similar laws in their own jurisdictions. Others have viewed with dread this potential relaxation of zoning laws, envisioning the breakdown of neighborhoods by increased traffic, shortages of parking, and flagrant violation of the law's spirit.

Meanwhile, accessory buildings are built within the limitations of current law which (depending on location, zoning, and the rigor of a planning-department clerk) usually rules out a full-service kitchen, bathtub, or other feature essential to full-time, paying tenants. Aside from the effectiveness of these limitations, the issue for architects is, in a period of diminishing resources, how to overcome the space limitations of the accessory building, through good or innovative design.

Existing accessory buildings, especially guest houses, may provide some answers. Since risks are small, compared with primary structures, one need not be so serious about guest-house design; even a failed experiment is limited by its size and relatively small cost, and the owner hardly ever has to come in contact with it. Perhaps that is why the clients for the two guest houses profiled here, while taking a strong personal interest in their project, gave their architects relatively free rein.

In program, the similarities between the two houses far outweigh the differences. Both sit on steep sites in the Hollywood Hills, with dramatic views on the downhill sides. Both were to provide under 800 square feet of interior space, with additional living area on sun decks. And both were to be relatively autonomous from the main house, so that guests need not feel they are under observation.



Coldwater Pool House

Architects: Raymond St. Francis and Susan Peterson St. Francis, AIA

The "mother" house offered little in the way of contextual inspiration for the St. Francis team since the client, a television producer, intended the guest house to serve as his own residence while he rebuilt the main house. With this in mind, the architects sought to include as many of the functional and "homelike" elements of a main house into a very tight, 550-square-foot footprint.

The key, according to Raymond St. Francis, was the creation of discrete spaces, each with its own unique orientation and light quality. These spaces, which would seem small if treated as conventional rooms, all refer to a major, two-story-high space for orientation, light, and volume.

Windows were painstakingly arranged in the main space to admit light and provide views in a constantly changing composition. One doesn't read the main space as a room so much as a backdrop for other elements that project and recede with light. In the daytime, a massive, sloped window acts as a spotlight slowly circling around the west wall, the floor, and the east wall; at night, the loft and alcoves emerge as cozy spaces to which one retires.

Blue Heights Drive Guest House

Architect: Peter de Bretteville with Charles Calvo

While the site is similar to that of the Coldwater project the building with which the Blue Heights Drive guest house would share the site demanded considerably more respect. Designed by de Bretteville four years ago, the pearl-grey, two-story, main house is a well-known case-study in high-tech design, from its open-grate steel deck to its state-of-the-art solar systems.

Early in design, de Bretteville made the decision to make only limited reference to his previous hit through modular dimension, color palette, and railing treatment. The program called for a pavilion suited to several user options, which included accommodating both a housekeeper and guests, guests only, or housekeeper only. To adapt readily to these options dictated full separation of two living quarters along with dual bath facilities, and essentially precluded the flowing interchange among spaces which the St. Francis team exploited to good advantage.

Instead, de Bretteville stacked identical, carefully proportioned pavilions on top of each other. Both window treatment and allocation of space are clones of each other on each level, with two exceptions. The top unit has received an implanted, steel-frame, central cube that rises to a point; it also receives considerably more natural light due to the insertion of strategically placed skylights. Downstairs, a conventional system of exposed joists replaces the cube and prism, and recessed ceiling fixtures substitute for the skylights. While not of major significance, the differences, imply that, in all probability, the maid will live downstairs.

Occupants on both levels will be exposed to a carefully conceived layering effect, particularly on the southern, view-oriented wall. At this side, a false facade a few feet beyond the building wall frames views and suggests that the room is larger than it is. Inside, layering of planes in key locations creates an ambiguous definition of space, intended, as with the St. Francis project but on a much smaller scale, to enlarge the occupant's perception of the enclosure.

While two projects don't describe a building type—especially one represented most frequently by funny rooms perched awkwardly atop tract-house garages—these two guest houses do say something about the range of options that can be explored, and the amount of rigor that can be applied in designing small spaces. In keeping with the limited risk associated with guest-house design, the architects selected for both of the projects profiled here have practices that are less than prolific: the Coldwater house was among the first architectural commissions for Raymond St. Francis, and Peter de Bretteville's practice has leaned heavily toward the academic, with several noteworthy exceptions.

In the case of the St. Francis project, the auxiliary house has set a precedent for the construction of the main house. While plans are completed and approved, construction has not yet commenced. De Bretteville doesn't hesitate in acknowledging that his style, nurtured by his heavy teaching, has radically changed since completion of the main Blue Heights Drive house. More than illustrating that guest houses with similar programs can turn out differently, the Blue Heights Drive guest house shows that the same architect can introduce a new vocabulary on the same sight without apparent conflict.

Finally, in examining the divergent results of these similar programs, one must explore the programmatic elements that go beyond physical needs to encompass context and image. The St. Francis team was asked to create a building that "looked like it always had been there." In contrast, de Bretteville had to devise a scheme that could compete effectively both with his own previous commission and with a compelling view. These are goals that have little to do with size, underscoring the accomplishment of meeting the goals within the restrictions of size and budget.

Should granny-flat legislation proliferate, these two projects bode well for the future. One only hopes granny—or the guests—will be appreciative.

A. Jeffrey Skorneck, AIA

Practice

Use of the Word Architect

When the word *architect* or the initials *AIA* are improperly used in advertising, it can and often does result in a claim that a member of the general public has been detrimentally misled. These hard-earned professional designations can be properly used only by those who are legally entitled to them.

In California, only California-licensed architects may use the title "architect" as their personal or business designation. Even using derivations of the word, such as *architecture* or *architectural* is legally limited to licensed architects. Similarly, words like *design* or *designer* may not be used by a non-architect in any way in which the public would thereby be deceived into regarding the user as having an architectural license or of being competent to practice architecture. The notable and only exception to this is the California-licensed building designer. Thus, a person cannot call himself an architectural draftsman or architectural designer or building designer unless licensed as an architect or building designer.

The initials *AIA* may be used only by corporate members in good standing of the American Institute of Architects. Most *AIA* members are aware of this but occasionally through inadvertence will create a firm name style using the *AIA* designation in a manner which creates an improper impression of who is the *AIA* member. For example, it would be improper to use Howard Roarke & Associates, *AIA*, even if the named individual is an *AIA* member because the associates may not be. It would be a violation of the architectural practice act to use Howard Roarke & Associates, Architects, for the same reason. The proper form would be Howard Roarke, *AIA*, Architect & Associates. A similar problem arises when a partnership comprised of an architect and a non-architect uses the name style, Post & Beam, *AIA*, Architects, if both partners are not architects and *AIA* members. These designations can be used only in connection with the name of the licensed architect or *AIA* member.

Persons who are licensed to practice in another state or country cannot use the legally protected architectural designations in California until such time as they are licensed to practice in California. A California resident who is an *AIA* member licensed in another state could be violating California Law when using the *AIA* designation before obtaining the California license.

The current popular custom of using various combinations of the latest buzz words to create a fictitious firm name often leads to unintentional misuse of allowable forms. For example, Environmental Interface Design Collaborative, *AIA*, Architects is not allowable. If the firm is incorporated, the term *architecture* may be used after the firm name, but only if the licensed person is named.

A special problem arises in the case of our Associate Members and Professional Affiliate Members. The *AIA* By-Laws treat these two classes of members differently. The professional affiliates are not allowed to use their membership designation in print in any form, whether on business cards, stationery or otherwise. On the other hand, Associate Members are entitled to use the title "Associate Member of the Los Angeles Chapter, The American Institute of Architects" which title shall not be changed or abbreviated in any way. Neither Associate nor Affiliate Members may use the symbol, seal or insignia of the Institute or Chapter. In the event of an Associate member using this allowable designation, and even where there is no intention to misrepresent the true non-licensed status, it would still be deceptively misleading because some people might assume that the person named is an architect.

There is much current discussion and confusion centered around the general concept of advertising by architects *vis-a-vis* the latest ethical principles of the *AIA*. The present state of the *AIA* ethics allows architects to do almost anything they wish in respect to advertising. The ethical standard which, since 1978, is now

completely voluntary, asks us only to be truthful in our representations and to use good taste. This ethical standard may not actually be needed in that truthfulness in advertising is imposed on us, as well as every other trade and profession, as a matter of law. As to what constitutes good taste, even society's arbiters of good taste, the architects, cannot always agree on that.

The simple rule which must be followed in complying with the California architectural practice act and the *AIA* regulations is to avoid any form of representation which would be deceptive to the general public in identifying which individuals in the firm are the licensed architects and which are the *AIA* members. Anyone contemplating use of a new firm name or form should first check it out with the office of the State Board of Architectural Examiners for use of the word architect and with the LA Chapter office for use of the *AIA* initials or symbols.

If any member wishes to receive a critique of stationery now being used or the proposed wording for stationery or brochures to be printed, just send it into the Chapter office for a review and opinion. No charge for this service of course.

Arthur F. O Leary, FAIA
Chairman, LA/*AIA* Ethics and Practice Committee

Berg Address

Continued from page 3

policy is disappointingly narrow and stagnant. Had the Medici and the Italian Church followed such a course, there would be very little Renaissance art for the Getty museum to collect. Had J. Paul Getty adopted a similar strategy in his business affairs, the Getty Trust would have only a small fraction of its present assets available for its activities.

Perhaps the Getty's caution is only a stage of its institutional evolution. Once it is comfortable with its role as an exclusive retreat for scholars and connoisseurs, it may grow restless for greater challenges. The sheer magnitude of its wealth may also lead to wider activities; by law, it must spend about \$70 million this year, and, at current investment rates, it probably has an income approaching \$200 million. Thus, even though its ambitious arts center will cost more than twice the combined total of LACMA's two expansions and MOCA's temporary and permanent buildings, it still represents just a small fraction of Getty income over its four-year planning and construction cycle. Finding ways to spend this money within the Getty's self-imposed limits may prove difficult or insufficiently satisfying; the trust may broaden its horizons over time.

So far, the Getty's workings have not been as public or visible as those of the city's other two major art museums. This will soon change, first with the naming of an architect, and later with presentation of a design. At those points, the nature and philosophy of the institution will begin to be made manifest. The processes and people guiding those early stages have been intelligently chosen, so that one may realistically hope for success, despite misgivings over the Getty's seeming preoccupation with exclusivity and with times past.

John Pastier
Mr. Pastier is Senior Editor of Arts and Architecture.

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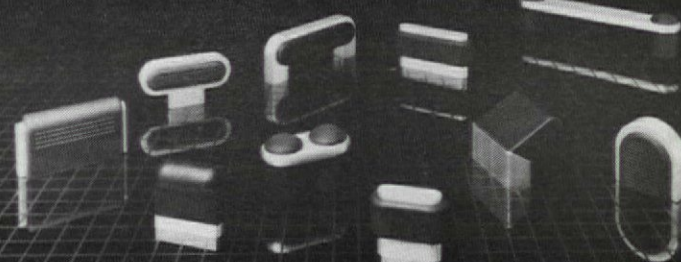
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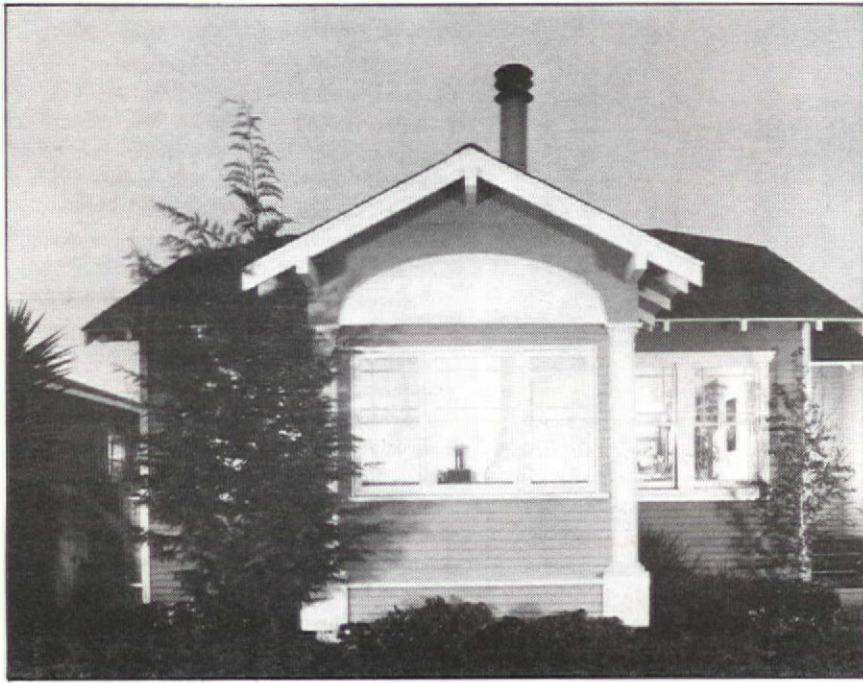
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LA/AIA

1983 Design Awards



Project: Venice Residence
Address: 820 Indiana Ave., Venice, CA
Architect: Douglas A. Lowe, AIA of Vita Cetta
 AIA & Assoc.
Owner: Douglas A. Lowe

Five private residences, two elderly housing projects, a parking structure, a church and an office building received Honor Awards in the LA Chapter's 1983 Design Awards Competition. In addition, LA Chapter President Robert Tyler, FAIA, presented special awards to the designers of a shopping/restaurant/office complex, a live performance theater, the rehabilitation of industrial buildings into offices and retail stores, and a private residence.

In all, 14 major awards were presented at the LA Chapter's annual Design Awards banquet at Perino's Restaurant in Los Angeles in October. A total of 176 entries were submitted for judging. All awards were for architectural design. President's Awards were judged by Tyler and Dr. Julian Nava, former Ambassador to Mexico.

President's Awards



Project: Boyd Street Place
Address: 420 Boyd St., Los Angeles, CA
Architect: Appleton & Assoc., Inc.
Owner: Iwasaki-Thomas Partnership



R.H. ROSS

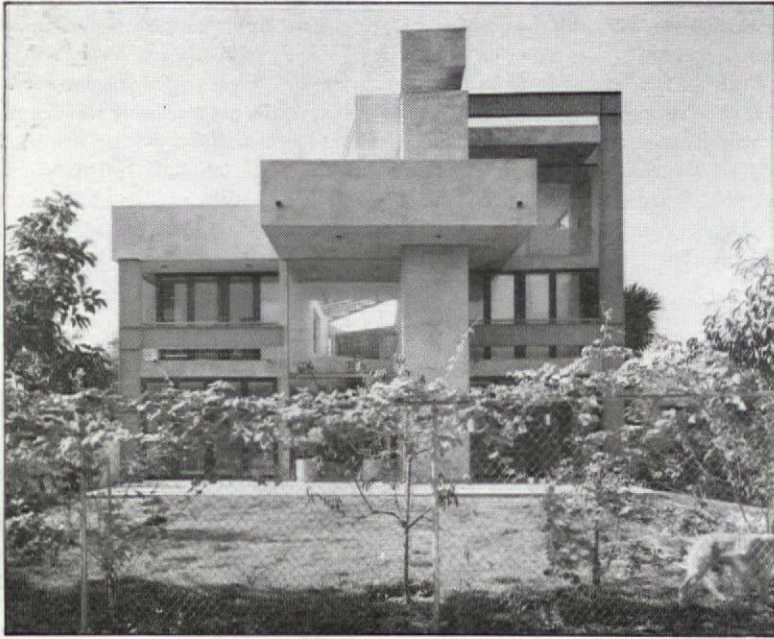
Project: Japan American Theatre
Address: 244 S. San Pedro St., Los Angeles, CA
Architect: Kajima Assoc., George Shinno, AIA
Owner: Japanese American Cultural and Community Center



Project: Weller Court
Address: 123 Weller St., Los Angeles, CA
Architect: Kajima Associates, George Shinno, AIA
Designer: Toshio Yamamoto
Owner: East-West Development

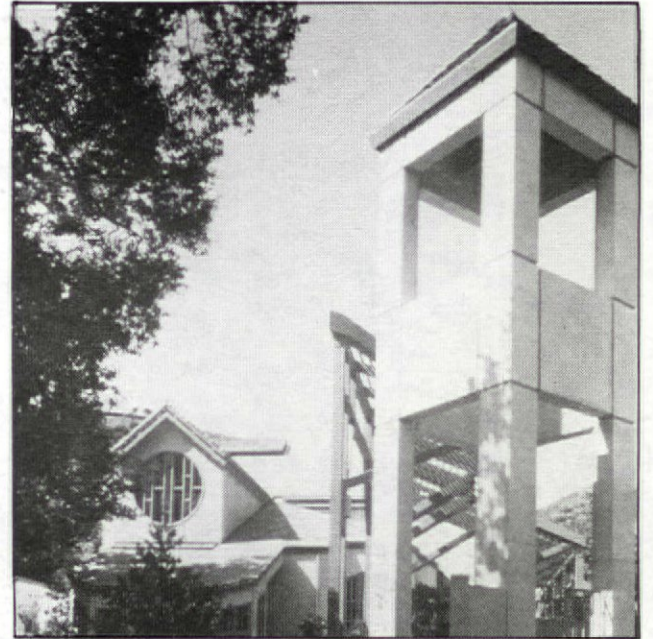
LA/AIA

1983 Design Awards



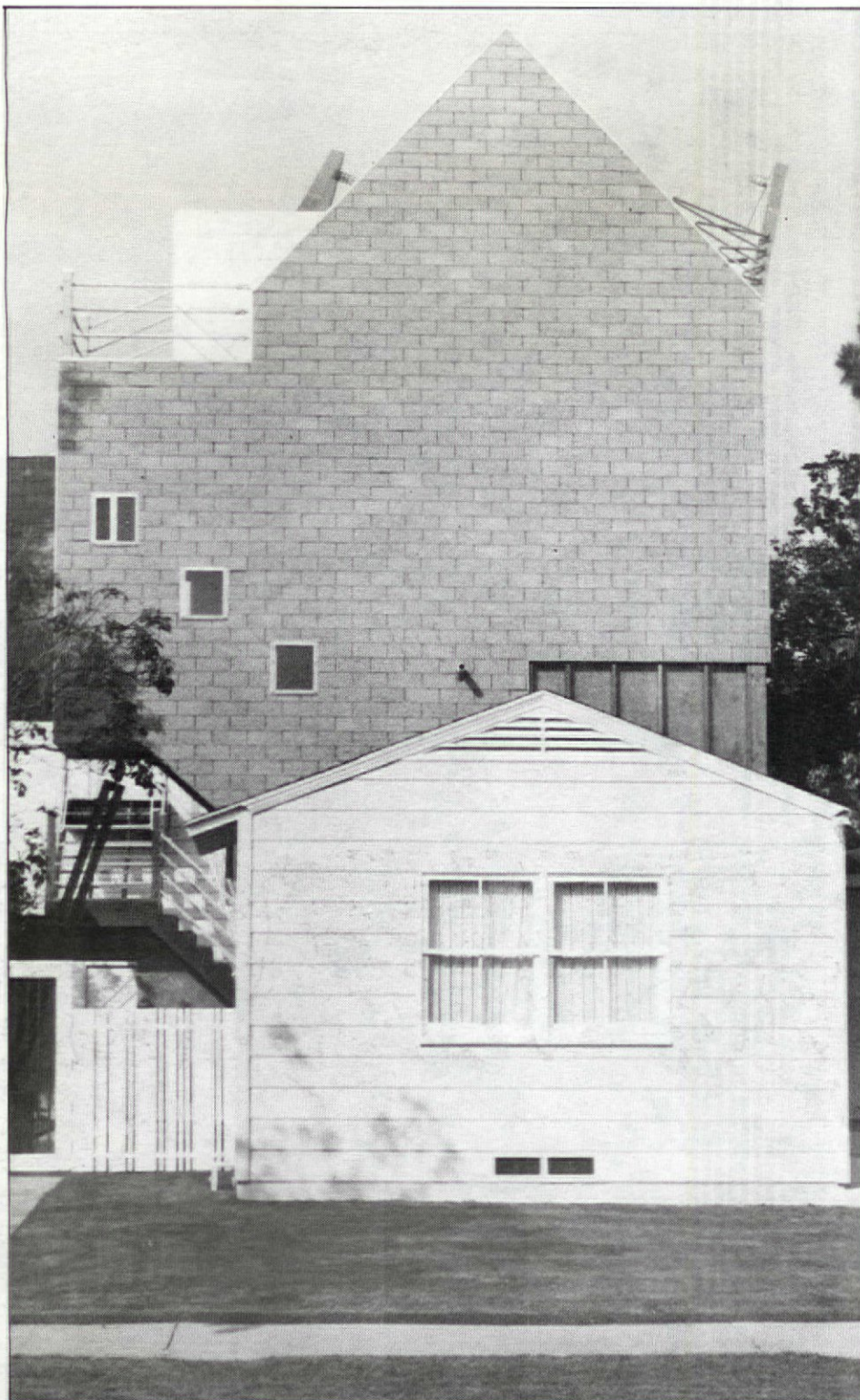
Project: Freedman Residence
Address: 533 9th St., Santa Monica, CA
Architect: Raymond Kappe & Lotery Boccato
Owner: Gary Freedman

Jury Comments: Understands the uses of scale. Relationships between open and closed spaces, interior and exterior work well. Nice light quality. Has a kinetic elegance.



Project: Church of St. Matthew
Address: 1031 Bienvenida Avenue, Pacific Palisades, CA
Architect: Moore Ruble Yudell

Jury Comments: Total involvement of the architect with the parishioners. A communal energy and vitality. Magnificent work inside, especially behind the altar. Complex detailing—all controlled. One of the few buildings seen with an emotional interior—unusual today.

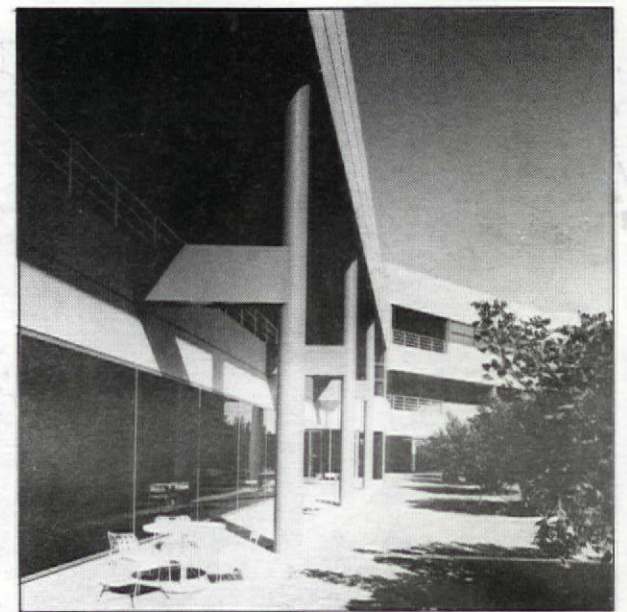


Project: Swann House
Address: 1675 West Rd., Scottsvalley, CA
Architect: Steven David Ehrlich, AIA
Owner: Howard Swann

Jury Comments: Excellent integration of entire house with ridge top site and natural landscaping. Positive tension between house and ridge. High quality of wood. Materials appropriate to wooded site.

Project: Petal House
Address: 2828 Midvale Ave., Los Angeles, CA
Owner: Brad and Maritza Culbertson
Architect: Eric Owen Moss, Architect, Nick Seirup, Associate

Jury Comments: Refreshing. Street composition well-developed. Innovative and inventive aesthetic with weak interior development. Best crafted house seen.



Project: Northrop Electronics Division Headquarters
Address: 2301 W. 120th St., Hawthorne, CA
Architect: Daniel L. Dworsky & Assoc.
Owner: Northrup Corporation.

Jury Comments: High-tech. Refreshing change-of-pace for a corporate facility. Capable organization of space for working people.

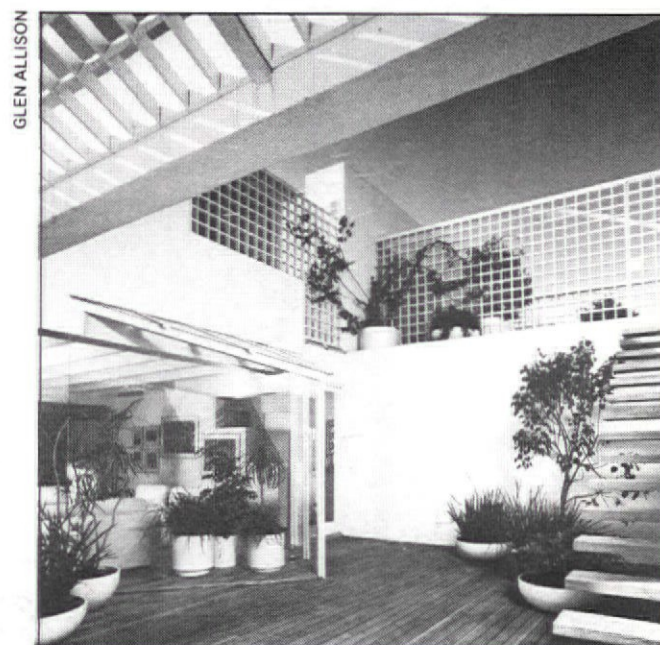
Judges for the Honor Awards included Rafe Affleck, sculptor, North Hollywood; Todd Bennett of POD, Los Angeles; Francis Dean of Eckbo-Dean, South Laguna; Robert Frasca, FAIA, of Zimmer Gunsul Frasca Partnership, Portland; Doree Freidenrich, art consultant, Newport Beach; Robert Marquis, FAIA, of Marquis Associates, San Francisco; Rob Quigley, AIA, of Rob Quigley & Associates, San Diego; and Walter Richardson, FAIA, of Richardson-Nagy-Martin, Newport Beach.

Chairman of the 1983 Design Awards Committee was Robert J. Clark, AIA, of Los Angeles.



Project: Angelus Plaza
Address: 255 S. Hill St., Los Angeles, CA
Architect: Daniel L. Dworsky & Assoc., Ogren, Juarez & Givas, Associate
Owner: Retirement Housing Foundation

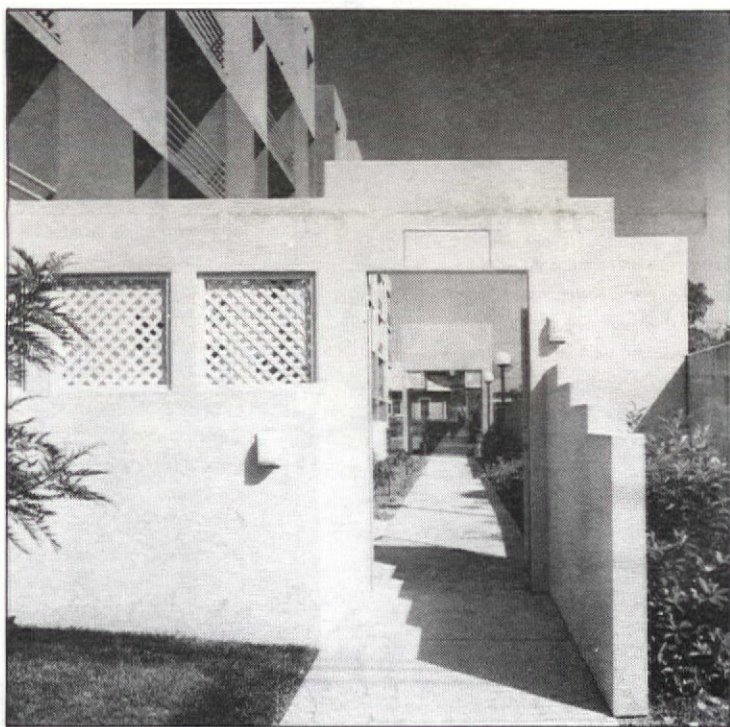
Jury Comments: In spite of magnitude, provides a pleasant oasis, a sense of place. Fascinating integration of the parking garage with the residential towers. No place in buildings where you feel in the dark.



GLEN ALLISON

Project: Goldman Residence
Address: 26940 Malibu Cove Rd., Malibu, CA
Architect: Ron Goldman
Owner: Ron and Barbara Goldman

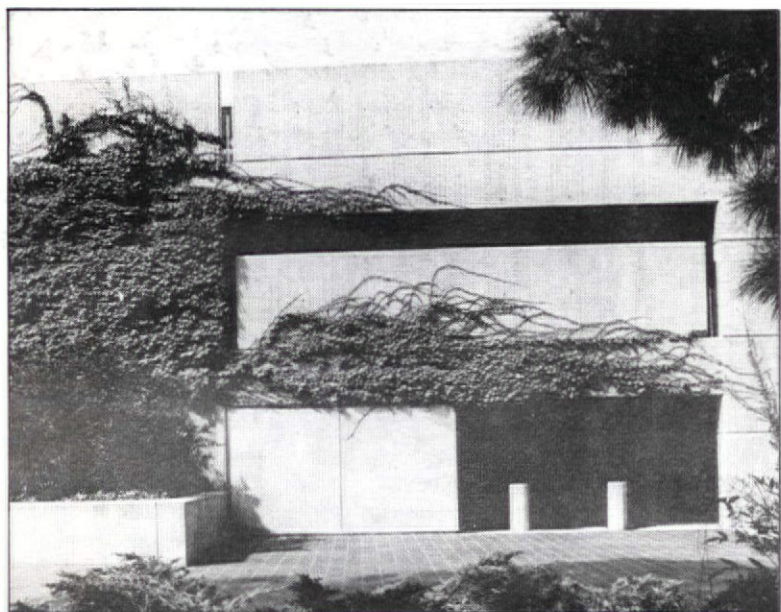
Jury Comments: Successful indoor-outdoor relationship and use of lattice. Light and airy. Good volumes, interaction of light and space. House has a lot of joy.



WAYNE THOM

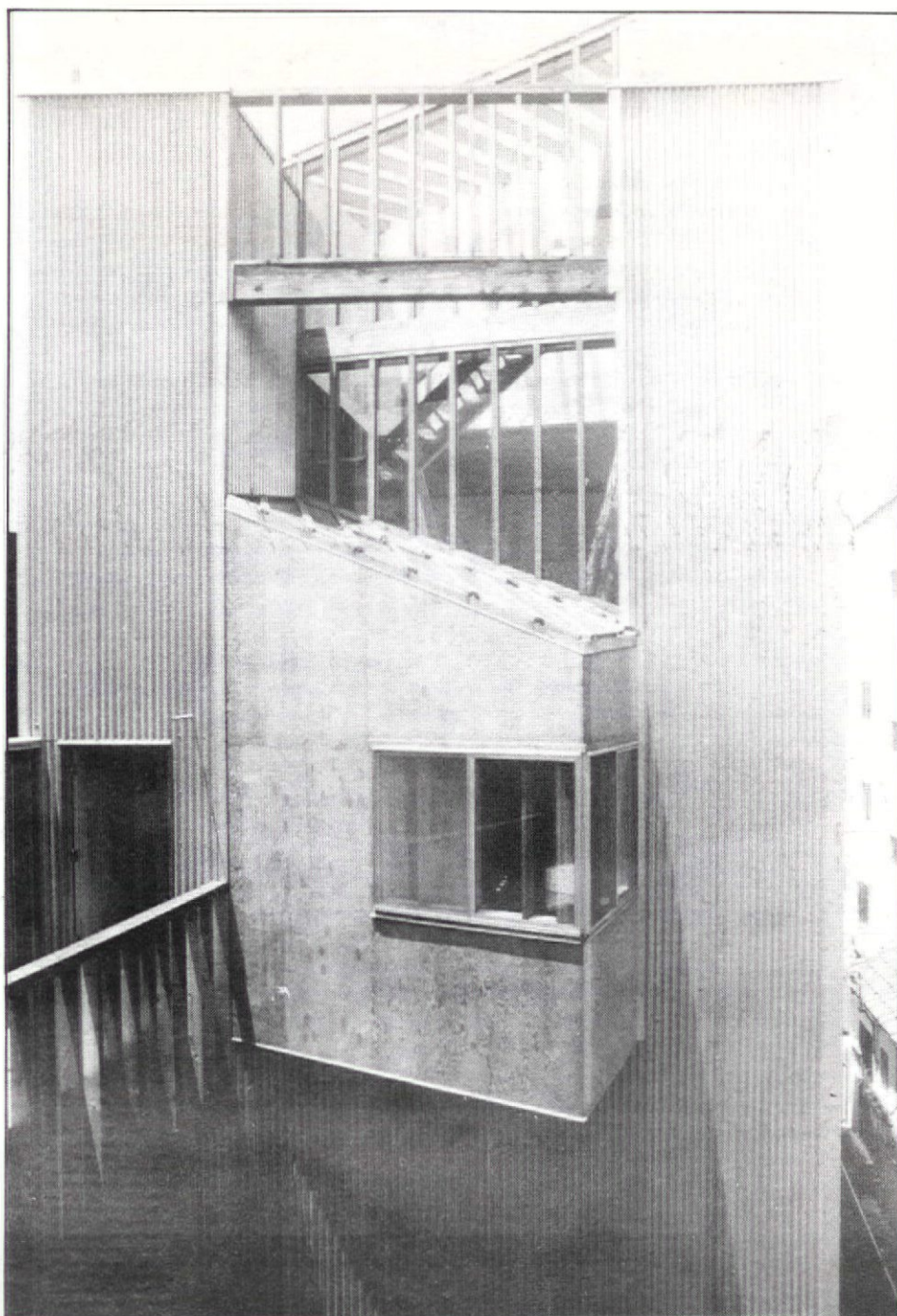
Project: Plymouth Place
Address: 1320 Monroe St., Stockton, CA
Architect: John V. Mutlow, Mutlow/ Dimster Partnership
Owner: Plymouth Place Inc.

Jury Comments: Generally difficult building type, capably executed.



Project: B Level Expansion and West Parking Structure
Address: UCLA, Los Angeles, CA
Architect: Daniel L. Dworsky & Assoc.
Owner: Regents, University of California

Jury Comments: Sensitive massing and sensitive transition from the community/ streetscape to the hospital. Sculptural quality. Only project seen with well-developed landscaping. A usually neglected building type, well-executed. 9.



Project: Spiller Residence
Address: 39 Horizon, Venice, CA
Architect: Frank O. Gehry & Assoc.
Owner: Jane Spiller

Jury Comments: Arrests architecture in the process of becoming. Has the vitality of an architectural sketch (often lost when built). This is architecture as materialization. Well-integrated into neighborhood.

Chapter News & Notes

Message from the President

The Los Angeles Chapter is your organization. Its meetings, seminars and Board of Directors are formed to serve you, its members. The relevance of the organization is of concern to us and this concern was emphasized at our September Board Meeting. One of the most important discussions at that meeting centered around the request by the San Fernando Valley Chapter for Chapter status. Joe Jordon made an eloquent presentation and emphasized the Valley's need for a more relevant group. They feel the size and location of the Los Angeles Chapter doesn't provide for their particular needs.

The request was denied because the Board felt that our Chapter represents Los Angeles as a whole and related to the political entity—Los Angeles. Just as our state organization relates to California's government and our national organization to the federal government. The separation of the Valley would delete the political impact of our organization. It was also felt that the San Fernando Valley now, as a section, enjoys the best of both worlds, having the facilities and services of Los Angeles Chapter and the comradery of the San Fernando Valley section.

As a result of this presentation, I have appointed a task force to study the problem of restructuring the Chapter so as to better serve and relate to its members. The goal is to make the Chapter the finest in terms of its service to you its members. If you have any input toward this end please contact me.

Bob Tyler, AIA
President

Did You Know . . .

- Due to an increase in our cost from National, the Chapter has had to raise its prices for AIA Documents and Handbooks. Enclosed with this issue of the *LA ARCHITECT* you will find a new Document Price List. *Members receive a 25% discount on all items.* Orders are subject to 6% sales tax, and invoicing is available. Please note that you can save the handling and shipping charges by picking up your order at the Chapter Office. Of course, we will continue to give you the best service possible.

- If you haven't already done so, please complete the LA/AIA Individual and Firm Questionnaires and forward to the Chapter Office as soon as possible. Additional forms are available, in the event the originals have been lost or misplaced.

- Continuing our re-print from the "AExposure" bulletin on Indemnity-Construction Review: When construction review is excluded from an A/E's contract or when a design professional contracts for construction review without having done the design, indemnity clauses such as these should be used:

1 It is agreed that the professional services of the A/E do not extend to or include the review or site observation of the contractor's work performance.

It is further agreed that the owner will defend, indemnify and hold harmless the A/E from any claim or suit whatsoever, including but not limited to all payments, expenses or costs involved, arising from or alleged to have arisen from the contractor's performance or the failure of the contractor's work to conform to the design intent and contract documents.

The A/E agrees to be responsible for his own or his employees' negligent acts, errors or omissions.

2 It is agreed that the professional services of the A/E are limited to a review and observation of the work of the contractor to ascertain that such work substantially conforms to the design intent and the contract documents.

It is further agreed that the owner will defend, indemnify and hold harmless the A/E from any claim or suit whatsoever, including all payments, expenses or costs, arising from or alleged to have arisen from an error or omission in the plans, specifications or contract documents.

The A/E agrees to be responsible for his own and his employees' own negligent acts, errors or omissions in the performance of their professional services.

While these clauses are "essential" because of the risks involved, others are "preferable" if they can be negotiated. As one attorney put it, "While clients are eager to ask for indemnity, they are reluctant to give it."

More on this, next month.

- Ethel Cummings, our staff secretary, has left the Chapter Office to pursue a new career direction. We thank her for her dedication and efforts these past two years. At the same time, we welcome Diane Webb, who joined our staff October 1.

- Note to our members: The Chapter Staff would appreciate it if you would identify yourself as a member when telephoning or visiting the Chapter Office. While our motto is "Service with a Smile" to all, the smile might be just a bit wider if we knew who you were!

Janice Axon

Executive Director

Architecture for Health Committee

The recent committee name change from the Health Facilities Committee reflects a desire to assist both the committee membership and the AIA/membership in general to better address the issues of promoting good health facilities planning and excellence in design together with conforming to the National Committee on Architecture for Health to become a natural grassroots extension of that group. Realization of the fact that participation and involvement in any committee group, both at local, state or national levels, can provide immense rewards comes to those willing to put forward the necessary effort for professional advancement.

On the local level, we have been providing insights into the design process of health care facilities, by bringing in experts in the various aspects of facilities planning and asking them to demonstrate the cutting edge of their respective trades. We had OSHPD's Director Larry Meeks come twice to bring us up to date on the implementation of SB961 and the hospital plan review process. We now understand that these regulations are nearly in place and are ready for the review, public hearings and approval process.

In September we were fortunate enough to have the Radiological Equipment Specialist for the Southern California Kaiser Permanente Medical Care Group give us a detailed discussion on all the aspects of the current and future trends in the Imaging Department. New equipment was shown and the impact on the planning process was demonstrated.

On the 13th of October we heard specialist Dick Lucia discuss some of his case studies for merging material management and distribution systems into the health care facility design process and how their early selection can influence design. Dick will show us four examples of hospitals where in-depth analyses brought about significant changes in pre-conceived planning conceptualizations and in the placement of support services.

Then, on the 10th of November, hospital equipment specialist Gary Sprague of the Santa Monica firm of Health Facilities Systems will deliver a program designed to bring us all up to date on the latest in equipment analysis, equipment selection and specification for the architects consideration.

Mark your calendar for the second Thursday of each month when we will bring you up to date with what's happening for the health facilities oriented architect and for those who are just curious about what this business is about. Any suggestions for subject matter and for speakers is solicited from the membership.

Stuart Greenfield, AIA, Chairman
Donald C. Axon, AIA, Director

WAL Julia Morgan Lecture

Julia Morgan (1872-1957), architect of San Simeon, Asilomar and some 700 other buildings including the Studio Club in Hollywood, is the subject of an illustrated lecture open to the public on Wednesday, November 16 at 8 p.m. The Studio Club, at 1215 Lodi Place, may be toured at 7:30 p.m. by those attending the lecture.

Speaker for this event is Sara Holmes Boutelle, an architectural historian and founder of the Julia Morgan Foundation in Santa Cruz, California. Ms. Boutelle studied at Mt. Holyoke College and the Sorbonne and is a member of the Society of Architectural Historians and a lecturer at the University of California at Santa Cruz. She has been a contributor to the *AIA Journal*, *Women in American Architecture* and *Macmillan Encyclopedia of Architects* as well as *California Historical Quarterly* and the *California Monthly*.

Ms. Boutelle has been devoting full time to research and writing on the work of Julia Morgan for the past decade and her book, *Julia Morgan, Architect* is scheduled for publication in 1984.

Joint sponsors for the Julia Morgan talk are the Women's Architectural League and the Association for Women in Architecture. Tickets to the lecture will be available at the door for \$4.

For further information, call Heidi Moore, Program Chairperson of WAL at 661-2786.

Western Home Awards

Four members of the LA/AIA were recognized with Western Home Awards in the October issue of *Sunset* magazine. Steven D. Ehrlich, Ron Goldman, and Steve Andre, received Merit Awards. Eric Owen Moss and Ron Goldman received Citations. In all, 18 homes received awards from a record entry of 365 submissions. The jurors in this year's awards program were architects Arne Bystrom, Hugh Newell Jacobsen, Antoine Predock, Rob Wellington Quigley, and William Turnbull, Jr. Also on the jury were Rick Morrall, building editor of *Sunset* magazine, and architectural historian Sally Woodbridge, who served as jury chairwoman. Contest entries were divided into four categories — remodeling and restoration, family houses, townhouses and vacation homes.

Pro-Practice Subcommittee

Robert Tyler, FAIA, LA/AIA President, addressed the members of the subcommittee concerning the importance of the design process in the professional practice of the Welton Becket Office. As the Director of Design, Tyler assists in the marketing of new work by selling himself, his design talent and the Welton Becket image. His sale tools include slides, models, renderings, photographs, diagrams, drawings, and leave-behinds, commonly known as brochures. Brochures are tailored to fit the client for his particular type of work and are updated every 5 to 10 years.

In the design process many environmental considerations are now requiring considerable study beyond achieving the maximum FAR on a piece of property. How a building relates to its surroundings enhances not just its design but also that of the area around it. Greenbelts around every building are not possible in an urban setting; besides, well-designed buildings can be very elegant close together.

An important factor in the design process is that the designers are creative people who have to not only sell their ideas but also themselves. Architectural design is a very personal relationship between client and architects; in view of this the selection of a design team is of major significance.

LA/AIA

Board of Directors Meeting 2209, Pacific Design Center, 6 September, 1983

- **Treasurer's Report:** Chern reported that the deficit gets smaller every month. A Finance Committee meeting will be held in a week or two, and by next month, they should have the proposed budget for 1984.

- **Executive Director's Report:** Axon requested again that the Board Members contact their Chairmen and request Committee reports for publication in the *LA Architect*. She offered to assign committees for specific months. The reports must be submitted by the first of the month prior to the month of the issue; i.e., October 1st for the November issue, etc.

Axon reported for Bonar on the ASID issue. He has spoken to the Chairman of the ASID Legislative Committee and has told him that the architects cannot support the Bill in its present form.

The following structures and installations have been approved as California Historical Monuments: Park Plaza Hotel (Formerly the Elks Building); La Fonda Restaurant; Mount Washington Cable System; and the Venice Canal System.

Axon stated that the Chapter has put in a request to USC to have one of the Olympic Arch Contest winning designs built somewhere on their premises. Also, there will, hopefully be an arch at the PDC during Westweek, and another one is being considered in West Los Angeles. What is needed is a donation of materials and construction. The contractors will have to have working drawings to build from and Axon said that she thought the Associates would be willing to handle this aspect. The arch will be approximately 15' x 30'.

- **Presidents Report:** Tyler announced that Sam Lunden, FAIA will be the Honoree for the Chapter's Annual Recognition Dinner in December.

Tyler mentioned that there has been an increasing number of visiting architects that have asked the Chapter for instructions on where to find historic landmarks, new buildings, etc. He added that we hope to put together something for the Olympics and would like suggestions from the Board members on how this might be done. He added that he would also like to have a list of references as to where visiting architects can obtain information on architectural matters.

Don Axon suggested that the Chapter set up a slide-projector that would show points of interest that visitors might like to see. This could be set up right in the office. Widom asked if it had been considered to have some of the Chapter's Awards Projects exhibited somewhere. Axon stated that we might use the Chapter board room, or Murray Feldman could be asked for space in the lobby.

- **CCAIA Report:** Newman reported that the CCAIA had approved the concept of the Architects for Peace program and the Bernard Zimmerman had requested financial aid. His financial requests were deferred for review and possible inclusion in the CCAIA 1984 budget.

Harry Jacobs — 1984's President, has indicated that he does not plan on making any major changes. The only change will be in regard to funding, which will revert from an austerity concept to a normal concept.

In the Treasurer's Report, Virgil Carter stated that they were ahead of their projection and, in fact, would have a surplus at the end of the year. He then went on to say that there will be a year end adjustment in the budget and indicated that *Architecture California* was over-budget by about \$28,000.

There will be a CCAIA dues increase next year. Member dues will be increased by 6%.

or \$8.00. The Associates membership will be increased \$1.00. An alternate budget was requested by the Los Angeles Chapter — one that did not contain any dues increase.

CCAIA Secretary, **Cyril Chern**, submitted By-Laws Amendments which were approved. A restructuring of the CCAIA Board resulted in the Los Angeles Chapter Delegate representation being reduced from eight to seven.

Lyman's request for approval of the concept for a State Planning Task Force was approved and he submitted his financial request for the 1984 budget.

- **Guests:** **Tyler** introduced **Dion Neutra** who discussed the Neutra Exhibit which has been on display in Vienna and in Barcelona; and, which will be at UCLA in 1984. **Neutra** discussed things that will be added to the show when it comes to Los Angeles and showed posters and articles written regarding the exhibit.

Moved Hall/Second Harris, the following: that the matter of coordinating the speakers for the Neutra Exhibit with Chapter Programs for 1984 be turned over to the Program Committee for review, and that the Program Committee get back to the Board with recommendations next month. **Carried**, with one objection.

Tyler introduced **Edy Rose** of the Professional Affiliates who distributed an Agenda and introduced **DeAnn Morgan** who discussed the use of the AIA name by Professional Affiliates. **Axon** explained that, in accordance with her letter to the Affiliates, they cannot use the name, letter, initials, seal, symbol or insignia of the AIA for personal use. In answer to a question, **Axon** stated that for soliciting new Professional Affiliates, the name can be used.

The new membership criteria, according to the By-Laws was discussed and approval of the Board requested. Items were discussed and minor changes made: Section 5: Chapter By-Laws were changed to Institute By-Laws; Section 3 was determined not to be required as it is covered in Section 4.

The Professional Affiliates would like to have a member of their group sit in on the interviews for membership approval.

In answer to a question **Axon**, responded that the criteria for recruiting, according to

the application for membership was that a Professional Affiliate should be recommended by an AIA member. However, there have been times when that has been waived by the membership chairman. Any recruitment should be coordinated with this Chapter.

Morgan stated that the Professional Affiliates are requesting the following: In order to continue with the caliber of events so far established, they are asking for a portion of the dues that their members pay to the Chapter. At least 20% of their dues, as they would like to have something to cover their operating expenses. They would like to have their events published in the LA Architect at no cost to them. **Chern** stated that the Finance Committee is having a meeting and they would consider their requests.

- **SAA: Marci Miskinis** discussed the ASA Guide Lines which were drafted two years ago. She read the Guide Lines to the Board members.

Miskinis stated that SAA has been associated with National since 1979. She just found out that they were not associated with the Los Angeles Chapter.

Moved Gelber/Second Chern, the following: that the Los Angeles Chapter of SAA be associated with the LA/AIA. **Carried**.

- **Past President's Report: Lyman** reported that he had discussed with **Bob Tyler** whether nor not a past of office, as now permitted by By-Law Amendment approved in 1981. **Lyman** stated that he personally thought it might be better if the ex-president was also on the Ex-Com. He continued that since his term is coming to an end, he wanted to discuss those problems with which he thought we should still be involved and the directions he felt the President should follow.

Lyman stated that one of the things that he had tried, but was unable to accomplish, was the publication of an Annual Report for distribution to the membership.

The most important thing the AIA does is Legislative advocacy. **Lyman** said that he felt we should move back downtown as soon as possible, as downtown is where the action is.

Another issue is that it seems to him that we have a tremendous opportunity as the largest Chapter in the country which we do not use effectively. There is a great mass of

members out there who are not properly involved.

Lyman stated that he felt that this Chapter should be divided into Sections according to the 5 Supervisory Districts. Each section should have its own President and its own Board. The President of each one of those Sections should be a director on this Board along with the officers and special members.

It is also important that we know and have on record what all of the members are doing; What committees they are on; and, what committees they want to be on. **Axon** stated that questionnaires to this effect are already in the mail.

Lyman continued that it is important that we have a clear idea of what our Chapter policies are.

Last of all, we should make a great effort to be more involved with the community. He discussed the Bay Area's "Open Design Advocates" who are actively involved in how the City looks. **Lyman** also discussed a publication by Chicago architects — "Chicago Central Area Plan".

- **New Business: Joe Bob Jordan** was introduced and discussed Chapter status for the San Fernando Section. He stated that some Section Members do not want to be part of a 1200 member organization. They feel the people of the Los Angeles Chapter are not too concerned about what is going on in the Valley. He stated that he had been delegated by the Valley Board of Directors to request approval of the LA Board that the Valley become a separate chapter.

Jordan suggested that if they started a new Chapter with 100 members, a simple membership drive would result in 200 members. Each member would bring a new member.

Bill Landworth stated that he would like to speak as a "friend of the Board". He stated that he was a "Valleyite" and has been a member of the Valley Section of the LA/AIA and a member of the LA/AIA.

He was a past president of the Valley Section. He stated that he wanted to speak against the Valley Section becoming a separate Chapter for the following reasons: It is not financially feasible; The Valley Section can presently "have its cake and eat it too"; He has attended three or four Section meetings

recently to ascertain if there is enough support to make Chapter status feasible. In order to make it financially feasible and beneficial to the membership there should be between 200 and 300 corporate members. His observation from going to the meetings is that the Section can currently count on a maximum of 50 corporate members. With that number, dues would have to be very high to be able to provide the very minimal service to the Valley members.

He also felt it was important to have solidarity, or clout. This move would be divisive; and, he would like to question the statement regarding San Fernando Valley representation on the LA Board. Three Valley persons are on the 12-person LA Chapter Board and others are delegates to California Council.

Moved Miller/Second Lyman, the following: that the LA Board approve separate Chapter status for the Valley Section.

After further discussion the motion that the Valley Section become a separate chapter was defeated.

Moved Lyman/Second Chern, the following: that a Task Force be formed to study the question of restructuring the Chapter with the intent of increasing membership and the activities of the membership. **Carried**.

President **Tyler** appointed: **Alex Miller, Bill Landworth, Mark Hall** and **Chet Widom** to the Task Force. **Mark Hall** to Chair. They will come back to the Board with a preliminary report in one month.

- **CCAIA and National Awards: Gelber** read the list of nominees for National and CCAIA Award programs, and asked if there were any further ideas for possible nominees.

Siegel discussed the listings in the Yellow Pages for Architects and passed around photocopies of the pages. AIA listings are in the Consumer Section and the Engineers are listed in the Business Section. **Axon** pointed out the fact that Attorneys are listed with the Architects under Consumers. Also, there is a listing entitled "Member, American Institute of Architects" with only 5 names, giving the impression that none of the other architects listed are AIA members. After discussion, it was agreed that Janice Axon will investigate these issues.

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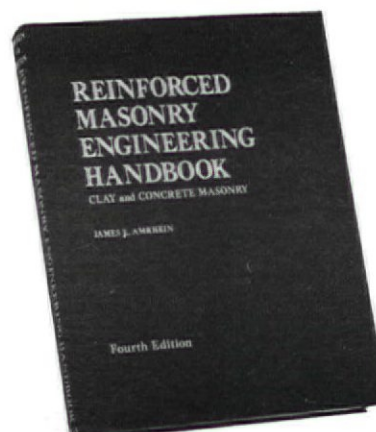
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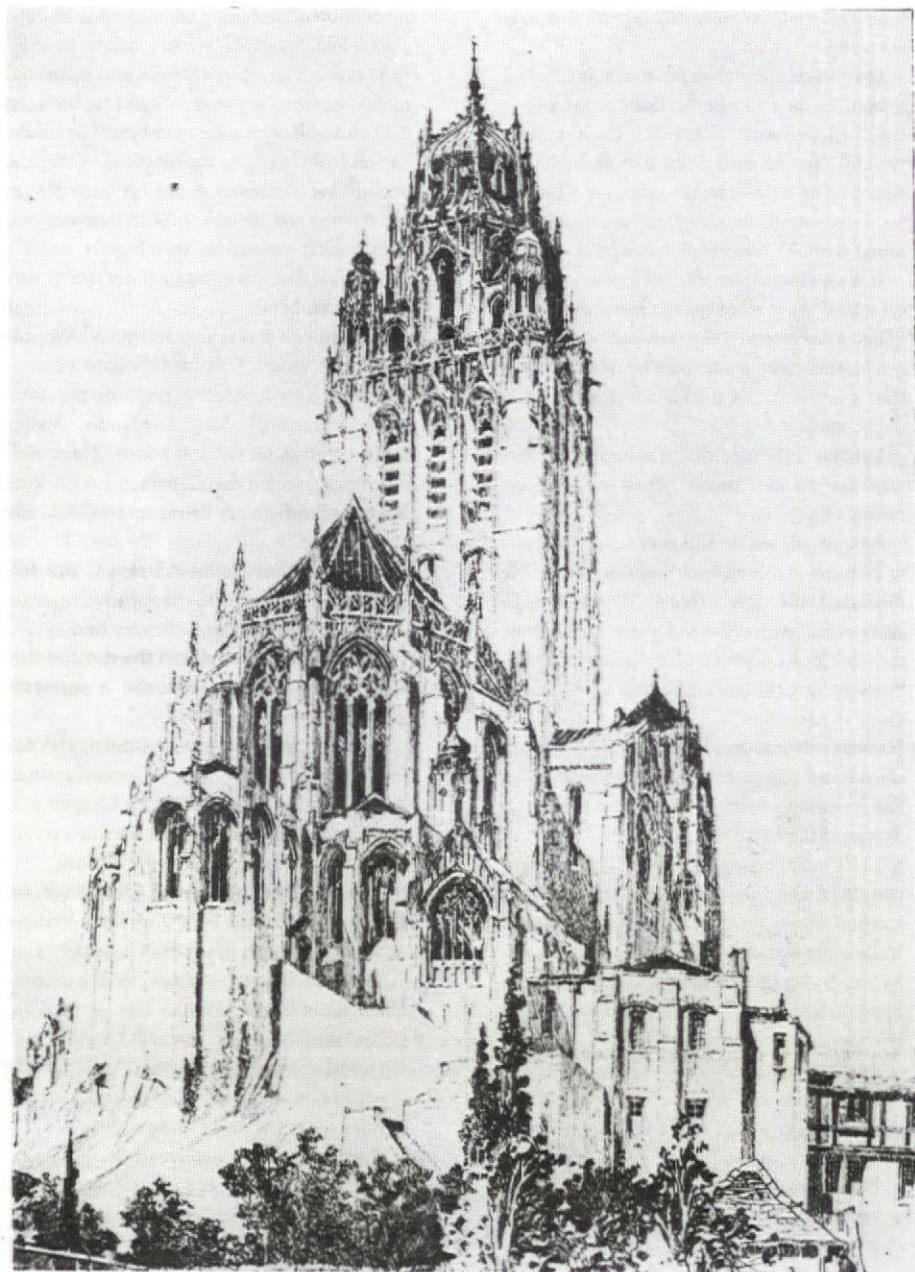
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Books

Oliver!



Perspective of St. Kavin's Church, Traumburg, Bohemia, 1896, Bertram Goodhue.

Bertram Grosvenor Goodhue

by Richard Oliver, MIT Press, 296 pages, \$30.00

When the Central Library in Los Angeles was completed in 1926, the project was generally praised. Lewis Mumford applauded architect Goodhue and sculptor Lawrie "for having the courage to explore together some of the possibilities of a modern symbolic architecture." But one critic, Fiske Kimball, building was not "a transition but a tardy compromise with classicism." It is his criticism which provides a clue as to why the work of Goodhue has been neglected since his death in 1924.

In his new biography of Goodhue, Richard Oliver responds to this criticism. He writes that the Los Angeles Central Library was neither "protomodernist nor a warmed-up traditional scheme. If it seemed strange, enigmatic and perplexing, at least part of the problem was the lack of a critical framework to understand it." This readable but carefully researched book is the first complete study of this important American architect, and it goes a long way in redressing Goodhue's neglect by examining the complete body of his work.

In a letter to a friend, Goodhue wrote that "architecture should be a 'free' art, always governed by immutable principles, that is, never by temporary rules." The principles which Goodhue valued become apparent as Mr. Oliver describes the growth of Goodhue's work, his influences and his life. The architecture of Bertram Goodhue developed consistently and with much personal integrity, and the result was an original but very personal body of work. This character is celebrated in Richard Oliver's book.

Goodhue's formal training began in 1884 when he was taken as an apprentice in the office

of Renwick, Aspinwall and Russell in New York. Although apprenticeship was an acceptable means of becoming an architect, a formal education in the École des Beaux-Arts manner was also popular at this time. The Beaux-Arts curriculum embraced the language of classicism almost exclusively—a situation which Goodhue found to be "rule-bound, academic and dry."

It is this apparent conflict with classicism which separates Goodhue from many of his contemporaries. Mr. Oliver suggests that these differences had their origins in Goodhue's inclusive and romantic attitudes. His apprenticeship with Renwick, his association with Ralph Cram, his travels to Europe, Mexico and Persia; and his interest in English gothic architecture provided a variety of sources from which his imagination could draw.

The great variety of projects in Goodhue's oeuvre suggests the fertility of his imagination. Before he travelled extensively, Goodhue prepared drawings of three imaginary places: "Tramburg" (1896), "The Villa Fosca and its Garden" (1897), and the town "Montevento" (1899). Each set of drawings was accompanied by a "memoir" which was part travelogue and part architectural description. The project not only provided a vehicle for Goodhue's creativity but also was a means for him to write down his ideas about architecture, for instance, that architecture is more than a picturesque romanticism: "Architecture had to be an organic unity of siting, planning, structure, massing, materials, color, and ornament, in which an underlying abstract order was as important as pictorial effect and in which purity of style gave way to a free and vigorous eclecticism."

It is these ideas which Goodhue developed in actual projects and which consistently guided him throughout his career. We should be glad that we live in a time when, as Mr. Oliver points out, critical points of view are less polarized, as they were in the years immediately following World War I, and we can look at the work of Goodhue with new wonder.

A final note: the text of the book is illustrated with carefully chosen photographs and drawings which contribute much to the understanding of Goodhue's work. Mr. Oliver, being an architect, realizes the importance of plan and section drawings in describing a project, so these are included in addition to the many photographs. The design and production of the book is outstanding; the typeface used is Cheltenham Wide which was designed by Bertram Goodhue in 1904.

Charles Wheatley

The Making of an Architect: 1881-1981

Edited by Richard Oliver.

Rizzoli International Publications, Inc., 264 pages, \$30.00

It is difficult to discuss architecture without, almost within the same breath, speaking of cultural identity. Artists, designers and architects have always been concerned with distilling the forces within our society and expressing them in their work. An institution dedicated to the instruction of architecture cannot hope to guide its students in the ways of building without addressing the notion of cultural identity—what is it, who defines, how is it expressed? This is the dialectic of our times, of all times. This, also, is the crux of *The Making of an Architect*.

Columbia University is an institution which was born with a vision of its role in the formation of our cultural identity. In 1981, the University chose to celebrate the centennial of the Graduate School of Architecture and Planning by publishing a book tracing the history of the school's role through the decades.

The structure of the book, deftly devised by editor Richard Oliver, a practicing architect and former Director of the Cooper-Hewitt Museum, focuses on the conflict between the university's vision of service to a civic and national identity and its actual fitness to serve the social and economic climate of the times. Each chapter of factual history concerning the workings of the school is balanced by one placing the specific history in the context of national and international attitudes.

The essays have been written clearly, and often engagingly, by the distinguished faculty of the school. The historical outlines, perhaps necessary to the subject matter, were at times laborious, though they do offer a few unusual bits of information to the inquisitive. A brief review of the alumni and faculty yields a veritable catalogue of who's who in American architecture. However, the true find in the reader's journey is the discussion of Columbia's relationship to New York City, its power structure and its search for identity.

Nothing more poignantly describes the search for a cultural identity in New York than the fact that Columbia's campus, at the time of the architecture program's inception, was on a block between Madison and Park Avenues, diametrically across from the gothic-style St. Patrick's Cathedral, immediately south of the palazzo-style Vuillard Houses by McKim, Mead, and White, and adjacent to the naked tracks of the railroads due east on Park Avenue. Each neighbor represented conflicting symbols of power and influence. The Church, once commanding absolute power to mandate order in society, represented a force whose powers were waning; the Vuillard Houses, unusually designed townhouses for a few wealthy families, represented the new social and political regime; the railroads symbolized the emerging, raw power of American commerce as they connected New York with the rest of the nation. Implicit in the debate was the task of discerning which force would come to dominate society and claim the position of art patron.

Columbia's unique and vital role in the development of New York City is convincingly presented in "Apropos 1900: New York and the Metropolitan Ideal" by R.A.M. Stern and Gregory Gilmartin. This essay crystallizes the

reasons why Columbia was featured prominently in the empire that venture capitalism centered in New York. The reader is brought to understand the critical role that Charles Follen McKim played in forming the school's curriculum, thereby establishing Columbia as the chief steward of Beaux-Arts training and of the "American Renaissance." McKim's influence is underscored by his selection as the architect of the University's present on campus Morningside Heights viewed by the 1897 public as the 'acropolis of education,' crowning the city.

It is clear that the school allied itself with the elite and the influential. It was on their behalf that the school molded its civic image in the neoclassical, Beaux-Arts style and imbued it, not with the spirit of imperialism, but with the *obligé* of capital. This is evident in the great many courthouses, museums, bridges, libraries, and clubhouses built by Columbia alumni at the turn of the century. In a booming economy this approach was applauded with great pride.

However, when the Depression arrived, the Beaux-Arts methods were sternly questioned in the studios. To many it seemed outlandish to design a "Catafalque for a President," an "Egyptian Barge," or an "English Banquet Hall" when so many were struggling for food and shelter. The high degree of abstraction in the Beaux-Arts programs and the attention to felicitous ornament provided an interest in the social issues posed clearly by modernism.

The transition in the school between Beaux-Arts methods and the embrace of modernism is described by Kenneth Frampton in his dense essay, "Slouching Toward Modernity: Talbot Faulkner Hamlin and the Architecture of the New Deal." Hamlin's was a period of great inertia and malaise, and a new attitude reigned in commerce. Gone were the individualists, and entrepreneurs; they were supplanted by corporations with tremendous needs of aggregation and standardization. An architectural syntax of 'universal space' and banal, generalizing details ensued. There was a resurgence of abstraction in design programs. The malaise was so protracted and had grown so deep that it was not until the late 60s that the school awoke to a transformation.

"The Anatomy of Insurrection," by Marta Gutman and Richard Plunz, clearly demonstrates how unfit the school was to serve the needs and pressures of American society since the 20s. The tension of the malaise broke in 1968 during the student strike at Columbia, in part led by the Students for a Democratic Society. The rallying point concerned the proposed new University Gymnasium in city-owned Morningside Park. The project was protested on aesthetic, planning, social, and political grounds.

For students of architecture, the proposed gym was a symbol of the gross insensitivities of institutional planning and design and of the inadequacies of institutions to produce skilled problem-solvers. They seriously questioned the program of formal design education for an architect. As noted in the essay, it was argued that "since architectural language was a public, social language there was no way to teach or understand it without understanding its connection to social structure."

As a celebration of the school's centennial, *The Making of an Architect* is a modest success. Its more important achievement is in the close examination of Columbia's past in preparation for a sound future. The book focuses upon issues which are still with us.

Question: What makes an architect? Answer: In a lifetime.

Eric Wood

Mr. Wood is a graduate in architecture from Columbia University, working in New York.

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The Environmental Management Program of Orange County seeks qualified architects and engineers to assist in carrying out its major program of public works.

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Calendar

November

LA/AIA Events

- **November 9: CADD Seminar** led by David George-Nichols of Sigma Design and product display, both sponsored by LA/AIA and Construction Products Manufacturing Council. Display at 6 p.m., seminar at 7, Suite 359, Pacific Design Center. Admission, \$3. RSVP Chapter office at 659-2282.
- **November 15: LA/AIA Election Meeting** including reception for winners of 1983 Design Competition. Reception at 6:30 p.m., program at 7:30, Conference Center, Pacific Design Center.
- **November 16: Julia Morgan, Architect**, lecture at Hollywood Studio Club sponsored by WAL and Association of Women in Architecture. Tour at 7:30 p.m., lecture at 8, 1215 Lodi. Fee, \$4. Call Marcia Pollak at 477-1226.
- **December 7: Associates Meeting** featuring installation of new officers. 7 p.m. Call Philip Yankey at 487-1787 or Mark Mikolvaich at 388-7076.

Courses

- **November 5: MetroRail Impact on Historic Buildings**, workshop sponsored by Conservancy. 10 a.m.-12 p.m. at Design Center of Los Angeles. Call 623-2489.
- **November 7: Modern Technology in Automatic Sprinkler Systems**, sponsored by Society of Fire Protection Engineers Southern California Chapter. 8 a.m. in Santa Ana Room, Anaheim Convention Center. Fee, \$75. Call Navid McCarthy at 738-5600.
- **November 10-11: Revised Residential Energy Standards**, seminar and workshop sponsored by CCAIA and California Building Industry Association. Fee, \$60 for seminar, \$40 each workshop. Call (415) 957-1977.
- **November 8 - December 3: The Architecture of Gunnar Asplund**, organized by Museum of Modern Art, New York, for

"Scandinavia Today." Tuesday-Saturday from 12-7 p.m., Fine Arts Gallery, UC Irvine. Call (714) 856-6610.

- **November 10 - December 15: Marketing Professional Design Services** with architect Thomas Holzbog, sponsored by UCLA Extension. Thursdays from 7-10 p.m., Franz A258, UCLA. Fee, \$315. Call 825-9414.
- **November 12: Legal Seminar** sponsored by Pasadena-Foothill Chapter, with films and speakers including Arthur O'Leary. 8 a.m.-12 p.m. in Annex Auditorium, Parsons International, Pasadena. Call 796-7601.
- **November 14-16: Project Management: Planning, Scheduling and Control** with Harold Kerzner, Director of Project Management/Systems Management Research Institute, sponsored by USC Continuing Education. Daily from 9 a.m.-4:30 p.m. Fee, \$595. Call 743-2410.

Exhibitions

- **Through November: Parkinson's Financial Palaces**, original drawings and vintage photos of Spring-Street buildings, organized by Woodford and Bernard. Monday-Friday at Design Center of Los Angeles. Call 625-1100.
- **Through November 11: LA/AIA Olympic Gateway Competition**, entries. Daily from 10 a.m.-6 p.m., Harris 125, USC. Call 743-2723.
- **Through January 4: Urban Sculpture: Architectural Concerns**, work by 14 LA artists responding to Security Pacific Plaza site, curated by Tressa Ruslander-Miller. Daily from 10 a.m.-4:30 p.m., Gallery at the Plaza, 333 S. Hope.
- **November 18 - February 26: Plywood Furniture**, including designs by Aalto, Eames, Mathsson, Rohde, Schindler and Wright. Saturdays from 11 a.m.-4 p.m., Sundays from 1-4 p.m., Schindler House. Entrance, \$1.50 for students, \$3 others. Call 651-1510.

Lectures

- **November 1: Views of Color: Color on Canvas/Color in Interiors**, panel with Frank Gehry, Charles Moore and Sam Francis, sponsored by A&DSG, Reception at 7 p.m., panel follow in Galleria, Pacific Design Center. Call 854-6307.
- **November 2: Principles of an Ancient and Contemporary Kind** by Studio Works, sponsored by Alpha Rho Chi and USC. 5:30 p.m. in Harris 101, USC. Call 745-8050.
- **November 3: Jorge Silvetti**, architect. 8 p.m. at SCI-ARC, Santa Monica. Call 829-3482.
- **November 3: Las Vegas: Oasis and Mirage** by writer John Pastier. 8 p.m. in Architecture 1102, UCLA. Call 825-8950.
- **November 7: Glen Small**, architect, on his work. 7 p.m. in Main Gallery, Environmental Design, Cal Poly. Call (714) 598-4182.
- **November 8: Strategic Planning in Financial Institutions** by Terry Perucca of Security Pacific. Reception at 5:30 p.m., lecture at 6, Annenberg 205, USC. Call 743-2264.
- **November 9: Man-Symmetry, Man-Pattern, Man-Measure, Man-Hardness and Man Height** by Eric Moss, sponsored by Alpha Rho Chi and USC. 5:30 p.m. in Harris 101, USC. Call 745-8050.
- **November 9: Richard Serra**, artist, on his work. 8 p.m. at SCI-ARC, Santa Monica. Call 829-3482.
- **November 10: Pro and Con: Should Metro Rail Be Built?** Panel with John Dyer, RTD General Manager, and Peter Gordon, USC Professor. 5:30 p.m. in Architecture 1102, UCLA. Call 825-8957.
- **November 14: Who Cares Anyway?** Panel with Bernard Zimmerman, Frederick Koepfer, Marvin Malecha, Werner Ruegger and Patrick Sullivan, 7 p.m. in Main Gallery, Environmental Design, Cal Poly. Call (714) 598-4182.
- **November 16: Rem Koolhaas**, architect and author. 8 p.m. at SCI-ART, Santa Monica. Call 829-3482.
- **November 17: Classicism and Technology in Relationship to Nature** by architect Ricardo Bofill. 8 p.m. in Architecture 1102, UCLA. Call 825-8950.
- **November 18: Follies and Fancies: LA Architecture in the 50s** by historian Delmore Scott, sponsored by SAH. 7:30 p.m. in Gallery Theatre, Barnsdall Park. Donation, \$2 for SAH members, \$3 others. Call 485-4581.

Meetings

- **November 4-5: Restaurant and Hotel Design: Which Way the Future?** Symposium at Sheraton Grande sponsored by UCLA Extension and *Restaurant and Hotel Design*. Fee, \$175. Call 825-9061.
- **November 16: Pasadena-Foothill Chapter** with program by Sam Hall Kaplan, critic for LA Times. Reception at 6:30 p.m., dinner at 7, program at 8, Gamble House, Pasadena. Call 796-7601.
- **November 29: Cabrillo Chapter**, election of officers, business meeting and past-president roast. Cocktails at 6 p.m., dinner at 7, program at 8, Velvet Turtle, Long Beach. Call 432-9817.

Other Events

- **November 3: Music by Brahms and Mahler** performed by Garten, Greenshields, Leonard and Taira, sponsored by LA City and Friends of Hollyhock House. 7:30 p.m. at Hollyhock House. Donation, \$3. Call 485-4581.
- **November 5: Auction of Historic Homes**, 10 a.m. at 100 block of S. Wilton Pl. Call LA City's Property Management Division at 485-2721.
- **November 13: Arlington Heights Historic House Tour**, sponsored by Conservancy and Arlington Heights Heritage Association. 10 a.m. - 4 p.m. Tickets, \$5 for Conservancy members, \$6 others. Call 623-2489.
- **November 13: California EAR Unit** performing music by Reich, Wolff, Cage, Powell and Subotnick, sponsored by Chamber Music in Historic Sites. 2:30 p.m. in Hauserman Showroom, Pacific Design Center. Tickets, \$22. Call 746-0450.
- **November 16: Camera Day**. 11 a.m. - 3 p.m. at Hollyhock House. Admission, \$1.50. Call 485-4581.
- **November 21: Inaugural Celebration and Toast** to Museum of Contemporary Art on occasion of "The First Show." 8 - 10 p.m. at Temporary Contemporary, 152 N. Central. Donation, \$15 for A&DSG members, \$25 others. Call Donna Vaccarino at 399-4227.
- **November 27: New York Chamber Players** performing music by Beethoven, Haydn, Dohnányi and Mozart, sponsored by Chamber Music in Historic Sites. 2:30 p.m. at Los Angeles Herald-Examiner. Tickets, \$22.

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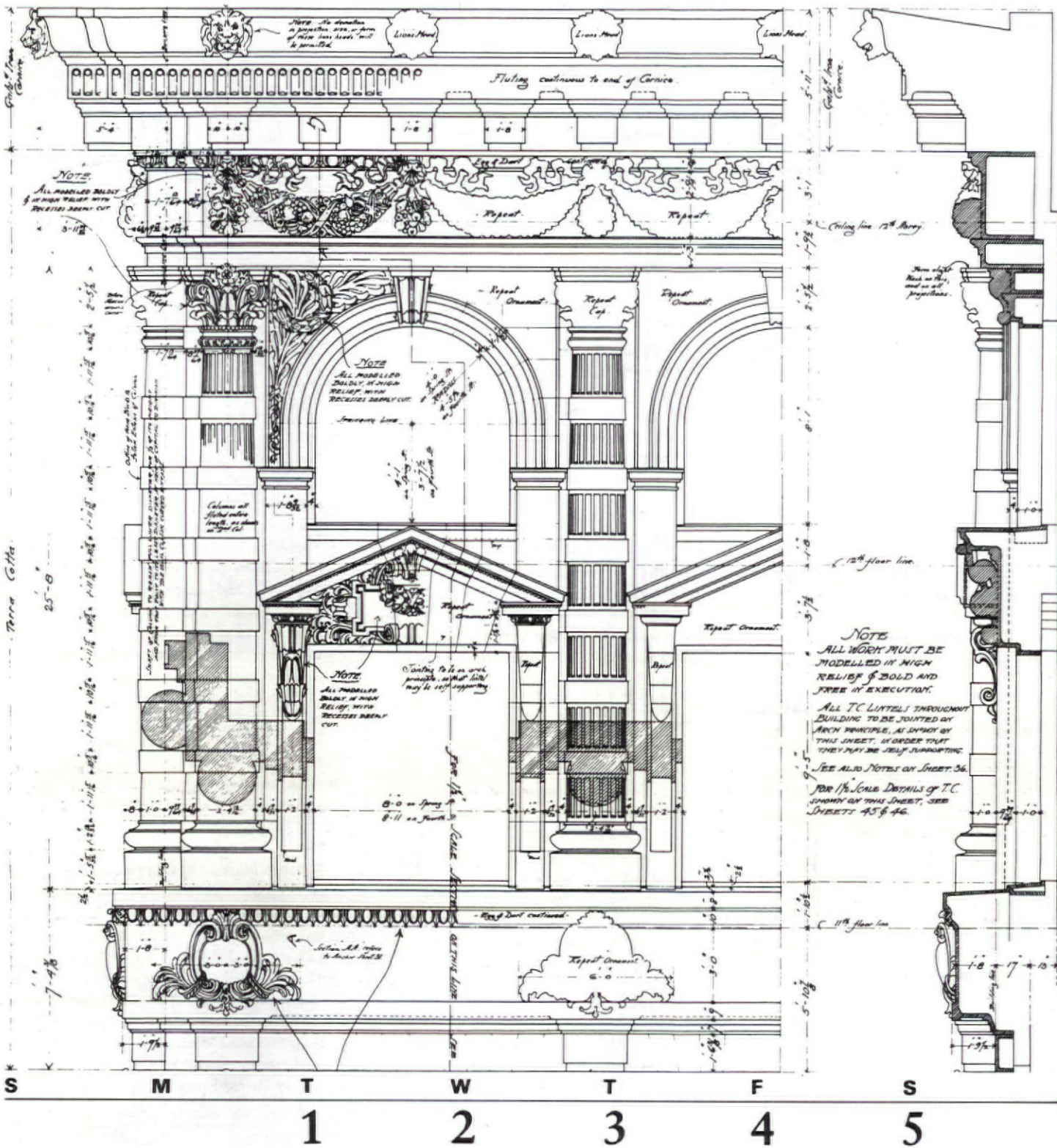
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Calendar

November

Braly Building, Parkinson, Los Angeles, 1904, terracotta details.



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Correction

One of the two entries recognized for creativity in the LA/AIA Olympic Gateway Competition was incorrectly attributed to Mario Fonda-Bonardi of Santa Monica; the submission was actually the work of Simon Locke of Los Angeles.