Distressed architect and educator Crombie Taylor, FAIA, will be the featured speaker at this month’s Chapter meeting of the Los Angeles Chapter, USC’s Harris Hall, room 101. The presentation, entitled “Mission, Reason and Education,” will include the screening of two films—Taylor’s audio-visual productions during three-months in Mexico—around the first, on the banks of Louise Sullivan, and the second, on Sullivan’s two odd steel and glass buildings, designed by English-born Charles F. Atwood.

These media pieces are part of a large program series—the first of its kind—to chronicle and analyze an over one-year thousand continuum in the history of architecture, beginning with the Haga Sophia and ending with the Sears Tower. The series of programs for university audiences, as well as for the public and sentiment to architectural, fine arts and liberal arts interests. At the present time of the planned 27 programs are completed.

Financial support for the endeavor has come from a number of public and private sources, including the National Endowment for the Arts and Humanities, the Chicago Chapter/AIA, Illinois Council, the AIA Foundation, Morris Hohl, and the AIA’s Architectural Guild.

Taylor was recently named to the Board of Architecture in the School of Architecture and Fine Arts, USC, where he has been active, since joining the University in 1961. He is currently a full-time graduate student in architecture, a member of the AIA’s Board of Directors, and a member of the Institute’s Helper Committee.

Taylor was instrumental in bringing Congressman Leon Panetta, a former member of the Board of Directors, to USC to speak. It was Taylor’s current participation on the Institute’s Board of Directors that led to his appointment by the Department of Architecture and Fine Arts. Born in Pennsylvania and educated at Princeton, Taylor’s early professional development was as an architectural educator were highlighted by his affiliation with the new Institute of Design in Chicago from 1941-61. During this time, he guided his former colleague, the Institute’s founder, and Roger Kellaway, who guided the latter through a critical and important period of its development.

Taylor remains at the forefront of architectural education and architecture this month’s program will amply demonstrate.

PHILIP JOHNSON: BREAKING LOOSE FROM THE INTERNATIONAL STYLE

The following is an excerpt from an article Viewed from a talk given by Philip Johnson last October at the AIA Design Conference in Washington.

What happened to the idea of freedom of architecture? Of structural clarity. What happened to the idea that the simplest solution might be the best? Or that money might have something to do with architecture? Or that simple architecture, that society, should be saved by architects? Nobody believes that any more. This whole International Style mystique that kept me going...was one part of the country that departed the West Coast...Frank Lloyd Wright and the West Coast saved architecture from the homogeneity and formalism and the structure that pertained...They alone through the 30’s kept going the idea of ‘indigenous, local, regional’...it had no heart...it had no precision...it had no meaning...it just had to do with architecture, that society, should be saved by architects? Nobody believes that any more. This whole International Style mystique that kept me going...was one part of the country that departed the West Coast...

L.A. ARCHITECT PROGRAM AT USC: OPEN TO ALL

“LOOKING AT THE ENVIRONMENT”

Philosophically speaking, what do you have to show about L.A. in the Black Forest, or...? Enter your SLIDES, PHOTO PRINTS, BLACK & WHITE PRINTS...and singles and doubles. Distressed panel of judges. Winners to be published in L.A. ARCHITECT.

RULES:

• Submit photographs in duplicate.

• No indication as to authorship on photo, but be sure to include the following information thoroughly on a photocopy:

- Letter “PHOTO CONTEST” on envelope.

- Note on back of photo: name, address, phone number.

2. If you have done your own printing:

3. If a series, sequentially numbered list included.

4. Include self-addressed stamped envelopes with address on outside envelope.

• All photos must be in SCC/AIA size, 8 x 10. 2.5 x 3.75.

PHILIP JOHNSON: BREAKING LOOSE FROM THE INTERNATIONAL STYLE

The following is an excerpt from an article Viewed from a talk given by Philip Johnson last October at the AIA Design Conference in Washington.

What happened to the idea of freedom of architecture? Of structural clarity. What ever happened to the idea that the simplest solution might be the best? Or that money might have something to do with architecture? Or that simple architecture, that society, should be saved by architects? Nobody believes that any more. This whole International Style mystique that kept me going...was one part of the country that departed the West Coast...Frank Lloyd Wright and the West Coast saved architecture from the homogeneity and formalism and the structure that pertained...They alone through the 30’s kept going the idea of ‘indigenous, local, regional’...it had no heart...it had no precision...it had no meaning...it just had to do with architecture, that society, should be saved by architects? Nobody believes that any more. This whole International Style mystique that kept me going...was one part of the country that departed the West Coast...

L.A. ARCHITECT PROGRAM AT USC: OPEN TO ALL

“LOOKING AT THE ENVIRONMENT”

Philosophically speaking, what do you have to show about L.A. in the Black Forest, or...? Enter your SLIDES, PHOTO PRINTS, BLACK & WHITE PRINTS...and singles and doubles. Distressed panel of judges. Winners to be published in L.A. ARCHITECT.

RULES:

• Submit photographs in duplicate.

• No indication as to authorship on photo, but be sure to include the following information thoroughly on a photocopy:

- Letter “PHOTO CONTEST” on envelope.

- Note on back of photo: name, address, phone number.

2. If you have done your own printing:

3. If a series, sequentially numbered list included.

4. Include self-addressed stamped envelopes with address on outside envelope.

• All photos must be in SCC/AIA size, 8 x 10. 2.5 x 3.75.

PHILIP JOHNSON: BREAKING LOOSE FROM THE INTERNATIONAL STYLE

The following is an excerpt from an article Viewed from a talk given by Philip Johnson last October at the AIA Design Conference in Washington.

What happened to the idea of freedom of architecture? Of structural clarity. What ever happened to the idea that the simplest solution might be the best? Or that money might have something to do with architecture? Or that simple architecture, that society, should be saved by architects? Nobody believes that any more. This whole International Style mystique that kept me going...was one part of the country that departed the West Coast...Frank Lloyd Wright and the West Coast saved architecture from the homogeneity and formalism and the structure that pertained...They alone through the 30’s kept going the idea of ‘indigenous, local, regional’...it had no heart...it had no precision...it had no meaning...it just had to do with architecture, that society, should be saved by architects? Nobody believes that any more. This whole International Style mystique that kept me going...was one part of the country that departed the West Coast...
HOSPITAL CHAPEL/JOSEPH AMESTOY, AIA
L.A. ARCHITECT interviews Joseph Amestoy, AIA, the architect/interior designer of the Chapel of the Sacred Heart at Saint Vincent Medical Center, Los Angeles, completed in 1975.

L.A. ARCHITECT: What was your basic intention or approach?
Amestoy: Our approach to the design was to create an environment conducive to meditation and meaningful participation in liturgical worship. Rather than an architecture expressive of joints, parts or materials — much less, systems — the chapel was intended to be an interior architecture that assumed the designer's control of the building elements. In other words, materials, construction methods and details would be used to express poetically the environmental intent. I sought to design an uplifting, holy space — a space that would encourage meditation, reflection, worship.

L.A. ARCHITECT: What is unusual or unique about the chapel?
Amestoy: I would say that its scale is its most unique feature. It is at the same time grand and intimate. A 17-foot high, encircling wall forming a great tree whose branches spread the full perimeter of 32 feet enclosing 12 worshippers within the relatively intimate space of 85 aggregate square feet. The juxtaposition of direct natural light (skylight above altar and clerestory windows at rear) with light from the skylight area directly in front of the altar, the tree's branches providing an area of intense natural light and its trunk an area of more subdued light, creates an intimate but yet uplifting experience. Thus the tree was a suitable solution to the problem of providing adequate light to the altar and tabernacle without creating a visual competition during Mass celebration, the altar is flooded with light from the skylight was directly above (or vertical down-light at night). This light accentuates the altar with its colorful appointments and bright white linen cover and the brightly colored vestments of the priest who stands in front of the tabernacle obscuring its face. During meditation hours or major times of the liturgical year, the altar is stripped of its appointments and becomes a simple table allowing the vestments of the priest who stands in front of the tabernacle obscuring its face.

L.A. ARCHITECT: How does the tree relate to the liturgy or meditation?
Amestoy: The wall design is the essence of the chapel and the feature which occupied the chapel design study and work in execution. The symbolism of the Tree of Life was chosen because of its meaning and historical use, and it seemed a suitable resolution of this conflict in new the design is of just one tree, or that the total combined effect was an an uplifting, holy space — a space that would encourage meditation, reflection, worship.

L.A. ARCHITECT: What is unusual or unique about the chapel?
Amestoy: I would say that its scale is its most unique feature. It is at the same time grand and intimate. A 17-foot high, encircling wall forming a great tree whose branches spread the full perimeter of 32 feet enclosing 12 worshippers within the relatively intimate space of 85 aggregate square feet. The juxtaposition of direct natural light (skylight above altar and clerestory windows at rear) with light from the skylight area directly in front of the altar, the tree's branches providing an area of intense natural light and its trunk an area of more subdued light, creates an intimate but yet uplifting experience. Thus the tree was a suitable solution to the problem of providing adequate light to the altar and tabernacle without creating a visual competition during Mass celebration, the altar is flooded with light from the skylight was directly above (or vertical down-light at night). This light accentuates the altar with its colorful appointments and bright white linen cover and the brightly colored vestments of the priest who stands in front of the tabernacle obscuring its face. During meditation hours or major times of the liturgical year, the altar is stripped of its appointments and becomes a simple table allowing the vestments of the priest who stands in front of the tabernacle obscuring its face.

L.A. ARCHITECT: What is unusual or unique about the chapel?
Amestoy: I would say that its scale is its most unique feature. It is at the same time grand and intimate. A 17-foot high, encircling wall forming a great tree whose branches spread the full perimeter of 32 feet enclosing 12 worshippers within the relatively intimate space of 85 aggregate square feet. The juxtaposition of direct natural light (skylight above altar and clerestory windows at rear) with light from the skylight area directly in front of the altar, the tree's branches providing an area of intense natural light and its trunk an area of more subdued light, creates an intimate but yet uplifting experience. Thus the tree was a suitable solution to the problem of providing adequate light to the altar and tabernacle without creating a visual competition during Mass celebration, the altar is flooded with light from the skylight was directly above (or vertical down-light at night). This light accentuates the altar with its colorful appointments and bright white linen cover and the brightly colored vestments of the priest who stands in front of the tabernacle obscuring its face. During meditation hours or major times of the liturgical year, the altar is stripped of its appointments and becomes a simple table allowing the vestments of the priest who stands in front of the tabernacle obscuring its face.

L.A. ARCHITECT: What is unusual or unique about the chapel?
Amestoy: I would say that its scale is its most unique feature. It is at the same time grand and intimate. A 17-foot high, encircling wall forming a great tree whose branches spread the full perimeter of 32 feet enclosing 12 worshippers within the relatively intimate space of 85 aggregate square feet. The juxtaposition of direct natural light (skylight above altar and clerestory windows at rear) with light from the skylight area directly in front of the altar, the tree's branches providing an area of intense natural light and its trunk an area of more subdued light, creates an intimate but yet uplifting experience. Thus the tree was a suitable solution to the problem of providing adequate light to the altar and tabernacle without creating a visual competition during Mass celebration, the altar is flooded with light from the skylight was directly above (or vertical down-light at night). This light accentuates the altar with its colorful appointments and bright white linen cover and the brightly colored vestments of the priest who stands in front of the tabernacle obscuring its face. During meditation hours or major times of the liturgical year, the altar is stripped of its appointments and becomes a simple table allowing the vestments of the priest who stands in front of the tabernacle obscuring its face.

L.A. ARCHITECT: What is unusual or unique about the chapel?
Amestoy: I would say that its scale is its most unique feature. It is at the same time grand and intimate. A 17-foot high, encircling wall forming a great tree whose branches spread the full perimeter of 32 feet enclosing 12 worshippers within the relatively intimate space of 85 aggregate square feet. The juxtaposition of direct natural light (skylight above altar and clerestory windows at rear) with light from the skylight area directly in front of the altar, the tree's branches providing an area of intense natural light and its trunk an area of more subdued light, creates an intimate but yet uplifting experience. Thus the tree was a suitable solution to the problem of providing adequate light to the altar and tabernacle without creating a visual competition during Mass celebration, the altar is flooded with light from the skylight was directly above (or vertical down-light at night). This light accentuates the altar with its colorful appointments and bright white linen cover and the brightly colored vestments of the priest who stands in front of the tabernacle obscuring its face. During meditation hours or major times of the liturgical year, the altar is stripped of its appointments and becomes a simple table allowing the vestments of the priest who stands in front of the tabernacle obscuring its face.

L.A. ARCHITECT: What is unusual or unique about the chapel?
Amestoy: I would say that its scale is its most unique feature. It is at the same time grand and intimate. A 17-foot high, encircling wall forming a great tree whose branches spread the full perimeter of 32 feet enclosing 12 worshippers within the relatively intimate space of 85 aggregate square feet. The juxtaposition of direct natural light (skylight above altar and clerestory windows at rear) with light from the skylight area directly in front of the altar, the tree's branches providing an area of intense natural light and its trunk an area of more subdued light, creates an intimate but yet uplifting experience. Thus the tree was a suitable solution to the problem of providing adequate light to the altar and tabernacle without creating a visual competition during Mass celebration, the altar is flooded with light from the skylight was directly above (or vertical down-light at night). This light accentuates the altar with its colorful appointments and bright white linen cover and the brightly colored vestments of the priest who stands in front of the tabernacle obscuring its face. During meditation hours or major times of the liturgical year, the altar is stripped of its appointments and becomes a simple table allowing the vestments of the priest who stands in front of the tabernacle obscuring its face.
The technical staff of the Planning Information Bureau can provide you with crucial data on one kind of planning instrument that can show you how to use your critical standpoint toward control, forecasting, and location resistance and how to follow every contingency in the plan. A specification in the Bureau can show you how to specify the most creative products and design your own. We can provide you with the best advice for an architect who has a job to do and is not able to do it at the lowest possible price. The Bureau is not associated with or operated by any manufacturer or group of manufacturers. It is wholly non-profit and is directed by contractors and others who are the direct suppliers of our planning needs.

Why not call us today? There is never a charge or obligation.
ARCHITECTURAL VIEWS: PHYSICAL FACT, PSYCHIC EFFECT

HOWARD
Coy Howard studied architecture at Texas and planning at UCLA. His architectural drawings were exhibited last year at the Drawing Center in New York. A year ago he was cited by the P/A Design Awards Program and his work was included among "40 Architects Under 40" in A+U.

"Designing a building provides me with an opportunity to explore issues that are important to me; designing a drawing provides me with additional opportunities to explore these issues in another format, as well as issues particular to the domain of drawing.

"I practice architecture as an art, not as a business. I make products and experiences for my clients; I do not sell services. The joy of drawing and the insights it generates serve as a keel to keep me on that course."

HODGETTS/ MANGURIAN
Craig Hodgetts studied automobile design at General Motors Institute of Automotive Engineering, scenic design in Oberlin and architecture at Yale. He has served as production designer at the Actors Workshop in San Francisco, as Associate Dean of Cal Arts School of Design, and edited Design Quarterly 100.

Robert Mangurian studied architecture at Berkeley, has taught at CCNY and currently teaches at UCLA. Projects with Works West in Los Angeles: South Side Settlement, Columbus, Ohio (out for bids; winner of 1976 P/A Design Award); an art gallery on Market Street, Venice.

"Drawings are a minor part of our process."

FISHER
Frederick Fisher studies architecture at UCLA. His project for a Solar Crematory received an award from P/A a year ago and was subsequently published in L'Architecture D'Aujourd'hui. He is currently designing a dance studio for Mickey Rooney and a duplex in Venice.

"Drawing serves the two aspects of design: analysis and synthesis. It facilitates dissection of a building in abstract or real terms, and replicates the selective focus of thoughtful perception.

"I attempt to render the varied bases of content, the abstract order of beauty, the emotional import of sublimity, and the associations of the picturesque. I have approached myth and ritual in architecture in the crematory and bath projects. Orthographic projection took on more significance as it was used to create a 'map' of an idealized world."

KUPPER
Eugene Kupper studied architecture at Berkeley, Yale and Illinois. In 1972, he, Hodgetts and de Bretteville received the P/A 1st Design Award. The Concord Pavilion and Westinghouse Office Building for which he served as Project Designer while in Frank Gehry's office received national and local AIA awards. He is currently completing a house for Harry Nillson in Bel Air.

"Architectural drawings can serve the direct purpose of technical communication, but they can also be an expression of architectural theory. Architecture is a potential of the creative spirit, not another name for real estate or construction. Rather than simply drawing a building, a city, etc., the challenge is to delineate an idea for a possible architecture, opening up generic questions, raising critical issues. Architects are sometimes suspicious of words. The drawing is a way to evoke ideas in architecture as the work evolves and possibilities emerge."

KEY TO DRAWINGS
1. O.J. Howard, 1977, ink on vellum, 36" x 24"  
2. Hodgetts, 1976, colored pencil on photo paper, 36" x 24"  
3. Kupper, 1975, ink on vellum, 29" x 14"  
4. Fisher, 1976, ink on vellum, 24" x 16"  
5. Aldridge, 1976, ink on vellum, 24" x 16"  

"With my drawings I am trying to catch a glance of the moods, emotions and ancient memories that may exist behind the architecture."

ALDRIEDGE
Richard Aldridge studied architecture at Texas. His work has been published in Domus, AD, Cleo and the New York Times. He practices in Los Angeles. He is currently working on the design of a fashion store here.

"With my drawings I am trying to catch a glance of the moods, emotions and ancient memories that may exist behind the architecture."
Art and Architecture: Drawing Them Together

The number and quality of recent shows, books, catalogues, and reviews on architectural drawings — both rare and in New York — is a phenomenon that deserves our attention.

Recently, architects have in recent years been showing, books, catalogues, and reviews on architectural drawings currently on display in Los Angeles (see article in 1979, 1980. ARCHITECTURE), the first, at the Otis Art Institute, and the second, at the LAICA, The catalogue for which appears on the facing page.

Drawing and Architecture: A "World View"

If architecture can be said to correspond to an "intellectual" world view, drawing, by analogy to language, can be said to correspond to an "innate" world view. Richard Oliver presupposes "A drawing is a representation of a world, a vision of the world, a vision of a world." The Renaissance's invention of perspective was a convention intended to correspond to an architectural "world view." 

Drawing as architecture explores a technique that is not a "blind" technique but a "conscious" technique. The drawing is not a "blind" image of the world, it is an image of the world that he developed for the "architectural" world view. 

Artists, Drawing and Speaking Architecture

The drawing and architectural creation of an architectural drawing is in itself, of course, the Beaux Arts. Never was the "architectural" world view more modern, or more modern, than in the work of de Stijl, Purist and Constructivist architects.

Although there are other German Expressionists reveal the "Apollonian and Dionysian Fantasies" of the "poet." The "diagram" and the "blot." The diagram means more to architecture than the "architectural" world view.
Alternative Energy Sources will be the subject of the annual meeting of the Association of Women in Architecture to be held on February 15, 7:30 p.m. at the Department of Water and Power Auditorium, 111 N. Hope Street, Los Angeles. For further information, call 385-3694.

"Architects" and "Engineers" Liability is the subject of a course offering by Loyola Law School's Program of Continuing Legal Education. The six two-hour sessions are designed for lawyers, architects and engineers seeking an understanding of the legal implications of the responsibilities of the design and construction professions. The course will be taught by James Acet of the California Bar. The course is being held: at the Law School's Mort Court Room, 1440 W. Ninth Street, Los Angeles, Mondays 6:00 p.m., February 1, February 8 and 15. Tuition is $115 (includes all course materials).

Associated Stained Glass Artists will sponsor an exhibition of innovative contemporary stained glass art to be held at the Pacific Design Center from February 2 through March 3. The exhibit will feature the work of 24 recognized West Coast artists and will emphasize the use of glass in architecture, as well as its use as an autonomous art form. For further information call Berdell Sillow, 479-6934.

For the record: One of the Merit Award winners at the 1977 National Student Design Competition reported in the December 1977 L.A. ARCHITECT was correctly identified as Gluth and Quigley Consultants, Inc., Los Angeles, a joint venture.

An important reminder; All persons venturing to the Chapter office by February 15. Membership dues and application for National Skomeck, 28 Brooks Court, Venice, IS scheduled for March 8, 7:30 p.m., at tapers the Board of Architectural Exam­

ers at 620-4980. You cannot take the

professional program; Director Norma Sklarek

For the record: One of the Merit Award

plications regarding your application, con­

sessions regarding your application, con­

sign Competition reported in the De<»<

rooms.

Cruise value of the year — "The Fun Ship

incomparable "Fun Ship" ... air transportation between

37 days cruising on the

tss Mardi Gras. This spacious ship

the tss Mardi Gras. This spacious ship

Departures Miami April 16, 1978

most glamorous era. See

From

THRILL TO ENTERTAINMENT

THE WOMEN'S ARCHITECTURAL LEAGUE has

planned an architecturally educational program for its regular meeting, Wednes­

day, February 21, at 7:30 p.m. at the

Dina Dupleij. At meetings, members will be invited to regularly scheduled Board Meeting, or at the Chapter office, by appointment, by calling Diane Duplin, 473-2515.

The Women's Architectural League has

planned an architecturally educational program for its regular meeting, Wednes­

day, February 21, at 7:30 p.m. at the

Dina Dupleij. At meetings, members will be invited to regularly scheduled Board Meeting, or at the Chapter office, by appointment, by calling Diane Duplin, 473-2515.

The Women's Architectural League has

planned an architecturally educational program for its regular meeting, Wednes­

day, February 21, at 7:30 p.m. at the

Dina Dupleij. At meetings, members will be invited to regularly scheduled Board Meeting, or at the Chapter office, by appointment, by calling Diane Duplin, 473-2515.

The Women's Architectural League has

planned an architecturally educational program for its regular meeting, Wednes­

day, February 21, at 7:30 p.m. at the

Dina Dupleij. At meetings, members will be invited to regularly scheduled Board Meeting, or at the Chapter office, by appointment, by calling Diane Duplin, 473-2515.

The Women's Architectural League has

planned an architecturally educational program for its regular meeting, Wednes­

day, February 21, at 7:30 p.m. at the

Dina Dupleij. At meetings, members will be invited to regularly scheduled Board Meeting, or at the Chapter office, by appointment, by calling Diane Duplin, 473-2515.

The Women's Architectural League has

planned an architecturally educational program for its regular meeting, Wednes­

day, February 21, at 7:30 p.m. at the

Dina Dupleij. At meetings, members will be invited to regularly scheduled Board Meeting, or at the Chapter office, by appointment, by calling Diane Duplin, 473-2515.

The Women's Architectural League has

planned an architecturally educational program for its regular meeting, Wednes­

day, February 21, at 7:30 p.m. at the

Dina Dupleij. At meetings, members will be invited to regularly scheduled Board Meeting, or at the Chapter office, by appointment, by calling Diane Duplin, 473-2515.

The Women's Architectural League has

planned an architecturally educational program for its regular meeting, Wednes­

day, February 21, at 7:30 p.m. at the

Dina Dupleij. At meetings, members will be invited to regularly scheduled Board Meeting, or at the Chapter office, by appointment, by calling Diane Duplin, 473-2515.

The Women's Architectural League has

planned an architecturally educational program for its regular meeting, Wednes­

day, February 21, at 7:30 p.m. at the

Dina Dupleij. At meetings, members will be invited to regularly scheduled Board Meeting, or at the Chapter office, by appointment, by calling Diane Duplin, 473-2515.

The Women's Architectural League has

planned an architecturally educational program for its regular meeting, Wednes­

day, February 21, at 7:30 p.m. at the

Dina Dupleij. At meetings, members will be invited to regularly scheduled Board Meeting, or at the Chapter office, by appointment, by calling Diane Duplin, 473-2515.

The Women's Architectural League has

planned an architecturally educational program for its regular meeting, Wednes­

day, February 21, at 7:30 p.m. at the

Dina Dupleij. At meetings, members will be invited to regularly scheduled Board Meeting, or at the Chapter office, by appointment, by calling Diane Duplin, 473-2515.

The Women's Architectural League has

planned an architecturally educational program for its regular meeting, Wednes­

day, February 21, at 7:30 p.m. at the

Dina Dupleij. At meetings, members will be invited to regularly scheduled Board Meeting, or at the Chapter office, by appointment, by calling Diane Duplin, 473-2515.

The Women's Architectural League has

planned an architecturally educational program for its regular meeting, Wednes­

day, February 21, at 7:30 p.m. at the

Dina Dupleij. At meetings, members will be invited to regularly scheduled Board Meeting, or at the Chapter office, by appointment, by calling Diane Duplin, 473-2515.

The Women's Architectural League has

planned an architecturally educational program for its regular meeting, Wednes­

day, February 21, at 7:30 p.m. at the

Dina Dupleij. At meetings, members will be invited to regularly scheduled Board Meeting, or at the Chapter office, by appointment, by calling Diane Duplin, 473-2515.

The Women's Architectural League has

planned an architecturally educational program for its regular meeting, Wednes­

day, February 21, at 7:30 p.m. at the

Dina Dupleij. At meetings, members will be invited to regularly scheduled Board Meeting, or at the Chapter office, by appointment, by calling Diane Duplin, 473-2515.

The Women's Architectural League has

planned an architecturally educational program for its regular meeting, Wednes­

day, February 21, at 7:30 p.m. at the

Dina Dupleij. At meetings, members will be invited to regularly scheduled Board Meeting, or at the Chapter office, by appointment, by calling Diane Duplin, 473-2515.

The Women's Architectural League has

planned an architecturally educational program for its regular meeting, Wednes­

day, February 21, at 7:30 p.m. at the

Dina Dupleij. At meetings, members will be invited to regularly scheduled Board Meeting, or at the Chapter office, by appointment, by calling Diane Duplin, 473-2515.

The Women's Architectural League has

planned an architecturally educational program for its regular meeting, Wednes­

day, February 21, at 7:30 p.m. at the

Dina Dupleij. At meetings, members will be invited to regularly scheduled Board Meeting, or at the Chapter office, by appointment, by calling Diane Duplin, 473-2515.

The Women's Architectural League has

planned a...