

AMERICAN INSTITUTE
OF
ARCHITECTS

OCT 25 1962

LIBRARY





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Calendar of Events



- 1-31** *art* (Through Nov. 11)—Marc Chagall 75th Anniversary Exhibition. Paintings and graphics of the world famous Russian-born contemporary artist. Exhibition contains works covering the period from 1909 to 1959.
- 1-28** *art* San Diego Art Guild's juried exhibition of all media by local San Diego artists. The Fine Arts Gallery of San Diego.
- 6** *music* Andre Previn at the piano. Russ Auditorium, 8:30. *Tickets: BELmont 9-8122.*
- 9** *theatre* Opening of *The Fantastiks*, a musical. Story by Tom Jones, music by Harvey Schmidt. Old Globe Theatre. *Information and Tickets: BELmont 9-8122.*
- 10-31** *architecture* Smithsonian Institution's exhibit on Brasilia. Fifty enlarged photos showing federal buildings, etc. The Fine Arts Gallery of San Diego.
- 10** *music* Debussy Centenary Commemoration. Debussy's *String Quartet* and Brahms' *Clarinet Quintet*. The San Diego State College Ensemble. San Diego Public Library. Lecture Room, 3rd Floor. *Free.*
- 13** *music* *Jazz at the Art Center #5*. Sherwood Hall, La Jolla, 8:30. *Information and Tickets: GLEncourt 4-0183.*
- 13** *music* *Folksong U.S.A.* Russ Auditorium. *Tickets and Information: BELmont 9-8122.*
- 17** *music* Saxophone Quartet by members of the San Diego Symphony Orchestra, Richard Braun directing. Presenting original compositions by Russell Howland and Jack Marshall. San Diego Public Library. Lecture Room, 3rd Floor. *Free.*
- 22** *musical* *Puccini Heroines*, lecture by Vere Wolf, music librarian in the Art and Music Section of the San Diego Public Library. Musical illustrations by Eugenia Milroy, Soprano. Lecture Room of the Library, 3rd Floor. *Free.*
- 23-28** *music* Victor Borge at the Piano. Circle Arts Theatre. *Tickets and Information: BELmont 9-8122 or BROWning 8-6060.*
- 24** *art* Opening of one man show of paintings by Sharon Gluckman. The Art Center in La Jolla.
- 26** *music* All Orchestral Concert, Earl Bernard Murray conducting The San Diego Symphony Orchestra. Presenting:
 Schubert's Overture to Rosamunde
 Schumann's Symphony #3 (Rhenish) in E Flat Major
 Strauss' "Ein Heldenleben."
 Russ Auditorium, 8:30. *Tickets: BELmont 9-8122.*



OMNIART

Published monthly by the San Diego chapter
of the
AMERICAN INSTITUTE OF ARCHITECTS

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Subscription \$5.00 per year
single copies 50 cents

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TYPESETTING: *Grant Dahlstrom*

PRINTING: *Crest Offset*

Application to mail at second-class
postage rates is pending at
San Diego, California

Opinions expressed in OMNIART do not
necessarily reflect opinions of the pub-
lication staff or the San Diego Chapter
of the American Institute of Architects

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Contributors:

JOHN R. MOCK, (Editor of the Month). A veteran writer for OMNIART.

WILLIAM E. STIMMEL, AIA. Native of Southern California. Attended UCLA and usc, served as Lt. (jg) in the Second World War, received Bachelor of Architecture degree from usc in 1950, worked in the design departments of Victor Gruen, FAIA, and Welton Becket, FAIA, Los Angeles. Started independent practice in La Jolla in 1961 with partner John Raymond Cobb.

ETTILIE WALLACE who formerly had writing as her vocation with application of arts has reversed the order of these two expressions. Inventor of the Kaleidolight artform, with which she produces murals in motion that are painted with light. Two prize winning motion pictures using the Kaleidolight technique are in national distribution.

Credits:

Homer Dana, 1, 2, 3, 4

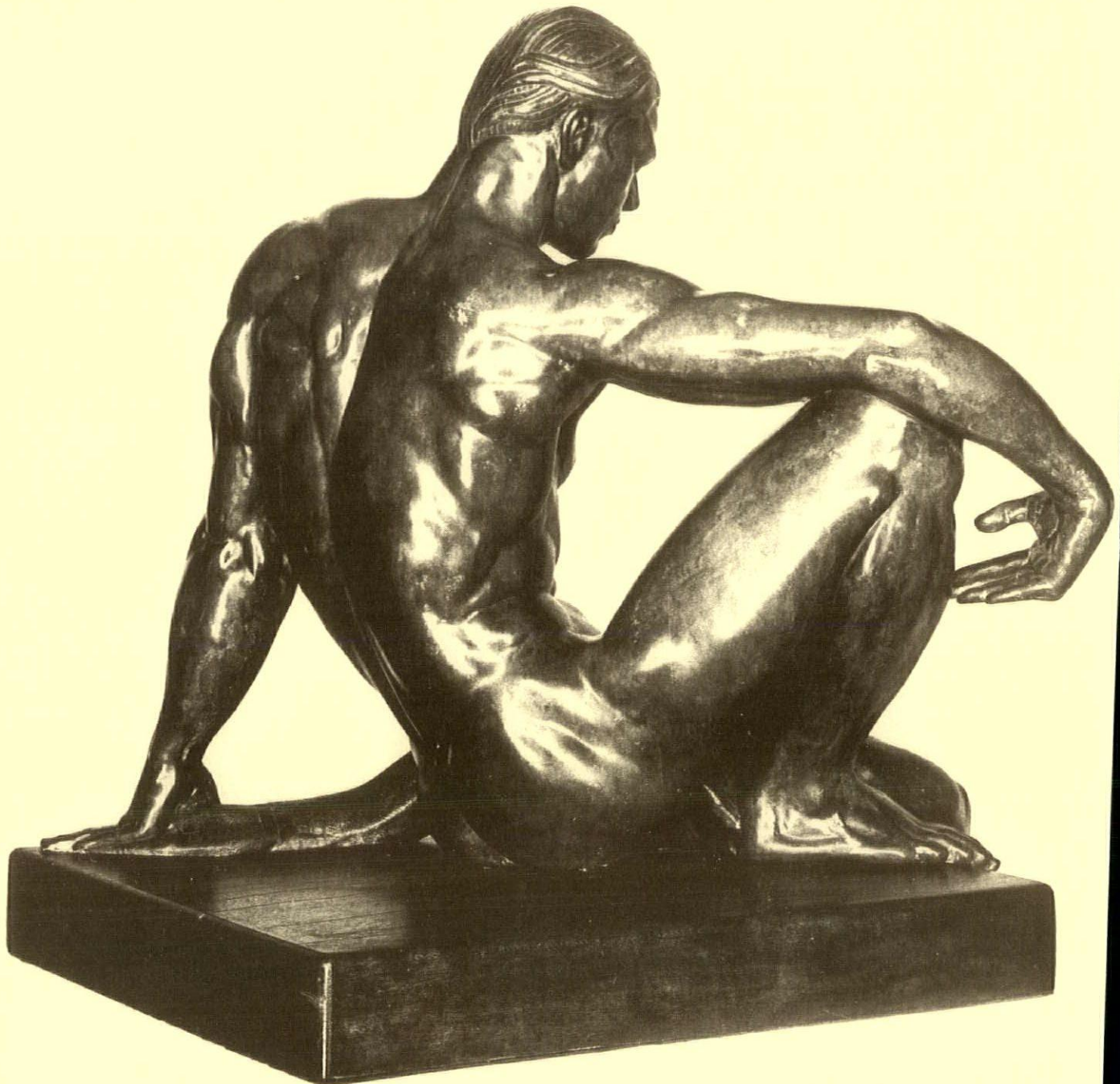
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THIS IS ONE STORY of a type we'd like to tell more often. Its main characters in the order of their appearance are Donal Hord, Roy M. Mason, Carl Gewalt, H. Bailey Gallison, Jolene Harwell, and many men and women who wanted something beautiful. Donal Hord created the sculpture, "Young Bather," that you see here photographed by Mr. Hord's associate, Homer Dana. Roy M. Mason, a famous painter and resident of La Jolla, suggested that it be acquired for the "village" of La Jolla and emphasized his idea with a contribution. Carl Gewalt headed the Citizens Committee that contacted the men and women who "wanted something beautiful" in their village for all to enjoy for a very long time. The idea worked. H. Bailey Gallison, Executive Director of the La Jolla Town Council, acted as treasurer for the fund and Jolene Harwell wrote the many letters thanking those who contributed. The amount necessary for acquisition and placing of the \$3,000.00 sculpture has been received. The sculpture will be in the custody of the Directors of the Athenaeum and will be placed temporarily in the library's main reading room. The legal owners will be the La Jolla Town Council, and, appropriately, the presentation of the sculpture was made at the 31st Annual Rough water Swim at the Cove in La Jolla by Carl Gewalt to the Board Chairman of the La Jolla Town Council, Mr. Eric McNaught-Davis.

FOCAL POINT



by WILLIAM STIMMEL, AIA

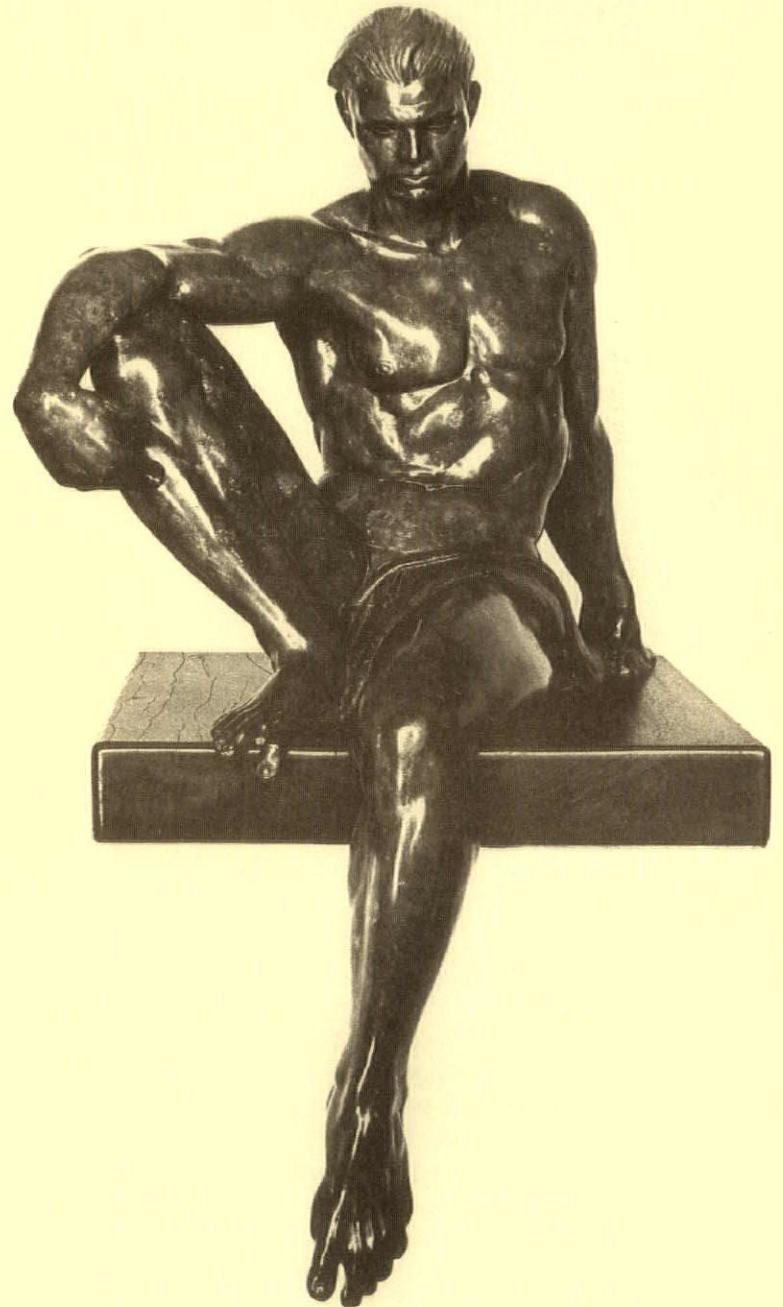
AS IN MOST STORIES, there is a hero. In this story it was Carl Gewalt. In modesty, he says that he was chairman of the Citizens Committee that was organized to acquire the sculpture. It so happened that he *was* the committee. He did all that difficult work of asking for donations and he attended to all the many details required in such an undertaking. And, as somewhat of a record in these days of professional fund raising, all the money went into the fund except that required for printing of photographs of the sculpture sent to donors. As Carl has put it, "My interest in having this bronze for La Jolla is the hope that it may become a symbol much like the 'Little Mermaid' has become for Copenhagen."

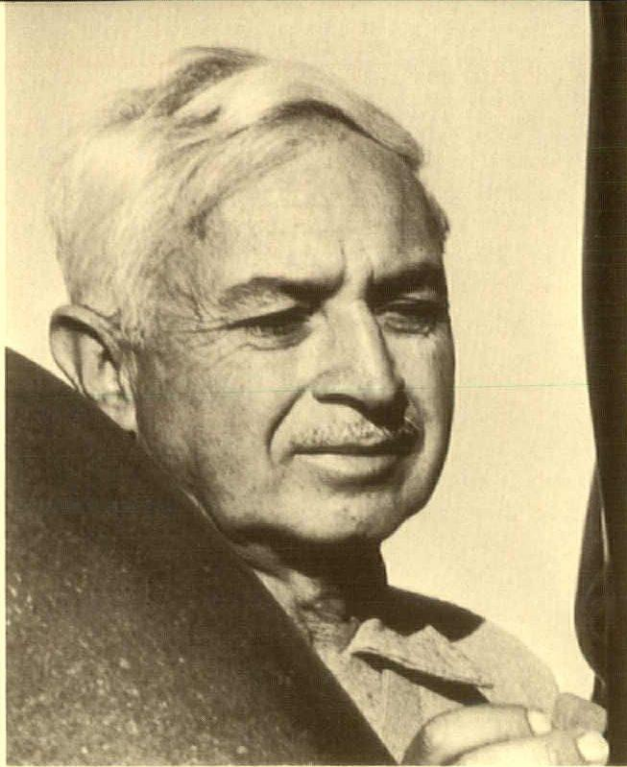
Carl Gewalt is a citizen any community would be lucky to have. After graduation from the University of Minnesota in architecture, he spent fifteen years working with such architectural offices as McKim, Mead and White of New York City. He chose La Jolla in which to retire 14 years ago with his wife, Ruth, and sons, Charles and John. Ruth is a sculptress and son John is a graduate of Princeton's School of Architecture. It is truly a family that knows the value of the arts and has the initiative to do something about it. Carl believes what he has said: "Art in all its forms occupies an important position in our way of life."

This kind of news pleases many besides architects and for a number of reasons. The one that is chosen here is the fact that something beautiful has an influence in generating more beauty in a given area. A limited example being the woman who paints a room in her house and ends up by redecorating all the rooms. Or an example closer to our subject, of the La Jolla Banking Institution that commissioned an architect to do a fine building; other similar places of business did the same. It is possible that this piece of sculpture could have a like effect in focusing attention on some of the town planning problems in La Jolla.

"Far fetched?" Maybe—but let's begin with a comment by Donal Hord who hasn't the slightest idea that his observation would start such a chain of thoughts in the author's mind. He said that a single, detached piece of sculpture becomes a "focal point" for a building or for a group of buildings. Carl Gewalt later men-

tioned that he thought the subject sculpture should be in a place where the largest number of La Jollans and visitors could enjoy it every day; this naturally suggested to him the main shopping area. So where does the "focal point" occur, in the middle of Girard Avenue, the heavily trafficked business street in La Jolla? You see, it could happen that if enough La Jollans began to struggle with the problem of placing this fine sculpture that will be theirs, they will be forced to take a very hard look at the fast-crowding conditions of their "village," a look that could be a focal point for action, action that Architect Donald Campbell has been trying to stir for a long time.





THE SCULPTOR

DONAL HORD, N.A., Honorary Member of the AIA and recipient of its Gold Medal was the sculptor of the "Young Bather."

Born in Prentice, Wisconsin, shortly after the turn of the century, Hord came with his family to California in 1916 and settled in San Diego. From 1926-28 he attended the Santa Barbara School of the Arts, studying modeling and cire-perdue bronze casting under Archibald Dawson of Glasgow, Scotland. During the following years he was awarded the Gould Memorial Scholarship (1928-29), enabling him to travel in Mexico and study ancient and modern art forms. From 1929-30 he studied briefly at the Pennsylvania Academy and at the Beaux Arts Institute in New York. Since that time he has worked and lived in San Diego, only interrupting this pattern with two trips to Europe and one to Egypt to study and execute commissions.

Whereas formal education and travel have given Hord a good art background and a knowledge of working methods and techniques, his inspiration and ideas emanate from nature. When Hord was the recipient of a grant from the American Academy of Arts and Letters in 1942, Stephen Vincent Benet wrote: "To Donal Hord, born in Wisconsin, in recognition of his heroic American sculptures, designed in the West and expressing the spirit of the West."

Although Donal Hord never seeks honors or awards, the excellence of what he does nevertheless brought him both distinctions and some imposing commissions. In 1942 he received a \$1,000 award grant from the American Academy of Arts and Let-

ters, and the Gold Medal of Merit and \$1,000 from the same academy in 1948.

His public works include the Fountain, House of Hospitality, San Diego; Guardian of the Waters Fountain at San Diego Civic Center; Aztec, San Diego State College; Student, Hoover High School, San Diego; Legend of California, an incised relief facade, the Coronado High School Library; Justice, a glazed terracotta relief, Los Angeles County Courts Building; Literature, East and West, a bas relief in concrete at the San Diego Public Library; and the Angel of Peace, American Military Cemetery, Henri-Chapelle, Belgium. Exhibitions of his work include those in England, 1943, and Sweden 1955.

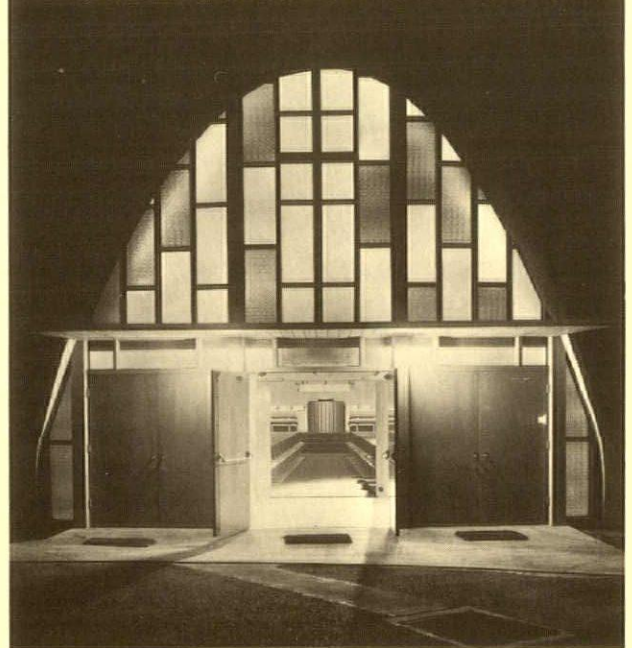
Permanent collections which own examples of Hord's work are the Museum of Modern Art, New York; Paine Art Center, Oshkosh, Wisconsin; Los Angeles County Museum; San Diego Fine Arts Gallery; Roosevelt Memorial Museum at Hyde Park, New York; and the San Diego Public Library. Many other pieces belong in private collections.

Donal Hord is a member of the National Institute of Arts and Letters; an Academician of the National Academy of Design; Fellow of the National Sculpture Society; Hon. Life Member of the San Diego Museum of Man; and a former Guggenheim Fellow in 1945 and 1947. □

George Lyons : Photographer

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At Mission Bay Park sign hearing Citizens Coordinate asked City Council to deny request for large commercial signs and suggested idea of worthy and handsome architectural sculpture that would mark a spot aesthetically, be doubly effective commercially. A happy co-incident was erection of this magnificent Vacation Village landmark which already receives exciting comments from New York to Seattle ... and Florida perhaps!

THE INVITATION or exhortation to have a look at our city, our environment, comes from Citizens Coordinate, a lusty infant organization just one and one-half years of age. It is dedicated to a handsome community, to bringing the man-made elements of our city up to the natural assets—a wonderfully delightful climate and beautiful land and water setting.

That the "Look" may be truly enlightening and inspire action, Citizens Coordinate plans to offer a series of public programs which will bear titles beginning with "Look!" and deal in turn with the dynamics of "Creative Planning," of "Landscape Architecture," of "Vital Architecture," of "Civic Art" and of "A Handsome Future," all as related to San Diego.

In its short history CC has made itself felt as a group to be respected and considered. Its structure, added to its purpose, sets it apart as filling a function needed in any city, a function of top importance to San Diego as it enters its years of maturity.

Citizens Coordinate, as an idea without a name, was first presented in January 1961 at a luncheon meeting of the League of Women Voters by architect Lloyd Ruocco. At that time he invited those interested in forming an organization for "a handsome community" to meet for that purpose in the Loggia of the House of Hospitality. By April, the group had a name and work quarters donated by Ruocco in his building at 3631 Fifth Avenue. *(more)*



CITIZENS COORDINATE

by ETTILIE WALLACE

A fortuitous happening was that the report of Lloyd Ruocco's luncheon talk was read by a very rare species—an informed citizen! Mrs. Leslie Scott of La Jolla, formerly of San Francisco, whose avocational interest is civic beauty, a humane environment.

Forthwith, Mrs. Scott sent Lloyd Ruocco a communication spouting with pertinent information as to how citizens may help in bringing in a handsome community. Naturally Esther Scott, as she is known to her co-workers, became and has continued as a vital support of Citizens Coordinate. That her work is without pay goes without saying, but if she had her way it would be anonymous as well, for her modesty is ever turning appreciation to others who work with her.

How does Esther Scott view CC: "To me Citizens Coordinate is an opportunity for all citizens who want to have a voice in determining future patterns of growth in this area. Often people share a genuine concern for the character and quality of their environment, but for many reasons they experience a sense of frustration and futility knowing that the voice of one individual is seldom heard amidst the agitation of those who zealously pursue unrestricted commercial expansion with no regard for resulting chaos and ugliness. But ones who care can find in Citizens Coordinate others of like mind and join with them in a uni-

fied expression of citizen opinion which can be heard and will be a constructive force in the community."

From the beginning the idea, as presented by Mr. Ruocco, called for participation not only of individual citizens but of organizations which have some natural bond with the purposes of CC.

For the most part, Mrs. Scott points out, the participation sought is to have other organizations which would lend a hand toward handsome community affairs, encourage as many of their members as possible to join CC, attend its meetings and report to their own. But to avoid committing outside groups to CC action without the consent of membership, all action on projects is taken on a completely voluntary basis.

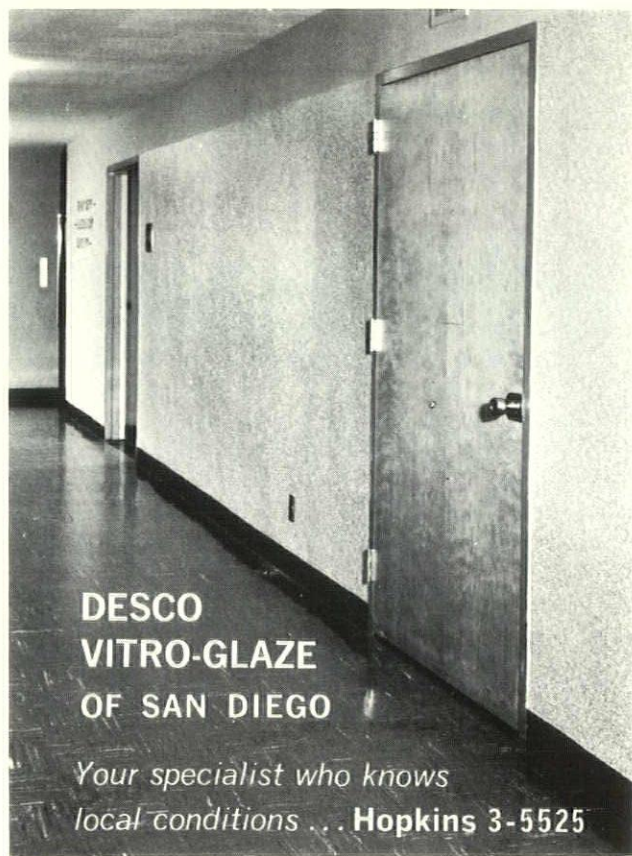
Here is the way CC projects are born and progress. Any interested person may propose a project to the board of directors. With the approval of the board, research is undertaken by volunteers. Upon completion of research, the board reviews findings and makes its recommendations, sometimes of further study, sometimes of action in the matter of writing letters or appearing before the proper political powers. The recommendations are sent to member organizations and to individuals. Each is free to take whatever action is deemed appropriate.

Mrs. Scott says that "fundamentally the role of CC is to do a solid job of research; to inform and to educate its members and the general public and to initiate and to encourage citizen interest and action."

The structure of CC uniquely fits it for its job of gathering and disseminating worthwhile knowledge concerning the beauty of the city; the job of knowing about growth projections and needs in time to influence design; the job of meshing know-how information so that handsome action results.

At this point, work is done by volunteers from the chairman, Dr. Minos G. Generales and vice chairman, Mrs. Scott, to the researchers, the letter writers, the drawers-up of technical plans. There is a need for a constant supply of volunteers for such vital matters as skilled and unskilled office work including typing, shorthand, mimeographing, mailing, filing research and library material; working on such committees as telephone, publicity, membership, finance, organization contacts, government contacts, business contacts, legal affairs, observers for government sessions and education contacts.

Interested persons are needed for the continuing projects of CC which include Highways, Urban Planning and Design, Open Spaces, Parks and Canyons, Zoning, Art and Architecture, Trees and Planting, Signs and Billboards. Also such special projects as a study of San Diego's General Plan, Centre City Downtown, Mission Valley and San Clemente Canyon.



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At least a thousand nuggets of notable achievement will ensue in the 13 years of doubling San Diego. "What do you see, Lloyd Ruocco?" "Most of the beauty is yet to come!"

Public education work calls for committees on program planning, hospitality, youth activities, visual aids, speakers and publications.

In the process of researching and education CC members are alert to concern felt by like minded people all over America who are speaking or writing to the issue of cities beautiful. One after another, national magazines of both sophisticated and popular opinion are calling the spade that dug up America to task for how and where it dug.

In the material distributed by CC to members and organizations as well as to city officials and as part of its education program, one can find such quotes as this one by Berman V. Parker, from a unanimous opinion of the U.S. Supreme Court, 1954: "The concept of the public welfare is broad and inclusive—the values it represents are spiritual as well as physical, aesthetic as well as monetary. It is within the power of the legislature to determine that the community shall be beautiful as well as healthy, spacious as well as clean, well balanced as well as carefully patrolled."

Or this by Dr. Karl Menninger of the Menninger Foundation: "Man is injuring society and himself because of a self-destructive trend in society and in the individual. Help mental health by Design! This can be done in the design of parks, parks that are made usable through proper planning. Design pedestrian ways and bicycle paths and quiet recreation areas for public retreat. Recreation is basic for mental health. Beauty is not a luxury but a psychological necessity."

In addition to these brief quotes, CC goes to the expense of ordering reprints of pertinent material. And on the shelves of the office are kept reprints such as: "The Great Billboard Scandal of 1960" by Charles Stevenson in the Reader's Digest; "The Aesthetics of Freeway Design" by Boris Puchkarev, appearing in Landscape and passed on through that knowing and caring group, the California Roadside Council, Inc.; also "How Hawaii Erased a Blot," Mrs. A. N. Campbell's story of Hawaii's victory over billboard blight.

Much is made also of such articles as "America the Ugly" by Stewart Alsop in the Saturday Evening Post. Alsop sets forth the blight of urban living beginning with its clusters of "concrete ant heaps," its "circle of decay," its no-man's land which is neither city nor suburb, and on into the "developments" . . . for the most part monotonous and inhuman. In the



title of the song, "America the Beautiful," the author recognizes the inherent beauty and variety of our land, and has a word for the places developed by people who have thought of their part in human environment, but he with others thinks that the time for more people taking more inspired action is upon us.

One of the greats in architecture, Le Corbusier, holds that architecture is an act of love; and August Heckscher, special White House consultant on the arts, and director of the Twentieth Century Fund, says, "The question is not whether the next decades shall see building and planning; these things in one way or another are bound to occur. The question is whether we can build with love and a sense of the values involved; whether we can plan with the understanding and participation of the wide public. The physical and cultural environment has meaning only insofar as it bears the marks of what we are and what we aspire to be. Without meaning this environment must overwhelm the individual and hopelessly blur the beauty of what man creates." This quote appears in Heckscher's new book, "The Public Happiness" published by Atheneum Press.

The local consensus is that this community is in for new building and for re-building. "If those who both



During the public meeting, held by Citizens Coordinate on billboards, picture slides were shown to illustrate the CC position that city scapes minus billboards are more attractive than city scapes where billboards message the motorist to distraction and the tourist to touring elsewhere.

know and care do not act to preserve and create a handsome environment, we are in for twice as much bigness, twice as much over-crowding and twice as much ugliness!" The comment was made by Ruocco in discussing a city pamphlet titled "The Other Half," which projects what will come about in San Diego's building and population in the next 13 years, or 156 months.

"The urgency of the situation lies in the fact that our city is entering a different phase of its history. It faces adulthood," Ruocco continued, "and in today's world with extensive travel, especially to Europe, people are developing more stringent criteria for the building of cities.

"Since San Diego has no large industrial or natural resources, other than beautiful terrain and marvelous climate, we should begin to work with tremendous clarity to make our city look as wonderful as the climate makes us feel—though the climate has the character of being so mild and continuously pleasant as to make us forget its truly wonderful uniqueness. But in a very few years, perhaps less than 13, we will suddenly realize that a stupendous number of people from all the abominable climates are here to stay! And without full and enlightened vision as to how we would like to see a truly wonderful city built on our



interesting topography, we will have nothing but a cheap absent-minded mess.

"Young societies, like young people, find speed and size important; middle aged cities find that statistics will help solve the problems of continued growth. But an examination of the great older cities of the world reveals that only by the employment of aesthetic and social values is it possible to build a city which is above the threat of decadence and decay.

"While we could cite Paris or Florence or Rome, the Eternal city, it is well to compare San Diego with a city of near size and with a waterfront location—Stockholm. I find Stockholm a complex of innately wonderful aesthetic values demonstrated in the form of buildings, parks, plazas and other urban amenities, in such depth and density as to be absolutely compelling in making everyone feel thankful appreciation and happy joy in the availability of such a city."

Ruocco sums up his dissertation on a proper CC attitude toward San Diego's imminent growth with, "The difference in what we are about to achieve and what we might achieve is the big difference between the laconic statement of reasonableness of planning as compared with planning plus inspirational, totally dynamic, three dimensional design."

At present the finances for CC are derived from two classes of membership, regular at \$6.00 a year and sustaining at \$25.00. But with San Diego's accelerated growth, the urgency of anticipating aesthetic needs before the unesthetic becomes concrete, is great. And as CC begins its second fall of operations, two major considerations are faced. First, a need for really substantial funds that will pay for an executive director to fill in and mesh the work of volunteers. For the running of an office such as is being attempted by this young CC is someone's full time job! And Esther Scott is off to England for a spell! And of course it is not just that Mrs. Scott will be away, but the fact is that outside of unlimited dedication of time, the job is too big for volunteers only.

The suggestion is that one hundred San Diegans be found who believe that "beauty is good business," who are financially able, and who love their city enough to pledge one hundred dollars a year to carry forward the idea of Citizens Coordinate that "the outward appearance of a community reveals and influences the character of its people, and that civic beauty is therefore an integral part of the community's cultural life."

The second consideration faced at this time is to urge every professional organization in the city that is art minded not only to give nodding or lip service to the CC program, sending one or two members to observe and report, but for these technically trained

groups to urge their members as individuals to join CC and to make their contributions out of their superior knowledge.

The architects, the landscape architects, the craftsmen, the draftsmen, the photographers, the writers, the city planners, the art directors, art teachers, all working art groups, even the performing art groups and certainly the conservationists and appreciators and enjoyers of nature—all people who consider beauty, in the civic sense of the word, their business, are invited to come in as creative workers carrying out CC ideals. The blood of the poet—no less is needed!

The most authentic picture of CC accomplishments in its brief history is to be found in a list of the projects it has researched, brought to the attention of the public and urged for more study or action.

The project which has been most controversial and which has enlisted the greatest public support is control of billboards on freeways. When an ordinance had been drawn for the city council's approval which would have controlled only the landscaped freeways, (which as defined came down to the strip of freeway that runs through Balboa Park) CC went into action with the signed support of 42 local organizations, hundreds of letters to officials, and the appearance of large numbers at hearings calling for more adequate control. That ordinance, so favored by the billboard interests, was not passed. The issue still is alive for

This car dealership building with its sign atop represents commercialism rampant where it was photographed . . . an average Swedish city where nature and architecture are not obscured by billboard blight.



an enabling ordinance was passed which calls for the council to pass on control of sections of the freeway from time to time.

Researchers were responsible for a public program on Centre City, and recommendations for more open space there goes forward, along with a thousand dollar contribution toward the Centre City concourse.

Especially potent has been the research on open spaces and parks. And the city has been cooperative and impressed sufficiently to set up, at the request of CC, a Citizens Park Study Committee, appointing to it two CC members.

Coming in for special attention have been San Clemente Canyon, a neighborhood canyon park at Claremont, and Tourmaline Canyon. That the right steps should be taken in developing these areas for beauty and enjoyment, various CC members have given surprising quantities of their time. Often expert volunteer services are tapped, as instance, the blueprint of a fully landscaped plan for Tourmaline Canyon as it joins the ocean at Pacific Beach, which was made by Mike Thilacker of Wimmer and Yamada Landscape Architects.

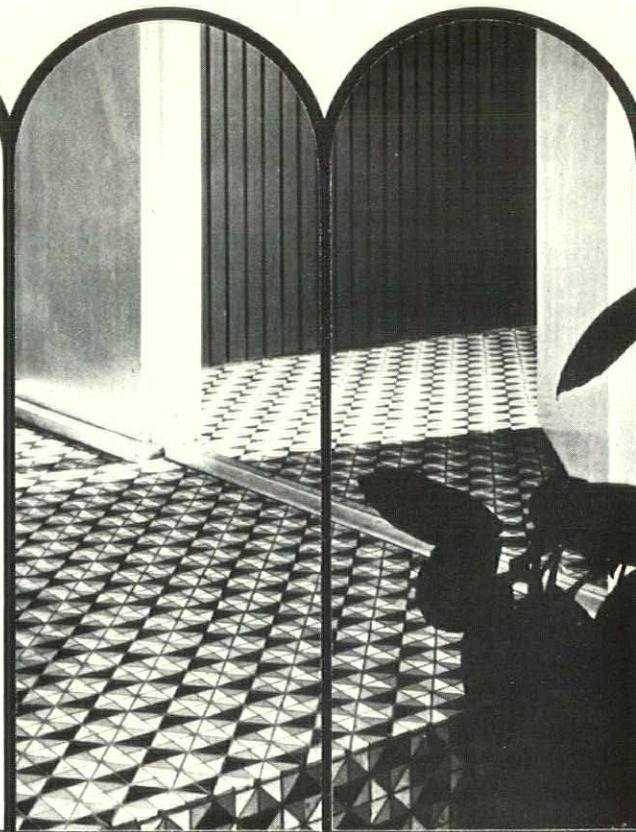
This plan, as proposed, would save the City of San Diego around forty thousand dollars as against the amount proposed to be spent for an access that would be blacktop, with blacktop parking at the base for the use of surfers. The Thilacker blueprint tucks the parking blacktops under the upper rim of the canyon, somewhat out of view and further screened with planting, and instead of a paved street reaching to the tide mark, a number of pleasant paths are projected. The carrying forward of this project has been done by residents of the beach community, but CC, through one of its members, Tom Crist, has been able to call on technical know-how to aid them in preparing and presenting their views before proper officials.

A brilliant report of the research project of planning as related to Mission Valley was written up and presented to the City Council by Dr. Martin O. Stern.

Many more could be listed, but in closing the most demanding project of the immediate future is set forth—study of the proposed Plan for San Diego. So many programs of research and recommendations will be geared to this important document that for CC this may be called "The Year of The Plan." □

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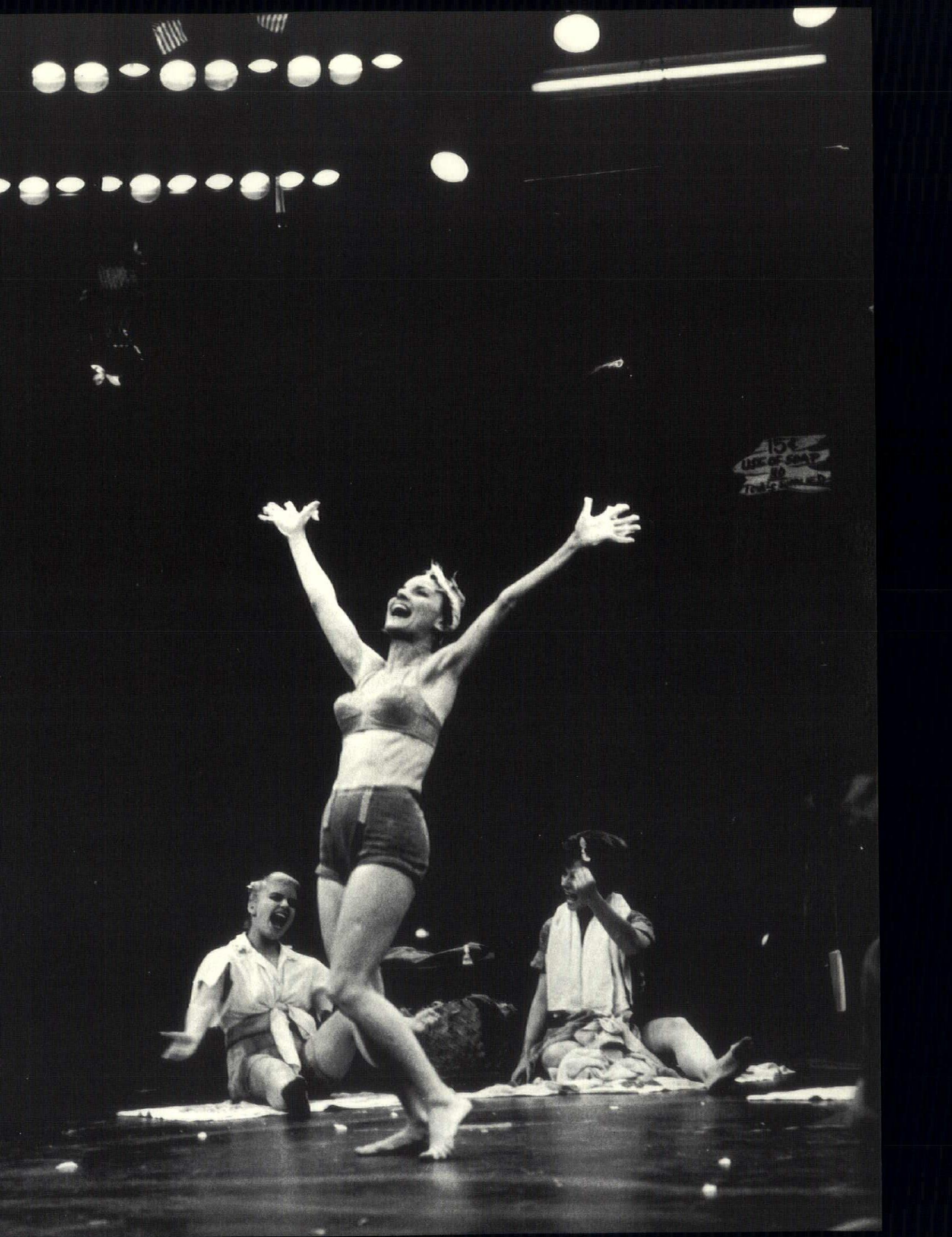
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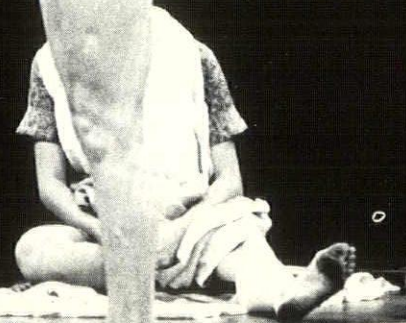
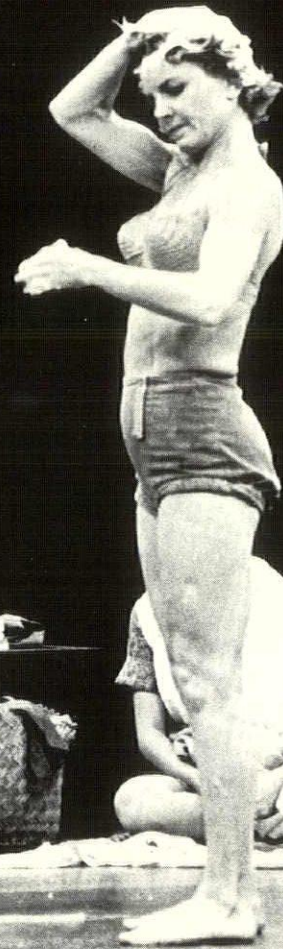
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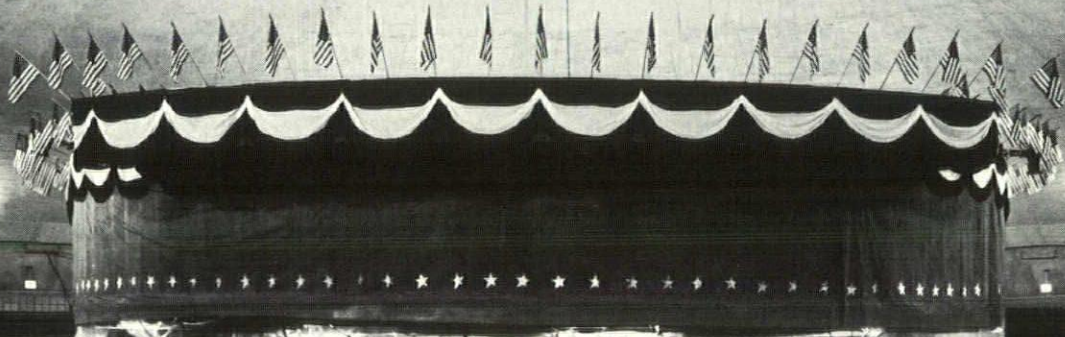
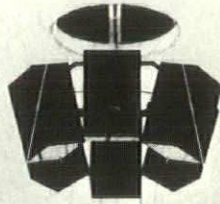
Below: South Pacific Ensemble . . . "We enjoy the intimacy . . ."



CIRCLE ARTS

Comments and a Rebuttal

by THOR OLE SVENSON



COME
AS YOU
ARE



LOU ROBIN, literally the "daring young man on the flying trapeze," was brought to Circle Arts Theater for the 1962 summer season. Mr. Robin, as the successful young president of the million dollar Concerts, Inc., has been pulling curtains on the San Diego concert stage since 1959. Not only does he know theater in San Diego well, but he has a knowledge of how to make it pay.

When Circle Arts Theater filed bankruptcy proceedings and was placed in the hands of a receiver, Mr. Robin was brought in on "loan."

In August during the rehearsal of *South Pacific*, (one of Circle Arts most successful box office attractions) I had lunch with Mr. Robin and asked him a few questions regarding the architecture of Circle Arts. Also, I asked his opinion on theater in San Diego and the following is the result of our interview.

1. From the standpoint of sets, acoustics, available dressing rooms, audience vision, lighting, etc., how successful do you feel that Circle Arts is as a building?

Answer:

Acoustically the building is fine. The sound system is inadequate due to budgetary problems when the building was constructed. However, we have come to a pretty workable situation by reshuffling the speaker layout plus adding two more speakers and three more microphones.

Dressing room facilities are exceptional compared to most theaters with one exception and that being no ventilation. Now we come to pneumonia corridor which is the walkway between the dressing rooms and the theater building which is about 30 yards.

Some people complain about seeing the strip lights above the stage but there is no way to rectify that due to its being the nature of the basic theater in the round layout. Certainly vision-ways you can see adequately from the back row (15 rows from the stage).

I feel that whoever was responsible for the final layout of the theater facilities was not nearly well enough versed in the basic requirements of such an operation. Had they researched other similar theaters in the east and mid-west we would never have had to have performers walk to and from the dressing rooms in the cold night weather therefore eliminating great absenteeism and illness.

The rehearsal facilities are short one complete room as room is needed for rehearsal of the stars, dancers and singers. Presently only the stage and the green room area are available for such purposes.

The box office building is nothing more than an oversized fish bowl with bay windows which is the last thing in the world that a box office should be.

The wardrobe room has been cut down to one-third size because no set construction facilities were allowed for indoors.

There was also no allowance made for indoor or outdoor set painting facilities, hence, either the ground or sides of the building are required to hang large drapes for painting. These finished items are then left to the elements until such time as the current show is completed and they can be moved into the theater. Old props are stored on the roof of the green room building and the parking lot. We recently purchased an old trailer to store props and wardrobe items. We are thinking of candy-striping the trailer to make it more of a joke than an unsightly object.

Finally, large bay windows were put between the office and the green room (rehearsal room) which automatically precluded any quiet working conditions for the management.

2. Does the use of the particular materials (concrete block, rock landscaping, etc.) in any way take away from the "dressy" elegance often associated with theaters?

Answer: No, we enjoy the "informal air" that this form of construction gives. Too many people feel that Circle Arts Theater is very formal and therefore shy away from attending. Actually we adhere to the philosophy of "come as you are."

3. Do you like the intimacy which audiences seem to have with this type of theater or is this type of stage too limited?

Answer: We enjoy the intimacy because it makes the audience feel that it is a part of the show due to the action that is constantly taking place in the aisles around them.



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4. From a design standpoint do you feel that the lack of protected intermission space poses any real problem?

Answer: Only in inclement weather.

5. Local audiences are often said to be apathetic. San Diego is said to be the smallest town with the biggest population on the west coast. How responsive to theater do you consider San Diegans?

Answer: I feel that there are too many musical and dramatic theaters in San Diego for a population this size to adequately support all of them. The solution is to close two of the theaters until such a time as the population is able to support all the theaters or leave them open if each one can exist on a periodic or consistent loss basis. Certainly there are other cities that are far more interested overall in the various theater offerings made available to them.

The fact that a good professional show comes to town and is acclaimed by the critics and those who have seen the show does not seem to be any criterion for measuring projected attendance here in San Diego.

The general reaction from many people appears to be 'where can they go tonight as cheap as possible?' and still go to a live theater regardless of what is appearing.

6. Each show has a week's rehearsal, doesn't it? Do you think that this is sufficient time?

Answer: It is if the performers all arrive with a good working knowledge of their parts thus leaving the week mainly for tightening up stage layout and music rehearsal.

Actually under equity rules we are only allowed 27 hours of rehearsal during that week.

7. Do you have any comment on the choice of shows offered this year either at Circle Arts or elsewhere in San Diego?

Answer: We chose the shows which we did this year on only five weeks notice prior to opening. Secondly, shows are not made available for summer stock until at least five years after they debut on Broadway.

8. Have you seen any of the other theatrical offerings in San Diego, and, if so, would you care to comment?

Answer: I've seen two shows at Starlight, both of which I thought were exceptional for an amateur company.

9. Do you feel that the location of Circle Arts on Kearney Mesa is advantageous?

Answer: No! It's a very poor location due to the Naval Air Station's being on the downwing leg. There is no bus service and the general access to the majority of the population is not good and probably won't be for at least five years. Ideally the theater should have been located in Mission Valley shopping center or the Hotel Circle.

10. What is the future of Circle Arts?

Answer: This is wholly contingent on a continuous build up of local support of the shows, assuming of course that they are of consistently top quality.

11. What is the greatest problem and the greatest asset at Circle Arts?

Answer: Problem—location. Asset—intimate atmosphere and professional rating.

12. Do you think that the casting of a big name star in a production has any advantage over community produced musicals?

Answer: Yes, because professional performers are naturally better than amateurs if for no other reason than the experience factor.

13. Why do you feel that Circle Arts was forced into bankruptcy?

Answer: Due to growing pains of a new operation which was short on experienced advice in this field.

14. Will you be returning to Circle Arts next summer?

Answer: I don't know. I would say that it is wholly contingent upon who owns the theater next spring.

15. Any additional comments?

Answer: Circle Arts is a wonderful theater and a truly fabulous experience for all who work in or attend the shows. It deserves far more local support and far less opposition than it has been given in its first two years.

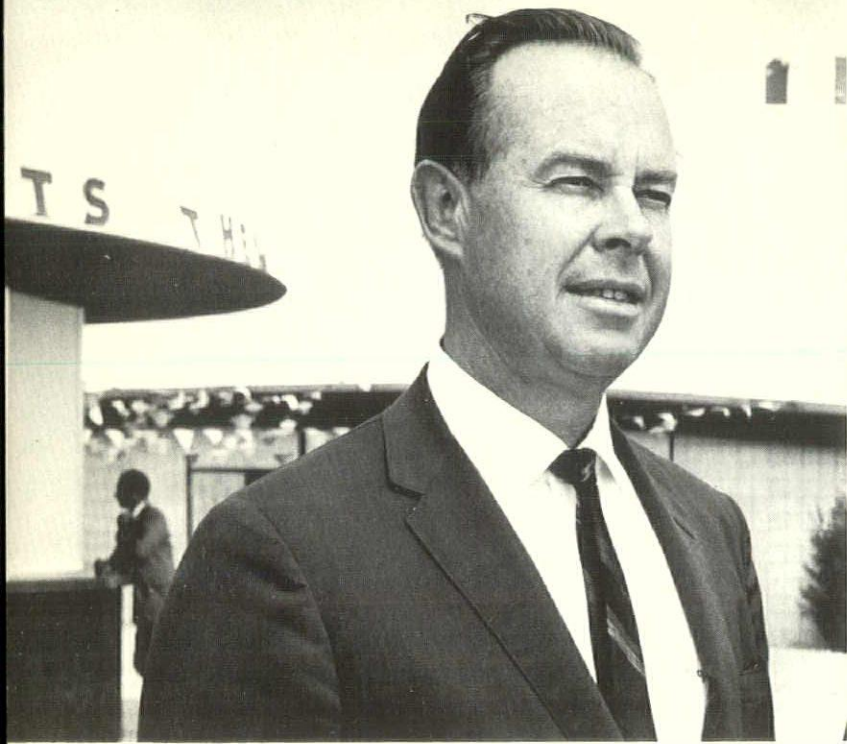
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A FRIENDLY REBUTTAL

At the invitation of OMNIART Magazine, Richard George Wheeler, AIA, the designer of Circle Arts Theater, herewith replies in part to various criticisms of the Circle Arts Theater's overall concept, brought out in Mr. Lou Robin's interview with Thor Svenson.

WHILE WE FEEL that Mr. Lou Robin, the new general manager of Circle Arts Theater, is doing a good job in his new capacity with the Theater, we also feel that his views on the overall design of the theater and his point-by-point critique of any possible shortcomings in that design, are not properly founded without first examining the facts, circumstances and conditions under which the theater was developed and built. It is very easy to criticize from a theatrical standpoint, but in all fairness to all concerned, budget, etc., do have a tremendous effect on any finished project.

He agrees that theater in the round makes for excellent viewing by the audience and working conditions for the cast, but by its very nature, theater in the round requires a simple structure which does not inherently lend itself to extensive backstage rehearsal rooms and dressing rooms. His phrase "pneumonia alley" does not fit with the concept of indoor-outdoor living that we enjoy here in Southern California; the point being that we have heard no great flood of complaints about the short open-air walk to the dressing rooms. Along these same lines, Mr. Robin will agree that the manner and directions from which actors exit or enter the central stage area would theoretically

make dressing rooms necessary around the whole periphery of the structure.

We must also take exception to his phrase "oversize fishbowl with bay windows" in reference to the box office. As a matter of fact, it was designed purposely to have more than enough floor space in it to serve several ticket windows at one time without the ticket personnel falling over each other; and it was also designed to be quite obvious and easy to find by the public. Since the present owners have a different conception of handling ticket sales, it is quite obvious that the original idea of operation is not applicable to this design, but what design is conceived to satisfy the ideas of any operator that might come along in the future?

Mr. Robin's various other comments as to the size of the wardrobe rooms and the set construction facilities, and the set painting facilities and prop storage, may or may not be fairly taken, but if he insists on making the point, he should be fair and also realize that the Circle Arts Theater was completed at a total cost of much less than \$500,000 and it seats approximately 1800 people. For example, the proposed new Centre City Concert Hall in downtown San Diego, will seat approximately 2500 to 3,000 people, and it is expected to cost several million dollars. Again, I say, if the budget had been of unlimited scope, these problems could have been remedied, because they were discussed at numerous meetings.

Perhaps Mr. Robin could point out one of the theaters that he has developed that is the perfect solution, built within a similar budget as that of Circle Arts Theater.

In defense of the design, one other fact should be brought out:

Inasmuch as the Architect was not retained for supervision of construction, due to budget problems, many innovations of material, design changes and colors were selected by the client without our approval, and as a result the overall esthetic effect is not to our liking. Perhaps in our efforts to accommodate a struggling client many things were left to be desired, but in the final analysis the basic thin shell structure and the basic idea was a big step forward for San Diego theater arts.

In closing, may we point out one more item of interest to the overall concept, and that is that summer stock theater is an outgrowth of "tent theater" in the Eastern states. By its very nature, it is intended to be casual, relaxed, and that the audience shall be in as close a proximity to the actors as possible. This, we feel, is the Circle Art Theater's main function, and from its various other reviews and comments, has performed admirably along these lines □

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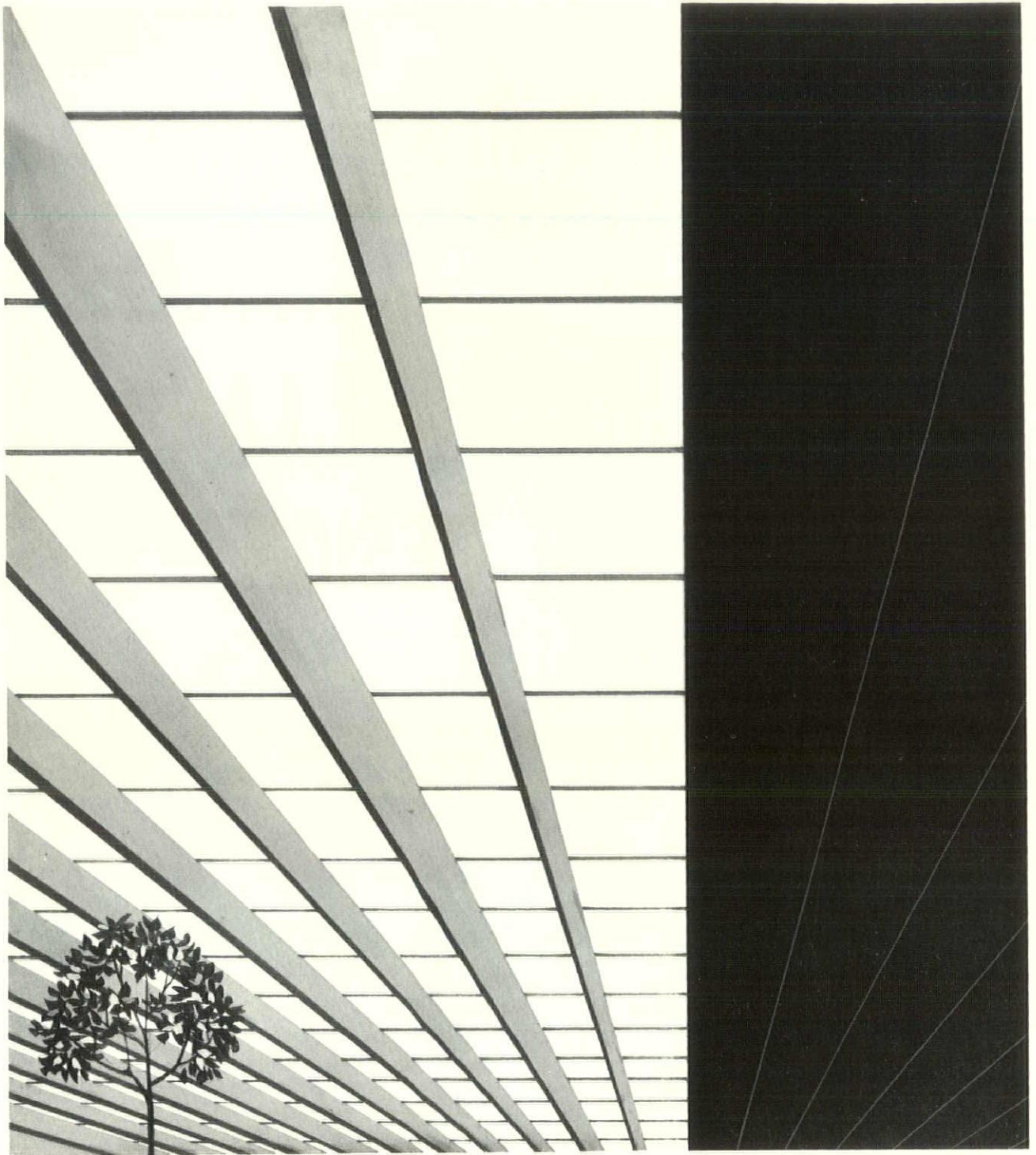
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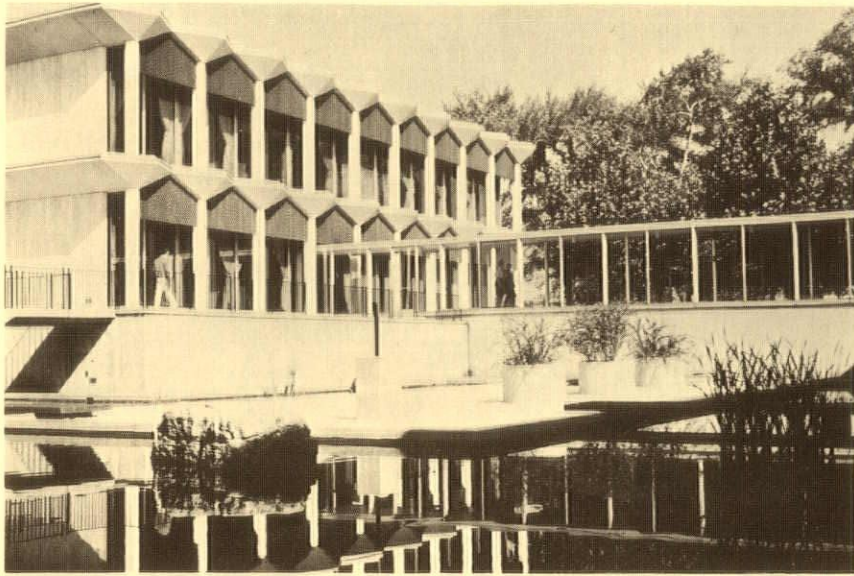
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LAND

EXTERIOR open spaces of land and landscaping, be they urban or suburban, provide the setting for all architecture and contribute to its success and perpetuity. The most successful of spaces ultimately survive the architecture set within them, but this necessarily need not be the rule, even though architecture has tended to be quite temporary in the United States.

Open spaces without human scale, form, interest, delight, or reason have proved in the recent past to be uninteresting, sometimes quite forbidding and fairly well uninhabited. Large scale super block developments tend to search out these negatives and seem to thrive on them, even the most expensive ones. New York City's Stuyvesant Town (high rise public housing with private funds) from a distance, provides an impressive setting for its tower type building forms, regardless of their architectural merit, but close up the open spaces tend to be just green carpeted areas regulating foot traffic to the sidewalk and playing children to their asphalt play areas, all by the purposeful use of signs, fences and the massiveness of the towers themselves. Even Brasilia, the new national city of Brazil, with its extremely well designed individual buildings and dynamic master plan, somewhat creates the same environment as the public housing in New York. Only the reasons are different, since in this instance individual buildings are so planned that each becomes a self-contained object on the landscape leaving one with the impression of vast emptiness.

The reality of external beauty and its appreciation as recognized by the layman isn't necessarily that of the architecture itself, and most likely he doesn't really know exactly why he likes a certain achievement of architecture, nor is he ever required to know

DESIGN

by JOHN R. MOCK, *Architect*

why. For instance, the beauties of the land within Balboa Park more often are responsible for cries of 'save that lovely Spanish revival architecture' than the architecture itself. The fact that the quaint and interesting Japanese Gardens and Tea House constructed for the San Diego Exposition with the Park almost had to be removed by force to make way for the Children's Zoo, provides the idea that some people do not necessarily feel that sidewalk tree planters are the only successfully conceived solution to planning of open spaces. We already have a nucleus of well-conceived open spaces in San Diego, some new, some have been with us awhile, yet we never can have enough of them. Isn't the central water court and sculpture pleasant at Mission Valley Center, (although the outdoor dining could have been better conceived and integrated into the space)? Alcazar Gardens and the lily pond in Balboa Park are inviting, in fact most of the developed areas of the park are places of delight and interest.

What about Vacation Village? The exterior spaces certainly display the whimsy and fun that is thought to occur with the perfect vacation, and its feeling towards man far outclasses the cave-like interior spaces like sweet berries in a briar patch.

There are the fountains and the sculptured shelters near Marston's in Grossmont Shopping Center which apparently is a most successful space. The sound of

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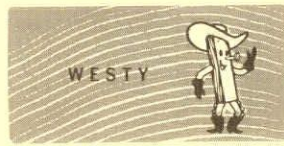
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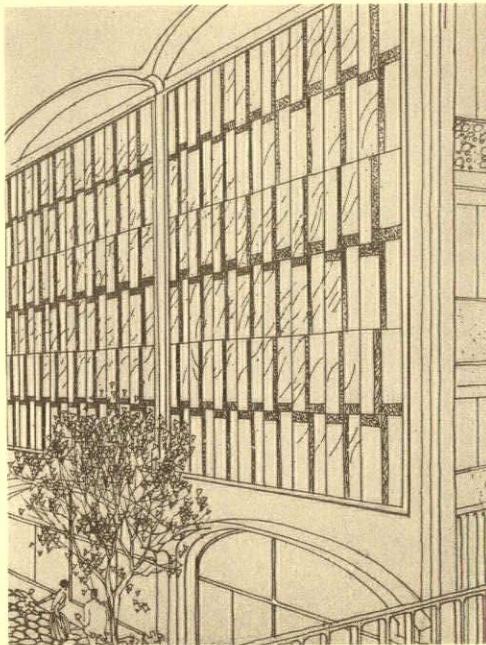


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water is thrilling, the children love it, the area is mostly a space enclosed by gay shops; yet it may be approached from many directions, thus adding surprise to its beauty. It is a serene area, yet again there are dynamic overtones to be felt. The Crabtree and Burnham Buildings downtown do well with little patches of greenery coupled with plays of shades and shadows. There are other San Diego spaces and buildings to be sure, but too often many of the new buildings just look the other way, toward the property line.

And outside of our City who can deny the beauties of Rockefeller Plaza; the gardens of the Museum of Modern Art; New York's Gramercy Park and Central Park; Union Square, San Francisco; Mellon Square, Pittsburgh; Northland and Eastland Shopping Centers, Detroit; Jackson Square, New Orleans; the gardens of the Pan American Building, Washington, D.C.; the Courtyard at Wayne State University, Detroit; Cranbrook's Grounds, Bloomfield, Michigan?

What makes these good open spaces good? Names may offer some clues but usually they suggest little regarding the context of space. What do square, court, courtyard, garden, plaza, patio, park or parklike, mall, even cloister, cortile, piazza or, if you prefer, the French "cour du," indicate or designate? These names can only suggest the uses the spaces are performing. This is no indication of its success; that only comes with good land design.

Land design involves the task of creation of exterior spaces which not only operate well in terms of proper land use and efficiency, but which also have a sense of over-all human scale, rhythm, continuity and a series of compatible but expressive parts and focuses. This form of design is an art, and the principal tactics needed are the application of human inventiveness and ingenuity in the form of visual suggestions and interruptions that help people to feel the qualities of intimacy, comfort and protection. It can be achieved by making use of the peculiar mixing of past and present, climate and topography, art and architecture and the unifying elements of water and sky.

Therefore, we can understand that the tools of creation are unlimited but there are certain tools so important that they could be called the great unifiers; in that most occur in well-conceived exterior spaces. The nature of space must offer a visual invitation "come on, explore me" and not post a forbidding keep-off notice. Paths and walks curving out of sight or partly hidden by foliage; the warping or changing of the ground plane; the addition of man-made materials such as masonry, wood, concrete, and metal for use on terraces, shade structures, walls, benches, etc., with their varied textures have possibilities as unifiers; and are keys to this invitation.

One of the simplest devices of unification is trees; trees can be planted close enough together to give a look of continuity when they are seen close up, as well as when they blend together when seen from a distance. Trees are important in forming formal avenues but they are also useful as single objects in their own right and may still help define the limits of the space; yet they perform little unification if they are the only element in use, for one good case of blight may destroy the entire design. The fountain and its companion water, is the most promising device for a real transformation of asphalt paving and grass areas into places of delight, of joy, wonder, surprise and beauty. "The sound of water exerts a magnetism irresistible to people; it stirs man out of his lethargies, reminds him of youthful expeditions, stimulates him, elevates him, elevates his spirits."¹ All are enchanted by water and its movement created by proper use of sculpture, fountains and night lighting.

Cranbrook exhibits the mastery of suburban land design by inviting use of visual forms. Primarily an educational center comprised of six separately operated institutions, it has become one of the major private cultural and educational centers in the Midwest.

The Cranbrook Academy of Art portion of the institutions began informally with a group of artists and

¹ Grady Clay, real estate editor of the Louisville Courier-Journal.



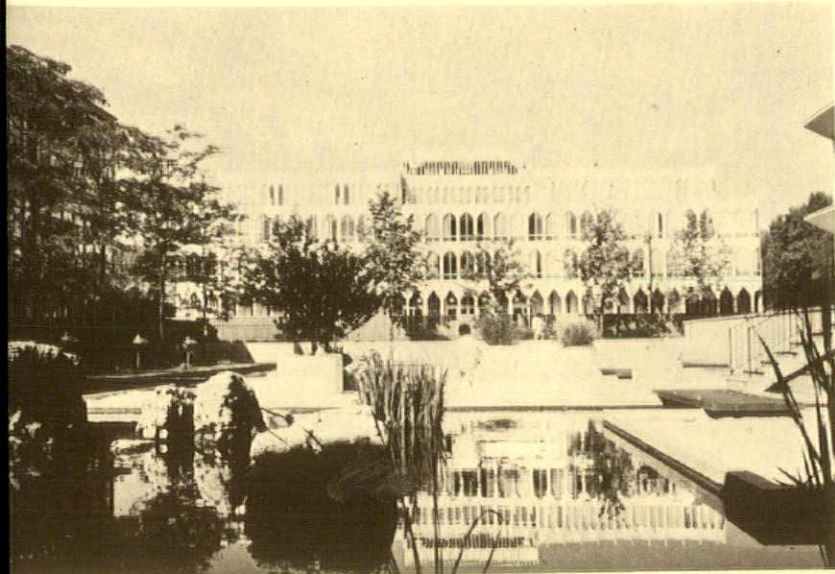
*Cranbrook: Exhibition Building and Auditorium
Suren Pilafrican, Architect*

craftsmen assembled in 1927 to develop new concepts of art education. The Academy group, designed by Architect Eliel Saarinen, first President of the Academy, was opened in 1941. Most of the fountains and sculpture on the grounds were done by Carl Milles, resident artist for 21 years. The grounds were designed to provide a setting and a stimulus to each student who would be a member of a community of creative artists and as a place where he might attain superior skills in his own area of specialization, as he broadened his aesthetic understanding through close contact with a variety of art activities and interests.



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Cranbrook: Education Building
Minoru Yamasaki and Associates, Architects

Cranbrook's site is large, over 300 acres, but from the ground one is not overcome with its vastness. What exists is actually a huge aggregation of small places—assorted pools and ponds, various sized courtyards, narrow streets, patches of wood, formal gardens, rolling hills and sudden changing ground plains, all serving to provide the formal architecture and

sculpture with a pleasant, rich and enjoyable place to walk, study and explore.

Another institution where the "tools of unification" are evident is Wayne State University. The courtyard at Wayne is a completely urban space, located 5 miles from downtown Detroit. Its major use besides complementing the surrounding buildings is as an out-of-doors workshop for student artists and display area for sculpture. The walled side of the courtyard fronts on a major thoroughfare which physically but not visually divides the Education Building from the Complex. The court proper is otherwise enclosed by diverse but surprisingly congenial buildings. The jewel-like McGregor Memorial Conference Center and its gallery connecting it to the art school's Exhibition Building and Auditorium (with its mirror like facade of black glass and aluminum fronting on the pool) and finally the functional Art School comprised of class and workrooms. The court design provides the integrating factor and setting to its architectural members. The terraces, slab islands with rocks and plants carefully selected for their shape and appearance, stairways, walkways, the reflecting pool, major planting of shade trees and pool sculpture were arranged to give a strong sense of order and serenity to the space. A fitting background for creativeness or just viewing, relaxing, walking or conversing. □



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Chapter Notes



IN MEMORIAM—San Diego Chapter members extend their deepest sympathy to two fellow architects and their families in their recent bereavement. Mrs. Gertrude E. Delawie, mother of Architect Homer T. Delawie, AIA, passed away September 8th in Santa Barbara after a short illness. On September 5th, Clarence H. Fifield, father of Architect Herbert P. Fifield, AIA, passed away after a lengthy illness.

SEPTEMBER ordinarily means resumption of WAL regular meetings and activities, but instead of a separate legislative meeting the ladies joined forces in the preparation and execution of the AIA Chapter's meeting September 12th, to entertain the legislative candidates. The San Diego Chapter, AIA, wishes to extend its sincere thanks and appreciation to the WAL members for their assistance and their presence at this program—and this reporter reiterates, "if the gals are there, it is *always* a success!"

RESULTS of the San Diego Chapter, AIA, election of 1963 officers and directors were announced by President James W. Bird at the September Chapter meeting:

President: Ward Wyatt Deems
Vice President: Robert J. Platt
Secretary: Roy M. Drew
Treasurer: Harold G. Sadler
One-year Director: Homer T. Delawie
Two-year Director: Robert L. Hope, Jr.
CCAIA Delegates: James W. Bird, Robert J. Platt,
Ward Wyatt Deems

IT WAS this reporter's intent to write an exhilaratingly sophisticated article on the gay, mad whirl of being an Executive Secretary for some 160 dedicated, imaginative and talented architects. The activities of the Chapter have been such I haven't had time to express these delicious thoughts on paper. The world will just have to wait.

SEPTEMBER CHAPTER MEETING

CANDIDATES for the California State Legislature in the forthcoming elections were guests of the San Diego Chapter, American Institute of Architects, at its Chapter meeting September 12, 1962, in the Century Room of El Cortez Convention Hall. Over 140 architects, their wives and other guests from the engineering and allied professions greeted the candidates and their wives. An exhibit in the hall featured architectural displays showing projects from the schematic stage through preliminary drawings and the final stages of

models and completed photographic panels. The famous exhibition of "4000 Years of Mexican Architecture," co-sponsored by the San Diego Chapter, AIA, and the San Diego Chamber of Commerce in cooperation with the City of San Diego, was also previewed at this meeting prior to its opening to the public the following day.

Following a social hour and introduction of the candidates by President James W. Bird, Architect William S. Lewis, Jr., AIA, presented colored slides showing the changes in the City of San Diego and explained the problems posed by the population explosion in the area. The slides showed the business and commercial building changes in this and other communities, as well as the blight areas and the highway networks now such an integral part of every city. Architect Lewis stressed in his comments the basic relationship of *space* to good environment, and the necessity for imagination, technique and creative vision to utilize *space* and *nature* in the planning for good environment.

Architect Ward Wyatt Deems, AIA, San Diego Chapter vice-president, spoke at length on "What is the *State of Environment*"—emphasizing the responsibility of the individual architect and the profession in creating *environment for living*. Deems said, "... architects are professionals—trained, educated and sensitive to the needs and problems of environment ... art, economics, structures. They are trained, educated and qualified, both by experience and by *law* to practice and to be responsible for the health, safety and welfare of the public."

Deems explained briefly the divisions of the California government concerned with construction and development, and their necessary functions to perform the work, which, if it has been demonstrated conclusively cannot be performed as well or at all by private enterprise, is essential to the protection of the public. He did stress that successful design of any project cannot be done "by a committee," and probably one of the largest builders in the world is the State—schools, colleges, hospitals, institutions of all types. Deems emphasized comparisons of state buildings designed by private architects in contrast to those by the State Division of Architecture, the privately designed structures proving to be more economical, more functional, with far greater aesthetic and functional advantages. He lauded the State Bureau of Hospitals for their definitive efforts and cooperation with private architects, and strongly stressed the importance of the highway program as being a prime factor in the environment and planning of any city.

The candidates were reminded that as legislators, and as citizens, they have the right to demand that

State buildings be the best—the finest construction, the choicest site and the most imaginative design of any buildings. Coupled with this responsibility is that of obtaining this optimum with the greatest economy.

Deems urged consideration of a strong Architect's Practice Act and its necessity to ensure the protection of the public. In summary, Deems said, "Architecture is and should remain a creative, ever improving profession—it is an *expression* of an individual, good or bad. With ever improving minds, training and education, this profession should be encouraged and protected as is medicine or law, as it affects many, many more people profoundly. We, as architects and as citizens, are vitally interested in *your* (the candidates) programs, thoughts and ideas on this behalf. Our link to politics is a humanistic one too!"

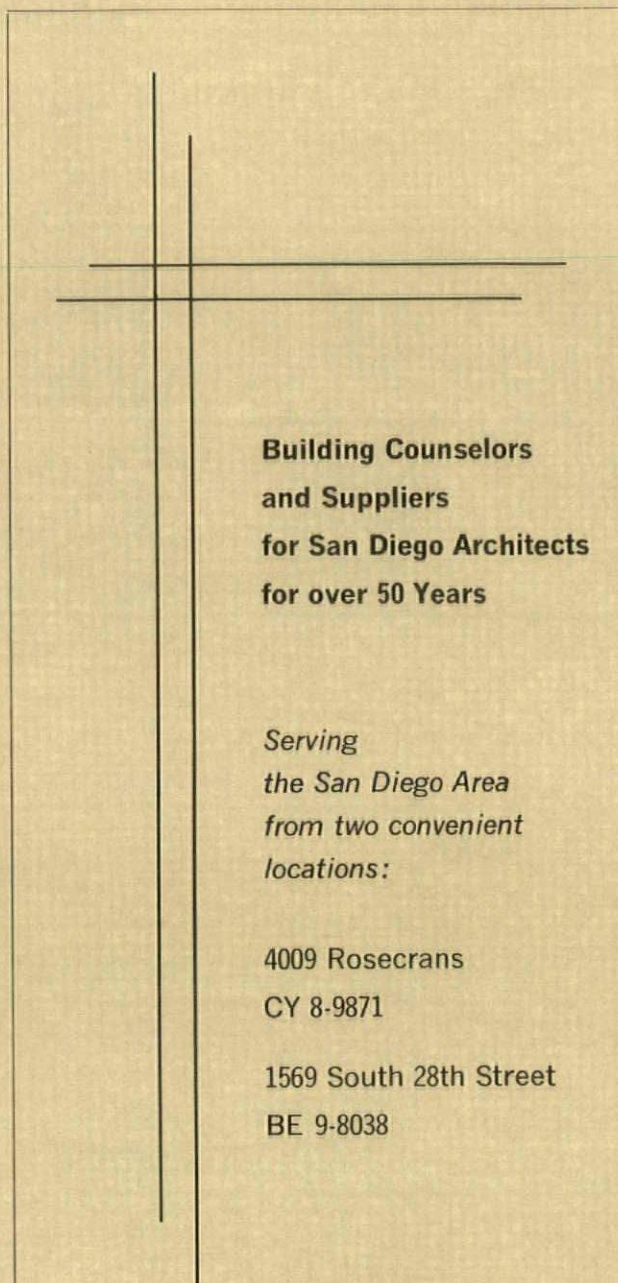
4,000 YEARS OF MEXICAN ARCHITECTURE

SAN DIEGO'S Mayor Charles D. Dail officially opened to the public the world-acclaimed exhibit of 4000 Years of Mexican Architecture Thursday, September 13, 1962, at the Century Room of El Cortez Convention Hall at a luncheon attended by dignitaries of San Diego and neighboring Mexico cities, businessmen, architects and engineers, as well as cultural leaders of both communities.

Co-sponsored by the San Diego Chapter, American Institute of Architects and the San Diego Chamber of Commerce in cooperation with the City of San Diego, the exhibit has appeared in the capitols of the major countries of South America, Central America, Europe and the British Isles, in Israel, India and Russia. It has also been shown in Ottawa, Vancouver, Montreal and Toronto, Canada, and in Los Angeles and Sacramento prior to its appearance here. Comprising 331 lithographs, the exhibit was prepared and made available through the General Direction of Cultural Affairs of the Department of Foreign Relations of Mexico.

From the Archaic epoch (2000 to 100 B.C.) through the transitory cultural cycles of the Aztecs, the Toltecs, the strong Christian spirit of the Spaniards and the Mayas to the present day, the exquisite beauty of the architecture has reflected the colorful and often turbulent evolution of culture and civilization in Mexico throughout the ages.

Mexican dignitaries attending the luncheon were Sr. Rafael Lopez Inda, assistant mayor of Tijuana, Baja California, and representing the Governor of Baja California was Sr. Lic. Ernesto Perez Rul. Other honored guests were David W. Bird of the San Diego County Board of Supervisors, San Diego Chamber of Commerce President Milton Fillius, Kenneth Frye and Robert Hale, representing the Chamber's Mexico Committee and World Trade Department respectively.



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