

Calendar of Events

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AMERICAN INSTITUTE
OF
ARCHITECTS

MAR 6 1963
LIBRARY



- 3 radio *Omniart Presents a Point of View.* Radio KLRO-FM (94.9 mc), 5:30 p.m.; *Readers' Theater* with Doctor William Adams, San Diego State College and Ken Eisler, Art Center at La Jolla.
- 3 celebration Chinese New Year Celebration at Electric Bldg., Balboa Park and on February 10, the Lucky Lion Dance at 3rd and Island, downtown San Diego at 12 noon.
- 6 movies *The Red and the Black.* (Other movies on February 13, 20 and 27.) La Jolla Art Center Film Series, 8:00 p.m. *Information:* GL 4-0183.
- 8 drama *Readers' Theater:* James Joyce's *Ulysses* premiere and special arrangement by Doctor William J. Adams, 8:30 p.m., San Diego State music auditorium. *Tickets:* JU 2-8383.
- 8 folksinging (Also 9, 10, 16, 17, 18). Jean Redpath of Fife, Scotland, at Sign of Sun Folk Music Center, 8:30 p.m. *Tickets:* BE 2-3269.
- 10 radio *Omniart Presents a Point of View.* Radio KLRO-FM (94.9 mc), 5:30 p.m. *Representational and Non-Representational Art*, with Clifton Olds, professor at San Diego State College and Fred Holle, artist and member of the staff of Art Center at La Jolla.
- 10 music Sherwood Hall Chamber Orchestra—music by Bach, Mozart, Hindemith and Henry Kolar. 8 p.m. *Tickets:* GL 4-0183.
- 13 meeting AIA Chapter Meeting at Point Loma Inn, 6 p.m. cocktails, 7 p.m. dinner, and 8 p.m. program. *Reservations:* BE 4-2467.
- 14 drama (Also 15, 16). "J.B.", by Archibald MacLeish at San Diego State Little Theater, 8:30 p.m. *Tickets:* JU 2-8383.
- 15 meeting Citizen's Coordinate, 12 noon at House of Hospitality, Balboa Park. Subject is *Creative Urban Planning—the citizen's role*, with speaker Dr. Donald Lieffer, chairman of the mayor's committee for study of the general master plan for San Diego. *Information:* CY 5-6259 or GL 9-1597.
- 16 music Guy Fallot, cellist, presented by the Community Concert Association. 8:30 p.m., Russ Auditorium. *Series ticket information:* BR 3-7698.
- 17 radio *Omniart Presents a Point of View.* Radio KLRO-FM (94.9 mc), 5:30 p.m. *Citizens' Coordinate* with Ettillie Wallace, member of board of directors and Richard B. Wilson, chairman of Citizens' Coordinate.
- 17 music Chamber Music Concert, Fine Arts Gallery, Balboa Park, 8 p.m. Admission free.
- 19 music San Diego Symphony playing Mozart, Stravinsky and Dvorak with soloist Leonard Rose, Russ Auditorium, 8:30 p.m. *Tickets:* BE 9-8122.
- 19 drama (First Night). *Take a Giant Step*, by Louis Peterson. Old Globe Theater, 8:30 p.m. *Ticket information:* BE 9-9139.
- 20 music (Also 6, 13, 27). Public Library Chamber Music Programs; Piano Trio with Florence Stephenson, piano; Mary Gerard, violin; John Hill, cello; 7:30 p.m., 3rd floor. Free admission. *Information:* BE 4-3131.
- 21 art (Through March 21). Early works of Arshile Gorky at Art Center in La Jolla. Hans Burkhardt Collection.
- 22 art (Through March 31). Carved Chinese Ivories from collection of Bolton Lee. Fine Arts Gallery, Balboa Park.
- 22 music (Also 23, 24 and March 1, 2, 3). Sing the Blues with Sonny Terry and Brownie McGhee at Sign of Sun Folk Music Center, 8:30 p.m. *Tickets:* BE 2-3269.
- 23 music Los Angeles Philharmonic with Pierre Monteux conducting and guest Andre Previn, Russ Auditorium at 8:30 p.m. *Tickets:* BE 9-2131.
- 24 radio *Omniart Presents a Point of View.* Radio KLRO-FM (94.9 mc), 5:30 p.m. *Classical and Romantic Principles in Today's Architecture* with William Caldwell, architect, and Doctor John Theobald, poet and professor of English at San Diego State College.

February 1963

OMNIART



OMNIART

Published monthly by the San Diego chapter
of the

AMERICAN INSTITUTE OF ARCHITECTS

Editorial Board:

BULLETIN COMMITTEE

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Subscription \$5.00 per year
single copies 50 cents

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TYPESETTING: Grant Dahlstrom

PRINTING: Crest Offset

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

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

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Credits:

Homer, Dana, frontispiece

Douglas M. Simmonds, 6, 9

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CLASSICAL AND ROMANTIC PRINCIPLES

in Today's
Architecture

by

ROBERT D. FERRIS
AIA

ANY ATTEMPT AT A DEFINITION of the principles apparently underlying today's architecture appears destined to point out or to suggest interesting parallels in other aspects of modern life. The need for a re-stating and understanding of these principles at regular intervals seems necessary since architectural performance may be evaluated more intelligently in terms of a standard of reference.

IN "THE PHILOSOPHY OF MODERN ART" Herbert Read states that "there is a principle of life, of creation, of liberation, and that is the romantic spirit; there is a principle of order, of control, and of repression, and that is the classical spirit." The acceptance of this definition of principles for modern architecture immediately suggests certain buildings as useful examples in illustrating these two categories. Much or most of the work of Frank Lloyd Wright might be categorized as romantic, while that of Mies van der Rohe may be as readily identified with the classical spirit.

In order to avoid the confusion that might ensue from the use of the terms "classical" and "romantic" due to their historical and eclectic connotations, and in an attempt to relate these two principles to human activity, the romantic might be equated with the individual and the classical with organized society. As Herbert Read states it: "It would be much nearer the truth to identify romanticism with the artist and classicism with society; classicism being the political concept of art to which the artist is expected to conform."

But why should there exist such a disparity in motivating influences. One possibility may be that this architectural "polarity" may be a logical expression of an innate conflict between the individual and society. It may be inevitable that in the world as it is known today the classical principles (the order and control of government and of society) must be present. Our purpose, however, is to view the situation from the standpoint of architectural evaluation.

The intelligent evaluation of architecture in terms of a standard of reference requires more than the report that is received via the printed page. Much of our contact with so-called "successful" architecture is limited to this realm, and the architect thereby becomes the "victim" of the work of talented photographers or illustrators. To some extent, a degree of evaluation can be achieved through this medium if one is critically inclined and so motivated. But this process is mostly one of comparison with earlier similar experiences of scanning the printed page; graphics assume more importance than architecture, and architecture is judged in terms of graphics rather than reality.

For proper evaluation a building should be seen and experienced in its entirety; in daytime and in the evening, in varying conditions of use, etc. in order to comprehend it or to be able to evaluate it.

If we disregard our vast graphic sources as the media for a comprehension of today's architecture, what purely architectural principles may be derived as guides from the broader, more philosophical terms of "life, liberation, and creation"? How can spaces, materials, and forms be related to "life"?

First, the human being as an individual (and quite apart from his social framework insofar as this is practicable) may be considered to be the highest concept of life. Also, the world of "nature" as it directly affects the free individual may be observed and used as a reliable guide. From this may be developed the following elements of design which are not principles but are the means whereby principles may be expressed.

Spatial continuity, and continuity of line and plane are evident throughout nature. Man is aware of a subjective continuity with reference to family, history, and his own lifespan. Organic and romantic architecture generally express this element in abundance, while lack of continuity of space as typified by the box-making tendency in classical design has often been criticized.

The varied repetition of parts or elements—rhythm—is apparent as an essential part of nature. Man experiences it consciously and unconsciously by way of pulse, respiration, physical work, in music, and in poetry. Rhythm is expressed in a number of diverse ways, either in symmetry or asymmetry, in an architecture which reflects the romantic spirit. While rhythm is generally apparent in buildings of the classical spirit, there is rather a repression of certain kinds of rhythm, of the variety of rhythm that is evident in the romantic spirit. The classical appears to prefer a very strict rhythm, easily perceived and not too complex, and generally symmetrical, whereas the romantic seems to delight in varying the established patterns in introducing differing concurrent yet subtly related rhythms in a kind of counterpoint, often asym-



Entrance detail: *Asymmetrical, indirect, complex; romantic spirit.* Sim Bruce Richards, *Architect.*

metrical, and seemingly free to investigate any intuitive variation.

As to scale, the human being must be the measure in this regard, and generally speaking, the romantic spirit seems more closely guided by this unit than does the classical with its predilection toward the monumental in scale. Scale relationships generally appear repressed in the classical, that is, the kind and diversity of relationships are more limited.

Color and light have been more thoroughly employed for their poetic qualities in the romantic spirit—witness the varied uses of clerestory and other types of light from “unexpected” sources as expressed in many structures designed by Frank Lloyd Wright. As is the case with the elements discussed above, the classicist seems largely to have ignored or neglected this limitless source of architectural delight in design.

To be individual, expressive, creative, and to have freedom in their use, the romanticist must know materials from first-hand experience, in much the same sense that the painter or sculptor knows his. His tendency is toward use of a diversity of materials, often of rough or natural surface or texture. The classicist

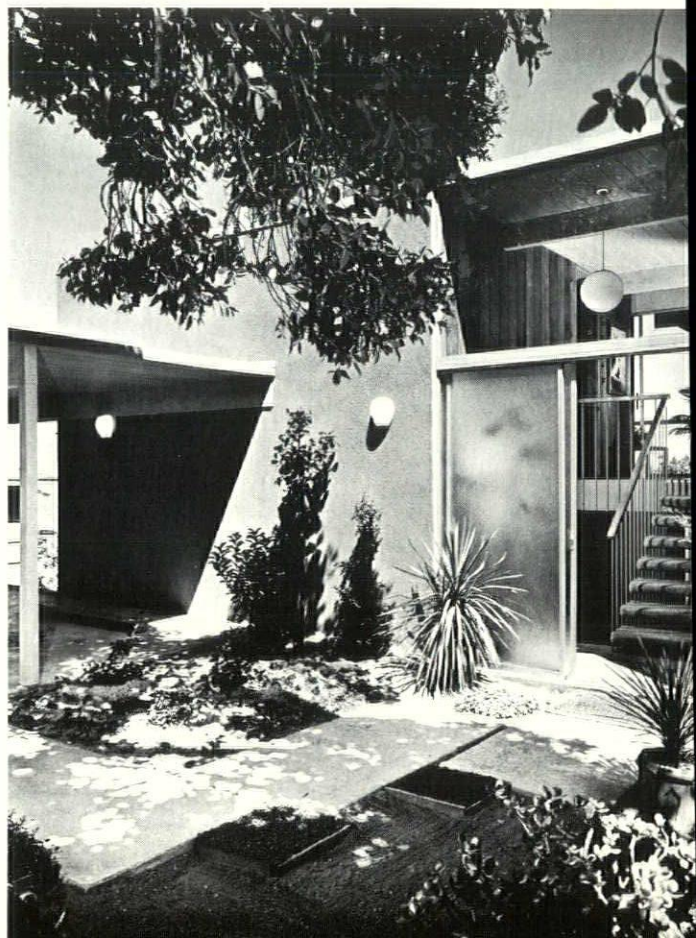
Entrance detail: *Symmetry, directness, simplicity; classical spirit.* Homer Delawie, *Architect.*

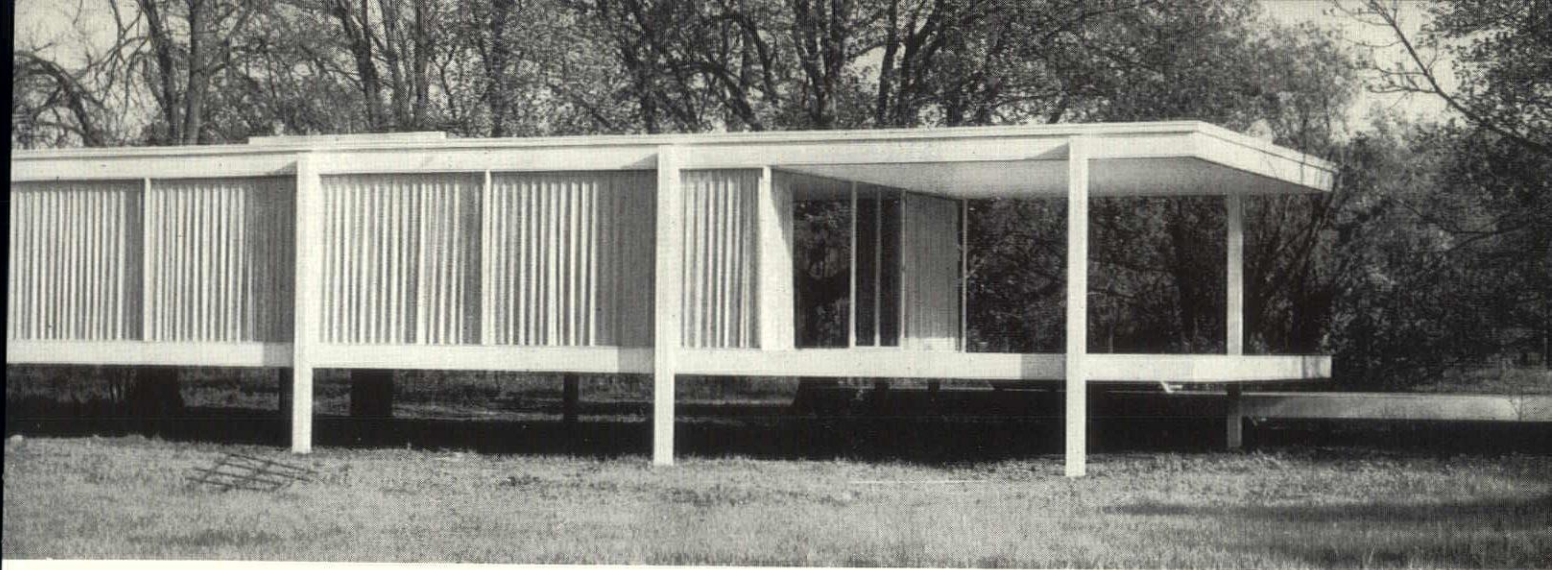
seems generally to restrict the use of varied materials to a minimum, and these most likely will have a smooth or uniform surface or finish. The interpretation here is that by the use of fewer and finer textured materials the classicist thereby makes his work more impersonal, less acceptable to the individual, yet safer and more acceptable to the public—society, that is. This tends toward design not for someone but for everyone.

The basic problems inherent in the practice and performance of architecture gravitate toward results that would be categorized as being in the classical spirit. The severe design limitations placed upon a multistory office building such as those of site, of economy, of structural and mechanical systems, etc., do in themselves tend to enforce the classical principles, that is, those of order, control, and repression.

Imposing these same classical limitations on a project such as a residence on a spacious site might therefore be viewed as a self-imposed limitation (from the architect’s viewpoint) rather than an external one. For projects of this type, the romantic principles might more reasonably be construed to apply. Why then the glass box as a solution when the external, or classical pressures are not, generally speaking, the overriding ones?

A partial answer to this question may lie in the thought that to many inhabitants of the classical house there does exist a serenity and beauty that is appropriate to their particular way of life. But it tends





Farnsworth House, Mies van der Rohe, *Architect*, about 1950: *Prime example of modern classicism. Evidences a complete lack of any regional influence. Mies has admitted he would have built in the same manner anywhere.*



Kaufman House, Frank Lloyd Wright, *Architect*, 1936: *Modern romanticism with its strong sense of belonging to the site, almost as if growing from it.*





to reflect the inactive or negative side of life, and not exuberance, enthusiasm, or action.

The following point may also be made, that is, that credit or acknowledgment of architectural creativity seems due in much greater measure to the romanticists rather than to the classicists in modern architecture. Herbert Read concludes that "the universal truths of classicism may be merely temporal prejudices of an epoch; the universal truths of romanticism are coeval with the evolving consciousness of mankind."

It has been generally accepted historically, that architecture expresses the essence of the period or age. The question asked here might be whether today's architecture will reflect a society of free-thinking, dynamic individuals, or rather a mass culture, limited in imagination, repressed, conformist, inhibited.

Man's alignment with the romantic spirit will be a measure of his ability to rise above his social heritage or reach beyond it, and not to conform to it completely. This would not imply "nonconformity" as such, but rather a closer conformity to another set of principles, those of life, liberation, and creation.

Although the classical and romantic appear to compete, in a sense, in modern architecture each has much to offer. It would seem unreasonable to be dogmatic about specific form since it is difficult for any individual to fully understand today's society. One of the few constants that may be relied upon is the one that change is inevitable; urbanism grows and rural population continues to decline, and yet most individuals seek homes in the suburbs. The basic human desires will seek satisfaction through contact with nature, the open spaces, landscape and planting, and the preservation of individual identity.

The principles of classicism and romanticism seem to have a counterpart influence in the structure of

Left: Romantic concern for natural, warm, heavily textured materials, informal living. Lloyd Ruocco, Architect.

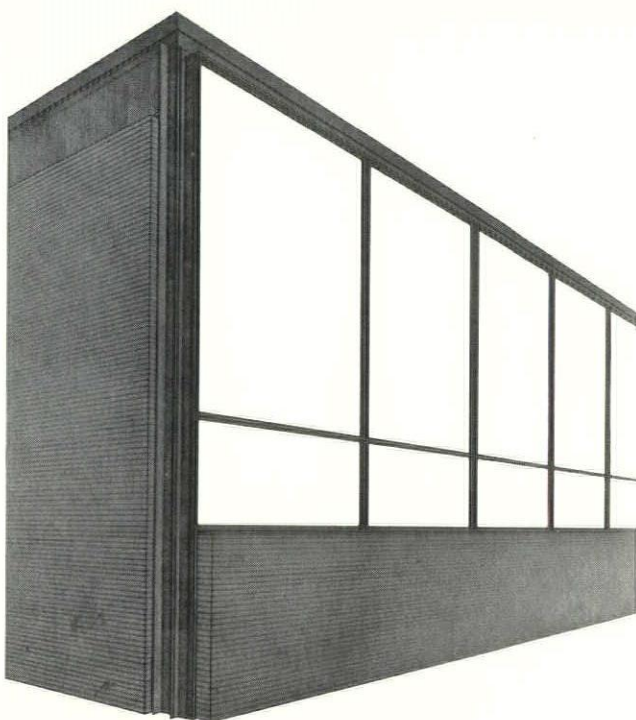
Below: Classical elimination, simplicity, clearness and clarity, formality. Lloyd Ruocco, Architect.





Above: *Romantic detail*; Frank Lloyd Wright, *Architect*.

Left: *Classical detail*; Mies van der Rohe, *Architect*.



today's society as well as its architecture, and it may be stated as revealing the following tendencies; the liberal movement may be generally aligned with romanticism, the conservative with classicism; private enterprise or freedom for the individual with romanticism, socialism or control of the individual in favor of the group, with classicism; state or local sovereignty with romanticism, and national or world government with classicism. Political movements and national governments generally combine the two principles in some proportion, and this would appear to be a natural accommodation. Were romanticism to be completely dominant, anarchy might perhaps be the ensuing result, and were classicism completely dominant, authoritarianism might be its result.

In architecture then, as in government, the two principles are intertwined to some degree. Neutra,

Saarinen, LeCorbusier, Belluschi, and Stone may be listed as architects whose work appears to fit this description. The thin-shell structures, the geodesic domes, the engineering approach in general seems to defy categorization according to the principles set forth, and yet the best of these are created by way of the romantic principles. New forms and techniques can evolve most naturally in this way, but as these forms develop and go into general use, the control and repression of the classical will tend to inhibit and limit varied applications whereas the romantic spirit may reveal whole areas of new directions.

Without constant adherence to the basic underlying principles of "life and creation and liberation" today's architecture will continue to be confronted with a disregard for the individual (as in the purist-classicist "box"), a disregard for today's materials and techniques (as in the "googie" and the historic revival), and, worst of all, a disregard for both men and materials in structures that are not thoughtfully or carefully designed but are mere expediency.

To sum up, then; today's architects must understand both the romantic and the classic principles and not follow exclusively the easy path of conformity to the purist doctrine which reflects the first trend of a civilization toward decline and eventual atrophy. □

Viewing the schism or "polarity" with some humor, University of California student Robert Higginbotham penned the psalm below. (Reprinted from Progressive Architecture's News Report):

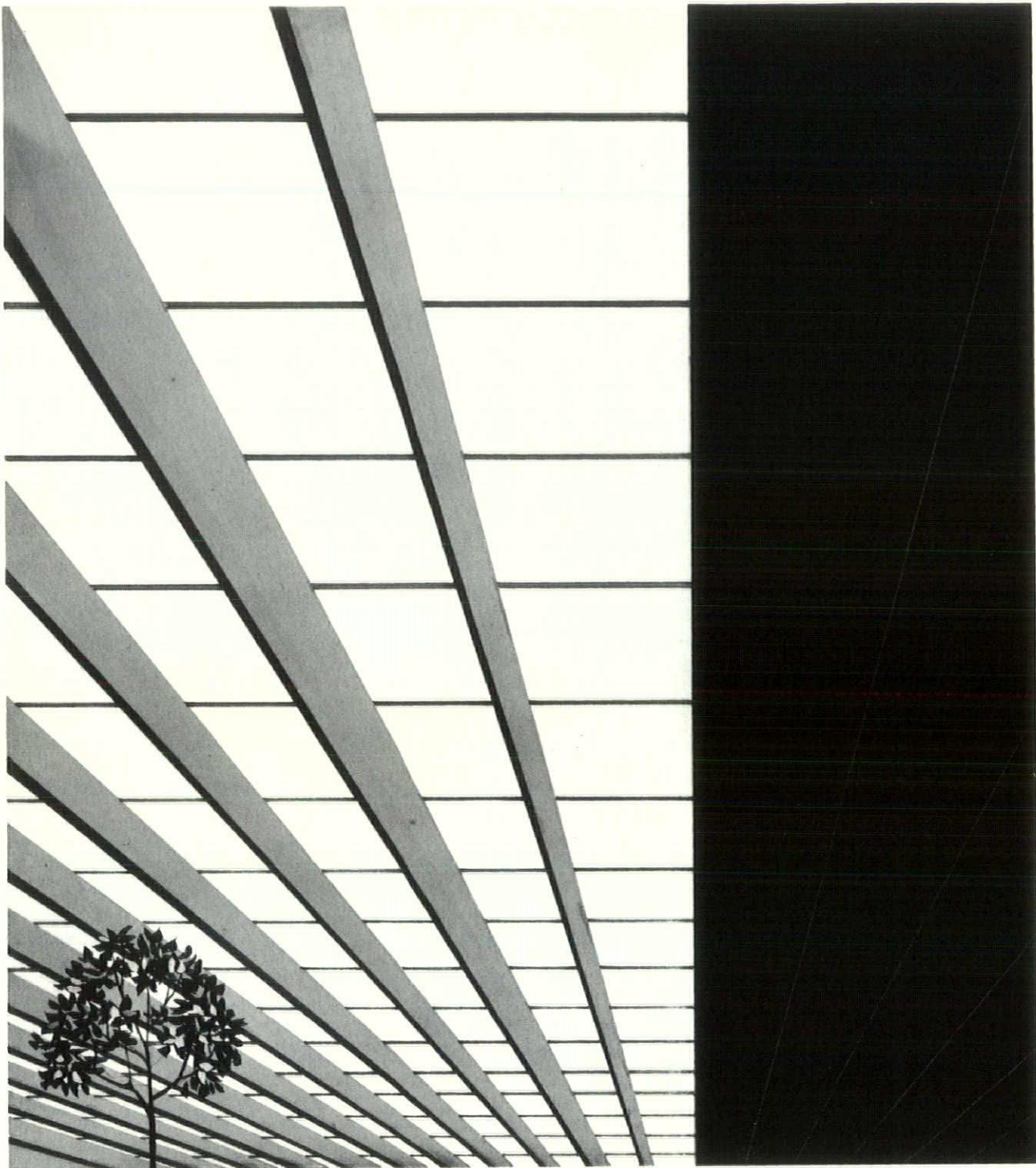
"Mies is my shepherd; I shall not want.
He maketh me to lie down in glass boxes;
He leadeth me beside the sterile buildings;
He restoreth my soul; He leadeth me through universal spaces
for his name's sake.
Yea, though I walk through the valley of the shadow of
Wright, I will fear no evil; for thou art with me; thy marble
and thy bronze they comfort me;
Thou preparest a table fore me in the presence of everybody;
Thou anointest my head with modules; my detail runneth
over.
Surely Johnson and Bunshaft shall follow me all the days of
my life; and I will dwell in the house of Seagram forever."



Above: Pueblo Ribera; R. M. Schindler, Architect. La Jolla, 1923-24. Schindler, a former associate of Wright, uses concrete, redwood and glass in a simple yet rich and varied composition which interweaves the exterior and interior. Design of space. Romantic principles.

Below: Ellen Scripps House; Irving Gill, Architect. La Jolla, 1916. Residential design showing adherence to the classical principles, order, control, repression, the theory of elimination. Design of mass.





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ON REACHING THE MOON...

by THOR OLE SVENSON

with drawings by FRED HOLLE

EPISTOMOLOGY is an ancient science. Many epistemologists tell us that man comes to know the abstract through the concrete. He knows the essence of beauty by seeing, perhaps, the Acropolis, or the ceiling of the Sistine Chapel, by reading "The Canterbury Tales," or simply by dancing a story as did Zorba, the Greek.

Epistemology has been the incunabula of philosophy (except for, possibly, the Existentialists). Such phrases as "Think good things and they will happen," or "Seeing is believing" find their inception not in religion or psychology, but in that part of philosophy strictly epistemological.

Man is a creature of ideas; ideas developed by his experience, with a remarkable conglomeration of stimuli. Even the amoeba reaches out.

As man goes through his seven or more ages his progression is determined oftentimes by his ability to react favorably to various stimuli affecting him.

Since he is a creature of many worlds, that is he has both a spiritual and material culture, it behooves him to be present in a continuing atmosphere conducive to the realization of his whole being.

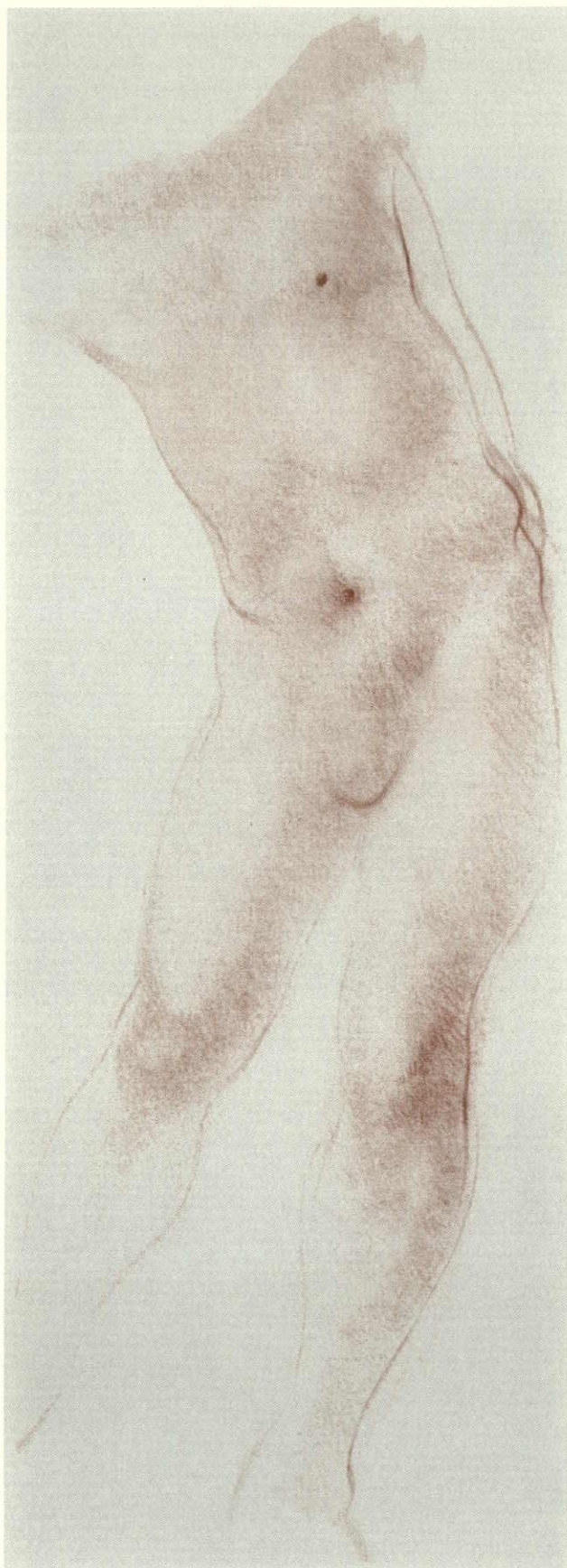
This suggests his starting out on paths unposted, seas uncharted, whether it be toward the moon, Mount Everest, or conquering an unknown virus.

The complex world of yesterday or today asks for a man who has vision. Specifically it means a man who is not so close to his fellow man that he sees only his ears, his eyes or his nose. It means backing up and seeing the earth as part of the universe. It asks for skepticism, doubt, inquiry and imagination, to mention but a few qualities.

Then it implies that from these examinations, he goes forth, mostly alone, into a realm of new dimensions, a watcher of the skies on the only street, existence.

Man is meant to look closely, microscopically at even minutiae. Too, he was born to behold majesty.

The scientist looks closely; the poet sees from afar. But the engineer must be a poet, and the man with his head in the clouds had better have his feet firmly on the ground.





Business, industrial and scientific leaders know this. Their real leaders are not push-button specialists alone, ones who know how to produce and distribute. Rather they are men who understand the nature of human relationships, the implications of business policies, international economics, the social effects of business decisions. Men, who not only know "how to do it," but also see behind and beyond the "why" and meaning of things.

John L. McCaffrey, president of International Harvester Company, wrote recently in *Fortune*:

"... The world of a specialist is a narrow one and it tends to produce narrow human beings. The specialist usually does not see over-all effects on the business and so tends to judge good and evil, right and wrong, by the sole standard of his own specialty."

Irving Olds, retired chairman of U.S. Steel, said:

"The most difficult problems American enterprise faces today are neither scientific nor technical, but lie chiefly in the realm of what is embraced in a liberal arts education."

No sane human is exclusively a practical man. In the morning, perhaps he plows, or tends his shop, but sometime during the long day or night he is moved to think, to sing, or to write of "The best laid schemes o' mice an' men," or as Wallace Stevens, poet, and also vice-president of Hartford Accident and Indemnity Company: "These are real only if I make them so," concluding: "Intangible arrows quiver and stick in the skin/And I taste at the root of the tongue the unreal/Of what is real."

As a citizen of two worlds, man must live in both. Not only must he turn the mechanical wheel, but also he must dream. If he neglects the first, he may starve or become less than a man; the latter, he becomes ill. "An ulcer, Gentlemen, is an unwritten poem," says John Ciardi, "An unkissed imagination taking its revenge for having been jilted."

No truly liberating experience can be limited to verbal or mathematical symbols. Life is a color wheel with blues on red producing purple. Was it a philosopher or scientist who wrote in the Harvard Report: "Precisely because they wear the warmth and color of the senses, the arts are probably the strongest and deepest of all educative forces."

There are many opportunities for man, the practical builder, to become man, the dancer, the poet, the artist. In this article I should like to refer in particular to the experiences offered by the University of California Extension, which will begin its spring semester this month.

The advantage of working with the U.C.E. is that there is usually a discipline and organization to the exploration. It has a leader who points out those new



paths and fresh springs. It allows one to associate with good minds.

These adult education courses, open to the general public, do give specific information. Many of the courses are directed toward those wishing greater job competency or improved professional standing.

It is altogether sensible for a poet to take a course in business administration. Chaucer was an able Comptroller of Customs, diplomat and Justice of the Peace. John Steinbeck is a competent marine biologist.

But for turnabout here are a few courses for today's scientist, businessman, technologist.

"A Survey of Modern Art," led by Don Brewer, director of the Art Center at La Jolla, promises to be an analysis of modern art beginning with the 19th century and proceeding through the major schools of the 20th century.

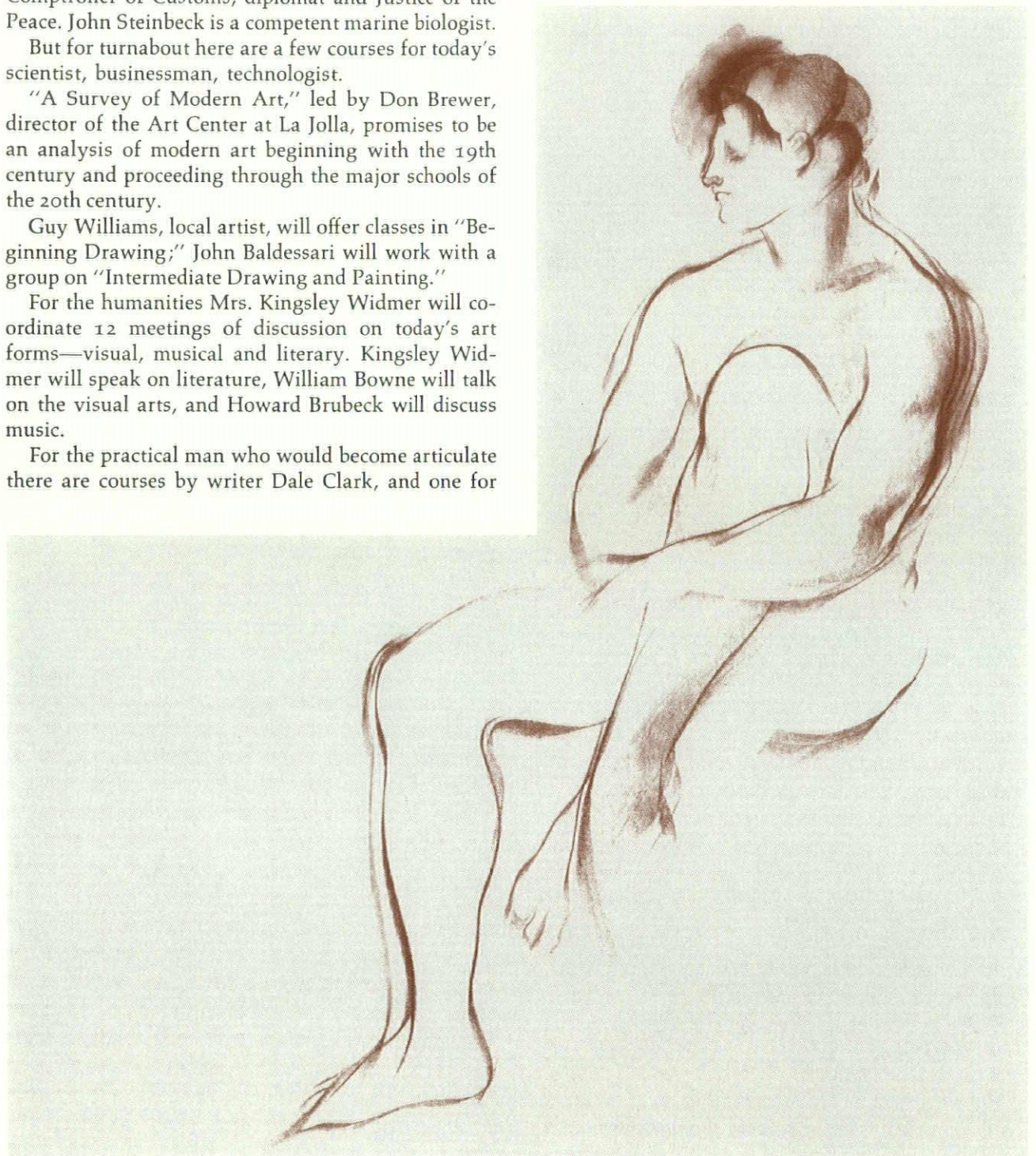
Guy Williams, local artist, will offer classes in "Beginning Drawing;" John Baldessari will work with a group on "Intermediate Drawing and Painting."

For the humanities Mrs. Kingsley Widmer will coordinate 12 meetings of discussion on today's art forms—visual, musical and literary. Kingsley Widmer will speak on literature, William Bowne will talk on the visual arts, and Howard Brubeck will discuss music.

For the practical man who would become articulate there are courses by writer Dale Clark, and one for

portraying ideas through photographs taught by Helen R. Ellsberg, a workshop titled "Applied Photojournalism."

"Individual Behavior in a Mass Society" will consider individual and social behavior in times of technological change. A lecture series with guest lecturers it will include such topics as "The Impact of Technolo-



gy on Human Behavior," "Effects of Proximity; The Impersonality of Modern Society," "Conformity vs. Individuality," "Changing Relations and Ambiguities Between the Sexes," "Deviant Behavior in Urban Society," "Control of the Mind: Threat or Promise?".

Doctor Richard E. Farson, Director of the Western Behavioral Sciences Institute at La Jolla, will act as seminar leader for "Sensitivity Training," designed "to increase your social sensitivity and your behavioral flexibility." These classes will have one live-in week-end (at Lake Arrowhead) and dinner meetings at the Islandia.

"Land and Life in California" will be centered about the Southern California scene, its rapid growth from a regional agricultural and resort state to one of major metropolitan areas of the world. "Our Unplanned Cities," and "The Competition for Land," plus many other topics are planned.

Geographically akin will be "Mexico, the People and the Culture," which will look at the various arts of Mexico, her history, her future, the border, and the contemporary scene.

"Passport to Europe," taught by Doctor J. Wilson Getsinger of Ernest Loen and Associates at La Jolla, is intended as a background for those anticipating a trip to the Continent and will provide useful information for such.

"The Many Facets of Film," under the direction of Roger Tilton of San Diego, will look at the cinema from both an artistic and technical standpoint. It will provide what appears to be a showing of many of the really important films since cinema's genesis.

"The 19th International Film Series," lists four different nights of films. Culminating the series will be "Black Orpheus."

There are many other offerings, all of which are listed in the U.C.E. catalogue "Lifelong Learning." This is available by contacting the San Diego office at 1221 Fourth Avenue in downtown San Diego (BELmont 2-7321). Enrollment is now open.

Last fall for the first time the University Extension brought The Theater Group (from UCLA) in an adaptation of Jean Anouilh's "Antigone." Larry Gates had a brittle brilliance in the part of Creon. Spurred on by the near-capacity house, perhaps U.C.E. will bring its current Los Angeles presentation, "Burlesque."

"Men are men," John Stuart Mill said a long time ago, before they are teachers, lawyers, physicians, or manufacturers; and if you make them capable and sensible men, they will make themselves capable and sensible lawyers, physicians, or manufacturers." So U.C.E. presents courses to develop the whole man, the creative man, the thinking man as well as that part of him which is concerned with his immediate job.

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HAZARD EL CAJON, 288 Fletcher Parkway in the city of El Cajon, HI 4-3124

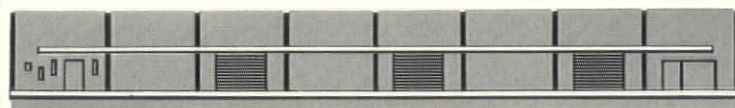


CORONA

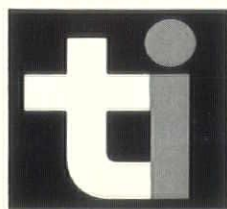
LONG BEACH



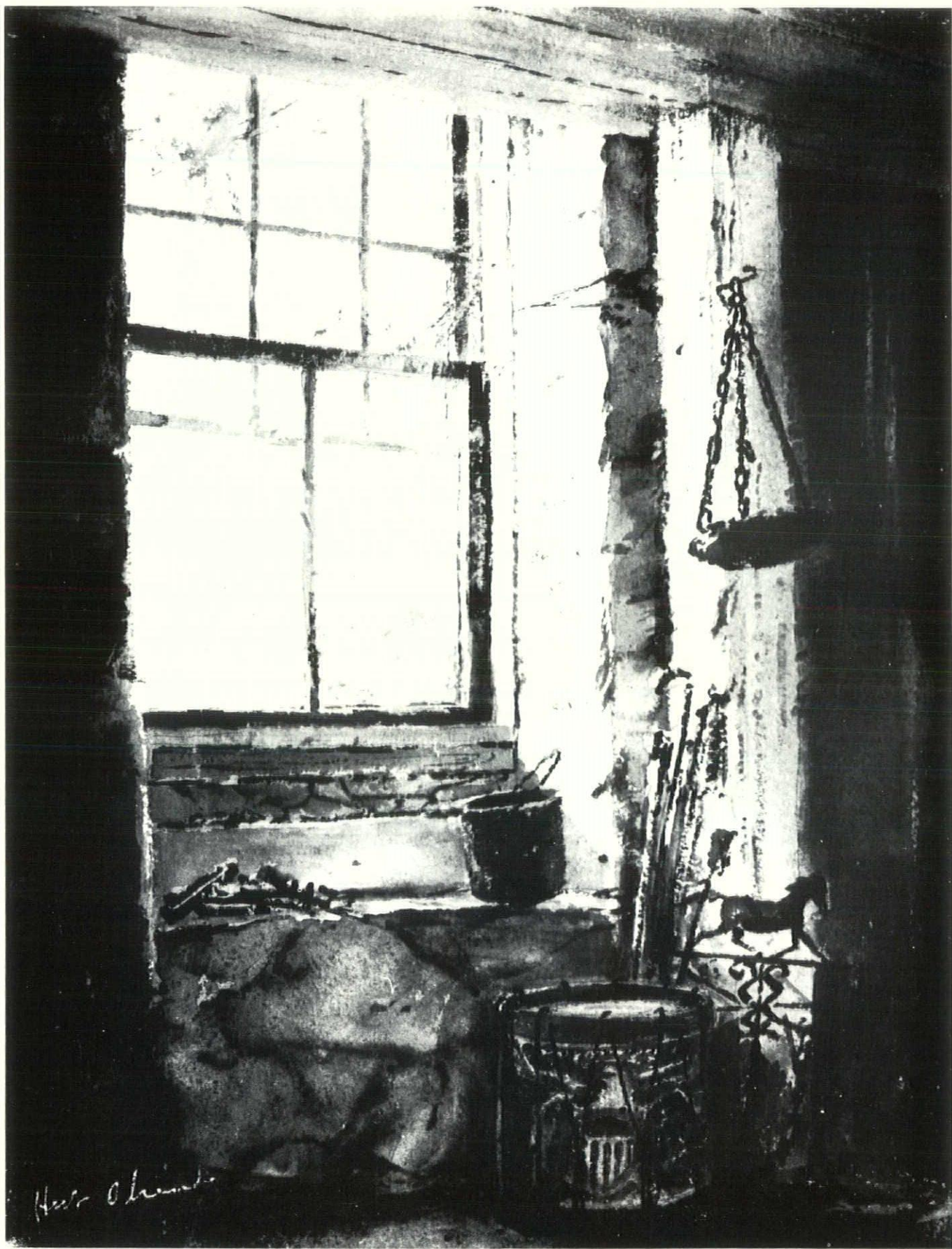
Johns-Manville and Thorpe Insulation Company are expanding their products and services to keep abreast of San Diego growth / Johns-Manville will establish a local representative to assist the architects and engineers with information and engineering data on insulation / Johns-Manville Industrial Insulating Products being used, or specified, for the high-rise office buildings and other buildings in San Diego are: MICROLITE Fiber Glass Duct Insulation / MICRO-BAR Dual Density Fiber Glass Duct Liner / MICRO-AIRE DUCT Preformed Fiber Glass Air Duct System / MICRO-LOK Fiber Glass Pipe Insulation for Hot or Cold Operating Conditions / METAL-ON High Temperature Pipe Insulation with Integral Aluminum Jacketing System / Delivery schedules are assured by the close proximity of Johns-Manville plants at Corona and Long Beach / Both Johns-Manville and Thorpe have faith in San Diego's potential and future, and welcome the opportunity of participating in its continued growth.



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Hess Olinde

Some Thoughts at Mid Winter...

by JEAN SWIGGETT

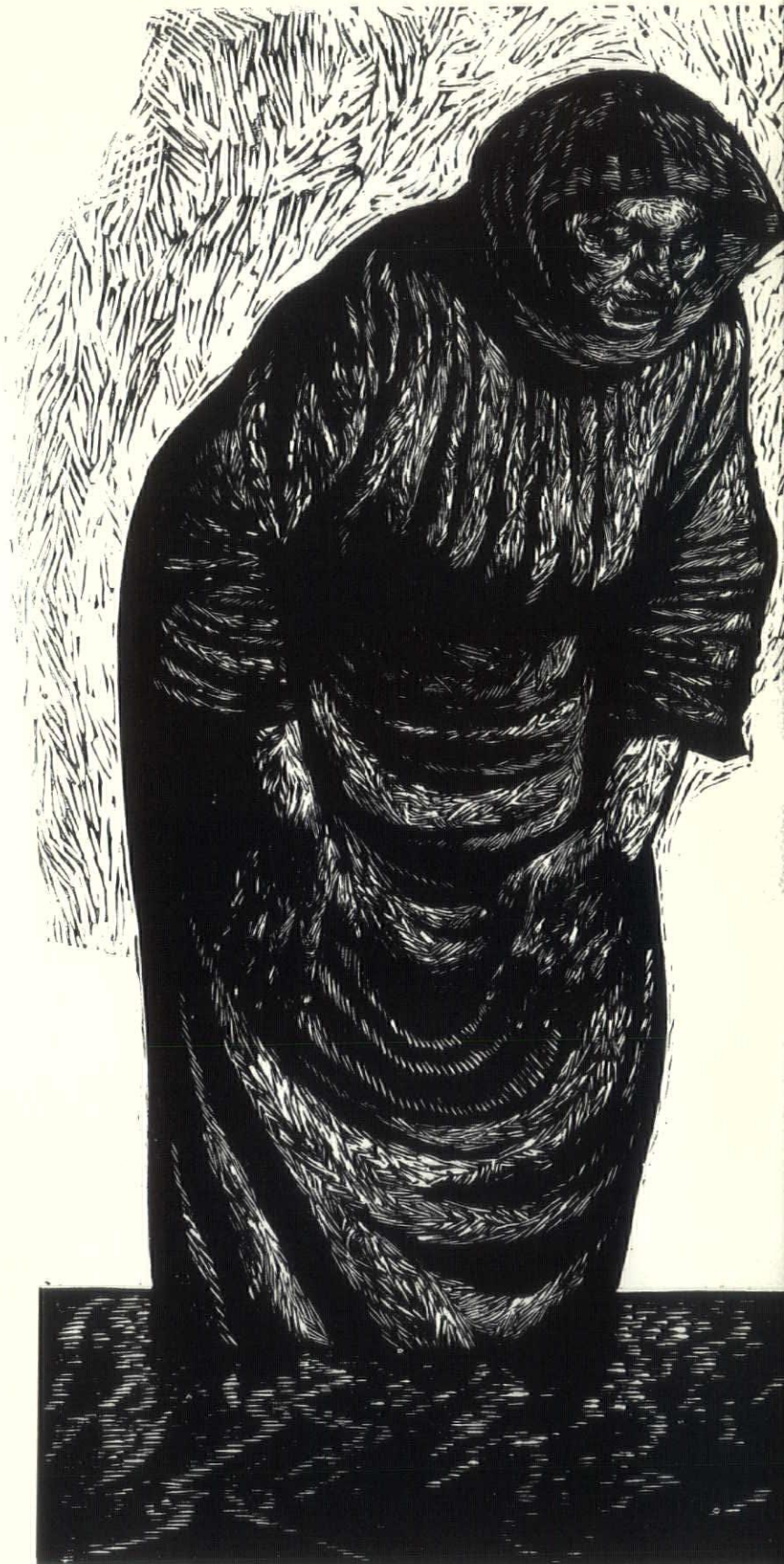
SEVERAL YEARS AGO someone commented on contemporary art in America by referring to the twentieth century as being the "century of democracy in art," feeling that the artist of today was free to paint or sculpt in his own fashion unhampered by academies or rigid conventions. The gallery-goer in present-day San Diego would be hard put to agree with this observation if the work exhibited in the local juried shows of the major galleries is representative of this "democracy."

Several factors would seem to be the basis for such a situation. The artists themselves, jurors and those who select them, and even patrons must take varying degrees of blame.

Henry David Thoreau writing a century ago was concerned with individual integrity when he wrote:

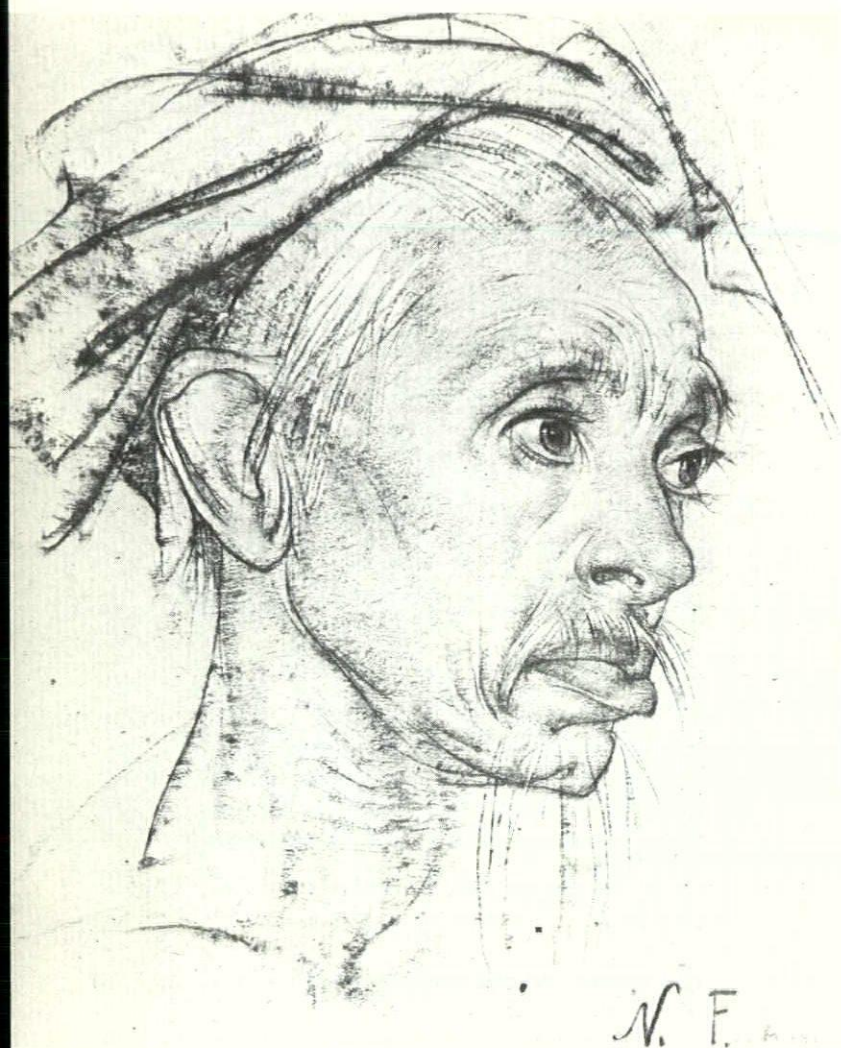
"If a man does not keep pace with his companions, perhaps it is because he hears a different drummer. Let him step to the music which he hears, however measured or far away."

To stretch his analogy slightly to fit the present context, a great deal of courage is required on the part of the artist to continue to work in his own way, a way possibly at variance with the established conformity sanctioned by critics and juries. Admittedly, such an artist has little opportunity when confronted by the juries which have judged their entries in local exhibitions. Recently one judge rejected any work which did not conform to his limited categories of what constituted art. Another, apparently more concerned for the interior decoration of the gallery than with quality alone, rejected what he felt to be a good piece of work because it "just didn't fit" with the rest of the show. A jury of three had such personal and



Left: *Americana* 1788. Herb Olsen.

Right: *I've Known Rivers*, linocut. Charles White.



disparate ideas of what constituted good painting and sculpture that they were able to agree unanimously on no more than two or three entries out of several hundred. The selection of jurors with limited arbitrary standards instead of ones seriously looking for quality regardless of style causes great confusion in the minds of many artists. No wonder a painter or sculptor feels he must work in a particular manner if he is desirous of exhibiting his art in juried exhibitions. In an effort to conform to the demands of these jurors any number of painters and sculptors have abilities which they are at great pains to hide. The fear of being considered "old hat" is a potent one which few local artists of real consequence dare face.

For many, "creativity," not what is created, is their only concern. Too often these are the very ones whose work is *not* creative but who instead turn out inept copies of styles developed by artists of national reputation. Abstract Expressionism, for the past several years almost the only form of art recognized locally, had been flourishing in New York for over ten years

Left: *Balinese Man with Whiskers*. Nicolai Fechin.

Opposite page: *The Jug*. Robert Brackman.

Below: *Penitente Rococo*. Doel Reed.





before San Diego artists got the message. The art of assemblage managed to arrive a bit sooner, only five years or so after its first vogue in the East. Just when we may anticipate seeing the return to the figure, as presaged by Diebenkorn and Park, as a dominant movement is hard to say, although a few are turning toward it. Even more interesting—when may we expect to see local versions of Campbell soup labels and outsize aspirin tablets from those who wait for the “how-I-do-it” articles in the latest issue of a national art magazine?

Too often today standards for art accepted for exhibitions have become fuzzy. Because of this students and many persons of limited abilities frequently find their works shown in important exhibitions. Not too long ago all of the entries by nationally-known in-

structors of an important Los Angeles art school were rejected by the jury of a show in that city while three student paintings of an identical still-life arrangement were hung. Not far away, a group of paintings obviously from the art department of a religious school, identical in size and coloring and looking as though painted by one hand, were arranged side by side, the only sign of wit in an otherwise stodgy exhibition.

All of these thoughts were brought to mind by the announcement of the forthcoming exhibition of “20th Century Realists” at the San Diego Art Institute in the House of Charm in Balboa Park and scheduled to run through February. This showing, the third in a series of exhibitions, highly successful financially (nearly \$25,000 was realized in sales of paintings in the first two), presents a type of art seldom produced



and shown locally. Here we find a handsome group of sensitive portrait drawings by the late Nicolai Fechin, the romanticized subjects of Leon Kroll and Alexander Brook, and the solid classic still-lives and figure paintings of Robert Brackman. The selection of aquatints by Doel Reed, strongly abstract and beautifully textured, will have a great appeal for most viewers. Maurice Logan's rich watercolor of boats is handled with characteristic freedom and exuberance. Those by Herb Olsen, interiors with strong lights and velvety shadows, create a nostalgic mood. Charles White shows a symbolic figure in his large-scale linocut, "I've Known Rivers." Works by other artists in objective styles round out the show. Those visitors ac-

Above: *Crab Boats*, Maurice Logan.

Opposite page:

Top: *Sleep*, Alexander Brook.

Bottom: *Sanctum Sanctorum*, Herb Olsen.

customed to finding vitality and novelty, the touchstones of most contemporary painting, may be disappointed by many entries. However, they should be reminded of the out-of-fashion sense of quality and technical ability too long absent from the work of local artists.



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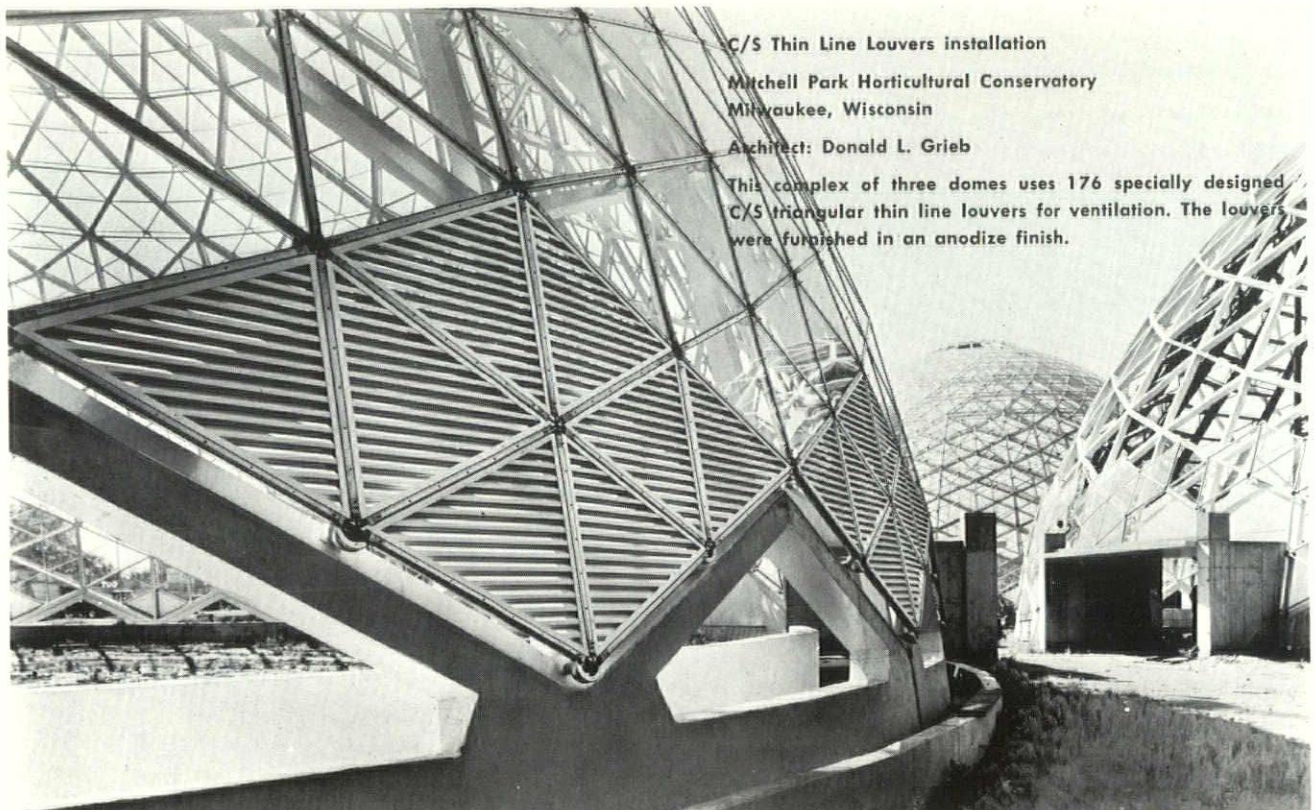


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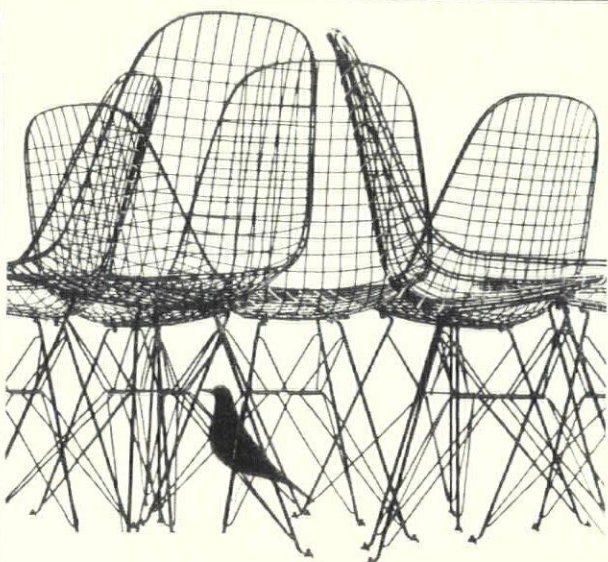
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Chapter Notes



COUNTDOWN . . . to the actual launching of activities for 1963 of the San Diego Chapters, AIA and WAL is now definitely in process, with the AIA gathering its forces to outline projects of Chapter and Community programming and the WAL also mapping its activities into definitive objectives.

Publishing deadline of OMNIART preceded the actual January Chapter meetings for both the AIA and WAL, precluding the advantage of the on-the-spot review of these meetings—however, as scheduled (and both the same day, January 16th) they were programmed as follows:

WAL Luncheon

"The Value of Music in Our Environment" was the topic of guest speaker Dr. Donald Shanks, professor at Southwestern College, who received his degree in Philosophy and Music at Oxford. WAL Board members met at 10:30 a.m., and there was a social hour preceding the noon luncheon which was held in the Moana Room of the Catamaran Hotel in Mission Bay.

President Ruth Bradt reported her intention to discuss preliminary plans for the Chapter's projects for the year. The membership was again anticipating the pleasure of hearing WAL member Ann Rosser's lovely singing, an event hoped to become a tradition for the January meetings each year.

AIA January Chapter Meeting

It is expected that the program of "PUBLIC RELATIONS . . . Soft Sell as Opposed to Blatant Commercialism!" would attract a good turnout of AIA members for the dinner meeting at the Catamaran Hotel. Guest speakers slated for presentation of this intriguing topic are Alfred Jacoby, Sunday editor of the *San Diego Union* and Forrest Lockard, Building Page Editor and Business & Financial Editor of the *Evening Tribune*—both expected to advise the architects how their newspapers would like to work with the professional group; Richard Cromwell, Jr., Manager of Customer Relations for Title Insurance and Trust Company, the Union Title Office, presenting still another aspect of public relations; and two members of the OMNIART Committee publishing the official publication of the San Diego Chapter, AIA—William H. Caldwell, Jr., Vice Chairman of the Committee and a member of the San Diego Chapter, AIA, and OMNIART staff mem-

ber Thor Ole Svenson, public relations representative for fine arts series in the San Diego area, performing arts columnist for the magazine and moderator of the new OMNIART radio program, "OMNIART PRESENTS . . ."

The 1963 Program Committee of the San Diego Chapter, AIA, under the chairmanship of Architect Fred Livingstone, advised this reporter that the January program is the "kick-off" of what is hoped to be a series of Chapter programs during the year that will be stimulating, informative and covering various facets of the professional position of the architect in the community and within his own profession.

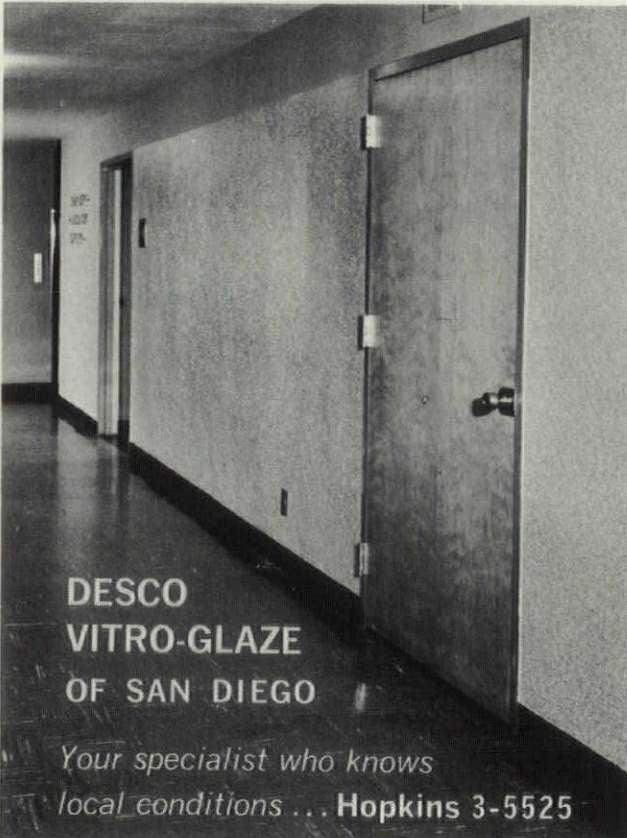
Posted for membership in the San Diego Chapter, AIA, as Corporate Members are:

Patrick J. Crowley
Ronald A. Rogers

And a welcome to three new Associate Members admitted to the San Diego Chapter in December 1962:

John Raymond Cobb
John D. Henderson
Russell Stockwell

Announcement of Division and Committee Chairmen assignments and Chapter projects for 1963 will be announced in an early issue of OMNIART by President Ward Wyatt Deems, AIA.



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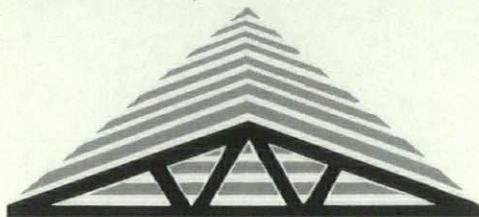
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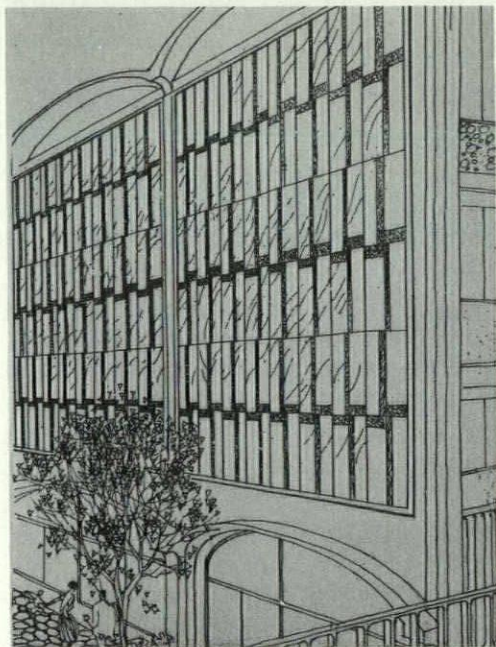
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