INSTALLATION DINNER-DANCE SET FOR JANUARY 12

Installation of the 1980 officers and directors of the Los Angeles Chapter/ American Institute of Architects will be celebrated at a dinner and dance at the Ambassador Hotel on Saturday, January 12. The evening's festivities will also include installation of new officers and executive board members of the Women's Architectural League. The program will begin at 7 p.m. in the Ambassador's Venetian Room with a reception, no-host bar, and dancing. All of the Chapter's dinner, or past person, will be served. Installation dinner tickets are available and must be purchased by 5 p.m., after which dancing will resume and continue throughout the evening. Members and guests who cannot attend the dinner are cordially invited to join the festivities for the remainder of the evening.

Bernard Vreede, FAIA, first vice-president of national AIA, will install the incoming 1980 Chapter officers and directors, who are: Stanley M. Smith, AIA, president; Robert Wertheimer, AIA, vice-president; Bernard Zimmerman, FAIA, treasurer; Harold Newman, AIA, secretary; directed by Daniel M. Branigan, AIA and Martin Goldberg, AIA, immediate past president. The president of the Southern California Chapter of the American Institute of Architects is Bernard Judge. AIA

The directions and objects of the Los Angeles Chapter/AIA for this year include an increased amount by events occurring outside the Chapter's boundaries. It is hoped that some of Schindler's original furniture can be found and returned to the house.

Since the guest studio will be used for visiting lectures and events of interest to the public, it will be a center for the study of architectural history. The guest studio space in keeping with its traditional function will be repaired, restored, maintained and the house

The fact that we were successful in keeping the Governor's attention and in getting full funding for the continuation of the Board, served to unite the Board of Architectural examiners and the Architectural Practice Act.

The Moover & Shaper Program, with Panos Koulermos, AIA, speaker.

An additional events will include:

• a trip to Wrigley Mansion on Catalina Island

A trip to the la Corporation in Irvine

Look for details of all these programs in future issues of L.A. ARCHITECT.

A QUINCY JONES EXHIBITION SET

The University Art Gallery of California State University Dominguez Hills will pay tribute to the late AIA Quincy Jones and his films and television series in an exhibition to be held from January 14 through February 8. A special reception and viewing of the gallery on January 15 from 7 to 9 p.m. Gallery hours are 11 a.m. to 4 p.m., Monday through Friday. The exhibition includes a wide variety of works by Jones, with a special focus on the film industry, which has been a major commercial, and residential, artist and public interest. Jones' major works are generally held on the second story of the library.

An illustrated catalog of the exhibition, written by Esther McCoy, will be available.

The University Art Gallery is located on the first floor of the library, north competition. The library, in fact, is one of the building's most visible.

The Southern California Chapter will begin the decade of the 1980s with a new identity. In 1984 the Southern California Chapter of AIA was organized, with its base in Los Angeles. Originally the Chapter was organized to represent a portion of the State. Over the years various geographic areas have gradually broken away and are now chapters. Today there are some nine Southern California Chapters including ours, the San Diego, Orange County, Inland Empire, Pasadena-Foothill, Cabrillo, San Francisco last November began with the idea that we have unmet professional needs. Several unmet professional needs. Several members of the Los Angeles Chapter, AIA, President (Norma Sklarek, AIA) and several special Saturday conferences.

HAPPY BIRTHDAY, L.A. ARCHITECT!

With the appearance of the January 1980 issue, L.A. ARCHITECT celebrates its fifth year of publication. Appropriately enough, the first year is marked by the fiftieth anniversary of AIA's founding. Today AIA is the world's largest and most diverse profession. The Freeman Ross, AIA

IT'S OFFICIAL: LOS ANGELES CHAPTER/AIA

Chapter/AIA in S.F.

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Chapter/AIA in S.F.
ARCHITECTURE/URBAN DESIGN UCLA

We have tried to create a two-way stream of communication between the School and the profession in the field, so that we can be continually aware of what is happening in the profession and learn from it, and so that we can influence the direction in which the field develops. This search for two-way communications has proceeded through various means: contracts with the profession through our practice arm Urban Innovations Group, the establishment of support groups (the Dean's Council, the School's Library Board, and the supported research fellowships in Systems Building and Housing), the practitioners who teach part-time in the School, the service of the School's faculty on various professional committees and programs, and through service on civic committees. Of special importance has been the attention devoted to presentations within the School directed as much to professionals in the field as to students and faculty. Our lecture series draws many local professionals and our conferences have brought together scholars and practitioners from the country at large. We do not believe that academicians have a "corner" on either knowledge or "truth"; rather, close contact with the professions involved is essential to sound professional education. A key component is our effort to create close and fruitful ties with our alumni. We look to them to play a significant role in the future development of both the architecture and planning professions and professional education.

Harvey Perloff, Dean, School of Architecture and Urban Planning

Architecture came to UCLA by way of the establishment of a two-year Urban Design program in Fall 1980. In 1980-81 programs in Architecture/Urban Design and Urban Planning at the graduate level were initiated. Within this framework the present Architecture/Urban Design degree was developed and implemented. M. Arch. II, a two-year second professional degree in which the student is encouraged to specialize in a particular area (Urban Design, computer-aided design, energy conserving design and historic); M. Arch. I, the first professional degree program; and the M.A., a two-year degree oriented to teaching and research. In 1978 a one-year certificate program for students having a B. Arch. was initiated. The M. Arch. I program accepts each year only about 50 students who have already earned a bachelor's degree in fields as different as economics, literature, engineering, art and architecture, then seeks to build on their varied backgrounds in a closely coordinated three-year professional program which culminates in the degree Master of Architecture.

The first year of the three-year program is closely prescribed; in the fall quarter a design studio devoted to the introduction of the elements of architectural theory, role, walk in accompanied by courses in drawing and the history of modern architecture. In the winter the studio is expanded to consider social values and structure, with parallel courses in structures and environmental controls. In the spring the focus is on landscape, and the relations of buildings to it, with more structures and environmental controls. During the first two quarters of the second year, required studios continue, with more structures, the emphasis on layer buildings. During those first two quarters, the student starts a sequence of his choice listing on the remarkably wide range of expertise possessed by the faculty of so small a school, with courses in anything from energy conservation to history, and then in the spring of the second year takes a special studio which builds on his chosen sequence.

In third year, there is another chance for a special studio, in the fall, then an advanced studio integrating design, mechanical and structural concerns, and in the spring a ten week thesis. Meanwhile, professional practice and programming courses are required, and there is room left for electives, so the student can take advantage of the resources of UCLA.

Similarly, degree requirements for the M.A. and M. Arch. II degrees demonstrate our belief that a wide range of concerns must be available in a variety of separate courses and devotion of research interests. In each case we attempt to strike a balance between providing a program of required courses and studios and other activities adequate to develop requisite skills and insights, and leaving the maximum possible time for elective course work. The school has no single "line," rather a faculty of strongly held divergent interests and beliefs, so the students are exposed through the programs to a wide variety of methods and attitudes. We count on our faculty to reap the benefits of this rich mix.

Charles W. Moore, FAIA, Program Head Architecture/Urban Design Program

Current Faculty

Marvin Adelson
Berge Aran
Sam Arany
Michael Babow
Carlton Davis
Carolyn Dry
Ron Fleenor
Baruch Givoni
Tom Hirze
Craig Hodgnett
Frank Israel
Kuppasawmy Iyengar
Charles Jenns
Eugenia Kupper
Jurg Lang
Roben Liggett
Robert Mangurian
Murray Milne
William Mitchell
Charles Moore

Barton Myers
Barton Phelps
George Rand
Joan Sacks
Richard Schierr
Helmut Schulitz
Murray Silverstein
David Sere
George Stiny
Thomas Vreeland
Robert Yudell

Some Recent Visiting Faculty 1977-1979

Christopher Abel, Anna Borrell, John Fisher, Frank Gehry, Kashihiro Ishi, Peter Smithson, David Gebhard, Andrew Mahlsted, Richard Rogers, Fumihiko Maki, Cesar Pelli, Roque Rametii

1. Ron Fleenor/UIIG Withdrawn from the Committee Sherman Oaks, CA - 1979
3. Eugene Kupper Nixon House Bel Air, CA - 1978
4. Michael Bobrow, Bobrow/Thomas Daniel Freeman Memorial Hospital Inglewood, CA - 1978
5. Buzz Yudell Moore/Ruble/Yudell Los Angeles Communications Center - 1979
9. Murray Milne Condonairium Malibu, CA - 1977
10. Barton Myers, Diamond/Myers Student Union Housing 1977 Unv. of Alberta, Edmonton
11. Joan Sacks Roca House Bel Air, CA - 1979

FACULTY
Sometimes the weight of the past is a drag upon the present. In the case of Pasadena, the past is a springboard for the future.

It was perhaps to be expected that the current renaissance of the Arts and Crafts Movement in America would find a full flower in Pasadena, which, more than most other cities in California, enjoyed a rich and varied architectural and cultural experience at the turn of the century. More importantly, it had the enviable advantage of being an architectural mecca that was not just a city, but a home to a young generation, and a winter resort for a young generation, and a home to a young generation, and a winter resort for another generation. It was the perfect place for a young generation to be inspired by the Arts and Crafts Movement and its "romantic" technology.

In the 1880s in England, the philosopher Thomas Carlyle wrote extensively about the importance of the Arts and Crafts Movement and its "romantic" technology. By the 1880s, William Morris, drawing upon Carlyle and John Ruskin, had generated enough interest to see the formation in 1888 of the Arts & Crafts Exhibition Society. Morris looked to the home environment and the everyday objects to "free" Englishmen from this technology. His contributions were the integration of architecture, the arts, woodwork, metalwork, printing, glassmaking and woodworking into a single vision, and the high degree of excellence which he brought to all of these, including his own form of printing.

California Experiences

In California — and especially in California — the movement took hold as works of weaving, looking for a "new" form of environment, adopted the Arts and Crafts philosophy and, in particular, embraced the notions of Gustav Stickley as expounded in his Arts & Crafts magazine, published 1905-1916.

And it was Pasadena's Arroyo Seco dipping in two terraces from Milliman's River on the Orange Grove ridge before it plunged into the gorge — that became the home of a group of architects, artists and artisans who created a unique environment, fashioned upon the Californian ethic. They were to leave an indelible stamp on American design and architecture.

In the Pasadena area, master architect Charles and Henry Greene built hundreds of superb homes which, along with the work of Arthur and Alfred Heineman, Louis B. Easton, Myron Hunt and Sylvanien Marston, provide the greatest concentration of Craftsman architecture outside of Berkeley.

This Craftsman architecture embodied a philosophy and not a simple style per se. Stylistically "Craftsmen" could define several styles — English, Tudor and Cotswold, Swiss Chalet and Bungalow. The Dovolo and Stick styles of the East Coast and the Mission and Oriental influences of the Pacific. Usually these were mixed — the Dodds and the Schalles, and together is wood, as Robert Winter wrote in the catalogue for the Craftsman Design 1930 exhibition in 1934. "What was a world in which nature was glorified, sometimes seeming to come rough hailed from the forests, sometimes, most clearly in the work of the Greene and Greene, and Heineman, beautifully, lovingly carved, "but always wood."

Louis B. Easton

In many respects, Louis B. Easton represented the essence of the Arts and Crafts Movement in his insistence upon the honest use of natural materials, a high degree of simplicity, quality handcraftsmanship, and affordable prices. As one of his clients wrote in 1904: "There are no fake beams or posts in the house, every stick of timber is just what it appears to be, and does just what it seems to be doing.

Trained as a metal arts teacher in the Midwest, Easton brought his family to Pasadena in 1894. His wife, Helena, was the sister of Elbert Hubbard, founder of the Roycroft community. Easton bought two lots on South Marengo Avenue, designed two houses and hung out a shingle — "Bungalow and Furniture." He designed, supervised and built approximately 25 houses between 1903 and 1914, before moving to an adobe house in Anaheim where he lived until his death in 1925.

His circle included Alexander Calet, a young neighbor; Myron Hunt, for whom he designed a beach house; Ernest Backdelder, the tilemaker; and Alfred Heineman, the critic.

Easton's interiors usually had a red wood paneling and wall-papering, finished by painting with a stiff-bristled brush" and walls stenciled magnificently, and ceilings had a special finish. Ceilings were almost always flat, with paneling and dropped ceilings, but when required the ceiling was slanted. Easton used lights for dramatic effect, sometimes the ceiling was slanted. Easton used lights for dramatic effect, sometimes high, looking like a sun燕 through a flaming hole in the roof. Ceilings were almost always flat, with paneling and dropped ceilings, but when required the ceiling was slanted. Easton used lights for dramatic effect, sometimes high, looking like a sun燕 through a flaming hole in the roof. Ceilings were almost always flat, with paneling and dropped ceilings, but when required the ceiling was slanted. Easton used lights for dramatic effect, sometimes high, looking like a sun燕 through a flaming hole in the roof. Ceilings were almost always flat, with paneling and dropped ceilings, but when required the ceiling was slanted. Easton used lights for dramatic effect, sometimes high, looking like a sun燕 through a flaming hole in the roof. Ceilings were almost always flat, with paneling and dropped ceilings, but when required the ceiling was slanted. Easton used lights for dramatic effect, sometimes high, looking like a sun燕 through a flaming hole in the roof. Ceilings were almost always flat, with paneling and dropped ceilings, but when required the ceiling was slanted. Easton used lights for dramatic effect, sometimes high, looking like a sun燕 through a flaming hole in the roof. Ceilings were almost always flat, with paneling and dropped ceilings, but when required the ceiling was slanted. Easton used lights for dramatic effect, sometimes high, looking like a sun燕 through a flaming hole in the roof. Ceilings were almost always flat, with paneling and dropped ceilings, but when required the ceiling was slanted. Easton used lights for dramatic effect, sometimes high, looking like a sun燕 through a flaming hole in the roof. Ceilings were almost always flat, with paneling and dropped ceilings, but when required the ceiling was slanted. Easton used lights for dramatic effect, sometimes high, looking like a sun燕 through a flaming hole in the roof. Ceilings were almost always flat, with paneling and dropped ceilings, but when required the ceiling was slanted.
Exhibition Review: WOMEN IN ARCHITECTURE

The International Architectural Exhibit of Women in Design mounted at the Pacific Design Center for the month of November was brought to Los Angeles by the Los Angeles Association of Women in Architecture (AWA) and was an exhibit of works by members of the Union Internationale des Femmes, Architectes (UIFA). The exhibition represents the work of women in architecture from 12 member countries (UIF is comprised of 50 member countries). The works were brought to Los Angeles following the UIFA Congress held in Seattle. Five exhibition of some of these works was held at the Pompidou Center, Paris, in 1979, where they were part of a more comprehensive exhibition. The stated purposes of the exhibition were for women in architecture to share their work with other women in the field and to present as wide a range of project scales as possible. The site criterion for inclusion in the exhibit was the submission of a presentation in the exhibition format of one meter square. No selective or competitive process was used in determining which projects were displayed. An additional goal of the L.A. mounting was to give exposure to as many local UIFA/AWA members as possible. When the exhibit was brought to L.A., certain projects displayed in Seattle were no longer available and were replaced by local contributions. The range and scale of the work presented were impressive, as were the issues addressed. Many participants displayed a keen interest in social issues, functional analysis, and age-old architectural concerns. This was evident in projects of all scales, from urban design to furniture design. Few were proposing a feminist point of view and the emergence of a "female" vocabulary of design was not demonstrated in some projects. It was even difficult to identify the female exhibitor's role in the project or her contribution. This issue, compounded by the immeasurable influence of historically male-developed architectural vocabulary, made it impossible to identify "architects of women." The exposure and recognition for the participants as women in the field is invaluable and the architect's obligation to herself and her audience is to communicate her ideas with clarity, legibility and art. Certain projects accomplished polished presentation techniques and comprehensive design. Milica Dedijer's design for the California single-family residence showed particular attention to the building's relationship to natural systems. The architect's concern for environmental issues and passive energy is clearly translated into building design. An Israeli housing project demonstrated skillful design at both the intimate scale of the single unit and the imposing form of the overall complex. A library in Finland offered sensitive attention to detail. Yet none of these projects is distinctively or identifiably female. Regrettably, some projects were unreadable due to lack of graphic clarity or adequate information. This exhibit, as an introduction to an international group of women in architecture, is important. Its statement is simply that women are active in the field or adequate information. The theme of the 34th Convention was "Movers and Shapers." This past year, punctuated by the convention, was "Movers and Shapers." This past year, punctuated by the convention, was "Movers and Shapers." This past year, punctuated by the convention, was "Movers and Shapers." This past year, punctuated by the convention, was "Movers and Shapers." This past year, punctuated by the convention, was "Movers and Shapers." This past year, punctuated by the convention, was "Movers and Shapers." This past year, punctuated by the convention, was "Movers and Shapers." This past year, punctuated by the convention, was "Movers and Shapers." This past year, punctuated by the convention, was "Movers and Shapers." This past year, punctuated by the convention, was "Movers and Shapers."
Summary of the 219th meeting of the SCC/AIA Board of Directors, December 4, 1979.

• Recommendations were offered for Presidential Citations to be given at the 1980 installation program.
• Solomon Banks, Administrator of the HOME Program for the Los Angeles Community Development Department, reported on department activities and asked increased participation in the HOME program from members of the architectural community.
• Margot Siegel reported on proposed by-law changes prompted by changes in the California non-profit laws.

For the Record: The photo of the Mongarten's Warehouse in the December issue should have been credited to Morton Neikrug. L.A. ARCHITECT regrets the error.

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LA/AIA Membership Report, December.
New Professional Affiliates: Michael Sanchez (Interior & Graphic Design); Juan Klauchik (M & K Associates). New Student Affiliates: William C. Delphinus (SCC-ARC); Nannon O'Leary (L.A. City College). Members emeritus: Charles E. Fry, Deceased; John F. Henry, John D. Oelphenich (SCI-ARC); Nannon O'Neill (Graphic Design); San Sanchez (Interior & Graphic Design); Juan Kluchnik (M & K Associates).

La activation were: James Pulliam, Bernard Zimmerman, Frank Offenhausen. A committee to negotiate the lease and do interior layout was selected to include: Zimmerman, Long, Newman and incoming Board member Martin Gelber. (Article forthcoming.)

• President James Pulliam extended his thanks to the Board for their service and participation for the year; the Board in turn extended their congratulations to Pulliam for a job well done.

The 1980 Installation of Officers for the San Fernando Valley Section of the LA/AIA will take place Saturday, January 26, at the Braemar Country Club in Tarzana. William Landworth, AIA, will be installed as President. The event will feature cocktails, dinner and dancing beginning at 6:30 p.m. The installing officer will be James Pulliam, FAIA, SCC/AIA past president. Call Clyde Smith, 787-0020, for further information.

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THE CULTURAL HERITAGE DIVISION of the Municipal Arts Department of the City of Los Angeles presents two free lectures of the Calendar of Cultural and Crafts Movement in America January 15, 21, Delmore E. Scott on "Views of Frank Lloyd Wright's Prairie Houses," Feb. 4-6 at the Frank Lloyd Wright Foundation, 902 S. Grove, Palm Springs. Please call 426-4933 for seat reservations.

The USC School of Architecture, in cooperation with the Architectural Guild, continues its series of free lectures, held on Mondays at 8 p.m. in Harris Hall, Room 100, January 7, 14, 21.

Michael Sorkin on "The Well-Dressed Architect"; January 14, Chris Dawson on his recent work.

Martha Bowman was installed as 1980 Women's Architectural League President on January 12 at the Am- bassador Hotel. An active Board mem- ber for the past six years, Martha has been a representative for Los Angeles Beautiful, Education and Girl's Week, as well as serving on the Corresponding Secretary and 1979 Vice-President. New elected officers are: Sandi Holland, vice-president; Betty Garnle, recording secretary; Mary Clark, corresponding secretary; Anne Turton, treasurer; Ruth Bowin, parliamentarian; Carol Newlove and Sally Landworth, directors.

Committee Chairpersons: Lola Smith, hospitality; Diane Dalpree, programs; Gretchen Cremer, public relations; Sarah Simrak, historian; Kay Taylor, membership; Carolyn Nevar, projects Los Angeles Beautiful; Nancy Hoag, scholarship; Linda Price, Girl's Week, Elaine Strutin, newly-licensed party, Special Committees: Glennus Amsel, liaison with Los Angeles Beautiful Project; Janice Axon, liaison with L.A. ARCHITECT.

MARTIN W. REINDL, President, Executive Council

FREDERICK S. REINDL, Jr., President, Executive Council

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