AMERICAN INSTITUTE
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LIBRARY



Calendar of Events

3 TUESDAY	Theatre — 'Pleasure of His Company,' a romantic comedy by Samuel Taylor. (through April 29). Old Globe Theatre. Tickets: BE 9-8122.			
7 THRU 15	Exhibition — Fourth Annual Decorators Show, 'A Ticket to Good Taste,' presented by Social Service League of La Jolla, Inc., for benefit of League House. Catamaran Hotel, 12:00 noon to 9:00 p.m. <i>Tickets at door:</i> \$1.00.			
8 SUNDAY	Art — Opening of County Schools Art Exhibit. Fine Arts Gallery, Balboa Park.			
11 WEDNESDAY	Lecture — Metropolitan Opera in Sound (Part II), William Roesch. Illustrated with records covering the Metropolitan Opera from 1905 to 1930. 7:30 p.m., Third Floor Lecture Room, San Diego Public Library. Free.			
12 THURSDAY	Films (International Film Series) — 'A Girl in a Mist' (Japan, 1955) and 'The Deadly Invention' (Czechoslovakia, 1958). Ken Art Cinema. Presented by University Extension, University of California. <i>Tickets:</i> BE 2-7321.			
14 SATURDAY	Travelogue — 'Sweden' — Narrator, Pittel Parker. 8:30 p.m. Russ Auditorium. Tickets by reservation only: BE 9-1231.			
15 SUNDAY	Music — Chamber Music Concert, 3:00 p.m. Fine Arts Gallery Music — Folk Singer, Joan Baez. El Cortez. Tickets: BE 0-8122			
17 TUESDAY	Theatre — 'Magic Sword' & 'Geronimo,' for Children. Mission Valley Playhouse. Tickets: BE 3-0512.			
18 WEDNESDAY	Music — Gerard Ensemble. 7:30 p.m., Third Floor Lecture Room, San Diego Public Library. Free.			
19 THURSDAY 20 FRIDAY 21 SATURDAY	Theatre — 'Night of the Auk' — Space age modern melodrama by Master Storyteller Arch Oboler. Sherwood Hall in La Jolla, presented by Old Globe Theatre. Tickets: BE 9-8122.			
22 SUNDAY	Film — 'Flanders in 15th Century' — 3:15 — 4:15 p.m. Fine Arts Gallery.			
22 SUNDAY	Music — Double Concert, La Jolla Civic Orchestra, 3:00 & 8:00 p.m. Information: GL 4-0046			
24 TUESDAY	Fine Arts Society Dinner, reservations members only, Fine Arts Gallery.			
25 WEDNESDAY	Music — Schumann's 'Dichterliebe,' Myron Carlisle, baritone; Mary Henson, piano. 7:30 p.m. Third Floor Lecture Room, San Diego Public Library. Free.			
26, 27 & 28	Theatre — 'Night of the Auk' (See April 19th for details).			
26 THURSDAY	Films — (International Film Series) 'Aren't We Wonderful'? (West Germany, 1958) and 'The Running, Jumping and Standing-Still Film' (England, 1959). Ken Art Cinema. Presented by University Extension, University of California. Tickets: BE 2-7321.			
28 SATURDAY 29 SUNDAY	Pageant — 'Ramona Pageant.' Re-enactment of the famous story of Ramona by Helen Hunt Jackson, 2:45 p.m. at Hemet, California. Reservations only. <i>Tickets:</i> BE 9-1231.			
29 SUNDAY	Music — San Diego Symphony. Earl Bernard Murray conducting. All Orchestral Program. Vivaldi, Weber, Elgar, Schumann. Russ Auditorium, 8:30 p.m. <i>Tickets:</i> BE 9-8122			



OMNIART

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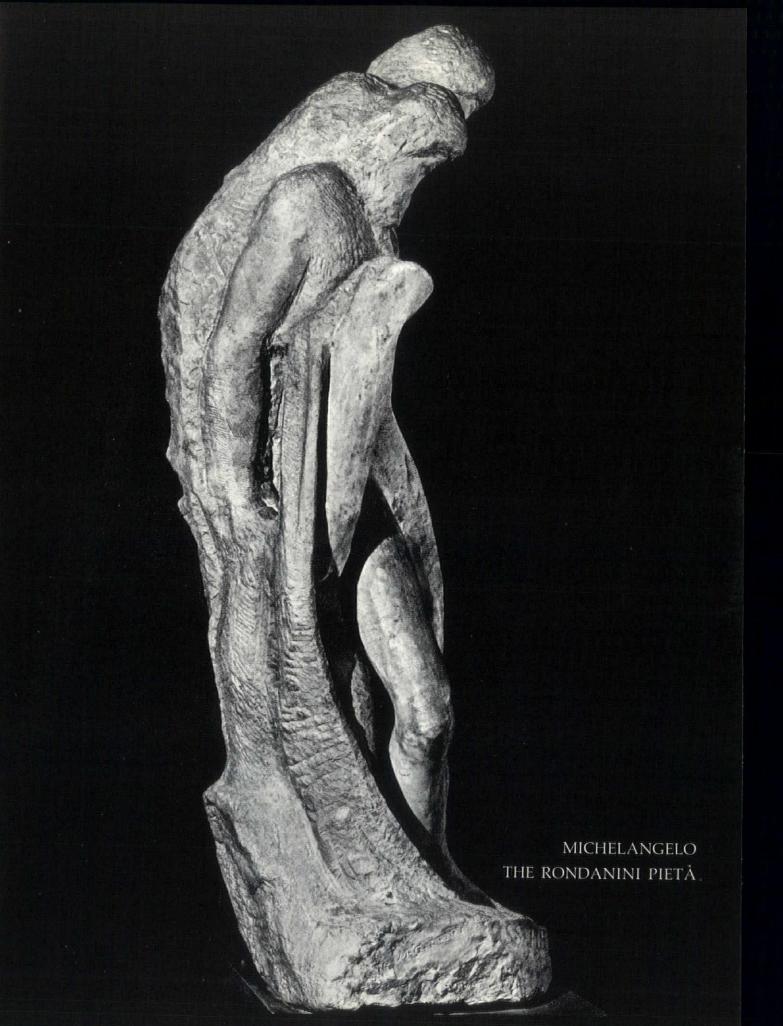
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1962 Honor Awards Program for Completed Projects

THE SAN DIEGO CHAPTER of the American Institute of Architects announces its second bi-annual Honor Awards Program, with Awards to go to Corporate members for the best work completed since 1952, unless it was previously shown as a completed project in the Chapter's 1960 Honor Awards Program. Special awards will be made to the client and contractor of each award-winning project.

This program is dedicated to encourage excellence in architecture and to recognize the many fine buildings designed by the San Diego members of the American Institute of Architects.

Awards will be given by a distinguished jury to best projects in eight categories: Commerce, Industrial and Office, Apartments, Hotels and Motels, Public Buildings, Religious, Residential Design, and a special award for work or projects in related fields on projects developed by chapter members.

Awards will be on the bases of site use, choice of structural system and materials, solution of client's program, and overall design excellence. The total number of awards will be at the discretion of the jury.

Jury will be composed of:

John O. Merrill, Jr., AIA, Partner with Skidmore, Owings & Merrill, Architectural firm of New York, Chicago, San Francisco and Portland, Oregon;

A. Quincy Jones, FAIA, Partner with Jones & Emmons of Los Angeles;

Edward A. Killingsworth, AIA, Partner with Killingsworth, Brady & Smith, Architects of Long Beach, California;

Samuel T. Hurst, Dean of School of Architecture, University of Southern California;

Jackson Woolley, San Diego Artist.

Judgment will take place May 3, 4, and 5, 1962.

Announcement of winners of Awards will be made at an Awards Dinner to be given at the House of Hospitality, Balboa Park, on Saturday evening, May 5, 1962. Winning projects will be displayed in the San Diego Fine Art Gallery, May 5 to May 27, 1962.

Deadline for receipt of mounts is April 27, 1962, at the AIA office, 2510 Fifth Avenue, San Diego 3, California.

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Omnibus



OMNIART is now available at Vroman's Book Store, 1153 Sixth Avenue, at 50c per copy, starting with this issue.

Thoughts on a typeface . . . by HANS TORGENSEN

WITH this issue OMNIART is introducing a new typeface. Designed by Hermann Zapf, ALDUS was produced for the 1954 Drupa exhibition. It was first used in Hugo von Hofmannsthal's 'Reden und Aufsätze,' constituting volume No. 339 in the Insel series.

Although bearing resemblances to the Italian renaissance letters, ALDUS has a decidedly 'nordic' look. In a suggestive sense it is dynamic and masculine. Its general atmosphere is that of firm strength combined with noble and simple elegance; of individuality without being odd; of spontaneous play rather than businesslike order; of music rather than mathematical perfection . . . Forgive me for being emotional, but that is what art does . . .

It is a strange fact, that although we in this country produce and consume more printing than all other countries combined, we seem to have lost the finer touch in favor of successive victorian revivals. While we are frantically trying to be 'cute' by digging up type designs from the Cheltenham and Benton era, the freshness in typographic initiative must still be imported from Europe. Gifted American type designers, as for example Warren Chappell and Walter McKay, had to go abroad to find takers for their type designs.

Let us recognize the fact that we still have an aristocracy amongst us. I do not mean the 'nobility' of power or money, but the most indispensable aristocracy of all . . . that of talent. Let us recognize it in typography as well as in architecture. Do not demand that they be deported. Beware us for the fate of becoming a grey mass of happy consumers.

A FIRST TIME AWARD will be presented at the national AIA convention in Dallas in May this year. Although authorized by AIA on 1957, the Architectural Firm Award has not been bestowed prior to this year. It will be presented to Skidmore, Owings & Merrill of New York, Chicago, San Francisco, and Portland, Oregon. Principals of the firm are Louis Skidmore, FAIA, Nathaniel A. Owings, FAIA, and Edward A. Merrill. Skidmore, Owings & Merrill was selected by AIA's Board of Directors for maintaining a high standard of excellence that has distinguished its architecture over a wide geographical area and in many building types. The firm received AIA First Honor Awards in 1952 for Lever House in New York, in 1956 for Manufacturer's

Continued on page 31



WE TAKE THIS OPPORTUNITY to introduce the new Telephone Planning Service Emblem and to announce the creation of Telephone Planning Service by Pacific Telephone. One of the objectives of this Telephone Company group is to assist architects in proper planning and to prepare telephone layouts for residential, commercial and industrial installations.

Telephone Planning Service engineers are conversant with the latest equipment and the wiring it requires. They can easily recommend the best layout sizes for concealed telephone wiring and conduit, and specify the correct size closets for the telephone equipment. In multi-tenant commercial buildings, for example, proper layouts minimize disturbing all tenants when installing or servicing one tenant's telephone equipment.

Another objective is Pacific Telephone's Residential Pre-Wire Program. In this program, each resident you plan may have complete 'Built-In-Wall' telephone wiring at no charge to the client. 'Built-In-Wall' wiring is a new concept, one which will permit the owner to have any type of telephone service he desires, in any room without exposed wiring. We are, in effect, wiring for the life of the home. Appointment for a home 'Built-In-Wall' installation must be timed after the rough electrical wiring is completed but before insulation, lath or plaster is placed.

No charges will be made for any of these services, and one call to Telephone Planning Service will handle all. To contact one of the Telephone Planning Service engineers in San Diego County, dial 295-0061 or ask the Operator for Toll Free Zenith 0090. Their office is located at 3940 Seventh Avenue, Room 120, San Diego 3, California.

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ARCHITECTURE ... the Concept

by JOHN R. MOCK

ALTHOUGH many new materials and structural systems have been devised in recent times, most of the fundamental principles of architecture are relatively old. Unfortunately, at times, many of these principles are either forgotten or too little comprehended. When these principles are reinstated by contemporaries, little action by others is usually spent on comprehension, for the tendency to follow blindly without logic is strong.

By the miscomprehension of Mies van der Rohe's dictum that 'less is more,' a whole new architecture of negative clichés was devised. Mies seemed easy to imitate and what were thought to be his principles were carried on with happy distortion, with an able assist by architectural magazines. Mies was simply saying that restraint is necessary in architecture; he was by no means proposing that we throw out the baby with the bath water.

As to what one master felt of this negative approach, Frank Lloyd Wright wrote: 'Commercialized as these latter-day two-dimensional facades appear: empty mirrors or emaciated steel-framed cages crisscrossed, they seem to have no more vitality as architecture of the depth-dimension than the radiator front of a motor car, a bird cage, a glass box at the zoo or a goldfish globe. These box facades are topped with a flat invisible lid in order to emphasize this box effect. The steel box-frame buildings of modern architecture now make a church, a house, a factory, or a hotel, all appear much alike—creating an impression somewhat similar to that made by a horse with his ears laid back'.

Mr. Wright's ideas of an organic and natural architecture have also been exploited blindly and willfully, but with even less success than the ideas of Mies. Basically this related to Wright's refusal to let his expressions remain fixed while he refined his principles and performance. Still the formula is exploited, perhaps in

'House Beautiful Magazine' by a former member of the Taliesin Fellowship. The academic forms are there; the module, the materials, the styles . . . all perhaps that is missing is the principle, the ethical performance. Again, the cliché is revived.

The truth is that genuine expression is the essence of architecture itself and cannot be imitated. To understand the basic principles that shaped the designs of these and other men, and of historical architecture as well, is right and justifiable. An attempt to follow any principle without understanding is fatal and therefore foolish. Existence of architecture without principles leads to disaster. The quality of vision called inspiration may still be lacking. Since inspiration cannot be learned or forced, it may only grow from within, and it takes a long time in growing.

Actually the philosophy of architecture employs a whole hierarchy of principles; and different architects give them different interpretations. These principles may be formulated in the following terms for the architecture of Minoru Yamasaki:

SILHOUETTE—through plastically developed profiles and penetrations.

SUNLIGHT—and the shadows generated by its intricate interruption.

SURFACE—richly responsive to demands of materials, methods and motive.

SURPRISE—the calculated sequence of unfolding visual experience.

SYNTHESIS—space structured for experiences of enjoyment.

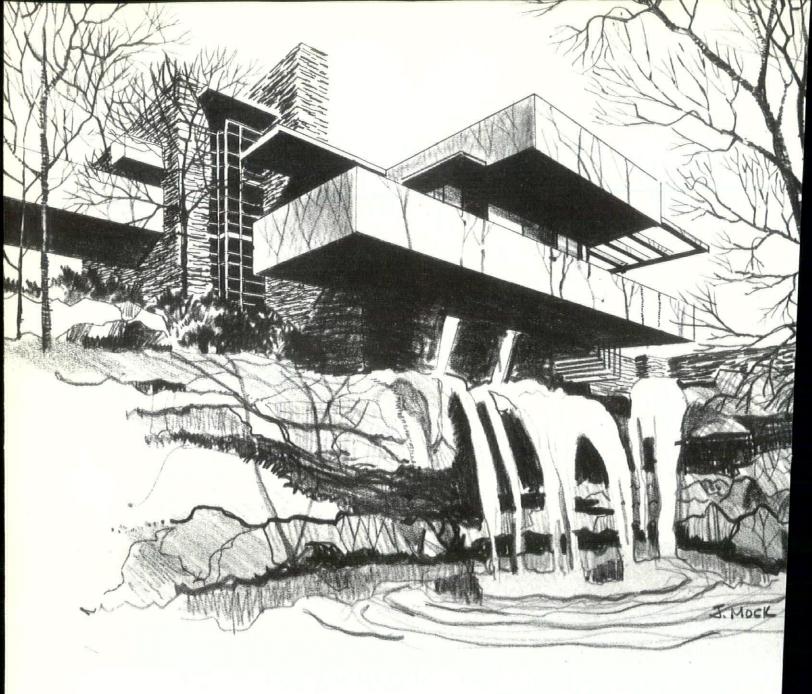
Or they may be defined in a much broader philosophical manner by the expressive Italian architect, editor, and publisher of the magazine 'Domus,' Gio Ponti:

FORMAL AND STRUCTURAL INVENTIVENESS: a form is unchangeable, unrepeatable, unique, and coherent in each part. It is a term of judgement brought to bear on the facility of the architect's.

IMAGINATION. Examples: in the Falling Water House and in the Ronchamp Chapel there is formal invention. In buildings where there is a simple repetition of elements there is no formal invention. Consequently, such elements are a matter of technique, not of art.

point where nothing can be added or taken away; it must arrive at unity, essentiality. Essentiality is the term of judgement that *measures* a work.

REPRESENTATIVENESS: in that a building must visually represent to the mind that purpose for which it was or is dedicated. In the masterpiece there is no equivocation. A palace is a palace, a church is a church, a house is a house. The Falling Water House by



Wright is exactly what it is; the chapel at Ronchamp by LeCorbusier is no more, no less, than *une chapelle*.

EXPRESSIVENESS: that wisdom of an architect which knows how to make his buildings understood by the visual message of its elements. It is an interpretation of those elements in such a manner that makes them clear in the language of architecture, and hence clear in the mind of the observer. It is the judgement of the architect's acuteness of the manner in which his imagination speaks.

ILLUSIVENESS: this characteristic is one which transposes the building to a higher level—sheerly poetic and unreal—where a volume, a dimension, a weight, or a manner becomes meaningful. Without this quality of poetry, of unreality, the building is not a work of

art; it remains in essence technique and engineering, not architecture. This is to say illusiveness is another term of judgement.

Beyond philosophy, there is an underlying interpretation which exists within architecture, with or without benefit of philosophy. It is the spative interpretation which may be described as: *The Art of Space*—from which a large part of the pleasure we obtain from architecture springs. Here it is worth much to quote Geoffrey Scott, the distinguished English critic who reveals in his book, 'The Architecture of Humanism,' the true value of space in architecture.

'But besides spaces which have merely length and breadth surfaces, that is to say, at which we look —architecture gives us spaces of three dimensions in

which we stand. And here is the very centre of architectural art. The functions of the arts, at many points. overlap; architecture has much that it holds in common with sculpture, and more than it shows with music. But it has also its peculiar province and a pleasure which is typically its own. It has the monopoly of space. Architecture, alone of the arts, can give space its full value. It can surround us with a void of three dimensions, and whatever delight may be derived from that is the gift of architecture alone. Painting can depict space; poetry, like Shelley's, can recall its image; music can give its analogy; but architecture deals with space directly; it uses space as a material and sets use in the midst . . . even from a utilitarian point of view, space is logically our end. To enclose a space is the object of building; when we build we do but detach a convenient quantity of space, seclude it and protect it, and all architecture springs from that necessity. But aesthetically space is even more supreme. The architect models in space as a sculptor in clay. He designs his space as a work of art; that is, he attempts through its means to excite a certain mood in those who enter it'.

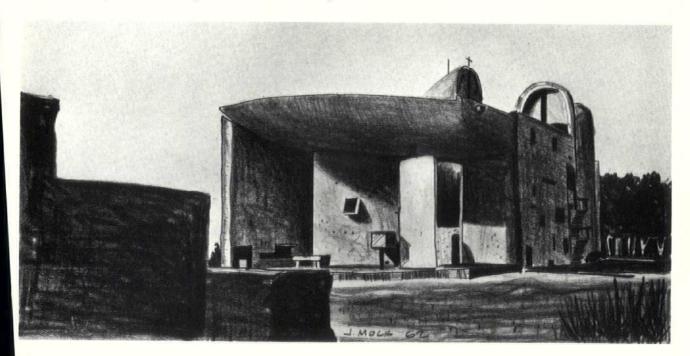
Therefore recognizing the essence of space, we know it is not plastic, static, positive, projecting of merely horizontal. It is hollow, negative, retiring, yet again dynamic. It is felt as motion connecting to the next space and the next space and to infinity. It is defined by light and the position of shadows; it is affected by color; by texture; by the voids and solids of its own context. It can be felt as the space just left. It is better defined by emotion and delight than by any set of dimensions; by the human experience rather than any

law or measure. It must evolve from the complex conditions of each particular case, and not be dependent on any 'fixed ratio' which may fail. Regardless of the time factor of its creation, if space serves the need of its creation physically and esthetically well, space will remain true to its promise of pleasure.

Among the masterpieces of contemporary architecture, the Chapel of Ronchamps by LeCorbusier and Falling Water House by Wright show clearly the difference in their manner of composition and spatial approach. The first in a strictly rational, yet sculptural manner; the second, organically with a complete sense of humanity.

LeCorbusier starts with the magnificent placing like a giant sculpture of masses, cones, cylinders, spheres, and other volumetric forms. Possibly seeming brutal to believers in elegance, yet unmistakenly powerful and timeless. Always making full use of his mystifying modular—a personal improvement on the ancient Greek Golden Section based on the harmony of the human body. All of this is carried out with perfect freedom, but still within a precise 'stereometric plan.'

In the case of Wright, as stated by Bruno Zevi, 'aspiration toward spatial continuity has a far more expansive vitality; his architecture is centered around the living reality of interior space and is therefore in opposition to elementary volumetric forms, to that proud detachment from nature characteristic of Le-Corbusier. For Wright, the open plan is not a dialectic carried on within an architectural volume, but the final results of a conquest expressed in spatial terms, starting from a central nucleus and projecting voids in all directions'.



ARCHITECTURE

... the Example

by JOHN R. MOCK

Presented on the following pages are a variety of examples of fine architecture. I feel, as the 1960 San Diego Chapter at Honor Awards Jury felt, that each example indicates an awareness of the principles of architecture within its architect creator. Even as each architect has given his own expression to these principles, beyond the fact of dissimilarity of building types, common relationships between each are apparent.

These relationships can be stated as follows:

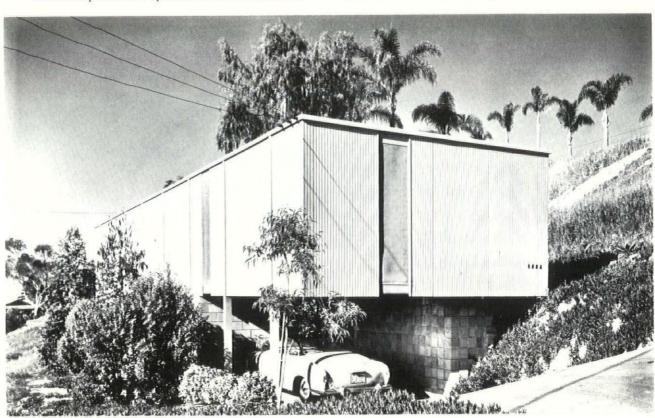
- Attention to local climate involving the basic conception of the building.
- Attention to space surrounding the building, as well as space within the building, to create harmony between building and site.
- Superior development of functional planning to serve the purpose for which the building was intended.
- 4. Experiment with structure not as an end in itself, but in response to a specific architectural need.

- 5. Simplified construction process through better integration of building elements.
- Application of the concept of surprise and delight by appealing to the senses, use of light and shadow, silhouette, suggestion.
- 7. Materials logically used to permit structure—form—space.

We may now proceed with the examples, with comment on each written by William G. Quinn, Southern California Editor of 'Pacific Architect and Builder.' But before examining the examples, we must realize that the photographs can only record these buildings statically, as seen from a single view point, that of the camera. To fully comprehend the value of architecture and of relations stated, these buildings and their spaces must become part of the viewers' experience and thus must be walked through or around, preferably both.

Town House on 24 ft. lot Architect: Homer Delawie, AIA Owners: Mr. & Mrs. Homer Delawie. Contractor: Bach Construction Interiors: Design Center Photos: Douglas Simmonds

Comments: Superb performance of orientation problems. Handsome qualities of light and space. The Architect handled his use of a small lot under limitations of a primitive zoning law in the best way possible. The Architect exercised environmental controls with imagination. Here he has proven the architect can meet and overcome the challenge of a difficult site.



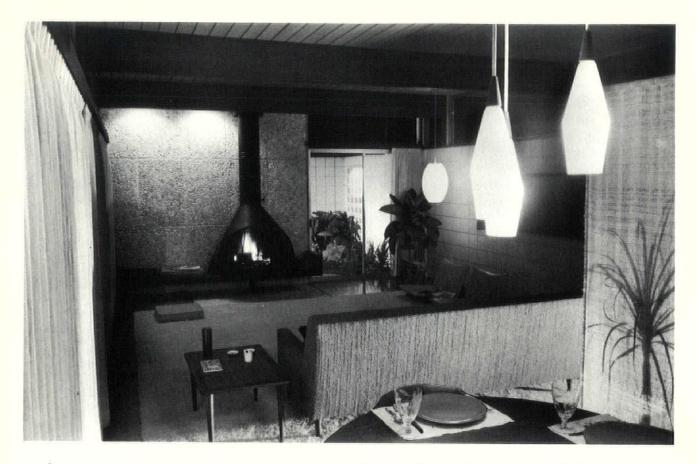




Residence for Mr. and Mrs. Martin L. Gleich Architect: Henry Hester, AIA

Photo: Julius Shulman

Comments: The Jury was impressed with the subtle elegance of this residence. The landscaping was used in the best way possible and the home creates its own environment. A complete environmental control within the site was an outstanding feature. The Jury liked its informal organization and congratulates the clients for their receptiveness and awareness of good architecture and sculpture within the structure.

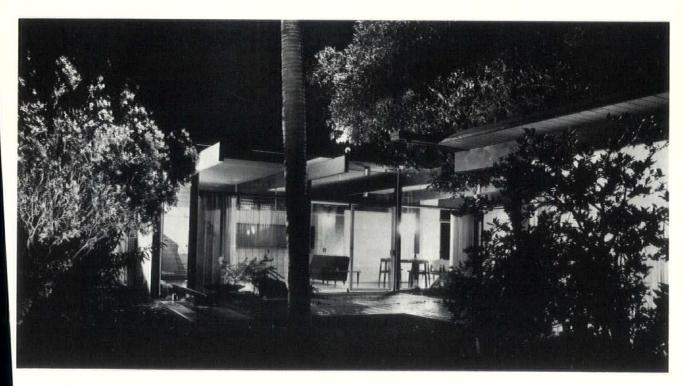


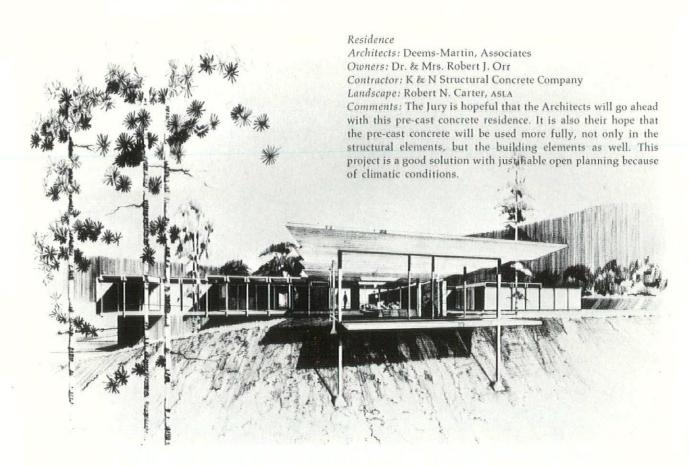
Residence Owner: Harold G. Sadler Architect: Harold G. Sadle

Architect: Harold G. Sadler of 'Tucker, Sadler & Bennett'

Photo: George Lyons

Comments: The Jury felt that this was a fluid plan with exterior spaces working well with interior spaces. They felt the over-all design was at times contrived, but the outstanding detailing of the residence convinced the Jury of its worthiness.







About April first of this year in the province of San Diego County the above deliniated dwelling will be completed by Vaun D. Acheson, and be open for your critical inspection

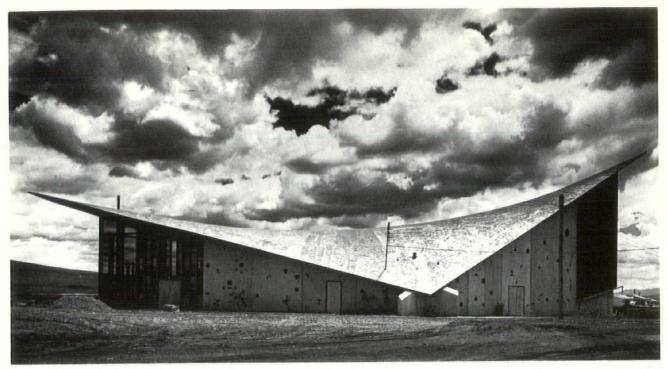
Architects: Hester-Davis, La Jolla, California Location Route: Highway 101 north to Solana Beach stop light. Right turn and continue 2 miles to Highland Drive. Right turn and continue ½ mile to entry of Montecillo Subdivision. Left turn and continue on North Lane to posted residence on right

Purveyor of this property: DAVID F. MORRIS, in association with BERK LAND COMPANY, Solana Beach, California - Telephone Skyline 5-4226



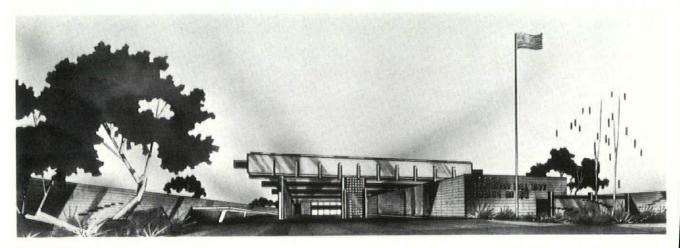
Apartment House Architect: Henry Hester, AIA Owner: Colonel Irving Solomon Contractor: Mabie & Mintz Photo: Julius Shulman

Comments: The apartment house is very rich and pleasing. The Jury was impressed by the individuality of the apartment plans with the end result of an interesting and varied selection available to tenants. The facade is modulated and divided in a three-dimensional manner. The balconies become outside rooms that offer privacy from other tenants. It shows a beautiful use of materials. The Contractor should be commended on the obviously fine craftsmanship.



Carlton Hills Lutheran Church Architect: Robert E. Des Lauriers Contractor: K & N Construction Co. Engineer: Richard Bradshaw

Comments: The church form goes with the hills and the color of the terrain. There is a general sense of space outside and inside and the altar form gives the structure height. The Award was given with reservations due to the two inside rooms and felt they should have been made part of the project in some other way. They also took exception to the integration of religious symbols in the concrete forms. However, they recognized that this is a difficult type of form, not well known, and felt that this structure shows how it can best be used. It is a real achievement in interior spaciousness and its relation to the outside is successfully handled. The Architect made a vigorous and bold statement in this design, but the foreign bodies in the interior space shows timidity.



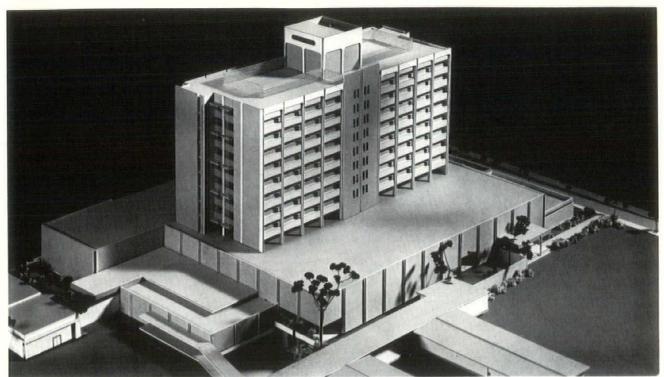
Fire Station for the City of San Diego Architects: Tucker, Sadler & Bennett

Comments: This project, the Jury feels, has freshness. It is a clear, simple statement that is identifiable and not arbitrary. The Architects have shown awareness of climatic conditions and happily did not provide needless doors in the fire engine area.



Office Building for Western Lumber Company Architects: Johnson & Anderson, AIA Owner: Western Lumber Company, National City, California Contractor: C. A. Larsen Construction Co. Photo: Douglas M. Simmonds

Comments: Total concept expressed good use of wood as product is. Excellent total development of the area, beautifully coordinated. The Architect presented a very careful integration of an often times difficult design problem. Excellent expression and capitalization of the very character of a lumber yard itself; concept shows integrity. Building handled sun screening and control of light, well. Ideal landscape solution for an industrial building.



General Hospital for San Diego County Architects: Paderewski, Mitchell & Dean Wulff & Fifield Structural Engineers: E. L. Freeland Contractor: Robert E. McKee, Inc.

Comments: The Jury recognized the complexities involved in such a project. A large hospital is a technical kind of building that can be done only by conscientious and devoted architectural service. It was their feeling that this project was carried out with skill and consistency.



El Cortez Convention Facility Architects: Deems-Martin, Associates Owners: Handlery Hotels, Inc. Contractor: Peter Kiewit Sons' Co.

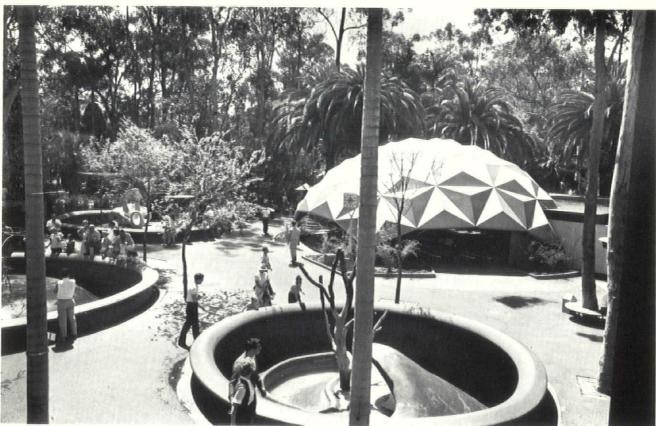
Photo: Ed Seivers

Comments: The Jury is hopful that the final solution will have the clarity of the model presented. The project makes good use of advanced structural techniques and has a straight-forward mechanical solution.



Regional Center Study, City of San Diego Architects: Frank L. Hope & Associates Photo: Busco-Nestor

Comments: The Jury felt it should recognize this effort to solve downtown City problems. The study also shows the Architect's rightful place in community planning.



Children's Zoo Architects: Ruocco & Delawie, AIA Geodesic Dome Design and Construction: Jeffrey Lindsay Contractor: Callahan Bros. Photo: Ernest Braun

Comments: Highly commendable effort to bring children in contact with animals and nature. A successful collaborative effort of client and Architect. The idea of a Children's Zoo itself is a refreshing and worth-while City project of which San Diego should be very proud.



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SCALE MODELS

... a Value to Architecture

by WILLIAM R. TIPPLE

SAN DIEGO has seen a great deal of scale models during the past few years. With all the new projects proposed for this area, architects have turned to models as the best means of presenting these projects to their clients and the public. Through this three dimensional representation the untrained person will have a better understanding of the project and an ability to appreciate the total scope of the architect's design. Models can be used in the preliminary stage of the design work for the purpose of establishing the mass proportions, basic functional relationships, or even to show the site advantages or limitations. More commonly however, models are used as a part of the final presentation of the architect's design to the client. An important factor today is the use of architecture in creating the corporate image of a company in the public mind. Models

have served very well as a forerunner in the creation of this image.

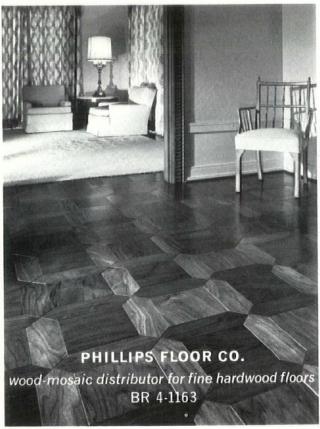
Another key role of scale models is in the Planning and Urban Renewal fields. Many city governments throughout the country have been using models as the best means of showing the public the far reaching potentials of orderly planning. The taxpayer, being the client in this case, must be able to see very graphically what is proposed. All the maps, charts and surveys cannot fulfill these needs. The use of a scale model in a city's public relations program, can many times mean the difference in whether or not the public will accept the planning proposals.

Philadelphia, in conjunction with their Urban Renewal Planning produced a model of tremendous size and complexity. It is mechanically operated and can actually lift out the old sections of the city and replace them with entirely new planned areas. Coordinated with these movements is a commentary describing the scope of the project. This model is probably the most elaborate one produced for this purpose in the country.

Under the sponsorship of a local department store, Detroit's planning department produced a large model of its 2500 acre central area, which projected the growth of that city up to 1975. This model greatly helped the implementation of this project.







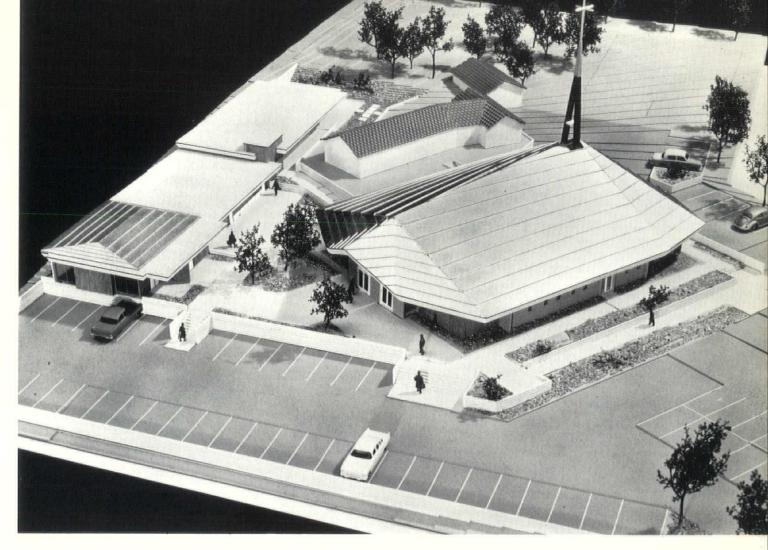
San Diego's Centre City Project has been greatly helped by the development of the central area model. This model at present illustrates the tremendous growth of new building in the central area, and demonstrates the great changes the skyline of San Diego will undergo in the not too distant future. The central area model shows the public the work of the planning department in its strivings for an orderly development of the heart of San Diego.



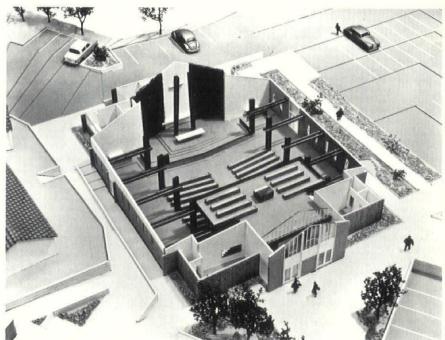
San Diego Central Area Model by William R. Tipple & Gerald Brewer

There have been many models built recently to demonstrate the blending of new architecture with the old. Many fine historical buildings, though alterations and additions of unsuitable modern extension, have been completely spoiled. This is another instance where the model can be used. By its aid the correct proportion, colors and texture can be decided on a small scale and the additional structure designed to harmonize with the existing portion. A model of the existing work is prepared and then the new portion can be made separately and fitted to it. This way the model can very quickly demonstrate whether or not an architect has given enought thought to the building's physical relation to its surroundings.

In the construction of models there is quite a wide range of production techniques. There are many models produced that are overburdened with extraneous detail. This type of detail can detract from the designer's real feeling for his building design. Many materials used by the modelmaker may not express reality but they do represent the spirit of the design. Through the correct graphical analysis of the building design the total theme can be expressed to the fullest. Modelmaking will continue to be one of the best design mediums available to the architect, for it is a medium which expresses all the facets of building design.



Proposed Trinity Episcopal Church, School and Social Hall Model by William R. Tipple & Gerald Brewer



Same with roof removed

Clinton H. Cowgill, FAIA:

ELECTED TO FELLOWSHIP in the American Institute of Architects in 1950, and recently elected to Emeritus status on his retirement, Mr. Cowgill has been active in affairs architectural since 1928 as educator, author and editor.

He has served the American Institute of Architects as Treasurer, Secretary, Vice President and President of the Virginia Chapter from 1936 to 1941; Member of the Commission to Survey Architectural Education and Registration from 1949 to 1954; Editor of the Handbook of Architectural Practice, 1956 to 1961.

Other offices held: Member, Vice President and President of the Virginia State Board for the Examination and Registration of Architects, Engineers and Land Surveyors, 1932 to 1951; Member and Secretary of National Architectural Accrediting Board, 1942 to 1952; Member, Chairman of Board of Review, Vice President and President of National Council of Architectural Registration Boards, 1942 to 1951; Chairman of Virginia State Board of Education Research Committee 1950 to 1956; Head of Department of Architecture, Virginia Polytechnic Institute, 1928 to 1956.

He is author of 'Architectural Practice' (with Ben J. Small): 'Building for Investment'; and 'Building Type Reference Guides for AIA Journal.' He has had many articles in the 'AIA Journal,' official publication of the American Institute of Architects.

A resident of Blacksburg, Virginia, for many years, Mr. Cowgill moved his residence to Washington, D.C., in 1956 when he became a member of the staff of the Institute there.

The Cowgills moved to La Jolla in the fall of 1961 on Mr. Cowgill's retirement from active service with the Institute, and he transferred his membership to the San Diego Chapter on January 1, 1962, where he is taking an active part in the professional activities of the San Diego Chapter as Chairman of its Office Practice Committee.

The San Diego Chapter proudly welcomes Mr. Cowgill to its membership and to the community-with his distinctive background of knowledge of professional affairs in the field of architecture, and his great interest in the community, its progress and the important position of architecture in its development.

ARCHITECT

DOES

As a preface to 'What an Architect Does' by Clinton H. Cowgill, FAIA, following is reprint from 'Your Architect' prepared by The Pennsylvania Society of Architects in a prospectus to The Synod of Pennsylvania of the Presbyterian Church in the U.S.A.:

'A Building Program involves the Owner, the Architect, and the Builder and each has certain specific responsibilities in relation to the other two parties.

'The Architect as a professional man represents his clientthe Owner-and in the process he safeguards the client's interests; however, he is also committed to protect the rights of the contractors. During the construction phase, the Architect becomes the interpreter of the documents-the drawings, the specifications and the conditions of the contract-and the judge of performance without siding with either the Owner or the Builder. Because of his professional status the Architect is also charged with protecting the health, safety and welfare of the community. It is with these factors in mind that our State maintains a high standard of practice via its Architects Registration

'An Architect studies the client's needs, space requirements, budget and site and then by applying his special training, experience and talent, he develops a three dimensional solution which, because of its aesthetic qualities, is identified as Architecture.

'His knowledge and experience however extends beyond planning and design alone. Methods of construction, the latest developments in materials, new and special equipment, local and state building codes, job accounting, acoustical considerations and so forth are all part of his area of concern in relation to churches, hospitals, stores, manufacturing plants and buildings of all types'.

An architect does much more for his client than most clients realize. The nature of his service is so well understood by most architects that they tend to assume that everyone understands it, and they are shocked when intelligent people in high places appear to be misinformed

One of the most common misconceptions is an exaggerated opinion regarding the importance of an architect's working drawings and specifications in rela-

tion to other phases of his service.

Laymen often fail to realize that working drawings and specifications are primarily 'instruments of service'—a means of communicating what is in the architect's mind to the bidders, construction personnel, producers and all of those who collaborate to make the architect's design a reality.

Laymen are rightly impressed by an architect's working drawings, which illustrate in detail a proposed building's construction and its often complicated equipment. Working drawings produced by American architects are marvelous technical achievements and architects are quite properly proud of them.

Also, specifications, with the General Conditions of the Contract and Supplementary General Conditions, the Instructions to Bidders and the Proposal Form (which usually accompany the Specifications), while not as spectacular as the working drawings, are fully

as important.

But by far the most important part of an architect's service is the design of a project. This involves study of both conditions and requirements. A design which would be suitable for one site may be entirely inappropriate for another. Site conditions which affect the design may include topography, trees, access, utilities, drainage, quality of soil, prevalence of earthquakes and rock formations. Climatic conditions may also influence the design. The general requirements of buildings are studied by architects as part of their technical education, and also during their interneship and their years of practice. In addition to this, for each project, it is necessary for the architect to study its special requirements. This may involve extensive collecting, collating and integrating of data, and the study of financing and land use problems. The design of a building project often involves structural design, site development, mechanical, electrical and civil engineering, and a study of the relation of the project to its surroundings and the total urban plan. The results of all of this design study are usually illustrated by the architect's schematic and final design drawings, and may be described in general terms. During the design process, the architect keeps his client informed concerning the probable cost of the project.

By means of design, an architect-if he be compe-



CLINTON H. COWGILL, FAIA

tent-improves the physical environment, not only of the owners and occupants of a building, but also of all who visit or observe it.

But it is during the construction phase of an architect's service that the design becomes a reality. During this phase, also, an architect advises his client regarding many important transactions, including the selection of contractors, changes in contracts, payments due the contractors, and final acceptance of the work. Periodic visits to the site, the examination of contractor's shop drawings, and establishment of acceptable standards for workmanship, materials and appliances are the means by which the architect endeavors to obtain satisfactory service from the contractors.

An architect is his client's professional advisor. Even though he is pledged to see that contractors are treated fairly and that the public interest is protected, he guides his client honestly. An architect never entertains an interest which conflicts with the interest of his client. Payments for architectural services are small compared to the total cost of a building.

An architect may save for his client a larger sum than his compensation and increase the value of a project many times the cost of his service.

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New Fellows



HEARTIEST CONGRATULATIONS go to C. J. Paderewski who received word March 14th of his election as a Fellow of the American Institute of Architects. His election resulted from action taken in Washington, D.C. at AIA headquarters.

'Pat' was nominated by the San Diego Chapter for his outstanding, continued service to the Architectural profession and received his Fellowship under the classification of 'service to the Institute.'

Cited in 'Pat's' biographical background were the following areas of service.

He has been a member for over 12 years of the California State Board of Architectural Examiners, including President for two and one-half years and Secretary for one year. He was responsible for the policy permitting the two stage registration examination and represented the board in efforts to improve the Architects' Practice Act in the State Legislature.

He has been a member of the Board of Directors of the National Council of Architectural Registration Boards for three years and is currently Treasurer. His work with the National AIA on various committees

Continued on page 31

JACK R. Lewis, a past President of the San Diego Chapter, American Institute of Architects, has been named a Fellow of the Construction Specifications Institute, a national organization of architects, engineers, specification writers, contractors and manufacturers representatives, numbering more than 5000 in 48 chapters. In the twelve years of its existence, the Construction Specifications Institute has had but eight Fellows of the Institute, three of whom are deceased.

The primary aim of the csi is to improve the method and content of construction specifications through technical research of local and national committees and to publish such research for the use of all in the construction field. The organization works closely with other construction organizations by liaison and joint committees with AIA; Specification Writers Association of Canada; AST&M; American Standards Association and others.

Jack's activities with the AIA have consisted of Treasurer, Vice President, President and Director of the San Diego Chapter; on a state level, delegate to the California Council, liaison with the California Producers Council and Chairman of the University of California-AIA Program; in national affairs, National Committee on Research, Chairman Commercial-In-

Continued on page 31



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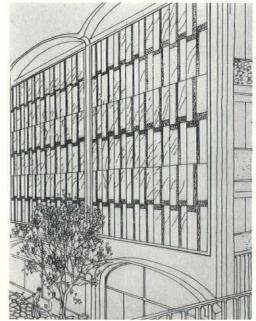


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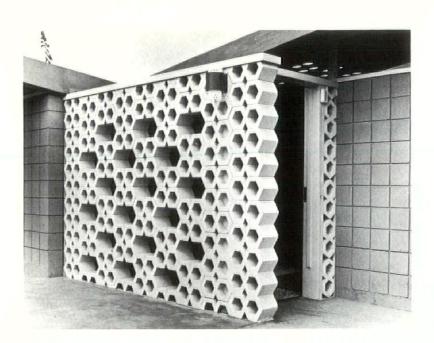
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OMNIBUS . . . Continued from page 3

Trust Company Fifth Avenue Branch in New York, in 1958 for Connecticut General Life Insurance Company in Bloomfield, Connecticut, and in 1961 for Pepsi-Cola World Headquarters in New York. Its most recent work has included the Air Force Academy in Colorado Springs, Colorado, and Chase-Manhattan Bank in New York.

The San Diego Chapter, AIA, salutes these distinguished members of the Institute and the profession for this recognition of their contributions to architecture.

C. J. PADEREWSKI . . . Continued from page 25

and his outstanding service with the local chapter of which he was twice President was also cited.

In other areas of service, 'Pat' worked 8 years with the California Council of Architects School Building Committee devoting much time to the formulation of various reports and guides in this area of the profession.

Graduated from the University of California at Berkeley in 1932, 'Pat' has further served with many Civic organizations including: the Chamber of Commerce, the Downtown Association, the U.S.O., the San Diego Symphony Orchestra Association, the City Building Department and the United Fund.

'Pat's' personal philosophy includes the belief that it is the Architect's mission to preach the gospel of architecture at every opportunity in order that an ever increasing percentage of our people will appreciate and demand good architecture. He has diligently pursued this philosophy throughout his professional career and it is only justice that he should be honored at this time as a Fellow of the American Institute of Architects.

JACK R. LEWIS . . . Continued from page 25

dustrial Committee; delegate to Pan American Conference and AIA-AGC Joint Conference. He has been equally active in CSI as Charter member, President and still Director of the San Diego Chapter; Director Region 11 (California, Arizona, Nevada, Hawaii) from 1956 to 1962, Chairman Region 11 Organization in 1959; on a national level, member of the National Chapter Organization Committee, National Awards Committee, and Technical Review Board, Chairman of the National Technical Committee; and recipient of the 'President's Plaque' award in 1961. In the coming year 1962-63, he will become the chairman of the national seven-man committee on Technical Research (Technical Review Board) and is an unopposed nominee for the position of National Vice President.

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Chapter Notes





THE MARCH REGULAR MEETING of the San Diego Chapter, AIA, was held March 1st at the Point Loma Inn, with 72 members and two guests in attendance. Originally scheduled for March 14th, the meeting was devoted to discussion by members of the Chapter on its views of the Centre City project. Models and drawings of the initial concepts of the project, as prepared by the Supervising Architect, were on hand for inspection by the membership. Because of the significance of the stand of this professional group on this all-important community program, it was a closed meeting, the only guests being Phil Walling, Assistant Planner for the City of San Diego, and William Gerhardt, Coordinator for Urban Renewal for the City of San Diego.

Following a report by Mr. Walling and Mr. Gerhardt of the long-range planning and activities of community leaders and groups which culminated in the Centre City project, presented by the Supervising Architect, Samuel W. Hamill, FAIA, there was discussion by the membership of this program, which resulted in passage of a resolution for immediate presentation to the City Manager and City Council of San Diego.

Landscape Architecture is Keynote of WAL March Meeting

'RELATIONSHIP of Landscape Architects to Architects' was the program for the March meeting of the San Diego Chapter, Women's Architectural League, at the University Club March 21st. The luncheon and program were preceded by a Board meeting and social hour.

The important relationship of the two factors of landscape architecture and architecture was informally presented by Mrs. Harriet Wimmer, guest speaker, of the firm of Wimmer & Yamada, Landscape Architects. Active for many years in San Diego in this field, Mrs. Wimmer is a long-time friend of many of the members and has collaborated with the San Diego architect members of the American Institute of Architects on local projects.

The guest speaker is a member of the American Society of Landscape Architects, the national organization comparable to the American Institute of Architects, and since last November has been consulting landscape architect for the University of California at San Diego. The firm of Wimmer & Yamada is the Ex-

ecutive Landscape Architect for the present work being done at the new University campus. Mrs. Wimmer received her A.B. degree at Stanford, and studied at the California School of Fine Arts in San Francisco and the University of Oregon School of Landscape Architecture.

A report was given by Beth Zimmerman on the prospects of attendance at the Old Globe Theatre party scheduled for April 5th, and all members were urged to make their reservations at once to ensure the success of this annual event.

Chapter, AIA, at Berkeley announces their Structural Engineering Seminar from March 1, 1962 and continuing every Thursday night through June 14th. They also announce the availability of a newly revised and up-dated Structural Engineering Syllabus. This book now covers the new sections of the State examination, is in accordance with the 1961 Uniform Building Code and includes approximately 250 pages. Is on sale now for \$10.00 to those attending the lecture series; \$12.00 to all others (plus postage if mailed). Joyce Rasmussen, Exec. Sec. for the East Bay Chapter comments that in the past there have been some requests from this area for this syllabus—so now you know where to get it.

KUDOS GRATEFULLY ACCEPTED . . . the San Diego Chapter delegates to the State organization meeting of the California Council, AIA, at Monterey—February 26 & 27 took that opportune time to give to the 40-odd members of the Board of Directors a copy of our February issue of OMNIART. It was most gratifying to hear the nice comments on our new venture from their fellow architects. Many of the Chapters now publish a bulletin and are aware of the many ramifications that go into making it a reality . . . and a continued success. Granted, they had time for only a cursory inspection of the format, the graphics-in fact, the whole edition. But the San Diego Chapter will also welcome their criticism, and certainly any contributions they might wish to make to the editorial critique . . . because these men are vitally interested in all the arts . . . in all State activities . . . and in the implementing of their profession through these arts and activities.

mon 2

reflections of an executive secretary who conned the board of directors into sending her to the state organizational meeting at monterey . . . or . . . by ALICE

SO THE BOARD SAID GO . . . and you frantically scan wardrobe, dig out your hurty pumps and your Christmas gloves, trimmed with MINK, yet . . . makes you feel a little like Zsa Zsa Gabor, but not much . . . borrow your girl friend's best coat and on a Sunday a.m. away by auto for Monterey. On your first trip thataway, you gawk like a tourist and exclaim about everything . . . these freeways aren't so bad, hey, look, there's Hollywood-or is it?-no smog? shoot, you always wanted to see some . . . you mean that's all there is to Los Angeles? Oh, the freeways simplify it. oh, and you're up the line and driving through intermittent showers and sunshine and suddenly you're at the maudlin state going through rolling hills of pale green velvet from the recent rains, no billboards, little traffic, beautiful countryside with only cows and horses and your Iowa upbringing goes nostalgic at the peace and quiet of this pastoral scene . . . and you know Progress will encroach on it soon and you're resentful, because you haven't seen such as this for years and maybe your children may never see it unless you hurry and take them by, and it should be here forever . . . oh, well.

The sun disappears, and night brings more rain and you arrive at the Mark Thomas Inn and the Jose Jiminez bellboy offers, 'ride in the bahggy, milady?' and you wish you had, but to dinner and a little exploration. At night, looks wonderful but little and quaint and there's Fisherman's Wharf—look in the windows and try cocktail here (now they're making Player Pianos again and they aren't museum pieces, how about that!) and soup there and look in the windows and shiver and shiver! And it's cold! Snow on the mountains almost down to the highway, cold rain and wind . . . but there's always the mink-trimmed gloves!

Monday morning at breakfast you greet old friends (cause you're a vet with two Board meetings behind you already) and meet new ones. (The State Organizational Meeting is comprised of delegates from all eleven Chapters of the California Council of the American Institute of Architects; these delegates are the Board of Directors of the Council). To the business at hand at 9:30, and you start taking notes . . . and you listen to each program proposed by the delegates of each Chapter and you're glad you came as each program tells you a little more about an area outside your bailiwick. And you watch that moment when the immediate past President, San Diego's Frank Hope, hands the gavel to the new President William Stephen

Allen, FAIA, and know there is a little poignancy always . . . that the imm. past pres. will miss it all and yet is glad to hand over the reins and get back to the store . . . that the new pres. feels humble but is obviously so capable . . . and you're proud to know two such distinguished gentlemen.

To lunch with the Chapter Affairs Committee, composed of the presidents of all eleven chapters, and there you find a unanimity of purpose for the profession that will become the pattern of the entire meeting . . . through the afternoon session to closing that day . . . then on a lighter vein to the cocktail party and dinner hosted by the Monterey Bay Chapter. More yakking with old friends, more meeting new, keep your badge out where everyone can see it and know you're from San Diego . . . and it's coooold outside.

Comes the dawn Tuesday with brilliant sunshine, the deep green of the hills and lawns and the blue ocean and it's beautiful but still cold. And to the last meeting, and you're impressed as the individual projects of the Chapters evolve into a solid agreement of these 40 men, speaking for 1688 architects in the State of California, and for a proud profession. And you're still taking notes and watching and listening and appraising . . . and suddenly it's over until June in Santa Barbara.

Ready to go? Back to the salt mines . . . in bright sunshine, and you're still impressed with the country-side as you head back but a little more subdued. And you don't yak so much about anything and you're tired and wasn't it great?? Through the lovely hills, and there's that beautiful ocean again—nothing like it—and Los Angeles at night, towers of light like a fairyland and all of the inconsequentials hidden by the night! Stop for dinner—prime rib out of this world! And now you're talked out, eaten out and worn out and catch a wink (just an hour or so) and there's La Jolla. Home . . . and your own bed feels good . . . and gotta get going tomorrow . . .

And tomorrow does dawn and back to the routine —more meetings . . . wow, look at that mail that stacked up . . . and more meetings . . . and more notes . . . and you polish off a good week and snicker when the Saturday Evening Post provides the clincher,

MOVED AND SECONDED

The minutes of this meeting Are more like hours, I swear. The long debates aren't heated; Just swollen with hot air.

And numb of haunch and wilted By this exhausting bore, I rise to make a motion . . . On tiptoe to the door!

Hmm . . . wonder what Santa Barbara's like in June . . .

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