

AMERICAN INSTITUTE
OF
ARCHITECTS

NOV 14 1962

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Calendar of Events



Courtesy of the San Diego Chapter of the Producers Council, Inc.

National organization of manufacturers of building materials and equipment.

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|-------------------|---|
| 1 opera | The San Francisco Opera Company presents <i>Don Giovanni</i> with Giorgio Tozzi, Victoria De Los Angeles and Elizabeth Swazkopf. For Theater, 8:00 p.m. Tickets: BE 9-8122. |
| 2 art | Through 25th. Paintings by modern Hong Kong artist, Chao-Shao-An. The Fine Arts Gallery of San Diego. |
| 2 art | Through 25th. <i>Latin America: New Departures</i> . 34 paintings by major contemporary artists of Central and South America and Mexico. The Fine Arts Gallery of San Diego. |
| 3 festival | Through 5th. <i>Festival of Chinese Arts</i> . |
| 5 theatre | <i>Foo Hsing Chinese Childrens Theater</i> . 8:30 p.m. Russ Auditorium. |
| 8 opera | The San Francisco Opera Company presents <i>Il Trovatore</i> with John Macurdy and Ella Lee. Fox Theater, 8:00 p.m. Tickets: BE 9-8122. |
| 9 theatre | <i>Facade</i> by Edith Sitwell and William Walton, performed by Readers' Theater, San Diego State College, Music Auditorium. |
| 11 art | Closing of Marc Chagall exhibition of paintings, etchings and lithographs. The Art Center in La Jolla. |
| 11 music | Opening of Sherwood Hall Orchestra 1962-1963 season. Milton Thomas, violinist, and the orchestra under the baton of Daniel Lewis. Sherwood Hall, La Jolla. GL 4-0183. |
| 13 music | Shura Cherkassky, pianist. San Diego Community Concert Series. Russ Auditorium, 8:30 p.m. Tickets by series only BR 3-7698, Mrs. Smelser. |
| 15 opera | The San Francisco Opera Company presents <i>Il Pagliazzi</i> with Sandor Konya and Wilma Lipp; and <i>Cavalleria Rusticana</i> with Irene Dallis, Dorothy Cole and Thomas Tipton. |
| 20 music | San Diego Symphony Orchestra Winter Series, Nan Merriman in concert.
<i>Respighi: The Birds ("Gli Uccelli")</i>
<i>Falla: El Amor Brujo (complete)</i>
<i>Mahler: Songs of a Wayfarer</i>
<i>Beethoven: Symphony No. 7 in A Major</i>
Russ Auditorium. Tickets: BE 9-8122. |
| 25 art | Opened October 24. One-man showing of paintings by La Jolla artist Sharon Gluckman. Paintings in the tradition of American abstract-expressionism. The Art Center in La Jolla. |
| 30 theatre | <i>Long Day's Journey Into Night</i> by Eugene O'Neill at San Diego State College, Little Theater. |



OMNIART

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of the
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Editorial Board:
BULLETIN COMMITTEE

Art Director:
HANS JORGENSEN

Public Relations:
THOR OLE SVENSON

Executive Secretary:
ALICE DOWNS

Advertising Manager:
DONALD GOERTZ

OFFICE:
2510 Fifth Avenue, San Diego 3, California
Telephone Belmont 4-2467

Letters and editorial ideas welcome
at above address

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Editor of the Month: WILLIAM E. STIMMEL, AIA

HANS JORGENSEN—Native of Denmark. Studied cultural anthropology in Germany and Sweden. Graduate of the School for Bookdesign, Copenhagen, Denmark. Entered this country in 1956. Worked for Grant Dahlstrom, The Castle Press, Pasadena, and Samuel Katz typographic studio, Los Angeles. Presently free-lance graphic designer with studio in La Jolla. Art director for OMNIART.

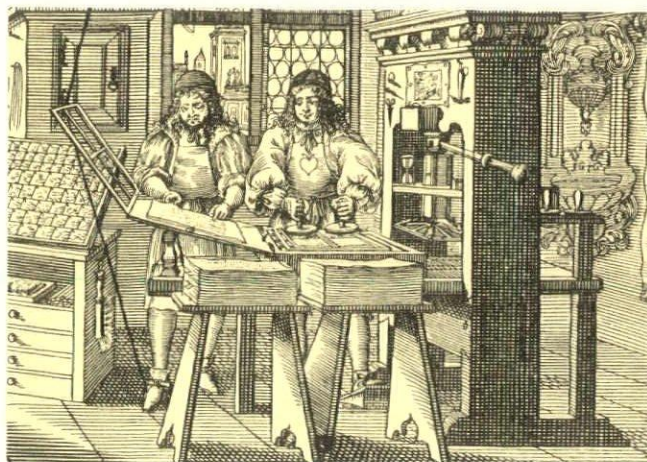
DONALD J. BREWER—Curator, Art Center in La Jolla. Born in Los Angeles, 1925. Graduate of Susan M. Dorsey High School, Los Angeles, University of California, Santa Barbara, majoring in Fine Arts. Studied under Donald Bear, Renzo Fenzi and William Dole. Joined Art Center staff, 1951. Named Registrar, 1952. Appointed Curator, 1955. Assumed interim direction of Art Center operation, April, 1959.

A B C D E F G H
I J K L M N O P
Q R S T U V W
X Y Z &

a b c d e f g h i j k l
m n o p q r s t u v
w x y z

*... a set of abstract symbols
capable of conveying the sum total
of human experience and aspiration ...*

The Dimension of Time in Graphics



by HANS JORGENSEN

*"History is not a compilation
of facts but an insight into
a moving process of life."*

SIGFRIED GIEDION

ARCHITECTS OF TODAY are becoming more conscious of graphic arts as a separate but complementing part of their total projects. Realizing the complexity of contemporary industrial society, far-sighted architectural offices have successfully integrated professional graphic counsel in their design organizations, thus demonstrating willingness to break the "monotony of variety" and work towards a more unified continuity of style.

IN OMNIART JULY ISSUE an attempt was made to show similarities between architectural and typographical forms. The article points out some historical examples, selected as seemingly representative for the style periods being discussed. This deliberate over-simplification was necessary in order to create a focal point in time, or better, in order to overcome the consequence of inconsequence in art history. In reality, no such crests of ultimate expression are to be found in any art-form.

Nevertheless, the "time-held-fast" method remains a good help in the interpretation of Western art, as well as it is an essential factor in Western art itself. Architectural design includes the element of time as its fourth spatial dimension, thus making it impossible to fully comprehend a building's aesthetic value at a single glance from one point of view; only by walking through and around it does one unlock the door to its mysterious being. It must be unfolded and experienced as a succession of individual aspects. *This is not only space-art, but time-art as well.*

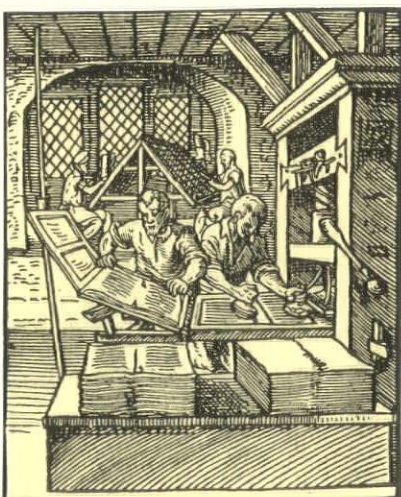
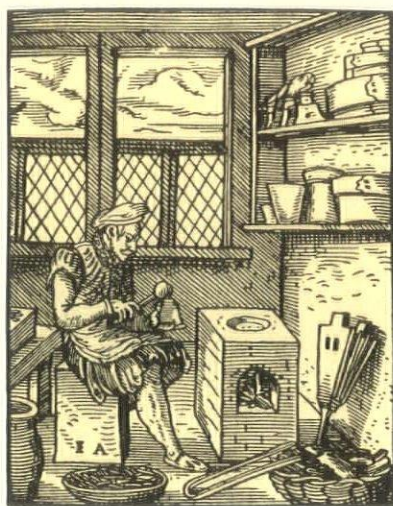
In Greco-Roman art, statues are portrayed, not in the dimension of time, but in the dimension of absolute *existence*, timeless as are the "Ideas" of Plato; a point of time, solidified as an everlasting moment. Buildings leave a single unified expression in the mind of the observer, thus expressly negating the element of time.

To work with time as an abstract fourth dimension requires no conscious effort whatsoever. Any result of Western activity contains this dimension as though it were a result of genetic memory . . . an integral part of our nature. In order to understand actuality as an orderly total, however, it is necessary to look upon our world not only as nature but as history as well. First by employing this bifocal view it becomes possible to fully comprehend the vast diversity and ever-varying forms of Western cultural expressions.

World-as-nature is an entirely different concept from world-as-history. Yet it is only when these concepts are fused together into continuous contour that the final result appears as a harmonious whole.

Any experienced architect has at one time or another seen the aesthetic value of his design concept completely disintegrated by poorly selected graphics. He knows that by inappropriate choice of lettering an otherwise well-designed shopping center can be brought to resemble an ambulant circus. This is why architectural control in this field is not only a solution, but rather a necessity.

Our system of free enterprise has supplied us with a magnitude of materials and products, forms and uses, equalled by no other period in history.



Within graphic arts it has made available more than 30,000 type styles, a tremendous increase in production methods, colors, papers, machinery, etc., all of this leaving the art suffering from the same stylistic chaos and hybrid quality which characterized 19th century architecture. It was the sober realization of this all-time low that led to the forming of the American Institute of Architects, requesting definite proof of competency before allowing licensed practice of architecture. This request has proven sound, not only because it showed an early concern for the preservation of our system of free enterprise, but mostly because it demonstrated the belief that this system can survive only if based upon competent individuals. With the present erection of social forces that tend to flatten out not only classes and economies, but minds as well, it is unfortunate that no such sober realization seems to be present within the vast and extremely important field of graphic arts. One logical consequence of this lack of unity has been that other professions have created their own graphic standards . . . sometimes quite appropriate, but mostly with a complete lack of historical feeling.

The reason for this is obvious: Graphic standards have been established on the basis of one or the other of the above mentioned views. Instead of considering the alphabet as a set of abstract symbols capable of, by infinite arrangement, interpreting the significance of a message, its qualities have been judged on the basis of legibility alone.

We question the validity of this singular view, for the simple reason that an illegible type face becomes legible as soon as the novel forms have become familiar. They will, however, permanently remain illegible if placed in surroundings of conflicting forms. Also, they will soon *become* illegible if chosen for the reason of mode without tradition. In short: *Legibility is not a constant ratio, but a rather variable concept* . . . subjective to the same laws of change, diversity and multifariousness as everything else in our Western world.

If for some reason the dateline on the comprehensive report entitled "What We See," submitted to the Mission Bay Park Commission by Community Facilities Planners of Pasadena, should become illegible, it would be possible to re-establish this date on the basis of the type faces recommended for the Parks sign program. The report recommends four type faces that topped the typographic scoreboard for use in advertising for about four months in 1959. Today, however, they are no longer in extensive use and in some cases not even available, thus creating a possibility for loss of architectural control in this important area.

Legibility, to a large degree, depends on frequency of use, and it is therefore understandable that selections are made on the basis of mode. At the time a type style is established, certain type faces are constantly in view from advertising, from billboards and from TV-commercials. Consequently, they are considered legible . . . *at that particular time*.

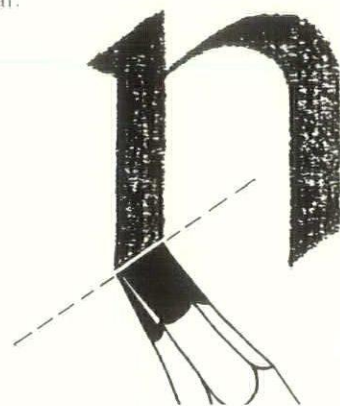
A scientific classification of all available type faces has, to our knowledge, never been attempted. Printed here are some basic features of six main historical trends in the roman letter form. Each of the samples represents a complete family, i.e., they generally branch out into middle, early and late styles. These branch out into French, Italian, Dutch, English and German versions, and these again into Italics (slanted) forms, expanded, condensed, lights, mediums, semi-bolds, bolds, extra bolds, etc.

Since architectural trends cannot be expected to follow the frequent changes of style in throw-away advertising, it is suggested that type styles for architectural projects be selected as close as possible to one of these main classifications.

ABCDEFGHIJKL
 MNOPQRSTU
 VWXYZ abcdefghij
 klmnopqrstuvwxy
 z
 & 1 2 3 4 5 6 7 8 9 0

Renaissance styles:

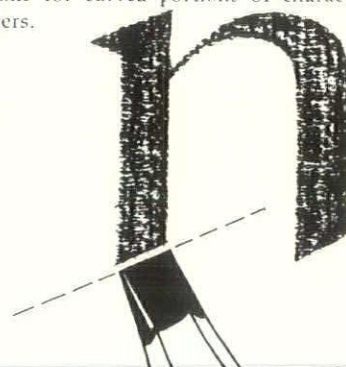
Only minor differences in stroke thickness. Inclined axis for curved portions of characters. Early (Venetian) styles characterized by lower case e having diagonal crossbar. Later styles (French) by horizontal crossbar.



ABCDEFGHIJKLMN
 OPQRSTUVWXYZ
 abcdefghijklmnopqrstuv
 wxyz & \$ 1 2 3 4 5 6 7 8 9 0

Baroque styles:

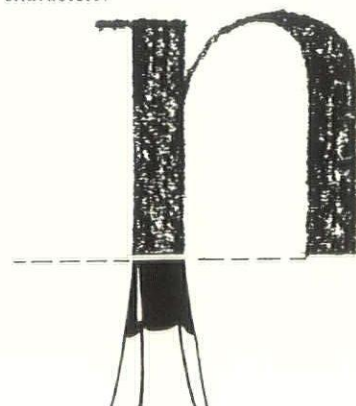
Strong contrast in strokes. More angular serif formation. Almost vertical axis for curved portions of characters.



ABCDEFGHIJKLM
 NOPQRSTUVWXYZ
 abcdefghijklmnopqr
 stuvwxyz &
 \$ 1 2 3 4 5 6 7 8 9 0

Classical styles:

Horizontal initial strokes for lower case characters. Strong contrast in stroke thickness. Right angle serifs. Vertical axis to curved portions of characters.



ABCDEFGHIJKLMNOPQRSTUVWXYZ
 PQRSTUVWXYZ
 abcdefghijklmnopqrst
 uvwxyz
 1234567890

Free Romans:

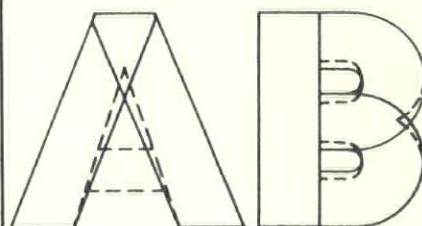
Romans with calligraphic modifications. Non-serif romans.

A B C D E F G
 H I J K L M N
 O P Q R S T U
 V W X Y Z & \$
 1 2 3 4 5 6 7 8 9 0
 a b c d e f g h i j k
 l m n o p q r s t u v
 w x y z ff fi fl ffi fll

ABCDEFGHIJKLMN
 OPQRSTUVWXYZ
 abcdefghijklmnopqrs
 tuvxyz &
 \$1234567890

Linear Romans:

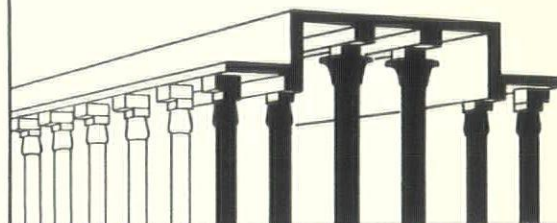
Grotesques and sans serifs of optically uniform stroke thickness. Early styles based on the oval and the upright rectangle. Later styles based on the circle, triangle and square.



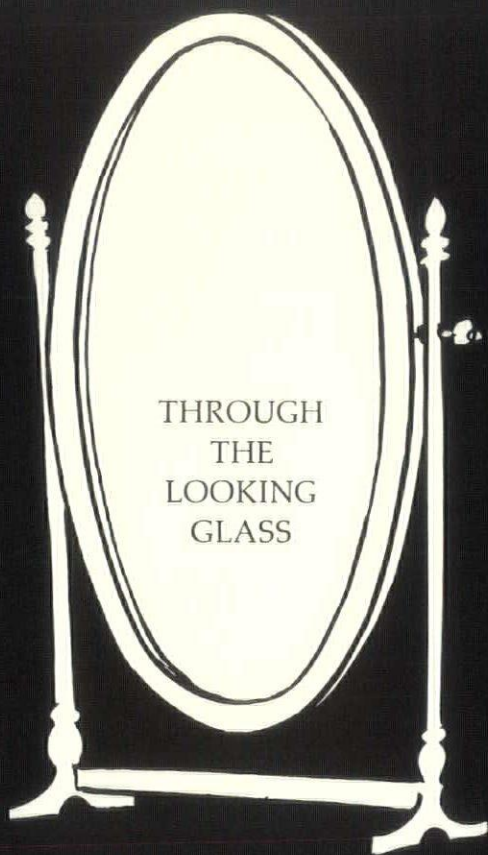
ABCDEFGHIJKLM
 NOPQRSTUVWXYZ
 YZ abcdefghijklmn
 opqrstuvwxyz
 & \$1234567890

Block styles:

Egyptians and antiques. Types with slab serifs. This type style was caused by Napoleon's conquest of Egypt and the influence of ancient Egyptian architecture. The French call the style *egyptienne*.







with impresario Mary Bran

by THOR OLE SVENSON

QUITE OFTEN when I am working with Mary Bran I am reminded of that cartoon caption written by James Thurber: "Well, if I called the wrong number, why did you answer the 'phone?"

There is about Mary that same charming madness. One finds it in the person of the Duchess in Alice's "Wonderland"; too, in the distinguished company of the Wif of Bathe, and Juliet's nurse.

No one who is worth writing about is exempt from a certain seasoning of this madness. The axiom becomes doubly true with Mary.

Her infinite variety of moods, reactions, abilities; her sense and brilliant use of the comic and tragic; her volcanic eruptions with flame and smoke, and her almost incredible gentility and sensitivity—all these and more lead one to believe himself in the land of Humpty Dumpty.

Infected with a wonderful sense of laughter, such as standing on your head . . .

Yet . . . Mary Bran is an impresario extraordinary. She has dignity and intelligence. Short, with classic features, she dresses in tailored suits of almost impeccable taste.

On her lapel she wears the ribbon of a Chevalier Des Palmes Academiques of France. The Academy Studiorum-Minerva at Bari, Italy, gave her an honorary degree of Doctor of Fine Arts for her "long and devoted service to the cause of the arts." She has a life membership as a Fellow of the American International Academy. Last month the Los Angeles City Council presented her with a citation for her "untiring efforts in bringing culture to the extended Southern California area."

Mary moves through her season of artist presentations with all of the impetus of a Patton tank. Many times she literally puts them on stage. Every ounce of energy (and that is tremendous) is used in the artist's behalf.

She accords her friends the same devotion. A devotion as unique as Mary herself.

When her season of artist series terminates she travels about the world, searching for new talent. Instinctively she seems to recognize that rare combination of artistry and box office.

At home in any land and with any people, when her four languages do not suffice, her personality does. She is gentle, kind and that untranslatable, German term "sympatisch."

More than anyone else her artists understand this. Which is the reason why she has had such success over the years in the presentation of the world's greats.

Her career began in Russia. It moved to Berlin in the 20's, to Paris in the 30's and finally to Southern



"A tradition of 2,000 years"

California in the 40's. What seems to have been a peripatetic career across the western world was in reality the collapse of three successful accomplishments toppled each time by political catastrophe. In Russia it was the revolution, then Hitler in Berlin and Paris.

In 1940 she was in the United States negotiating with Sol Hurok for an American tour of the Comedie Francaise. Hitler invaded Paris and all her assets were lost. She came to California and with a borrowed \$300 presented her first concert.



"20,000 audience standing ovation"

Personal tragedy, however, almost halted her work when she had been here but a few days. She was seriously injured in an elevator accident in downtown Los Angeles, and just before the presentation of José Greco. Undaunted she was carried in a stretcher from the hospital to the theater on the night of the performance, although her injury was serious enough that she was confined for that whole year to her bed.

Just a single example of her devotion to an artist, nevertheless it suggests why her management has included the greats of the theater: Stanislavsky's Moscow Art Theater, Anna Pavlova, Isadora Duncan, the Maurice Swartz Jewish Theater, Bronislava Nijinska, Vicente Escudero, Yvette Guilbert, Cecile Sorel, Maurice Rostand, Alexander Glazounov, Serge Prokofieff, Tamara Karsavina, Frank Harris, to name but a few whom she represented in Europe.

And in Southern California? This, her twenty-first season, recalls: Harold Kreutzberg, Dorothy Maynor, Charles Weidman, Victoria de Los Angeles, Anna Russell, Andres Segovia, Marian Anderson, Martha Graham, Carmen Amaya, Van Cliburn, Ruth Draper, Grace Moore, Emlyn Williams, Joseph Szigeti, Tamara Toumanova, Uday Shankar, the Ceylon National Dancers, the Vienna Philharmonic Orchestra with von Karajan, the Westminster and Vienna Boys Choirs, Tito Schipa, and many, many more.

This season she will begin November 5 with the Foo Hsing Theater from the Republic of China. This is the first U.S. tour of this famous theatrical school, one with a tradition of 2,000 years. Recently I was told by Colonel Martin P. C. Hsieh, of the Chinese Marine Corps, and other officers of the Chinese Navy, that this group represented the very finest example of classical Chinese drama.

In conjunction with the appearance of the Foo Hsing, the local Chinese Chamber of Commerce will sponsor a three day festival of Chinese Arts from November 3 to 5. Present will be the Consul General from the Republic of China, Doctor Lee Ming Ping.

Metropolitan Opera star Jan Peerce will appear here on February 2. One of the great voices of the century, as recent as August of this year he received a 20,000 audience standing ovation in Los Angeles.

On March 10 José Greco and his company of Spanish dancers will return. Carrying on the tradition of the late La Argentinita, the idol of Spain and an incandescent name in the history of dancing, Greco, who was once her partner, now has a fame of his own.

Arthur Rubinstein will crown the Bran artist series on March 21st. Probably no pianist has matched the genius of Rubinstein's 1961 appearance before San Diegans. He shines with all the brilliance, the variety and dignity of a finely cut diamond.

And there will be others whom Mary will bring, artists of quality.

Mary lives in a chalet ensconced above the Sunset Strip. Her home is furnished like that of some Renaissance prince, with rare books, paintings, antique embroideries—and endless photographs of the great with gratitude expressed in their inscriptions. Segovia writes: "To Mary Bran, more than an efficient impresario—a great friend of artists." Escudero writes: "To Mary Bran, a human being who understands the heart of the artist because she herself has the soul of a



"the tradition of La Argentinita"



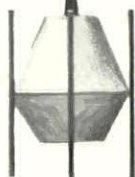
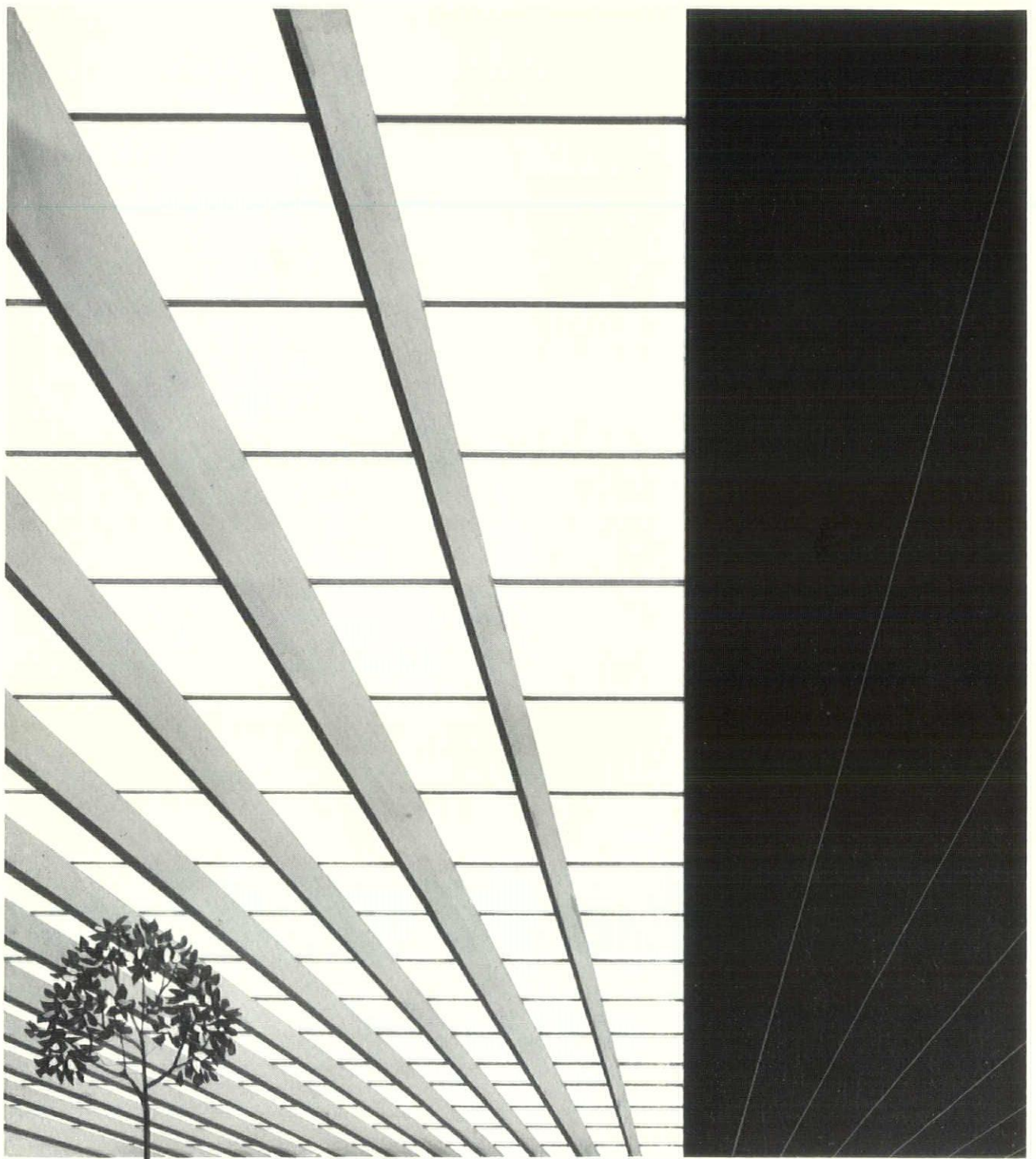
"a finely cut diamond"

creative artist." José Greco describes her as a "fantastic, dynamic impresario" and Yvette Guilbert wrote that she is "a charming and brilliant woman."

Presently she is preparing a book of her personal experiences and her association with the world's great artists. It should contain much of her own exciting and unpredictable temperament; for not only is she exciting herself, but most of the time she is the cause of excitement in others.

I hope she remembers to include a mention of the time she kept the San Diego Fire Department from entering with hoses and other equipment a capacity-filled Russ Auditorium watching Carmen Amaya. How did she accomplish this? Simply by throwing herself against the door and refusing to let them in. And in short time she had them tiptoeing about the foyer and "shushing" each other, timidly peeking in to see if all was in order. Of course it had been a false alarm.

Working with Mary has presented to me all the perplexities and adventure of a mad tea party. Last minute, near-catastrophes, many moments of great kindness and reward, many March Hares and Mad Hatters. Always, she goes on her Mary way. □



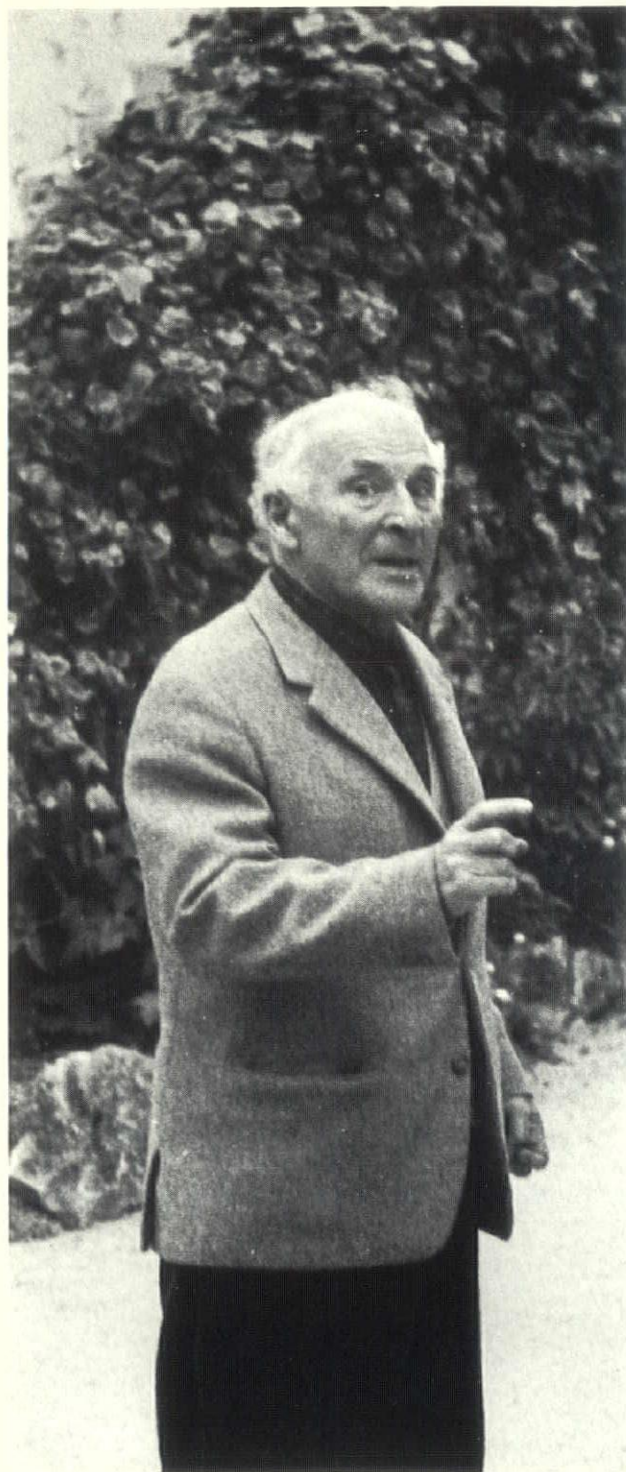
Beautiful Lighting **Should be functional too**

Designers are invited to call upon our professional lighting staff for free counsel
on the functional use of commercial lighting.

SAN DIEGO GAS & ELECTRIC COMPANY

Notes on the Assembly of the Chagall Show

by DONALD BREWER



MARC CHAGALL

WHEN ASKED to write a sort of behind the scenes, or before the fact, account of the current Marc Chagall 75th Anniversary Exhibition at the Art Center, I had in mind an essay that in some way might relate the profession of the architect to my job as a "builder" of exhibitions. However, after several hundred words the whole idea became incredibly dull and embarrassingly pretentious. What follows are personal, but actual experiences in the organizing of this particular show.

Sometime during the fall of 1960 the first thought of the possibilities of a Chagall show occurred to me. I haven't the slightest idea what motivated this idea other than the knowledge that Chagall's work had never been seen in San Diego; that the Art Center was ready for a big exhibition by a major 20th century artist and I have always been enchanted by his work. From this time until the spring of 1961 the idea remained in my mind like a sort of delicious and comfortable hors d'oeuvre. I don't think laziness prevented me from getting started but rather a kind of stage fright that had me concerned as to whether I could really pull it off. However, spring was here so I committed myself and others (my staff) by announcing I was planning to have a major Chagall exhibition in October and November of 1962.

I was aware that the Pasadena Art Museum had assembled a large Chagall exhibit in 1957 and the paintings comprising this show had, for the most part, been lent from Southern California collectors and museums. My first task was to consult this catalogue and any others as well as the available books and magazines in the Art Center files. It didn't take long to have a magnificent show on paper and to discover that 1962 was Chagall's 75th anniversary year. This was a strong point in our favor—providing some larger and

more influential museum wasn't planning a similar show with the same material.

The needs of the Art Center have never allowed me to spend more than several days a month on a single exhibition. So it wasn't until September that the first letters were sent to collectors and museums asking to see their paintings and to talk to them about the possibility of their lending them to our exhibition. The response was gratifying, as out of about fifteen requests I received seven or so positive replies. I must point out that, at this time, I was super selective, only sending letters to people who I knew owned paintings I wanted. This was because I needed certain paintings representing particular periods, stages in Chagall's development because I didn't want this exhibition to be a repeat of the Pasadena show. Also because I didn't want to get in the embarrassing situation of having to refuse a painting in the owner's presence.

My first trip was to Los Angeles to see those works which I had written about and to talk to the owners, as well as museum personnel and dealers in hopes of finding a number of other "unlisted" sources. This trip proved very fruitful, not only because I confirmed a dozen or so paintings, but because I had the good fortune to be offered help from Mrs. James L. McLane, Gerhard Pinkus and Jules Langsner.

Mrs. McLane is the widow of the late Father McLane, one of the most intellectual and sensitive men of the cloth ever to practice in Southern California. A person who had assembled the largest collection of Chagall's on the West Coast and who was an intimate friend of the artist. Jules Langsner is one of the most respected art critics in the country, a person who is very fond of and very much acquainted with Chagall's painting and who was actually the organizer of the Pasadena Chagall exhibition. Gerhard Pinkus, I am convinced, knows more about Chagall's graphic work than anyone I have ever met and in addition is an old friend of Marc Chagall. Things looked rosy and it seemed we would have an exceptional exhibit.

Returning to La Jolla I reviewed the confirmed works. Among others there were four fine paintings from the McLane collection, including the "Blue Violinist," two watercolors from the Los Angeles County Art Museum, one of which was the early "Card Players of 1911," the unique "Mari Lani" from a private collection, and Gerhard Pinkus' "Clown and Donkey." Also awaiting was a letter saying the McNay Art Institute in San Antonio would lend their beautiful "Dream Village."

I now received a letter from the Director of the San Francisco Museum of Art listing a number of Chagalls owned in the bay area. I wrote these people of my intentions for our show and asked if I might see them

OLD MAN READING, 1914

Gouache 40x32

Collection Mrs. Heinrich Arnhold, New York
Lent through the courtesy of
Dr. and Mrs. Paul Steiner, Oakland, California

on a forthcoming trip to their city. Though I received only two replies I left for San Francisco in mid-December and much to my surprise landed early one evening in the middle of a freak snow storm.

I saw four good gouaches (opaque watercolor similar to poster paint) the first day and was able to secure them for our show. The next day I visited Dr. and Mrs. Paul Steiner in Oakland, who I learned owned a very fine early work. Indeed it was fine! It was "The Old Man Reading," a painting Chagall had done just after his return to Russia at the outbreak of World War I and a work that hadn't been exhibited for many years. Actually Mrs. Steiner's mother owned this work, and to my delight, I was told several other good Chagalls.

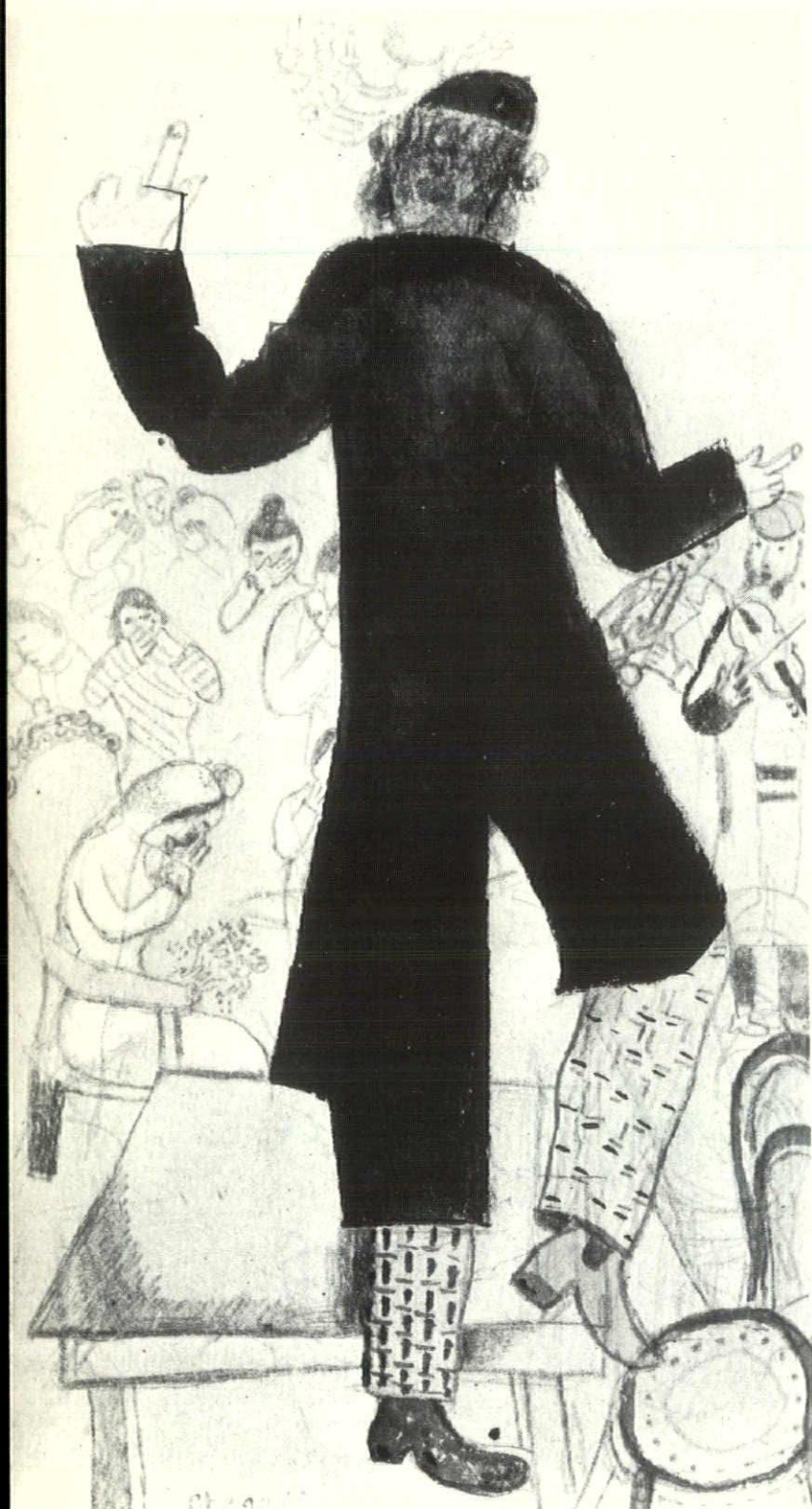
On a subsequent trip to New York this kind woman agreed to lend these paintings, among which was the important "Man in the Snow" of 1928.

While on this eastern trip I had the pleasure of seeing the collection of Charlotte Bergman, who offered her two Chagalls of which one is the significant "Me and My Village," a study for the famous "To Russia Asses and Others," a large oil that Chagall presented to the Musée D'Art Moderne in Paris. I also received a promise that the Guggenheim Museum would lend the famous "Birthday" of 1915-23. I returned in an elated state to find the Art Institute of Chicago had agreed to lend the large "White Crucifixion," one of the best paintings on this theme in the world.

It was now time to consider the extent of the show to date; to find the gaps; to project its size to see if it fitted the space we had planned to use and to start worrying about the catalogue. After much consideration it became apparent the exhibition would need both additional early and late works to present the degree of comprehensiveness we were aiming for. Also, we had enough wall space for perhaps ten more paintings if we saved the second floor for the graphic work.

Another trip north, this time to Ojai, gave me a chance to meet Mr. and Mrs. James Vigeveno who had for many years operated an art gallery in Beverly Hills. Their private collection contained two superb late paintings and one unique early watercolor that Chagall had done in 1918 as a sketch for the Jewish Art Theatre in Moscow, as well as the relatively early "Dancer with Fan." It is a beautiful gouache that at one time had been a part of several important European collections. The Vigevenos offered these works





THE WEDDING, 1918

Water color 9½x5

Sketch for the mural panel in the Jewish Art Theatre, Moscow.
Collection Mr. and Mrs. James Vigeveno, Ojai, California

DANCER WITH FAN, 1924

Gouache 25½x19½

Collection Mr. and Mrs. James Vigeveno,
Ojai, California

and also suggested the names of a number of their clients who owned other Chagalls.

While in the vicinity I went to Santa Barbara to enlist the aid of a friend to help me see a woman there who owned an early oil I very much wanted to exhibit. This woman lives in a vast estate behind a high wall, has no telephone, is all but inaccessible and known for her eccentric temperament. A carefully worded letter was deposited in the "outside" mail box and much to my surprise an answer was telephoned that she would be delighted to participate in the exhibition. However, we never did get the painting and I'm not really sure I know the reason.

There were still several Los Angeles collectors who had tentatively promised their paintings but who were incredibly difficult to contact. The exhibition now stood at about 32 paintings and I knew more than enough graphic work was available. It was at this time something happened that was a great break and would very much affect the show. The trustees and a number of friends of the Art Center made it possible for me to go on a first trip to Europe.

I immediately wrote Chagall to ask if he would grant me an interview, telling him of our plans for a show of his work and sending him photos of the Art Center. I had no answer before I left. I wanted to see as many Chagalls in Europe as possible, which would make it easier to judge the quality of our show, as well as give me a better sense of the range of the artist's work.

I had a brief visit with Dr. Sandberg at the Stedelijk Museum in Amsterdam who told me that Chagall would most likely be at home in Vence, France. He also told me I should see Dr. Franz Meyer at the Kunst Museum in Basel, as he could give me more information about Chagall and where he might be found. I was to find out later that Meyer is Chagall's son-in-law and biographer. He was very helpful and knew most of the works of which I had photos. He assured me Chagall would be in Vence! The only other communicate with Chagall was a wire I sent from Rome to say I would be in Vence in two days and hoped I would be able to see him.

I arrived in Nice, which is about 20 miles from Vence, in the early afternoon and phoned "Les Collines," Chagall's home. Madame Chagall answered and after learning who I was asked me to call back later after she had a chance to talk to her husband. The second call informed me the Chagalls would be





LOVERS IN THE FLOWERS (LILACS), 1930
Oil on canvas 50½ x 34¾
Collection Mr. Richard S. Zeisler,
New York City

THE BLUE VIOLINIST, 1937

Oil on canvas 33 x 25

Collection Mrs. James L. McLane,
Los Angeles

happy to see me and that they were actually expecting me because Gerhard Pinkus had also written in my behalf. The interview went beautifully. Chagall was most kind, very interested in our exhibition, authenticated the work of which I had photos and I think was really touched to be honored in this way on his 75th anniversary year.

After my return it was time to wind things up and begin the catalogue. However, I still wasn't satisfied. I felt we needed about three more first-rate works regardless of period. At this point luck as much as persistence entered the scene. In going through a copy of *Life* magazine I ran across an advertisement for the *Encyclopedia of Art* in which was reproduced a color photograph of Mr. R. Sturgis Ingersoll, President of the Philadelphia Museum of Art in his home. In the background I detected what appeared to be a superb early oil of Chagall's. I wrote this gentleman and received a reply saying he was reluctant to lend this work because he didn't wish to disturb the arrangement of his room at this time. I wrote back suggesting the Art Center would be happy to lend one of its two E. L. Kirchner's during the time his painting would be here if he might reconsider. The first five words of his reply were, "I yield to your suggestion . . ." "The Violinist" was in our show!

Next I came across a color plate of the enchanting "Lovers in the Flowers" and "Flying Horse" in a small monograph published by Harry N. Abrams in New York. The former was owned by a Mr. Richard Zeisler in New York, whose name was the same as a gentleman who has been a very important donor to the Art Center. I wrote "our" Mr. Zeisler to ask if he might be related to the other gentleman. He was and suggested there was a good chance we would be lent the painting, which turned out to be true. I had written the publisher, Mr. Abrams, sometime before about the loan of color plates for our catalogue and included in the letter a request he lend the "Flying Horse" to the exhibit. Although to have the use of the color plates proved impossible, he offered the painting. We now had our exhibition!

Of course, a number of other things remained to be done. Both the introduction to the painting section of the catalogue and "Chagall as a Printmaker" which introduces the print section had to be written and the catalogue designed and printed. Fortunately Jules Langsner and Gerhard Pinkus agreed to contribute these essays, while I wrote the foreword.

The insurance arrangements had to be made and



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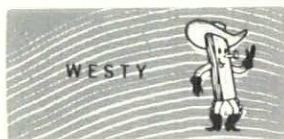
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the total value indicated this was the single most valuable exhibition the Art Center has ever held. Shipping and pickup schedules were planned so we personally picked up all works in the Los Angeles area with the rest being crated and shipped to the gallery.

The installation of the show was a headache. There was little money left for this purpose. However, I had never considered an elaborate hanging but more of a straightforward and clean presentation that emphasized the content over the environment. What we ended up with was, for the first time, painting the entire first floor walls a light grey color which, in our opinion, really makes the paintings sing.

Though I have mainly written about my experience in assembling the paintings, everyone on my staff contributed a vital share; the vast amount of correspondence, now in two files measuring about three inches in thickness, with the acknowledgements yet to come I am sure have been a trying experience to my secretary. The business arrangements, unpacking, opening reception arrangements, publicity, etc., have involved hard work for all of us and will continue for some time after the closing of the show. These people are compensated for their work however, like myself, they too are pleased that it is a successful exhibition that will be of real value to our community for years to come. ☐



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The walls of the original Sauna Baths were constructed of a very sappy, green wood to resist the extremely high temperatures; wooden benches were built inside around the walls, sometimes in two or three different levels. A wood-burning stove, constructed of an old barrel, heated the Sauna and also heated the large rocks which provided the steam when water was poured over them. The bathers remained in the Sauna for only ten minutes, where the temperature was maintained at 175° causing the skin pores to open and release any accumulated dirt and oils (sometimes they took turns switching each other with cedar switches to liven circulation, all in a most friendly manner). At the end of the first ten-minute period, the hardy bathers would dive into a cold lake, roll in snow or just take a cold shower. Shocking? Not as much as might be expected. Then back into the Sauna for another ten minutes and another quick dip in the lake. The results were relaxed muscles, clean and tingling skin, a fresh mental outlook—and good camaraderie all around!

Modern science has simplified the elaborate and rugged preparations, the rigorous and spartan participation. Redwood has replaced the green, sappy wood of the walls; an automatically controlled electric heater the primitive stove; even the cold lake and/or snow by the modern cold shower. But the results to the bather are just as beneficial.

A member of this publication's committee bravely partook of the modern "Sauna" and, although he cannot compare notes with an adherent of the old Finnish method, confirms the healthful and refreshing qualities of another development for "... the health and welfare of modern man!"

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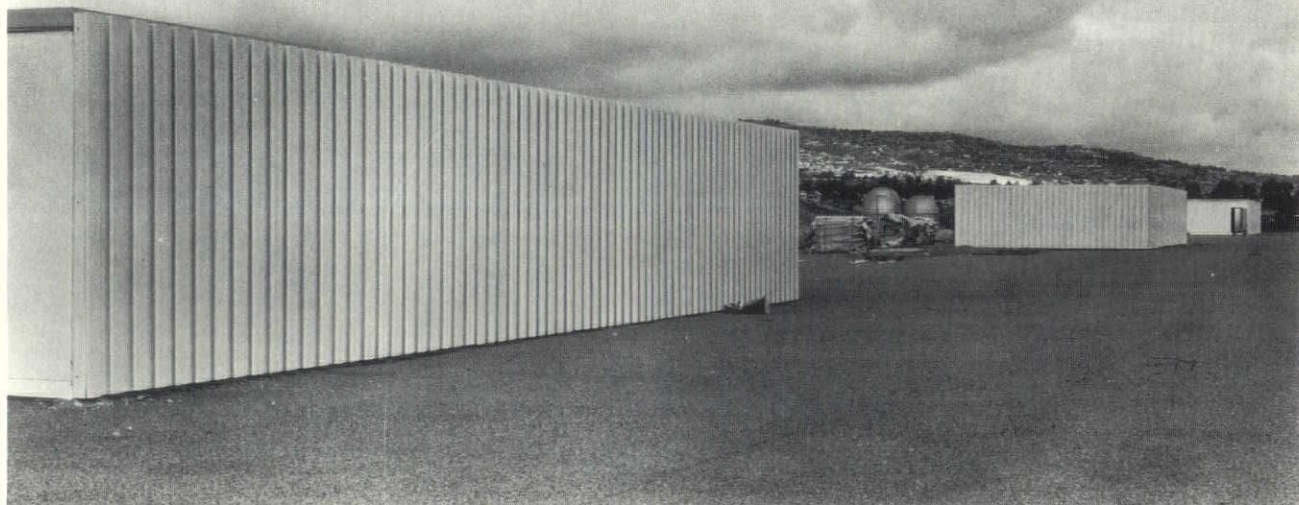
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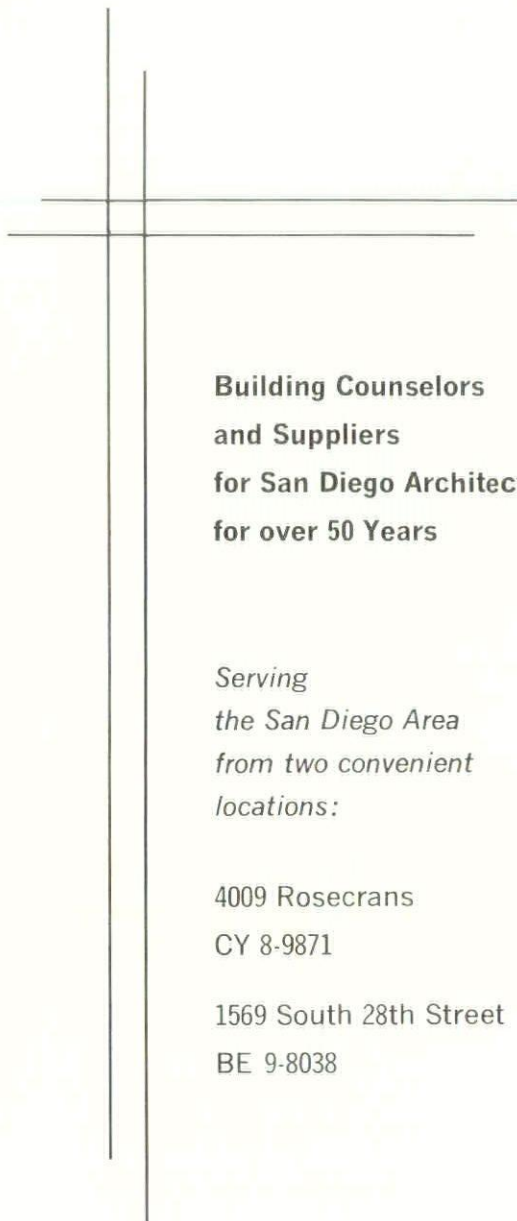
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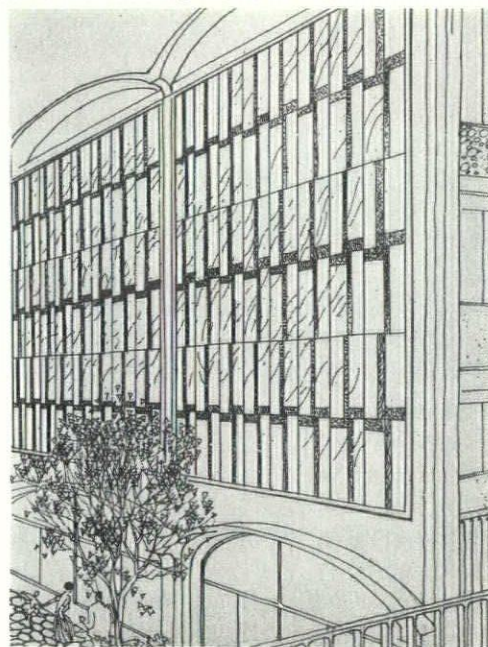
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In 1921 the American Institute of Architects (AIA) formed a manufacturers' committee to do just this. In the beginning emphasis was placed on improvement of product literature and information. Also recognized was the need for a better understanding among architects and producers as to their common interests in the characteristics and appropriate utilization of the products.

The AIA and the Council entered into an Agreement of Affiliation after the incorporation of the Producers' Council in 1929. The formal affiliation has remained in continuous effect since that time. The emblem of the Council bears the statement. "The Producers' Council, Inc., Affiliated with the American Institute of Architects."

The original objectives of the Council have not changed substantially since their adoption in 1929, however, they have been extended to include additional activities. As a result of the most recent review of the Agreement of Affiliation, the AIA and the Council are pledged to cooperate on the following activities:

1. To raise the standards of advertising and the dissemination of useful data and information on materials and methods of use to the architectural profession and the building industry.
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5. To secure to the entire construction industry and the public the economies inherent in Modular Coordination and dimensional standardization.
6. To assure the architectural profession of the maintenance of the proper standards of advertising material appearing in the Council's *Technical Bulletin*.
7. To encourage and assist in the formation of the collaboration between Joint Committee composed of members of local Chapters of the Institute and the Council.

(more)

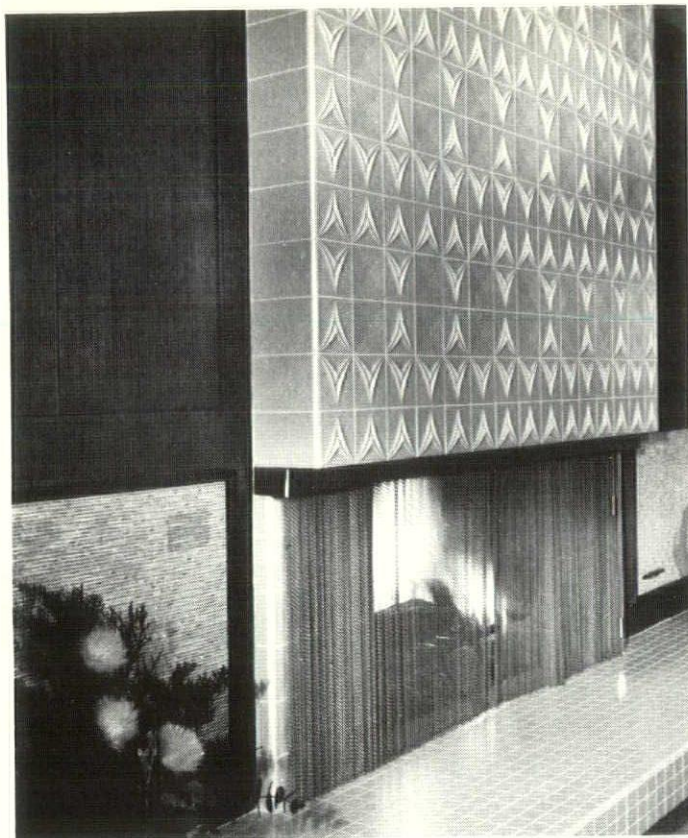
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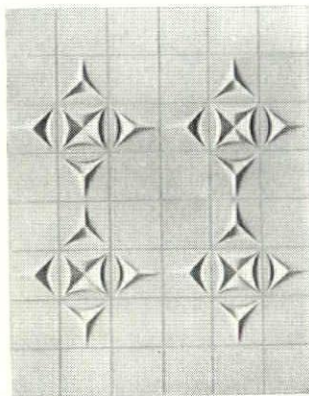
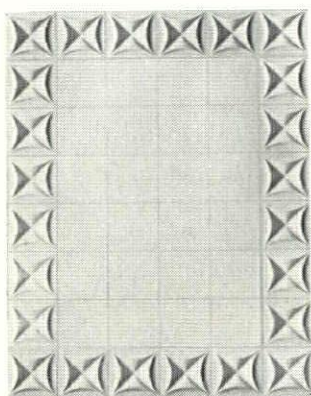
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Dramatic new "wrinkles" in tile treatments

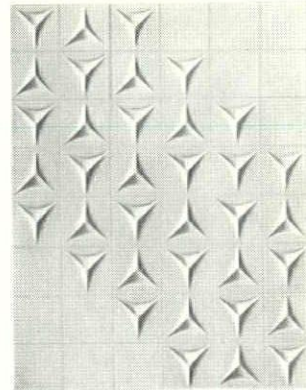
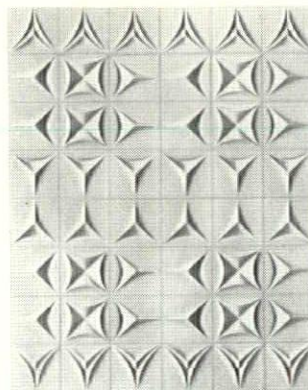
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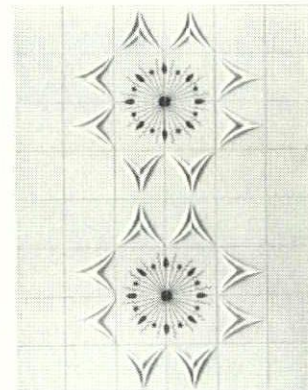
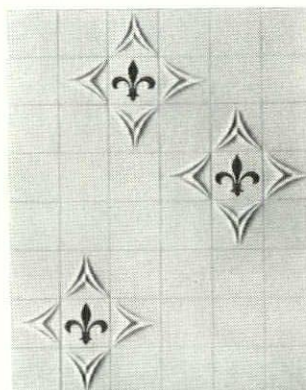


Simple three-dimensional patterns can be developed in almost endless variety. Above left, *Contours* No. 1 is used alone; right, it combines with *Contours* No. 4.

More complex effects are readily attained with *Contours* patterns in combination or alone. Here *Contours* Nos. 1, 2 & 4 provide the intricate design shown below left, while for that at the right, only *Contours* No. 4 is used.

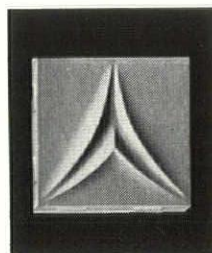


Combining *Contours* with decorative tile gives you almost unlimited opportunity for bold or subdued designs. That is *Contours* No. 2 below left, with *Fleur de Lis*. At the right *Contours* No. 2 with *Sunburst*.



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Since 1956, the scope of Producers' Council activities has expanded to include liaison with the Construction specifications Institute, the Consulting Engineers' Council and the National Association of Home Builders. In addition, the Council publishes the *Technical Bulletin* quarterly which is a working reference book for designers, job captains and specification writers.

Educational seminars are organized nationally for local presentation to architects, engineers and specifiers. The subjects are selected by the AIA. Typical is the latest seminar on integrated ceiling systems which is being prepared by technical experts from interested Council members and will be presented across the country through the Council chapters, beginning in early 1963.

Many Council activities on the national level are implemented on the local level through the association's chapter structure. The first chapter was formed in Chicago 30 years ago. Today there are 48 chapters in the larger cities throughout the United States, including San Diego.

The San Diego Chapter of Producers' Council, Inc. was chartered on Wednesday, October 24, 1956 at a meeting held in the Redwood Room, Town and Country Hotel; the following officers were selected: Presi-

dent, Eugene E. Bean; Vice-President, L. J. Hackett; Secretary, James I. Haynes; Treasurer, Hal E. Peabody.

The San Diego Chapter has grown to represent twenty-five major manufacturers and currently presents monthly informational meetings to architects, engineers and others interested in the construction industry. Producers' Council representation is maintained with both the California Council AIA Executive Committee and the local chapter.

The three California Producers' Council Chapters jointly support certain student architect activities and sponsor a preeminent speaker on design or engineering who is selected by the architects of CCAIA to appear at their annual convention.

In conclusion, the San Diego Chapter joins with Elmer Lundberg, AIA, (Director, Architectural Services, Pittsburgh Plate Glass Company) recent past president of the Producers' Council, in declaring "that new Council programs will make it even more apparent to architects, home builders, consulting engineers and specification writers that the quality producer is not only aiding, but giving important leadership in the advance toward better building and more building for America."

Chapter Notes

AMERICAN INSTITUTE OF ARCHITECTS / SAN DIEGO CHAPTER



WOMEN'S ARCHITECTURAL LEAGUE

... officially resumed its fall and winter activities October 17th with a luncheon meeting at the Valley Ho Restaurant in Mission Valley Center, preceded by a Board meeting and social hour.

"*Sculpture in Relationship with Architecture*" was the theme of talented speaker JOHN DIRKS, Associate Professor at San Diego State College where he teaches "Sculpting and Furniture Designing." Mr. Dirks presented many new ideas for design and materials. He has had numerous exhibits of both his sculpture and furniture, and his presentation of suggestions for integration of both into the home was very outstanding.

Honored guests at the luncheon were Presidents of professional auxiliaries, Mesdames Ross T. Tharp, San Diego Chapter, American Bar Association; Frank Pavel, San Diego Dental Society; and John S. Chambers, San Diego Medical Society. Wives of the Presidents of other organizations also honored were, Mesdames Charles Jantho, Producers' Council; Greer Ferwer, Civil Engineers; and Philip Benton, Structural Engineers.

Report was given of the activities at the annual convention of the California Council, Women's Architectural Leagues, at Monterey October 3-7, held each year in conjunction with the annual convention of the California Council, American Institute of Architects. Announcement was made of the forthcoming November meeting, honoring past presidents of the W.A.L., which is always one of the year's outstanding events.

INTRODUCING

... the September AIA Chapter meeting gave the members and their wives an opportunity to meet the candidates for State Legislature, and another and equally pleasant chance to welcome two lovely new brides of Architect members of the San Diego Chapter.

Virginia (Mrs. Donald A.) Innis attended her first Chapter meeting since her marriage to Don on July 5th. A graduate of San Diego State College, Virginia is presently teaching English at Coronado High School. Their residence, 3762 First Avenue, San Diego.

Geraldine (Mrs. Richard George) Wheeler was born in Berkeley and graduated from the University of Cal-

ifornia, working since that time as a legal secretary. Gerry retired from the business world at the end of October to enjoy the lovely new Wheeler home at 3223 Sterne on Point Loma. She and Dick were married July 21st.

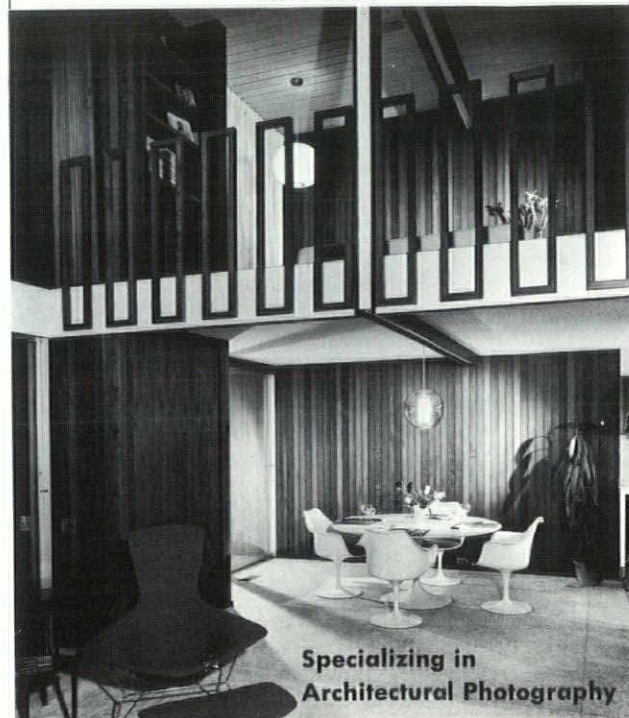
The Chapter extends a most cordial welcome to these charming new additions to the distaff side of the Chapter membership, and sincere congratulations to the two couples.

* * *

Architect Richard B. Young, AIA, announces the opening of his new office at Oceanside. A graduate of Ohio State University where he obtained his B/Arch. degree in 1955, Dick has been in the San Diego area since 1959 and has been associated with various architectural firms. He is married, with two children, and resides in Encinitas. New office address: 605 Third St., Oceanside. Telephone: 722-9422.

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 Fowble, Robert H.
 French, Stanley J.
 Geritz, Eugene
 Harrington, Frank D.
 Hatch, George C.
 Hatch, Roy A.
 Herzer, Milton L., Jr.
 Hester, Henry H.
 Hope, Frank L.
 Hope, Frank L., Jr.
 Hotaling, Herbert H.
 Hotten, Carl W.
 Hufbauer, Clyde
 Innis, Donald A.
 Jehle, William K.
 Jones, Robert E.
 Jung, Raymond A.
 Kennedy, Selden B., Jr.
 Knowles, Raymond M.
 Krottsch, Harold
 Lareau, Richard J.
 Lewis, Jack R.
 Lewis, William S., Jr.
 Livingstone, Fred
 Lykos, George
 Malone, Edward Clyde
 Meadows, Jack R.
 Melvin, Robert E.
 Mitchell, Delmar S.
 Mosher, J. Robert
 Naegle, Dale William
 Parfet, Robert T.
 Paul, Robert S.
 Perkins, Daniel A.
 Pinnell, Richard L.
 Platt, Robert J.
 Porter, William H.
 Redhead, Ralph B.
 Richards, Sim Bruce
 Richardson, William A.
 Ring, Stanley
 Roel, John S.
 Rosser, William F.
 Ruocco, Lloyd
 Sadler, Harold G.
 Salerno, Daniel Nick
 Schoell, Donald L.
 Shepherd, Thomas L.
 Sigurdson, John T.
 Simpson, Arthur Lee
 Smith, Harvey Barton
 Smith, Rodney L. B.
 Sommers, Abner L.
 Spalding, Richard J.
 Stevenson, John C., Jr.
 Stimmel, William E.
 Therkelsen, L. Hanis
 Tucker, Thomas B.
 Unger, William L.
 Veitzer, Leonard M.
 Vogler, Robert E.
 Weber, James F.
 Weston, Eugene III

