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 Geor Kavanaug, 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 doll’s houses at the LA Children’s 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 architecture, and made these forms the cornerstone 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 catering to a new land memories that include a great deal of Western civilization. The project will celebrate at once our American imports of pretensions and commercialization. The project will celebrate at once our national excitement over the home,是最具影响力和权威性的白皮书。
LA/AIA in cooperation with the Construction Products Manufacturers 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 219, 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.

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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-11, Los Angeles, CA 90069; (213) 659-2282.
One year, regular subscriptions: $15.
Overseas subscriptions: $25.

Editorial contributions and correspondence are invited. Address all material to the Editor at LA Architect, LA/AIA, 8687 Melrose Ave., Suite M-11, Los Angeles, CA 90069. Unsolicited material will not be returned.

Except where noted, the opinions stated are those of the authors only and do not reflect the position of the AIA or the Los Angeles Chapter.

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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 103-acre Brentwood site. Programmed, 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 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 having 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 a chairman of the selection committee, and, along with landscape architect Paul Friedberg, has been a technical advisor on site selection.

The other committee members are Keyser Sarah, Dean of Art History at UC Santa Cruz; Richard Bender, Dean of Environmental Design at UC Berkeley; Kenneth Dayton, head of the Dayton-Hudson Corporation and former member of the National Council on the Arts; Ann O'Hagencourt, Director of the Philadelphia Museum of Art; Ada Louis Houstable, MacArthur Foundation director of 1-T Arts, Harvard's Center for Renaissance Studies in Florence.

The center's sponsors are seeking four qualities in its architecture: the familiar Vitruvian trio of fineness, 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...
Additions and Deletions
A Tale of Two (Accessory) Buildings

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 ren­­

ter's rights and homeowners on right budgets have pressed for similar laws in their own juris­dictions. Others have viewed with dread this potential relaxation of zoning laws, environ­

ing the breakdown of neighborhoods by increased traffic, shortages of parking, and flag­

grant violation of the law's spirit.

Meanwhile, accessory buildings are built within the limitations of current law which (depending on location, zoning, and the nature of a planning-department clerk) usually rules out a full-service kitchen, bathtub, or other fea­

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Meanwhile, accessory buildings are built within the limitations of current law which (depending on location, zoning, and the nature 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 if 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 architec­turally 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 sundecks. 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, AJA

The "mother" house offered little in the way of contextual inspiration for the St. Francis project 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 tiny, 150-square-foot footprint.

The key, according to Raymond St. Francis, was in 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 clearly cir­

dng around the west wall, the floor, and the east wall; at night, the roof and clerestories emerge as enigmatic spaces to which one retreats.

Blue Heights Drive Guest House
Architect: Peter de Bretteville with Charles Calvo

Early in design, de Bretteville made the deci­sion to make only limited reference to his pre­vious hit through modulardimension, color palettes, and raiting treatments. The program called for a position suited to several user options, which included accommodating both a housekeeper's quarters along with dual bed bathrooms, and essentially precluded the flowing interest among spaces which the St. Francis team explored 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 conven­tion­

sional system of exposed joints replaces the cube and prism, and receded ceiling fixtures substi­

ute 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 layouting effect, particu­larly on the southern, view-oriented wall. At this side, a 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 enclose­

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 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 been heav­ily toward the academic, with several note­worthy exceptions.

In at least one respect, this will be a loss to the community, since the St. Francis project has pro­duced a new building and a competition for ideas that will help shape the city's future.
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 term "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 draughtsman or architectural designer or building designer unless licensed as such 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 initials designations 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, Architect & Associates. A similar problem arises when a partnership comprised of an architect and a non-member 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 now where there is no intention to misrepresent the true non-licensed status, it would still be deceptive misleading because some people might assume that the person named is an associate. There is much current discussion and conclusion 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 trade and profession, as a matter of law. As to what constitutes good taste, even society's idea 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. Leary, FAIA Chairman, LA/AIA Ethics and Practice Committee

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

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

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

1983 Design Awards
1983 Design Awards

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


Project: Church of St. Matthew  
Address: 1031 Bienveneda 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., Scotts Valley, CA  
Architect: Steven David Ehrlich, AIA  
Owner: Howard Swann


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


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

Judges for the Honor Awards included Rafe Affleck, sculptor, North Hollywood; Todd Bennitt 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: Angelas 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.

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.

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: 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.
Message from the President

The Los Angeles Chapter is your organization. Its members, officers, and Board of Directors are elected 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 Los Angeles County Board of Supervisors for the Los Angeles Chapter to delete the political impact of our organization. It was also noted that the National Committee on the Federal government and the separation of the Valley would delete the political impact of your organization. We will continue to give you the services you expect and the services you need. The AJE are limited to a review and observation of contractor's performance or the failure of the contractor's performance to conform to the design intent and the contract documents. The AJE agrees to be responsible for the cost or its employees' own negligent acts, errors or omissions in the performance of their professional services.

Architecture for Health Committee

The recent committee name change from the Health Facilities Committee reflects a desire to both the committee membership and the members in general to be seen with the interest of promoting good health facilities planning and design in concert with the National Committee on Architecture for Health to become a natural grass roots 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 continues to push us forward to put the necessary effort for professional advancement.

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 EDGE of their edge of their professional trade. The workshop on Indemnity-Construction Review: Practical implications of the AJE and the 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.

It is agreed that the professional services of the AJE do not extend to or include the review or acknowledgment of the contractor's work performance. It is further agreed that the working standards and fee schedules shall be subject to negotiation and agreement between the contractor and architect. The AJE agrees to be responsible for its own or its 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 are included in a contract, as some clients are eager to ask for indemnity, they are reluctant to give it.

The AJE agrees to be responsible for its own or its employees' own negligent acts, errors or omissions in the performance of their professional services.

WAL Julia Morgan Lecture

Julia Morgan (1875-1957), architect of San Francisco, Oakland and some 700 other buildings including the Hollywood and 2nd Street Building, is the subject of an illustrated lecture open to the public on Wednesday, November 16 at 8 p.m. at Studio City Community Center. A $20 ticket in advance, Mail P.O. Box, may be purchased at 7:30 p.m. by those attending the lecture on the same day.

Speaker for this event is Sara Holmes Roussea, an architectural historian and founder of the Julia Morgan Foundation in San Francisco, California. Ms. Roussea studied 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. Roussea has been devoting full time to research and writing on the life of Julia Morgan for the past decade and her book, Julia Morgan, Architect is scheduled for publication in 1984.

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

The Board of Directors has determined that the Chapter has put in a request to USC to have one of the Olympic Arch to be given to any new building designed. The 1984 Games will hopefully be an arch at the PDC during Westway, and another one is being considered in the Olympic area. What is needed is a donation of materials and construction. The contractors will have to work drawing details and the Board of Directors thought the Association would be able to handle this aspect. The arch will be approximately 35' X 30'.

• Presidents Report: Tyler announced that Sam Lunden, FAIA will be the Honoree for the Los Angeles Annual Recognition Dinner in December.

Tyler mentioned that there has been an increase in the number of people who have asked the Chapter for instructions on where to find historic landmarks, new buildings, old buildings, and buildings that were used for something for the Olympics and would like suggestions from the Board members. 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 Anton said that he would 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. Wilcox asked if it had been considered to have some of the Chapter's Awards Projects exhibited somewhere. Anton stated that we might use the Chapter board room, or Murray Fieldman could be asked for space in the lobby. Fieldman was present and fielded questions on this.

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• CAIAA Report: Newman reported that the CAAIA has approved the concept of the Architect's Board for Peace and the Bernard Zimmerman had requested financial aid. His financial requests were deferred for review and possible inclusion in the CAAIA 1984 budget.

• Treasurers Report: Cern stated that they were aware of their projection for the 1984 budget, but indicated that they would not go under 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 Architectural California was over-budget by about $28,000. There will be a CAAIA dues increase next year. Martinez then was increased by 6%.

The Los Angeles Chapter has decided to set an increase in the AIA fee of 6% sales tax, and invoicing is available. Please see the 1984 budget. We now understand that the implementation of SB 961 and the hospital plan review process. We now understand that the implementation of SB 961 and the hospital plan review process. We now understand that the implementation of SB 961 and the hospital plan review process. The obvious consequence of this 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 the designer and the client; in view of this we are pleased to announce a design team of is major significance.

Chapter News & Notes
A restructuring of the CCAIA Board resulted in By-Laws Amendments which were approved. A restructuring of the CCAIA Board resulted in the Los Angeles Chapter Delegates 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.

DeAnn Morgan introduced Don 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 Charter 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 abstention.

Tyler introduced Edy Rose of the Professional Affiliates who distributed an Agenda and Introductions to the Board. Dodson 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 approved of the Board requested. Items were discussed and minor changes made: Section 5: Charter - 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 Affiliates form would 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 Charter.

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 Charter. At least 20% of their dues, as they would like to have some 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: Marc Miskins discussed the AIA Guide Lines which were drafted two years ago. She read the Guide Lines to the Board members.

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

Gelber Second Chern, the following: that the Los Angeles Chapter of SAA be associated with the LA AI A, as Carried.

Past President's Report: Lyman reported that he had discussed with Bob Tyler whether not not a part 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 in 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 Charter 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 Charter 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 Charter with 100 members, a simple membership drive would result in 200 members. Each member would bring in a new member. Bill Landworth stated that he would like to speak as a "friend of the Board". He stated that he was a "Valleymite" and has been a member of the Valley Section of the LA/AA 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. Further Charter Members 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 Charter 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 Charter with the intent of increasing membership and the activities of the membership. Carried.

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

CCLAIA and National Awards: Gelber read the list of nominators for National and CCAAIA Award programs, and asked if there were any further ideas for possible nominees.

Siegol discussed the listings in the Yellow Pages for Architects and passed around photos 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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To order the Handbook in California, send a $34 check (includes tax and shipping) payable to The Masonry Institute of America, 2550 Beverly Blvd., Los Angeles, CA 90057. Price outside California is $35.75.

Jacqueline Rosulagen
Organization of Resource Materials
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Telephone (213) 682-1878
Bertram Grosvenor Goodhue
by Richard Oliver, MIT Press 236 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 tamely compromising 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 "protomodemist nor a warmed-up traditionalist, but rather Goodhue's Los Angeles Central Library was neither his imagination could draw.

The great variety of projects in Goodhue's oeuvre suggests the fertility of his imagination. 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 picture of nature. Architecture had to be an organic unity of string, planning, structure, massing, materials, color, and ornament, in which an underlying abstract order was as important as pictorial effect and in which purpose of style gave way to a free and vigorous eclecticism.

It is these ideas which Goodhue developed in all his projects and which he 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 some new perspective.

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 was undertaken by the firm of Gutman and Richard Plunz, clearly demonstrates how unfit the school was to serve the needs and pressures of American society since the 20's. The tension of the malaise broke in 1948 during the student strike at Columbia, in part led by the Students for a Democratic Society. The rally 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 great insensitivity of institutional planning and design and of the inadequacies of institutions to produce skilled professionals. They questioned the program of formal design education for an architect. As noted in the essay, it was argued that architects were public figures; to 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 most 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 relevant today.

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.

Wanted

The Environmental Management Program of Orange County seeks qualified architects and engineers to participate in its major program of public works. An eligibility list of qualified firms is maintained for those who register. Forms 234 or county equivalent. Forms may be obtained by writing to J. M. Natanaha at (714) 834-8150.
November

LA/AIA Events
- 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.
- December 17: Associates Meeting featuring installation of new officers. 7 p.m. Call Philiph Yandle at 487-1787 or Mark Mihaliskas 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 12: Legal Seminar sponsored by Pasadenas-Foothoot Chapter, with films and speakers including Arthur O'Leary. 8 a.m.-12 p.m. in Annex Auditorium, Pasadena 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, $395. Call 743-2410.

Exhibitions
- Through November: Parkinson's Recycled Palletes, original drawings and vintage photos of Spring-Street buildings, organized by Woodard 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.
- November 18 - February 26: Plywood Furniture, including designs by Aldo, 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 611-1510.

Lectures
- November 1: Views of Color: Color on Canvass Color in Interiors, panel with Frank Gehry, Charles Moore and San Francis, sponsored by AKI/GDS. 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 Phi Chi and USC. 5:30 p.m. in Harris 101, USC. Call 745-8505.
- 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 Pastor. 8 p.m. in Architecture 1102, UCLA. Call 822-8950.
- November 7: Glenn 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 Institutional by Terry Pericak of Security Pacific. Reception at 5:30 p.m., lecture at 6, Amenenberg 205, USC. Call 743-2264.
- November 9: Man-Symmetry, Man-Pattern, Man-Measure, Man-Hardness and Man Height by Eric Moss, sponsored by Architect and USC. 5:30 p.m. in Harris 101, USC. Call 741-8501.
- November 7: Richard Serra, art, 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 Drey, RTD General Manager, and Peter Gordian, USC Professor. 5:30 p.m. at Architecture 1102, UCLA. Call 825-8957.
- November 14: Who Cares Anyway? Panel with Bernhard Zimmermann, Frederick Korper, Marvin Malecha, Werner Renger and Patrick Sullivan, 7 p.m. in Main Gallery, Environmental Design, Cal Poly. Call (714) 598-4182.
- November 16: Rom Kofoed, architect and author. 9 p.m. at SCI/ART, Santa Monica. Call 829-3482.
- November 17: Classicism and Technolog in Relationship to Nature by architect Ricardo Boffili. 8 p.m. in Architecture 1102, UCLA. Call 822-8950.
- November 18: Folies and Fancies: LA Architecture in the 50's by historian Delmore Scott, sponsored by SAHP. 7-10 p.m. in Gallery Theatre, Barnsdall Park. Donations, $2 for SAH members, $3 others. Call 485-4811.
- November 16: Pasadenas-Foothoot 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: Cabirio Chapter, election of officers, business meeting and post-pension roast. Cocktails at 6 p.m., dinner at 7, program at 8, Velcro Turtle, Long Beach. Call 432-9817.

Other Events
- November 1: Music by Brahms and Milhaud performed by Garth Greenhills, Leonard and Taeta, sponsored by LA City and Friends of Hollyhock House, 7:30 p.m. at Hollyhock House. Donation, $1. Call 465-4851.
- November 5: Auction of Historic Homes, 6-10 p.m. at 100 Lock of S. Wilson Pk. 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, Cape, Powell and Subotnick, sponsored by Chamber Music in Historic Sites. 2:10 p.m. in Handseman Showroom, Pacific Design Center. Tickets, $22. Call 746-0450.
- November 16: Camera Day. 11 a.m. - 3 p.m. at Hollywood House. Admission, $1.50. Call 481-4851.
- November 21: Inaugural Celebration and Toast to Museum of Contemporary Art on occasion of "The First Show." 8-10 p.m. at Temporary Contemporary, 132 N. Central. Donation, $15 for ARCSG members, $25 others. Call Donna Vaccarino at 399-4227.
- November 27: New York Chamber Players performing music by Beethoven, Haydn, Dohnanyi and Mozart, sponsored by Chamber Music in Historic Sites. 2:30 p.m. at Los Angeles Herald-Examiner. Tickets, $22.
November

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

Classifieds

For Sale

Opportunities
You are cordially invited to join with America’s finest architects and interior designers in the premier 1984 annual edition of the All Portfolio. This is your opportunity to have your best work published and circulated to over 10,000 verified architectural and interior design buying contacts nationwide. Finest quality print presentation/2500 reprints free/results year round. For information call (213) 471-3856.

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Wanted

Information
Monthly rate: $50 per word with a $5 minimum. Deadline: copy must be received in the Chapter Office by the eighth of the month before the month of publication. In case the deadline falls on the weekend, copy must be received by the last working day before the seventh. Placing ads: Type copy double-spaced, count words, calculate charge; make check payable to LA Architect, LAIA, 8687 Melrose, Suite M-72, Los Angeles 90069.

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.