



Wendell Campbell Associates, Inc.

Architects Planners Construction Managers

October 5, 1993

Mr. William Kirby Lockard, FAIA
Chair, 1994 Jury of Fellows
1735 New York Avenue, NW
Washington, D.C. 20006-5292

Dear Sir:

It is an extreme honor to serve as the sponsor of Mr. Harold L. Williams', AIA nomination for advancement to Fellowship. I have known Mr. Williams for twenty-two of the thirty-five years he has been a member of the A.I.A.

I have had the pleasure of working with him on many committees both within the institute as well as in other national organizations. I have found him to be a man whose services to the profession compliment his dedication to the social and economic concerns of his community. Dynamic leadership in the architectural profession has been exerted by Mr. Williams in his work for organization and development of minority architects while maintaining a busy practice. He has also found time to travel the country giving counsel to youths aspiring to become architects.

In 1971 he joined with twelve other minority architects to form the National Organization of Minority Architects (NOMA). After serving as a vice president for several years, he was elected president of Noma in 1982 and was also appointed in 1983 and 1984 to the AIA National Minority Affairs Task Force and the Institute's Minority Resource Committee respectively. On October 9, 1993, Mr. Williams will be elevated to the status of "Counselor" to the National Organization Minority Architects in recognition of his leadership, wisdom, commitment and sensitivity to architecture and the urban agenda.

We feel these accomplishments and others cited in the enclosed binder will concur with our conclusion that he is indeed deserving of being advanced to the status of Fellow.

Respectfully,

Wendell J. Campbell, FAIA

WJC/ac

Section 1: Introduction

Part A. Nomination and Profile

Nomination

Harold Louis Williams, AIA
Nominee's name

Harold Williams Associates Architects and Urban Planners
Firm name

5630 Arch Crest Drive, Los Angeles, California 90043
Complete mailing address

Phone number Facsimile number

Los Angeles June 25, 1958

Nominee's assigned AIA chapter Date nominee became AIA member

Category of Nomination: (select one Object)

- To promote the aesthetic, scientific, and practical efficiency of the profession
- To advance the science and art of planning and building by advancing the standards of architectural education, training, and practice
- To coordinate the building industry and the profession of architecture
- To insure the advancement of the living standards of people through their improved environment
- To make the profession of ever-increasing service to society

Sponsor

Wendell J. Campbell, FAIA
Sponsor's name

Complete mailing address

Phone

Nominated by

Component Nomination

Name of component organization

Signature/title of chapter president or secretary

Typed name/title of chapter president or secretary

Date

Section 1: Introduction (continued)

OR

Individuals as follows:

1. Fernando Juarez 9/28/93
Signature/date
Fernando Juarez, AIA Los Angeles Chapter

2. ~~Bernard B. Zimmerman~~ FAIA
Signature/date 9-29-93
Bernard B. Zimmerman, FAIA Los Angeles Chapter

3. Robert A. Figueroa 9.28.93
Signature/date
Robert A. Figueroa, AIA Los Angeles Chapter

4. Robert A. Kennard 10/4/93
Signature/date
Robert A. Kennard, FAIA Los Angeles Chapter

5. Virginia W. Tanzmann 9/30/93
Signature/date
Virginia W. Tanzmann, FAIA Los Angeles Chapter

6. Norma Sklarek 10-3-93
Signature/date
Norma Sklarek, FAIA Los Angeles Chapter

7. Morris D. Verger 10/4/93
Signature/date
Morris D. Verger, FAIA Los Angeles Chapter

8. Jeh Johnson 10-7-93
Signature/date
Jeh Johnson, FAIA New York Chapter

9. John S. Chase 10/7/93
Signature/date
John S. Chase, FAIA Houston Texas Chapter

10. Marshall Purnell 10.7.93
Signature/date
Marshall Purnell, FAIA Washington D.C. Chapter

Note: It is the responsibility of the Sponsor to notify the AIA component of this nomination.

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Section 1: Introduction (continued)

Nominee's Education

(Chronological order/high school first, most recent last)

Name/location	No. of years	Grad. year	Degree
Withrow High School Cincinnati, Ohio	3	--	--
Wilberforce University Academy Wilberforce, Ohio	1	1942	--
Talladega College Talladega, Alabama	1	--	--
Miami University Oxford, Ohio	5	1952	B.Arch
University Southern Calif. Los Angeles, California	1	--	--

Scholarships Awarded to Nominee

None

Other Data of Note

Practice

State(s) or Territory(ies) where Nominee is registered or licensed to practice architecture:

California, Ohio, Colorado, NCARB

Nominee is engaged in the profession of architecture as:

Firm Owner

(example: firm owner, designer, educator, government architect, etc.)

Part B. Digest of Achievements (250 total word limit)

Nominee: Harold L. Williams AIA

(25-35-word summary statement)

Harold L. Williams is a genius at defining the spatial relationship between architecture and the urban environment. His philosophy: "Architecture for the People" has earned him the reputation and title: "The Peoples Architect."

(225-word Digest of Achievements)

This Philosophy has enabled **Harold L. Williams** to free the architect from the drawing board and place him as an active participant in the community. Williams' contributions to the public good, through integration of unique humanist focus and superb architectural practice, are exemplary of highest standard of the profession in service to society.

Harold Williams has encapsuled his humanist concept of architecture's responsibility as "Build for People." He has elevated this simple truth to the highest art as he created a unique methodology of user involvement with client and architect in the design process. This achievement has affected positive change in the metropolis of Los Angeles, its enclaves and in the individual lives of those benefiting from his talent and commitment. He stands as a model of the culturally conscious serving a diverse urban population. He has been cited for innovative and consistent contributions to community planning and in the varied design of special-purpose buildings.

A visionary leader, he is a founder of the the National Organization of Minority Architects (NOMA). For two decades he has been a major instrument and role model in building this network that provides a lifeline for both aspiring and practicing minority architects; empowers them to seek their place in the main stream. He served in every capacity of leadership including president of NOMA in 1982.

Section 2: Category of Nomination

2.1. List the books or articles written by or about the nominee in relation to the category of nomination, if applicable.

Booklist

1. Wesley Henderson, Ph.d.
Author
AFRICAN-AMERICAN ARCHITECTS OF LOS ANGELES: HAROLD L. WILLIAMS
Title
Regents of University of California 1993
Publication/Publication date
2. Editors
Author
CRA ADVANCES PLANS FOR CULTURAL CRESCENT PARK
Title
Los Angeles Sentinel, November 21, 1991
Publication/Publication date
3. Miles Corwin
Author
A TOWERING SYMBOL OF HOPE IN WATTS
Title
Los Angeles Times, November 2, 1992
Publication/Publication date
4. Dick Turpin
Author
MAJOR BLACK COMPLEX TO BE LAUNCHED
Title
Los Angeles Times, February 21, 1971
Publication/Publication date
5. Editors
Author
COMPTON CIVIC CENTER
Title
Pacific Telephone Directory, October 1979
Publication/Publication date
6. Editors
Author
COUNTY COURTS BUILDING
Title
Pacific Telephone Directory, October 1982
Publication/Publication date

Section 2: Category of Nomination (continued)

- 2.2. *List significant awards, honors, and recognition accorded to the nominee. List awards from the Institute, other professional associations, government, civic associations, etc. For clarity, group similar awards together, i.e., AIA awards (indicate whether they were national, regional, or local), government, education, etc. Include the years of all awards received.*

FIRST DESIGN AWARD

For excellence in Design for the Compton City Hall, Compton, California

California Council

Society of American Registered Architects

1973

SECOND DESIGN AWARD

For Excellence in the Design for the South Central Los Angeles Multiservice Child Development Center

California Council

Society of American Registered Architects

1973

DESIGN EXCELLENCE AWARD (Compton Civic Center)

In Recognition of the Demonstrated Architectural Design Ability

National Organization of Minority Architects

October 20, 1984

DESIGN EXCELLENCE AWARD (New State Building & Parking Garage)

In Recognition of Outstanding Achievement in Architectural Design

National Organization of Minority Architects

October 19, 1985

NOMA ONYX AWARD

For His Foresight in Chartering the Organization

National Organization of Minority Architects

1975

NOMA PRESIDENTIAL CITATION

In Recognition of Service in the National Leadership of the National Organization of Minority Architects Serving Beyond the Call of Duty

National Organization of Minority Architects

October 11, 1986

Section 2: Category of Nomination (continued)

- 2.2. *List significant awards, honors, and recognition accorded to the nominee. List awards from the Institute, other professional associations, government, civic associations, etc. For clarity, group similar awards together, i.e., AIA awards (indicate whether they were national, regional, or local), government, education, etc. Include the years of all awards received.*

(2.2 continued)

HUMANITARIAN AWARD

For Contribution to Architecture

Los Angeles Chapter

National Organization of Minority Architects

September 29, 1991

CERTIFICATE OF APPRECIATION

For Meritorious Service to California State Board of Architectural Examiners

California State Board of Architectural Examiners

December 12, 1986

CERTIFICATE OF APPRECIATION

For Meritorious Service to California State Board of Architectural Examiners

California State Board of Architectural Examiners

December 12, 1986

ACHIEVEMENT AWARD

In Appreciation For Outstanding Achievements As Chair, Committee For Preservation of Simon Rodias Towers in Watts 1966-1970

Committee For Simon Rodias Towers in Watts

1970

RECOGNITION AND APPRECIATION AWARD

For Outstanding Contribution to Community Stewardship Through Participation on United Way Budget Process

Central Los Angeles Region

United Way

1973

CERTIFICATE OF APPRECIATION

For Positive Support for School Earthquake Safety

Los Angeles City Unified School district

June 14, 1971

Section 2: Category of Nomination (continued)

- 2.2. *List significant awards, honors, and recognition accorded to the nominee. List awards from the Institute, other professional associations, government, civic associations, etc. For clarity, group similar awards together, i.e., AIA awards (indicate whether they were national, regional, or local), government, education, etc. Include the years of all awards received.*

(2.2 continued)

**APPOINTMENT
REGIONAL PUBLIC ADVISORY PANEL ON
ARCHITECTURAL AND ENGINEERING SERVICES
In recognition of Contributions Toward the Advancement of
Architectural Excellence in Public and Private Buildings
Throughout the United States
Region 9, San Francisco
General Services Administration
1985**

**WHO'S WHO AMONG BLACK AMERICANS
Third Edition 1980-1981
Publishing Company, Northbrook, Illinois**

- 2.3. *List the significant work of the nominee in the areas relating to the category of nomination (projects undertaken, research completed, positions held, education., etc.).*

For example:

For positions held, including voluntary ones, include the title and organization name, the duties involved, and dates the nominee held the position.

For design or construction projects, include the location and the year of completion.

For restorations or alteration projects, include the name of the original architect if known, the original date of completion, the architect's name and dates for any other major alterations, and the exact nature of the nominee's work, as well as the location of the project and the date of completion of the nominee's work

It is important that material be explicit and succinct for clarity in reviewing by the jury.

LOCAL AND REGIONAL AIA SERVICE

Harold L. Williams has been a member of the Institute since licenser in 1958. He was appointed to the Los Angeles Chapter Education Committee which has responsibility for liaison with local Schools of Architecture. He made substantive input to effect development of educational modules to teach increased relevant content pertaining to current practice issues. He represented the Los Angeles Chapter as delegate at several National AIA Conventions.

NATIONAL AIA SERVICE

In 1980 Harold L. Williams was appointed by the AIA President to serve on the AIA Minority Resources Commission. As Commissioner he shared in the development of the Minority Architects Enterprise Program (MAEP) for AIA. This effort was a comprehensive affirmative action program. It was received with approval and enthusiasm by the Component Affairs Commission AIA.

In 1984 he was selected by the AIA President to serve on special Minority Affairs Task Force, whose charge was to examine and recommend needed action to increase the utilization of Minorities within the national activities of AIA.

Section 2: Category of Nomination (continued)

- 2.3. *List the significant work of the nominee in the areas relating to the category of nomination (projects undertaken, research completed, positions held, education., etc.).*

(2.3 continued)

NATIONAL ORGANIZATION OF MINORITY ARCHITECTS SERVICE

Harold L. Williams is a founder of the National Organization of Minority Architects (NOMA). In 1971 he, along with twelve other architects, held the Nassau Conference where NOMA was created. Since its inception Williams has continuously exerted strong leadership. For over 15 years he served as member of the Board of Director as well as held several offices and chairs. He was responsible for the structuring of NOMA as the principal author and chair of it's Constitution and by-laws.

In 1975, Williams was elected National Vice President of NOMA where he served on the Executive Committee. Williams was elected 1st Vice President in 1976 and served as Historian/Parliamentarian in 1980.

Harold L. Williams was elected 7th National President of NOMA in 1981. He concurrently served as President of the NOMA Foundation and Chairman of the Executive Committee.

SOUTHERN CALIFORNIA MINORITY ARCHITECTS AND PLANNERS

Before the advent of NOMA, Harold L. Williams organized the Southern California Minority Architects & Planners (MAP) in 1969 at which time he was elected the first President. In 1974 he established and served as chair of the Paul R. Williams FIA Scholarship for minority students at the School of Architecture, University of Southern California. As chair, he assured that talented aspirants to the profession had access to some needed educational funds as well as the encouragement of mentors.

- 2.3. *List the significant work of the nominee in the areas relating to the category of nomination (projects undertaken, research completed, positions held, education., etc.).*

(2.3 continued)

THE CALIFORNIA GROUP

Harold L. Williams was a part of the minority architects and engineers who formed The California Group in 1976. This organization of African Americans, Asian and Latino professionals functioned to address mutual problems. Elected officials were enlisted to address the lack of access to contracts in the governmental system. Equity arrangements and "a level playing field" were improved with these efforts.

CIVIC ACTIVITIES

Harold L. Williams has been active in community activities throughout his career. He has worked continuously toward strengthening and enhancing the quality of community environments. Revitalization and empowerment have been central to his involvement. His service on the following boards and committees continues to impact the quality and vitality of communities.

COMMITTEE FOR SIMON RODIA TOWERS IN WATTS

The preservation of this artistic sculpture and the management of the cultural arts program for this internationally renowned work was the responsibility of this organization. Williams interest in the art and his knowledge and sensitivity to the diverse Watts community enabled him to make major contributions. In 1963, upon joining, he instigated the policy that community residents be invited to participate as members. He served as chairman from 1968-1970. In 1966 a new Watts Towers Art Center Building was designed and constructed under his dynamic leadership through volunteer effort. This service in the Watts community pre-dated the civil unrest of 1965 and is exemplary of his awareness, vision and impact.

Section 2: Category of Nomination (continued)

- 2.3. *List the significant work of the nominee in the areas relating to the category of nomination (projects undertaken, research completed, positions held, education., etc.).*

(2.3 continued)

AVALON CARVER COMMUNITY CENTER

In 1962 Harold L. Williams began service on the board of Directors of CARVER COMMUNITY CENTER, which eventually merge to become the AVALON CARVER COMMUNITY CENTER of South Central Los Angeles. He was elected Vice President in 1964.

THE CALIFORNIA STATE BOARD OF ARCHITECTURAL EXAMINERS

Since 1980 Harold L. Williams has served as an examiner for the Board of Architectural Examiners. He was elevated to the status as Commissioner in 1986 and currently serves in this capacity.

2.4. *Describe how the nominee's work may be considered notable and how it has advanced the profession of architecture. (Use 2.2 and 2.3 as the base.)*

Professional Activities

Harold L. Williams throughout his 35 years of professional service has actively participated in advancing the careers and educational opportunities for minorities in architecture. His efforts, in terms of his commitment toward achieving the goal of "architecture for people", have promoted a greater understanding of the role and place of architecture in the socio-cultural structure of our society. Harold Williams' philosophy of working with people, as well as for people, has enabled him to maintain a diversification of project development. These projects have included urban planning, urban renewal, transportation, housing and educational facilities.

Mr. Williams has been recognized locally and nationally for the excellent leadership he brings to the architectural profession. While chairman of the committee for Simon Rodia's Towers in Watts, California (1966 - 1970) he spearheaded the support and building of the internationally famous Watts towers Art Center. In addition, he was organizer and first president of the Southern California Minority Architects and Planners (MAP). Mr. Williams was the driving force responsible for the establishment of the Paul R. Williams FAIA Scholarship Fund at the University of Southern California. In 1980 he was appointed as an examiner for the California State Board of Architectural Examiners and in 1986 he was elevated to the status of Commissioner.

Nationally, as a co-founder of the National Organization of Minority Architects (NOMA), Mr. Williams has been a key force in the establishment of a network for minority leadership. He served as NOMA National President in 1982. In 1983 he was appointed to the AIA National Minority Affairs Task Force, and in 1984 to the Institute's Minority Resource Committee.

On October 9, 1993 Mr. Williams will be elevated to the status of "Counselor" to the National Organization of Minority Architects in recognition of his leadership, wisdom, commitment and sensitivity to architecture and the urban agenda.

This pioneer leader has been noted for his work by awards, honors and citations. His ability to comprehend user needs has resulted in numerous repeat clients. His design of the Compton Civic Center has

2.4. *Describe how the nominee's work may be considered notable and how it has advanced the profession of architecture. (Use 2.2 and 2.3 as the base.)*

(2.4 Cont'd.)

provided a spirit and focal point for the City's ceremonial life. The high appreciation for his work can be seen through the iconographic use of elements of the Civic Center by various institutions. In two different years photographs of the Civic Center and the City Hall were used on the cover of the Mid Cities telephone directories. The signature sculpture is used on the shoulder patch of the Compton Police. The sculpture appears also at the Compton city limits, welcoming people to the City.

Harold L. Williams used his professional knowledge in volunteer work in Watts before the civil unrest. In 1968 he was commissioned to develop the master plan for the riot torn community. In 1992 he was again commissioned to perform community planning services for the Watts Towers/Cultural Crescent Master Plan.

Through unique and notable work, Harold L. Williams has greatly contributed to the public good. He has increased the profession's value to a broader and diverse society.

AFRICAN-AMERICAN ARCHITECTS OF LOS ANGELES:

Harold L. Williams

Interviewed by Wesley H. Henderson

Completed under the auspices
of the
Oral History Program
University of California
Los Angeles

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FAX: 310/206-2796

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June 28, 1993

Harold L. Williams
1052 West Sixth Street, Suite 320
Los Angeles, CA 90041

Dear Mr. Williams:

I am pleased to forward herewith a complimentary copy of the oral history transcript, "African-American Architects of Los Angeles: Harold L. Williams", the result of an interview conducted with you by Wesley H. Henderson under the auspices of the UCLA Oral History Program.

You, along with Mr. Lester Bankhead, were the earliest architects interviewed for this project, so we are especially grateful for your help in getting the ball rolling.

The transcript is an informative addition to the Oral History Collection at the University of California, Los Angeles, and we appreciate your cooperation in contributing significant remembrances and recollections for the enlightenment of future researchers.

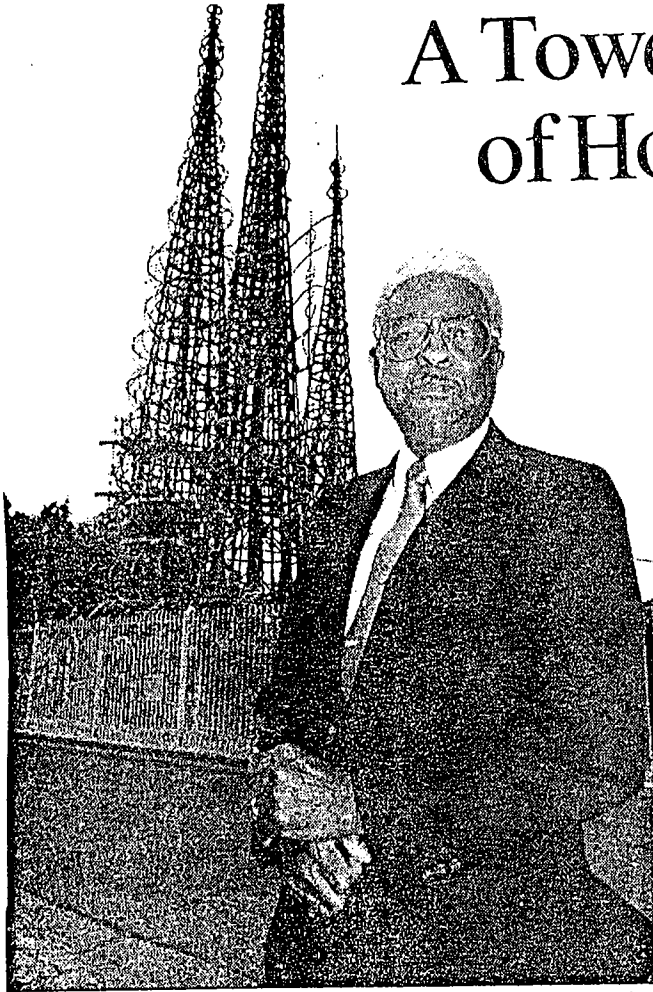
Very best wishes,


Dale E. Treleven
Director

Enclosure

DET:br

A Towering Symbol of Hope in Watts



LARRY DAVIS / Los Angeles Times

Harold Williams of Renaissance II, the firm that is designing the renewal project, says the neglect of the Watts Towers shows "a great deal of racism." Even the wall around the artwork is an intricate collage.

The Watts Towers, a graceful network of arching towers and gleaming spires that draws visitors from throughout the world, have suffered the same sad fate of abuse and neglect as the community that surrounds them. But after decades of failed projects and abandoned promises, there is a plan that could showcase the towers and serve as a catalyst to revitalize the community.

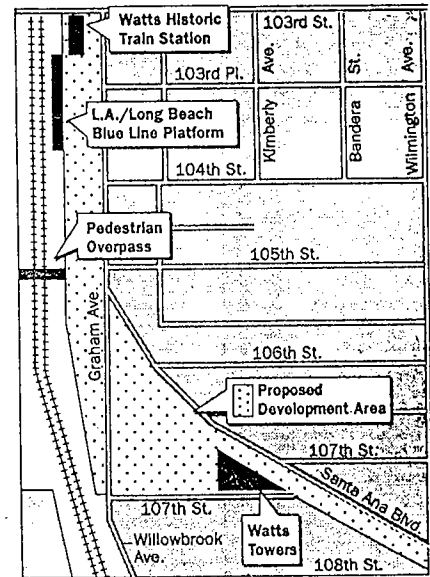
Planners and architects hope to transform a curving 10-acre strip of weed-choked lots, anchored by the towers at one end, into a beautifully landscaped park with the possibility of gift shops, restaurant, theater for performing arts, artist studios, galleries and other uses. This "cultural crescent," as it is being touted, could lure more tourists, encourage them to linger in the area and serve as a catalyst for rebuilding surrounding neighborhoods, residents say.

■ **Renewal:** Landmark artwork is at the center of a plan to turn 10 acres into a park and cultural mecca that would encourage tourists to stay longer.

By MILES CORWIN
TIMES STAFF WRITER

Showcase for Watts

Planners hope to transform a curving 10-acre strip of land anchored by the Watts Towers at one end into a park with the possibility of gift shops, a restaurant, theaters and other uses. This "cultural crescent," as it is being touted, could highlight the towers and serve as a catalyst for rebuilding Watts.



Los Angeles Times

WATTS: Tower Is Key to Renewal Plan

"For too long the perception of Watts has been very different from the reality of Watts," said Clinton Minnis, chairman of the Watts Cultural Crescent Advisory Committee, an organization of residents. "If this community is ever going to move forward, we need to be able to change all those negatives attitudes about Watts. Now, we may finally have a way to do that."

For years, community activists have unsuccessfully sought to revitalize the area around the towers. But recently, the Community Redevelopment Agency purchased about five acres of land near the towers, and, with another five acres owned by other government agencies, the CRA controls enough land to put together a development plan.

The cultural crescent will be on a winding strip of land, much of it on a vacant Southern Pacific railway corridor. It does not look like much now—just empty lots filled with rusting bedsprings and sofas, and gravel-filled strips of land surrounded by chain-link fences. But its supporters envision landscaped promenades, bike paths, open markets in plazas and a number of businesses.

This blueprint for the area's development—being drafted at a cost of \$175,000 by the architecture and planning firm Renaissance II—is expected to be completed in about nine months. The consultants have been holding community meetings to determine what kind of uses residents want and will support.

The project's cost has not been determined, but the plan will include a number of financing proposals—from private investment to grants from the city, local art donors and national foundations. The consultants also are hoping to work with the Watts Credit Union, a local financial institution, to provide loans for investors.

But it is an onerous task to develop property in a neighborhood long abandoned by the business community, banks and thousands of middle-class families—a neighborhood that does not have a single sit-down restaurant or movie theater. The project also must contend with the recession and city budget shortages. And to attract enough visitors, con-

cerns about security will have to be allayed.

Another fear is that the slow pace of the tower's renovation will hamper the success of the project. The renovation is years from completion, the towers are only open part time and scaffolding covers several spires.

Still, the towers, a national historic monument, remain a tremendous tourist draw, attracting more than 50,000 people a year. And in the wake of the riots, corporations and nonprofit foundations have shown more interest in investing in the inner city.

Supporters of the project also note that the site will be more accessible

because of the Blue Line transit system and the scheduled 1993 opening of the Century Freeway. Although there were serious concerns about safety on the Blue Line, which bisects South-Central Los Angeles, the crime rate has been negligible as a result of the highly visible presence of sheriff's deputies and security guards.

City officials are optimistic, citing signs of progress in the area. At a nearby intersection—near the recently renovated Watts train station used as a Blue Line stop—there is a proposed CRA project that includes a new library, an 18,000-square-foot commercial development and the first sit-down restaurant in Watts. At the other end of the property, near the towers, is the Santa Ana Pines, the first commercial single-family subdivision to be built in Watts since World War II.

Thad Williams, a partner in the Santa Ana Pines project, said the potential of the cultural crescent has been a selling point for potential home buyers.

"I think this could change the whole dynamic of the area," he said. "I think it will make it a more desirable place to live and bring in a lot more investment. And with the Blue Line taking thousands of people by the property every day and some of the development already going on, I think it could attract more private investors to Watts."

The towers were created over a 33-year span by Sabato Rodia, an unschooled Italian immigrant who used primitive tools to create an artwork of international renown. In a neighborhood with little vegetation, dominated by drab bungalows, empty lots and graffiti-scarred walls, the towers are a wildly dramatic presence.

Brightly colored and whimsically designed, the three major towers and six smaller ones are encrusted with broken pieces of china, seashells, edges of Spanish tile, glass shards from brilliant blue Milk of Magnesia bottles and green 7-Up bottles. Undulating spokes connect the towers, and a wall embedded with a sparkling collage of pottery scraps creates a visual base for the spires.

Break it down, and all you have is junk—the flotsam and jetsam of a disposable society. But as a whole it is a stunning achievement, according to critics, some of whom consider it Los Angeles' greatest art monument.

Since 1985, the city's Cultural Affairs Department has been responsible for the towers. The agency has proved "very supportive and interested in renovating the towers," said Bud Goldstone, an engineering consultant who is working on the towers renovation. But its \$163,000 annual budget, he added, is inadequate.

The deterioration of the towers is not simply the fault of the city. At various times, the towers were under the auspices of private owners, a public committee, the state and the city.

But there never have been enough public or private funds to maintain them. Many residents believe that the towers and neighborhoods have been neglected for the same reason—because Watts is a minority community.

"If these towers had been in Glendale or the Westside or other upscale communities, I know damn well they wouldn't have been treated the way they've been

treated over the years," Goldstone said. "It's pretty obvious."

Harold Williams of Renaissance II said the long neglect of the towers reflects "a great deal of racism." If the landscaped park around the La Brea Tar Pits were in South-Central, he said, it would not be so well-maintained.

Complicating the renovation over the years has been a longtime dispute between art enthusiasts, mostly from outside the community, and neighborhood activists. The activists insisted that any project also include plans to aid the community, while the other group wanted to focus on the preservation of the towers.

"I always believed it was selfish and narrow-minded to just focus on the towers and ignore the world outside the tower's walls," said Sterling Barnes, head of the city planning department's South-Central-South East Task Force. "Development around the towers can provide the opportunity for jobs, for a lot of cultural opportunities for the community. . . . It can serve as a catalyst for building up the entire area."

The view held by Barnes and community activists prevailed with the adoption of the project by the CRA. Now, if the towers are made more accessible to visitors and the neighborhood around the towers is improved, it will create investment opportunities throughout Watts,

said Leanne Sowande, an architect with Renaissance II.

A renewed community focus also could help generate more money for the cultural crescent and the towers, said Adolfo Nodal, general manager of the Cultural Affairs Department.

"This is going to be one of the city's high-priority cultural projects," Nodal said. "Everyone recognizes this is as a good project. And we really need to develop more major cultural facilities outside of downtown or the Westside . . . and in places like South-Central and East L.A."

Many Watts residents were initially suspicious about the plan. But last month, at the end of the project's first community meeting, residents became more receptive. They discussed the kind of uses that they would like to see and the problems they have had attracting business. Most agreed that if the cultural crescent could be developed, and that if potential visitors could be persuaded it is a safe environment, the neighborhood's image would change.

"The towers have always shown a different aspect of Watts from what's usually portrayed and we've appreciated that," said Wilma Haynes, who has lived in the shadow of the towers for 31 years. "They've always been an inspiration to those of us who see them every day. They show us that you can start with nothing but if you dream and have goals you can create something of great value."

IN WATTS CRA Advances Plans for Cultural Crescent Park

Efforts to establish a 10-acre cultural park in Watts, anchored by the Watts Towers and historic train station, were boosted as the Community Redevelopment Agency (CRA) Board commissioned a consultant to prepare a master plan.

Pending City Council approval, the CRA will spend up to \$175,000 to hire the Renaissance II Design Group to work with Watts residents on plans for the proposed Watts Towers/Cultural Crescent. The 10-acre park would incorporate the vacant Southern Pacific Railway corridor stretching south along Graham Avenue and Santa Ana Boulevard to Wilmington Avenue.

While the Watts area is served by three county parks, this would be the first park established within city limits. Bracketed by the landmark Watts Towers and restored Watts Train Station, the expansive cultural park could feature a new civil rights museum, theaters, an art center, and classrooms for an array of arts programs as well as child care facilities and commercial ventures.

Watts citizens will work closely with the consultants during the next six to nine months to identify the community's cultural and recreational needs and develop a master plan for development to meet those needs. The master plan also will focus on such issues as financing, including land acquisition, maintenance, security, and a timetable for project completion.

About two thirds of the proposed Watts Towers/Cultural Crescent is land owned by public agencies, including CRA, the city, state, and Los Angeles County Transportation Commission.

City Councilwoman Joan Milke Flores, who represents the

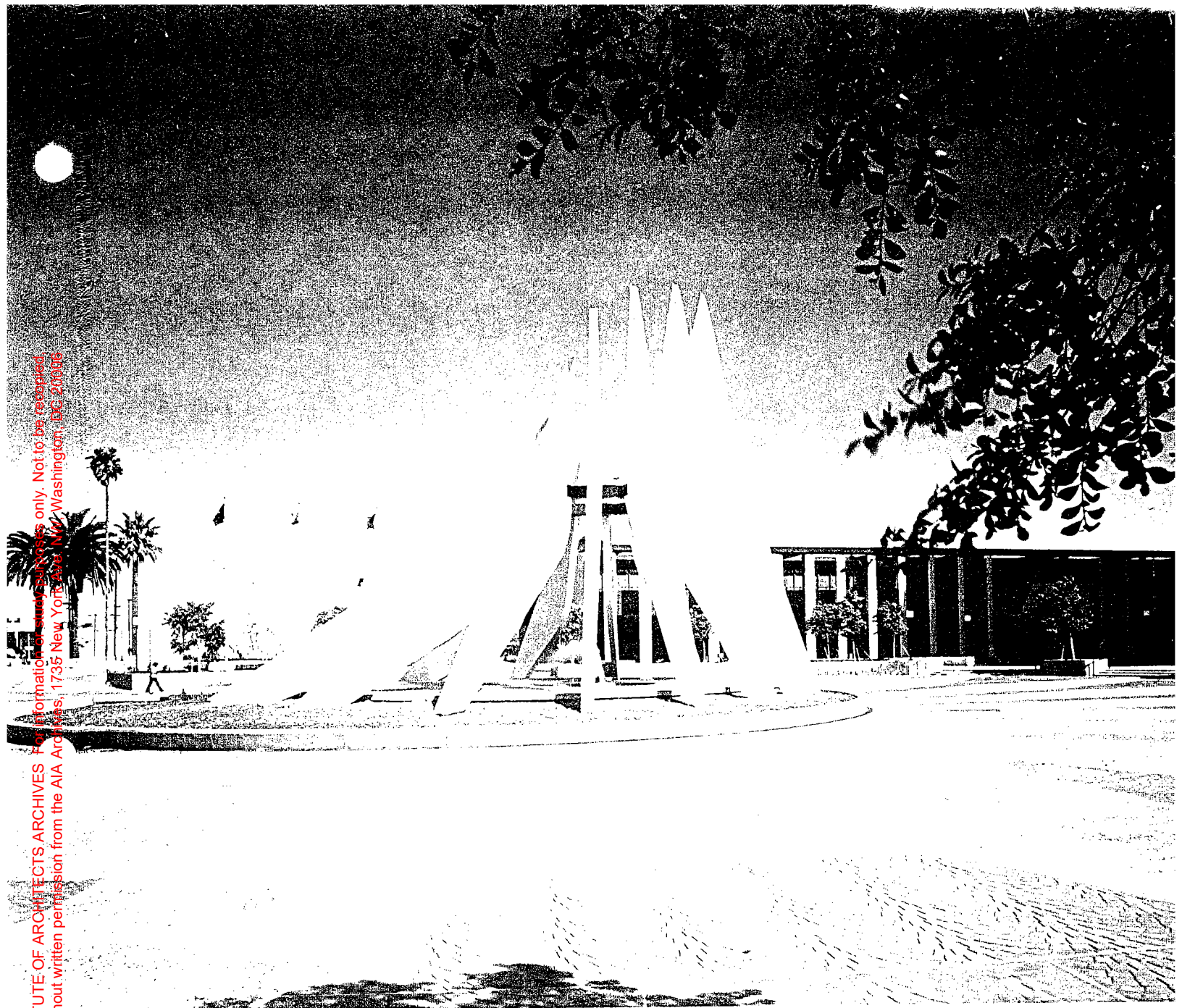
Watts community, has made the project a priority.

"There is so much cultural diversity in Watts that could be showcased in this center for the benefit of both residents and visitors alike said Councilwoman Flores. "As with all public improvements in Watts, the community is involved in the planning for the Cultural Crescent. I strongly support this approach. Before any plans were drafted, I appointed a special citizens advisory committee to help choose the master plan consultants and ensure active citizen participation every step of the way."

CRA Board Chairman Jim Wood underscored those points. He noted the agency concurred with a citizens group that recommended hiring the Renaissance II Design Group, a joint venture of minority business firms Harold Williams AIA/NOMA and Figueroa & Partners, because of the consultants' experience working in Watts and their plans for active citizen participation.

Williams designed the Watts Towers Arts Center among many buildings in Los Angeles and Compton. He said the Renaissance II Design Group will hold numerous community workshops during planning for the Watts Towers/Cultural Crescent and also hire student interns from the community to assist in conducting surveys, drafting and other elements of the master plan.

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T. H. Morgan Civic Center
Story on Inside Back Cover

Mid-Cities

See back cover for area served

 Pacific Telephone

Telephone Directory
Area Code 213
October 1979

 Bell
System
Yellow
Pages

COVER STORY COMPTON CIVIC CENTER

A new Compton Civic Center complex — featuring a city hall and the Martin Luther King Memorial — represents a proud addition for the 75,000 residents who live in Los Angeles County's 12th largest city. Financed by the County and Compton's Civic Center Authority, the city hall structure was dedicated February 19, 1977.

Exterior walls and floors of the striking building are of concrete. Steel studs and decorative vinyl wall coverings highlight interior design.

Property was purchased August 3, 1914, long after the city's 1888 incorporation, yet before the first city hall was erected in

1925. That first building received severe damage during a 1933 earthquake. A reconstructed City Hall rededication took place April 13, 1934. This structure was occupied until the staff moved temporarily to 600 North Alameda Street during construction of the current 205 South Willowbrook Avenue facility.

In an adjacent courtyard, the Martin Luther King Memorial represents a place of quiet meditation. Soaring 60 feet in height and measuring 95 feet in diameter, this abstract concrete mountain projects a strong, earthy feeling. It symbolizes the stirring "I've been to the mountain top" speech delivered by Martin Luther King Jr. in 1968.



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our building—Compton
inside Back Cover

Mid-Cities

See back cover for area served

IMPORTANT NOTICE

On October 6, 1982, the 714 Area Code will be divided and a new 619 Area Code introduced. Before calling your area, check the Area Code Pages of your Guide in the White Pages.

Telephone Directory
Area Code 213
October 1982

INDEX FOLLOWS



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Pacific Telephone

COVER STORY

COUNTY COURTS BUILDING - COMPTON

Gleaming white in the sunlight, in massive strength and solidarity, the Los Angeles County Courts Building in the Compton Civic Center Complex is a symbol of fair treatment guaranteed to all by the U.S. Constitution. With its dedication in 1978, the \$40 million, 15-story project, spearheaded by then—Los Angeles County Supervisor James Hayes, became a reality.

The courts building, shown from the south, dominates the 17-acre civic center. It serves Compton, Lynwood, Paramount, Carson and parts of Los Angeles. The 436,000 square foot building was a joint effort of the Los Angeles County and the City of Compton. It houses 12 Superior Courts, eight Municipal Courts

and many offices for auxiliary legal services. It also includes the Compton offices of County Supervisor Deane Dana, a community room used by various groups and a large cafeteria. The main lobby is a colorful tribute to the law, with five oil-painted murals, one 57-feet long, by Armando Campero.

The civic center, two-thirds occupied by the county and one-third by the city, also includes the Compton City Hall, Compton Library and parking structures for 1,300 cars.

Surrounding the civic center is a landscaped mall centered by a fountain memorializing the late Dr. Martin Luther King.

UJIMA VILLAGE PROJECT

Construction will commence this week on a residential-commercial complex in south central Los Angeles, Ujima Village, described as the first project of this magnitude to be conceived, designed and developed by and for the black community.

A coalition of black organizations is involved in the planning of the village, whose name in the Swahili language means group effort and responsibility.

A \$6.6 million loan, under terms of the insurance industry's \$2 billion pledge for loans to help improve housing, health and employment conditions in urban core areas, will finance the 17.7-acre, 300-home first phase of the complex. Eventually, the village will have 700 homes with supporting businesses and services.

Child Care Center

The initial work will be at Central Ave. and El Segundo Blvd., in the southeasternmost portion of a 121-acre area bounded by Avalon Blvd. and Central Ave. on the west and east, El Segundo Blvd. and 120th St. on the south and north.

In addition to the houses, 17 shops in three buildings and a child care center are part of the first segment of the master plan.

The 300 units—in townhouses and apartments—will meet existing needs of lower and moderate-income families in the area, according to Florence Vaughn Jackson, attorney for the Ujima Community Development Corp., an arm of the South Central Improvement Action Council Inc. (IMPAC).

Rents will range from \$90 to \$154 monthly and rent supplements will be available for 20% of the 300 units.

Charles Knox, IMPAC president and special assistant to Rep. Augustus F. Hawkins (D-Los Angeles), said the development corporation already has an option on the balance (103 acres) of the property so that the eventual, completed project will cover 121 acres.

It will include 400 more dwelling units, an elementary school

and commercial and industrial sectors. The initially planned 1.98 acre commercial center will be expanded to a 10-acre shopping center, he said.

The village was master planned and designed jointly by two black-owned architectural firms, Kinsey, Meeds & Williams and John D. Williams & Associates. General contractor is Galaxy Homes, a joint venture of Ferguson & Shannon Development Co., also black, and Braewood Development Co., white.

The \$6.6 million loan is provided principally by the Prudential Insurance Co., with participation by the black-owned firms of Broadway Federal Savings & Loan Assn., Bank of Finance and Golden State Mutual Life Insurance Co.

Frederick A. Schnell, senior vice president in charge of western operations for Prudential, said the village plan is the first project of this magnitude to be undertaken by and for the black community.

Meaning of Name

"Involvement of the minority population in every step of the development is as important to the concept as the actual building construction," he said, adding that the name Ujima in Swahili means involvement — group effort and responsibility.

The project's design stresses a village atmosphere with large open spaces, a long tree-shaded mall and recreational areas.

Townhouses with three and four bedroom studio-type apartments comprise the perimeter of the plan

while the inner portion has four areas of buildings consisting of one, two and three-bedroom apartments. These structures surround individually designed squares with children's play areas and semi-enclosed laundry facilities.

Buildings will be of contemporary design with steep pitched roofs, stucco exteriors and intermittent natural wood siding. Each living unit will have a balcony or patio and individual entryway.

All areas of the development will open to the cen-

tral mall, which will provide easy walking access to the child care center, planned to accommodate 80 youngsters. Vehicular traffic and pedestrian traffic are separated.

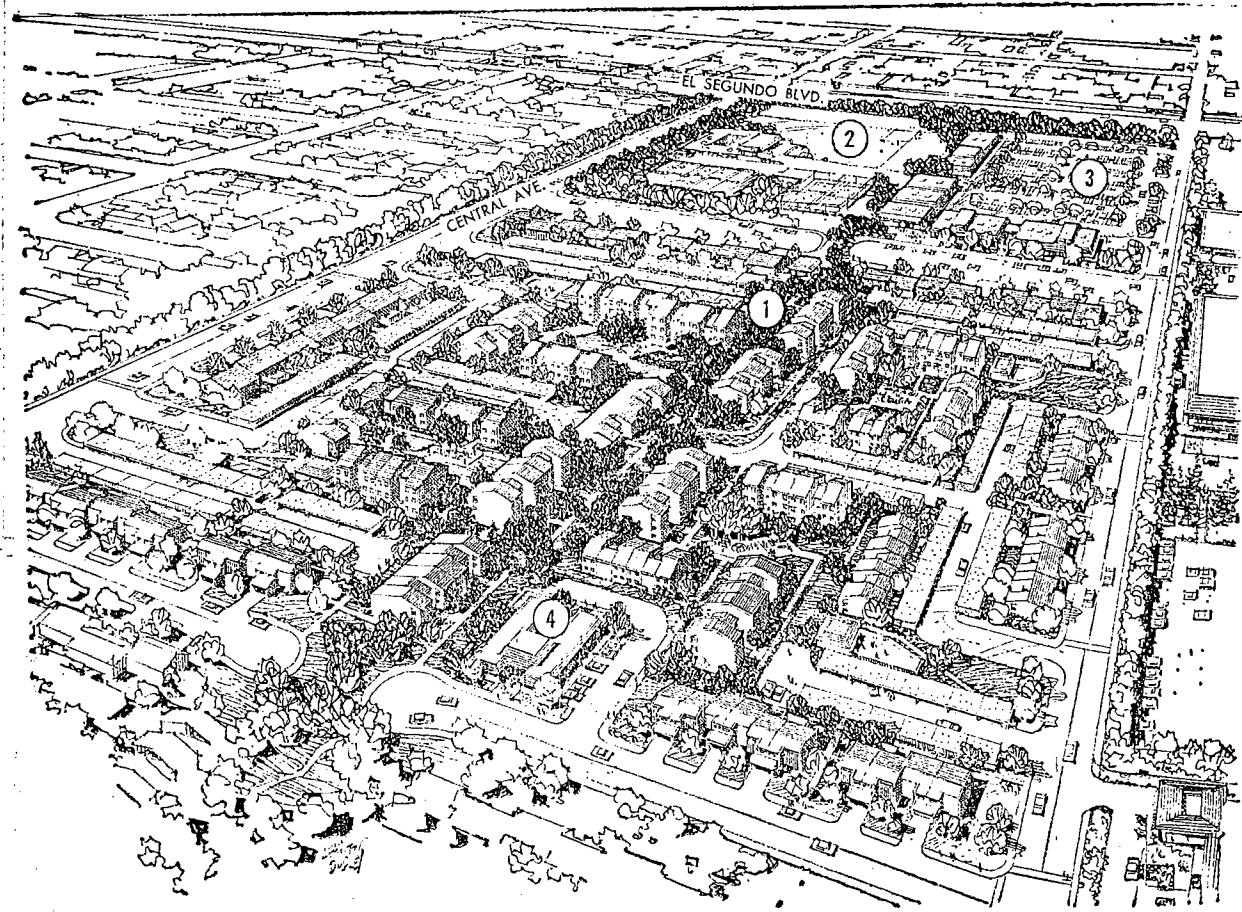
The southernmost extension of the mall winds into a neighborhood recreation center and to the three commercial buildings, housing 17 shops. Outdoor seating and open landscaped areas will add a village-like touch.

Major Black Complex to Be Launched

BY DICK TURPIN
Times Real Estate Editor

Los Angeles Times

SUNDAY, FEB. 21, 1971



UJIMA VILLAGE—Drawing shows projected \$6.6 million, 17.7-acre residential-commercial development in south central Los Angeles which will

provide low income housing for 300 minority families. Tree-shaded mall (1); recreation area (2); commercial area (3); and child care center (4).



DIG, BABY, DIG—Watts community leaders and friends pitch in with shovels to dig trenches for the foundation of a new Community Art Center.

Times photo

Watts Holds 'Dig-in' for Community Art Center

While it is traditional at a groundbreaking for the first shovelful to be dug by hand, residents of Watts didn't stop there Saturday. They dug the entire foundation for the new Community Art Center at 1727 E. 107th St.

Residents and their friends started the "dig-in" at 10 a.m. and continued until sundown, since they could not afford to hire heavy equipment to dig the foundation, reported Harold L. Williams, chairman of the Committee for Simon Rodia's Towers in Watts.

The dig-in served as a kickoff for a \$50,000 fund-

raising campaign to build the six-room art center.

About 200 people worked in shifts throughout the day to dig the 12-inch trench necessary for the concrete foundation.

Twelve architects have donated their services over the last months for the plans and drawings of the proposed building, Williams said.

A spokesman for the committee said that since it is uncertain how long it will take to obtain the funds, no completion date has been set. However, she added, "We're pointing to the Watts Summer Festival in August."

FROM THE PRESIDENT



It has been said that time is one measure of the greatness of an idea. A great idea, like a great book, possesses the ability to survive. It withstands diversity as well as adversity, thereby, proving itself to be useful, indeed, indispensable to humankind.

Even great ideas are not free from the effects of changing times. The idea of NOMA began quietly, as do many great ideas, attracting little attention, but is now showing itself as an idea with validity. Its increasing relevance contributes to its survival. NOMA is, indeed, indispensable. Let us review some selected NOMA goals upon which the idea of NOMA was founded:

- To foster communication and fellowship among minority architects;
- To act for the common good of minority architects on political matters, and to press on local and national levels for issues affecting the physical development of communities;
- To maintain an active roll in the education of young minority architects;
- To act as a common voice for minority architects on political and social issues.

NOMA has survived for nearly 11 years and growing, demonstrating the validity of the idea, and especially now is the voice of NOMA needed to be heard in concert with other minority organizations in their efforts toward social uplift.

Some of us choose the path of withdrawal from organizational activity to pursue, among other things, more personal goals, but whatever the reason, one must not withdraw from the struggle to maintain the rights of minorities to the courts, the schools, the city councils, the uptowns or the downtowns. Withdrawal is no solution. As characterized in his book, "Beyond Black and White," Dr. James P. Comer states, "It is like taking an aspirin to relieve the pain of a broken bone. Only healing will really work and healing will require power and that will require coalition."

We must put aside our distrusts, our petty jealousies, our disrespect and our acquiescence, and in their stead coalesce in a war against the debilitating effects of apathy by contributing ideas and sharing ideas and speaking out in the struggle for human dignity. If NOMA wins, all of us benefit -- if NOMA loses, so does humankind.

- Harold L. Williams, President, NOMA

The 1982 National Organization of Minority Architects Honor Awards Program

Purpose: The Annual Honor Awards Program seeks to encourage and promote excellence in architecture.

Eligibility and Authorship. To be eligible for an Honor Award, an entry must be a work of architecture, either a building or a complex of buildings and related spaces, built anywhere in the world. The entry is to be submitted by a NOMA architect, and that architect must have been licensed to practice in the United States at the time of the project's completion.

NOMA

National Organization of
Minority Architects
1930 Wilshire Boulevard
Suite 800
Los Angeles, CA 90057

CONVENTION '82

LILLIAN S. BELL, Phd. Public Relations Consultant

It was weird. The well-dressed crowd emerged from the luxurious hotel across from ultra modern Busch Stadium, home of the St. Louis Cardinals, baseball and football teams, drove past the latest in skyscraper building designs, then turned on Martin Luther King Drive.

As the vans headed south, the scene changed: Boarded buildings, hole-in-the-wall taverns, black men in doorways, seated in old cars, crouched on steps, mile after mile.

The black architects, dedicated to creation and design, gazed at the devastation, frustrated because they also were black, yet were seeing the ruins of a black business district as if on tour.

An empty Homer G. Phillips Hospital, closed except for an outpatient clinic; Sumner High School, once the pride of the community, now patently a ghetto school; the remains of Poro College, erected in 1919.

The architects, in St. Louis for the 11th annual convention of the National Organization of Minority Architects, were en route to the Vaughn Cultural Center.

Vaughn had once been a Sears Roebuck and Co. store. When Sears decided to close one of its two stores in St. Louis, the one in the black community was the one to go. The building was given to the city for use as a black center. The National Association for the Advancement of Colored People, the Urban League and a day care organization are among the groups with offices there.

The attraction that evening was the opening of the Richard Dozier photographic exhibit of black architecture, beginning in slavery times.



Above Left: Jack Train, FAIA, Guest Speaker, Stanford Britt

Above Right: Marshall Purnell receiving award from NOMA Prexy, Harold Williams, as Richard Franklin, keynote speaker Frankie Muse Freeman and Dr. Betty S. Williams, wife of President look on.

Lower Right: The reception entertainment

Lower Left: Congressman William Clay with President Williams and first NOMA president, Wendell J. Campbell

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Photos: Bob Andrews

The oldest structure was a building in Louisiana erected in 1780, clearly of African design. Round slave quarters constructed by slave artisans also reflected African forms.

Dozier, formerly head of Tuskegee Institute's architectural program, said blacks lost their hold on skilled trades in the South when the migration of European craftsmen began.

"And there were also laws, such as the one passed in Georgia in 1845 which prohibited making contracts with black mechanics, slave or free," he said.

In its early years, Tuskegee was known for its mechanical/industries department, "but design was also taught," he said. the "public emphasis was on brickmaking, carpentry, and plumbing, in order to keep white financial support."

Whereas Dozier directed NOMA's attention to architectural history, John Sulton of the architectural firm of Sulton (Campbell) & Associates in Washington, D.C. looked ahead.

At a luncheon meeting, he noted that the late Paul Williams, a Los Angeles designer of Hollywood stars' homes, was nationally know and a multimillionaire, but his firm no longer exists.

The Hilyard Robinson firm in Washington, D.C. which Sulton joined in 1941, as a fresh graduate of the University of Kansas School of Architecture, also faded away.

Sulton, 70, recently promoted Stanford R. Britt, an architect working in his firm to the presidency.

"White offices are into third and fourth generations. We have to think ahead and make sure what we have established does not die with us," Sulton said.

For the most part, black architects, depending on black businesses, black churches, and colleges for their contracts, have competed with each other rather than in the general marketplace.

In recent years, however, federal and local contracts, via affirmative action and black political power, have come their way, but Reaganomics is drying that up.

Frankie Muse Freeman, NOMA's banquet speaker, said, "The goal gets harder as distance to the summit decrease." An attorney, she was a member of the U.S. Civil Rights Commission from 1964 to 1980.

She said Arthur S. Flemming, a former chairman of the Civil Rights Commission, has organized a watchdog committee of 15 former government officials to monitor civil rights.

The past, present, and future as revealed in St. Louis, gave the NOMA conventioners much food for thought.

NOMA will meet next year in Baltimore, Maryland. Stanford Britt is the national president succeeding Harold L. Williams of Los Angeles.

Reprinted from the Post Tribune
Gary, IN, October 21, 1982

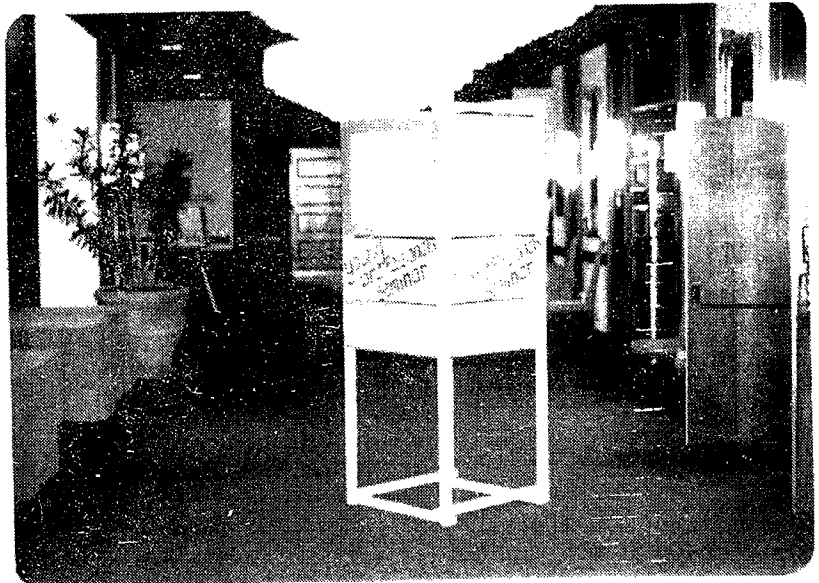
Lillian Bell



Right: President Williams chats with local architects

Below: President's reception

Bottom: Seminar kiosk



PAN AFRICAN ARCHITECTURAL EXCHANGE

AIB IGIEHON, Architect

"It is an immense honor for me to speak with you today on so vital and important a discussion. Occasions such as these, when our people come together from distant regions to meet and work and build strong ties, are historic ones-- for everything that contributes to one organization in our interest is tremendously positive and absolutely necessary," said Aib Igiehon in his opening statement to the St. Louis conference. Igiehon met with NOMA to introduce his concept of the Pan African Architectural Exchange.

The Pan African Architectural Exchange is a vehicle for nurturing and developing opportunities for business and for professional and cultural exchange between African-American Architects and African private and public sectors, between African-American Architects and African Architects in Africa-- beginning with the more likely countries of Nigeria, Senegal, Libya, Gabon, Zimbabwe and Angola.

The exchange encompasses three aspects: business, colloquia and an exchange through printed media. Igiehon mentioned the cooperation that is anticipated from Nigeria's present Vice President Ekweme and that strategic planning with the Nigerian Institute of Architects (NIA), opportunities and coalition are numberless.

An architectural magazine or journal was cited as a possible mechanism for "the exchanging of ideas, dreams, and thoughts of the African Architect from the continent to the African diaspora (North and South Americas, Caribbean, Australia, etc.)."

Below: Mr. & Mrs. John D. Sulton

Bottom: Architects Ronald Lucas of Chicago, Aib Igiehon from Nigeria (now in California) and Robert Wilson of Connecticut, a NOMA Co-Founder.



"NETWORKING MUST BE OUR THRUST"

HAROLD WILLIAMS' Speech Highlights

"As president, I accepted the office with the intention that my main emphasis be to steer NOMA in the direction of formulating a relationship with organized black America in the belief that through the concept of "networking" with other black organizations, the concerns of NOMA and black America be more effectively addressed.

"...no one else will take care of us. It will be our sense of each otherness that will emancipate us...

"If the network is made to work, job getting or commission stand a chance of coming more readily and more easily, and more abundantly. Networking includes educating the users of our services, about our knowledge and our skills.

"...NOMA must begin to network among its own ranks--a move that I feel is essential for the survival of NOMA and of black America... Networking must be our thrust.

"The strengthening of internal networking to increase our effectiveness with each other must be accomplished.

"(In) April '82, Mayor (Johnny) Ford (of Tuskegee, AL), SPOKE WITH THE (NOMA Executive Board) board relative to the issue of "networking." Another quest was Dr. Walter Young, an Atlanta physician and brother of Atlanta's Mayor Andrew Young. Dr. Young addressed the issue of networking with the third world countries and described for us, his involvement in the business of import/export with Nigeria.



Harold L. Williams, NOMA/AIA

"(In) August '82, the National Conference of Black Mayors, through its Board of Directors, invited NOMA and 40 plus other national black organizations to the national summit that convened in Tuskegee. The stated purpose of the summit was to develop a network among black organizations. "...for doing business among blacks first, then the total community and the world second and third."

"We (NOMA) have created a position of Executive Coordinator. We have created a job description and a person (Mrs. John Chase) has come forth to accept that responsibility."

NEW OFFICERS

Stanford Britt recently elected president of Sulton Campbell & Associates, of Washington, D.C. will take on a new hat as president of the National Organization of Minority Architects. Britt, who has been active in NOMA since 1973, served recently as its Historian-Parliamentarian.

Other election results announced were Regional Vice President: Earl Chann, Western; Major Holland, Southern; Ronald Frazier, Eastern; and Richard Franklin, Midwestern.

Marshall Purnell remains treasurer for NOMA and John McSwain is the national secretary. Robert Lee Andrews will serve as Historian-Parliamentarian.

Replacing Major Holland as Director of the Southern Region will be J. W. Robinson. Other regional directors are Harry Overstreet, Western; Robert Nash, Eastern; and James Smith, Midwestern.

MEETING SCHEDULE

WINTER MEETING - January 27-29, 1983, Naples, Florida

SPRING MEETING - April, 1983, Washington, D.C. '

EXECUTIVE COMMITTEE MEETING (at AIA Convention) - June, 1983, New Orleans, Louisiana

NOMA NATIONAL CONVENTION October, 1983, Baltimore, Maryland

Los Angeles Sentinel

Thursday, October 9, 1986

Minority Architects Here For National Convention

The National Organization of Minority Architects (NOMA) will meet Oct. 9 through 12 in the Los Angeles Westin Bonaventure Hotel. The convention theme is "The Minority Architect": Agenda for the year 2000. Impact on the Role of the Architect.

National President Marshall Purnell, AIA/NOMA of Washington, D.C., will preside over this 14th annual convention. A highlight of the convention will be the keynote address by Architect Educator, John H. Spencer, AIA/NOMA, chairman, Department of Architecture, Hampton University, Hampton, Va.

Black architects' maximal participation in shaping the future built environment of this country is at stake, according to Harold L. Williams, AIA/NOMA of Los Angeles, a past national president and the National Conference chairman. Williams stated that to have the

competencies, knowledges and skills necessary for architects for the 21st century, "we must create proper education goals and enlarge networks and linkages to the private and public sectors."

Local NOMA Chapter President is Leopold Ray, AIA/NOMA. Interested architects and students may obtain further information and registration by telephoning 483-6212.

Thursday, October 2, 1986

HERALD-DISPATCH

Minority Architects to Meet at Bonaventure

National Organization of Minority Architects (NOMA) will meet Oct. 9 thru 12 in Los Angeles Westin Bonaventure Hotel. The convention theme is "The Minority Architect: Agenda for the year 2000."

National president, Marshall Purnell, AIA/NOMA of Washington D.C. will preside over this 14th Annual Convention. A highlight of the Convention will be the keynote address by Architect Educator, John H. Spencer, AIA/NOMA, chairman, Department of Architecture, Hampton University, Hampton, Va.

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The President and Trustees of
Miami University

upon recommendation of the Faculty and with the approval of
the University Senate have conferred upon

Harold Louis Williams
the degree of

Bachelor of Architecture

and hereby give testimony to the fulfillment of all requirements
for such degree

In Witness Whereof, we have hereto subscribed
our names and have caused the seal of the University
to be affixed at Oxford, Ohio, June ninth, A. D. 1952.



L. Urian Anderson
PRESIDENT OF THE BOARD OF TRUSTEES

Ernest H. Hulse
PRESIDENT OF THE UNIVERSITY

Carson Sutherland

CALIFORNIA STATE BOARD OF
ARCHITECTURAL EXAMINERS
DEPARTMENT OF PROFESSIONAL AND VOCATIONAL STANDARDS

THIS IS TO CERTIFY THAT

Harold L. Williams

HAVING GIVEN SATISFACTORY EVIDENCE OF HIS COMPETENCE,
IS HEREBY GRANTED THE RIGHT TO PRACTICE ARCHITECTURE
AND TO USE THE TITLE ARCHITECT IN THE STATE OF
CALIFORNIA AS PROVIDED IN THE ACT TO
REGULATE THE PRACTICE OF ARCHITECTURE.

IN WITNESS WHEREOF WE SET OUR HANDS AND SEAL:



Malcolm D. Reynolds
PRESIDENT

Samuel J. Williams
SECRETARY

No C-2546

GRANTED APRIL 12, 1958



STATE OF OHIO

BE IT KNOWN THAT

Harold L. Williams

of *Los Angeles*, State of *California*

having qualified as required by law is hereby

ADMITTED to PRACTICE ARCHITECTURE

in the State of Ohio, the *22nd* day of *February* 1977

under the title of

ARCHITECT

until December 31st of said year and thereafter

upon the annual renewal of this Certificate,

and is, therefore, a REGISTERED ARCHITECT.

In witness whereof this

CERTIFICATE of QUALIFICATION No. *5958*

is hereby issued by the

STATE
BOARD of EXAMINERS
of ARCHITECTS



Ballard I Kirk
President

John A. Wilson

James H. Miller

James A. Olanby

Arville H. Bauer
Secretary

THE COLORADO STATE BOARD OF EXAMINERS OF

Hereby Certifies That: HAROLD LOUIS WILLIAMS



Has been duly examined by said Board of Examiners of Architects pursuant to the laws of the State of Colorado and is hereby granted a license to practice architecture in the State of Colorado.

Attested this 20th day of April, in the year 1979.

C-1805 Number

Laura A. Cronquist
President

Amite Shays
Secretary

THE COLORADO STATE BOARD OF EXAMINERS OF

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Attested this 20th day of April, in the year 1979.

C-1805 Number

Laura M. Crowe
President

Janice Shays
Secretary

Citation
AMERICAN REGISTERED ARCHITECTS

THE SOCIETY OF
CALIFORNIA COUNCIL

is honored to Award this Certificate to

ARCHITECT
KINSEY, MEEDS & WILLIAMS
OWNER
CITY of COMPTON
PROJECT
COMPTON CITY HALL

ARCHITECT

KINSEY, MEEDS & WILLIAMS

OWNER

CITY of COMPTON

PROJECT

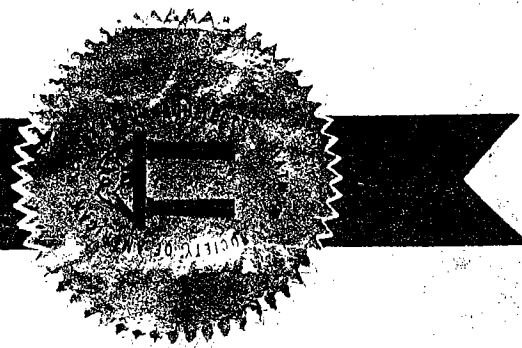
COMPTON CITY HALL



mevin fleming
AWARDS CHAIRMAN

Ken Bickel
PRESIDENT

1973
YEAR



AWARD FOR EXCELLENCE

Citation
THE SOCIETY OF
AMERICAN REGISTERED ARCHITECTS
CALIFORNIA COUNCIL

is honored to Award this Certificate to

ARCHITECT

KINSEY, MEEDS, & WILLIAMS

OWNER

L.A. CITY BUREAU OF PUBLIC BUILDINGS

IN RECOGNITION OF SUPERIOR ACHIEVEMENT AND
FOR DESIGN AND PROFESSIONAL EXCELLENCE

PROJECT

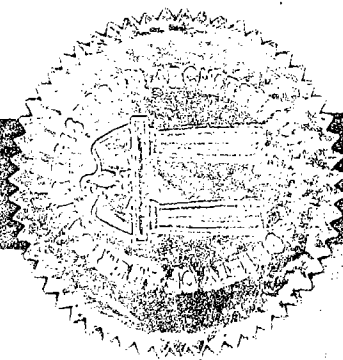
L.A. CHILD DEVELOPMENT CENTER



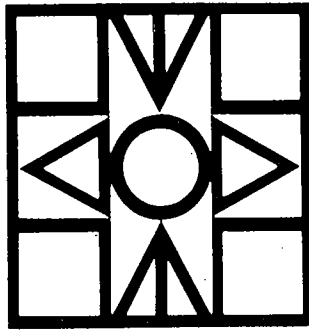
Maria Slom
AWARDS CHAIRMAN

Ken Baidem
PRESIDENT

1973
YEAR



AWARD FOR EXCELLENCE



*National Organization of Minority Architects
Design Excellence Award
is presented to*

Harold Williams Associates

for design of

The Compton Civic Center

*In Recognition of the Demonstrated Architectural
Design Ability.*

Stanford R. Britt

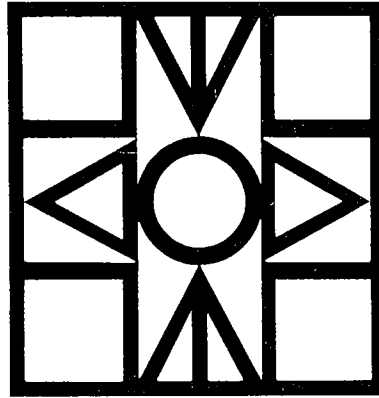
President

October 20, 1984

Date

Leon Bridges

Chairman, Awards Jury



THE NATIONAL ORGANIZATION OF MINORITY ARCHITECTS
DESIGN EXCELLENCE AWARD

IS PRESENTED TO

Western Pacific Collaborative
Harold Williams Associates - KDG Architecture & Planning
James C. Dodd & Associates
FOR DESIGN OF

New State Building & Parking Garage

State of California
Department of General Services

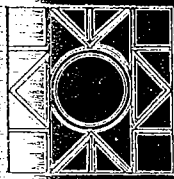
IN RECOGNITION OF
OUTSTANDING ACHIEVEMENT IN ARCHITECTURAL DESIGN

[Signature]

President

19 October 1985

Date



NATIONAL ORGANIZATION OF MINORITY ARCHITECTS
IS HONORED TO CONFER

THE

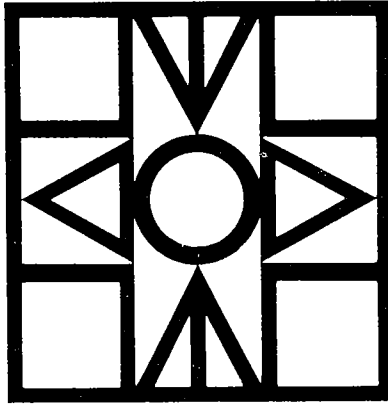
NOMA ONYX AWARD

ON

HAROLD WILLIAMS

FOR HIS FORESIGHT IN CHARTERING THE ORGANIZATION

PRESENTED 1975



National Organization of Minority Architects
presents the

NOMA Presidential Citation
to

Harold L. Williams

*In recognition of service in the national
leadership of the National Organization of
Minority Architects serving beyond the call of duty.*

President

Secretary

October 11, 1986

• NATIONAL ORGANIZATION OF MINORITY ARCHITECTS •
Los Angeles Chapter

recognizes

Harold L. Williams

with sincerest appreciation of your contributions to Architecture
in the area of

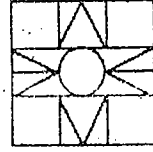
HUMANITARIAN

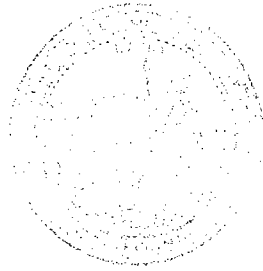
on this date

9-29-91

President *Robert Moore*

Secretary *Wesley Anderson*





CALIFORNIA STATE BOARD OF
ARCHITECTURAL EXAMINERS
CERTIFICATE OF APPRECIATION

TO COMMISSIONER

Harold Williams

For Meritorious Service to the

CALIFORNIA STATE BOARD OF ARCHITECTURAL EXAMINERS

THE MEMBERS OF THE BOARD, IN MEETING ASSEMBLED, HEREBY DECLARE THEIR APPRECIATION FOR
SERVICES RENDERED TO THE BOARD, THE STATE, AND THE CITIZENS OF CALIFORNIA.

Lawrence B. Deel *Stephen P. Sands*
BOARD PRESIDENT EXECUTIVE SECRETARY

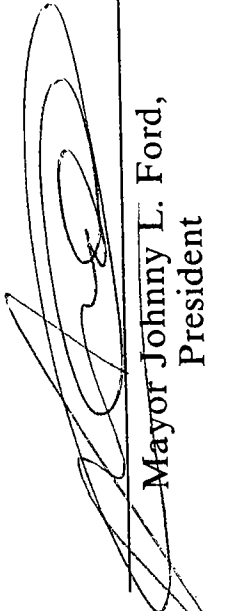
DATED December 12, 1986


Certificate of Appreciation

Harold Williams, President, National Organization of Minority Architects

For outstanding support of the
National Conference of Black Mayors, Inc.




Mayor Johnny L. Ford,
President


Michelle D. Kourouma,
Executive Director


Date August 28, 1982

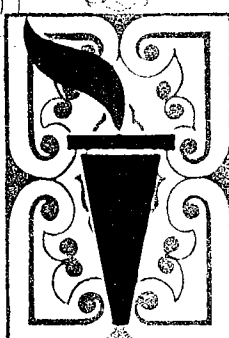




n RECOGNITION

And appreciation for an
outstanding contribution
to
Community Stewardship
through participation in the
1973 United Way Budget Process
in the
Central Los Angeles Region





Harold L. Williams
Youth And Neighborhood Center
Services Division

Jim Feisner
Regional Board Chairman

General
Services
Administration

In recognition of your contributions toward the advancement of architectural excellence in public and private buildings throughout the United States; the Administrator of General Services hereby appoints

Harold J. Williams

to serve as a member of the

Regional Public Advisory Panel on Architectural
and Engineering Services
of the General Services Administration

Region I - San Francisco

and charges you to perform such duties as the chairman of the panel may assign to secure and maintain for the Nation a high standard of excellence in the construction of its public buildings.

J. M. Salomon
Administrator of General Services

Samuel B. ...
Commissioner, Public Buildings Service

Sam A. ...
Regional Administrator

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Los Angeles Unified School District

Certificate of Appreciation

To
HAROLD L. WILLIAMS
For Participating In The

*King / Drew Medical Magnet High School
Site Dedication Ceremony*

February 17, 1993

Wm F. Furst

Board Member

Shirley E. Starke
Principal

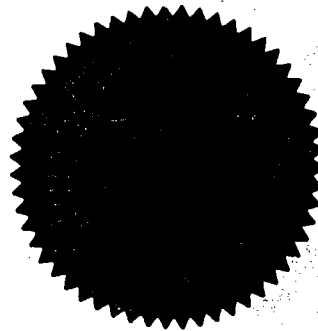


The Southern California Chapter of the American Institute of Architects

The Executive Committee of the Chapter declares the election of
Harold Louis Williams

as
Member

of the Southern California Chapter of the
American Institute of Architects.



[Signature]
President

[Signature]
Secretary

August 13, 1958



The American Institute of Architects
Certificate of Membership
Harold Louis Williams

having duly qualified for membership in The American Institute of Architects and been duly elected and admitted thereto by its Board of Directors, is hereby declared to be a

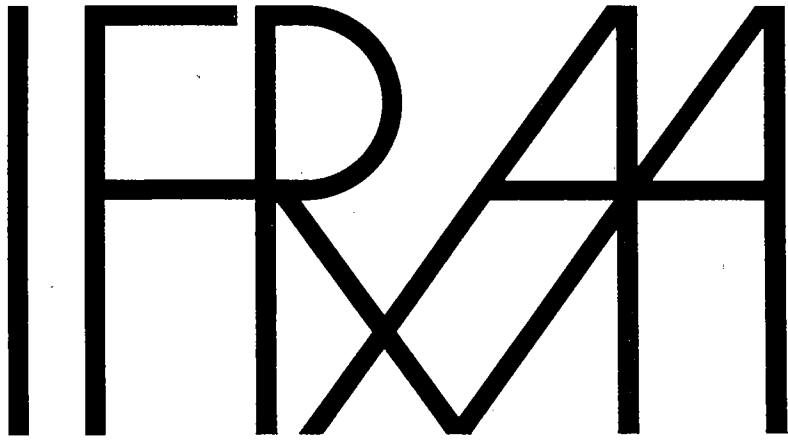
Member

The American Institute of Architects

entitled, under the conditions prescribed in its by-laws, to exercise, all the rights and privileges granted thereunder to members

Sam J. Straub President
Edward Sullivan Secretary

Dated June 25, 1958



INTERFAITH FORUM
ON RELIGION, ART & ARCHITECTURE
AFFILIATE OF THE
AMERICAN INSTITUTE OF ARCHITECTS

THE PRESIDENT

AND THE BOARD OF DIRECTORS

HAVE THE HONOR TO ANNOUNCE THE ELECTION OF

Harold L. Williams

AS

Member

OF THE

INTERFAITH FORUM ON RELIGION, ART & ARCHITECTURE

Sherill Seales, Jr.

PRESIDENT

DATE:

April 20, 1979

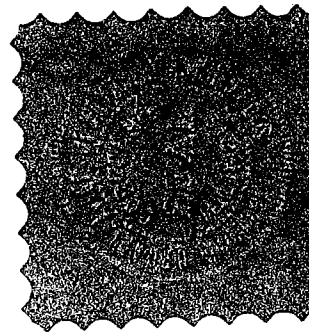
THIS IS TO CERTIFY THAT

Harold Williams

HAS BEEN DULY ACCEPTED

AS A Charter MEMBER

SUBJECT TO ANNUAL RENEWAL



Donald D. Campbell
PRESIDENT

William A. Harris
SECRETARY

Aug 1972
DATE

N. O. M. A.

NATIONAL ORGANIZATION OF MINORITY ARCHITECTS

DETROIT/NASSAU GROUP OF A.I.A.Minutes of Meetings

Date: November 12, 1971, 4:30 p.m.
Place: Hospitality Suite, Room 641 - Paradise Island Hotel, Paradise Island, Nassau
Present: Messrs: W. Brown, L. Campbell, W. Campbell, J. Chase, J. Dodd, E. France, L. Fry, K. Groggs, N. Harris, J. Johnson, P. Lopez, R. Nash, G. Poulard, R. Wilson, H. Williams.

Purpose of Meeting: To discuss opportunities for Minority Architects in governmental contracts; Our role and participation in the Houston A.I.A. convention; national communication among minority Architectural firms; selection of A.I.A. Gold Medal recipient; and other minority issues relating to the profession.

Discussion: Mr. Wendell Campbell, Chairman, developed intent of conference and Agenda Group adopted agenda as outlined by Wendell Campbell. (Copy enclosed herewith)

Mr. Campbell announced next meeting to be held in Room 641 on Saturday, November 13th '71 at 9:00 a.m.

He then opened the discussion on ways and means of programming municipal projects from inception through financing to construction and completion.

Mr. Jeh Johnson

Discussed Black Architects role in the field of Architecture, noting we are deeply involved in community services and questions how far can we go before we start losing money. Also, where do we want to guide others and our role in relationship to others doing their job better. What can we do for each other not only as Architects but as people in general. Can we be recognized by the Nation in general-- HUD can publicize our efforts and work.

He noted that: we must publish to achieve recognition! and questioned where do we draw the line between professionals and community involvement.

DISCUSSION: (cont)Mr. Harold Williams

Notes that his firm is involved with 15 projects of non-profit sponsor. Has not found a sponsor without Seed Money. Notes 25% profit is great business, principals is right - but BLACK Architects cannot separate for other black people. WE need housing. We need Architectural Services, we must be cognizant of fund available to proceed with our project.

Mr. James Dodd

States that Jeh asks for help, it seems we have said there are no straight line answers according to our own ideas. We can denote a lot or no time depending on the amount of dollars we have.

We are BLACK first. Can we put economic before our services to the community. Must be based on the amount of fee we have at the time to determine how much we can spend on non-profit works.

Mr. LeRoy Campbell'

We must sacrifice. We must make money. We must recognize the day and the future of the non-profit group is limited. We must temper our services and insure our non-profit groups to relate to developers where they can finance their efforts. They must recognize their obligations to the Community and Architect.

Mr. Louis Fry

He states we do not have an answer, but we must have a percentage to handle the non-profit aspect of our picture.

Mr. Bob Wilson

States that he has a very wide practice, he has paid his dues! but he has found that brinkmanship only has given him the know how to survive.

Mr. Pedro .F Lopez

Question: Who are the developers who will finance our projects?

Where is the Seed Money?

What grant programs will produce monies to assist in paying our fees.

**NATIONAL
AD HOC
COMMITTEE
FOR
MINORITY
ARCHITECTS**

(312) 728-4240

(TEMPORARY OFFICES) 168 NORTH MICHIGAN AVENUE-SUITE-800 CHICAGO, ILLINOIS 60601

February 11, 1972

Dear Fellow Architects:

There has existed over the years, a need for a professional association of minority architects.

A group of Black architects gathered in Detroit for the A.I.A. convention in June of 1971, discussing the problems of practicing Black architects and they felt that a conference should be planned for the single purpose of discussing the Black architect in America.

The Black architects that attended the 1971 A.I.A. convention left Detroit with a date, November, 1971, for a conference in Nassau Bahama to analyze the contributions the Black architects in America might make towards assisting to resolve problems which effect our economical, civic and social environment (see attached Nassau Conference Agenda).

During the Nassau Conference the need for a national conference of all registered Black architects in the country to further expand upon the goals and ideas set forth at the Nassau conference became more apparent.

It was agreed by those present at the Nassau meeting that such a conference should be planned for March 10, 11 and 12, 1972, in Chicago, Illinois. The aims, goals and purposes all having to do with the professional practice of Architecture by Blacks.

We are enclosing a pre-registration form and an outline agenda for your use, and for the use of any other Black registered architects in your area that you might pass this information on to.

The success depends on your presence at this conference.



Wendell J. Campbell
Temporary, Chairman

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A TRIBUTE

Public honor bestowed upon a man is an external reward given to a man of excellence.

So it is on this occasion that we, the Association of Minority Architects and Planners of Southern California, do honor Paul R. Williams for his contributions to his community and for his excellence as a creator and an architect.

THE EXECUTIVE BOARD

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Harold L. Williams, Chairman

Clyde H. Grimes

Ernest Jackson

John D. Williams

Hostesses - Wives of Minority Architects and Planners of Los Angeles



MERVYN M. DYMALLY
LIEUTENANT GOVERNOR

State of California
OFFICE OF THE LIEUTENANT GOVERNOR
STATE CAPITOL
SACRAMENTO, CALIFORNIA 95814

916-445-9533

July 1, 1976

The California Group
Minority Architects and Engineers
c/o Mr. Harrold L. Williams
1930 Wilshire Boulevard, Suite 800
Los Angeles, California 90057

Gentlemen:

With reference to our meeting with the Black and Chicano
Caucuses, I would like to advise that a luncheon will be
held at Posey's Restaurant on Tuesday, August 3, at 12 noon.

At that time we expect to have Senator Tunney present to
hear a discussion of your problems.

Sincerely,


MERVYN M. DYMALLY

MMD:mc

RECEIVED

JUL 6 1976

HAROLD L. WILLIAMS ASSOCIATES



THE CALIFORNIA STATE BOARD OF ARCHITECTURAL EXAMINERS

CERTIFICATE OF TRAINING

HAROLD WILLIAMS

has attended and completed

ORAL EXAMINATION TRAINING

for the

CALIFORNIA STATE BOARD OF ARCHITECTURAL EXAMINERS

OCTOBER 19, 1990

OCTOBER 19, 1990

Stephen P. Sande
EXECUTIVE OFFICER

Lawrence Maffin Jr.
CHAIR, INTERNSHIP &
ORALS COMMITTEE

Section 3: Exhibits

All nominations must be supported by either photographic or literary exhibits, or both.

For individual building design projects, only work for which the nominee is solely or largely responsible may be submitted. If the nominee has done *any* design work, the jury is interested in seeing it. Nomination in Object 1 *must* be supported by photographic exhibits.

Exhibit List

List below the exhibits, in the order in which they appear, that are being submitted in support of this nomination. For design projects, include the location of the project. For all exhibits, list the year of completion/publication. Current work in support of the object of nomination should be included.

1. COMPTON CIVIC CENTER MASTER PLAN
2. COMPTON FIRE STATION AND TRAINING ACADEMY
3. COMPTON CITY HALL
4. SOUTH CENTRAL LOS ANGELES MULTI-SERVICE AND CHILD DEVELOPMENT CENTER
5. VAN NUYS STATE OFFICE BUILDING AND PARKING GARAGE
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____
13. _____
14. _____
15. _____

Section 3: Exhibits (continued)

Descriptive Data

Architect of Record

Project (include project number from exhibits list)

1. COMPTON CIVIC CENTER MASTER PLAN

Compton, California

Harold L. Williams, AIA/Harold Williams Associates

Architect of record/Firm

Harold L. Williams, AIA

Designer

August 1969

Date

Synopsis

The master planning and design of the City of Compton Civic Center accommodates all of the vital elements of the community: the citizen, the artist and the total civic functions. The 13-acre elevated ceremonial plaza offers direct access to a 12-story County Courts Building, a 2-story City Hall with Council Chambers, a Public Library, a 270-car subterranean parking garage and an 1100-car, 4-level parking structure. Dominating the Dr. Martin Luther King Plaza is a 60-foot high sculptural fountain symbolizing Dr. King's "mountain." Gathering places or "human catchment basins" dot the site. The Civic Center Complex has served as a catalyst for development throughout the City. This effort received the 1984 NOMA Award for Design Excellence.

Declaration of Responsibility For each project listed in the exhibits, someone in possession of full knowledge of the specific project must certify how and to what extent the nominee was responsible for the project.

I have personal knowledge of the nominee's responsibility for the project listed above. That responsibility included:

- Solely responsible for design
Largely responsible for design
Design under direction of Nominee
Nominee's firm executed design
Other

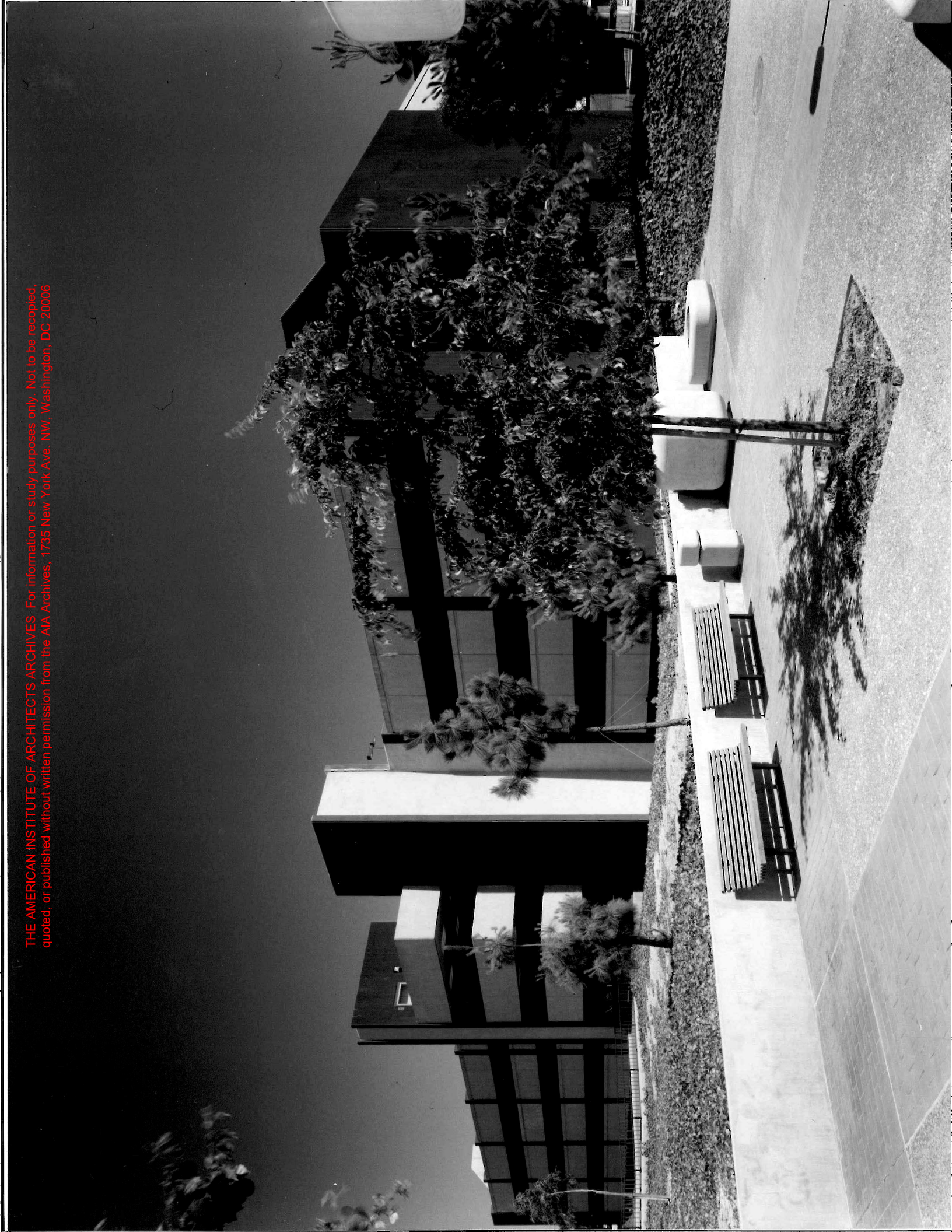
Signature: Ashwani K. Seth

Title/Typed name: Project Architect/Ashwani K. Seth, Architect

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Section 3: Exhibits (continued)

Descriptive Data

Architect of Record

Project (include project number from exhibits list)

2. COMPTON FIRE STATION AND TRAINING ACADEMY

Compton, California

Harold L. Williams, AIA/Harold Williams Associates

Architect of record/Firm

Harold L. Williams, AIA

Designer

July 1990

Date

Synopsis

The City of Compton, California Fire Station No.3 is designed as a two and one-half story multi-functional facility housing fire fighting equipment, domestic/administrative activities and an emergency operations center. In addition to standard fire fighting services, the 13,500 square foot masonry and stucco structure serves as a training academy for the region complete with a three story training tower with burn room. Two satellite dishes sit atop the apparatus room to receive emergency broadcasts and college courses from nearby Cal State University Dominguez Hills for classroom training. To facilitate energy conservation and ease of maintenance, several unique control systems were incorporated controlled through central automation.

Declaration of Responsibility

For each project listed in the exhibits, someone in possession of full knowledge of the specific project must certify how and to what extent the nominee was responsible for the project.

I have personal knowledge of the nominee's responsibility for the project listed above. That responsibility included:

- Solely responsible for design
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- Nominee's firm executed design
- Other _____

Ashwani K Seth

Signature

Project Architect/Ashwani K. Seth, Architect

Title/Typed name

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Section 3: Exhibits (continued)

Descriptive Data

Architect of Record

Project (include project number from exhibits list)

3. COMPTON CITY HALL
Compton, California

Harold L. Williams, AIA/Kinsey Meeds & Williams
Architect of record/Firm

Harold L. Williams, AIA
Designer

April 1969
Date

Synopsis

The Compton City Hall houses offices for all civic functions with access from the ceremonial plaza of the Compton Civic Center and from street level as well. The separate 150-seat Council Chambers is designed for after hours community use. A Council meeting room bridges the two elements at the second floor level.
The concrete vertical fins rising from a reflecting pool at the plaza entry acts as a shading device adding verticality to the 2-story building recalling a rhythm established by the 12-story County Courts Building adjacent.
The Compton City Hall received the 1973 SARA First Design Award.

Declaration of Responsibility For each project listed in the exhibits, someone in possession of full knowledge of the specific project must certify how and to what extent the nominee was responsible for the project.

I have personal knowledge of the nominee's responsibility for the project listed above. That responsibility included:

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- Other _____

Ashwani K Seth
Signature

Project Architect/Ashwani K. Seth, Architect
Title/Typed name

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Section 3: Exhibits (continued)

Descriptive Data

Architect of Record

Project (include project number from exhibits list)

4. SOUTH CENTRAL LOS ANGELES MULTI-SERVICE AND CHILD DEVELOPMENT CENTER

Los Angeles, California

Harold L. Williams, AIA/Kinsey, Meeds & Williams

Architect of record/Firm

Harold L. Williams, AIA

Designer

October 1972

Date

Synopsis

This 2-story structure is constructed to house a community-generated program in answer to community concerns. Designed with wood siding and masonry veneer, the Center blends harmoniously with the surrounding residential community. The 32,500 square foot facility accommodates needs for infant care, a toddlers program as well as programs for pre-schoolers on the first floor while the second floor houses needed community facilities. The Child Development Center is used for classes in parenting by Cal State University Los Angeles.

This Center received the 1973 SARA Second Design Award for Design Excellence.

Declaration of Responsibility

For each project listed in the exhibits, someone in possession of full knowledge of the specific project must certify how and to what extent the nominee was responsible for the project.

I have personal knowledge of the nominee's responsibility for the project listed above. That responsibility included:

- Solely responsible for design
- Largely responsible for design
- Design under direction of Nominee
- Nominee's firm executed design
- Other _____

Ashwani K Seth

Signature

Project Architect/Ashwani K. Seth, Architect

Title/Typed name

CITY OF LOS ANGELES
CALIFORNIA



TOM BRADLEY
MAYOR

SOUTH CENTRAL
LOS ANGELES MULTISERVICE
AND
CHILD DEVELOPMENT CENTER
AGENCY
320 EAST 111TH STREET
LOS ANGELES, CALIFORNIA 90061
TELEPHONE: 756-9380

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DAVID MILLER
CAL STATE UNIV. L.A.
CHARLES MURPHY
CITY OF LOS ANGELES

Memorandum

To whom it may concern

Subject: Design of South Central Los Angeles Multiservice
and Child Development Center.

On behalf of the Agency which governs the above named Center, I should like to commend Mr. Harold Williams for having captured the essence of our programmatic ideas and translating them into a building design of both aesthetic and functional excellence. From the time of our initial conference, Mr. Williams revealed a sensitivity to the fact that housed programs involve people and that a design should enhance the environmental life needs of those people.

These matters were of prime importance to our Agency, which was conceived of and developed by community people. Of particular concern was the fact that most of our programmatic planning was related to the needs of children and youth. Mr. Williams immediately demonstrated keen insight into the problem of how best to coordinate the physical complexities which we presented to him. From the preliminary sketches through the final working drawings, he maintained a constancy of consultation which enhanced our faith in him and in ourselves. This intimate process was especially helpful at times when, in his professional judgment, there were questions about the feasibility of implementing a program component in a way that proved incompatible with the overall program plan. Invariably, these problems were amicably resolved.

Finally, a grateful community continues to applaud the grandeur of the resultant structure. More importantly, the program is operating at a level which exceeds even the community's towering expectations. To put it simply, the Center is beautiful and it works.

Respectfully,

Patricia White Nalcox
Patricia White Nalcox
Chrmn. Emeritus, Bd. of Dir.

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Section 3: Exhibits (continued)

Descriptive Data

Project (include project number from exhibits list)

5. VAN NUYS STATE OFFICE BUILDING AND PARKING GARAGE

Architect of Record

Western Pacific Collaborative (WPC) Harold Williams Associates/KDG Architects & Planners/James C. Dodd & Associates JV
Architect of record/Firm

Collaborative design effort

Designer

August 1984

Date


Synopsis

Harold L. Williams, as project manager in joint venture, performed design services for the State of California's 144,200 square foot office building and parking garage. The four story, stucco, \$15.6 million structure provides more than 94,000 square feet of office space with cafeteria, community auditorium and 350-car parking structure accessed through an energy-efficient central atrium. Located at the southwest corner of the Van Nuys Administrative Center, the facility acts to make State government more accessible and a visit a more pleasurable experience. WPC received the NOMA Award For Design Excellence October 19, 1985.

Declaration of Responsibility For *each* project listed in the exhibits, someone in possession of full knowledge of the specific project must certify how and to what extent the nominee was responsible for the project.

I have personal knowledge of the nominee's responsibility for the project listed above. That responsibility included:

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- Largely responsible for design
- Design under direction of Nominee
- Nominee's firm executed design
- Other _____

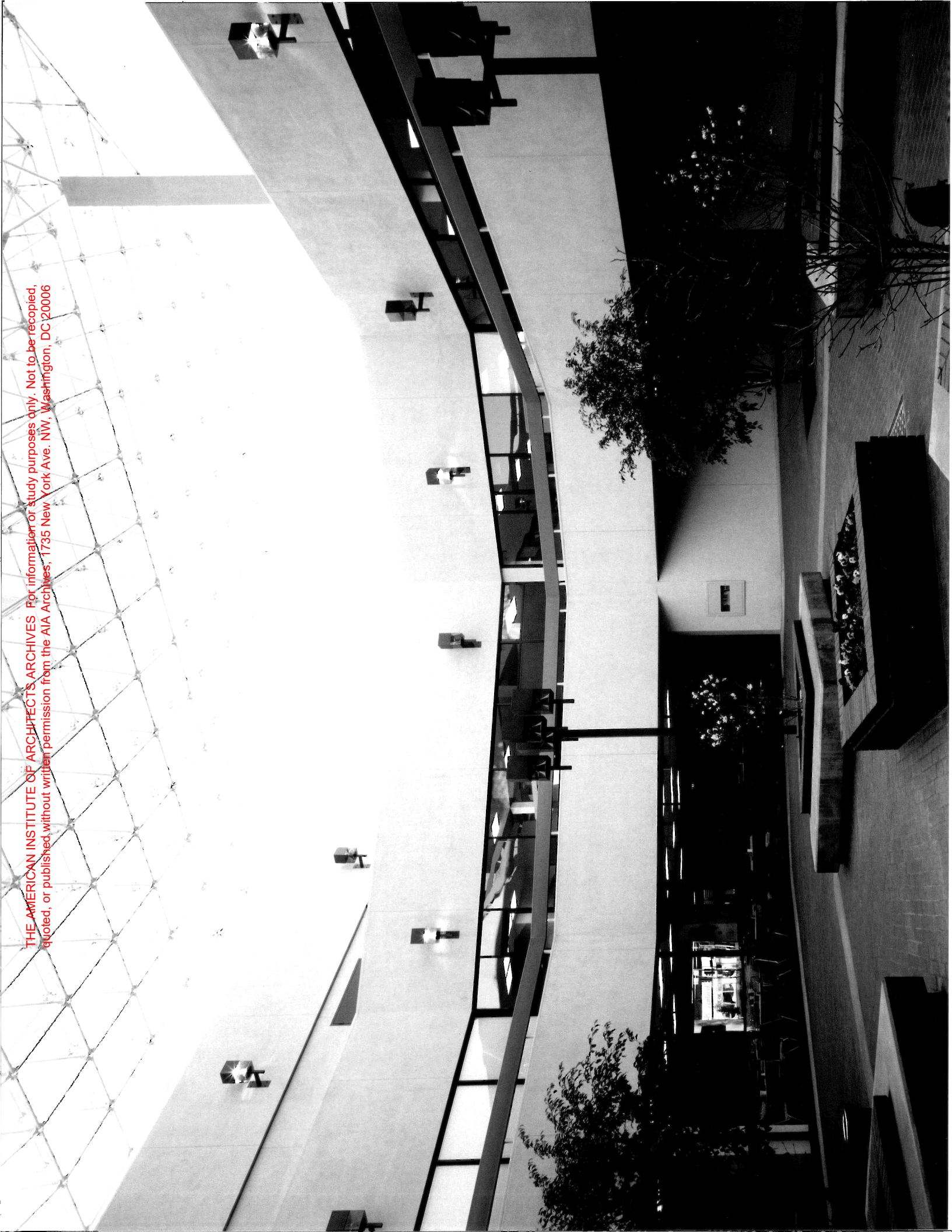

Signature

Principal/KDG Architects & Planners, Robert A. Kennard, FAIA
Title/Typed name

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Nominee: Harold L. Williams
Membership #: _____

Section 4. List of Reference Letters

First Year References
(exactly seven, not including
sponsor, of whom two may
be non-members of the AIA)

(Review eligibility to serve as
a reference to ensure
compliance.)

1. Jeh Johnson FAIA
Name
Wappinger Falls, New York 12590
Address

Phone
Firm Owner
Title
Colleague
Professional relationship to nominee
2. John S. Chase FAIA
Name
Houston, Texas 77004
Address

Phone
Firm Owner
Title
Colleague
Professional relationship to nominee
3. Marshall Purnell FAIA
Name
Washington, D. C. 20004
Address

Phone
Firm Owner
Title
Colleague
Professional relationship to nominee

Nominee: Harold L. Williams

Membership #: _____

Section 4. Reference Letters (continued)

4. Bernard Zimmerman, FAIA
Name

Los Angeles, CA 90057

Address

Phone

Firm Owner

Title

Colleague

Professional relationship to nominee

5. Virginia Tanzmann, FAIA
Name

Los Angeles, CA 90013

Address

Phone

Firm Owner

Title

Colleague

Professional relationship to nominee

6. Robert Kinard, FAIA
Name

Los Angeles, CA 90010

Address

Phone

Firm Owner

Title

Colleague

Professional relationship to nominee

7. Leon Bridges, FAIA, TLBC, Incorporated
Name

Baltimore, Maryland 21202

Address

Phone

Firm Owner

Title

Colleague

Professional relationship to nominee