

Library

C.2



AMERICAN INSTITUTE  
OF  
ARCHITECTS

APR 23 1963

LIBRARY





Su	Mo	Tu	We	Th	Fr	Sa
					1	
3					8	9
10	11		13		15	
				21	22	
<u>31</u>	25	26				30



# Calendar of Events

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

National organization of manufacturers of building materials and equipment.



- 1** *art* (Through 31) California Southern Art Guild Spring Exhibition, Fine Arts Gallery at Balboa Park.
- 1** *movies* (Fridays, Saturdays and Sundays during March). A series of Suppressed Films including the works of such greats as Eisenstein, Chaplin, D. W. Griffith; Sign of the Sun, 8:30 p.m. *Information:* BE 2-3269
- 3** *music* Sherwood Hall Chamber Orchestra with *Music of Our Times: Bloch, Skalkottas, and Ward-Steinman*, (world premiere of special work by Ward-Steinman) at 8:00 p.m. *Tickets:* GL 4-0183
- 8** *drama* (Also 9, 13, 14, 15, 16) *The Skin of Our Teeth*, San Diego State College 8:30 p.m. Little Theater; *Tickets:* JU 2-4422
- 9** *music* Cesare Valletti, tenor, on Community Concert Series, 8:30 p.m. Russ Auditorium; *Series membership information:* BR 3-7698
- 10** *dancing* Jose Greco and Company of dancers, singers and musicians, 8:30 p.m. Russ Auditorium; *Tickets:* BE 9-8122
- 11** *drama* (One week only) *Three for Prospect Street*, at Sherwood Hall staged by the Old Globe Theater, 8:30 p.m. *Tickets:* BE 9-9139
- 13** *art* (Through April 14) Frederick Hammersley paintings, Art Center at La Jolla (also Gorky paintings through April 7)
- 13** *meeting* AIA Chapter meeting at OceanHouse; Program: *Comprehensive Services of the Architect*; *Information:* BE 4-2467
- 15** *meeting* Citizens' Coordinate, 12 noon at House of Hospitality, Balboa Park. Subject: *Vital Civic Architecture* with William Lewis, Jr., AIA; *Reservations:* CY 7-1149
- 21** *concert* Arthur Rubinstein, pianist, in last San Diego concert at 8:30 p.m. Russ Auditorium; *Tickets:* BE 9-8122
- 22** *music* San Diego Symphony with soloist John Browning and program of Rimsky-Korsakoff, Brahms and William Kraft's Concerto Grosso (world premiere), 8:30 p.m. Russ Auditorium; *Tickets:* BE 9-8122
- 25** *music* Marek Jablonski, pianist, San Diego State College, 8:15 p.m., Music Auditorium; *Tickets:* JU 2-4411
- 26** *drama* (Through April) *Not in the Book*, at Old Globe Theater, 8:30 p.m. *Tickets:* BE 9-9139
- 30** *music* New York Chamber Soloist presented by the University of California, 8:30 p.m., Sherwood Hall; *Tickets:* GL 4-0183
- 31** *lecture* Doctor Margaret Mead on *The All Purpose Family* on San Diego Open Forum Series at 4190 Front Street; *Information:* BR 8-1358





## 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 3

CALENDAR OF EVENTS . . . . .	i
FOREWORD . . . . .	1
The Woods Would Be Very Silent . . . . .	Thor Ole Svenson 3
The Philosophy of Zoo Design . . . . .	Charles R. Faust 7
An Art Complex for San Diego . . . . .	Warren Beach 13
San Diego Museum of Man . . . . .	Clark C. Evernham 17
San Diego Natural History Museum . . . . .	George E. Lindsay 19
The Hall of Champions . . . . .	24
OMNIART Presents a Point of View . . . . .	24
San Diego Model Railroad Club . . . . .	25
Praised for Use of Wood . . . . .	27
Praise for Masonry, too . . . . .	27
AMERICAN INSTITUTE OF ARCHITECTS : SAN DIEGO CHAPTER NEWS . . . . .	iii

### Contributors:

CHARLES R. FAUST . . . native San Diegan, holds a B.A. degree in art, having graduated with distinction. Faust has exhibited in major exhibits and museums throughout San Diego County and in Orange on Los Angeles Counties. Since 1957, Faust has served as designer for the San Diego Zoo and designed all of the major new units including the Children's Zoo.

WARREN BEACH . . . studied painting at Yale (BFA 1939) and at the State University of Iowa (MA 1940). He has been director of the Fine Arts Gallery of San Diego since 1955.

CLARK C. EVERNHAM . . . native of Los Angeles, graduated from UCLA. At one time self-employed rancher, Clark Evernham was appointed Managing Director of the San Diego Museum of Man in 1951.

GEORGE E. LINDSAY . . . native of Pomona, California, holds a B.A. and Ph.D. from Stanford University. He has published fifty-seven scientific papers on botanical subjects. Director of the San Diego Museum of Natural History.

### Credits:

Gaston Lokvig, *frontispiece*

R. van Nostrand, San Diego Zoo Photo, 7, 8, 9

Charles R. Faust, *drawing on pages 10-11*

Moody Institute of Science, 16

San Diego Museum Association, 17, 18





## FOREWORD

IN 1868, when San Diego had a population of 2301 and a total of 915 houses, the Board of Trustees of the City followed a recommendation made by a citizens committee and set aside 1400 acres for a park. The acreage, which was barren except for scrub growth and chaparral, remained unimproved for 21 years until a \$500 donation was made for planting trees along Sixth Avenue. Soon additional planting was done by Kate Sessions in return for operating a nursery on the park land.

At the turn of the century a Park Improvement Committee commissioned landscape architect Samuel Parsons to prepare a comprehensive plan for "City Park," and it was his

design which established the major portion of roads and paths in present use.

In 1910 after considerable debate the land was officially titled "Balboa Park" in honor of the famous Spanish explorer, and five years later the Cabrillo Bridge, Balboa Stadium, the Organ Pavilion, and most of the institutional center along El Prado were built upon it for the Panama-California International Exposition and its 3 million visitors.

That was the start of the building, and today, a half century later, it has grown into a complex Metropolitan Park which is used and held in affection by 4 million persons annually. It is almost without limit in its cultural, aesthetic, and recreational possibilities, thanks to the foresight of a few citizens in 1868.





"... remembered from past seasons"





"THE WOODS  
WOULD BE VERY SILENT  
IF NO BIRDS SANG  
THERE  
EXCEPT THOSE THAT  
SANG BEST"

by THOR OLE SVENSON

*"With eagle eyes  
He star'd at the Pacific—and all his men  
Look'd at each other with a wild surmise—  
Silent, upon a peak in Darien."*

POET JOHN KEATS anticipated the spirit, if not the activity, of El Cid, the bronze equestrian statue at the north end of the mall extending to the Organ Pavilion in Balboa Park. El Cid Campeador seems to be looking down not only on the Pacific, but also on the disparate montage of activities reflected about the park itself.

There are gardens which fan out in color like ribbons on a May pole, a kaleidoscope of camellias, roses, flowering peach and green pepper trees.

Amidst them sit little old ladies with straw umbrella hats patiently dabbing red paint hibisci on statically green stems. Each quarter hour a carillon sounds metronoming another vermilion petal.

More resident are the weavers, ash tray makers and apron sewers at the Spanish Village, and the artists among whom have been such names as Guy Williams, Dan Dickey and Fred Holle.





Some remember Charles Shatto who was city organist at the Spreckels Organ Pavilion, where at Christmas garish plaster embodiments of the Nativity figures keep company with live camels, rams and donkeys from the adjacent zoo.

Some gentle souls lawn bowl, canasta or shuffleboard; a few children take the miniature railway or the carousel. There are Scotch bagpipes, square dancers, tennis players, model railroad tycoons and probably a few ghosts of the nudists who sunbathed the 1936 Exposition.



The Veterans War Memorial Building has had a potpourri of teenage twists, Alcoholics Anonymous and suave, rose-spotlighted John Robert Clarke.

Sometimes in the Electric Building there is a sports car show or home appliance exhibit under the eye of J. Clark Chamberlain, or industrial and trade shows.

Nearby is the lily pond which was drained during World War II for a swimming pool by the Navy which had failed first to determine its depth. Now is it filled with blue and purple pom-pom blossoms on a watery birthday cake. Old gentlemen drop crumbs to the gold fish and adjacent is the Victorian-laced Botanical garden.

Girl Scouts have cookouts on Number 10 cans and Boy Scouts tie interminable knots to be used someday on dream three-masters. Cafe del Rey Moro boasts a gourmet's cuisine where ladies' committees lunch on hot, sweet walnut-rolls.

Seascape artists cast an envious eye from the House of Charm at the nearby Fine Arts Gallery, and the Hall of Champions houses the shoes, socks and programs of the greats in San Diego's sports world.

There is a statue by Donal Hord of an Indian woman pouring unending water from a clay olla. No longer in the garden is the bronze statue "Youth Taming the Wild" which was polished by a zealous Navy Petty officer during the war days, only to have the green patina restored for \$4800.

The Junior Theater offers sporadic attempts at drama under director John D. Depuglio. Usually it's a social event with mothers pinning on fairy wings and children toppling over each other in the audience.

Workshops in creative playacting, puppetry, choral speaking and such are attempted and a singularly outstanding performance was given some time ago when Titania backed into an outdoor lily pond.

The Old Globe Theater under Lowell Davies, chairman of the board, Craig Noel, producing director, and a battalion of tea-biscuited, ticket-selling enthusiastic ladies have brought a winter season of community theater and the Summer Shakespeare Festival.

This summer Allen Fletcher will return to direct "Antony and Cleopatra," and at the time of this writing, Ellis Rabb, who is director of the Association of Producing Artists, will make his San Diego directorial-debut with "A Midsummer Night's Dream." A third presentation will be "The Winter's Tale."

Jacqueline Brookes, remembered from past seasons, will be part of the summer professional repertory company.

Mrs. William Randall Walker, who will act as chairman of the National Shakespeare Festival Women's Committee, has been working since last September and leads 51 committee chairmen.



Winter plans call for the inclusion of a storeroom building which problem is presently being studied by the architectural firm of Victor Wulff and Associates. The present facilities will be destroyed to make place for the Fine Arts Gallery new west wing.

In addition to its five presentations in Balboa Park, the Old Globe has offered three one-week productions of "unique and unusual" theater at La Jolla's Sherwood Hall, most of which seem to have been sadly lacking in public support.

This month the San Diego Symphony will bring John Browning, the young pianist who was the first soloist to appear in New York's Lincoln Center. It will be a concert at the Russ auditorium where the curtain is patchworked with holes and the scenery yawns with disdain.

But the Symphony is pinpointing its future to the anticipated 1964 opening of Centre City. The concert schedule has increased over the last two years from five to seven programs, and the musical fare, except for last summer, has shown a growing sophistication.

This summer will bring to Balboa Park Bowl four concerts with the full symphony orchestra and possibly three additional Pops concerts.

Negotiations are underway for the winter appearance of the Royal Philharmonic Orchestra of London with Georges Pretre or Sir Malcolm Sargent conducting.

Eleven concerts are played to sold out houses of young people during the year, and there is some hope to increase the number of chamber music concerts.

Sharing the Bowl during the summer is the family-orientated Starlite Opera with four musicals: "Around the World in 80 Days," "The Desert Song," "The King and I," and "The Unsinkable Molly Brown."

New director of production will be Robert Kyber who filled the same role in Portland, Oregon for the last five years. Ed Schoffner, 1952 set designer, will act as the new general manager.

Charles Cannon said that there will be a center section of new seats installed in the bowl, seats with arm and back rests. Also, the productions will feature rear 3" x 5" slide projection which would seem to offer a greater variety of color, scene change and considerable stunning luminosity.

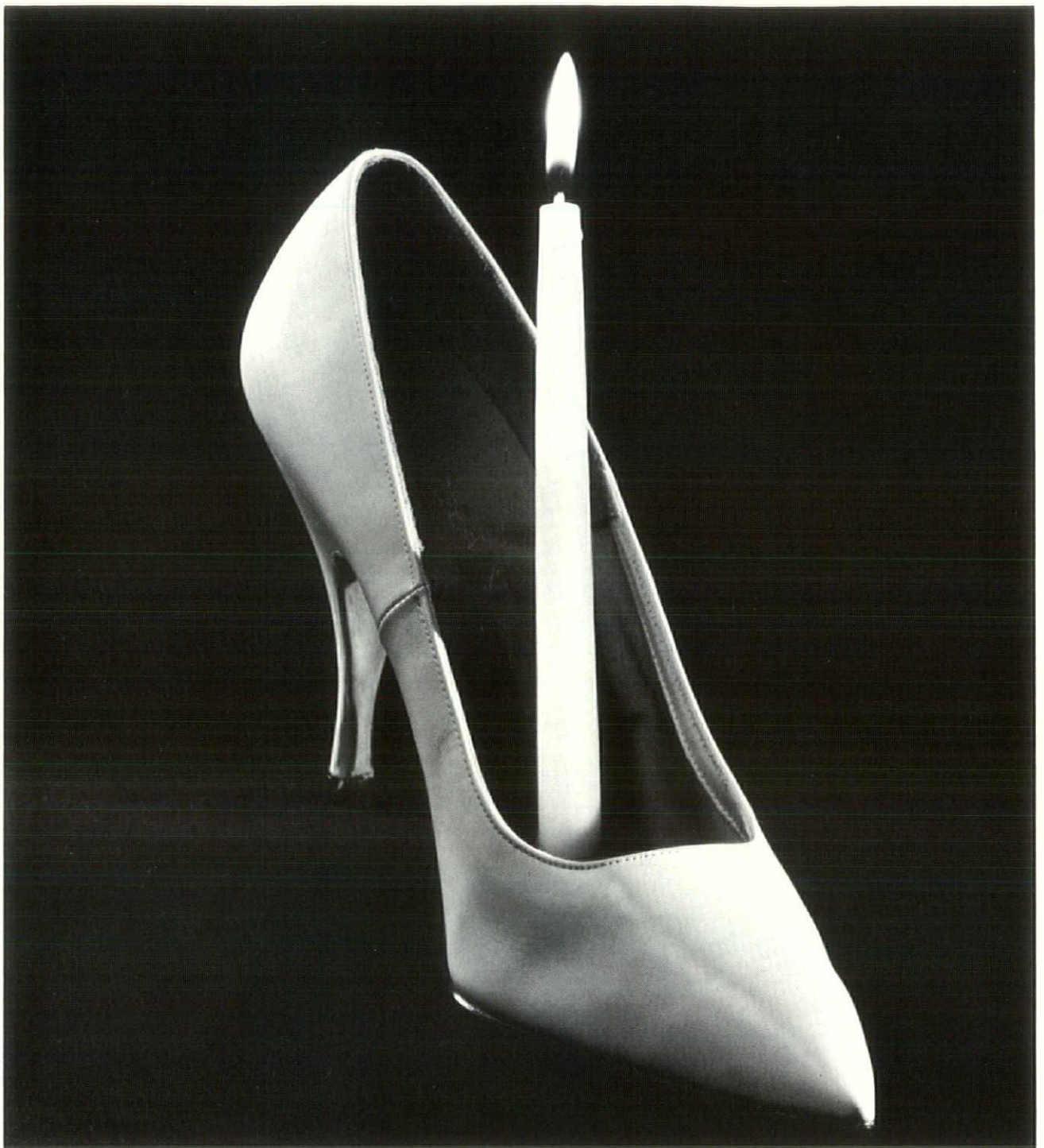
There will be a Mid-summer Afton with May pole dancing at the House of Sweden and a variety of camaraderie with Chinese tea, German wurst and French joie de vivre at the other nations' houses.

Fencers will "touche" the gymnasium to the staccato of ping pong balls while picnickers barbecue weiners and pop olive pits.

Such is El Cid's colorful, tachistoscopic view of Balboa Park. □







**A FOOTCANDLE** requirement has been established for just about every use of light. Knowing how many footcandles are required helps the designer specify lighting adequate for the purpose it is intended. Feel free to call upon our lighting staff for counsel on footcandle requirements.

***SAN DIEGO GAS & ELECTRIC COMPANY***

Investor-Owned and Locally Managed



# The Philosophy of Zoo Design

## . . . A MISSIONARY'S APPROACH

by CHARLES R. FAUST, *Designer, San Diego Zoo*

PUT IN THE SIMPLEST TERMS, architecture seems to be a system of organization, or a method of putting things together. As with all other building designs, zoological architecture comes to life only after a significant three-dimensional form emerges from a finished project. Embraced in this particular architecture are many different kinds of structures, some catering to the vast array of animal species, others existing for the comfort and convenience of visitors, and the balance functioning to keep a complex physical plant running smoothly.

Vast, sweeping expanses of space are found in the natural habitats of most wild animals. Since a zoo offers somewhat limited opportunities for the designer to duplicate these areas within a confined space, the interior dimensions become most important. This enclosed space is quite elusive, in a design sense, therefore difficult to define and measure for achieving an effect with natural beauty.

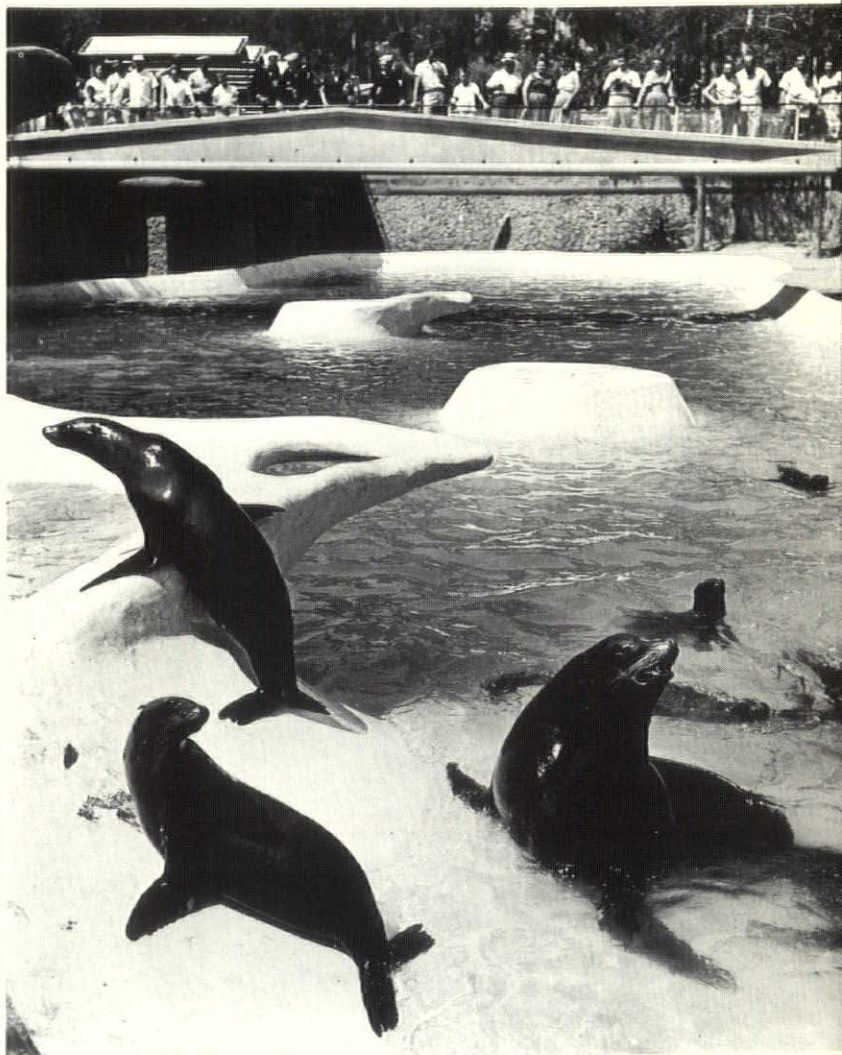
Everything within a given area has some visible, tangible relationship to everything else. The aesthetic reaction to the overall often depends upon the smallest part, thus making it necessary to pay attention to the smallest details. A design in space (for example, any given zoo enclosure) must encourage a receptive mood towards the exhibit, and a successful, happy pattern of behavior on the part of the animals.

In the last ten years the tremendous break-through in building technology has had a great impact on materials, fabrication methods, and on construction in general, enabling the designer to conceive of uninhibited structures. Man can now seek to build much as nature does. This new organic architecture enables a structure to be visually presented with a single, elegant and convincing declaration. This increase in flexibility took its first step in the realm of mathematics, with the great rise in strength-to-weight ratio of construction materials. Such advanced engineering means that almost any structure conceivable now can be built.

Bold, less earthbound architecture certainly lends itself to a new indoor-outdoor relationship, helping to overcome the unfortunate and obvious fact that most structures in no way are related to their physical environments.

There are many forms in nature that can be used to give the effect desired, even though these forms are not exactly the ones found in all individual natural circumstances.

Seen around us are habitations and products of life that are tremendous examples of structure that, used in some form or other, could be adapted to breathe natural life into an exhibit. The economy of form and beauty, as expressed in these products, provoke a real aesthetical and intellectual response. Such examples from nature are many: the thin, convoluted perfection of a sea-shell; the highly efficient ribbed and membraned framework found in leaves, branches and feathers; the incredible complexity and delicacy of a spider web; the strength and mechanical perfection of skeletal assemblies; the symmetry and structural refinement of bee hives, gourds, seed pods, and egg

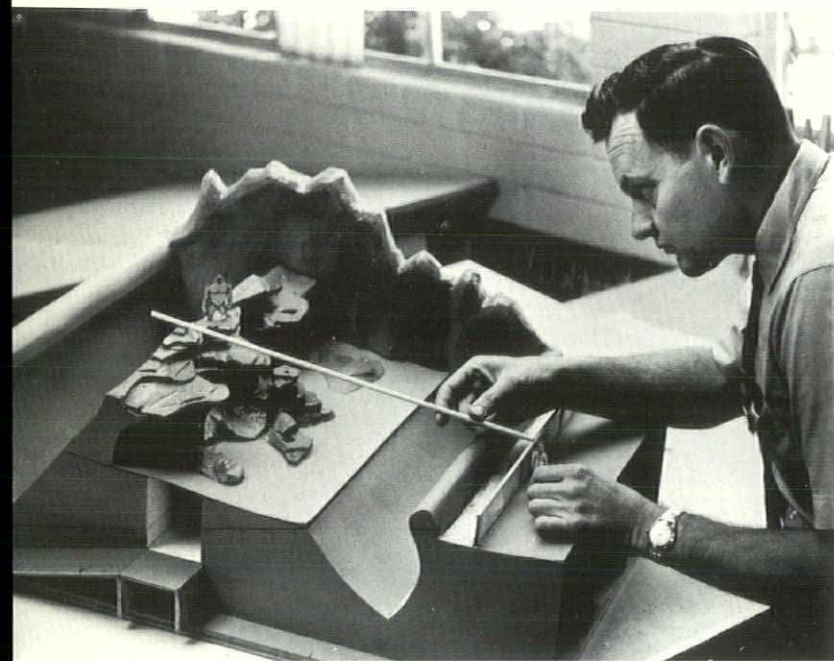


*A receptive mood toward the exhibit . . . happy behavior of the animals*





*Function, structure and space . . . The "feel of nature"*



*. . . The tenant must be satisfied. The designer concentrates on function and purpose*

*Below . . . a living bond between people and animals . . . curiosity, tenderness and respect*



shells. Much of our linear architecture has been derived from such forms, a good example being found in hyperbolic, paraboloids, or shell domes, resembling the structure of an egg.

All of these fit a function in nature. However, though we can appreciate them as abstractions in structural economy, the means of duplicating them in construction and ultimate utility should be carefully weighed before we can truly call them economical. This goal of combining function, structure and space enclosure into one organic shape seeks to further the desired "feel of nature" in living exhibits.

In the first unprecedented burst of creativity, great care should be exercised so that the structure we envision is not just a novel shape, existing to satisfy an abstract personal aestheticism. I mention this, because all around us we see an astonishing discrepancy between translated thought and deed. To some degree this has been brought on by accelerated communications. Because they have eliminated the long time lags between their ideas and "feelings," people the world over are reiterating the most progressive architectural ideas, while still finding it difficult to catch up emotionally. It seems we shape our buildings, but afterwards our buildings tend to shape us.

Now, more than ever, our designs must *not* be conceived piecemeal. In any complex of structures a master plan should be followed to assure that in paying attention to details, we do not lose sight of the whole. This is especially true in designing zoo exhibits, where designs involve a total modification of the environment. The viewer will more fully appreciate an exhibit, almost as a participant, if the design is sharply defined, not equivocal or vague. Whether in the zoo or elsewhere, such personal involvement in a satisfying atmosphere can help counterbalance the defects of our mechanistic society, with its utopian concepts and imaginary perfections.

Zoological design is not bound by the vast backlog of historical conditioning found in other forms of buildings; therefore, it can be developed without the restrictions of haphazard past prejudices.

The task of forming significant designs in the zoological field resolves itself into a study of the needs and behavior patterns of men and other animal species. Humans are the prime movers in this man-zoo relationship. The zoo, as such, exists for us. Therefore, as visitors, our needs and desires must be considered first. At best, we work against unique odds in trying to duplicate even vaguely, a wild creature's natural habitat.

We have a singular task in providing for their basic needs and comforts. An animal in captivity is quite a responsibility, and it will achieve longevity only if



its surroundings are of the proper, comprehensive design. Thus, to satisfy exhibit requirements, the animals' needs, and viewer aesthetics, all zoo designs must consider these factors:

1. Efficient and proper use of the site.
3. A sense of rhythm and continuity, as one of the parts of a whole.
3. A developed over-all scale.
4. Definition of specific individual animal requirements.
5. A series of expressive focuses and facets.

A great deal of original thinking, planning and imagination go into the design of any zoological structure. No set of requirements are the same, since each species demands different provisions for daily life, and can be shown to best advantage in a manner unique among almost unlimited alternatives. Visual observation should be as clear as possible in all situations. This has been achieved by various methods, including assorted shapes as applied to moated units, invisible wire, physical proximity with an animal, and other more conventional systems. Newer innovations are on the way, including invisible barriers of heat, wind, sound, and others of a more technical nature. All of these will help to visually simplify given exhibit areas. These innovations are capable of taking definite form, and they offer potentials for contradicting the austerity of architectural functionalism which hangs on today as an overstressed but still barely understood concept. The obvious solution doesn't always produce the best methods and results. This being true, the designer must know which applied response is most desired and inherent wholesome. These responses are reflected in the form of objects around him. Form does not necessarily follow the dictates of function; and if it does, sometimes it follows the line of least resistance.

The monumental structures of the past which have lived down to us were built to express an *idea*—the greatness of an individual, the memory of past events, an expression of worship. All were built to impress and awe the masses. Today most structures, as in a zoological garden continue to be built for all.

In the design of specific exhibit areas for a zoological park, the designer has a real opportunity to concentrate his creativity on structures that fulfill just one function and purpose. Comparatively we are not so far removed from the "tenant" who must be satisfied.

Today, architecture is in danger of becoming stereotyped by the mechanical performance which has become the primary criterion for desirability in the machine age. This utility can care for the basic physical needs of man, but what about his deeply rooted emotional needs?

(more)



*Zoological design . . . without restrictions of past prejudices*

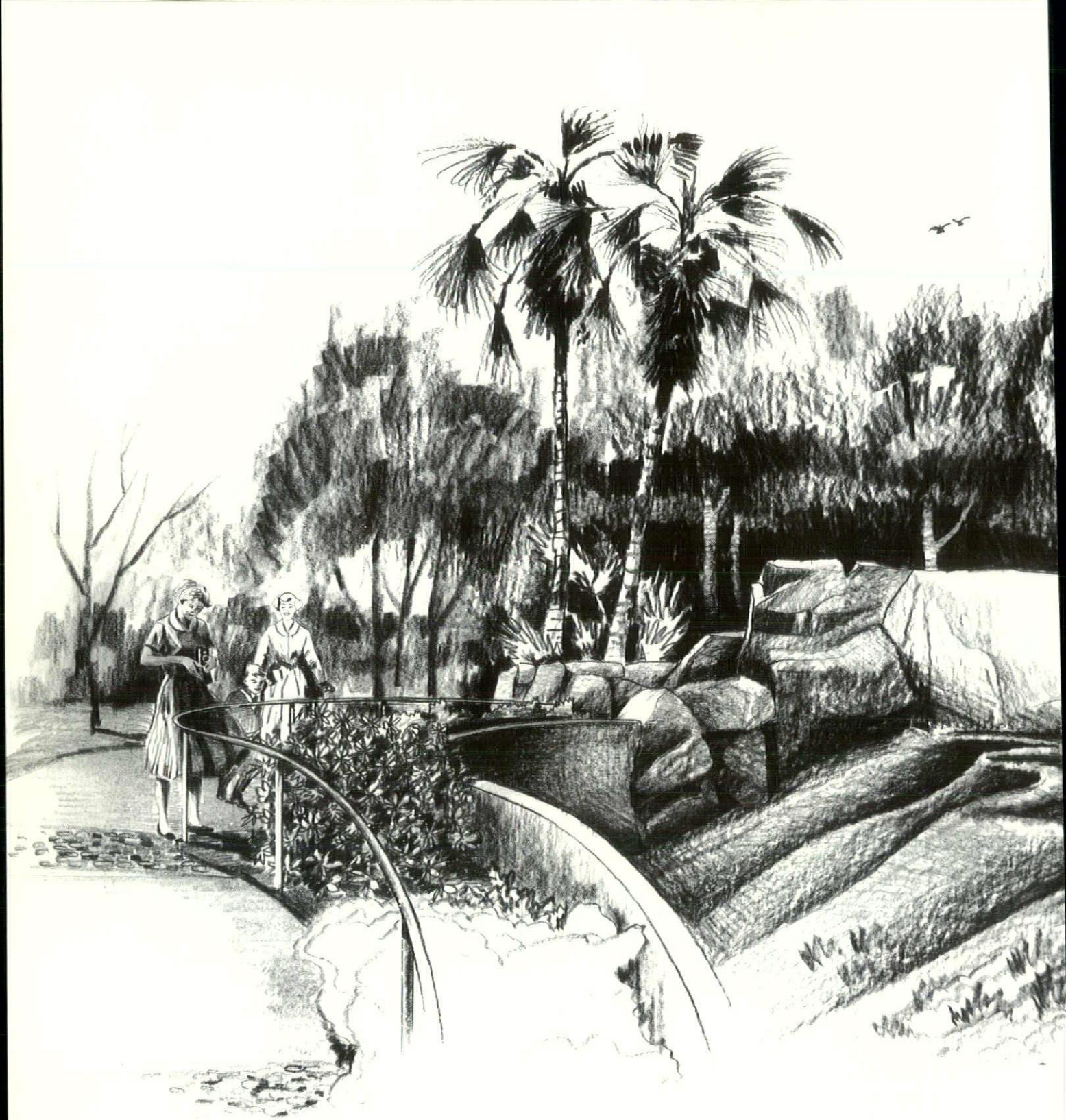


*Humans, the prime movers in this man-zoo relationship*

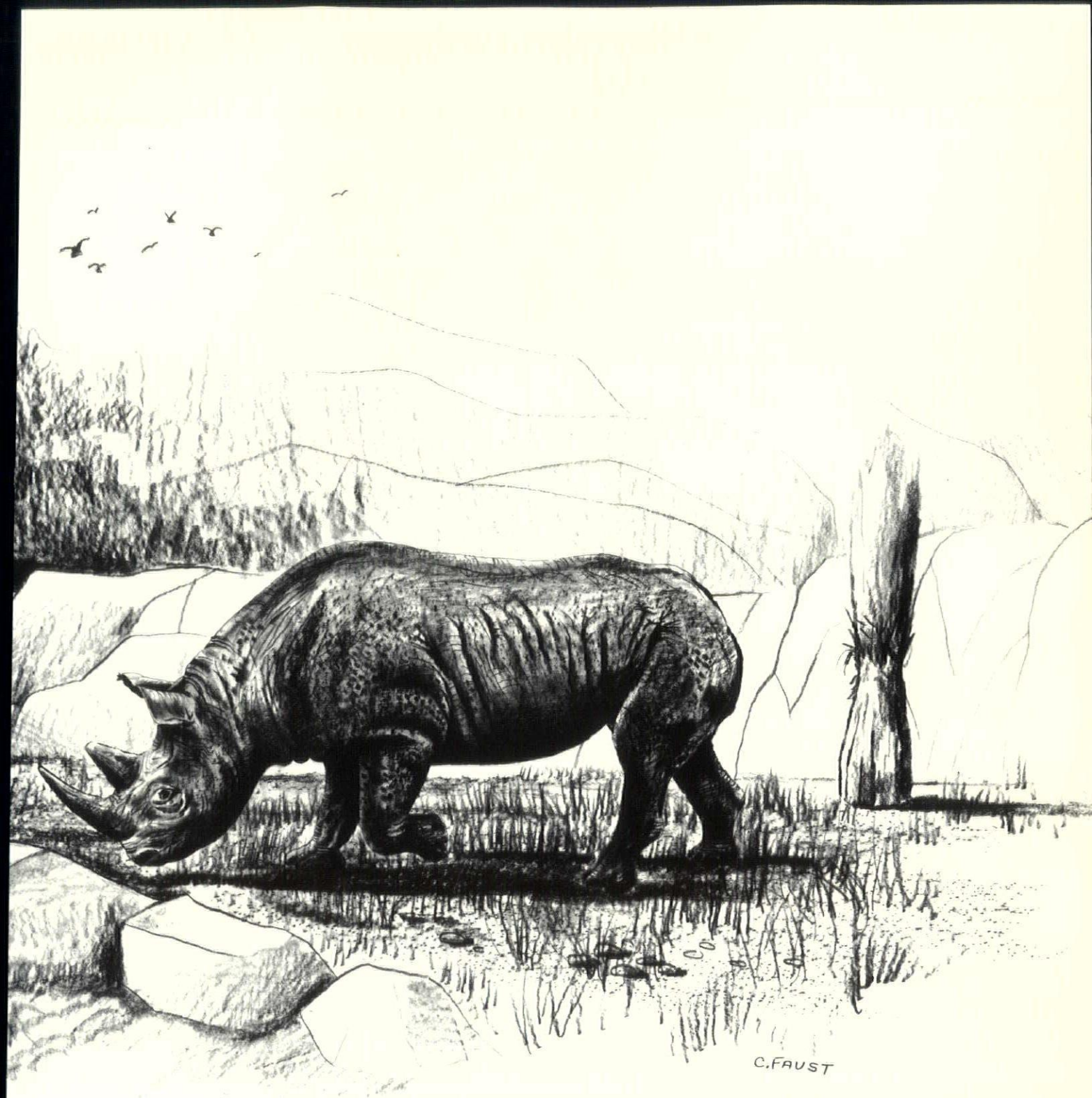
*Below: Animals' needs, viewer aesthetics . . . A series of expressive focuses and facets*













In the zoological design field the author often has sought to pinpoint the key reasons people feel an affinity towards different species of animals; not the obvious reasons of education, recreation and so forth, but the more subtle, hidden drawing power of an animal. I'm sure these reasons, were they subject to analysis, would have exciting repercussions in the psychological aspects of zoological designs.

Another obscure concern might be a consanguinity between higher groups, or species, particularly if they shared a common dependence in nature, indicating some community of origin. I'm sure most people must feel a strong common living bond between themselves and some species of the lower animals. This, in itself, would promote what might be called a "fellow feeling," bringing out emotional responses of curiosity, tenderness and respect.

Everything, whether in a natural or man-made zoological setting, has individual dimensions of form, structure, color, natural and artificial light, space and rhythm. Each, in turn, or as a whole, affects one's personal sense receivers. Imagination cannot hurdle the gap when an individual must explore his environment after being deprived of one or more of these senses. If our senses did not affect these contacts with reality, it would be difficult to explain the significance and meaning of the inner vision we use to explore and

orient ourselves. These images inhabit our inner world through sensuous perceptions received through traffic with the aggregate of all external conditions and influences affecting our life and development.

In our minds eye we automatically register our conceptions of an object, its boundaries and relative shape, whether it is large or small, moving or still, common or unique, sonorous or silent, bitter or sweet, ill or well smelling, hard or soft, textured or smooth, exquisite or drab. All form the created, artistic image, which is the highest form of visual perception.

Instinctively we comprehend the total impression of these conceptions, in our vision of contemporary reality. Such comprehension, in the author's opinion, exists only in the being of the human personality which feels and understands. If this personality did not exist, that is is the human species were not here to register its experiences, there would be no point to the existence of these qualities, and therefore, they would vanish.

Designers now, as before in history, whether being involved in zoological designs or other, have had as their creative aesthetic incentive the objective to alter human consciousness in an effort to guide themselves and others toward a more harmonious, higher level consonant with a greater appreciation for human nature. □

*Design with  
rich beauty  
and  
tremendous  
dependability.*

*Specify  
**Byzantile**  
and other  
fine ceramic  
tile by Mosaic.*



*Give this enrichment  
in ceramic tile to the  
buildings you design.  
It's an inexpensive  
luxury that lives on  
and gives unmatched  
service while it glad-  
dens owner and user  
alike.*

*Call in your Ceramic  
Tile Contractor or get  
in touch with*

**THE MOSAIC TILE COMPANY**  
3465 Adams St.  
San Diego 16, Calif.

**MOSAIC**®

SERVICE CENTERS: El Monte,  
Fresno, Portland, Salt Lake City,  
San Bernardino, San Diego, San  
Francisco, Santa Ana, Santa  
Clara, Seattle, Sepulveda.

FACTORIES: Corona, El Segundo.





## *An Art Complex for San Diego*

by WARREN BEACH,

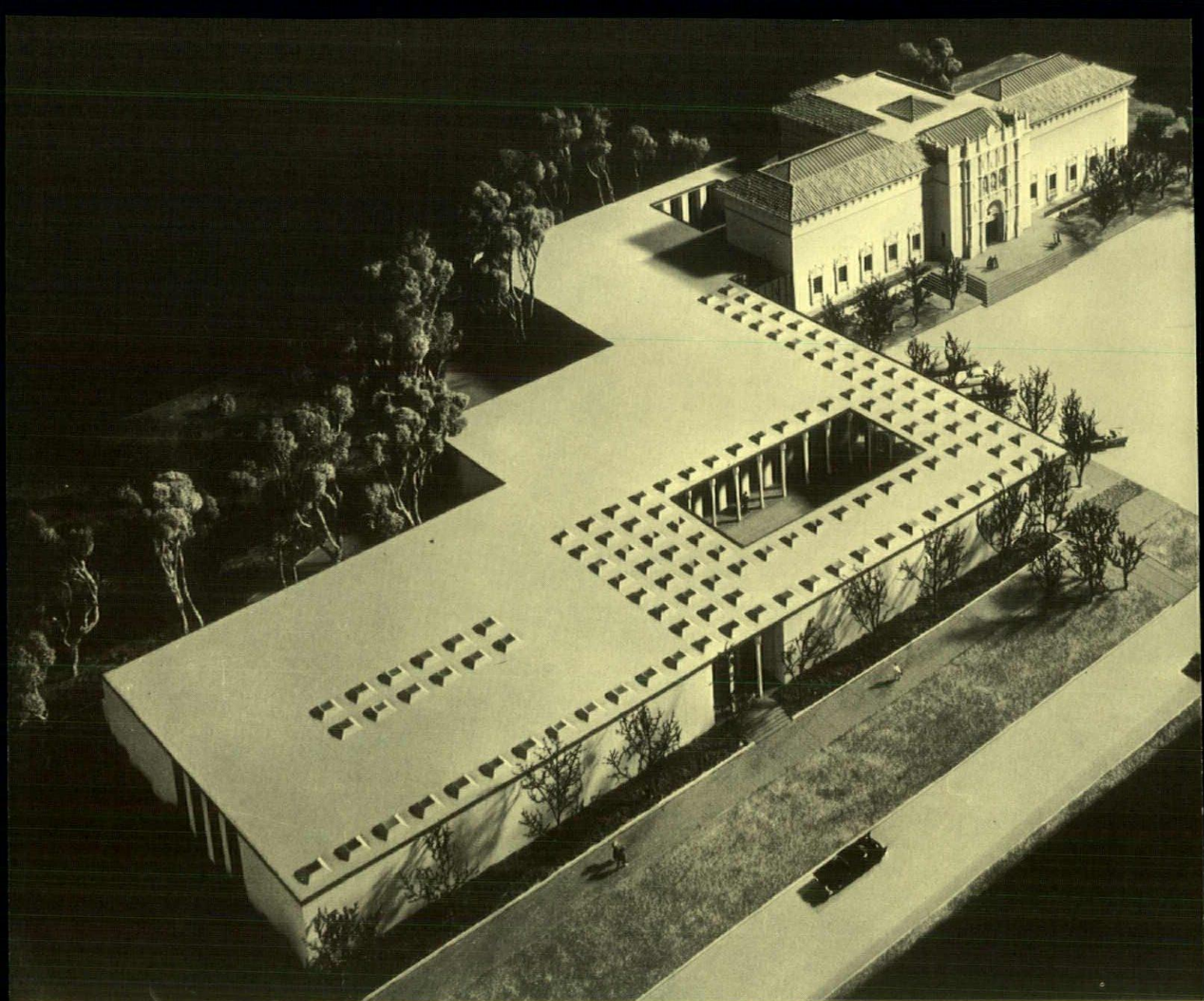
*Director, Fine Arts Gallery of San Diego*

IN 1926 San Diego's present Fine Arts Gallery was opened. This magnificent gift to the city of San Diego by Mr. and Mrs. Appleton S. Bridges was conceived of primarily as a place to display painting and sculpture and not one in which to hold a variety of art classes, or programs or art connected social events.

By 1955 when the author became the third director, world famous collections of great Dutch, Flemish, Italian and especially Spanish Renaissance and Baroque paintings had been acquired, almost 90% as gifts of the late Putnam sisters while Dr. Reginald Poland was director.

From the gifts of many other donors, the Gallery had also acquired collections of American, Modern European and Oriental arts in all media and in such





numbers that much more exhibition space was needed to regularly display a representative section of all collections.

Like most American art museums, we had changed from a Fine Arts Gallery to a General Art Museum. We had also followed the trend of offering the public the chance of greater participation through art programs, classes and art connected social affairs. More space was obviously required to take care of these needs, as well as for those of our strong program of changing exhibitions.

In 30 years, our growth and that of our city from 186,000 to 500,000 people and the change in point of view, the widened concept of the function of an art gallery, had made our present building inadequate. The Trustees of the Fine Arts Society recognized this and the time seemed ripe to do something about it.

Today, seven years later, a major wing is nearly ready to be added to the Fine Arts Gallery towards the west, or towards the Museum of Man.

The west wing was designed by Mosher and Drew under the auspices of the Fine Arts Society of San Diego, which operates the Fine Arts Gallery. It will belong to the city when built, but will be administered by the Fine Arts Society.

The basic philosophy behind the new west wing is "participation." A second credo is fluidity, the design of spaces so that as our needs change, these spaces will be able to meet them.

The new west wing will have greatly enlarged display areas to permit the regular exhibition of sizeable sections of all our permanent collections. This will make for better and more varied gallery tours.

The 500 seat auditorium with fine basic stage and



catering facilities adjacent to the major sculpture court, will allow a host of art and civic affairs we can not attempt now.

The reference library will encourage many people in the advanced pursuit of art knowledge and the class spaces will allow direct participation. The exhibition spaces relating to the classrooms will house didactic shows enlarging the class experience.

Administered with imagination, this complex will be able to meet the growing art demands of our city for years to come. It will complete the change from a "Fine Arts Gallery" to a General Art Museum with major emphasis on education for all who desire it.

The potential for the residents of our area, and the potential increase in tourist attraction of this enlarged Fine Art complex is tremendous. It will exert a beneficent influence in attracting people and firms of high character to our beautiful city.

This is an influence hard to put in concrete terms, but all one has to do is think of what the great cities of the world are famous for, to realize that a city lacking an important and vital art museum, or a major symphony or university is of little consequence.

The great importance of this addition is not in the building itself, but in the cultural growth it will make possible. However, let us not underestimate the impact on our lives of the building in which we live and operate.

Mosher and Drew have been inspired by an exceptional setting and tradition. The wing will be of palace scale, yet kept low compared to our present Gallery so it will continue to dominate the north end of this major square.

The new wing will be close in color to the present gallery and have decorative elements making for a

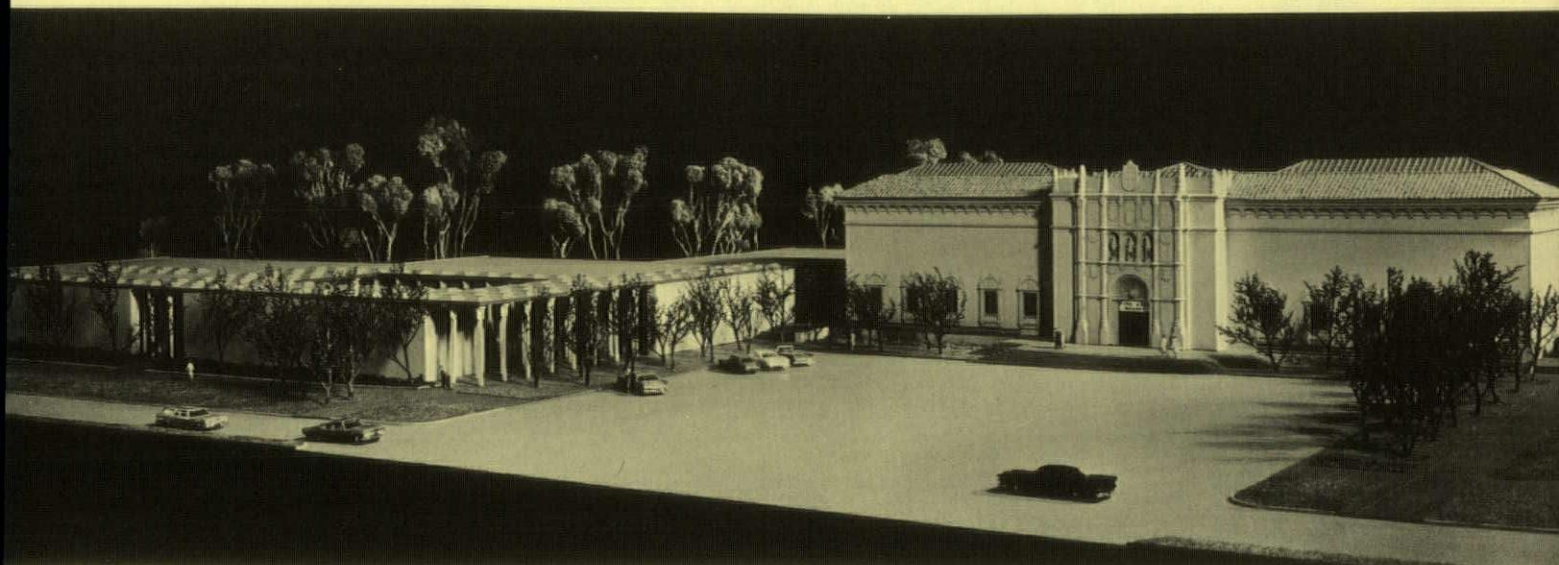
related Spanish feeling. It will so open off the Plaza de Panama as to give it a sense of greater spaciousness. It will mellow beautifully with age and with the growth of plantings which will be flattered by the plain wall areas, catching their shapes and shadows. It will set back so that new permanent arcades may replace those now nearly in ruins along the street. It will exist happily together with the present gallery as it flanks this potentially great plaza.

Visualized some day for this square is a return to its 1915 Exposition heritage of reflecting pools and gardens, of no parked cars, of just a pedestrian promenade. If one day this whole square also makes use of the magic today's lighting can produce, it will become at night an area of pure delight as well as one of greater safety for the lone gallery and theater goer.

In its west wing, the Fine Arts Gallery will have two entrance colonnades and a major sculpture court where covered coffer-domed walks will have the romance of night lighting. No longer will the square seem bleak black dark even on opening nights when the Gallery puts out its present feeble glow.

In short, the need is here now for this addition and great will be its value to our area. The loving care put into its planning by talented architects and devoted laymen augurs well for it to be a splendid and fitting building.

*One has but to consider the quickening of heart brought to us by the coming of her ladyship the Mona Lisa to America, to realize how man yearns to see and appreciate the greatest of his creations. This is true wherever he lives; whether in Paris or in Kalamazoo. The expertise of appreciation will vary according to available experience but the need, the desire, is the same.* □







Face from Stela D., Quiragua



# SAN DIEGO MUSEUM OF MAN

by CLARK C. EVERNHAM, *Director*

MAN AS HE WAS, and man as he is—this is the fascinating story told by the San Diego Museum of Man, located in Balboa Park on Del Prado. A museum of anthropology, it features exhibits and programs about man—a creature who comes in many different sizes, shapes and colors. He is a creator of culture, and his developments in technology are amazing. They are responsible for bringing all the different kinds of people in the world together—a togetherness that in itself is creating problems that threaten the very existence of man.

How does the Museum of Man fit into this picture? Because it continually changes programs and exhibits about people, designed to give San Diegans an opportunity to gain a perspective of the people of the world. An example is the recent exhibition on "The Japanese Woman." It was designed to give a glimpse of the contemporary culture of Japan. It could only give impressions of the complexities of the changing role of the Japanese woman since World War II because of the limitations of space, but those who visited the exhibit must have become aware of the changing Japanese way of life.

The museum's main emphasis is on "Man in the Americas" and the main floor of the California Building exhibits the great stelae and altars of the Maya Indians of Central America, the "Intellectuals of Ancient America." These magnificent replicas, cast in the jungles of Guatemala in 1915, are the finest in any museum. They convey to the visitor an impression of the achievements of these people in architecture, arts and sciences.

The rise and fall of civilizations in the Americas and other parts of the world certainly hold many lessons for us. Perhaps in viewing these marvels of the past—the results of the ingenuity of man's hand and mind—we will gain some faith in the endurance of mankind, even in the atomic age.

Right: "... many different sizes, shapes and colors." Mr. William Phillips on expedition in Panama among the Choco Indians

We find another chapter in this fascinating story on the second floor. Restless migratory hunters from Siberia migrate across the once-existent land bridge in the Bering straits, down through the MacKenzie Corridor, and diffuse to become our North American Indians. The "Navajo and Apache" exhibit tells in detail the results of some of the migrations. While today the Navajo and Apache are recognized as two different tribes, the archaeologists are able to demonstrate that they were originally the same people. To depict various aspects of their culture, there is a full-size ceremonial hogan with a curing ceremony being conducted within, a trading post as you would find it on the reservation today, besides photographs and artifacts explaining their way of life.

Music is very much a part of man's culture and there is an exhibit showing musical instruments from various parts of the world. There is also a juke box where, for a nickel, you may play authentic ethnic music demonstrating the instruments on exhibit. This is one of the museum's most popular exhibits, and we

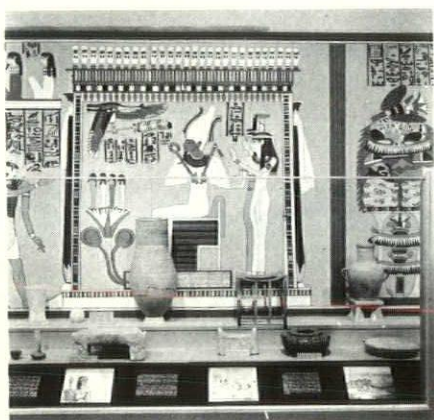




often see homesick people from different parts of the world in this display playing their native folk music.

The Primitive Weapons exhibit is extensive, the museum having one of the largest collections of aboriginal weapons in the United States. Upon observing the exhibit, it is apparent that man's greatest enemy is man himself. A unique feature of this exhibit is a blowgun range. On Saturday and Sunday afternoons, visitors may fire blowguns to learn the speed and accuracy of this weapon.

The Egyptian Tomb and the Jungle Hall are on the south side of Del Prado. The Egyptian exhibit features materials from the city of Tell El-Amarna and was acquired by the museum in the 1920's. An unusual display in this exhibit is a full size X-ray of the mummy



*The Egyptian tomb from the city of Tell El-Amarna*

on display. Just around the corner, one finds himself standing in a jungle—obviously not part of Egypt. In this area are displayed the collections made in the jungles of Panama. The museum attempts to give a

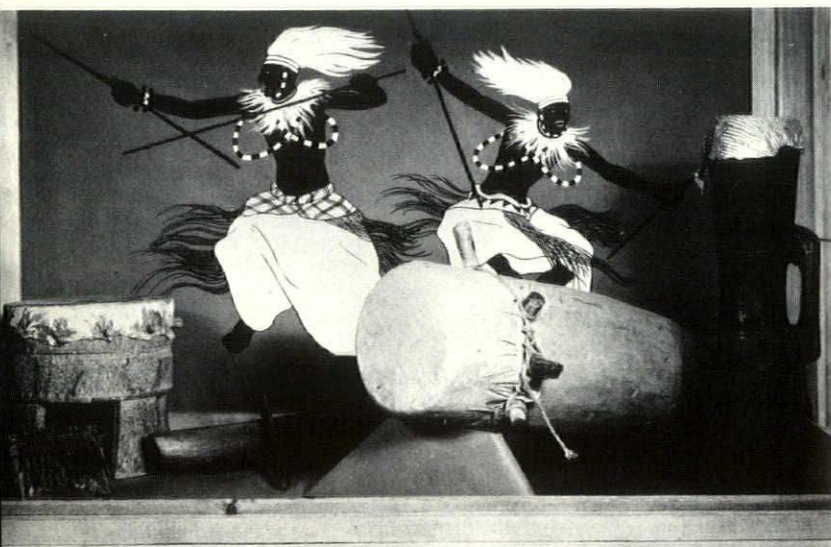


*Choco Indian Hall "a tropical rain forest tribe" . . . in San Diego*

glimpse of how a tropical rain forest tribe lives today. The material was gathered under the direction of the museum on two expeditions by William Phillips of San Diego, and is one of the few museum collections anywhere on the primitive Choco Indians.

A new exhibit is under construction which will reactivate the museum's famous exhibits on physical anthropology which were closed by the World War II occupation of the museum buildings by the U.S. Navy. It is titled "Human Life" and will depict in detail the life cycle of a human being. The exhibit begins with the story of reproduction and the birth of a baby. Throughout this exhibit, the part of children growing up, sex attraction, and family life are used as references. The details of human life, such as growth factors and the role of endocrine glands, diet and nutrition, and the factors of old age, complete the exhibit. The exhibit is being built at a cost of \$45,000.00 and is scheduled to open in 1964. It will be the most comprehensive and modern museum exhibit of its type anywhere.

Exhibiting is only one phase of the museum's activity, for it is true that in most museums only about 10% of the collections can be exhibited at one time. Exhibition areas occupy about 40% of the museum's total building space. The museum has an important role in the preservation of cultural materials and research. The collections of the Museum of Man contain the world's largest and most complete documented collection of the archaeology of Southern California and adjacent areas. The ethnological collections are more general, covering not only California but many other parts of the United States and the world. Mexico



*"... musical instruments from various parts of the world."*

*Continued on page 24*



# SAN DIEGO NATURAL HISTORY MUSEUM

by GEORGE E. LINDSAY, *Director*

THE VENERABLE but vigorous Natural History Museum is a most popular member of San Diego's complex of cultural institutions. More than 400,000 visitors each year gain an understanding and appreciation of our unique area while spending a few pleasant hours examining exhibits. They learn about the world in which they live, and particularly about the natural history of San Diego County.

In 1874 nine men, including a doctor, a lawyer, a school teacher, a merchant, and a surveyor, incorporated the San Diego Society of Natural History, which is the oldest scientific organization in southern California. We are fortunate that a raw community of 1,500 souls had citizens with interest and foresight to realize the importance of knowing about and preserving the remarkable natural resources of their new country. In 1875 a museum was started in a room rented in the village bank, and a curator was appointed. Later a building was built on Sixth Street, downtown, and in 1917 the museum moved to Balboa Park. There it successively occupied three larger and larger temporary Exposition buildings, until in 1933 the present permanent structure, built by the Society with the aid of large gifts from Ellen Browning Scripps, was dedicated and presented to the City. The San Diego Natural History Museum is the product of 89 years of effort by the members of the Natural History Society.

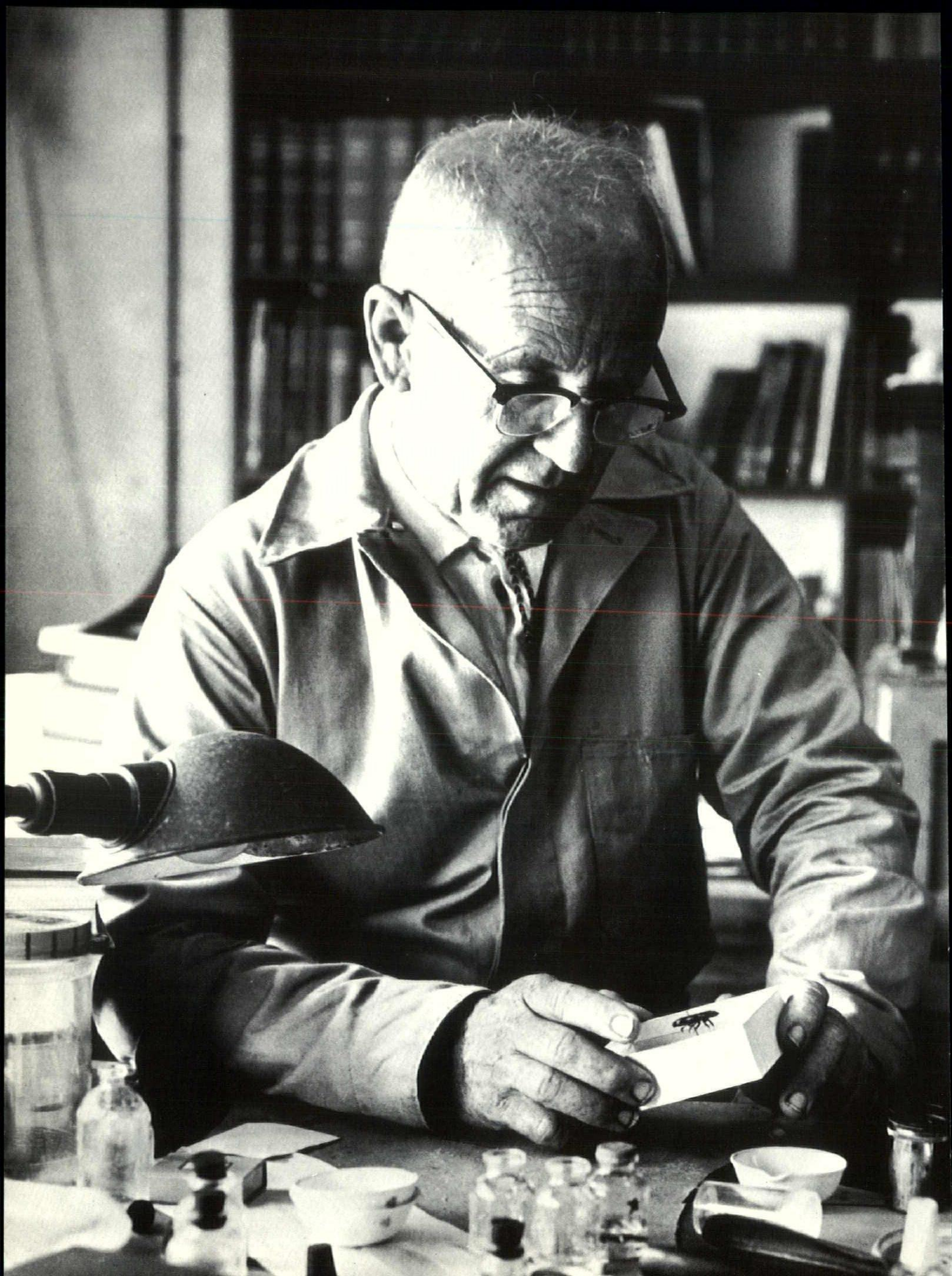
Many years ago the museum trustees decided that research and exhibit projects should emphasize the environment and life of our own and neighboring areas, and that an outstanding regional museum, rather than a mediocre general museum, should be their goal. The southwestern United States and Northwestern Mexico were selected as areas for emphasis, and out came the stuffed gorilla, the half-mount of an African elephant, and scores of game heads of exotic animals. A synoptic collection of all the San

Diego birds, with more than 360 specimens, was accumulated. Dioramas of the wildlife of the Salton Sea and the Coronados Islands were built. Exhibits showing the kinds of coniferous trees in the County, and the wildflowers, and the minerals were developed. While astronomy and space are not exactly local, the world's greatest optical observatory is, and an astronomy section built around the work at Palomar was produced. New displays planned for 1963 will show San Diego's part in the race in space. Recently com-



*Right: "... out came the stuffed Gorilla" "... they learn about the world in which they live"*









*Above: From field to museum. "... San Diego birds ... 360 specimens ..."*

*Left: Scientists, insects and "alcoholic snakes." "... available to any interested student"*

*Right: Museum expeditions ... wildflowers, minerals, resources of the sea*







pleted is a large section about the resources of the sea, and in the development stage are others on evolution, D.N.A., speciation, and geology and paleontology.

The San Diego Society of Natural History is a research organization and the huge study collections,

Weather records and sea shells. "... repositories of knowledge about life and science."

which are not on exhibit, are the scientific backbone of the museum. These are accumulated through field col-



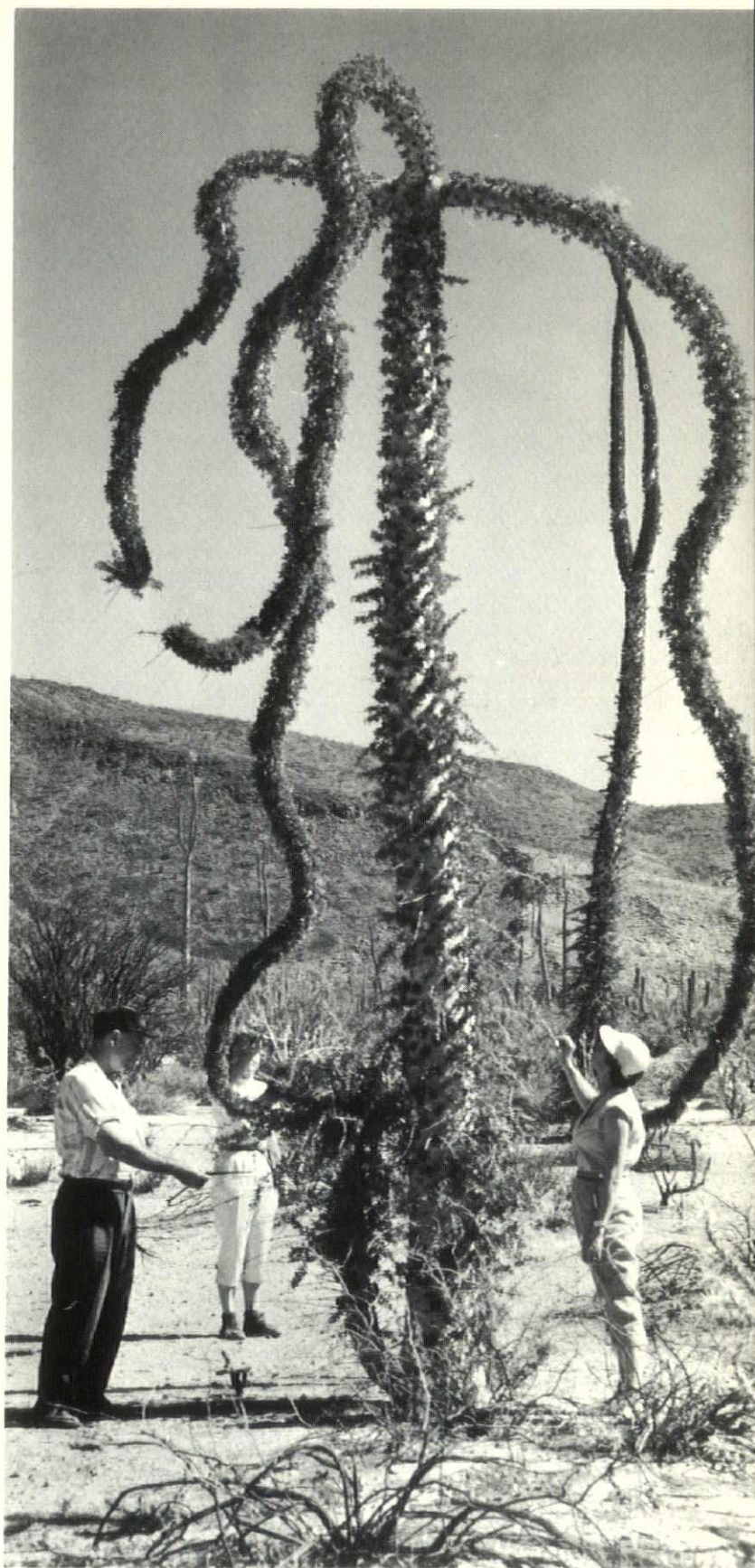
lecting, purchase and exchange. Last spring a six weeks museum expedition, carrying eleven biologists, investigated 32 islands in the Gulf of California. This April, 1963, a party from the museum will collect and make studies on Guadalupe and other islands off the west coast of Mexico.

There are more than 60,000 specimens in the birds and mammals department, under the direction of Dr. Richard Banks, and 56,000 preserved plants in the herbarium, with Dr. Reid Moran as curator. Dr. Richard Etheridge, a biologist at San Diego State, also serves as Curator of Herpetology at the museum, and is directing the accessioning of the world-famous Klauber reptile collection, which will give the museum more than 45,000 "alcoholic" snakes and lizards. Mr. Emery Chace, 81 year old naturalist, is in charge of 300,000 seashells in the conchology department, and Mr. Charles Harbison and Dr. Francis X. Williams are responsible for hundreds of thousands of insects in the entomology department. The museum has significant collections of fossils, minerals and invertebrate animals. These collections, as well as a Scientific Library of more than 80,000 volumes are repositories of knowledge about life and science. They are the research materials of the museum biologists and are also available to any interested student. The scientific publications issued by the Society are exchanged with those of some 400 equivalent institutions all over the world.

The Natural History Museum is a center for other organizations with related interests. Its lecture hall is used as a meeting place by the Audubon Society, the Sierra Club, the San Diego Mineral and Gem Society, the San Diego Shell Club, Los Entomologos, and other affiliated groups. The fellows of the Natural History Society, with membership limited to one hundred scientists who have published results of their own research, is the scientific core of the Natural History Society. All of the meetings are open to the public.

Looking back, the museum can be proud of its accomplishments. It started the official weather records in many parts of the County, it secured the preservation of the rare Torrey Pines in 1885, it initiated the establishment of the Borrego Desert State Park, and it has had much to do with the conservation and protection of our natural assets. Looking forward, the museum can anticipate an even more active future, both in the fields of scientific research and in the areas of interpretation and appreciation of a natural environment for an increasing urban area. □

*Right: Since 1874 "... appreciation of a natural environment for an increasing urban area"*





## THE HALL OF CHAMPIONS

CREATED BY Breitbard Foundation it stands in Balboa Park as a constant reminder to athletic greatness.



JIM BIRD, a graduate of Sweetwater High School in National City, was an outstanding prep school tackle, the same position at which he won three varsity letters at the University of Southern California in the years 1947-48-49. Bird played on the Pacific Coast Conference champions as a sophomore and captained the Trojans in his senior year. (Univ. of So. Calif. Photo)

MUSEUM OF MAN . . . Continued from page 18

is receiving emphasis by the museum, and these collections are growing rapidly through field collections, purchases and gifts.

There are many other phases of the museum's activity—the educational work with children in school class tours or in an Indian summer camp; the tour for adults to Southwest Indian country every fall; film programs which are given every Sunday of the year in the museum auditorium; scientific publications; the museum import gift shop, the "Thieves' Market"—something new is always happening at the museum.

Visit the Museum of Man. It is here for enjoyment; to increase one's knowledge of the world. That man must devote more energy and time to understanding the creator of this modern technology is more and more apparent. He has shrunk the world with his inventions and he will be seeing more and more of his fellow creatures. He not only is faced with the perplexing problem of linguistics, but is in need of an understanding of the other ways of life and a knowledge that in every culture, he will find values and restraints that are worthy of appreciation, even though they may differ from his own. Only when he recognizes that other cultures warrant their share of respect will he find the road to world peace and understanding. □

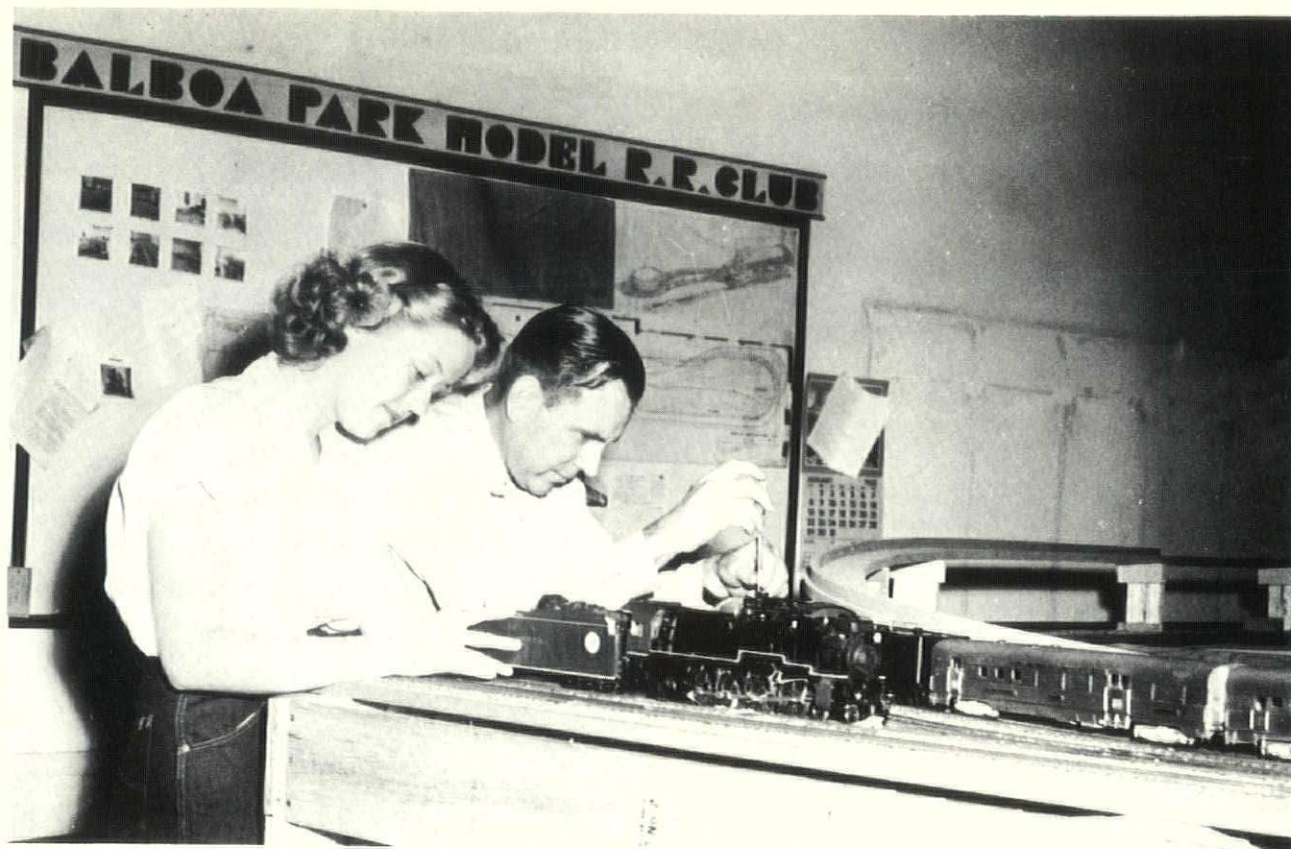
### *Omniart Presents a Point of View*

Every Sunday at 5:30 p.m. on Radio KLRO-FM  
(94.9 mc)

*Host: THOR OLE SVENSON*

- March 3 *The Decline of the American Male . . .*  
J. Douglas Edwards and Robert A. Bradt, AIA
- March 10 *The Community Theater*  
Craig Noel, Doctor Gail A. Burnett and Fred Berling
- March 17 *What's Doing in Balboa Park?*  
Les Earnest and Loch Crane, AIA
- March 24 *The Aesthetics of a Zoo*  
Charles Faust and Homer Delawie, AIA
- March 31 *New Theaters in San Diego*  
Robert Mosher, AIA, and Lowell Davies, attorney, president of the Old Globe Theater Board of Directors



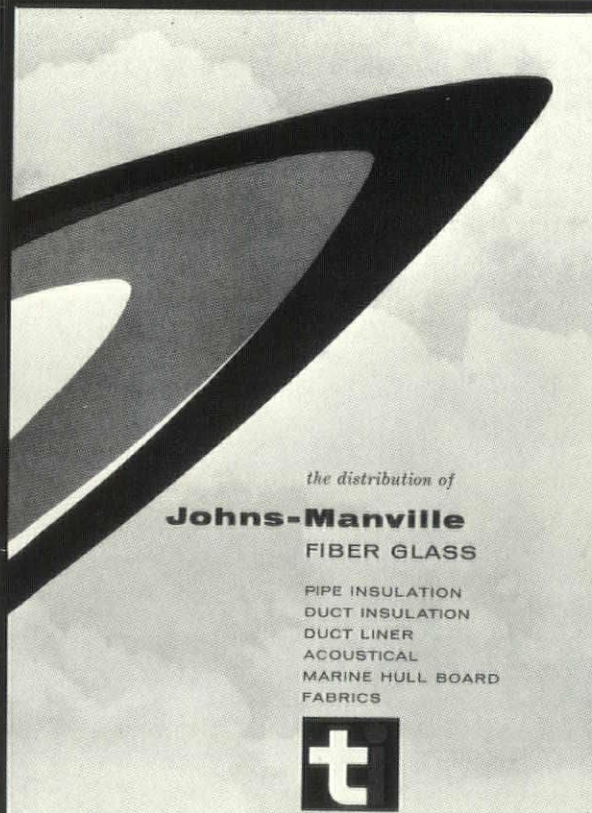


SAN DIEGO Model Railroad Club operates both an "O" Gauge and an "HO" Gauge layout in the rear of the Hall of Charm in Balboa Park under sponsorship of the City Park and Recreation Department. Membership in the club is open to the public for fees that cover the vast layout of tracks, tunnels, simulated landscape and props built to scale.

A fascinating sight for the legion among us who are intrigued by trains, the models run every Sunday from 1-4:30 p.m. for public benefit. The layout, one of the largest on the Pacific Coast, is also on display on Friday nights from 7 to 11 o'clock when members are apt to be at work on their trains or the layout. The only Friday night operation exhibition similar to the weekly Sunday one is held on the first Friday of each month.


The club has some 60 members. It dates back many years, but was formerly divided into two clubs, one for each of the gauges. "O" gauge tracks are approximately twice as wide as the "HO" gauge, with engines and cars proportionately larger.

Operation of the setups is complex, requiring a solid knowledge of train lore and intricate cooperation of many members. Any idea that this is "child's play" will be quickly dispelled by a trip to the operation exhibitions. Admission to these is, of course, free. □

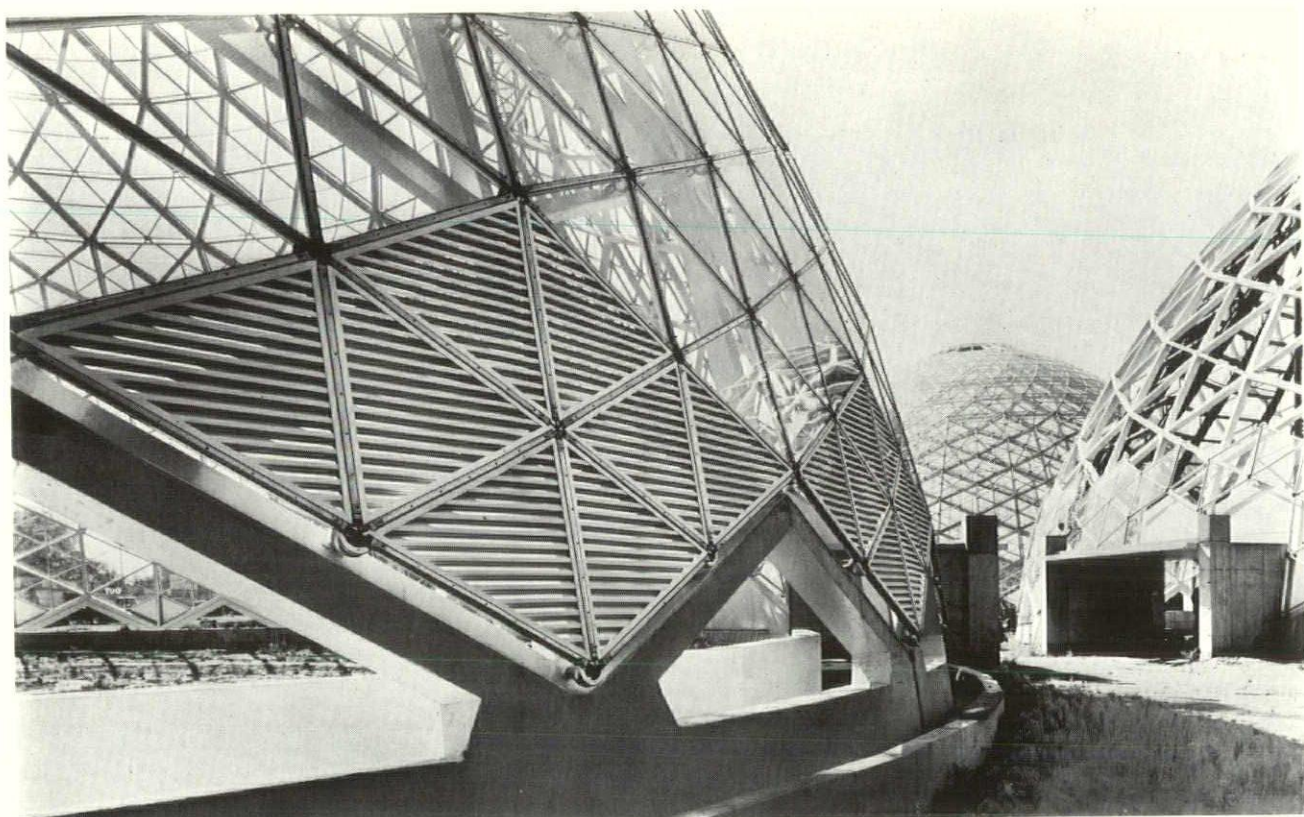


*the distribution of*  
**Johns-Manville**  
 FIBER GLASS

PIPE INSULATION  
 DUCT INSULATION  
 DUCT LINER  
 ACOUSTICAL  
 MARINE HULL BOARD  
 FABRICS







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

*space a problem?*

## DWYER COMPACT KITCHENS

*free valuable area  
for more spacious living*

Over 35 years of proven reliability

Specifically designed, engineered and manufactured to withstand abuse of rental properties and institutions

*Write or phone for  
free information*

## DALE SALES INC.

BANK OF AMERICA BUILDING  
232-0703

*Courtesy  
of*

SAN DIEGO  
ROCK PRODUCERS  
ASSOCIATION



## PRAISED FOR USE OF WOOD

CARPENTERS OF SAN DIEGO COUNTY honored Architect Robert J. Platt, AIA, for his "maximum use" of wood in the design of a school on January 22nd at the dedication ceremonies of Daniel Boone Elementary School, 7330 Brookhaven Road.

Architect Platt was presented with the special award—a redwood bowl on a black walnut plate with an inscribed bronze plate—by A. L. Henderson, Secretary of the San Diego County Council of Carpenters. The inscription read,

"Presented to Architect Robert Platt by the San Diego County District Council of Carpenters at the dedication ceremonies of the Daniel Boone Elementary School in token of our appreciation for your design featuring wood in the construction of this school."

Architect Platt also received a letter from the California State Council of Carpenters and its affiliated local unions praising him for the maximum use of wood in the design of the school.

School officials participating in the dedication ceremonies were Dr. George Hall, Associate Superintendent, Operation of Schools, San Diego Unified School District; members of the Board of Education, Mrs. Marion F. Jessop, President and Dr. Frank Lowe; and principal of the Daniel Boone Elementary School, Joseph Alexander. Attending were members of the school's P.-T.A. and parents of the students.

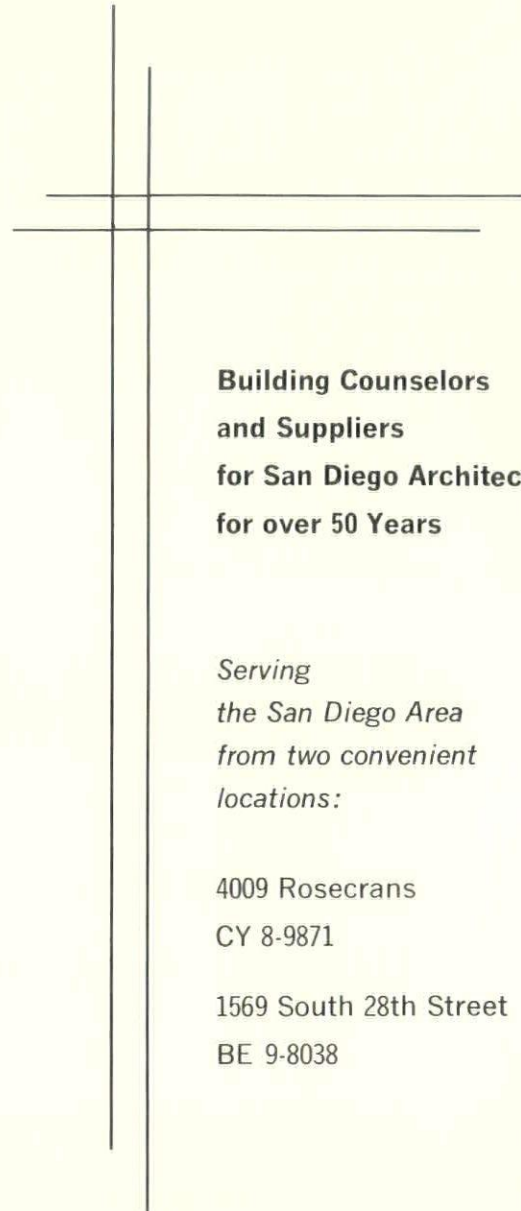
Students provided the entertainment with folk singers, complete with "hound dog"; a square dance by fifth and sixth graders of the school; poems extolling the historical background of Daniel Boone; and musical selections by the entire school choral group.

## PRAISE FOR MASONRY, TOO . . .

THE MASONRY CONTRACTORS ASSOCIATION of San Diego County awarded Architect George Lykos, AIA, of the firm of Lykos & Goldhammer, a gold plaque for "... maximum use of masonry in schools and architectural design" on February 9th.

The occasion was the annual installation dinner-dance of the Masonry Contractors Association, at Del Webb's OceanHouse. Attending the gala affair were some 200 members, their wives and guests from the affiliated construction industries and public and civic officials.

Presentation of the award was made to Architect Lykos by the newly-installed president of the Association, William Pender. Other officers installed for the coming year were C. E. "Charley" Rodgers, vice president; Frank McCauley, secretary-treasurer. Presiding at the festivities prior to the installation was the outgoing president, Belden Thompson.



**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**



## 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 EN-  
GINEERS, 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



### 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



# Chapter Notes

AMERICAN INSTITUTE OF ARCHITECTS / SAN DIEGO CHAPTER



## 1963 COMMITTEE CHAIRMEN

AT AN ORGANIZATIONAL MEETING of division and committee chairmen and the Board of Directors of the San Diego Chapter, AIA, on February 6th, plans were finalized and announcement made of all committee chairmanships for 1963. President Ward Deems stressed the importance of definitive goals for each committee, whether liaison with other professional groups, public relations or within the professional structure of the Chapter.

*Chapter Affairs Committee* . . . . . ROBERT D. FERRIS  
*Vice-Chairman*, JOHN C. STEVENSON, JR.

### DIVISIONS

*Architectural Practices* . . . . . KENNETH E. ANDERSON

Ethics . . . . . Raymond Lee Eggers  
Professional Security . . . . . Herbert Hotaling  
Office Practice . . . . . Clinton H. Cowgill, FAIA  
Education & Registration . . . . . Philip W. Faulconer  
Fees & Contracts . . . . . Thomas Tucker

*Public Relations* . . . . . DONN L. SMITH

Public Information . . . . . John R. Mock  
Exhibits . . . . . Guy O. Anderson  
Speakers Bureau . . . . . Emmett E. Stewart  
Awards & Scholarships . . . . . Donald L. Schoell  
Preservation of Historic Buildings . . . . . William H. Porter

*Allied Arts* . . . . . WILLIAM F. WILMURT

Design Professions . . . . . Robert E. Jones  
Construction Industry . . . . . Edward C. Malone  
Producers Council . . . . . G. Wallace Duncan  
C.S.I. . . . . J. Richard Wilson  
ASCE-Structural Engineers . . . . . Eugene Geritz

*Governmental Relations* . . . . . DANIEL N. SALERNO

Hospitals & Health . . . . . Herbert P. Fifield  
School Buildings . . . . . Ralph B. Redhead  
Codes . . . . . Victor Cimarrusti  
Community Planning . . . . . J. Robert Mosher  
Legislative Action . . . . . James W. Bird  
CCAIA Transportation . . . . . J. Robert Mosher  
CCAIA Housing . . . . . Henry H. Hester

### Work & Service Committees:

Program Committee . . . . . Fred R. Livingstone  
Membership & Orientation . . . . . John C. Stevenson, Jr.  
Omniart . . . . . Vincent Bonini  
Ways & Means . . . . . William S. Lewis, Jr.  
Selden B. Kennedy, Jr.  
By-Laws . . . . . Robert J. Platt  
Budget . . . . . Harold G. Sadler  
Archives & Library . . . . . Roy M. Drew

## CHAPTER WELCOMES NEW MEMBERS . . .

SIX NEW corporate members have been elected to the San Diego Chapter, AIA, since January 1, 1963:

Lewis G. Desch, associated with Architect Richard J. Lareau, AIA

Robert G. Edwards, associated with Architect James F. Weber, AIA

William T. Hendrick, with Richard J. Lareau & Associates

John R. Mock, with Frank L. Hope & Associates

Emmett E. Stewart, with new offices at 3445 Fifth Ave., San Diego

J. Richard Wilson, with new offices at 137 W. Lexington, El Cajon

Architects Hendrick and Mock have been members of the San Diego Chapter, AIA, for several years as associates.

**DESCO  
VITRO-GLAZE  
OF SAN DIEGO**

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





*nothing like a dip in*  
**WOODLIFE**

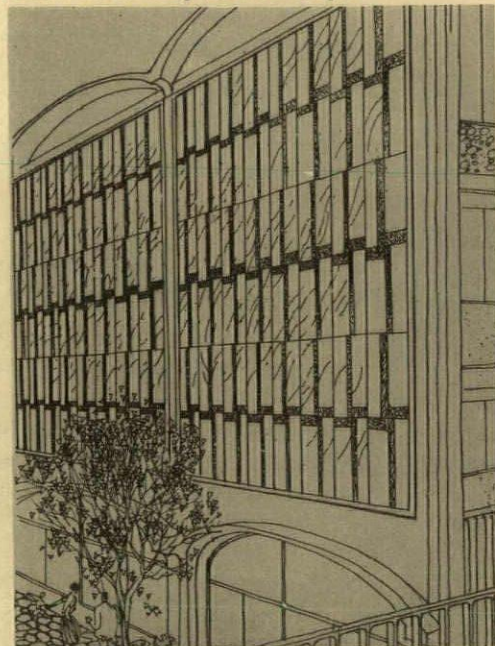
*to keep lumber young at heart*

- \* 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*

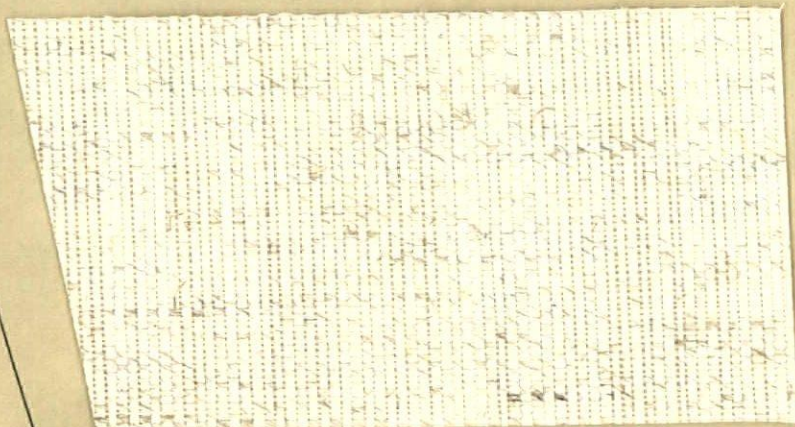
**SOUTHWEST ONYX AND MARBLE CO.**

*Belmont 2-6543*

**WoVAn\***

**A COMPLETELY NEW WALLCOVERING**

Distributors  
of  
Pliant Wood  
Vin-L-Fab



RV 7  
Linen

\* ROVANA saran flat monofilament  
fiber by Dow Chemical Company

**FRAZEE'S PAINTS**  
*...for a brighter tomorrow*

**WALLCOVERINGS • 1001 BROADWAY • 297-4242**

"Specify San Diego... Buy San Diego"



# 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.

Therkelsen, L. Hanis  
 Tucker, Thomas B.  
 Veitzer, Leonard M.  
 Vogler, Robert E.  
 Weber, James F.  
 Weston, Eugene III  
 Wheeler, Richard G.  
 Wilkinson, Wm. L., Jr.  
 Wilmurt, William F.  
 Wilson, J. Richard  
 Winder, Roy B.  
 Wong, Albert  
 Wulff, Victor L.  
 Young, Richard B.

### 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.  
 Albrect, 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.  
 Caldwell, Wm. H., Jr.  
 Campbell, Donald  
 Chilcott, Fred M.  
 Cimmarrusti, Victor  
 Cline, Joseph F.  
 Cloyes, Eugene H.  
 Crane, Loch

Crowley, Patrick J.  
 Dale, John Stephen  
 Dameron, Joseph F.  
 Davis, Ronald Keith  
 Dean, Louis A.  
 Deardorf, John C.  
 Decker, Arthur D.  
 Deems, Ward Wyatt  
 Delawie, Homer T.  
 Desch, Lewis G.  
 Des Lauriers, Robert E.  
 Divine, George W.  
 Drew, Roy M.  
 Duncan, George Wallace  
 Edwards, Robert G.  
 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.  
 Hendrick, Wm. T.  
 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.  
 Johnson, Fred A.  
 Jones, Robert E.  
 Jung, Raymond A.

Kennedy, Selden B., Jr.  
 Knowles, Raymond M.  
 Krotsch, Harold  
 Lareau, Richard J.  
 Lewis, Jack R.  
 Lewis, Wm. S., Jr.  
 Livingstone, Fred  
 Lykos, George  
 Malone, Edward C.  
 Melvin, Robert E.  
 Mitchell, Delmar S.  
 Mock, John R.  
 Morris, Robert  
 Mosher, J. Robert  
 Naegle, Dale Wm.  
 Parfet, Robert T.  
 Paul, Robert Stephen  
 Perkins, Daniel A.  
 Pinnell, Richard L.  
 Platt, Robert J.  
 Porter, William H.  
 Redhead, Ralph B.  
 Richards, Sim Bruce  
 Richardson, Wm. A.  
 Ring, Stanley  
 Roel, John S.  
 Rogers, Ronald A.  
 Rosser, William F.  
 Ruocco, Lloyd  
 Sadler, Harold G.  
 Salerno, Daniel N.  
 Schoell, Donald L.  
 Shepherd, Thomas L.  
 Sigurdson, John T.  
 Simpson, Arthur L.  
 Smith, Harvey Barton  
 Smith, Rodney L. B.  
 Spalding, Richard J.  
 Stevenson, John C., Jr.  
 Stewart, Emmett E.  
 Stimmel, Wm. E.

### ASSOCIATES

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



