

# Calendar of Events



Courtesy of the San Diego Chapter of the Producers Council, Inc.  
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- 3 musical** Through July 15. *The Student Prince*, starring Peter Palmer. Circle Arts Theatre. Tuesday through Friday, 8:30 p.m. Saturday, 7:30 and 10:45. Sunday, 8:00 p.m. Tickets: BROWning 8-6060 or BELmont 9-8122.
- 5 theatre** Through July 7. *Wilde Evening with Shaw*. Co-directed by Cedric Hardwicke and Richard Gray. Sherwood Hall. 8:00 p.m. Tickets: GLEncourt 4-0183.
- 7 theatre** Opening night of *Othello*. The San Diego Shakespeare Festival. Old Globe Theatre, Balboa Park. For schedule and tickets: BELmont 9-8122.
- 12 music** Recital by world famous Edgar Lustgarten, Cellist. Sherwood Hall, La Jolla. 8:30 p.m. Tickets: GLEncourt 4-0183.
- 17 musical** Through July 29. *Gypsy*, starring Gisele MacKenzie. Tuesday through Friday, 8:30 p.m. Saturday, 7:30 and 10:45. Sunday, 8:00 p.m. Circle Arts Theatre. Tickets: BROWning 8-6060 and BELmont 9-8122.
- 18 art** Through August 19. One man show of Contemporary Paintings by Carl Morris. The Art Center in La Jolla.
- 20 art** Through August 31. Contemporary Japanese Prints by Yogo Hamaguchi and Keiko Minami. The Fine Arts Gallery of San Diego.
- 24 music** *Viennese Night*, with Earl Bernard Murray and the San Diego Symphony Orchestra, the Symphonic Chorale and the San Diego Ballet. Balboa Park Bowl 8:30 p.m. Tickets: BELmont 9-8122.
- 31 music** Earl Bernard Murray and the San Diego Symphony Orchestra with Ferrante and Teicher, duo-pianists. Balboa Park Bowl 8:30 p.m. Tickets: BELmont 9-8122.



## OMNIART

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### Credits:

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Illustrator D. Wayne Millsap prepares  
color overlays on finished drawings  
See article page 2











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Team planning involves art studio, lithographer, advertising agency and Home Federal's advertising and leasing staff



Home Tower in its present state of completion

## agency, Artist, Printer...

By WILLIAM H. CLARK

WHEN you are selling cars or clothing or food, the job is fairly straightforward. You show the prospect your merchandise, or, at the very least, a good, clear photograph of what he is expected to buy. What is to be done, however, when you can't show the product, because it simply doesn't exist yet? And (to add to the problem) when it is vitally important from an economic standpoint to have the product already sold by date of completion? That, in short, is the sales job faced by the Home Federal Savings and Loan Association of San Diego in leasing space in the new 18-story "Home Tower" now under construction.

Recognised at the outset was the fact that the product itself is a highly tangible one . . . space in a major office building . . . and that tangible commodities are best sold by *graphic* images. Translating the goals of the building's owner, architect and builder into specific impressions of a completed building thus became the job of a team experienced in every phase of printed graphics from original copy and graphic concept, through design, illustrations and photography, to the finished product. The result: a brochure that effectively presents both the aesthetics through art and pho-



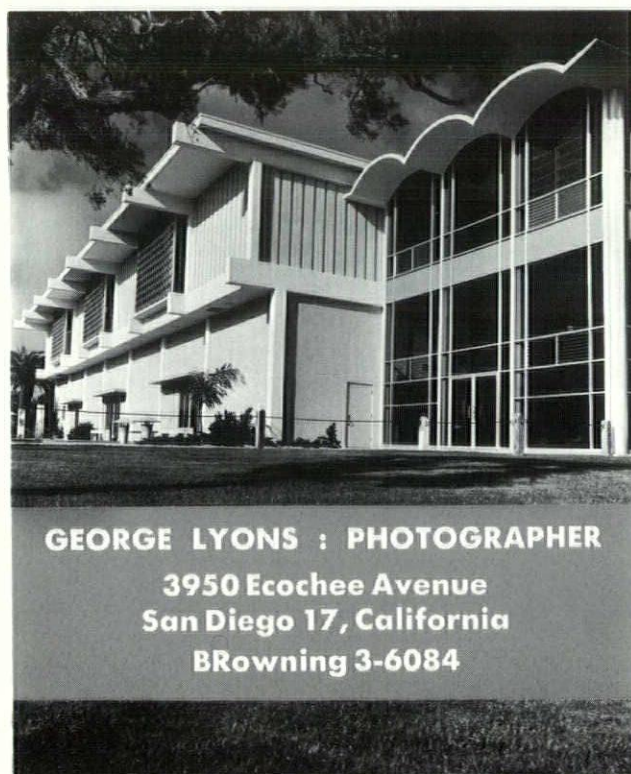


tography and the detailed commercial advantages of the still-unfinished building in the written word.

The team's initial meeting included everyone concerned with the project: Home Federal's leasing head; Frank Hope, the architect; Barnes Chase Advertising agency's account supervisor, executive and designer; the illustrator from the IMAGE studio, and a representative from the lithographer, Frye & Smith, Ltd. Important to the success of the project was the fact that its goals were spelled out first-hand; no one had to work from handed-down interpretations.

Objectives of the brochure were enumerated by the building owner and the ad agency. Typical of the questions it had to answer for prospective tenants were these. What is the building's design, and how will it compare with other San Diego buildings? Will it be an easily recognized "prestige" address? Is it a convenient location for visitors, customers, employees? What facilities, floor plans and services are available? Does the Home Tower offer distinct advantages over other, existing office space in San Diego?

The content of the brochure outlined, the graphics team went to work carefully coordinating the design illustrations and photography to produce the finished brochure. Direct liaison between architect and brochure designer insured that the former's design philos-



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 RICHARD LAREAU: *California Western University, Library*



*Illustrator and production artist checking completed art flats*

ophy . . . prestige appearance, advanced design and concept . . . carried through to the printed page, liaison between designer and owner/ad agency kept the brochure on course as a true *selling* tool . . . one capable of giving the prospective tenant sufficient information to justify his making an advance commitment for space. With the lithographer following through at every step, the owner was given assurance that the brochure would not only be within budget but would in every respect reflect the care and thought entailed in the building itself.

Lacking the actual product, the brochure is expected to be the leasing agent's most important tool for providing the vital 'image' that must precede the actual signing of a lease.





WE REGRET that we are unable to show page-reproductions of the excellent brochure as described in Mr. Clark's article. The example clearly shows the advantages of an early, direct liaison between architect and graphic artist. We also regret that this is seldom carried through 'down to the sign on the restroom door.' . . . How often have *you* seen building signs that lack any relationship whatsoever with the building they are expected to improve?



## FINE ARCHITECTURE . . . *a matter of selling*

*by* DONN SMITH

OMNIART this month, in large percent, is devoted to the field of graphic art. It is apropos, in view of the title of the magazine, that such an issue be included periodically. Sponsored and conceived by Architects the magazine itself has become a graphic sounding-board for the Architectural and allied professions.

Have Architects stopped here with their ventures into graphics, however?

Where were the Architects some weeks ago when an outstanding reception and display of competition winners was staged by the "Advertising People" at five p.m. in the upstairs lobby of the El Cortez Convention Center?

The display ranged from award-winning letterheads and business cards to brilliant and eye-catching advertising layouts. The organization of the display was more than adequate, the display material was complex and exciting, refreshment was available, and several acquaintances in the "ad industry" graciously explained the more complex techniques to a novice like myself, who is aspiring to the title "Architect." I saw no Architects at the exhibition.

I did, on the other hand, see many businessmen and civic leaders who are clients, or potential clients, of the Architectural profession enjoying the same tour and explanation I had received.

Architects are not permitted to advertise. We do, however, make presentations of our work and, most importantly, our ideas. We make these presentations to some of the same businessmen and civic leaders whom I saw at this reception. These men, with few exceptions, are aware of the latest techniques in the field of graphic art and are using these techniques daily to increase their sales, to explain their products, and to improve their "public image," if I may borrow a phrase from the industry.

Continued on page 29

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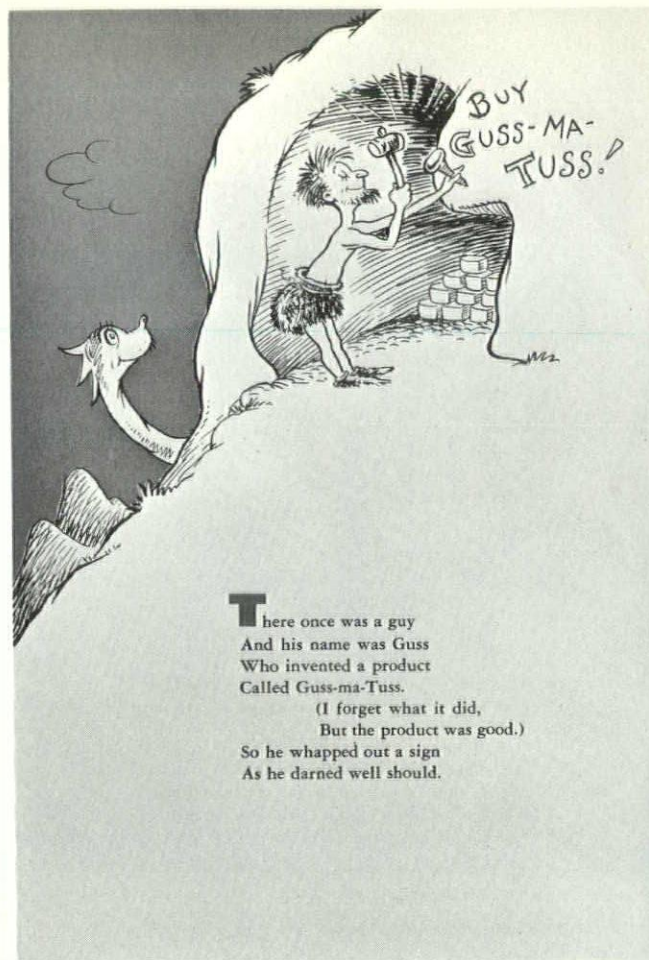
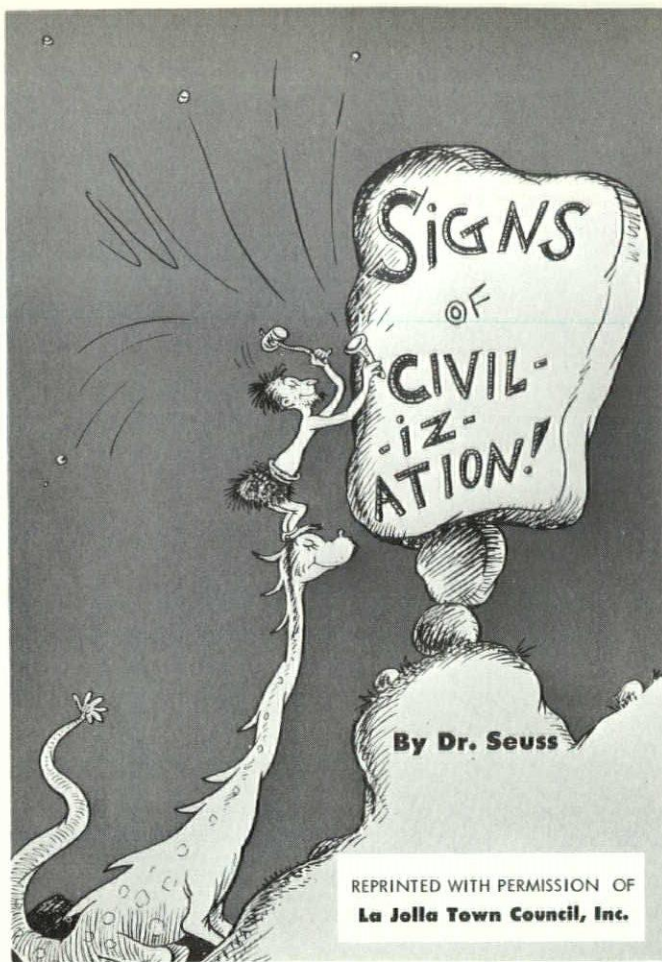
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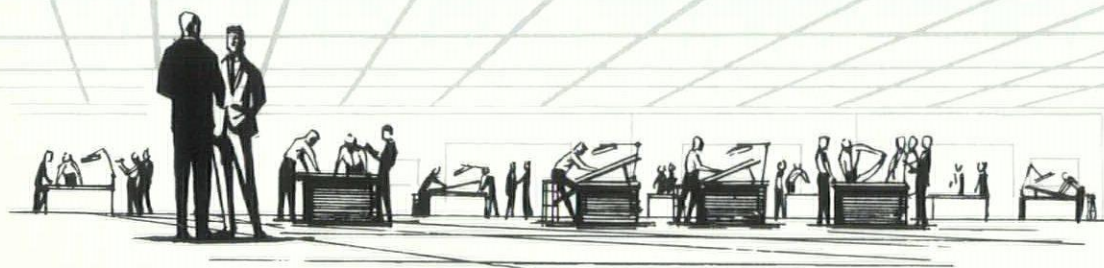
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'Wie sich in der Architektur ein voller Schein des ganzen Wogens einer Zeit und äusseren Lebens eines Volkes widerspiegelt, so deutet die Schrift Zeichen inneren Wollens, sie verrät von Stolz und Demut, von Zuversicht und Zweifel der Geschlechter.' BEHRENS\*

## Form and Actuality

by HANS JORGENSEN

### I. Inadequacy of Art History

HISTORY IS MADE, not by statesmen or soldiers or artists, but by historians. Some of them see in history a gradual unfolding of a divine plan, a narrow bridge between creation and last judgment. Others look upon history as a casual succession of events or a mechanical chain of causes and effects. Still others try to understand historical periods by investigating their methods of producing and distributing consumer goods. Then there are those who in history see a dramatic play with one actor . . . *Humanity*, appearing on the scene in varying disguises. To study history in order to 'learn the facts' is, therefore, a waste of time. A mere memorizing of names and dates, styles and forms, is of little value in working out the problems of today, especially since these names, dates, styles and forms tend to vary with the spiritual make-up of the historians. It is not our attempt to add one more confusing tune to the above *thema con variazioni*, but only to give the reader some idea as to the spiritual make-up of the writer.

'Humanity' is a zoological concept and possesses history only in a biological sense. In the history of art, humanity as such can not at all be taken into consideration. History does not form an organic unity with a linear development, least of all an uninter-

\* In the manner in which architecture reflects the changing times and the outward life of a nation, thus the letter forms reveal the nation's innermost desires; they speak of pride and humility, of confidence and doubt throughout the generations.

BEHRENS, *German architect*. (Author's translation).

tedly rising line with an invented humanity as tight-rope dancer, balancing from monkey to superman.

World history as well as art history is devoid of the organic definitiveness that distinguishes a culture. Cultures are born and grow within a limited landscape in which they remain confined for most of their creative period. As in space, their existence also is limited and bound in time. The universal laws of periodicity in nature range from nebular systems to atomic structures, and no matter how selective, life itself is subject to certain unyielding biological laws: birth, childhood, youth, manhood, old age, death; for single animal or human beings as well as for mass-beings: cultures.

Before the natural sciences could make any further progress, they had to solve the problem of breaking down their materials into component parts. Biology would today have been but a theory without microscopical analysis of cellular structures. Physics attacks every problem by digging deeper and deeper into the granular, cellular, molecular and lately even atomic structures of matter. In art history there is a

Continued on page 24



HIC PALRECCLESIAEROMAEDCVSINCLYVS AVCTOR  
 HADRIANVS REQVIEMPAPABEATVSHABET  
 VIRCVVITADSPETASLEXGLORIACHRISTVS  
 PASTOR APOSTOLUS PROMPTVS AD OMNE BONVM  
 NOBILIS EX MAGNA GENTIVSIAM GENTE PARENTVM  
 SED SACRIS LONGE NOBILIOR MERITIS  
 EXORNARE STVDENS DE VOTO PECTORIS PASTOR  
 SEMPER VBIQVE SVOTEMPLASACRATADO  
 ECCLESIAS DONIS POPVLO SET DOGMAT ESCO  
 IMB VITET CVNCTIS PANDIT ADA STRAVIAM  
 PAVPERIBVS LARGVS NVLLI PIETATE SEC VNDVS  
 ET PROPLEBESACRIS PER VIGILINPRECIBVS  
 DOCTRINIS OPIBVS MVRI SEREXERAT ARCES  
 VRBS CAFVTO RBISHONORINCLYTAROMATVAS  
 MORSCINILNOGITXPCVMO MORE PER EMP TAEST  
 IAN VASED VITAE MOX MELIORIS ERAT  
 POST PAREM LACRIMNS KARLVSHAC CARMINASCRIBS  
 TVMIHIDVLCISAMOREMODO PLANGOPATER  
 TVMFMORESTOMEISEQIVREMENS MEASEMPER  
 CVMXPOTENEAS REGNA BEATA POL  
 TECLERYSPOFVLVS MAGNODILEXITAMOR  
 OMNIBVS VNVS AMORO PTIME PR AE SVLERAS  
 NOMINA VNGOSIMVLTVLSCLARISSIMENOSTRA  
 HADRIANVS KAROLVS REYEGOTVQ PATER  
 QVISQ LEGAS VERSVS DEVOTOPECTORES PPLEX  
 AMBORVM MITIS DIC MISERERE DS  
 HAECTVANVNC NEATREQVIESCRSSIMEMEMBRA  
 CVMSCSANIMAGAVDEAT ALMA DI  
 VLTIMA QVIPPETVAS DONECTVBA CLAMETINAVRES  
 PRINCIPE CVMPETRO SVRGE VIDEREDM  
 AVDITVRVSERISVOCEMSCIOIVDICISALMA  
 INTRANVNC DNIGAVDIAMAGNATVI  
 TVNC MEMORES TOTVINATI PATER OPTIME POSCO  
 CVMPATREDICNATVSPERGATE TISEMEVS  
 OPETEREGNA PATER FELIX CAELES TIAXPI  
 INDETVMPRECIBVS AVXILIARE GREM  
 DVMSOLIGNICOMORV TILVSSPLENDESCITABAXE  
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## ROMANESQUE

ACCORDING to Shakespeare's play, the Moor is a Negro. This is incorrect. The Moorish culture of the so-called middle ages was a part of the Arabian culture, covering the Mediterranean area and the Near East, with nucleus in Bagdad and Basra. It reached its glorious height under the caliphate of Cordova, but due to the split in Islam (750), Charlemagne managed to unite a feudal hegemony with sufficient strength to expel them from Europe, thus opening up the south. At the same time, the Vikings set up regular channels by sea across the north and established communication with Byzantium by land across the eastern wilderness.

The time was not only a period of consolidation by fire and sword of the geographical space of the western culture, but also a renaissance in spiritual life. The barbarism of the northern tribes was being permeated with what was left of Greco-Roman forms and what was present of Moorish forms. Both were being given an increasingly distorted, fresher and more barbarous imprint. The monks maintained the Latin language and writing as a universal means of communication in the vast area, containing an equally vast diversity of peoples.

The time being the dawn of individual opportunity, the cultural expressions perfectly reflect this in the Carolingian minuscule, which was established as the standard of writing in the scriptoria at Tours as a result of an action by Charlemagne. Each letter stands out individually, clear, fluently written and extremely practicable. As time goes by, a tendency to subordinate the individual letters to the patterns of words and lines becomes noticeable. The complexity of character gives way to a rational form. The Carolingian capitals in the example at left show how severely each letter is kept in line. The proportions occupied by border and letters are exceptionally well balanced, thus forming a work of classical beauty and dignity.

The rather heavy architecture of the time (right) is characterized by a similar striving for harmony and pure geometrical form. The proportions are those of the Roman basilica, but the raised roof intersection above the crypt already points towards a more vertical space distribution. The basic form, however, is a harmonious and rhythmical composition of marked longitudinal character, consisting of straight lines and circles and perfectly related in spirit to the example at left.





*Church of St. George, Oberzell, on the isle of Reichenau in the Bodensee.  
Begun about 836 A.D.*

*Opposite page:  
Carolingian Capitals. Epitaph on stone, probably designed by Alquin of York.  
Rome, 796 A.D.*



creare: Unigenitū quippe est omnipoten-  
ti patri coeternū: qui cum eo uiuit & reg-  
nat in unitate sp̄s sc̄d̄s: p̄ omnia secula  
seclorū amen.

Explicit omelia nona.

Incipit decima.

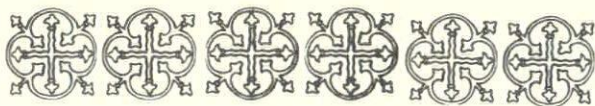
**S**olent quidā scripta fa-  
cri eloquiū legentes. cū  
sublimiores ei⁹ sententiā  
penetrant. minora man-  
data quę infirmiorib⁹

data sunt. tumente sensu despiciere. et  
ea uelle in alium intellectum p̄mutare.  
**Q**uod si recte in eo alta intelligerent. man-  
data q̄q; minima despectui nō haberent.  
**Q**uia diuina p̄cepta. sic in quib⁹dā locunt⁹  
magnis. ut tamen in quib⁹dā congru-  
ant paruulis. qui p̄ incrementa intelli-  
gentie q̄si quib⁹dā passib⁹ mentis cres-  
cant. atq; ad maiora intelligenda pue-  
niant. Vnde nunc scō p̄ph̄e dī. **F**ili  
hominis. q̄dcumq; inueneris comedere.

**Q**uicquid enī in sacra s̄criptura inueni⁹ eden-  
dum est. quia & eius parua simplicem  
cōponunt uitam. & ei⁹ magna. subtilē  
edificant intelligentiā. Sequit⁹. **C**ome-  
de uolumen istud. & uade loquere ad filios  
isrl. Et ap̄i os meum. & cibauit me uo-  
lumine illo. **S**criptura sacra. cibus n̄r  
& potus est. Vnde etiam p̄p̄ham alii  
dñs minat. Mittam famem in terram.  
nō famem panis neq; sitim aque. s; audien-  
di uerbum dñi. **Q**uod q̄ subtracto suo eloq̄o.  
fame ac siti nos dicit atteri. quia eius uerba  
& cibus n̄r & potus sint. demonstrat. S;  
notandum qd aliquādo cibus. aliquādo pot⁹

sunt. In rebus enim obscurioribus. q̄  
intelligi nequeunt. nō exponant⁹. s̄ p̄ptu-  
ra sacra cibus est. quia quod exponit⁹ ut  
intelligat⁹. q̄si mandit⁹ ut glutiat⁹. In  
rebus uero aptiorib⁹ potus est. Potus enim  
nō mandendo glutim⁹. Aptiora q̄ man-  
data bibim⁹. quia etiam nō exposita in-  
telligere ualem⁹. **P**ro eo autē qd iherzechia  
p̄ph̄a multa obscura atq; p̄plexa audire  
rus erat. nequaquā ei dī de sacro uolumi-  
ne bibe. s; comede. Ac si diceret. **P**eractū  
& intellige. id est p̄us mande. & tunc  
gluti. S; in uerbis sacri eloquiū. n̄r debet  
studij n̄ri ordo seruari. ut hec ideo co-  
noscam⁹. quatin⁹ de iniquitate n̄ra cōpu-  
ti. cognoscentes mala quę fecim⁹. uitae  
ne alia faciam⁹. Et cum iam ex mag-  
usu lacrimarum. de peccatorū remissio-  
ceperit esse fiducia. p̄ uerba dei quę  
ligim⁹. ad uitam quoq; & alios trahat.  
Ad hoc enim intelligenda sunt. ut  
bis p̄sint. & intentione sp̄uali alijs  
ferantur. Vnde bene nunciat⁹. Come-  
uolumen istud. & uade loquere ad  
isrl. Ac si ei de sacro cibo diceret. **C**ome-  
& pascē. saturare & eructa⁹ accipe &  
ge. confortare & labora. Et notandū  
p̄ph̄a subiungit dicens. **E**t ap̄i os  
& cibauit me uolumine illo. Os  
de esse. alii p̄ph̄a testat⁹ dicens. Labia  
s̄a in corde & corde locuta sunt in  
Os q̄ ap̄im⁹. q̄ndo sensū ad intelligē-  
sacri uerbi sp̄parant⁹. Itaq; ad uocē  
p̄ph̄a os ap̄it. q̄a ad sp̄m̄tū dñi  
ti. cordis n̄ri desideria inbiant. u





## Gothic

THE TWELFTH CENTURY witnessed the transition from Romanesque to Gothic style. At first the struggle found its purest expression in music . . . an artform rather neglected by art historians. The single-voicedness of the Gregorian and the Ambrosian chant had made those into rather symmetrical, lucid constructions, perfectly matched to be sung in the spaces created by Romanesque architecture. With the so-called sequences of Notker (840-912), text and melody were set in a free, rhythmic pattern, clearly proving that an accentual, dynamic style of declamation had supplanted the balanced, harmonious, static form. The Gregorian chant was still the melodic base of the new art of counterpoint, but the transition from monophony to polyphony, *ars nova*, proves beyond doubt that a reaction against symmetrical form had begun. The primary structural urge was from horizontalism towards verticalism, from a ponderous, recumbent, earth-bound conception towards incorporeal lightness. The musician and the scribe had a comparatively simple task in achieving this, but in architecture a process of development was required before the technical problems could be solved. When finally solved, however, Gothic architecture proved to be the most extreme anti-classical feature in western art.

At first, the structures of the cathedrals and abbeys, which in Romanesque architecture were built in a cluster of separate units, were fused into approximately rectangular plans. Internal structural divisions disappeared more and more, and radiating chapels around the apse were merged into continuous contour in order to create unified continuity of space. Everything presses upwards to a new dimension, in which the harmonious clarity and rational logic of classical space distribution was superseded by a soaring, fantastic hyperlogic. The immense structural will of the gothic architect expressly negates the materials used: stone is relieved of weight and massiveness, glass is robbed of its transparency, walls are broken, windows barred. Thus this will wends its way domineeringly . . . in complete antagonism to Mother Nature and *sens commun*.

The example at left still reveals pre-Gothic features, such as the horizontal character of the ornamentation. The large initial S (painted in a delicate greyish-green), is definitely Romanesque, and so are the smaller initials. The ordinary letters are written with a charming artistic sensitiveness, not yet bound by dogmatic regulations. They show an exceptionally pleasing liveliness which run parallel to the architectural solutions from the same period.

The stained glass window at right is of somewhat later date, but the general graphological resemblance of the two examples is amazing. Despite the vertical character, expressed by the parallelism of the upward soaring lines, the roundness of the angels' head and the censer are Romanesque features. Writing and window have a fluency of drawing in common, not yet showing the emphatically constructional, strictly dogmatic style of more mature Gothic, where personal spontaneity were ousted by the prescribed formula.

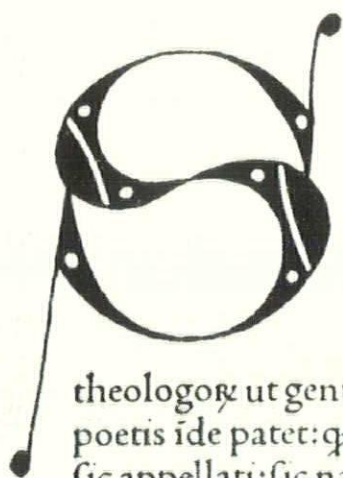
*Stained glass window from the cathedral in Chartres.  
Early thirteenth century.*

*French Gothic book-hand. Late twelfth century.*





inter circulum areum igneumque in superficie circumfusum serpentis accipitri formis figuram extendunt ut sit theta græce litteræ figura cōsimilis magnitudinem mūdi ac formam per circulum significantes: p serpentem uero qui in circuli medio positus est bonum damona conseruatorem omnium cuius uirtute mundus contineatur ostendentes. Sed Zoroastes quoq; magus ī libro sacro ī quo res pficas collegit: hæc ad uerbū scribit. Deus caput accipitris habet: is īcorruptibiliū primus est sēpitermus: ingenitus: expers partium: sibi ipsi simillimus: bonorū omnium auriga: munera non expectās: optimus: prudētissimus: pater iuris sine doctrina iusticiā pdoctus: natura pfectus: sapiēs: sacræ naturæ unicus inuentor: Ideo similiter serpentibus ut cæteris diis immolabant deos maximos ac principes totius arbitantes.



**S**ED PHOENICVM theologiam iam per auctores suos exposuimus quam omīno ut pestiferam fugiendam & sanitatē tantæ insanix quarendā salutare prædicat euangeliū: quod autem non fabulæ dictæ sunt aut poetarum figmenta altius quiddam quasi nucleum contegentia: sed sapientum priscorum & theologorū ut gentes dicerent uera certaq; testimonia cunctis antiqora poetis idē patet: q; usq; ad nostram memoriam ī phœnicia isti ipsi dii sic appellati: sic nati: sic educati: ut dicti theologī tradiderunt dicūt. Quare nihil agūt quom ad naturalia quādam turpitudinē occultātes refugiūt quom res se ipsæ cerimoniarq; deorum una claraq; uoce phœnicum omnium ipsos redarguunt. Sed de phœnicum theologia satis. Nunc ad ægyptiā transeamus ut etiā hinc uideamus rectene an contra gentilium nugas contempsimus & salutarem euāgelii doctrinā secuti sumus: quā maxime nunc neglectis suis sactissime colit ægyptus: Vniuersam autem ægyptiorum historiam & theologiam ipsorum seorsū in libro quem sacrum iscripsit Manetus quidam ægyptius græca ligua exquisitissime in mediū edidit. Sed Diodorus etiam ficulus uir clarus omnem ut diximus historiam gentium diligenter breuiter ac ordinate congregatam cōscribens ab ægyptiorum theologia totius negotii fecit initiū a quo potius quasi ab illustriore notioreq; græcis q̄ ab ægyptio Maneto: hæc ad uerbum scribenda duximus.

**A**Sserunt igitur ægyptii in regū omnium originem hoēs primum





## Renaissance

THE USUAL RUN of historical treatises on art state that Gothic form was superseded by Renaissance. The word was coined four centuries later by French writers who mistakenly believed that learning had died and was born again. Actually, Renaissance was a political event that marked a shifting of emphasis rather than a rebirth of culture. The development of individual opportunity in the growing cities had, alongside the feudal nobility and the priesthood, created a third class with considerable power and wealth. The aristocracy, however, had managed to hold on to and expand the scope of their inherited positions along the patterns of existing institutions. Especially in Italy, opportunities lay open to and were swiftly grasped by energetic and decisive dynasties such as Medici, Sforza, Piccolomini, etc. In order to give the mob an indication of their civic importance, they generously supported (and directed) the arts. Wealthy families competed in forming huge collections of objects of arts and classical manuscripts. Thus the letter, not the spirit, became the guide of culture. The style was taken away from craftsmen and professionals and turned over to the scholars, with the result that a worldly point of view soon substituted a spiritual point of view. Man became the reference rather than God. The natural consequence of this new 'humanistic' philosophy was a more intensive study of the classics, partly as a protest against the strictly clerical character of education, and partly as an intellectual inquiry into the structure of Roman society.

The first printers working with movable types appear to have had certain difficulties in matching this new view in their type designs. The time called for a Roman letter, and by 1470 a compromise was completed, resulting in the type shown to the left. Some specific Gothic features have been left out as having no meaning for printing type, but thus unconsciously underlining the static nature. The letter stands firmly as Doric columns on the small horizontal line at the base. Harmonious in proportions and perfectly logical with regard to purpose.

The same renaissance forms of compass and rule, functional severity and sober execution, with decorations kept subordinate to the simple architectural construction, show that the example at right is closely related to the spirit in which Jenson designed his letter.



*Pietro Lombardi: S. Maria dei Miracoli, Venice, 1461-1486.*

*Opposite page:*

*Roman type of Nicolas Jenson, Venice, 1470.*



Hochwohlgeborner, Gnädiger Herr,

Hochzuverehrender Herr Conferenzminister!

**E**w. Excellenz sind zu sehr Sächsischer Patriot, als daß ich es nicht wagen sollte, Dero gnädigen Schutz und Wohlwollen diesen Abhandlungen zu erbitten, die zur vaterländischen Industrie und Handlung gehören, welche von Denenjenigen mit eben so viel Beyfalle des gnädigsten Landesherrn, als innigem Danke des Landes dirigiret, geschützt und ermuntert werden.

Besonders wünscht ich, daß Dieselben der letztern dieser Abhandlungen einige von Dero kostbaren Augenblicken gönnen mögten; weil nicht nur die erstere von solcher abhängt, sondern weil sie auch eine Manufactur betrifft, welche seit Jahrhunderten dem arbeitsamen Sachsenlande ganz eigenthümlich geworden ist. Wenige Manufacturen des Landes sind demselben so eigen und nutzbar, als die Papier-Manufactur; deren Grundstoff in der Kultur des Leins, nach so vielfältiger Anwendung, zu so verschiedenen Fabriken, nach langen ökonomischen Verbräuche, annoch aus den verworfenen Ueberbleibseln, diese Manufactur hervorbringt, welche neben der neuen Beschäftigung für eine Menge Arbeiter, zur Mutter vieler andern Fabriken, und zur Schatzkammer aller menschlichen Weisheit, Wissenschaft und Kenntnisse wird.

Nach so vielen Versuchen des menschlichen Wises in den verfloßnen Jahrtausenden, den nöthigen Grundstoff, von der Baumrinde an bis zur Baumwolle, zu finden, dem das früh  
culti=





## Baroque

SPIRITUAL GIANTS, like Michelangelo and Titian, do not appear because of, but rather in spite of humanistic renaissances. From Michelangelo's architectural and sculptural space comprehension, the development points towards Bernini and Mansart. From Titian's for infinitude longing contours in oil painting, the distance to Rembrandt and Rubens is only one of time . . . not of space. The fact that Titian gives expression to infinite space with the medium of brown colors instead of Rubens' blue does not alter the nature of space.

The real significance of the renaissance movement is the fact that it opened up the possibilities for recruitment of talent from the ranks of the new third estate, thus breaking ground for the wills of iron: Wallenstein, Richelieu and Cromwell. In religion, *civitas terrena* replaces *civitas Dei*; in philosophy, *lumen naturale* replaces *lumen Divinum*; in law, *jus naturale* replaces *jus Canonicum*; in art, realism replaces symbolism . . . and in economy, money replaces property.

After the event called renaissance, static elements in western art no longer disappear as completely as they did in Gothic architecture. During the baroque, dynamic elements act either as an interlude or they are used as contrasting, airy decorations over a constant classicistic basic tone. Sometimes the dynamic element becomes the fundamental spiritual theme with static elements acting as a restraining factor.

The infinitude of western space now receives its purest expressions in the field of mathematics, beginning with the analytical geometry by Fermat, Pascal and Descartes, and established with the infinitesimal calculus by Newton and Leibnitz. In music, the same longing for infinitude is felt in the cantatas of Buxtehude and Bach.

Compared by the contemporaneous type designs by Caslon and Fournier le Jeune, clearly displaying a classicistic tendency in their severe construction and a capricious baroque playfulness as an outer garb, the example at left shows the inner tension and dynamism brought to clarity and balance with the help of a classicistic element.

The church interior at right is temperate and sober in comparison with the bewildering dynamism of certain other baroque buildings. Yet, it is as unrestful as the latter, because of the continually changing contours and diversity of style. The large waving curves in the fundamental plan shows a similarity to the draftsmanship of Breitkopf's letter.



Georg Bähr: Frauenkirche, Dresden, 1726-1738 (destroyed).

Opposite page:

Fraktur of Johann Gottlob Immanuel Breitkopf, Leipzig, 1750.



*P. VIRGILII MARONIS*  
**GEORGICON.**

**LIBER PRIMUS.**

*AD C. CILNIUM MAECENATEM.*

**Q**UID faciat lætas fegetes, quo fidere terram  
Vertere, Mæcenas, ulmisque adjungere vites  
Conveniat: quæ cura boum, qui cultus habendo  
Sit pecori, atque apibus quanta experientia parcis,  
5 Hinc canere incipiam. Vos, o clarissima mundi  
Lumina, labentem cœlo quæ ducitis annum,  
Liber, et alma Ceres; vestro si munere tellus  
Chaoniam pingui glandem mutavit arista,  
Poculaque inventis Acheloia miscuit uvis:  
10 Et vos agrestum præsentia numina Fauni,  
Ferte simul Faunique pedem, Dryadesque puellæ:  
Munera vestra cano. Tuque o, cui prima frementem  
Fudit equum magno tellus percussa tridenti,  
Neptune: et cultor nemorum, cui pingua Cææ  
15 Ter centum nivei tondent dumeta juvenci:  
Ipse nemus linquens patrium, saltusque Lycæi,  
Pan ovium custos, tua si tibi Mænala curæ,  
Adsis o Tegeæ favens: oleæque Minerva  
Inventrix, uncique puer monstrator aratri,  
20 Et teneram ab radice ferens, Silvane, cupressum:  
Dique Deæque omnes, studium quibus arva tueri,  
Quique novas alitis non ullo semine fruges:  
Quique fati largum cœlo demittitis imbrem.

Tuque



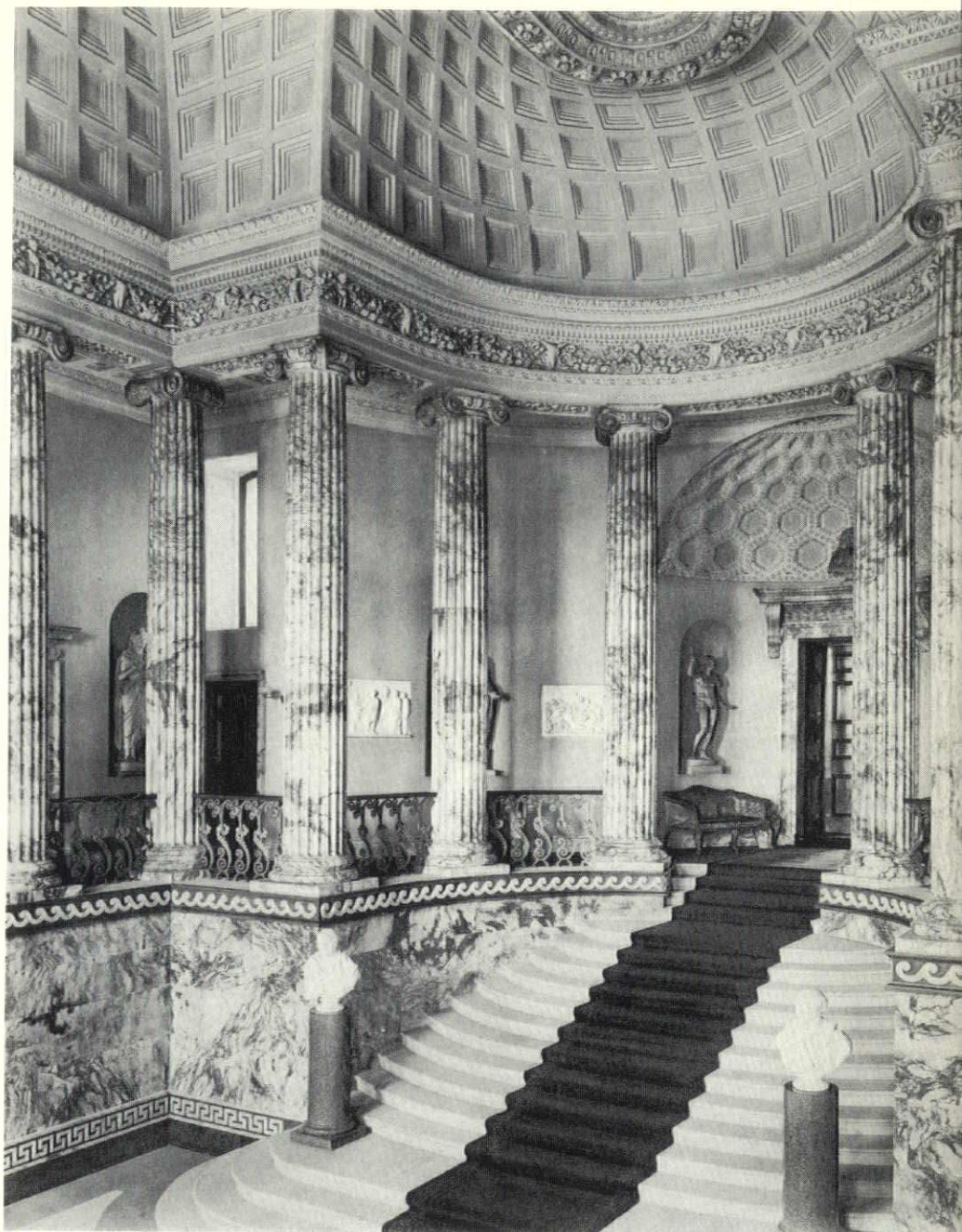
## Neo-Classicism

BAROQUE STYLE was superseded by rococo style. We expand this art historical statement by adding that *any* style is superseded by rococo style. It only differs from the foregoing by a lighter, daintier type of ornamentation, smaller and more delicate curves, bigger and more empty spaces. In oilpainting, idealized society portraits seem to have been a nice racket . . . almost as bizarre as the present day junkpiles. However, names like Chardin, Fragonard and Goya stand out, because they were rococo in time but *not* in style.

Style, at this late date, becomes more and more difficult to establish. From now on the word 'trend' is more appropriate.

Because of their homophony and emphasis of vocal line, the trend towards a more pure classicism is first noticeable in the compositions of Gluck, Haydn and Mozart, even though their symphonies have a bewildering variety of patterns: with and without minuet, with and without introduction, with introduction only (Mozart No. 37), three or four movements, etc. Orchestration varies from pairs of oboes and horns with strings to the full Haydn orchestra. In Mozart No. 38, with the oddity of an introduction but no minuet, the grave, ominous and dissonant tension of the introduction is relieved with the allegro that follows, just like the fugato of the Magic Flute Overture. This deliberate shying away from tension goes well in style with the fleshy comfort of the courts, that sought to ignore the facts of contemporary political and economic life . . . until they perished in the violence of the revolutions.

In England, with its typical characteristics of self-discipline and discreet dignity, the classicistic trend was bound to become more refined than it did on the continent. Baskerville's type (left) is one of the finest typographic creations of all times, *if* used and applied in the fashion set forth by the master himself. A perfect balance between width and height can be obtained only when the letter is assimilated into a greater whole. The best of the classicistic features have been applied without forcing its characteristics on the observer. The curvature of the letter serves to counteract its severe verticalism, features that are congruent with the architecture of Holkham Hall (right). The baroque forms of the balustrade bring a capricious element into this otherwise rather severe architecture . . . just as Baskerville brings his playful italic capitals *N* and *T* into an otherwise somewhat cool atmosphere.



William Kent: Entrance to the drawing room in Holkham Hall, Norfolk, 1736.

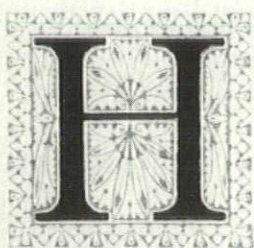
Opposite page:

Roman type of John Baskerville, Birmingham, 1757.



## DE LAATSTE PERIODE

1660 - 1669



et is de laatste en heerlijkste periode van Rembrandt's kunst, die nu aanbreekt. De liefde en toewijding van Hendrickje en Titus maakten hem het bestaan zoo dragelijk mogelijk. Om Rembrandt tegen al te verbitterde schuldeischers te beschermen (en sommigen hadden tot eenige verbittering wel reden) sloten Titus en Hendrickje tegen het einde van 1660 een overeenkomst, waarbij zij gezamenlijk een kunsthandel aangingen; Rembrandt zou hen daarin bijstaan en daarvoor kost en inwoning vrij hebben; wat hij schilderde zou een vergoeding zijn voor gelden die Titus en Hendrickje hem geleend hadden. Zoo was zijn werk niet alleen beveiligd tegen zijn schuldeischers, maar hij kon ook weer leven in een omgeving waar hij vreemde gravures en schilderijen bewonderen kon. Het bezit van kunstwerken was een levensbehoefte voor hem geworden.

Het karakter der schilderijen die we nu gaan beschouwen is van een kalme en verheven rust; de personen die hij portretteert glimlachen onuitsprekelijk mild; men ziet wel dat Rembrandt, na al wat de menschen hem hebben doen lijden, toch niet den minsten haat of wrok heeft opgevat. Integendeel, hij voelt zich getrokken tot de uitingen van zachte en simpele liefde in huiselijken kring; we zien een moeder met haar liefkoozend kind op schoot, als Venus en Amor; jonge verloofden met een teer gebaar en vol stille bezonnenheid; nog eens een vader die zijn lang verloren zoon terugvindt en ten laatste weer een familie vereenigd om het geluk van een jonge moeder en haar vroolijk wichtje.

Een dergelijke neiging hebben we reeds opgemerkt in den *Zegen van Jacob*, waar hij Jozef's vrouw, Asnath, die toch heel niet in den text genoemd wordt, bij de compositie voegde; zijn gevoel voor huiselijke liefde zeide hem dat zij er bij hoorde. Al die menschen,



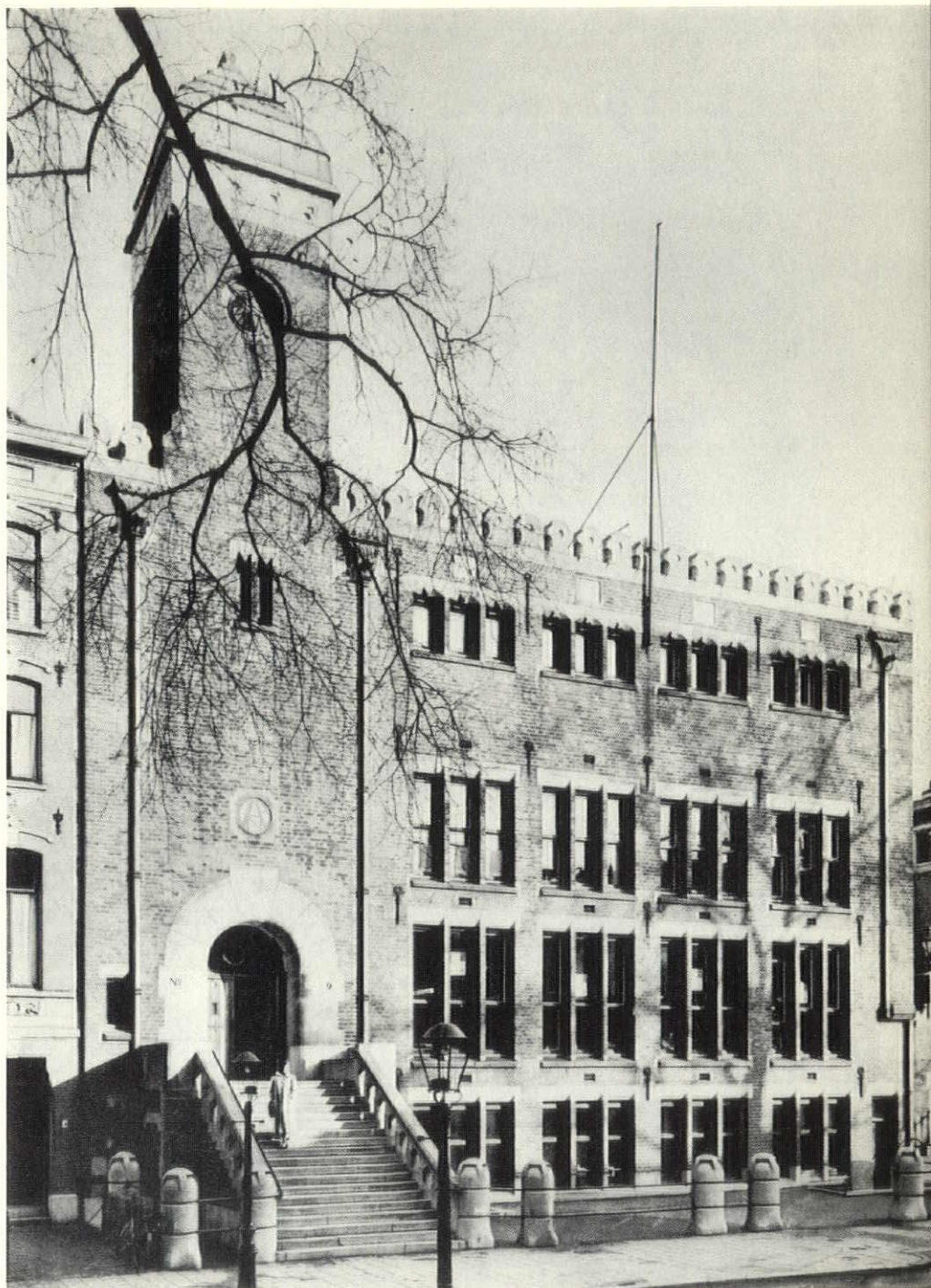
## 19th Century

SINCE 1800 western art has been a continuous series of trends, all having names that start out differently, but for some reason end up with *-ism*. First, and also most important, is the romanticism right after the turn of the century. This first *-ism* again breaks with classicistic tradition, mainly in literature and music. Mathematics adds to infinity by introducing 4th, 5th and *n*th dimension. But it is in the field of music that this new anti-classical art reaches its most genuine expression, namely Beethoven and Wagner. All innovations of Beethoven point away from classicism: great modulatory freedom, abundant use of the syncope, dissolution of the hard and fast form. In his Ninth Symphony we are right back in the intricate network of voices that marked the other two distinctive anti-classical periods in music; Gothic and baroque. Wagner's music is an elongation of this line of many-voicedness. In *Tristan and Isolde* and *Die Meistersinger* the highly polished classical aria-form is completely disintegrated. This polyphonic music is continued by Bruckner, Wolf and Reger.

The continuous battle between classical and anti-classical form, ever since the birth of western culture, finally resulted in the hybrid quality and stylistic chaos characterizing 19th century architecture. Whenever something tolerably decent was created, the medium used was one or the other of these two forms. It was the realization of this all-time low that led to the forming of the American Institute of Architects in 1857.

As a contrast to the previous comparisons here are shown two works of diversified nature: an American letter and a Dutch building. Both projects originated from profound practical considerations, thus obtaining an individual character. As far as the letter (left) is concerned, considerations were that legibility depends on word-image rather than individual letters, and that the identification of word-image is situated above the geometrical center of the image, resulting in a slight sagging of the letter on its body.

The work of Berlage (right) shows similar considerations for the needs of the client, here resulting in a pure, if somewhat severe, objectivity. But above the purity and justification, simplicity and efficiency in both letter and building, the architect has succeeded in giving symbolical expression to the power and self-esteem on the part of the trade-union that commissioned this project.



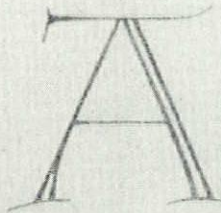
Dr. H. P. Berlage: Office building of the Dutch Diamondworkers' Union, Amsterdam, 1899.

Opposite page:  
'Cheltenham' of Bertram Grosvenor Goodhue and Ingalls Kimball.  
New York, American Typefounders Company, 1895-1902.



# EERSTE HOOFDSTUK

## Van het Rijk en zijn Inwoners



ARTIKEL 1. HET KONINKRIJK DER NEDERLANDEN OMVAT HET GRONDGEBIED VAN NEDERLAND, INDONESIA, SURINAME EN DE NEDERLANDSE ANTILLEN.

ARTIKEL 2. De Grondwet is alleen voor het Rijk in Europa verbindende, voor zover niet het tegendeel daaruit blijkt.

Waar in de volgende artikelen het Rijk wordt genoemd, wordt alleen het Rijk in Europa bedoeld.

ARTIKEL 3. De wet kan provinciën en gemeenten verenigen en splitsen en nieuwe vormen.

De grenzen van het Rijk, van de provinciën en van de gemeenten kunnen door de wet worden veranderd.

ARTIKEL 4. Allen die zich op het grondgebied van het Rijk bevinden, hebben gelijke aanspraak op bescherming van persoon en goederen.

De wet regelt de toelating en de uitzetting van vreemdelingen en de algemene voorwaarden, op welke ten aanzien van hun uitlevering verdragen met vreemde Mogendheden kunnen worden gesloten.

ARTIKEL 5. Ieder Nederlander is tot elke landsbediening beoembaar.





*J. J. P. Oud: Office building  
of the Shell-Nederland Company,  
The Hague, 1940.*

*Opposite page:  
'De Roos Roman' of S.H.De Roos.  
Typefoundry 'Amsterdam', 1947.*

## 20th Century

THE MATURE PHILOSOPHY shown in the letter at left is in good relation to the mature architectural solution at right. The slender, vertical trend dominates the letter, thus creating an interlacing light and dark effect of a quiet restriction. It is free from the dogmatic/materialistic functionalism that characterizes the numerous sans serif letters of this century.

The magnificent facade of the building shows how horizontal and vertical elements are grouped in a sensitive rhythm. The architects' fine sense of proportion has created something that relieves from tension by subtle relativism instead of the usual addition of static elements.

Both avoid rigidity. Both maintain the freedom of artistic spirit. Both have rejected the bonds of principles, modes and traditions with a mature smile.

From a thesis and an antithesis we have created a synthesis.



drastic need for an equally adequate cell division, analysis and interpretation of styles and forms in order to establish the connections between artistic expression and patterns in individual as well as social personality. This analysis might reveal the secrets of polar categories such as line and tone, rhythm and flow, balance and tension, symmetry and asymmetry, plane and recession, static and dynamic, etc. To discover the means of such interpretation of form is the true task of art history and its only excuse for existence.

## II. Concepts of space

It has been said that architecture is the mother art. It has been said so often that it begins to sound like a TV-commercial: subjectively vivid but objectively meaningless. Architecture is the enclosure of space for some practical purpose, seclusion and protection of such space. Recognizing the essence of space is the *art* in architecture . . . as well as it is the *art* in all other forms of conscious human activity, even if the materials used happen to be less durable. It is quite obvious, however, that the architects that designed the pyramid of Cheops, the Poseidon temple in Paestum or the muenster in Ulm, recognized the essence of space in somewhat different ways. Explanations of this phenomenon range from climatic conditions to religious belief, none of which are adequate. The only logical explanation is that those master builders worked with space *as they recognized it*, composed in diametrically opposite and conflicting ways. Several attempts have been made to give a satisfactory answer to such psychological questions of the relationship between man and environment. How does man experience, conceive and understand reality? . . . By giving every trait of this reality a symbolical signification. Symbols are signs, pertaining to sense, that for perceptive intellects signify something that can not be grasped by pure reason. Reality in itself is incomprehensible, but the symbols bridge all distances between man and environment. A clear, context universe arises out of a multiplicity of impressions, thanks to the symbols, whose content of meaning we ourselves, unconsciously, induct into the evidence of our senses. From this follows that there exist as many realities as there exist thinking, perceptive beings, and since cultures are mass-beings, that every culture has its own, for all other cultures inconceivable, reality . . . its own recognition of space. All of a culture's expressions in arts, mathematics, politics, warfare, etc., are its symbolism. But as a foundation for all symbolism lies the prime symbol, and a culture's prime symbol is its *comprehension of space*.

For small children, as for primitive cultures, space does not exist. There is no actuality as an orderly total with extension in three dimensions. Experiencing depth, the first notion of space, is therefore no less than a new birth, a spiritual birth following the physical birth.—Thus every culture awakens with a new and different understanding of extension, of three-dimensional space. Taking possession of this understanding in philosophy, art and practical life, means that a new culture is born, having a standard of values all of its own.

No wonder then, that space in all cultures has become a symbol filled with religious content.

## III. Classical and non-classical form

It is beyond the scope of this article to attempt a comparison of forms and space comprehensions in all cultures. In our western culture we need concern ourselves mainly with two sources of influence: the Greco-Roman and the Arabian-Jewish cultures. The latter's universe seems to contain a rigid dualism between two mysterious substances: *spirit* (ruach) and *soul*. Their counterparts are *matter* and *form* in the Greco-Roman, and *energy* and *mass* in the western culture. The influence of the Arabian-Jewish culture on the early western culture can not be underestimated; western art has, across the Moorish Spain, received as many elements of form as has scholastic philosophy.

Between the Greco-Roman conception of matter and form, only a static relationship could prevail, as opposed to the functional relationship between energy and mass in the western culture. Greco-Roman art has been (and is) exhaustively characterized by the term 'classical,' despite the fact that over long periods of time it has been thoroughly unclassical in all its elements.

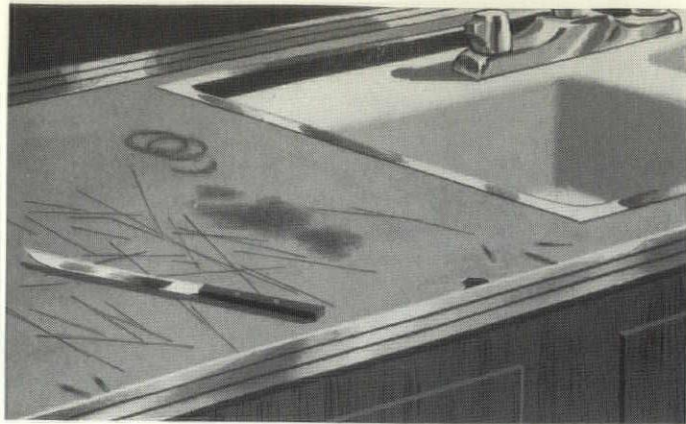
Classical form is rational. It aspires towards clarity, lucidity of arrangement; it is static and tends to subdue all dynamic elements; it is characterized by its definite lines of demarcation, finiteness and completeness.

Non-classical form is irrational. It aims at portraying the immeasurableness, superabundance, diversity and multifariousness of a dynamic universe. Its space comprehension, therefore, is that of infinity; it does not attempt to solidify movements, but expressly affirms motion, sometimes by bringing static elements into flux; it aims at the infinite and experiences completion as an oppressive confinement of natural impulses.

*The history of western art is the history of a constant battle between these antagonistic principles.*

(For examples, turn back to page 10ff.)





## Stop this! Remodel with Franciscan Hermosa Tile

Burns, scratches, and stains cannot mar the beauty of modern Franciscan Hermosa Tile. It is *lastingly* lovely and easy to care for. Your choice of three

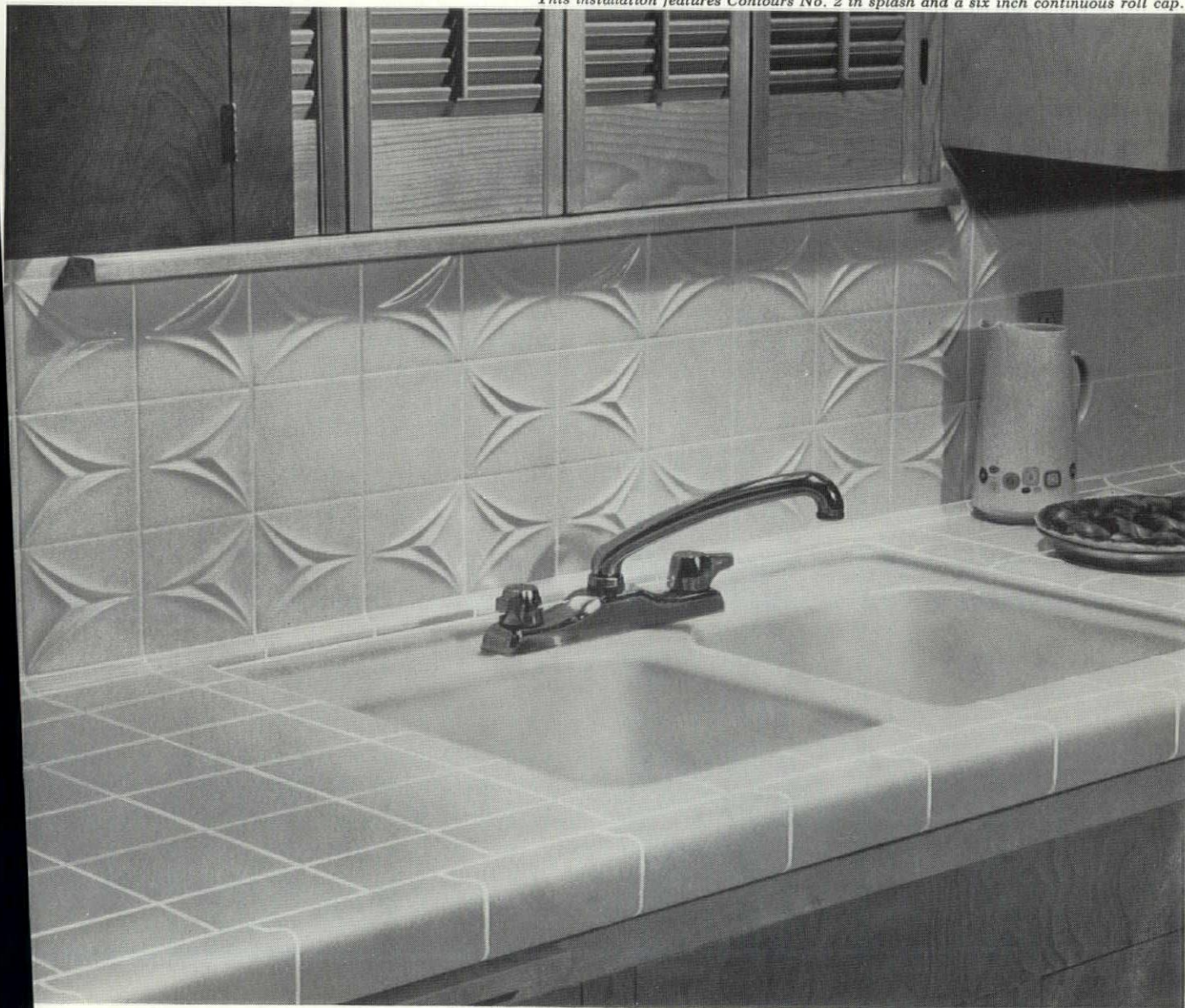
textures—satin, bright or exclusive wear-resistant Dura-Glaze for floors and counters. A truly fabulous color palette and selection of decorative tiles—over 300 possible combinations—affords endless design opportunities. Square-Edge, Tru-Joint tile assures dimensional perfection, accurate setting, level grouting, uniformly smooth surfaces, and a job you can be proud of. Phone or write for idea-packed literature. Or visit a GMcB Tile\* Think Center where you can see and feel the beauty of the tile itself.



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*This installation features Contours No. 2 in splash and a six inch continuous roll cap.*





## Some thoughts on graphic symbols

by JAMES BOYNTON

HOW DO YOU DESIGN a good trademark? A six-year-old explaining how he created his drawing put it very well. "First I made a 'think' and then I drew a line around it."

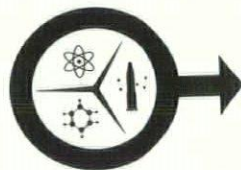
A trademark is a kind of visual shorthand that gives immediate corporate identification—a very important function of visual communication in this era of intense sales competition. For fast recognition it must be simple in concept, concise in design and create a pleasing image to the beholder.

The graphic designer is a thoughtful professional who can create a design and coordinate its use

throughout all areas of visual communication. The symbol must be readily adaptable to both a two and three dimensional concept and reproduce in black and white as well as color. It must give the same corporate image whether it is embossed on stationery, applied to packaging and advertising or used on buildings and signs.

Many times a trademark comes into being as part of company stationery. In selecting a logotype (style of lettering in company name) it should be a type face that helps create the proper mood and set in a small point size so it will not detract when a blind embossed treatment of the trademark is used. The subtle elegance of embossing takes form when light plays across it. The impact of this embossing should not be minimized by covering it with ink or crowding it too closely with type.

Concrete examples, rather than a discussion in generalities, will give a better insight into the approach to creation of a visual corporate I D. Here are several designs with explanation about the 'think' inside the lines.



*Straza Industries:* Blind embossed and gold. This young company, through quality production of precision components for missiles has created a fine reputation and wished to symbolize the versatility of their work. The three symbols, neutrons for electronics, molecular structure for chem milling, and a missile for space components, were done in fine line treatment and enclosed in a heavy circle for contrast that would emphasize the companies detailed precision. The arrow was added to give a feeling of dynamic thrust.



*Adele Scott:* Blind embossed—no color, or printed in one color, gold. This exclusive dress shop for women has a very handsome facade—a pair of nine foot high Spanish oak doors, obtained from San Simeon, set between large panes of plate glass. A drawing depicting the doors' design details in solid silhouette was made for the embossing die and a single weight line version that attempted to interpret the worm eaten, aged character of the doors.

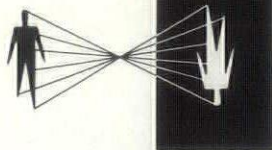


*Mesa Realty Co.:* Vermilion background and letter M, black house. This client wanted a powerful symbol that would be eye catching on real estate signs and not be confused with others in this business. The serrated background for the house symbolizes the sun. The simple house shape is created with a heavy line that continues through the roof to form a chimney.



*Helge Hultgren:* Colors—left 'h' is gold, right 'h' and drop of paint are orange. The brush is embossed. The unique symmetrical pattern of the two lower case 'h's' was the basis for this design for a painting contractor. The scale of the elements was dictated by the relationship of the brush to the width of the double 'h' device.

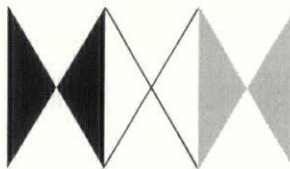




*Busco-Nestor Studios.* Blind embossed and gold. A symbol to represent the photographic arts—a simple application of the inverted image appearing on the ground glass of the old view camera.



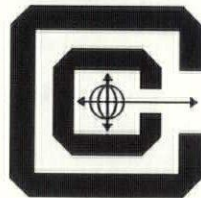
*Johnson Envelope Co., Inc.:* Center circle brown, four symbols gold on embossed arrows. This is an old San Diego company that wished to expand its operation and create a trademark to symbolize the scope of its capabilities. They also wanted a symbol versatile enough to be adapted for use by the subsidiaries as they matured into individual company status. The four arrows radiating from the central envelope symbolize this expansion. Starting at the top and moving left the symbols stand for letterpress printing, offset printing, business forms, and graphic design.



*Henry H. Hester:* Burnt orange, blind embossed, and gold are the colors of the three H's, in that order. A trademark for an architect who creates very precise designs. The three H's of his initials are brought together in an architectonic form that suggests diagonal structural bracing.



*United States National Bank:* Color—brown. What was desired here for a vigorous and growing banking institution was a strong symbol that would break from tradition and not resemble any other bank trademark. To symbolize United States, the bars and stars were abstracted from the U.S. flag and slanted to suggest motion.



*Crowell-Collier Broadcasting Corporation:* The two C's are blind embossed, the globe is grey on grey paper. This parent corporation for a chain of radio stations has for its motto "First in contemporary communication." The heavy block C's, one inside the other, create a bold pattern and a central area in which to place the fine lined abstraction of the globe. The four cardinal point directional arrows create the idea that their programming covers the whole world and are thus "First in contemporary communication."



*Baja Bay:* Gold sun rays and water, red circle, fish and ship. Here are combined four symbols with the organization name to convey the atmosphere and scope of this project to develop a new aquatic playground.



*Family Service:* Debossed hand, raised seal, blue figures. This organization counsels and guides individual family members to keep them happily together. The figures of the family are drawn in silhouette in a happy loving attitude with the parents' arms around each other and holding the children's hands. One child is waving. This silhouette is placed on a seal, to connote integrity, with the seal centered in the palm of a hand to suggest friendly assistance.





Architects: Verge & Clatworthy • Builder: Steed Brothers

## “OPERATION HOLY CROSS”

The prescription was a healthy one — bringing sunshine to patients at the new Holy Cross Hospital located in the San Fernando area. Being called in as consultant was a complement, since the plans specified only the most advanced and finest quality of equipment and materials. After expertly diagnosing this case, our technicians manufactured and installed 7 stories of aluminum curtainwalls, aluminum projected windows, steel projected windows . . . Druwhit's part of this “operation” was satisfactorily concluded. Need first aid in light rays? See Druwhit . . . foremost windowmakers of western America, specialists in quality treatments, wide-awake service and installation.

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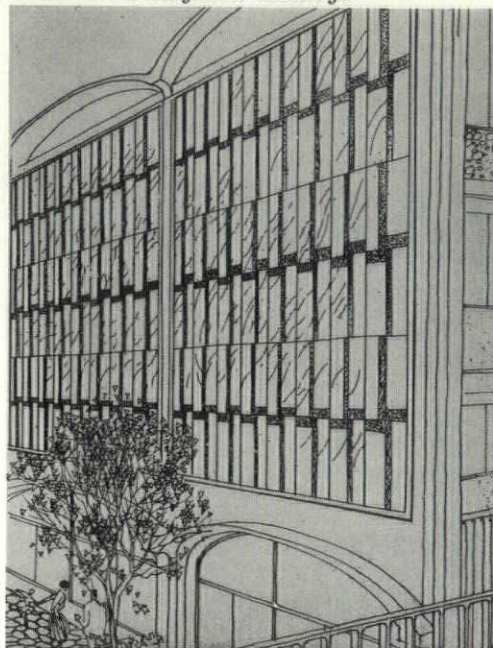
Architects are selling the latest in contemporary designing for buildings which will house these businesses, and, too often, are using graphic techniques far older than the Architecture we strive to replace.

There are many new materials and techniques available through printing companies, engineering supply houses, art stores, and graphic design agencies which will not only result in more professional looking presentations but will also reduce the time required to prepare them.

Most of these items are not automatic with a built-in guarantee of professional graphics. Thought must still be given to the proper time and place for each material in order to complement the particular design being presented. Careful selection of letter styles, color relation, and overall layout is still left to individual selection and, hence, possible error. It becomes another of our responsibilities, therefore, to at least familiarize ourselves with the trends of this fast-growing industry. For example, although it is now possible to obtain renderings produced by offset printing techniques, which, in most cases, result in beautiful delineations with carefully integrated color schemes, it is not necessarily true that this technique complements a particular design any more than a more traditional

Continued on page 31

## MARBLE . . . a magnetic montage



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Valley Ho Restaurant . . . Frank Hope & Associates  
FHA Offices . . . Paderewski, Mitchell & Dean  
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water-color or pencil sketch would. The new technique is there, however, and should not be ignored.

Architects often argue in favor of what they term "Architectural Character" is a presentation and tend to belittle more "mechanical" approaches as not professional.

What is "Architectural Character"? Architectural design thinking has changed greatly during recent years as the construction materials industry has developed new techniques which allow greater freedom of expression. Mechanical and electrical systems surpass anything Louis Sullivan could have imagined. Why, then, must we continue to "sell" Architecture without studying and incorporating all we can of the graphics field?

The San Diego Chapter, AIA, has embarked successfully on a public relations program incorporating as many public displays of work as will be allowed. The Architecture thus displayed is excellent in quality and, as Architecture, would rank equally with some of the scientific achievements of which we constantly hear in San Diego. Improperly presented, however, and utilizing outdated techniques of visual communication and presentation, we can anticipate only polite acceptance from the public . . . our clients.

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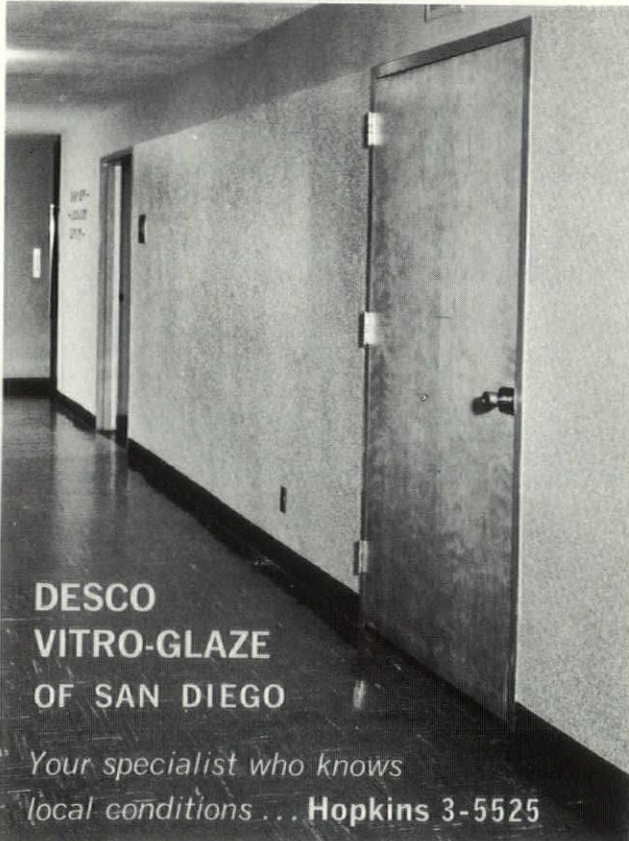
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THREE SAN DIEGO ARCHITECTS formed a jury to judge the merits of six designs for a small home by students of Grossmont, Helix, Mt. Miguel, and El Capitan High Schools, the winning design to be constructed next year by students, sold and moved to a lot to be lived in. Jurors were Architects Robert A. Bradt, Philip W. Faulconer and Victor L. Wulff, all members of the San Diego Chapter, American Institute of Architects.

## The home of many hands

THE FOURTH ANNUAL Grossmont High School District model home was open for public display June 11, 1962, at Grossmont High School. This home was constructed from the winning design of the 1961 competition among the students.

This year's home is a graceful blend of ranch and contemporary styling proudly bearing the Gold Medallion Seal. Carefully built of the latest materials, the home features an exterior of redwood board on board siding.

Grossmont District High School students, under faculty supervision, designed, built, decorated, and will sell this custom-built, two bathroom, three bedroom model home. Backed by professional advisors and a citizens' advisory committee composed of prominent builders, sub-contractors, suppliers and consultants, the 1,244 square foot residence was built under a non-profit program sponsored by the school's student body. This educational home building program provided over four thousand hours of actual student training in carpentry, painting, and other building trade techniques.

Special features of this year's home include Chambers kitchen appliances, color-coordination throughout the structure, heavy U.S. Plywood subflooring, shake shingle roof, solid birch paneling, and radiant baseboard heating throughout. Garbage disposal; American Standard plumbing fixtures; AM Radio-Intercom system throughout; heat lamps in bathrooms; eight foot sliding glass door; wool carpets and drapes; Rollmaster aluminum sliding windows; steel strap bracing; Vinyl floors in kitchen, baths and service room; accordion closet doors; abundant storage; built-in Pullmans in bath; and fully insulated Foilback Fiberglas in walls and ceilings are notable features of this artistically conceived home. Compactness and open space have been effectively related to provide the future owner with the greatest possible comfort for leisure, work or entertainment.

All work is done by student members of mechanical drawing classes at the schools on their free time away from regular classroom work. This special program, begun in 1958, is under the direction of Lewis E. Orr, instructor in Industrial Arts and Vocational Carpentry at Grossmont High School. Students from the three other schools attend three hours at their regular carpentry classes, and spend the last three hours of the day at Mr. Orr's special class at Grossmont. Kitchen cabinets are built at the Helix High School under the direction of Mr. Emil Bauer, instructor in Mechanical Drawing and Woodshop.

Winners of this year's competition are: First place, Charles Vermillion of Grossmont High School; second place, Ronald Welch of Helix High School. Honorable mention went to Edward Witek of Grossmont High School for his design, which would have been given third place had it included full elevation treatment. Also receiving honorable mention are: William De Lage and William Lanier.

The jury commended Mr. Orr for his ingenuity, thought and patience in initiating this extra-curricular program, and the students for their efforts and creative design work. As architects, they were especially impressed by the opportunity for the students to gain practical experience in preparation for a professional career. One juror commented, "... too often the student's thinking in selecting high school courses is limited to the 'prestige course,' oriented toward college, and he does not understand the importance of actual shop and construction work. It is essential for the student thinking in terms of a professional career to ground himself as early as possible in such practical matters, because *no* opportunity may be afforded for this type of experience in college." It was the consensus of the jury that the man who has practical ground work of this kind before entering college may surpass those with only theoretical training.

Actual construction of the designed home is done by students the following year, supervised by Mr. Orr and with regular inspection by Mr. Reno Wheatcraft, Chief Building Inspector for the City of La Mesa. There is a final foundation inspection made when the building is purchased and taken to its permanent location. Mr. Wheatcraft serves on the Citizens' Advisory Committee with Architect Raymond Lee Eggers, AIA, of La Mesa, Stanley Scott, Charles Dickenson, Frederic Gough, D. M. Walker and Robert Dryden.

Judging of the 1962 entries was on May 23, 1962, and a special assembly was held at Grossmont High School at 12:00 noon on June 12th for presentation of the Awards Certificates to the winners of this year's competition.



## Chapter Notes



### AND 'ALL THE ARTS' . . .

ARCHITECT Russell Forester, AIA, of La Jolla has just returned from a trip to Salt Lake City, where he received confirmation of his commission to do a piece of sculpture for the new Federal government building there. No specific budget has been set, but the sculpture alone is estimated to be budgeted in the low medium five figures, and the entire project is slated for completion in the Fall of 1963.

The sculpture will be centered in a pool in a 125 x 250 ft. plaza in front of the new building, and the sculptor will choose the subject of the design.

Forester has also received a commission to do a free-standing bronze sculpture for the garden entrance to the new International Business Machines Building in San Francisco—again the sculptor's own choice of design.

The versatile talents of Architect Forester will be displayed in a one-man show of architecture, sculpture, painting and photography at the Fine Arts Gallery in Balboa Park June 15 to July 15.

### WE PAUSE . . .

THE WOMEN'S Architectural League had its last meeting of the season in May, and will not reconvene until after summer vacation period. The Board of Directors met June 6th at the home of President Eleanor Giberson to select a nominating committee for the new 1963 officers. Election of officers will be held after the group resumes its regular meetings in the Fall.

### THAT'S NOT ALL . . .

THE APRIL issue of OMNIART carried the announcement of the election of Architect C. J. Paderewski, AIA, to the College of Fellows of the American Institute of Architects, which is the highest and most distinguished status that can be achieved within the architectural profession and is conferred on few architects. What we didn't know until after the national AIA convention in Dallas was that "Pat" received another honor, announced at that time. He was elected secretary of the National Council of Architectural Registration Boards, which holds its annual meetings in conjunction with the national AIA convention. He was also named to head the group's liaison committee to establish understanding and cooperation between the two groups. Pat has been a member of the Board of Directors of NCARB for three years, and served as Treasurer in 1961.

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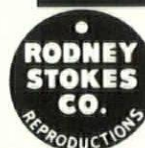
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