

LIBR.

THE AMERICAN INSTITUTE
OF ARCHITECTS

JAN 24 2 55 PM '63

DIVISION OF
MEMBER SERVICES

AMERICAN INSTITUTE
OF
ARCHITECTS
MAY 29 1963
LIBRARY

4



Su	Mo	Tu	We	Th	Fr	Sa
					4	
	7	8	9	10		12
	14	15			18	
	21				25	
	28					

Calendar of Events



- 4 architecture** (Through January 26). Award winning design for California Governor's Mansion, Fine Arts Gallery, Balboa Park.
- 4 opera** (Also January 5, 6, 11, 12, 13). *Iolanthe* by Gilbert and Sullivan, San Diego State College Opera Workshop, Music Auditorium, 8:15. *Tickets: JU 2-4411.*
- 7 music** Pianist Eugene Istomin, presented by the University of California, 8:30. Sherwood Hall. *Tickets: GL 4-0183.*
- 7 radio** OMNIART PRESENTS. Radio Station KLRO-FM (94.9 megacycles), 5:30.
- 7 exhibit** (Through January 31). Calligraphy (Italian or Chancery handwriting). Art department gallery of Southwestern College, Chula Vista. *Tickets: GA 2-0187, Extension 8.*
- 8 drama** (Through February 3). *The Captain's Paradise* by Alec Coppel, 8:30. Old Globe Theater. *Tickets: BE 9-9139.*
- 9 meeting** AIA Chapter Meeting, Catamaran Hotel, 6:00. Subject: *Public Relations.*
- 10 movies** (Also January 17 and 24). Art Center in La Jolla Film Society. Subscribers only. Films by Flaherty, Rene Clair, Eisenstein, Bunuel, Pabst and others. Art Center, 8:15. *Tickets: GL 4-0183.*
- 12 folk music** Sam Hinton, folk singer. Part of Art Center in La Jolla's Folk Music Series. Sherwood Hall, 8:15. *Tickets: GL 4-0183.*
- 14 radio** OMNIART PRESENTS. Radio Station KLRO-FM (94.9 megacycles), 5:30.
- 15 music** *Romeo and Juliet.* The San Diego Symphony and Symphonic Chorale perform in Berlioz' dramatic symphony. Russ Auditorium. *Tickets: BE 9-8122.*
- 18 folk singing** (Also January 19, 20, 25, 26, 27). Sam Hinton and Slim Critchlow. *The Sign of the Sun*, 8:30. *Tickets: BE 2-3269.*
- 21 radio** OMNIART PRESENTS. Radio Station KLRO-FM (94.9 megacycles), 5:30.
- 25 music** Los Angeles Philharmonic, conducted by Zubin Mehta with guest pianist Alfred Brendel. Russ Auditorium, 8:20. *Tickets: BE 9-8122.*
- 28 radio** OMNIART PRESENTS. Radio Station KLRO-FM (94.9 megacycles), 5:30.
- 28 drama** (Through February 2). *Six Characters in Search of an Author*, by Luigi Pirandello. Sherwood Hall, 8:30. *Tickets: BE 9-9139.*



OMNIART

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

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

Subscription \$5.00 per year
single copies 50 cents

COMMITTEE

VINCENT BONINI, AIA
Chairman

WILLIAM H. CALDWELL, JR., AIA
Vice-Chairman

HYDER JOSEPH BROWN
Associate of the San Diego Chapter
American Institute of Architects
Secretary

WILLIAM E. STIMMEL, AIA

WARD WYATT DEEMS, AIA

JOHN R. MOCK
Associate of the San Diego Chapter
American Institute of Architects

TYPESETTING: Grant Dahlstrom

PRINTING: Crest Offset

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

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

Table of Contents

VOLUME 2 : NUMBER 1

CALENDAR OF EVENTS	i
OMNIBUS	3
Head, Heart and Hands SIM BRUCE RICHARDS, AIA	4
The Important House ESTHER MCCOY	9
Onward C.C. Soldiers	17
The First Candle WILLIAM E. STIMMEL, AIA	18
AIA-WAL Christmas Ball	21
Governor's Mansion Competition	24
More Awards . . . <i>Horizon Home</i>	27
OMNIART PRESENTS	iii
Biographies . . . 1963 Officers	iii

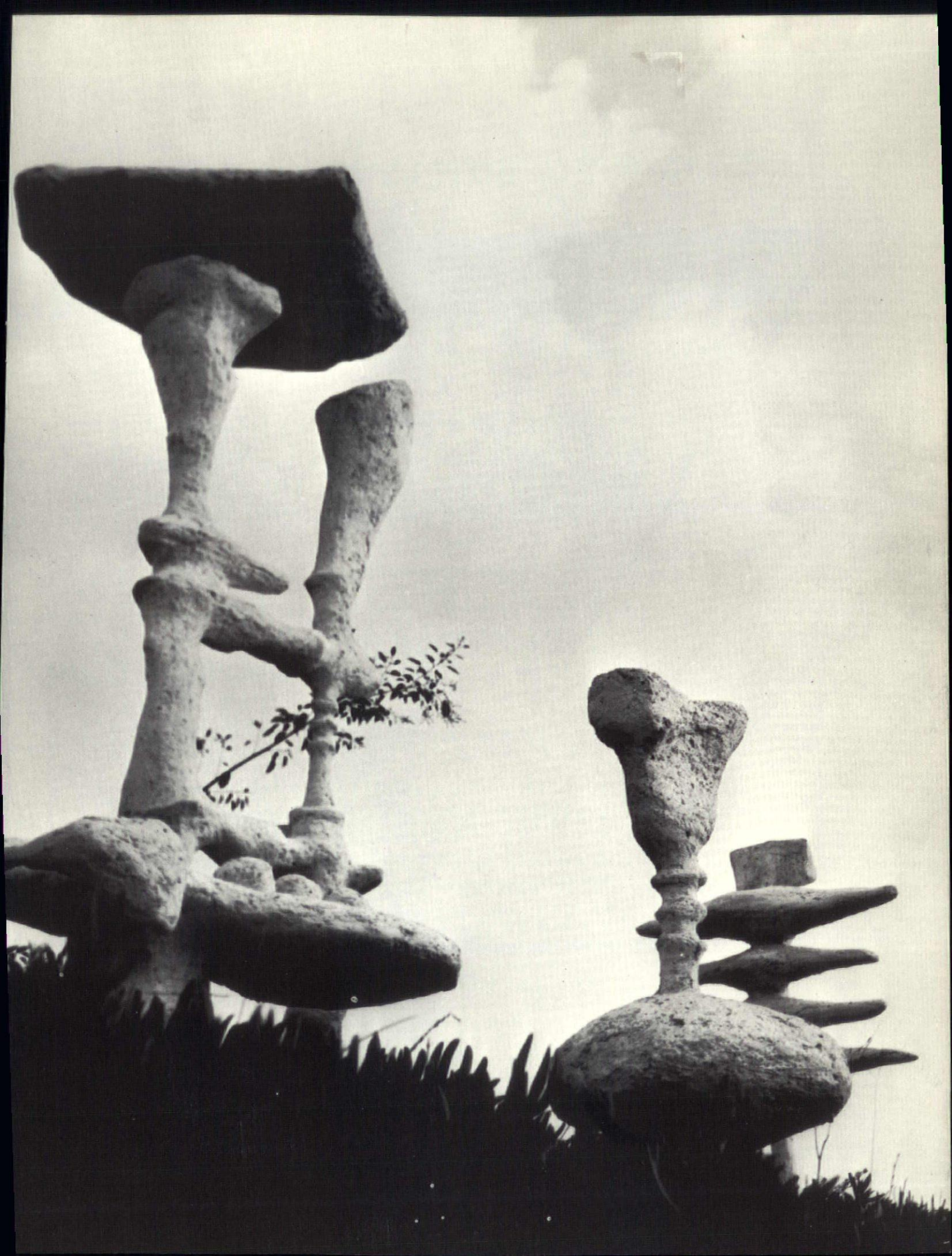
Editor of the Month: Sim Bruce Richards, AIA

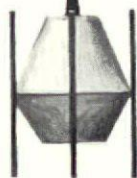
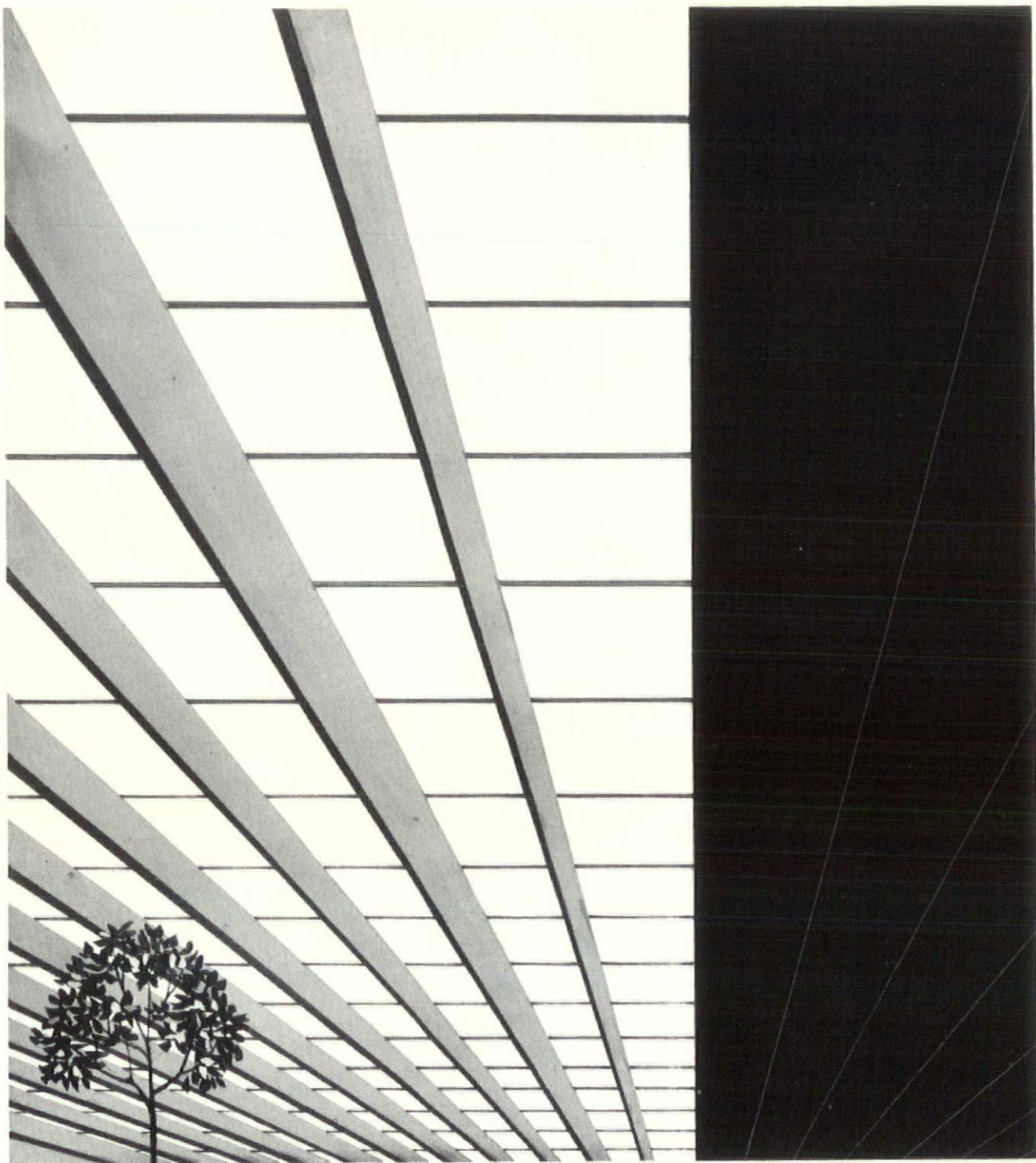
Attended University of California, Berkeley, 1930-34. Scholarship-apprentice at Frank Lloyd Wright's Taliesin Fellowship; mostly work on models of his Broadacre City project, St. Mark's Tower and various residences . . . "House on the Mesa," Stanley Marcus (Dallas), Dean Willey (Minneapolis) and the famous Kaufman house "Falling Water" in Pennsylvania. Civil Service Architect for U.S. Navy, San Diego, 1941-45, along with most other architects practicing here . . . "Designing things" (as Frank Lloyd Wright used to put it) . . . "that seemed, oddly enough, to have no father." Since 1945 office in La Jolla. President, 1957, San Diego Chapter, AIA. Traveled in the Mayan Country, Southern Mexico; Hawaii and Japan.

Credits:

Lyn Fayman, 1
Douglas M. Simmonds, 4
George Lyons, panel opposite pages 5, and 7, 21, 22, iii
Pat Kirkpatrick, 6, 7 bottom
California Garden Magazine, 7 top
Raymond Cobb, 8
Gaston Lokvig, drawings on pages 9 to 14
Karl H. Riek studio, 24

⇒
A spatial
concept
in sculpture
JAMES HUBBELL
sculptor

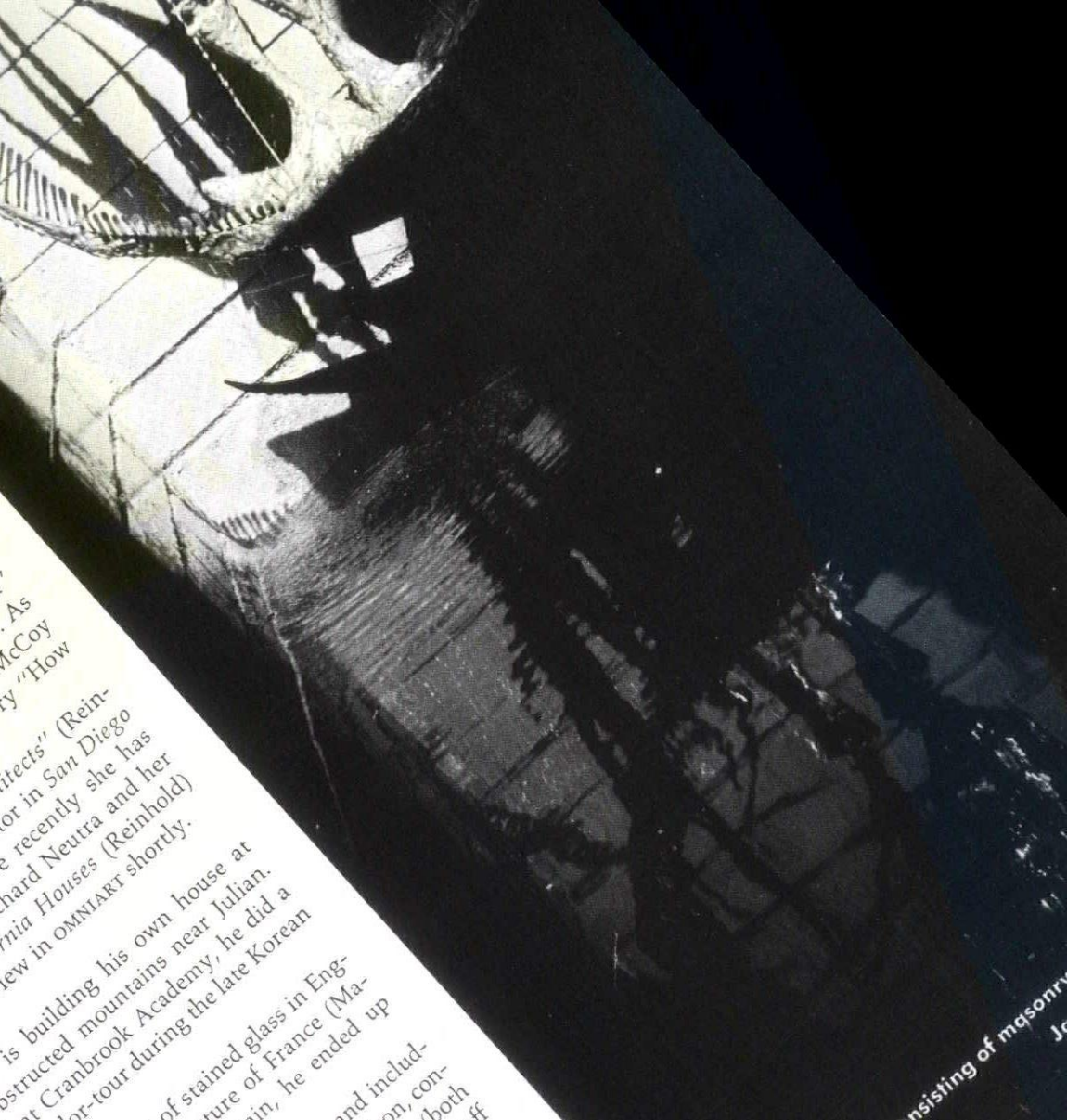




Beautiful Lighting **Should be functional too**

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



. As
McCoy
ry "How

itects" (Rein-
tor in San Diego
e recently she has
ard Neutra and her
mia Houses (Reinhold)
ew in OMNIART shortly.

is building his own house at
obstructed mountains near Julian.
at Cranbrook Academy, he did a
lor-tour during the late Korean

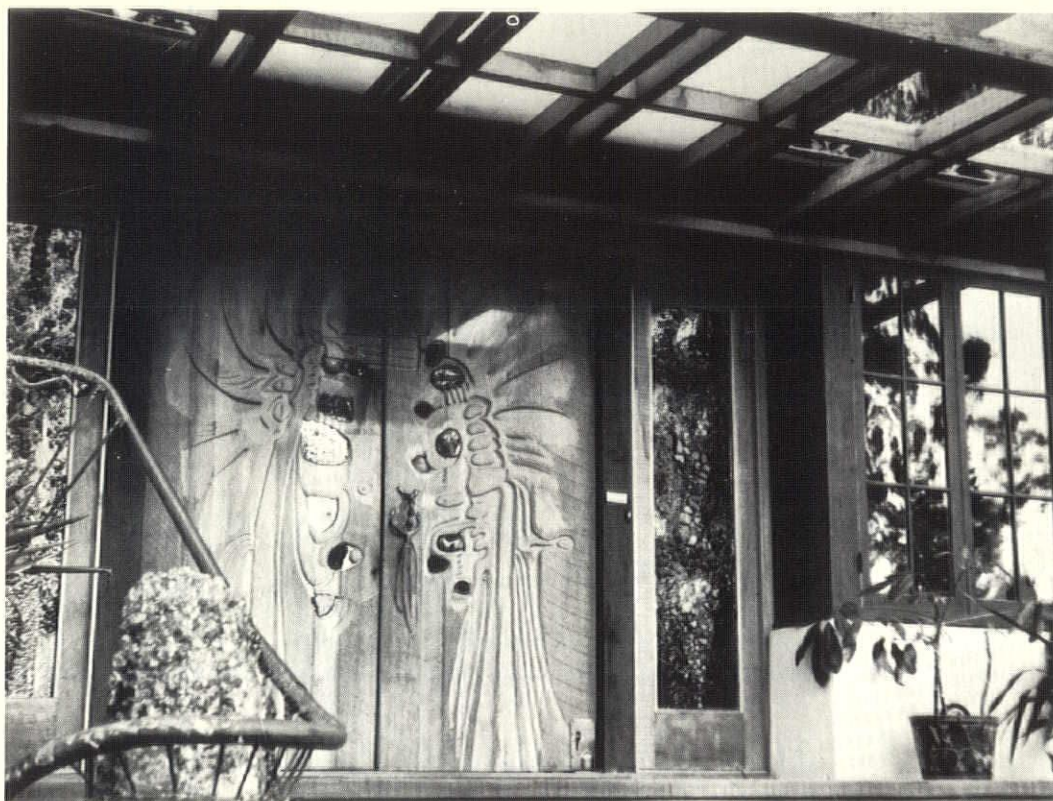
of stained glass in Eng-
ture of France (Ma-
in, he ended up

and includ-
on, con-
(both
ff

nsisting of masonry
Jo

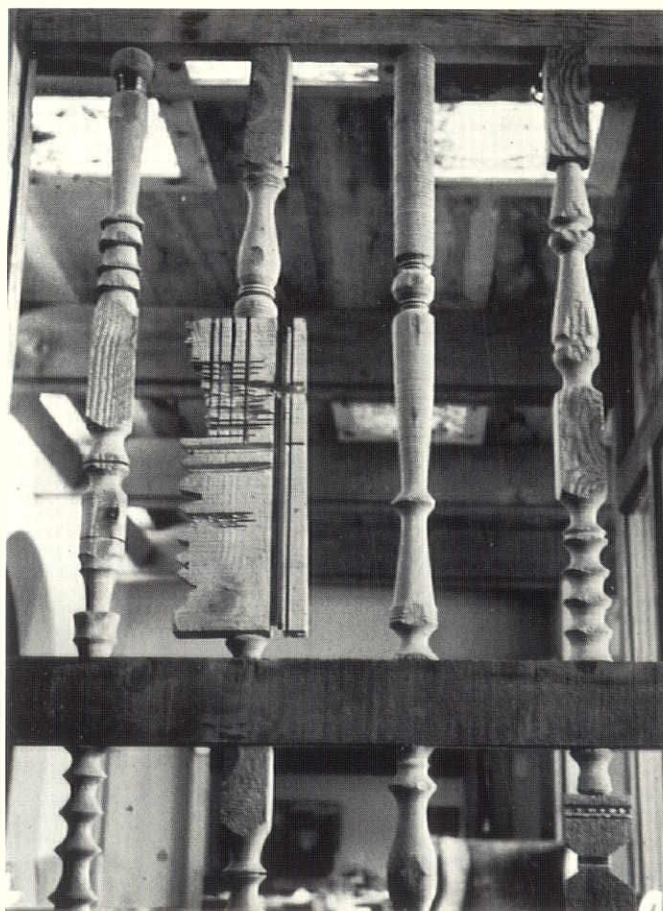


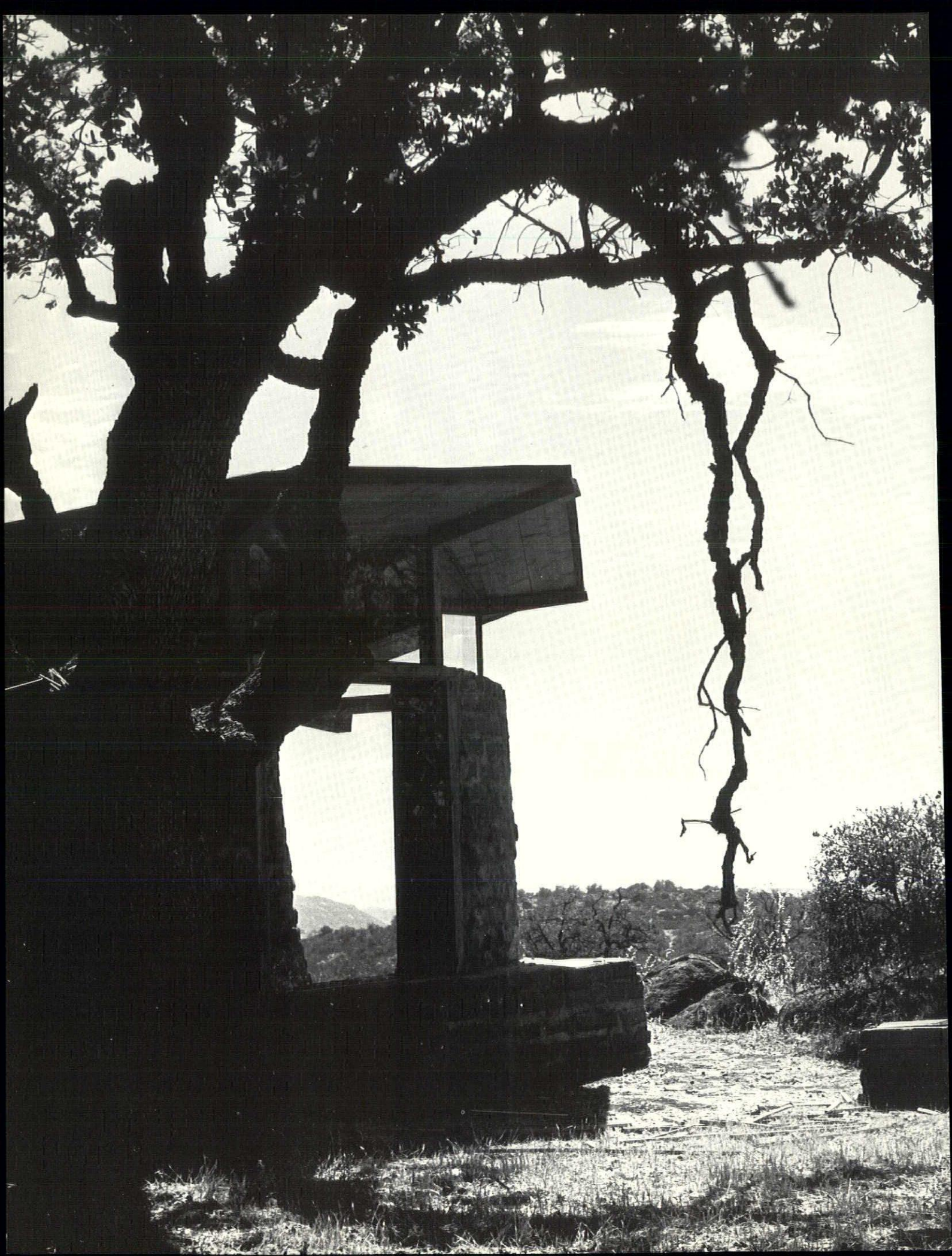
Entry Doors:
Wishing Well Hotel,
Rancho Santa Fe.
Doors and gates
become an invitation.
Glued-up cedar
boards, carved and
inset with chunks of
stained glass and a
bronze pull excite the
visitor as to what is
within. Must be seen
to be appreciated.
Sim Bruce Richards,
architect
James Hubbell,
artist-sculptor



Entry door-knob, Silva House, Point
Loma. A remodeled Schlage door-knob
which becomes a never ending and
sensory delight to owner and visitor.
Ken Kellog, design
James Hubbell, sculptor

A grill-work of wood
turnings: Shop,
Wishing Well Hotel:
sophisticated
merchandise viewed
through a primitive
grillage adds sensory
charm to the
merchandise.
James Hubbell,
sculptor





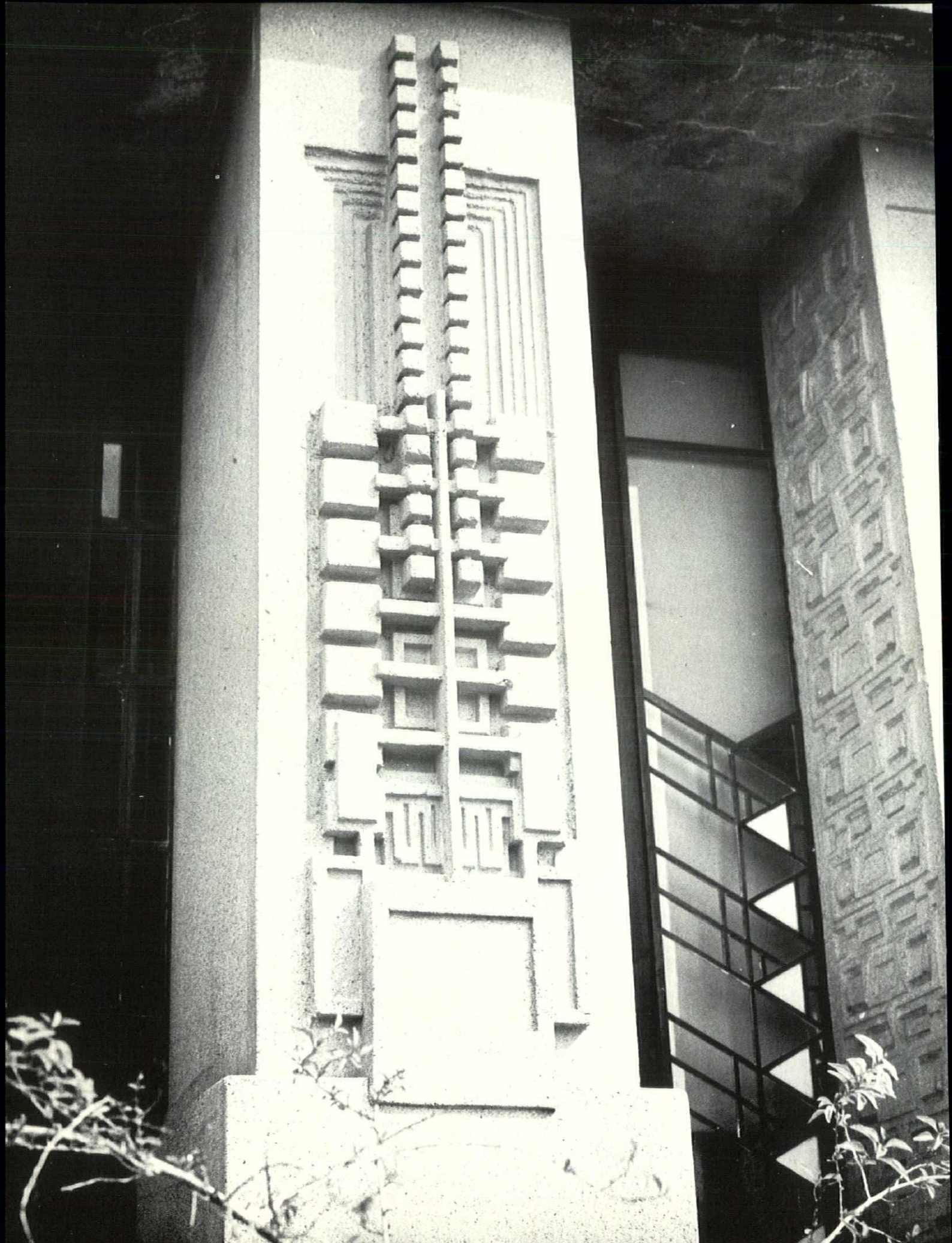
*A garden searching for
texture, scale, color,
light, mood and drama;
residence of the late
Dan Dickey.
Sim Bruce Richards,
architect*

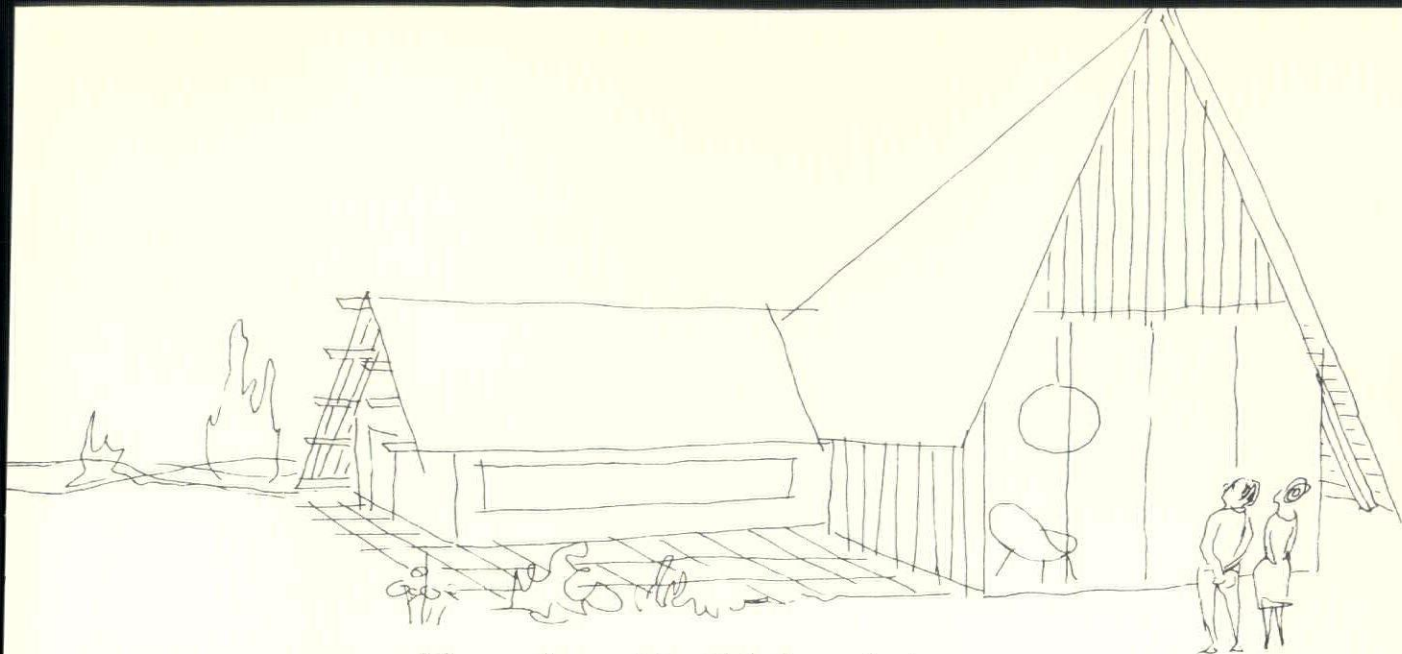


*Dining Room Addition—
Wishing Well Hotel, Rancho
Santa Fe. The "Jewel Tree Dining
Room" is an experimental ex-
ploration of spaces, textures,
colors. Although it seats one
hundred people the sense of
intimacy is predominant—due
particularly to the scale and
arrangement of the stained-
glass skylights. Unfortunately
shown here without color—the
most essential ingredient.
Sim Bruce Richards, architect
James Hubbell, artist*

Next page:

*Hollyhook House, Los Angeles.
Illustrating the total-architect,
without need of the artist-tool.
Frank Lloyd Wright, architect*





IN THE BREAKFAST ROOM of the new house, Mrs. Blakeley picked up the phone that was plugged in there and called a Beverly Hills number. After a pause, the operator said, "I am sorry, but all my Crestview circuits are busy." Mrs. Blakeley banged the phone down in exasperation. Her husband came through a sliding glass door from the paved terrace and walked across the pale flax carpeting as if he were stepping over eggs.

"Can't you forget it, Irene?" he asked.

"How can I forget it?" Mrs. Blakeley asked. "Wentzell's took the couch a month ago and they said it would take only two weeks to make the slipcovers."

"Well, if you can't get it, you can't," Blakeley said. It was a Saturday morning, and he was hanging around the house before going over to the club for some golf. He put his hand on one of the large sliding panels of glass that made up the whole south side of the house and gave it a playful push. It responded with a quick, easy movement that made him smile with satisfaction. He went to the built-in settee that formed an open angle around one side of the fireplace and ran his hand over the base of a lamp that was set on the plywood unit back of the settee. One end of the unit enclosed a radio and record-player.

"Lamp looks good here," he said. "Glad I bought it. Before we built the house, I never knew one lamp from another. French modern."

"It's a very nice lamp," said Mrs. Blakeley, "but what am I going to do about the couch? The photographer and Mr. Aidan are coming today."

Blakeley pulled the glass panel back and looked up at the ceiling. There was a trough along it for indirect lighting. He was an aircraft engineer, and he liked the way the house worked. They had moved into it a month ago. Morgan Aidan, the architect, had been sure they would move in two months before that. Mr. Aidan

The Important House

by

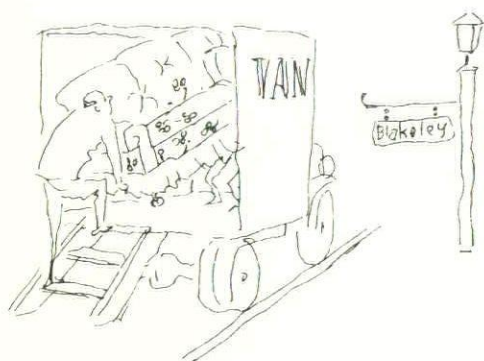
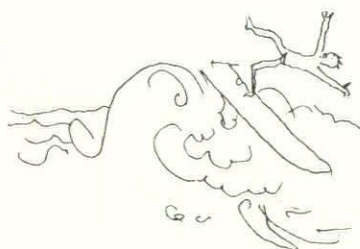
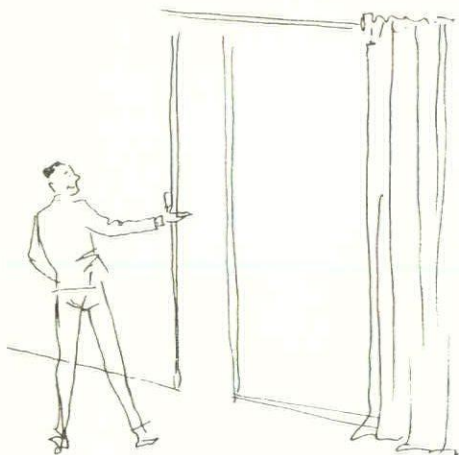
ESTHER MCCOY

illustrated

by

GASTON LOKVIG





had also been sure it would cost eighteen thousand dollars, which was what they had got for the old one, but it had cost twenty-five. The Blakeleys didn't blame Mr. Aidan; they just blamed the times. Unexpected complications had come up in connection with the radiant heating; there was suddenly no copper tubing in all of Los Angeles; the pouring of the cement slab for the foundation had been delayed; and so on. Then the cabinetmaker who was assembling the built-in settees and radio unit and the built-in couch broke his arm while surf-bathing at Malibu. Mr. Aidan couldn't get someone else because the grain of the ash plywood had to be matched perfectly or the whole room would have been spoiled. It would make all the difference in the world in the way they would feel about the living room later, Mr. Aidan had maintained. It took such a long time for the cabinet-maker to recover that the built-in couch for the north end of the living room had not even been started when they moved in, and Mr. Aidan had said that since they had waited so long, they might as well wait a little longer and have some fabric woven for the couch. It was always more satisfactory having one's own fabric woven, he thought. So Mrs. Blakeley had put her old couch there in the vacant spot in the living room. It had looked very shabby in the cool chain of pastel stretching along the glass, and she had decided to get slipcovers for it. She had called Mr. Aidan, and he had sent her some swatches of color. She had taken them to Wentzell's, in Beverly Hills, and Mr. Wentzell had found some hand-blocked linen with all of Mr. Aidan's colors in it. It was a floral design—cornflowers, petunias, and some primroses. And now, Mr. Aidan wanted photographs of the house—exterior and interior—and the couch wasn't back from Wentzell's.

"No use getting upset," Blakeley said. "Call the photographer and postpone it."

"Should I?"

"Why not? Everything else about the house has waited."

After several tries, she got the photographer. She told him about the couch and said, "And so, of course, we must postpone the pictures until next week." Then she listened for some time, and said, "Oh, I see," and "Oh, of course," and "No, I won't." After saying, "All right, goodbye," she hung up the phone very quietly.

"What did he say?" Blakeley asked.

"He said it was an important house," she told her husband, "And that if the pictures aren't taken today, they will miss the competition. They're to go in the *House and Garden* competition."

"They are? An important house, eh?"

Blakeley thought this over and found it pleasant. So did Mrs. Blakeley; she almost forgot about the couch.

Then the doorbell rang, and Blakeley found a man from Wentzell's standing there, and a moving van in the driveway.

"Hey!" he called. "It's the couch!"

Mrs. Blakeley stood at the door and watched it being unloaded. Blakeley stood behind her. "It's lovely!" she cried. They watched the men set the couch along the living room wall where the built-in one would go when the cabinetmaker and the weaver got it ready. "Looks fine," said Blakeley, kissing his wife on the cheek. "Guess I'll go on to the club. You can handle the picture-taking, can't you?"

"Oh, I'll handle *that* all right," she said.

Mrs. Blakeley happily rearranged the silver pieces on the coffee table. Her aunt had given them to her, and she had polished them very carefully the night before. One was an old sugar bowl with claw feet; she had put book matches in it. Another was a candy dish; cigarettes were in that. She picked up a modern silver lighter and decided it wouldn't look right with the old silver. She hid it in a drawer. She looked around the room and was pleased. It *was* an important house. She had noticed that the modern houses were finding their way to the front of magazines like *House and Garden*; the Cape Cods were being pushed back among the lawn-mower ads.

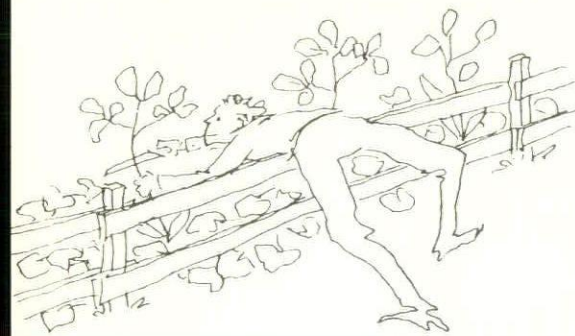
Something moved on the other side of the glass doors, and Mrs. Blakeley looked up and saw a man with an armful of branches leaning over and sticking them in the bare ground near the house. It was Mr. Aidan. The branches were cuttings from the eugenia hedge of her next-door neighbors, the Whitmans. She had seen them stacked at the curb the night before and had wondered when the trashman would come and take them away.

She slid open a glass panel and went out to speak to Mr. Aidan. He seemed preoccupied but smiled at her warmly and muttered something about "background." His eyes were sharp blue and hooded, like a bird's. He was tall, thin, and bald, with a fringe of reddish hair and a thatch of sandy eyebrows. Mrs. Blakeley heard a scraping sound behind her. She turned and saw the photographer. He was levelling off a shelf of ground on the terrace on the far side of the oval lawn. With his foot, he scraped away some newly rooted trailing lantana, and a pungent odor, not unlike juniper, rose in the morning air. He jabbed the tripod into the cultivated earth, adjusted the camera, and looked into it.

Mr. Aidan stopped planting the eugenia branches and walked thoughtfully along the blank wall of the bed-room wing, which angled off from the living-room wing. He stopped and said, "Cut it here."

"That wall's pretty bare," the photographer said, coming out from behind the camera.





"Wait," Mr. Aidan said. He asked Mrs. Blakeley for a kitchen knife, and when she brought him one, he walked down to a slope planted with ivy and began cutting long strands.

"That isn't ours," Mrs. Blakeley said.

"It grows better if it's trimmed," Mr. Aidan replied.

After Mr. Aidan had cut a great deal of ivy, he began sticking it on the bare wall with Scotch tape. Then he stood on a chair and hung some more ivy from the trellis over the paved terrace. As he worked, the photographer was moving the garden furniture. First, he picked up some new metal chairs and carried them around to the enclosed drying yard. Blakeley had put their old garden stuff in the drying yard to get it out of sight. The photographer came back carrying two old canvas chairs.

"What's wrong with the new chairs?" Mrs. Blakeley asked him.

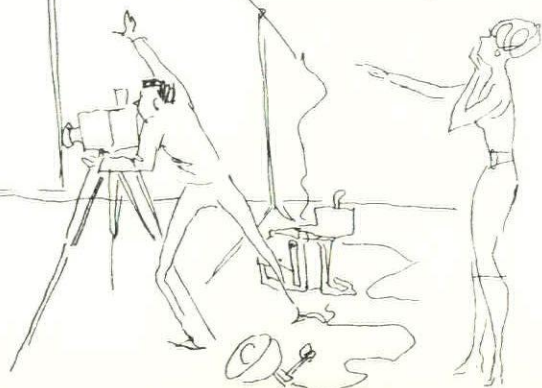
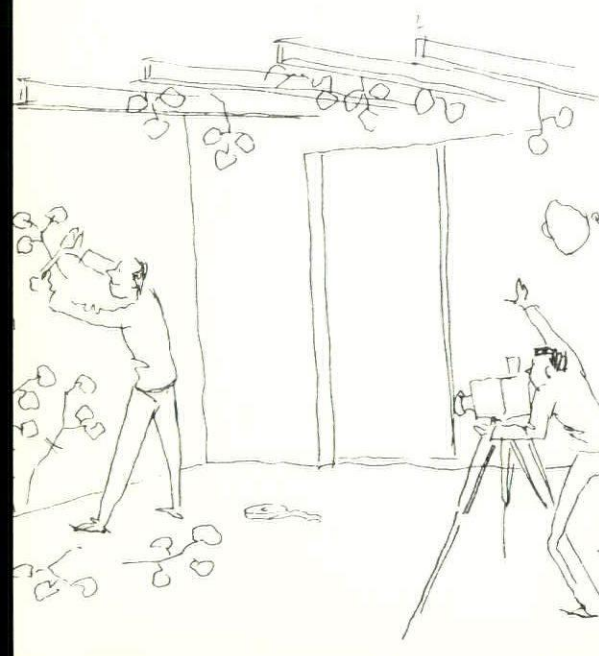
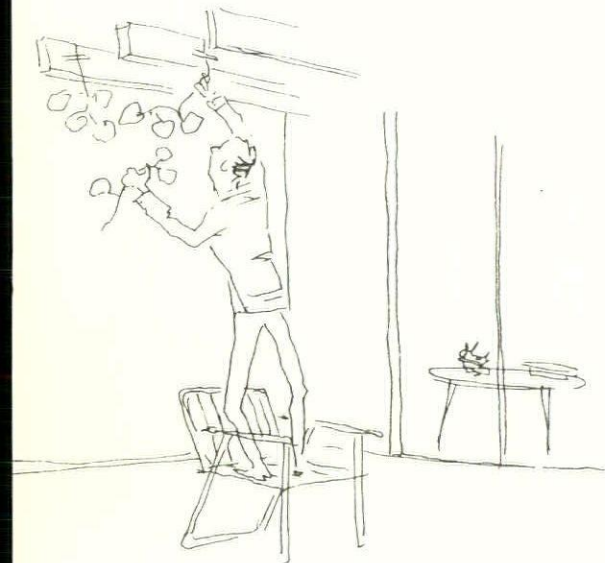
"They were a little high," the photographer answered. He went back and looked into his camera some more, and then returned to the terrace, apparently dissatisfied.

"Perhaps I can help," Mrs. Blakeley suggested, but the photographer just shook his head and frowned.

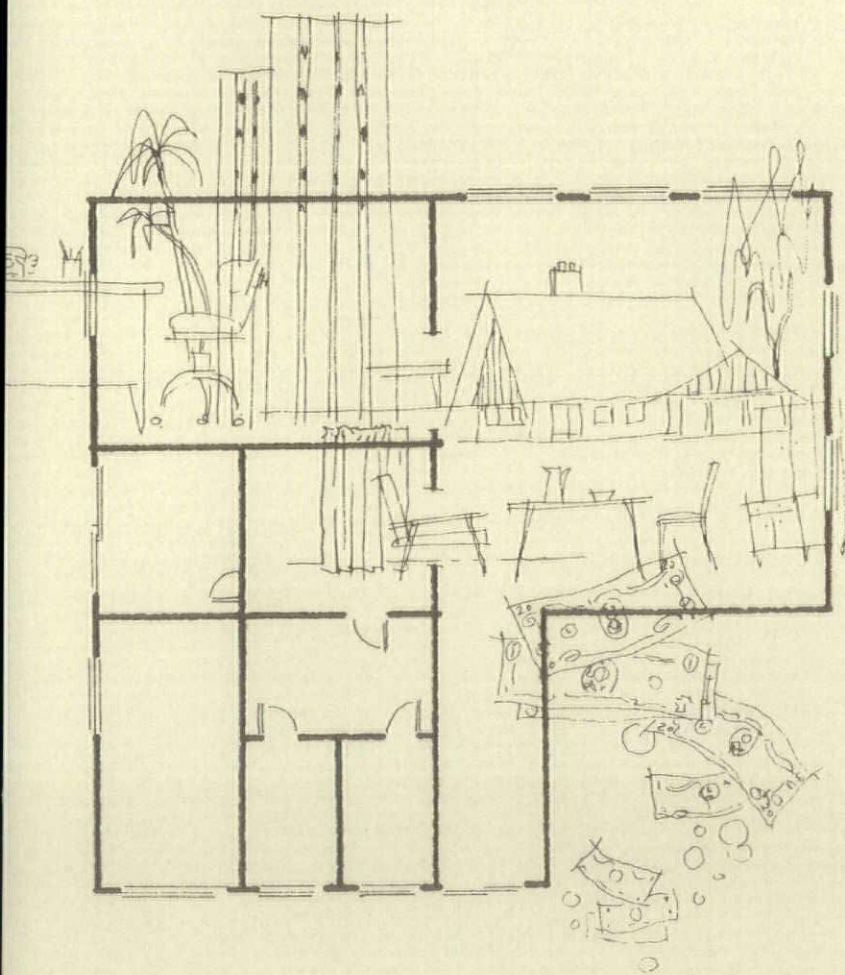
Mr. Aidan, who had finished hanging the ivy, went to the edge of the lawn and looked over at the Whitman's terrace. Then he called to the photographer and pointed. The photographer looked, turned back to Aidan, and nodded. They left together, and Irene watched them go over to the Whitman's and examine their garden chairs. The chairs had low metal frames and were strung with white cord. She heard Mr. Aidan and the photographer talking to Mrs. Whitman.

A few minutes later, they came back carrying two chairs and a low, glass-topped table. They set them on the terrace. As the photographer tried them out in various positions, Mr. Aidan returned to the Whitman's and began dragging back a large pot containing a broad-leaved semitropical plant. Mrs. Blakeley felt hot around the face. She went into her bedroom and sat down on the bed; then she jumped up quickly and smoothed the covers. She stood by the glass doors in there and listened to Mr. Aidan and the photographer calling to each other. Then she heard them come into the house and start moving something in the living-room. She stood still, wondering what they were moving. After a while she went back into the living room.

Mr. Aidan had pushed all the drapes to one side, leaving the whole house open to the camera. It gave the room an unpleasantly



Search for a Total Man



IN OMNIART, MAY ISSUE, architect Russell Forester puts forth the plea for a "total man" to cope with the many problems which beset today's architect. The article points out the differences between art "in" and "as" architecture; art in architecture, encompassing the decorative arts, as being an accessory to and complementing part of a total project.

The expression "total man" appears again in an article by Martha Moody in the September issue, and by Sim Bruce Richards, AIA, in this current issue. In varying disguises it has appeared all through Omni-art's history.

Who is this unknown soldier?

Architect Russell Forester answers the question in his article by stating that he is ". . . an all inclusive person with the burden and responsibility for bringing all the people working on his projects to a point of sharing a common aesthetic."

This rather suggests that our "total man" need not necessarily be a present day Michelangelo or Leonardo. Nor does he need to do everything by himself and alone. The complexity of contemporary society can not in fairness be compared to the relative simplicity, unity of cultural expression and somewhat limited freedom of choice that existed five hundred years ago. Considering the vast differences in cultural environment, socio-political and economic structure, it seems that a ruthless simplification of yesterday is not the way to cope with the many-sided and complex problems of today.

Education is presently directed towards increased intellectual specialization of services as well as production. Pro's and con's to this trend have been and are being expressed, but the general agreement is that

specialization is here to stay . . . and possibly to grow even stronger.

Our search for a "total man" thus narrows down to search for a man with enough potential for being an "all inclusive," a man with sufficient horizon and view, ability and skill, to combine a homogeneous whole out of the complex multiplicity of possibilities, forms, shapes, materials . . . and to successfully utilize the specialized knowledges and talents of people working in other professions. In the absence of such "total men" as the renaissance geniuses, it appears that finding *this* man would be our only solution.

The August 1962 Chapter Meeting, AIA, featured as program "Architect and Interior Designer . . . collaborators or competitors." It concluded that lack of communication could provide the only competitor factor. We at Walter Broderick and Associates, AID, have decided to contribute our share to help overcome this lack of understanding . . . even though we never felt it as a really serious problem.

During the coming year a series of inserts is planned for publication in *Omniart*. They will attempt to bring our views on matters of interest and concern to both Architect and Interior Designer, such as "Structure and Interior," "Space, Shape and Proportion," "Color and Light," "Texture and Surface," "Period and Style," etc. It is our hope that *Omniart's* readers will comment on the philosophy as expressed in these brochures.

WALTER BRODERICK AND ASSOCIATES, AID

9333 El Cajon Boulevard

La Mesa, California

Phone 466-4155

*We extend
our sincere congratulations to Omniart
for the magazine's fine accomplishment
during its first year
of existence.*

WALTER BRODERICK AND ASSOCIATES
AID

exposed look, she thought. The drapes would never in the world be arranged that way.

"You've made it look as if no one lived here," Mrs. Blakeley said, and cackled sharply, trying to keep calm.

"I want to convey the total idea of the house," Mr. Aidan said.

"But wouldn't you convey a clearer idea of the house if it were left the way we live in it?"

Mr. Aidan looked at her patiently and said gently, "A person unfamiliar with the house could only understand it if he saw the way glass is used to form the whole wall. If the glass is broken up by curtains, it becomes just any wall with some glass doors in it. Do you see?"

Mrs. Blakeley opened her mouth and started to say something more but was interrupted by a call from the photographer, who was staring out into the garden. It seemed that the sun was moving. They would have to hurry. Mr. Aidan, using a broom handle, pushed the top of the curtains into even folds, then leaned over and fluttered the hems, so they would fall gracefully. Mrs. Blakeley turned to go. Noticing a two-year-old copy of *Fortune* on a table, she started to pick it up to take back to her husband's study, where it belonged. Then she found that it was stuck to the table with Scotch tape. It was apparently meant to be in the photograph, and they had fixed it so the wind wouldn't flutter the pages.

She thumped the magazine and called to the architect. "Do you want this, Mr. Aidan?"

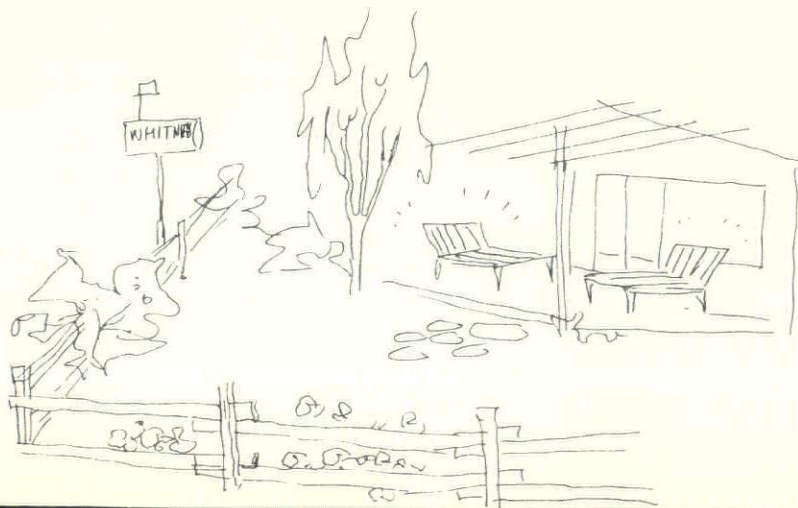
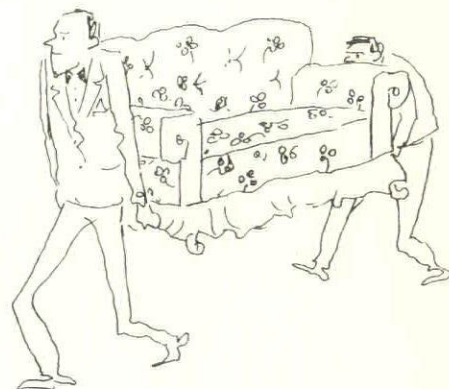
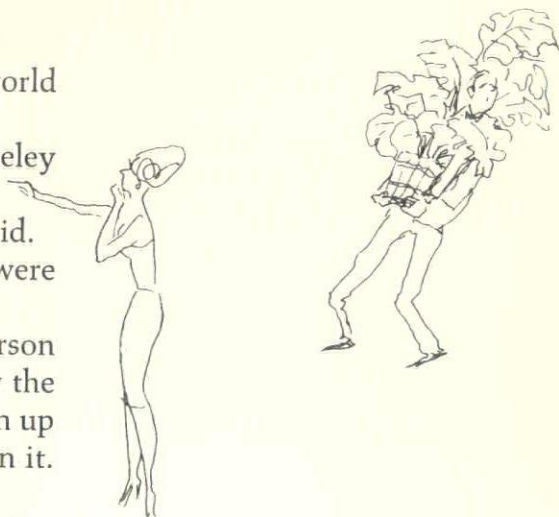
"Yes, it is an excellent blue. It will make a nice spot in the color shot."

"Won't show up," the photographer said. He put his head behind his camera and watched while Mr. Aidan unstuck the old copy of *Fortune* and moved it from one spot to another. "No good," he called. "No good."

"Try it here, then," Mr. Aidan said, and put the magazine on the garden table, beside an ashtray.

The photographer peered into his camera again. "That's fine. It'll show up as *Fortune*, too."

"Now, let's get another shape on the table," Mr. Aidan said. He looked around and noticed Mrs. Blakeley. "Do you have some bowls?" he asked. She showed him her aunt's old silver on the





coffee table. He looked at her with what seemed to be embarrassment, then asked, "May I?", and disappeared into the kitchen. He came out a minute later with two pieces of kitchenware—a brick-colored jug and a round, clay-colored bowl, into which he had put several oranges and a banana. He set them down on the borrowed garden table.

Mrs. Blakeley watched for a minute, then looked back at the old silver her aunt had given her. She had loved it since her childhood. "For the new house," her aunt had written. Irene had been overjoyed when she unwrapped it. Now she began to look critically at the claw feet of the sugar bowl. They seemed, somehow, deformed.

The room, with the drapes pushed back, was alive with sun. Her eyes hurt. She went into the study, the only shadowy room in the house, closed the door after her, and rested her eyes for a quarter of an hour. When she came out again, the living room had been changed some more. The lamp that her husband had found and bought all by himself had been set on the flagstone floor in the hall. Beside it were piled ashtrays and cigarette boxes, most of them housewarming presents from friends. There were also the pewter lamp, the magazine rack, and the ottoman. On the coffee table, where she had set out her aunt's silver, were now only a piece of laboratory glass that her husband used for an outdoor ashtray, and a flat Lucite kitchen tray filled with marguerites. Then she noticed with a shudder that the couch was missing. In its place was a cot from the sun deck, just a metal-tube frame with a gray canvas mattress. The Whitmans' raspberry-colored sun cushions were now piled on top of it.

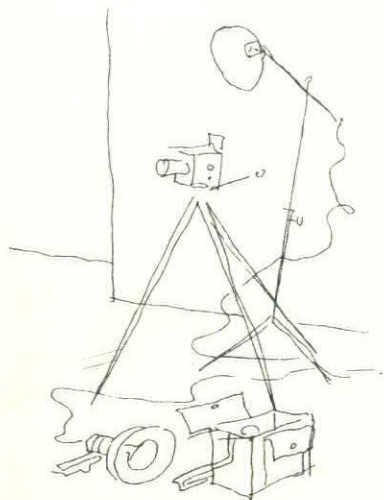
"Where's the couch?" she asked unsteadily.

"Oh, it's safe," Mr. Aidan said. He pointed to the flagstone terrace. "It's out there."

"What's the matter with it?"

"It seemed a little strong for this corner," Mr. Aidan said. His voice was gentle. His eyes were warm and soft and hooded. The photographer motioned for her to get out of the way. For a minute, she thought of putting a sheet or something over the couch so the sun wouldn't fade its cover. Then she felt that she didn't care whether the couch cover faded or not. She went back into the dim study and closed the door.

GASTON LOKVIG has undertaken to illustrate Esther McCoy for the first time. A native of Denmark, Gaston and his red beard entered this country in 1959. He is one of those rapidly disappearing old world craftsmen who combine exceptional artistic talents with a solid foundation of technical experience, covering the whole range of graphic media from stone lithography to roto-gravure. Gaston has illustrated children's books, drawn posters for Ingmar Bergman, M.G.M., Warner Brothers and Paramount.



SERVICE THAT'S STOP-WATCH FAST



**WHATEVER YOU'RE
PRINTING
... WE'LL DO IT FOR
LESS BY LITHO!**

Finest lithograph reproduction of booklets, brochures, presentations, folders—any printed matter!

**SAN DIEGO
LITHOGRAPH CO.**



**SAN DIEGO'S LARGEST
STOCK OF PRECISION
EQUIPMENT AND IN-
STRUMENTS FOR ENGI-
NEERS, ARCHITECTS,
ARTISTS! Over 17,000
items on our shelves,
including K&E products!**
**SAN DIEGO ENGINEERS
SUPPLY COMPANY**



**SERVICE THAT'S STOP-
WATCH FAST—San Diego
Blue Print. "In at eve-
ning, out in morning"
service on blue prints,
Vandykes and Diazotypes
at reasonable cost.**
**SAN DIEGO BLUE PRINT
CO • LA JOLLA BLUE PRINT
COMPANY, GL 4-0941**



**MICRO-MASTER 105MM
MINIATURIZATION—New
film service assures per-
fect accuracy in minia-
turization and blow-backs
of engineering drawings
... saves thousands of
hours and dollars!**

**PHOTO DIVISION—SAN
DIEGO BLUE PRINT CO.**



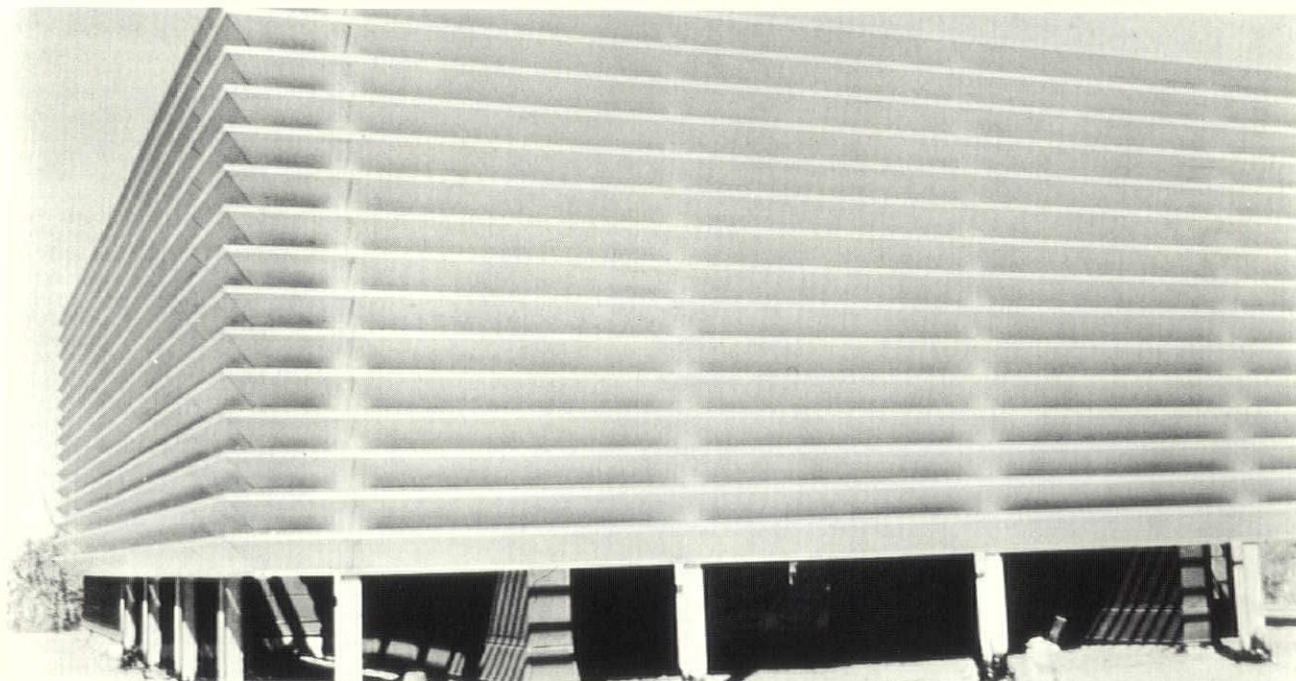
**FINEST COATED BLUE
PRINT STOCK IN THE
WEST—available by the
mile! Everything for copy
reproduction instantly
available—order by
phone or letter!**

**SAN DIEGO
REPRODUCTION
PRODUCTS COMPANY**

One Call for All BE 2-6191

SAN DIEGO BLUE PRINT CO.

1127 FOURTH AVENUE, SAN DIEGO • ALSO LA JOLLA BLUEPRINT CO., 7438 GIRARD, GL 4-0491



C/S Style JK-666 cooling tower screen features a continuous horizontal line. An extruded blade brace is used to support the blades from structural members concealed behind the screen. The extruded aluminum blades effectively block all vision through the screen yet provide an efficient air flow. The design also serves to contain cooling tower water so that exposed surfaces remain clean and unstained. Ease of field erection contributes to the over-all economy of this cooling tower screen.

Product of **CONSTRUCTION SPECIALTIES, Inc.**, Escondido, California — Telephone **SHerwood 5-8000**



Onward C.C. Soldiers . . .

by THOR OLE SVENSON

SOMEWHERE around the ides of March an invasion of San Diego will begin. Clutching Culture banners, some hundred or more Community Concert workers will start a campaign to follow the fold and reenlist for the 1963-64 concert season.

This army will not be pushing tickets. It will be selling memberships. Cost: Adults—\$7.50; Students—\$3.50.

It will offer five concerts to be given from the fall of 1963 to the spring of 1964. At this price, each concert will cost the member about \$1.50 per concert.

In addition there are four Community Concert groups in this area which allow a reciprocal membership. During the 1962-63 season, it was possible, therefore, to attend 17 concerts for the single membership price. In San Diego, Claremont, Coronado and Grossmont.

The performing artists in most instances were carefully chosen. A committee on programs for the San Diego area consisted of William Roesch, Vere Wolf, Myron Carlisle, Miss Vivian Brown, Mrs. J. H. Stephenson, and Mrs. George Roy Stevenson.

Uday Shankar (not as youthful as many remembered him) opened the season in October with his Hindu dancers. In November, Shura Cherkassy displayed an ornate attention to piano detail. In February there will be Guy Fallot, cellist; in March, Caesare Valletti, tenor, will appear, and the renowned Paganini Quartet will crown the series in April.

No seats are reserved and the membership is sold largely on the basis of what the preceding season offered. For there is no definite commitment for any artist till after the campaign has been terminated. When the yearly dues are in, the talent committee sets up the next season.

Of course with sufficient membership the committee has a good bargaining power. This year with 1800 members, the San Diego group was able to speak softly but carry a big check.

Community Concerts, whose president is Mrs. Mary Fay, is described by its members as a "non-profit organization that by-passes managerial and other marginal expenses to bring excellent concerts at minimum cost."

According to law, even though it works with Columbia Artists Management, all artists are available to its series.



"... the renowned Paganini Quartet will crown the series in April."

Around 1930, two organizations took a subtle grasp on the throat of the concert business; Columbia Concerts, Inc. (now called Columbia Artists Management) and National Artists Corporation. The first was linked with CBS and the latter with NBC.

Community Concerts was rivaled by Civic Music (up to two years ago, the program used in San Diego). If you worked with one, you took its artists.

In 1940 the Federal Communications Commission asked a few questions. In 1955 the Sherman Anti-Trust Act brought about a fine to the two organizations. In theory, at least, you are now allowed to choose for the series any artist with either group or with an independent manager.

But the chain representative is there first and unless the group is a dedicated, intelligent and determined group like San Diego's, the salesman can sell the committee what he wishes.

The low price for a series has its other advantages, too. Many senior citizens, on a low budget, are able to participate. Approximately 300 foreign-visa students (many with little money for entertainment of this sort) are given complimentary memberships and thereby exposed to this aspect of American culture.

The participation of the large board of directors brings a courtesy to the performing artist that must seem very welcome at times (the San Diego group has post-concert receptions in San Diego homes).

Over the years some of the artists who have come to the Russ auditorium under this program are: Dame Myra Hess, Rudolph Firkusny, Leontyne Price, Erica Mornini, Nathan Milstein, Gregor Piatigorsky, Leonard Pennario, Victoria de los Angeles, the National Ballet of Canada, the Byanihan Dancers and I. Musici.

Even though you don't know ahead what the series will be, you aren't exactly buying a pig in a poke. It does seem like a good opportunity to buy good music reasonably.

"... in October . . . the Hindu dancers."

The first Candle

by WILLIAM E. STIMMEL, AIA

Past Chairman: OMNIART COMMITTEE

THE FIRST MEETING of the OMNIART Committee (then known as the Bulletin Committee) was held on February 21st, 1961 . . . Chairman, Ward Deems; members, Vincent Bonini, Richard Albrecht, John Mock, and Bill Stimmel. Any professional publisher viewing the Committee's objectives, its editorial qualifications, and its complete lack of funds would have had difficulty in not showing extreme scepticism. But the kind of faith the Committee had in a venture it felt was fine became contagious and help came from many directions and is still coming. And, therefore, this first issue of the second year symbolizes a birthday cake with one candle that gives great satisfaction to all those who have contributed, are contributing, and are looking forward to contributing to OMNIART.

At the first meeting of the Committee there were many questions to answer: What should the "Bulletin" be named? How large should it be? How many pages should it contain and what was the cost per page? How much was color versus black and white? The questions continued, but there was one aspect of the project that required no clarification: the AIA wanted to communicate with the people of San Diego in order to enlist their help in creating an increasingly finer total environment in which to *enjoy* living. So they began to work. They began as the reader would. They studied existing, similar publications, wrote letters to editors, gathered cost data from printers, made lists of possible advertisers, outlined possible content guide, and hunted paper stocks. On rather incomplete information, decisions were made. The size became 8½" x 11" with two columns of type per page. The papers were chosen, the cover and calendar roughly designed, and a prototype was partially made. Advertisers were contacted and costs re-established. The deadline for the first issue was moved from June 1961 to September 1961 and themes set for the first issues. And, the name was chosen.

By this time the word was out that a publication was beginning and its purpose began to draw those of similar mind. The first to join the Committee was its art director, Hans Jorgensen. Combined in one man was found a finely developed aesthetic talent coupled with a thoroughly trained production background. Hans wanted to produce a graphic product of which he could be justly proud. He took the rough prototype accepting what he felt was sound and offering suggestions for improvement which were invariably accepted. He also brought in producers with similar purpose. Grant Dahlstrom of The Castle Press set the type, Doyle Blackwood of Crest Offset Printing Company printed the magazine, and Albert Simmons of San Diego Bindery made it ready for distribution. Problems of graphics and production were now known and/or solved, and therefore costs became exactly known . . . OMNIART was well on its way.

The next to join OMNIART was a professional journalist well known in the San Diego area, James Britton, who already had championed causes similar to OMNIART's. Mr. Britton was editor for the first two issues.

Beginning with the March issue, the OMNIART Committee took over the editorial position. Each member took his turn as "Editor-of-the-Month" and editors were requested from the Chapter at large. At first, it was thought that each editor would have to do most of the writing, but again it was found that the contagion of OMNIART's spirit was catching farther and wider than expected and contributors from the business community, the San Diego schools, the Colleges, the music and fine arts societies, the state and local governments, the professions, and the theatre all joined to form a very impressive list on the table of contents.

New members from the AIA joined the Committee in 1962 and each has contributed heavily to its success: Bill Caldwell, Joe Brown, Don Goertz, and Bill Richardson. A professional journalist also joined OMNIART in 1962, Thor Svenson; his enthusiasm for the magazine is boundless and he has brought the performing arts regularly to OMNIART in his monthly article.

The space taken by this article could have been replaced with direct and indirect contributors' names, among them being our advertisers, many AIA members, and, of course, OMNIART's indispensable Alice Downs, the San Diego Chapter's Executive Secretary.

So . . . OMNIART has won its award, an award which will serve to drive its dedication deeper. It's a great deal of work, this dedication, but so far everyone has been up to it and there are signs of nothing but continued enthusiasm.



ANNO DOMINI 1962

THE AMERICAN INSTITUTE OF ARCHITECTS

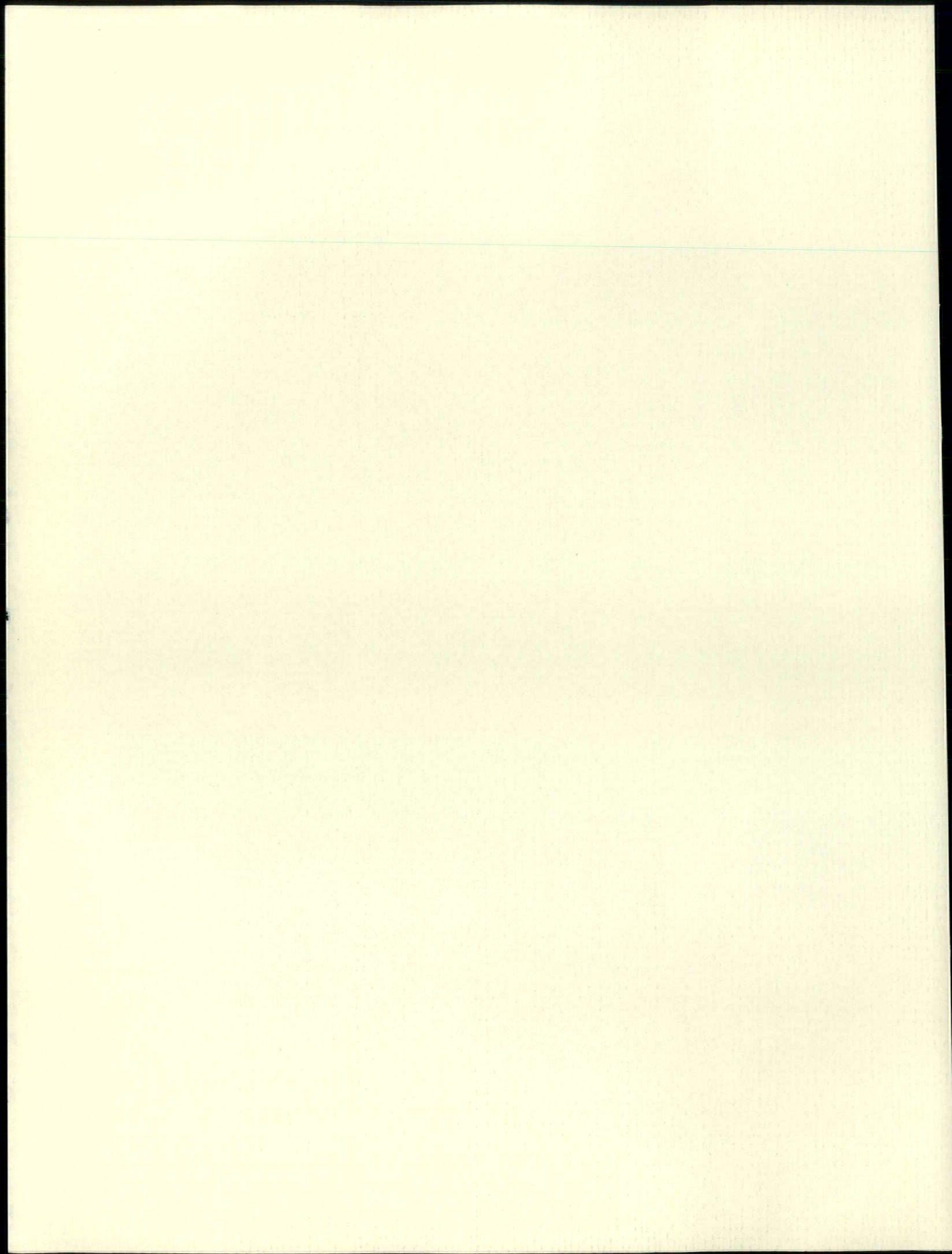
cites with exceptional merit

OMNIART

Published by the San Diego Chapter, AIA

In the opinion of the Award Jury, Omniart is a magazine of outstanding editorial and typographic distinction. Its design displays superior attention to typographic detail; refreshing avoidance of the cliché of the moment; untraditional freshness in the handling of traditional type faces; variety in headings, but subordinated to the consistency of the whole; excellent use of illustrations; an unusually successful inter-relation of pictures and text; and distinction in the use of paper, overall plan and production. Its editorial content reveals a lively concern for architecture and all the related arts and for local planning problems. In publishing critical discussions of specific buildings, it tastefully takes advantage of an opportunity not often risked by such publications.

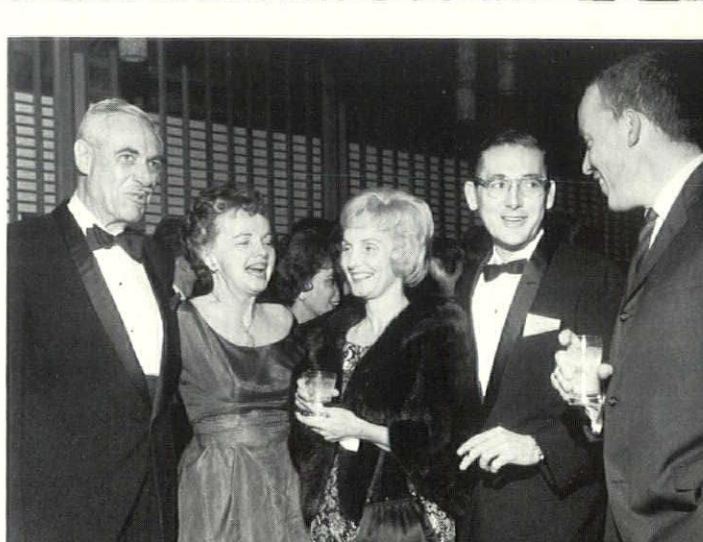
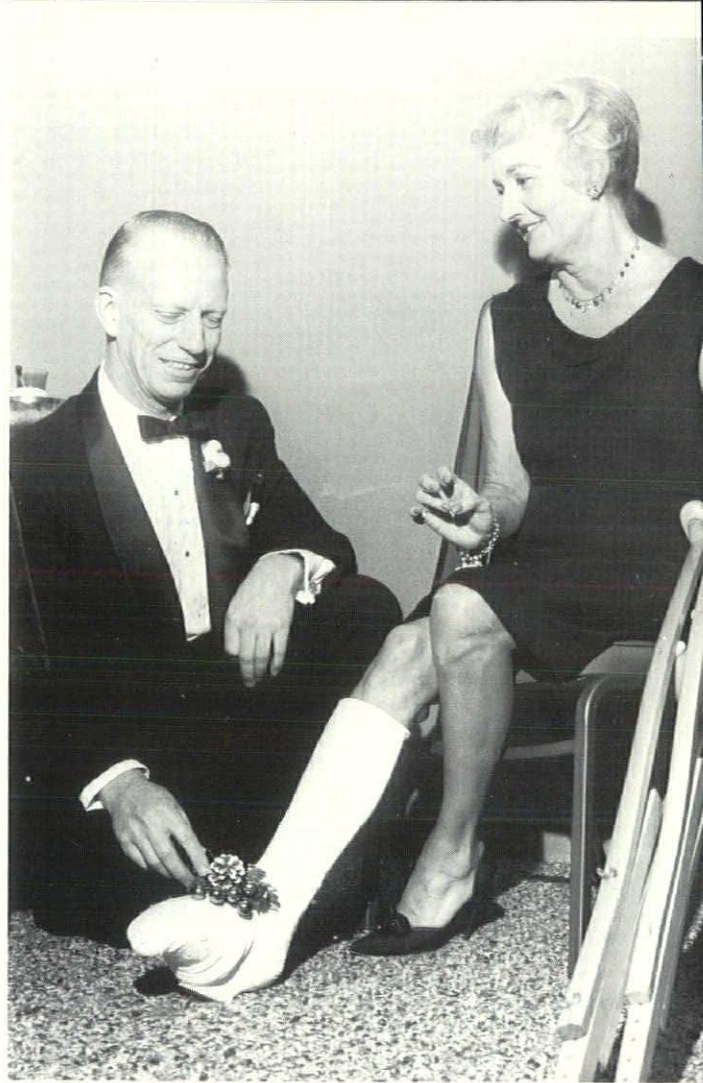
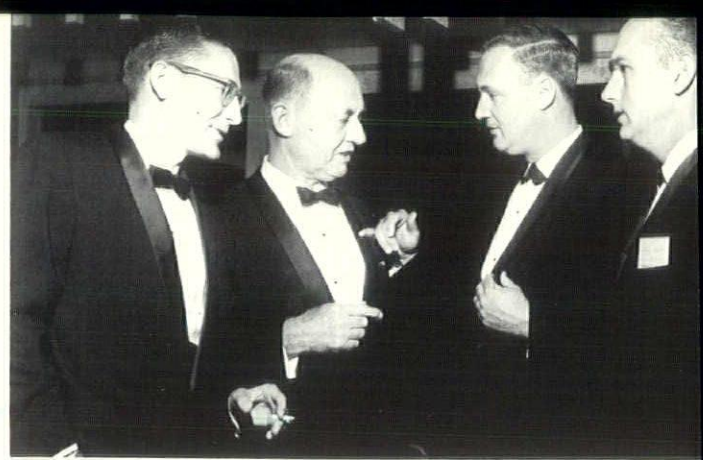
PUBLICATIONS AWARD JURY: Chloethiel Smith, FAIA ■ Thomas Creighton, FAIA ■ Ralph Patterson





The broad smile on the face of genial host JAMES W. BIRD (retiring 1962 President of the San Diego Chapter, AIA) reflects the gala tempo of the Annual Christmas Ball of the San Diego Chapters, American Institute of Architects, and Women's Architectural League, at the Torrey Pines Inn on December 14th.

See next page.



AIA-WAL Christmas Ball

FESTIVITIES marking the installation of the 1963 Officers of the San Diego Chapters, American Institute of Architects and Women's Architectural League, and the annual Christmas Ball of the two groups attracted over 150 members and guests for a gala dinner dance December 14th at the Torrey Pines Inn near San Diego.

Honored guests included four members of the AIA Chapter who are Fellows of the American Institute of Architects: Louis J. Gill, also a Member Emeritus of the Institute and one of the first members of the Chapter when it was chartered in 1929; Clinton H. Cowgill, who became a Member Emeritus upon his retirement from the staff of the Institute in Washington, D.C., in 1961, at which time he transferred to the San Diego Chapter; Samuel Wood Hamill and C. J. "Pat" Paderewski, who are still practicing architecture. Mr. Cowgill officiated at the installation of the Chapter AIA officers and directors, and Mr. Hamill for the officers of the WAL. Mr. Paderewski presented awards to the AIA Chapter members for outstanding service to the organization.

A cocktail party preceded the dinner-dance, and retiring 1962 AIA President James W. Bird introduced the honored guests and served as master of ceremonies. In reviewing the accomplishments and aims of the AIA Chapter for 1962, President Bird expressed his appreciation to the many committee chairmen and other members for their dedication and contributions during the year. 1963 President Ward Wyatt Deems presented Mr. Bird with a gift from the 1962 Board of Directors in appreciation of his leadership.

Highlight of the awards presentation was the announcement by 1963 President Deems of the Citation of Exceptional Merit bestowed on OMNIART magazine in a national competition of Chapter Publications an-

nounced December 13th by the American Institute of Architects in Washington, D.C. Mr. Deems had just returned from Washington, D.C., where he accepted the award. The OMNIART Committee responsible for the publication of the magazine during the 12 months since its inception each received an award—AIA members William E. Stimmel, Chairman; Vincent Bonini, William H. Caldwell, Jr., Ward Wyatt Deems; Associates Hyder Joseph Brown and John R. Mock; Art Director Hans Jorgensen; and Alice Downs, Executive Secretary of the San Diego AIA Chapter. Special recognition was also given to recently appointed members of the committee, AIA Associate Don Goertz and Staff Member Thor Ole Svenson. An award was also presented to Exhibits Committee Chairman Daniel N. Salerno.

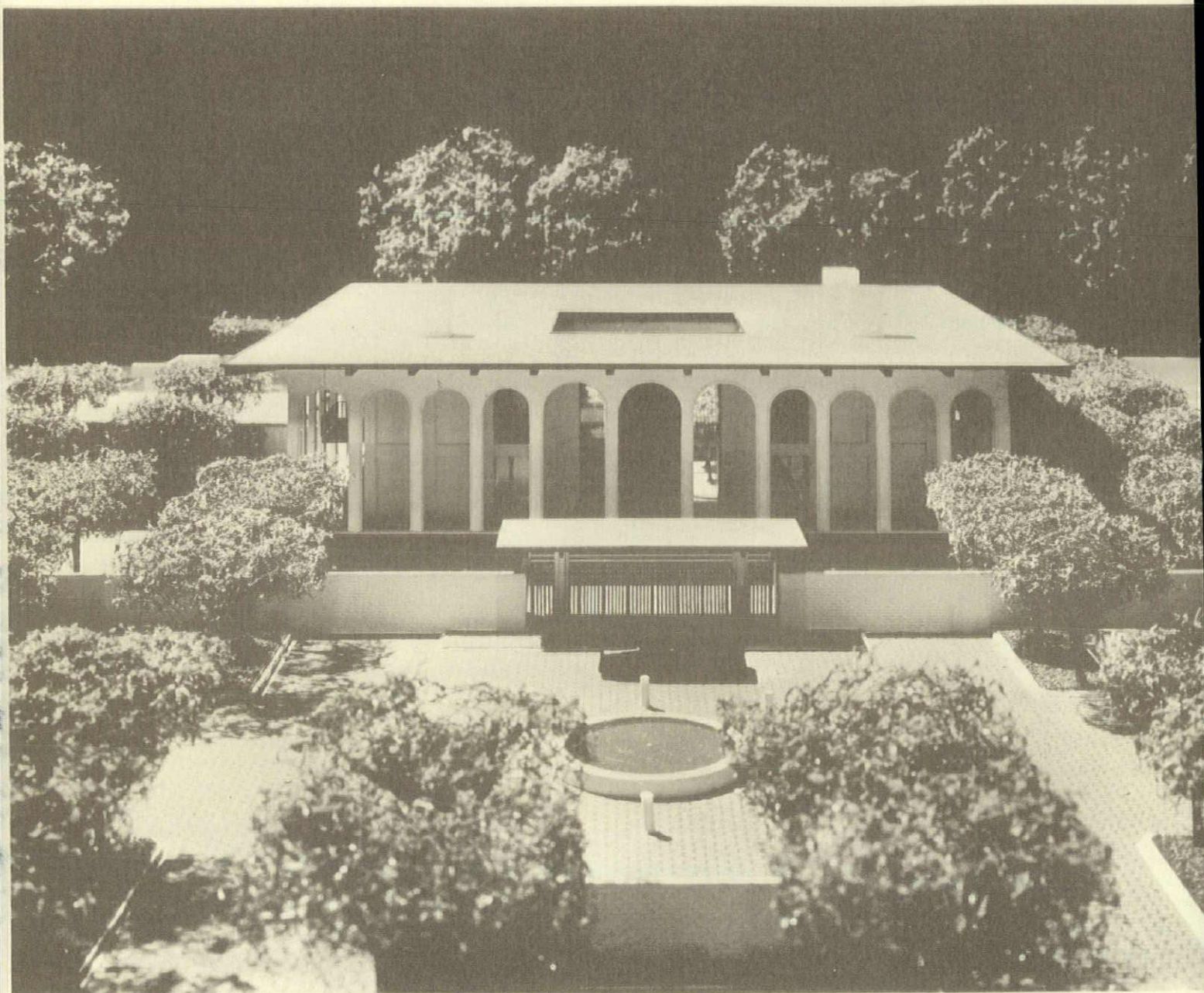
The formalities of the program were enhanced by the gay holiday mood of the guests in the brilliantly decorated room of the new Torrey Pines Inn. The imaginative and colorful decorations were provided by two WAL members, Mrs. Edward C. Malone and Mrs. Ronald Keith Davis. Even the ominous fog that had shrouded the area for weeks lifted completely for the occasion, and the ladies sparkled in chic and brilliant gowns and furs; the gentlemen in complementing dinner jackets and tuxedos. The plaster cast on the shapely ankle of Mrs. Louis Dean sported a glittering Christmas corsage—the Twist shared honors with the Charleston and the cha-cha-cha and the more romantic and traditional dance tunes. Any mediocrity of terpsichorean skill on the part of the dancers was more than alleviated by their enthusiasm and *joie de vivre*.

1963 Officers and Directors of the two groups installed were:

AIA—President	Ward Wyatt Deems
Vice President	Robert J. Platt
Secretary	Roy M. Drew
Treasurer	Harold G. Sadler
Directors	Homer T. Delawie Frank L. Hope, Jr.

WAL—President	Mrs. Robert Bradt
Vice President	Mrs. Wm. S. Lewis, Jr.
Secretary	Mrs. Wm. H. Caldwell, Jr.
Treasurer	Mrs. Ralph Redhead
Corr. Secretary	Mrs. Dale W. Neagle

Other honored guests were three recently elected members of the State Legislature, Assemblymen Clair Burgener, E. Richard Barnes and James R. Mills and their wives; representatives from the engineering profession and the Producers' Council.



GOVERNOR'S MANSION COMPETITION

AN EXHIBIT of the nine finalist and the award winning design in the statewide competition for a new Governor's Mansion for the State of California will open January 4, 1963, at the Fine Arts Gallery, Balboa Park. The exhibit will be open to the public, and continue until January 27, 1963.

The design for a new Governor's Mansion was selected in April 1962 in an unusual competition among the state's resident licensed architects and will soon be under construction on a two-and-a-half acre site near Capitol Park in Sacramento. From the 197 designs submitted in the competition's first stage, ten were selected for further development in the final phase. The winning design by Campbell & Wong Associates, San Francisco, and a selection of the drawings submitted by the other nine finalists, make up this exhibition.

A jury of three architects, a museum director and a former professor of philosophy selected the winning design, and its architects were then appointed by Governor Edmund G. Brown to prepare working drawings and specifications for the building of the mansion.

The competition was sponsored by the Capitol Building and Planning Commission, which asked its members William W. Wurster, FAIA, dean of the College of Environmental Design at the University of California, and Daniel J. Nacht, AIA, architect, of Sacramento, to act as professional advisers. It took an act of the Legislature to authorize the competition. Assemblyman Edwin Z'Berg of Sacramento introduced the enabling legislation in 1961, and it was passed with the stipulation that the final design be presented to the 1962 Legislature. A total of \$475,000 has been appropriated for building and furnishing the mansion. When the new building is completed, the present mansion, a stately 84-year-old Victorian house which has served the State since 1903, will become a State historical monument.

The new mansion will be one of the first buildings to be constructed under the long-range development plan for the Capitol area.

The winning design is a two-story square building of elegance and dignity which respects California's architectural tradition without in any way copying its more obvious manifestations. In its simple and natural use of arcades around the building, and the provision of a great central court and flanking terraces opening off the formal rooms, it recognizes special climatic needs without ostentation. It permits a measure of private family living with casual charm, and at the same time provides formal rooms whose scale and handsome spaces are eminently appropriate to their function. The relation of outdoor areas to these formal rooms is in keeping with the established customs of California living.



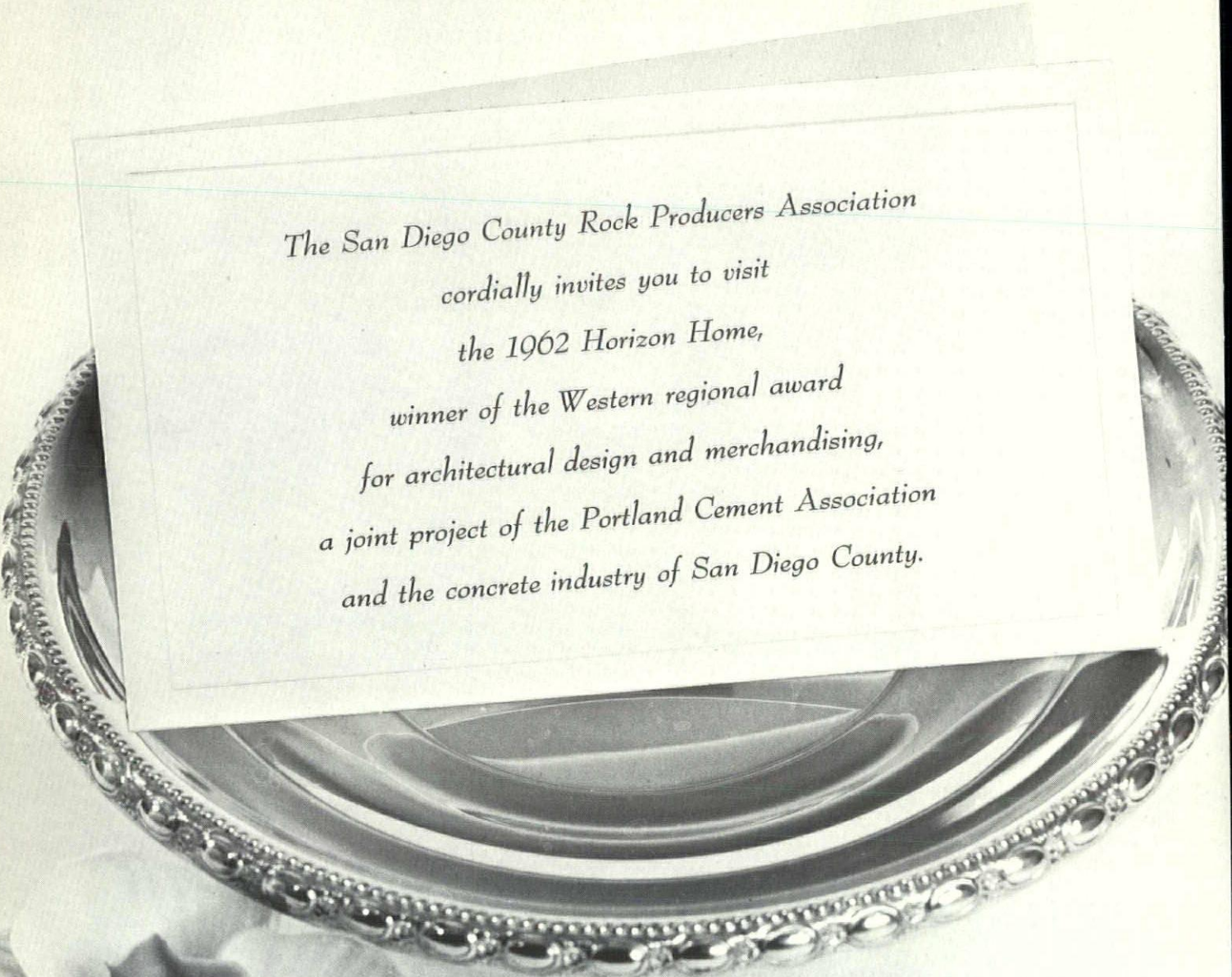
**Building Counselors
and Suppliers
for San Diego Architects
for over 50 Years**

*Serving
the San Diego Area
from two convenient
locations:*

4009 Rosecrans
CY 8-9871

1569 South 28th Street
BE 9-8038

**DIXIELINE
LUMBER
COMPANY**



*The San Diego County Rock Producers Association
cordially invites you to visit
the 1962 Horizon Home,
winner of the Western regional award
for architectural design and merchandising,
a joint project of the Portland Cement Association
and the concrete industry of San Diego County.*

ARCHITECT : Hester-Jones and Associates, AIA

BUILDER : RIKI Contracting Co., Inc. Charles C. Richardson, President

STRUCTURAL ENGINEER : Harry Deardorff and Associates

SPONSORS : Hazard Products, Inc.
Tru-Block Products
San Diego Prestressed Concrete Co.
Crestlite Aggregate
Prescon Corp.
Vahtborg Lift-Slab Corp.
Lupton Windows
Sinclair Paint Co.
Sunset Pools
San Diego County Rock Producers Association

More Awards...

THE SAN DIEGO Horizon Home project has been selected as the best for both design and merchandising in the Western Region in the nationwide Horizon Homes Program for concrete model homes.

Announcement was made Nov. 20 at an awards dinner in San Diego honoring the builder, Charles C. Richardson of Richardson Construction Company, and the architects, Hester-Jones and Associates, AIA, of La Jolla.

At the dinner, the builder and architects were presented with checks for \$500 each by John M. McNerney, Western Regional Manager of the Portland Cement Association. The Association and the combined concrete industries are sponsors of the annual Horizon Homes Program in which some 50 concrete model homes were built across the nation this year.

The San Diego project was chosen best in both architectural design and builder merchandising in the Western states of California, Oregon, Washington, Arizona, Nevada, and Hawaii. The Tucson, Arizona, house won the national award for design, and an El Paso, Texas, builder won the national award for merchandising his project.

A unique home illustrating a new concept in contemporary design and construction, the San Diego Horizon Home is a dramatic concrete showplace. Its imaginative design features a 60-foot square prestressed, lift-slab concrete roof and provides a flexible structure of 3,600 sq. ft. under which a variety of floor plans can be installed.

This ten-inch lightweight concrete roof slab provides the "setting" for one of the most spectacular residential projects in the Southland in many years. Both curved and straight walls of standard concrete masonry units are contrasted with rich wood textures inside to complete an interesting and liveable home.

The 145-ton roof slab was cast on top of the concrete floor slab and lifted into place by hydraulic jacks on four supporting columns. A 12-foot square hole left in the center of the roof slab provides light and air over a central courtyard. A stairway rises from the center of the court to the roof deck above, which can be used for sunbathing or for future expansion.

A large covered entry provides a gracious approach to the courtyard through which the house is entered. The "U-shape" floor plan allows separate wings for adults and children with a central kitchen and family area. A formal landscaped area and pool are in the rear of the house.

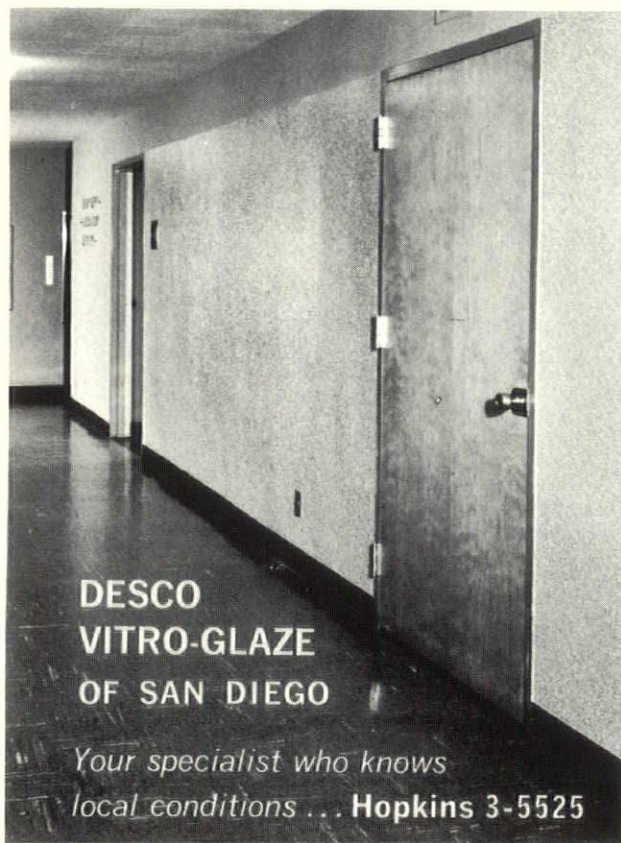
Builder Richardson was recognized for his outstanding merchandising of the project, which attracted



John McNerney, Western Regional Manager for Portland Cement Association, center, presents check for \$500 to architect Robert Jones, right, for outstanding design of the San Diego Horizon Home. At left is architect Henry Hester of La Jolla firm, Hester-Jones and Associates, AIA.

more than 15,000 persons to the University City project during the first two weeks it was opened.

Other participants in the San Diego project, in addition to Richardson and Hester-Jones, included: structural engineer Harry Deardorff; the San Diego County Rock Producers Association; Hazard Products, Inc.; Tru-Bloc; San Diego Prestressed Concrete Company; Crestlite Aggregates; Prescon Corporation; and Vagtborg Lift-Slab Corporation.



**DESCO
VITRO-GLAZE
OF SAN DIEGO**

*Your specialist who knows
local conditions ... Hopkins 3-5525*



by **CELOTEX**

ACOUSTI-CELOTEX

Sound Conditioning Products

HACKETT CEILING & LIGHTING, INC.

P. O. BOX 3575 | SAN DIEGO, CALIFORNIA | PHONE CYPRESS 7-

Your widest choice of ceiling tile for 1, 2, and 4 ft. UL FIRE-RATED Assemblies.

Greatly varied in texture, pattern, and edge detail. Protectone mineral fiber tiles invite new approach to room design. Tested by Underwriters Laboratories for fire retardancy with various floor or ceiling construction assemblies.

Typical of the wide selection of Protectone tiles available is the Natural Fissured pattern (illustrated) with the classic beauty and travertine appearance that only natural fissuring provides.

Call on Hackett Ceiling & Lighting Company to consult with you on any acoustical ceiling plan. We will be pleased to supply complete product information, acoustical specifications, and samples, without obligation.

*Trade Mark

A HEALTH & RECREATION FACILITY

(Beats Steam to Bits!)

for:

- Motels
- Hotels
- Homes
- Apartments
- Health Clubs
- Hospitals
- Rest Homes
- Office Buildings
- Beauty Salons
- Country Clubs

The pressures of today's living seem to melt away in the soothing temperatures from 175° up in the insulated humidity controlled SAUNA room by

Viking Sauna

Over 45,000 in use throughout the world. UL approved . . . easily installed . . . no plumbing or flue required . . . fully guaranteed . . . for luxurious relaxation in the modern manner . . .

Complimentary Sauna baths at our showroom
4969 SANTA MONICA AVENUE - PHONE AC 4-2481

DAY-BRITE

NATION'S

LARGEST MANUFACTURER

OF COMMERCIAL AND INDUSTRIAL

LIGHTING EQUIPMENT

Represented by

EDWARD L. PETERSON

709 Bank of America Building, San Diego 1, California
Belmont 3-8373

OMNIART PRESENTS . . .

—a problem and a poem, a fact and a fancy, a trip to Kyoto, a sprig of holly-leaf cherry and a hi diddle diddle jump to the moon.

—an adventure, be it commercial as profit, or an art old as writing; a journey through the mind and a hopscotch through infinity.

—an exploration of the Janus-faced coin and a step into being and nothingness.

—not a voice but voices, not an absolute but a question, not a finality but rather a start, slow, perhaps indeliberate, on uncharted paths marked with magic petroglyphs and five-o'clock traffic.

—the assumption that man is an industrious being, a thinking creature, one who seeks to break the triad of limitations, barriers of his mind, his environment and time.

—an acknowledgment that San Diego is now becoming a metropolitan area with growing activity in aerospace, research, industry, scholarship, art; that it is more than a small city with a large population blessed with an agreeable climate; that it is a center of curiosity, imagination and achievement.

—an admission that man walks upright, with dignity and his eyes ahead, that he is honest, realistic, that he wishes to grow, and most important that he can laugh, especially at himself.

OMNIART PRESENTS . . .

one-half hour of the lost-art "talk" each week starting in January 1963. Host Thor Svenson, OMNIART staff, will discuss articles appearing that month in the publication; footnotes to ideas.

Sponsored by the Portland Cement Company and heard in stereo on one of the two-top stations of San Diego, KLRO-FM (94.9 megacycles), the broadcast will be 5:30 p.m. each Sunday of the month.

Each rambling subdivision, each new freeway has separated one man from another, from the communication bequeathed us by Socrates, Demosthenes, Webster and the town square, the marketplace.

Not a town crier, but rather after the noise has died away, what was the outcome?

Guests will be the authors of articles appearing in OMNIART, or in some cases, guests of the opposite opinion. They will be educators, scientists and businessmen, yet men who are at the same time, artists, civic officials, explorers or sailors, men who shape a virile civilization, who build with steel and stone.

OMNIART PRESENTS . . .

—an invitation to listen, to talk, to think.

BIOGRAPHIES

1963 Officers

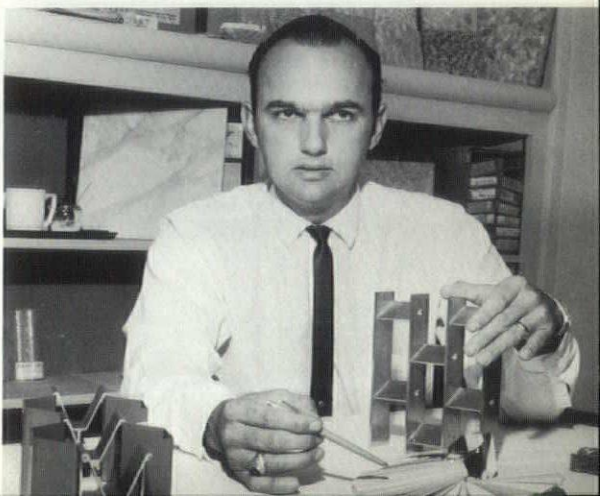
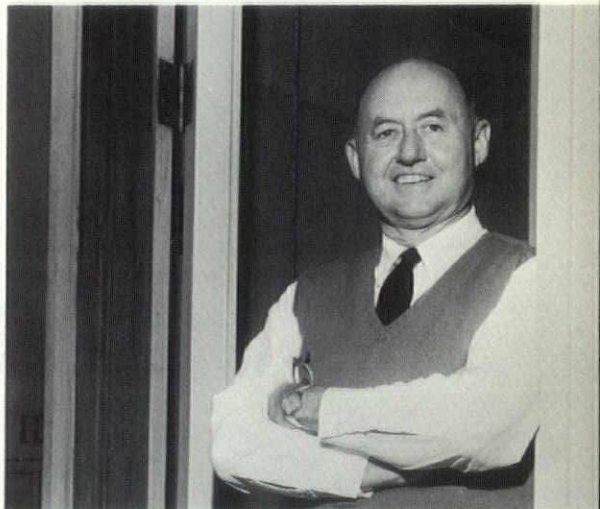
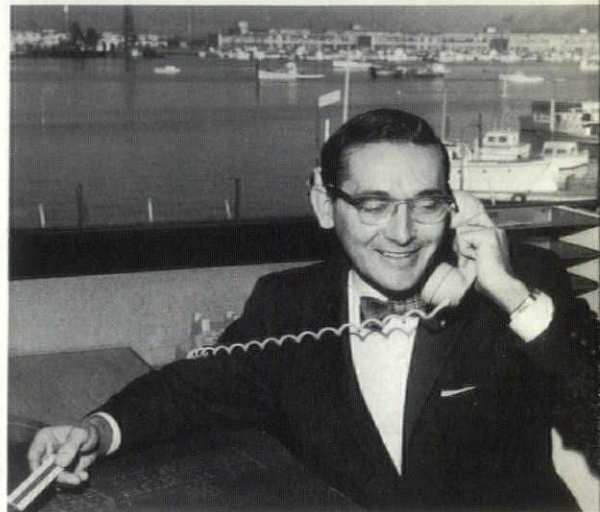
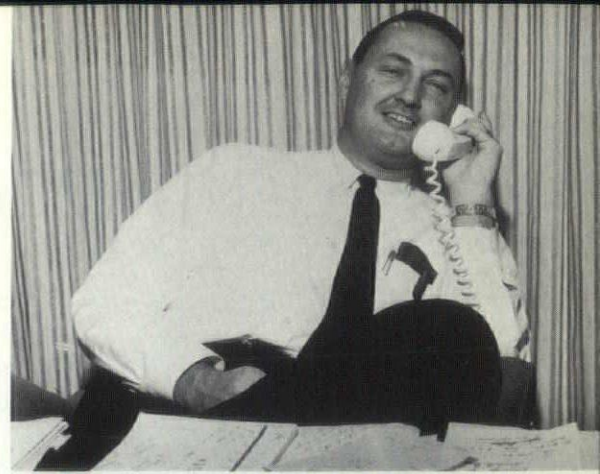
WARD WYATT DEEMS . . . President: A native of California, Ward received his Bachelor of Architecture degree in 1953 at the University of Southern California and was associated with Albert D. Martin & Associates in Los Angeles until coming to San Diego in 1959; his firm—Deems-Martin & Associates, 666 Ash Street. He transferred from the Pasadena Chapter to the San Diego Chapter at that time, and has participated very actively in Chapter activities as Vice Chairman of the Reorganization Committee, Chairman of the 1961 CCAIA Convention Committee, and in 1961 as Chairman of the OMNIART Committee. He was Vice President of the Chapter in 1962. Married, two children.

ROBERT J. PLATT . . . Vice President: After receiving his Bachelor of Architecture degree at the University of Minnesota in 1946, Bob practiced architecture in Minneapolis until 1953 when he came to San Diego, becoming a member of the San Diego Chapter that year. He opened his own office at 2638 Byron Street in 1956—Robert J. Platt & Associates. Serving as the 1962 Treasurer for the Chapter, he has been a member of its Board of Directors in 1960 and 1961 and has served on various committees. Married, five children.

ROY M. DREW . . . Secretary: Another native Californian, Roy received his B/A in Graphic Arts & Education at Stanford University, later receiving his B/FA degree in Architecture at Yale University in 1941. After Navy duty during World War II, he returned to the field of architecture, obtaining his California License in 1947. At the invitation of his present partner in the firm of Mosher & Drew in 1948, he moved to La Jolla, where the firm is now located at 1255 Coast St. He has served in various committee activities for the San Diego Chapter, including membership on its Board of Directors in 1961.

Married, two daughters.

HAROLD G. SADLER . . . Treasurer: Hal attended Arizona State University near his native Phoenix, and obtained his Bachelor of Architecture degree at the University of Southern California. Licensed in California in 1958, he is a principal in the firm of Tucker, Sadler & Bennett, Architects & Engineers, located at 2718 Fifth Avenue in San Diego. Hal has taken active part in the affairs of the San Diego Chapter as Chairman of the Allied Arts Division of the Chapter Affairs Committee in 1961, and as a member of the Chapter's Board of Directors and California Council delegate in 1962. Married, two daughters.



PLIANT WOOD HAS BEEN SPECIFIED ON THE FOLLOWING JOBS:

San Diego County Hospital . . . Hospital Architects & Engineers
 San Diego County Courthouse . . . Associated Architects & Engineers
 Vista Hills Psychiatric Hospital . . . Frank Hope & Associates
 Cubic Corporation General Offices . . . Lykos & Goldhammer
 Wesley Palms . . . Neptune & Thomas
 Valley Ho Restaurant . . . Frank Hope & Associates
 FHA Offices . . . Paderewski, Mitchell & Dean
 Electro Instruments . . . Lykos & Goldhammer
 Edwards Residence . . . Henry Hester (Gerald Jerome, AID)
 La Jolla Medical Center . . . William Lumpkins
 TraveLodge General Offices . . . Frank Hope & Associates

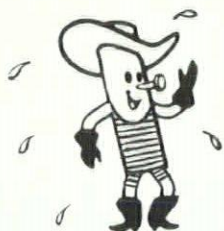
*Distributors of
 Vin-L-Fab
 Vinyl Wallcoverings*

FOR FURTHER INFORMATION CALL:

S. R. FRAZEE CO.

1001 BROADWAY CY 7-4242

Paint Wallcoverings Artists Materials



nothing like a dip in
WOODLIFE

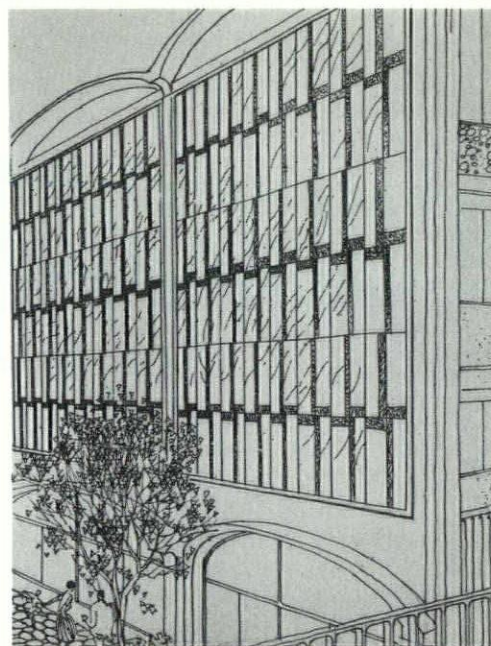
to keep lumber young at heart

- * Provides interior and exterior protection
- * Improves paintability
- * Fights shrinkage, warping and checking

**WESTERN
 LUMBER CO.**

2745 Tidelands Ave. National City GR 4-3341

MARBLE . . . a magnetic montage



Since 1914

SOUTHWEST ONYX AND MARBLE CO.

Belmont 2-6543

THE SAN DIEGO CHAPTER

OF THE

AMERICAN INSTITUTE OF ARCHITECTS

President: WARD WYATT DEEMS
Vice President: ROBERT J. PLATT
Secretary: ROY M. DREW
Treasurer: HAROLD G. SADLER
Directors: JAMES W. BIRD
 HOMER T. DELAWIE
 FRANK L. HOPE, JR.

FELLOW

Hamill, Samuel Wood
 Paderewski, Clarence J.

FELLOW & EMERITUS

Cowgill, Clinton H.
 Gill, Louis J.

EMERITUS

MacMullen, Col. J. D.
 Palme, Lennart A.
 Rein, Walter

HONORARY

Hord, Donal

CORPORATE

Acosta, John F., Jr.
 Albrecht, Richard Z.
 Alderson, Ray
 Allard, Arthur D.
 Anderson, Derrick
 Anderson, Guy O.
 Anderson, Kenneth E.
 Bernard, James F.
 Biggin, Earl A.
 Bird, James W.
 Bishop, Horatio W.
 Bodmer, H. Louis
 Bonini, Vincent
 Bortzmeyer, Frederick
 Bradt, Robert A.
 Brink, Henry E.
 Brown, Donald W.
 Caldwell, Wm. H., Jr.
 Campbell, Donald
 Chilcott, Fred M.
 Cimmarrusti, Victor
 Cline, Joseph F.
 Cloyes, Eugene H.

Crane, Loch
 Dale, John Stephen
 Dameron, Joseph F.
 Davis, Ronald Keith
 Dean, Louis A.
 Deardorf, John C.
 Decker, Arthur D.
 Deems, Ward Wyatt
 Delawie, Homer T.
 Des Lauriers, Robert E.
 Divine, George M.
 Drew, Roy M.
 Duncan, George Wallace
 Eggers, Raymond Lee
 Erchul, J. Thomas
 Erskine, Ralph B.
 Faulconer, Philip W.
 Ferris, Robert D.
 Fifield, Herbert P.
 Forester, Russell
 Foster, George
 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

Wheeler, Richard G.
 Wilkinson, Wm. L., Jr.
 Wilmurt, William F.
 Winder, Roy B.
 Wong, Albert
 Wulff, Victor L.
 Young, Richard B.
 Zimmerman, Edw. F.

ASSOCIATE MEMBERS

Allee, David M.
 Baker, Kenneth H.
 Brewer, Gerald James
 Brown, Hyder Joseph
 Chapman, Rodney
 Curry, Ronald
 Eads, Thomas C.
 Esquivel, Tomas F.
 Ferguson, Wm.
 Forsythe, Richard A.
 Gandenberger, Donald L.
 Goertz, Donald
 Goldman, Donald R.
 Goodwin, John
 Hart, James M.
 Hendrick, William T.
 Knight, John S.
 Koenig, Lloyd
 Kresenski, Eugene
 Loy, William W.
 Lydy, Donald Lee
 McKim, Paul W.
 Manotas, Avelino
 Markham, Philip K.
 Mathys, Paul Max
 Matteson, Jack
 Mendoza, Eleazar, Jr.
 Mock, John R.
 Moises, William G.
 Moore, John C.
 Orendain, Tomas S.
 Preiss, Frederick
 Richards, David T.
 Rogers, Ronald A.
 Salyers, Charles H.
 Shaw, Howard I.
 Simpson, Wm. David
 Smith, Donald L.
 Smith, George A.
 Stephens, Joseph C.
 Stiko, Per
 Tipple, Wm. Russell
 Wimer, Warren Gayne
 Wolfe, Harold D.
 Zayas, Gonzalo
 Zucchet, Roger A.

