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## Calendar of Events

- 1** *dancing* Jean Leon Distine and Haitian Dance Troupe, Cal Western University, Salomon Little Theater, 8:30 p.m. *Information:* BE 9-8122
- 4** *film* University Extension Film Series: *Paths of Glory* (also at Solana Beach April 2) 7 and 9:15 p.m. Ken Theater; *Information:* BE 2-7321
- 5** *art* Contemporary Japanese Prints, Fine Arts Gallery, Balboa Park
- 5** *singing* (Also 6) Mike and Ebba, international folksingers. The Sign of the Sun, 8:30 p.m. *Information:* BE 2-3269
- 10** *meeting* San Diego Chapter, AIA, Pont Loma Inn, 6 p.m. Speaker: Robert Mosher, AIA. Members only; *Information:* BE 4-2467
- 12** *music* (Also 13, 19 and 20) Hootenany, The Sign of the Sun, 8:30 p.m. *Information:* BE 2-3269
- 14** *art* San Diego Allied Craftsmen Annual Spring Exhibition, Fine Arts Gallery, Balboa Park
- 18** *film* University Extension Film Series: *The Captain's Paradise* (also at Solana Beach April 16) 7 and 9:15 p.m. Ken Theater; *Information:* BE 2-7321
- 18** *drama* (Also 19 and 20) High School Drama Festival, San Diego State College, Little Theater, 8:30 p.m. *Information:* JU 2-4411, ext. 335
- 19** *luncheon* Citizens' Coordinate: *Civic Art . . . a Necessity*, with Jackson Wooley, House of Hospitality, Balboa Park, 12 noon; *Information:* CY 7-1149
- 20** *festival* (Through 27) *Feria de las Artes Mexicanas* . . . See page 3
- 21** *open house* (Through 28) Public Schools Week with events planned in all San Diego Schools
- 22** *lecture* John Ciardi, poetry editor of the Saturday Review, Cal Western University, Salomon Little Theater, 8:30 p.m. *Information:* BE 9-8122
- 26** *singing* (Also 27) Hedy West, folksinger, The Sign of the Sun, 8:30 p.m. *Information:* BE 2-3269
- 28** *open house* 66th Annual Founders' Day Open House at San Diego State College, demonstrations, exhibits and performances by academic departments, 2 until 5 p.m. *Information:* JU 2-4411



## OMNIART

Published monthly by the San Diego chapter  
of the

AMERICAN INSTITUTE OF ARCHITECTS

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San Diego Museum, 9, 10, 11

Historical Collection, Title Insurance Company, Union Title Office, 13, 14, 15, 16, 17, 18, 19

Betty Macktinosh, 26, 27, 28, 29



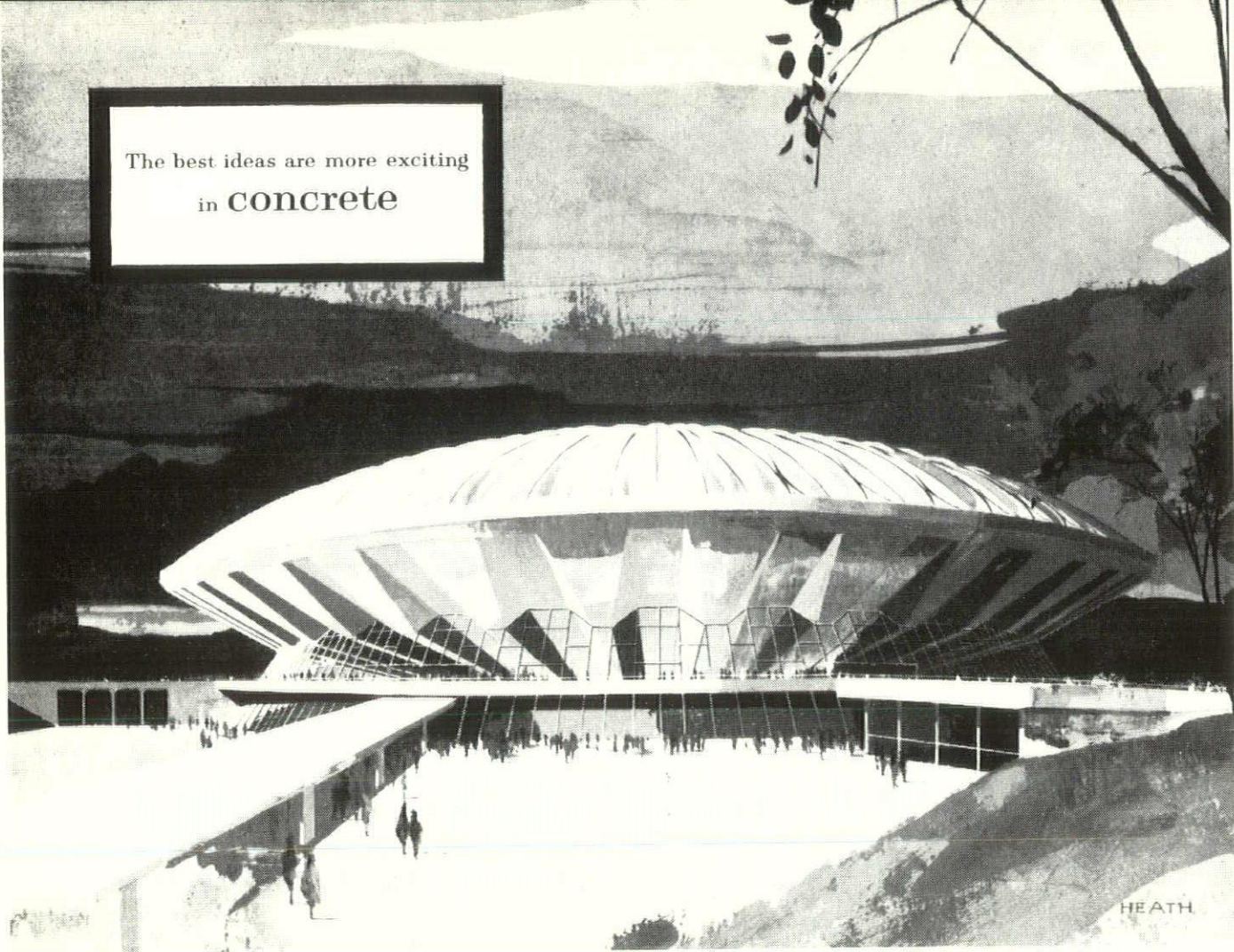


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Cave de la Vierge  
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11



The best ideas are more exciting  
in **concrete**



*University of Illinois Assembly Hall, Urbana, Illinois. Architects: Harrison & Abramovitz, New York. Structural Engineers: Ammann & Whitney, New York. Mechanical-Electrical Engineers: Syska & Hennessy, Inc., New York. University Architect: Ernest L. Stouffer. General Contractor: Felmley-Dickerson, Urbana, Illinois.*

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## *Feria de las Artes Mexicanas*

Art Center of La Jolla, April 20 through 27

Information: GL 4-0183

- 20 art Opening of major exhibit of Mexican popular arts. Exhibit open through June 2. Opening night has Mexican dinner, mariachis and decorations on Mexican theme.
- 21 film *Juarez*, 3:00 p.m.
- 22 film *The Pearl and The Wave*, 8:30 p.m.
- 23 play *Pedro Paramo*, Readers' Theater of State College under direction of Colin McKay (based on short novel by Juan Rulfo), 8:30 p.m.
- 24 film *Los Olvidados*, directed by Luis Buñuel, 8:30 p.m.
- 25 lecture *Mexican Folk Art* by Ralph Altamen of Los Angeles, 8:30 p.m.
- 26 music An evening of popular songs, music and dancing of Mexico by groups from Baja California, 8:30 p.m.
- 27 theater *Adventures of Chico* and Mexican songs and dances performed by children of Neighborhood House, 3:00 p.m.

## *Omniart Presents a Point of View*

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

Host: THOR OLE SWENSON

- April 7 *Old Town; Yesterday, Today and Tomorrow*  
Richard Pourade, Editor Emeritus of San Diego Union  
Homer Delawie, AIA  
Alfonso Macy, architect
- April 14 *The Dying Folk Arts of Mexico*  
Malcolm McClain, instructor at La Jolla School of Arts  
Judith Strupp, curator, Museum of Man
- April 21 *Our Native Plants and How to Use Them*  
Harriett Wimmer, Wimmer and Yamada, ASLA  
Roland S. Hoyt, ASLA
- April 28 *A Friendship Salute to Yokohama*  
Muriel Tolle, past chairman of San Diego-Yokohama Friendship Commission  
Pat Branin, assistant to the Mayor of San Diego

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## *Mexican Popular Arts*

by DONALD J. BREWER

Director of the Art Center in La Jolla

THE ART CENTER in La Jolla's forthcoming exhibition of Mexican popular arts (April 20-June 2) will attempt to present the most comprehensive display of this kind of material ever held in the San Diego vicinity.

However, there is another, perhaps more humane, reason for this show. It is the simple wish to lend a helping hand to the Mexican folk artisan who is facing terrific odds against professional survival.

The term "popular art," like the term "folk art," designates a wide range of objects made for functional or utilitarian, decorative or ritual, ceremonial and religious purposes as well as purely for their own sake. Popular art may be anything from fine guitars to crude clay toys. It may be constructed in a variety of media including, clay, textiles, glass, wood, paints, paper, metal, straw, hide and edibles.

There are many and complex reasons for the waning of this form of art in Mexico. They have to do with the economics of non-commercial production, the inaccessibility of the craftsman's ware, the clanishness protection of techniques and methods, and competition with new industrial production.

More often than not these works are made by itinerant village artisans—though the village may be Mexico City. These relatively few people have traditionally persisted in keeping their craft alive by fulfilling a sort of mass cultural need for the elegance and grace of the handmade object.

The Mexican folk artisan has expressed his aesthetic capacity and his natural love of beauty in innumerable ways. It is important to realize that these traits have been part of a collective cultural heritage for a long time.

Bernal Diaz de Castillo, in his monumental history of the conquest and discovery of Mexico, verifies the high development to which Mexican folk art had risen at the time of the Spanish invasion. Also it is not difficult to relate some of the contemporary material directly to ancient Pre-Columbian pottery and sculpture. The Spanish influence is discernible in many of these objects, but the force and grace of the native Mexican artisan is ever present and to this day characterizes his product.

Collecting and assembling the material for this exhibition has been a difficult task. Though there are collections in Southern California from which objects





will be loaned, the Art Center with the help of generous and concerned individuals, has itself sponsored two trips to the Mexican interior to acquire the kind of art needed.

We did this for two reasons: to encourage the artisan by the purchase and exhibition of his work; and to gather information to document the situation of artist and his art today for publication. Most of the items in the show will be for sale.

Locating a craftsman's shop or store can be a trying experience. Popular art is not generally sold in galleries, though at specific times it can be found in market places. The artisan does not advertise—there are no signs pointing to the work shop, which is often just another house. In some cases only a plane, horse or burro can get one to a known location, and even the people in his own village may be ignorant of a craftsman's whereabouts. Quite often his shyness, modesty and need for privacy prevents him from coming forward when he is aware that he is sought after.

The most typical folk art comes from a broad area running laterally across Mexico whose border is as far north as the state of Durango and as far south as the state of Oaxaca. Various locations have their own characteristics and ware in which great pride is manifest. Some of these include: candelabra and toys from Metepec, wood carving from Patzcuaro, ceramics

*Woodworking in Paracho, Michoacán . . . Crafts provide many household items, but industry centers around guitars and items for the tourist trade.*

*Right: Carving noted for its artistry and height of relief. Yuriria, Guanajuato.*

from Guerrero, papier-mache from Celaya and Mexico City, pottery from Oaxaca, and Retablo paintings from Guanajuato.

The processes of change can be seen at work already, however, in some of these places. At Guanajuato, for example, where past experience led sculptor Malcolm McClain, the Art Center's sharp-eyed folk art "scout," to expect a rich harvest of fine work, McClain reports that he received instead a "terrible shock."

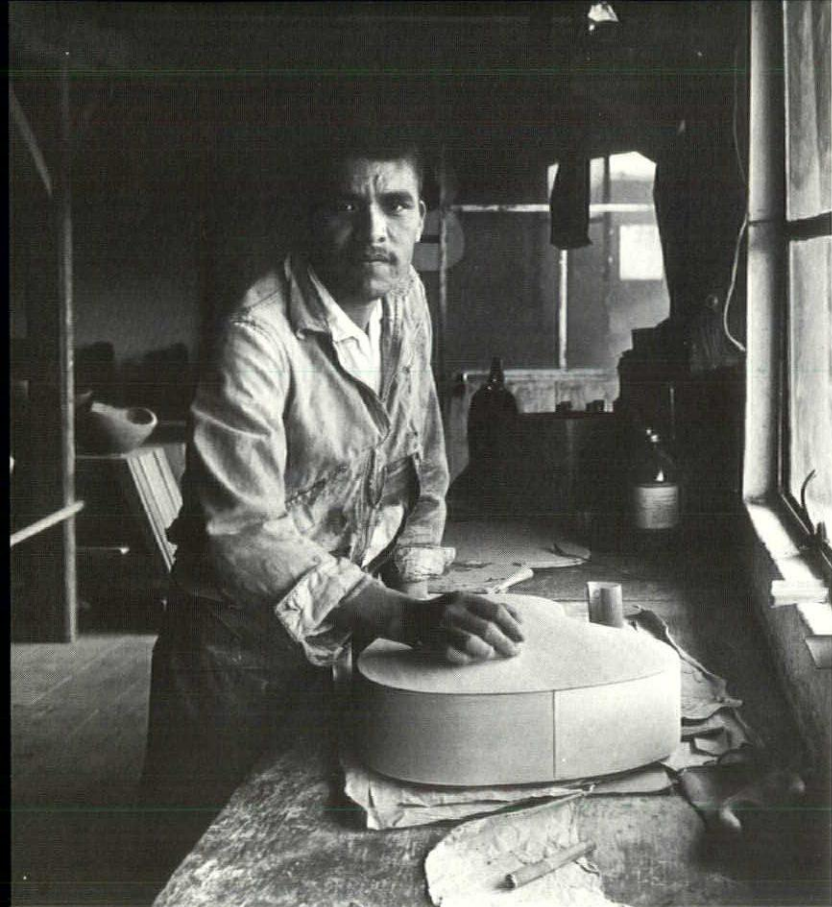
Guanajuato has now become so tourist-conscious, says McClain, that he could not discover a single decent piece of handicraft in the whole public market, let alone a piece of "folk art." In its place, the market has been flooded with great numbers of thrown, stoneware, modern-looking pots, "just like the Designer Craftsmen U.S.A. show of 1957."

Such "modern commercial" ware looks extremely out of place in a Mexican market, where lovers of genuine popular art are searching for genuine Indian work, for embroideries and candelarios carrying the









*Guitar Maker . . . Paracho, Michoacán*

Mexicans' beloved "tree of life" symbol and other objects making use of traditional patterns.

"One gets the impression, generally," McClain wrote in a progress report fired off by air mail from Mexico City last month at OMNIART's deadline time, "that some great distribution monopoly has taken over all the public markets in the north and Mexico City, as far as the cheap pottery ware is concerned.

"... It is all alike: cheap, sloppy, and glazed with greta (half lead, half tizate). Not a single design in the bunch, loose thrown black brushwork where you would have to hunt half a day to find a little better one.

"Mexicans use it almost entirely, since it is so cheap."

Yet there are signs of health, McClain reported. Folk art in and around Mexico City is actually thriving, with craftsmen who turn out tin birds and other tin work, for example, pretty highly organized into loose cooperatives that don't dictate to the craftsman.

"Every first-rate craftsman I've met in the Mexico City area," McClain said, "is producing a great deal and making money hand over fist."

The Mexican government has given such craftsmen a great deal of help, especially through the FERIA del Hogar, a giant annual sales fair inaugurated last year to which most of the best craftsmen from all over Mexico bring their wares.

This year's FERIA del Hogar was held March 1, and

the Art Center exhibit will include many items from this invaluable yearly showcase.

The FERIA del Hogar is sponsored by the Banco de Comercio Exterior (Bank of Foreign Commerce). Although craftsmen must pay 3,500 pesos for the precious "booth space," and prices automatically rise somewhat, the FERIA is still a step forward for Mexican artisans, who reportedly have not actually received the disinterested nurture one might expect from the long-established but increasingly bureaucratic Museo de Artes Populares in Mexico City.

There are heartwarming vestiges still to be found in Mexico of traditional arts that go back several generations. In Metepec, when McClain visited a draftsman's tiny hut-workshop-sleeping quarters, he came upon a finely painted old 17th century Santo of a saint riding an animal with a wonderful human face. The craftsman said his father's father had bought the Santo, which might be more than 100 years old. The craftsman and his brother are still doing lions and horses with the same kind of remarkable countenance as the animal ridden by the saint in the original Santo.

But there are many sad stories too. McClain shipped back to the Art Center a Mayo blanket with a wide simple stripe pattern that may be the very last of its kind. The old Indian lady who made the pattern had died two weeks before McClain came to the village—and she had no apprentices. Although her sisters still weave, they do not have her pattern. Other Mayo blankets are still available in Navajoa, but lack the



*Work on Rugs and screens . . . Pátzcuaro, Michoacán*



simplicity and strength of the product woven by the old lady.

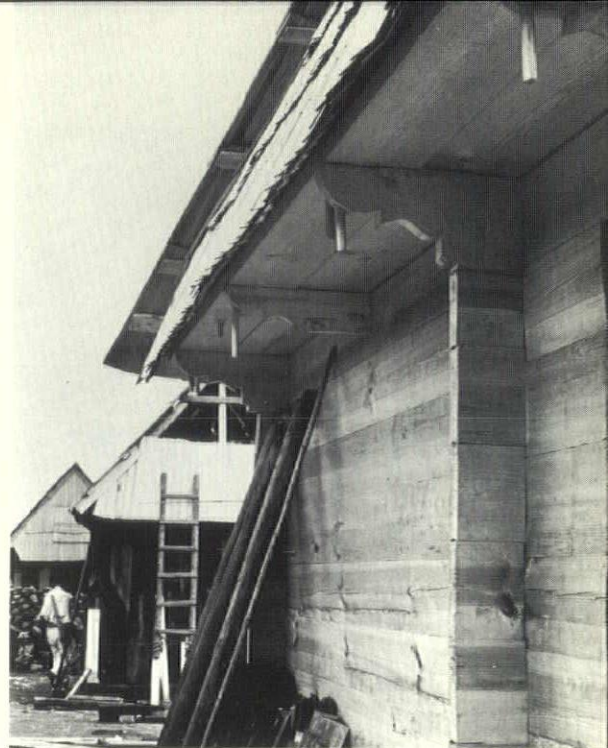
An old man in Hidalgo makes fighting cocks of finely cut and assembled tin—but all of his sons have left for Vera Cruz and other cities, and have no intention of continuing their father's craft; when he dies, there will be no more fighting cocks just like the ones he made.

Tourists account for about 80 per cent of all the sales of folk-art where McClain traveled—and to most tourists, the cheap pottery now available en masse in the markets is as good as the most lovingly produced family pattern.

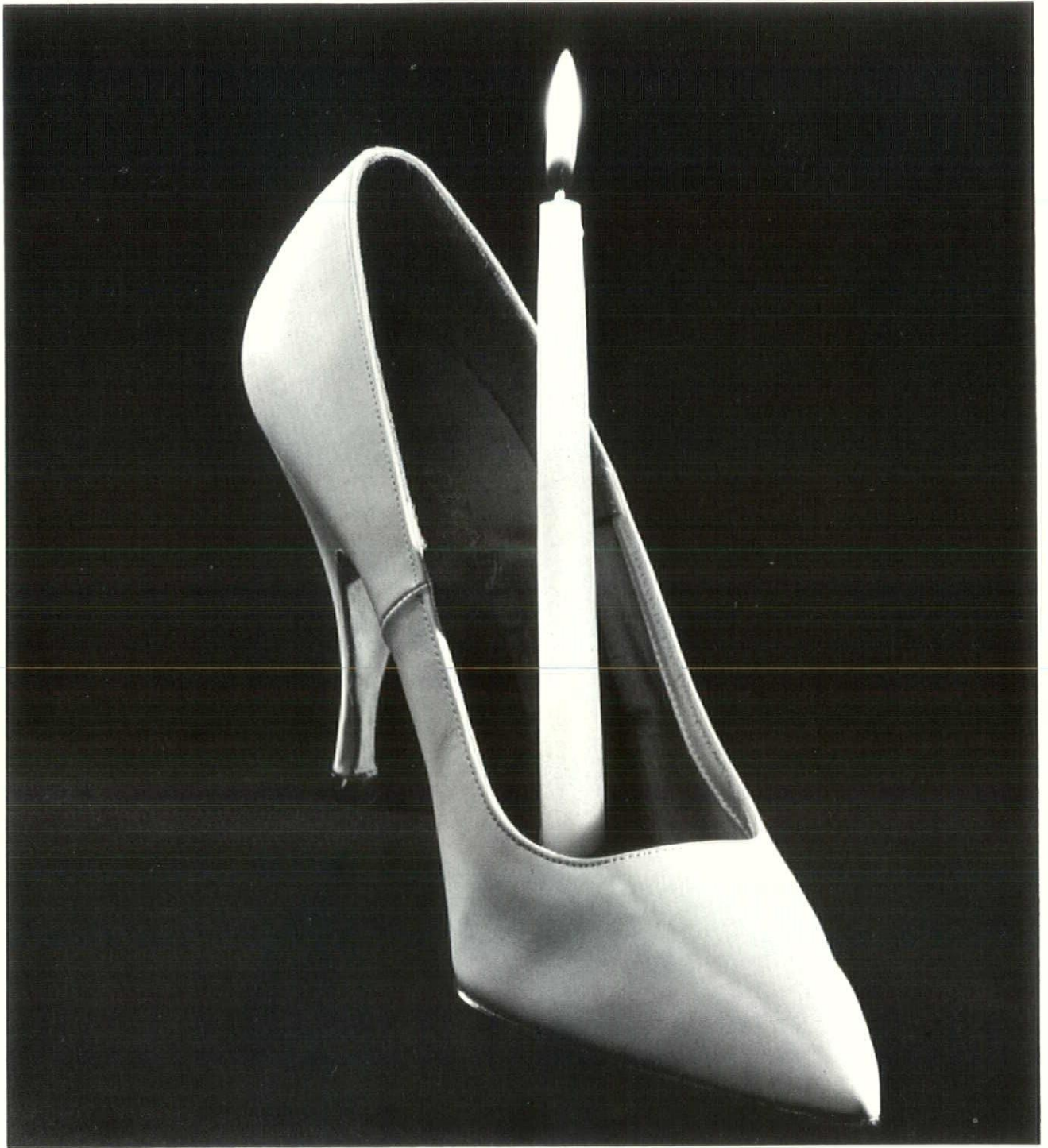
Fortunately, as the Mexican Bank of Foreign Commerce's Feria del Hogar demonstrates, some people still know the difference, and still care. The Art Center hopes to demonstrate with its Mexican Folk Art exhibition this spring that many people on this side of the border also know the difference, and care. □

*Construction details of new house built in traditional manner . . . Angahuan, Michoacán*

*Below: New home built in traditional Tarasco architecture . . . Angahuan, Michoacán*







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# Pottery and Yuman History

by CLARK W. BROTT

Curator, San Diego Museum of Man

AS A MUSEUM OF MAN CURATOR attempting to answer questions about San Diego County Indians, I am often met with a terse, "These Indians never amounted to much, did they?" I feel differently and have a number of opinions on the relative development of western Yuman culture, but Diegueño ethnology is a knotty problem at best. Spanish and Anglo-Saxon (referring to "Yankee" American) influence on Southern California Indian culture has been so complete, that its former aspects have nearly evaporated.

Anthropologists are left primarily with historical accounts and archaeology to reconstruct Yuman life as it must have been. The late Malcolm J. Rogers (former Museum of Man archaeologist) did much of the definitive research on the Yuman Indians, but Rogers died before most of his material could be published. It is from his work that this short article is drawn.

Diegueños are classed as "Yuman" Indians because the language they speak belongs to the Yuman subgroup of the Hokan language family. In addition to language, Yuman speakers share a number of common cultural affinities.

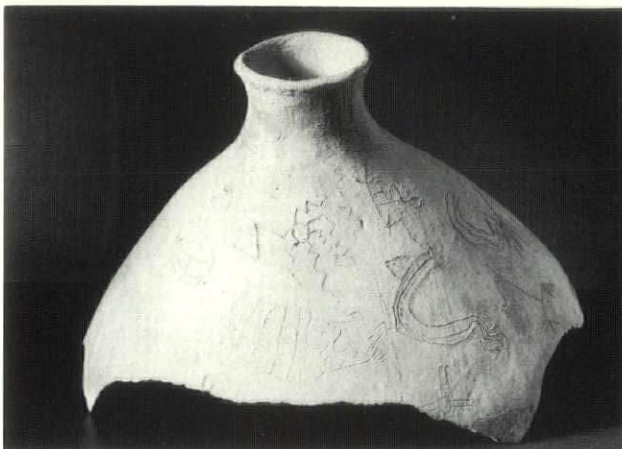
No one is sure how long the Yumans have been in Southern California, but linguistic and cultural evidence indicates Hokan-speakers occupied all of California perhaps 2,000 years ago. These people practiced a general seed-gathering economy, except in the California Desert, where the "Amargosa" hunting culture flourished. Similarities between Yuman culture phases and the earlier, seafood gathering La Jollan Complex imply not only that they are related, but also that an ancestral pre-Yuman culture may go back to 5,000 B.C. in coastal Southern California. More work is needed on this study before definite conclusions can be drawn.

Sometime before 1,000 A.D., people speaking the Shoshonean language migrated across the mountains and into what is now Los Angeles County, driving a linguistic and cultural wedge between northern and southern California. Perhaps because of this influx or possibly because of their own population growth, the Western Yumans began a gradual eastward drift around 800 A.D. This movement culminated in the occupation (by Yumans) of the Colorado and Gila River basins, the new settlers turning almost immedi-

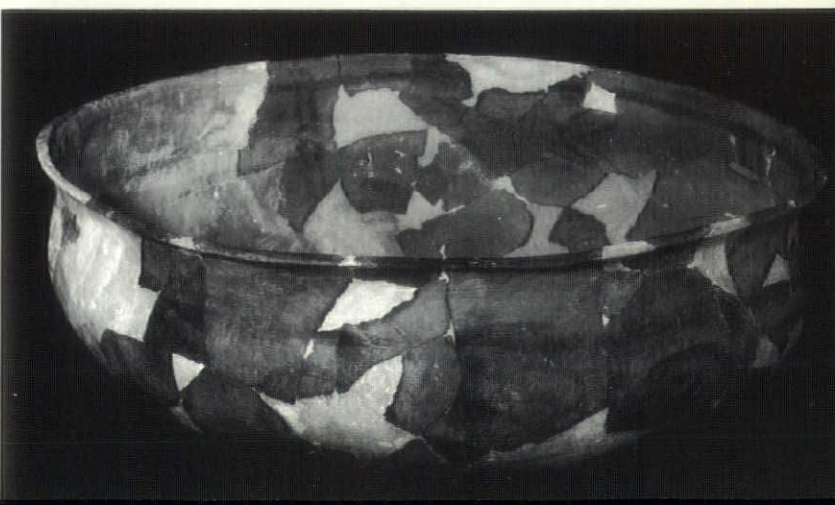
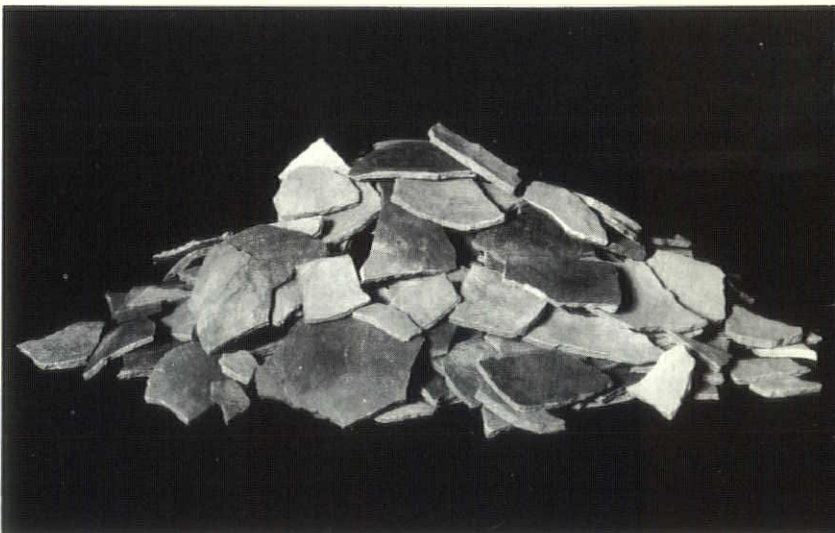
Right: A Yuman II cook pot from the Blake Sea region before and after restoration



A variety of Southern California pottery types: 4 ollas, 1 canteen, 2 cooking pots



Both geometric and zoomorphic incisions are used on this Yuman II olla







*A Kamia double-lobed seed jar (early Yuman III)*

*Below: Five different types of Yuman pottery dolls*



ately to agriculture and pottery making, as a result of contacts with several Southwestern cultures.

Pottery, either broken pieces (sherds) scattered along trails or occasional whole ollas cached in a rock shelter, forms a principal cultural remain of the Yuman Indians. Indeed, the first phase of Yuman culture (Yuman I) is distinguished almost entirely by its pottery, since the Yuman I village sites are believed to be hidden beneath the silts of the Colorado River.

During the Yuman II period (dating perhaps from 1050 A.D. to 1500 A.D.) the Yuman-type pottery industry spread in many directions from the Colorado River. At about the same time (1000 A.D.?) the Blake Sea filled with fresh water overflowing from the Colorado River. Yumans occupied all 300 miles of Blake Sea shoreline before this ancient basin became extinct around 1450 A.D.

Primarily because of Blake Sea extinction and general increased aridity in the desert regions, Yumans abandoned the area at the beginning of the 16th century and moved east, south and west, thus beginning the third and last Yuman phase. In the west (western San Diego County and northwestern Baja California) the only opposition to the warlike Yumans were the shellfish gathering La Jollans who probably were driven south or absorbed.

Western Yumans of the third period settled in the hills and valleys of their new territory and practiced a hunting and gathering economy until the arrival of the Spaniards in the 18th century, when their culture was gradually arrested through mission influence. By that time, the Shoshonean "Luiseño" (named after Mission San Luis Rey) and the Cahuilla (Palm Springs) had mastered the art of Yuman pottery making.

Essentially, there are ten stages in the manufacture of Yuman pottery:

1. Large chunks of micaceous, rock-like clay are crushed and dried.
2. Dried material is finely pulverized and coarse particles are removed.
3. Further sorting of the particles is accomplished by panning, much as a placer miner pans gold.
4. Tempering material is added, and the mixture is kneaded with water to a dough-like consistency.
5. Damp clay is molded over the bottom of an inverted pot to start the new vessel.
6. Coils of clay are added to the damp base to build up the walls of the vessel. Each coil, after being properly bonded to the preceding one by pinching and moistening the edges, is beaten flat with a wooden paddle and a pottery anvil (the anvil being held on the inside).
7. Completed vessels are dried in the sun.

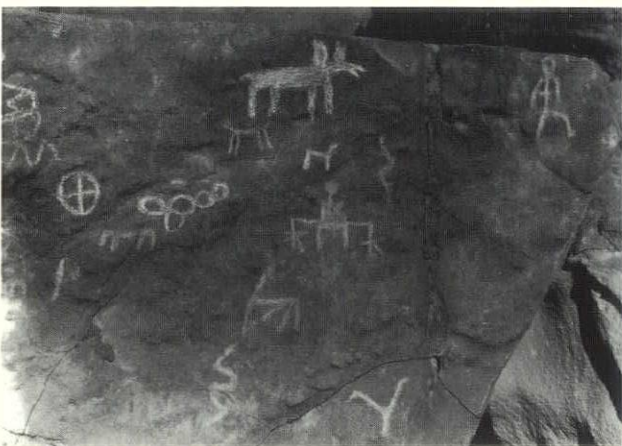




Cache of Diegueño storage vessels

8. Decoration (in the form of red ochre or hematite paint) is applied with a short piece of cordage. Formerly, incising was also used as decoration.
9. Decorated vessels are placed around an open fire for "preliminary firing."
10. Firing is done in a pit-kiln, with oak bark being the preferred fuel.

Pottery making is almost a lost art among the Western Yumans, but archaeological evidence gives testimony to the excellent quality of the vessels these Indians once made. (Kamia pottery, from the desert region, commonly registers a hardness of 6 on the Mohs scale.) There was a time when pottery filled many needs for Yumans: they carried water, cooked, stored seeds and acorns, and even buried their cremated dead in pottery vessels. □



## PETROGLYPHS

MEANING UNKNOWN, man picked at, painted and engraved on stone. And having carved, moved on to leave, in petroglyphs, mute evidence upon these desert ledges.

(Site of these elaborate petroglyphs; south of Palo Verde at the old ford where the Padre Garces crossed the Colorado River enroute to the vicinity of Bakersfield.)

*Meet...*

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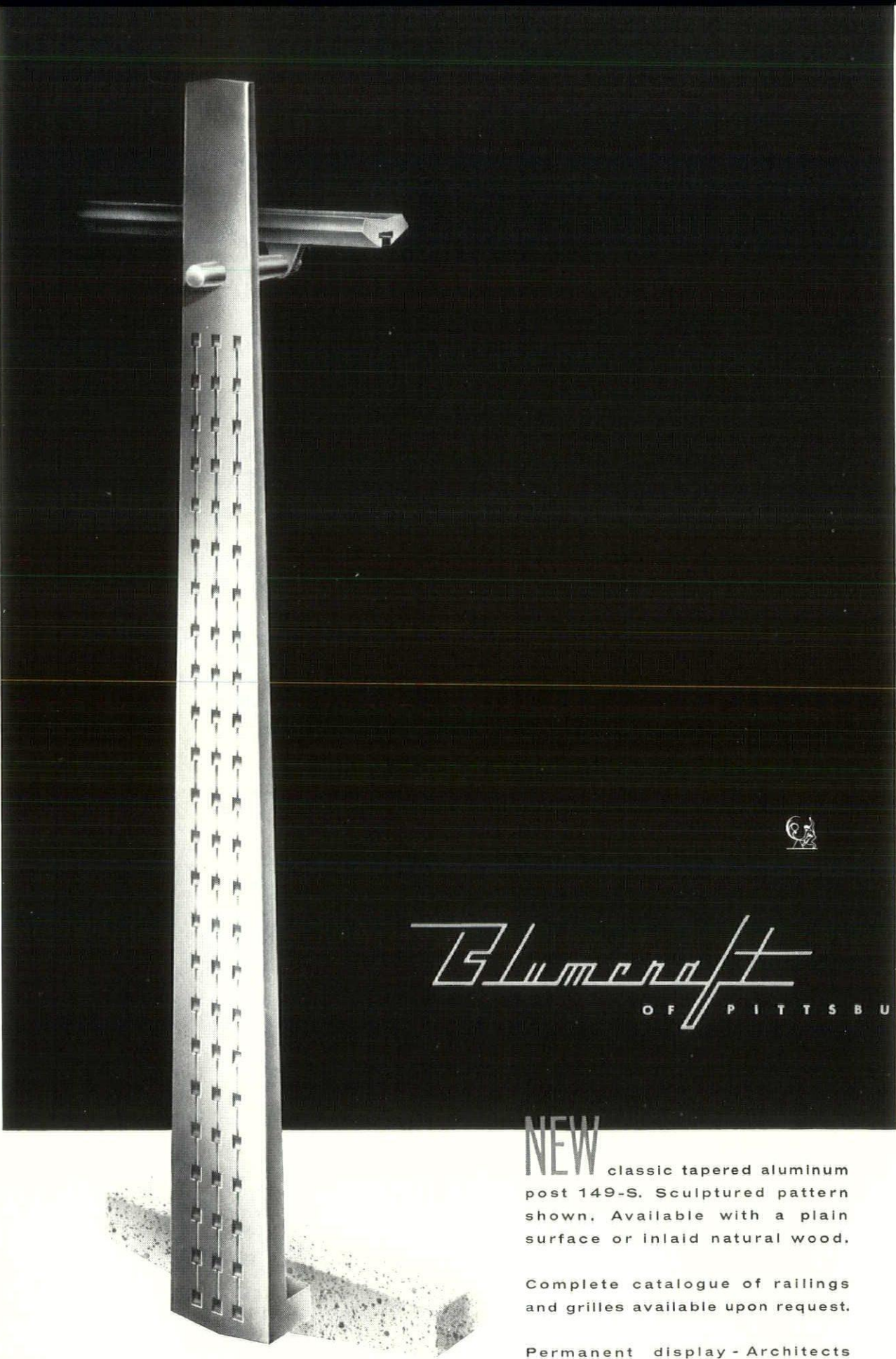
See these in new Norman Bric dimensions,  $2\frac{1}{4} \times 3\frac{1}{4} \times 11\frac{1}{2}$  inches, as well as the 4 x 4 x 16-inch bloc that Miss Lux Tex is holding.

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*View from Presidio Hill . . . about 1869*

## OLD TOWN...A STUDY IN CONTRAST

*by* ALFONSO MACY *and* HOMER DELAWIE, AIA

HAVE YOU EVER stood on Presidio Hill on a sunny day, soaking up the view toward Old Town? Have you walked through the Historic Buildings over a floor worn to a texture that only age can give, or rubbed your hand across a wooden detail that has been polished by years of use? If you have, you too may feel, that in our hectic culture we need "Old Town" to serve as a contrast.

A SIGNIFICANT FACET of our human nature is our appreciation of contrast. In Architecture we sense the need for light and shadow, plainness and ornament, solid and space. In politics, religion, economics, social relationships and the art forms, it appears we have conscious manifestations of contrast.

We have contrast with us throughout our culture because it is there. However, we deliberately create contrast when we feel the need for relief or balance in a particular situation. The changes that occur in our society often seem to be the result of a need for contrast put into action. Deliberate contrast is referenced to a norm, point of balance, or for want of a better word, Identity. The strength of the contrast we create might be considered proportional to the change necessary to achieve what we consider the norm or identity to be.

In our present society and particularly in San Diego, change has come about so rapidly and has continued at such a rapid pace, that we are faced with a

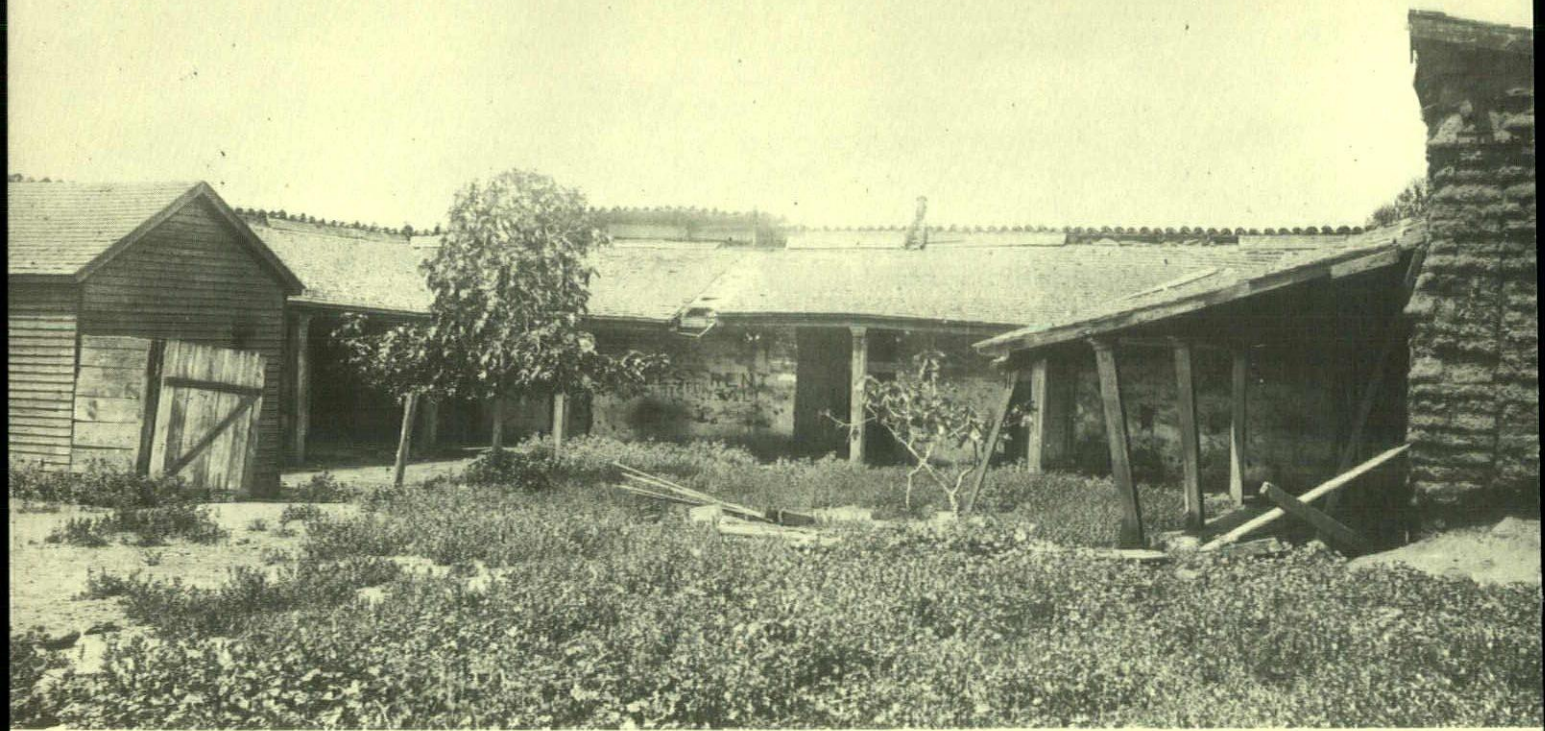
loss of identity since change itself has become the norm. Because of this rapid change, we sense the need to retreat and re-establish our civic identity. Manifestation of this need is the awakened interest in the Old San Diego area.

The present interest in Old San Diego has been further stimulated by the changes taking place within its environment. Here, where California was born, we have a new freeway cutting through and commercial and industrial buildings moving in. The question facing us is not whether we should keep or destroy our historical heritage piece-meal in the wake of "Progress," but rather, should we do something to deliberately recapture and preserve it, and perhaps in doing so help in the formation of an identity for our City.

Let us briefly summarize the early history of this area of San Diego:

San Diego came into being following the arrival of Fr. Junipero Serra, in the company of Gaspar de Portola, on July 16, 1769. The Presidio was built in the



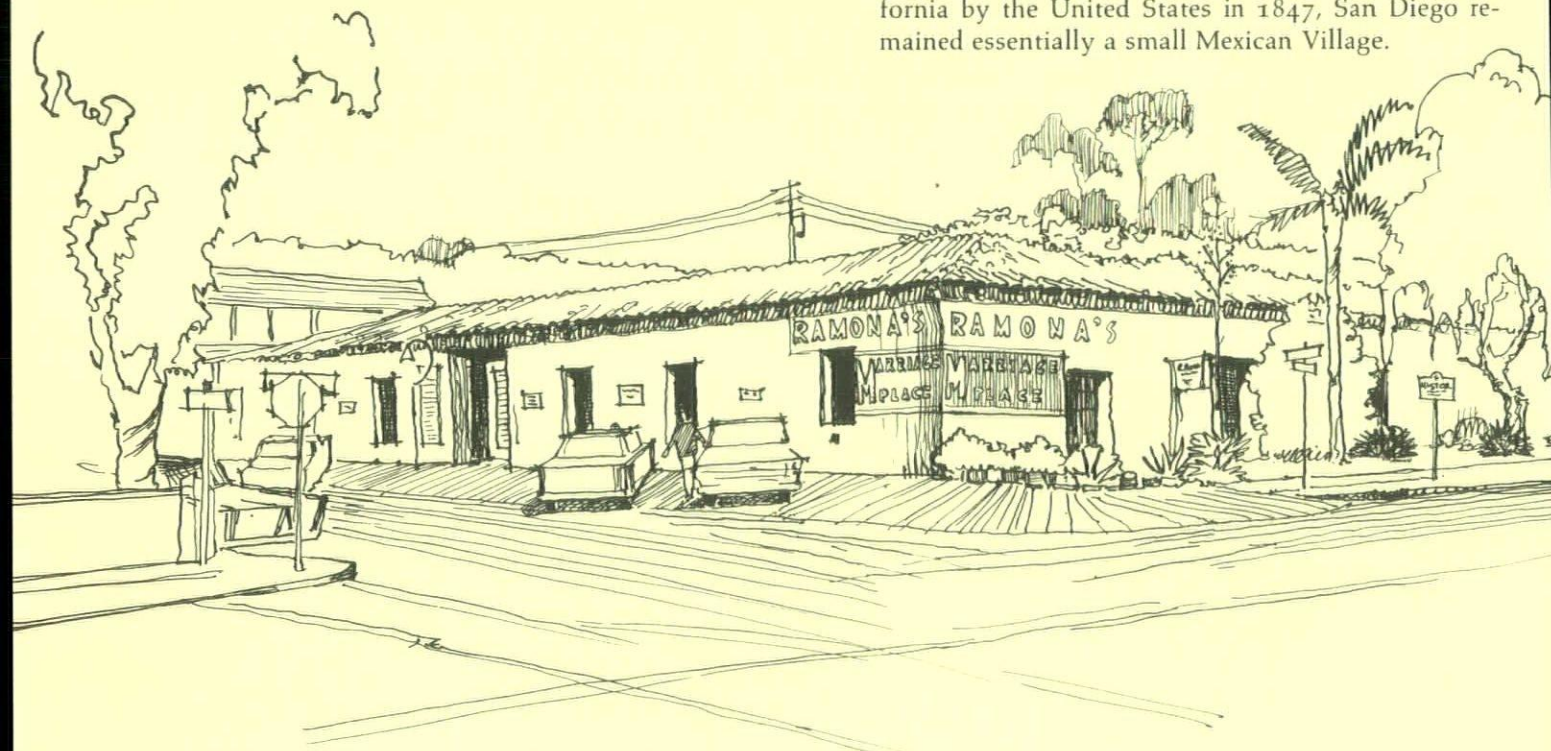


CASA ESTUDILLO . . . photographed about 1890  
(Ramona's Marriage Place)

*Except for the garish signs, it has retained its integrity. The walled garden is a definite asset. If the parking were removed to a more remote location and the space used for planting, the overall effect would be much more scenic.*

vicinity of our present Museum. The Mission San Diego was relocated on its present site up the valley in 1774.

Old San Diego, as we know it, came into existence in the 1820's, encouraged by a politically stable environment under Mexico, christianization of the Indians and a flourishing traffic in beef hides. In 1834 San Diego became officially a town but soon suffered a rapid loss in population until only 140 people remained by 1840. Even after the acquisition of California by the United States in 1847, San Diego remained essentially a small Mexican Village.







CASA BANDINI . . . photographed about 1909 (Hotel)

*An obvious remodeling. Although not an accurate restoration and somewhat Hollywood in character, the overall effect is very charming.*

The development of "New Town," site of our present downtown area, began around 1850, but was not developed fully until the arrival of Alonzo Horton in 1867, who brought about a real estate boom. In 1871, with the removal of the City records from the Whaley House to Horton Hall on Sixth Street, the center of activity shifted from the Old Town area, leaving it to history.

We know then that the buildings and spaces existing between 1820 and 1870 in this area are those with which we are concerned. The known survivors of this area are: Washington Square, Casa Estudillo, Altimirano House, Casa Bandini, Casa Machado, Casa Pedrona, Casa Lopez, El Campo Santo, The Adobe Chapel, Whaley House, Pendleton House, Stewart House, Golf Course Office (Carillo Barn or Isabel Brown's house). These buildings and several other Old San Diego structures are the heritage remaining of Old Town history. The question now is: How to retain this heritage and how to display it to the best advantage?

A basic problem is that these historical buildings are scattered over a large area, and continuity of environment in the foreseeable future between the buildings is most improbable because of the marginal commercial and residential buildings interspersed. Particularly unfortunate is the evolution of a "shack row" along San Diego Avenue in the vicinity of the Plaza where neither antiquity nor integrity is evident.

Even the new "Plaza" recently constructed has a pathetic look about it of a tasteless "too little—too late" solution. Someone should have brought up the point that pink concrete and charcoal curbs don't have the charm of paving tiles, and that just paving an area doesn't necessarily "improve" it, especially in this case of too much paving and too little planting. Some of the more recent structures have been sensitively done, particularly the Casa de Pico around its spacious court and the adjacent "El Nopal." However, others, namely a more recently completed restaurant, reflects bad "Hollywood Spanishesque" floating in a sea of asphalt.

A careful and thorough study followed by a Development Plan is the logical recommendation; however, even a more fundamental problem must be tackled first. The old San Diego Land-Owners must be educated to the possibilities of the area, to recognize it as a unique entity, to be aware of the potential assets and employ them in a total plan for the eventual benefit of the entire community.

The focus of Old Town is Washington Square (and now in addition, the new Plaza). The development of

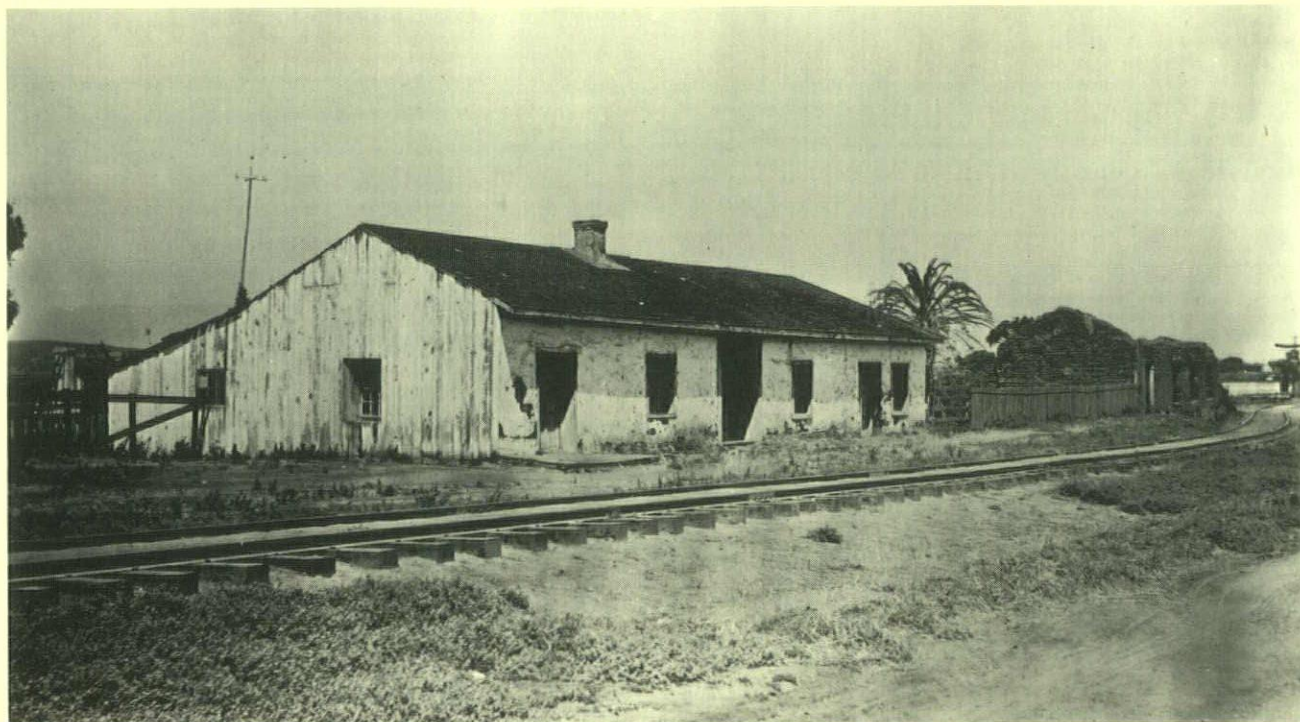






CASA MACHADO . . . photographed about 1900  
(Community Church)

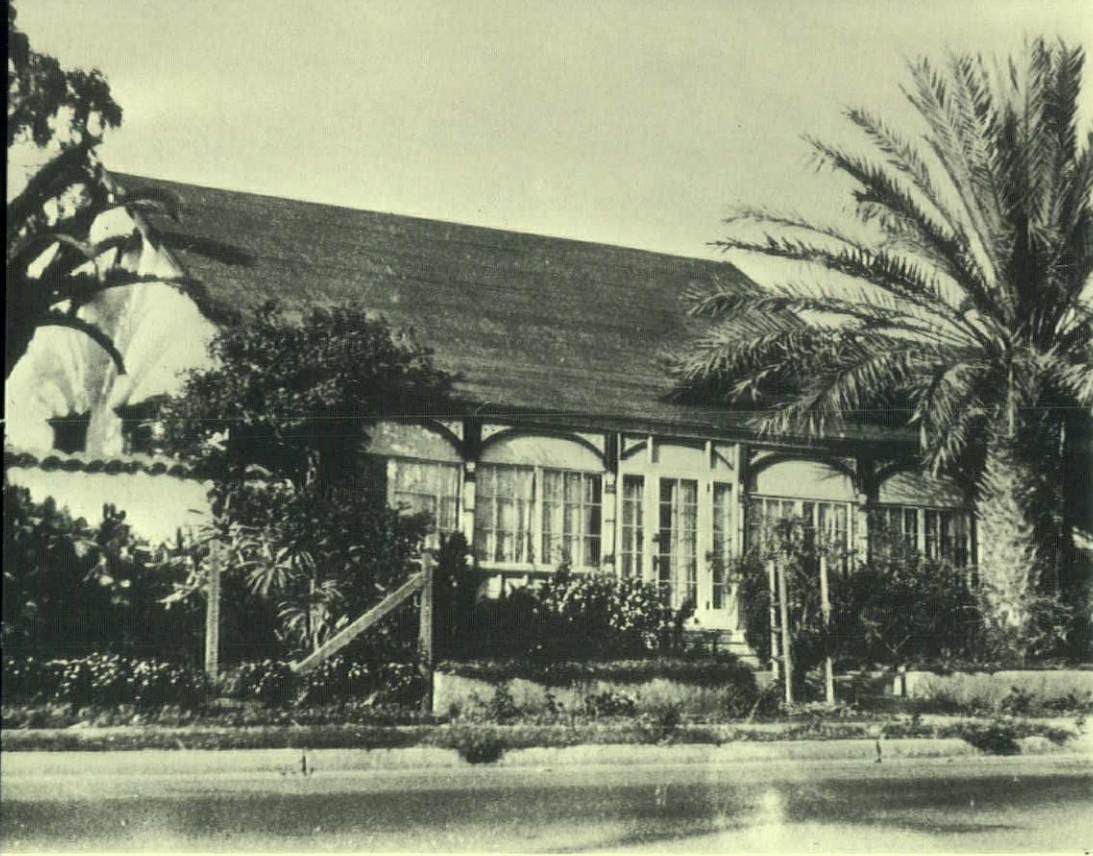
*Well preserved, even the modern tile roof does not detract from its simple dignity. The large and whimsical signs are again appropriate. It would be helpful if some way were found to ignore the recent additions.*



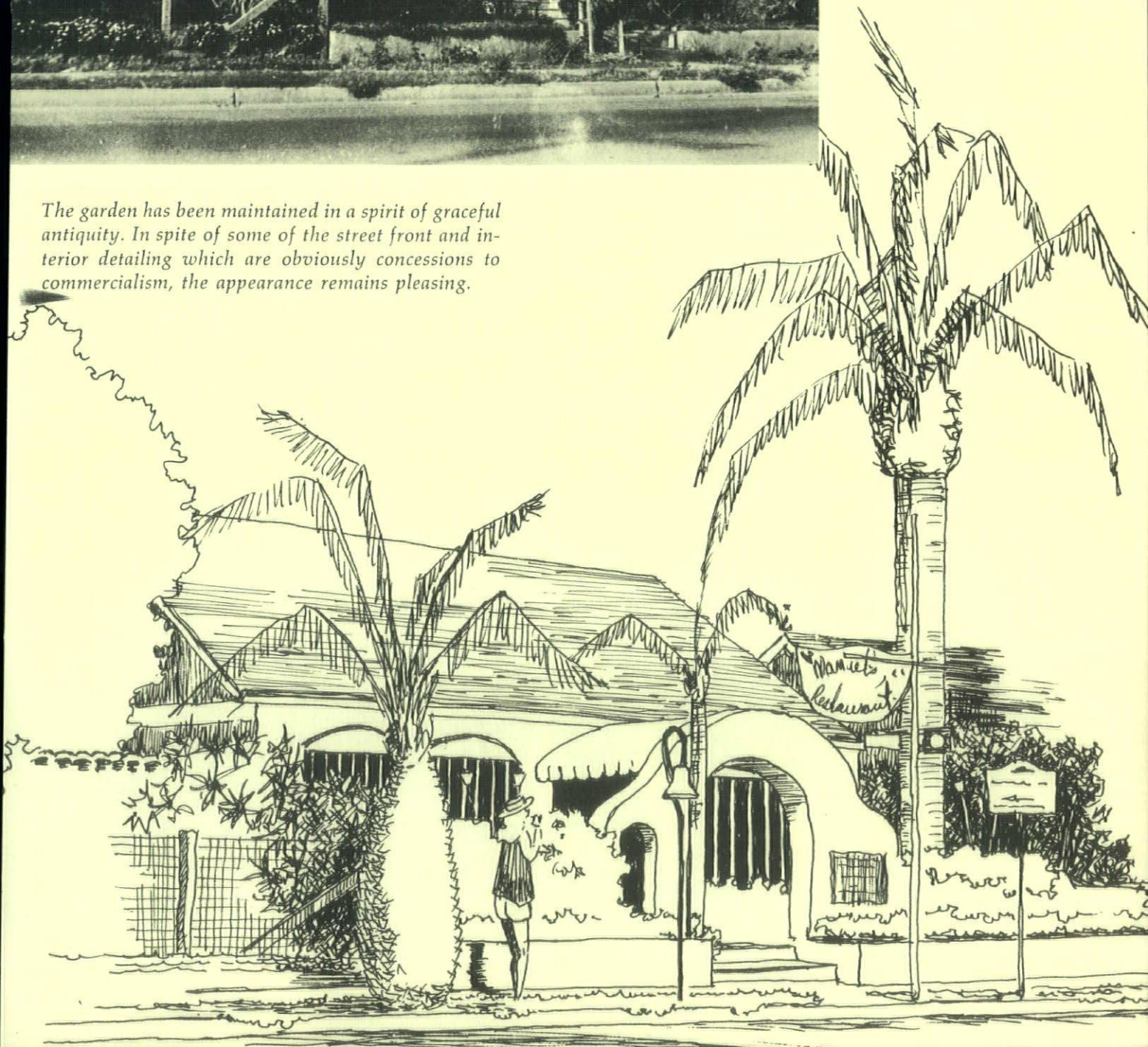


CASA PEDRORENA

*photographed  
about 1900*



*The garden has been maintained in a spirit of graceful antiquity. In spite of some of the street front and interior detailing which are obviously concessions to commercialism, the appearance remains pleasing.*

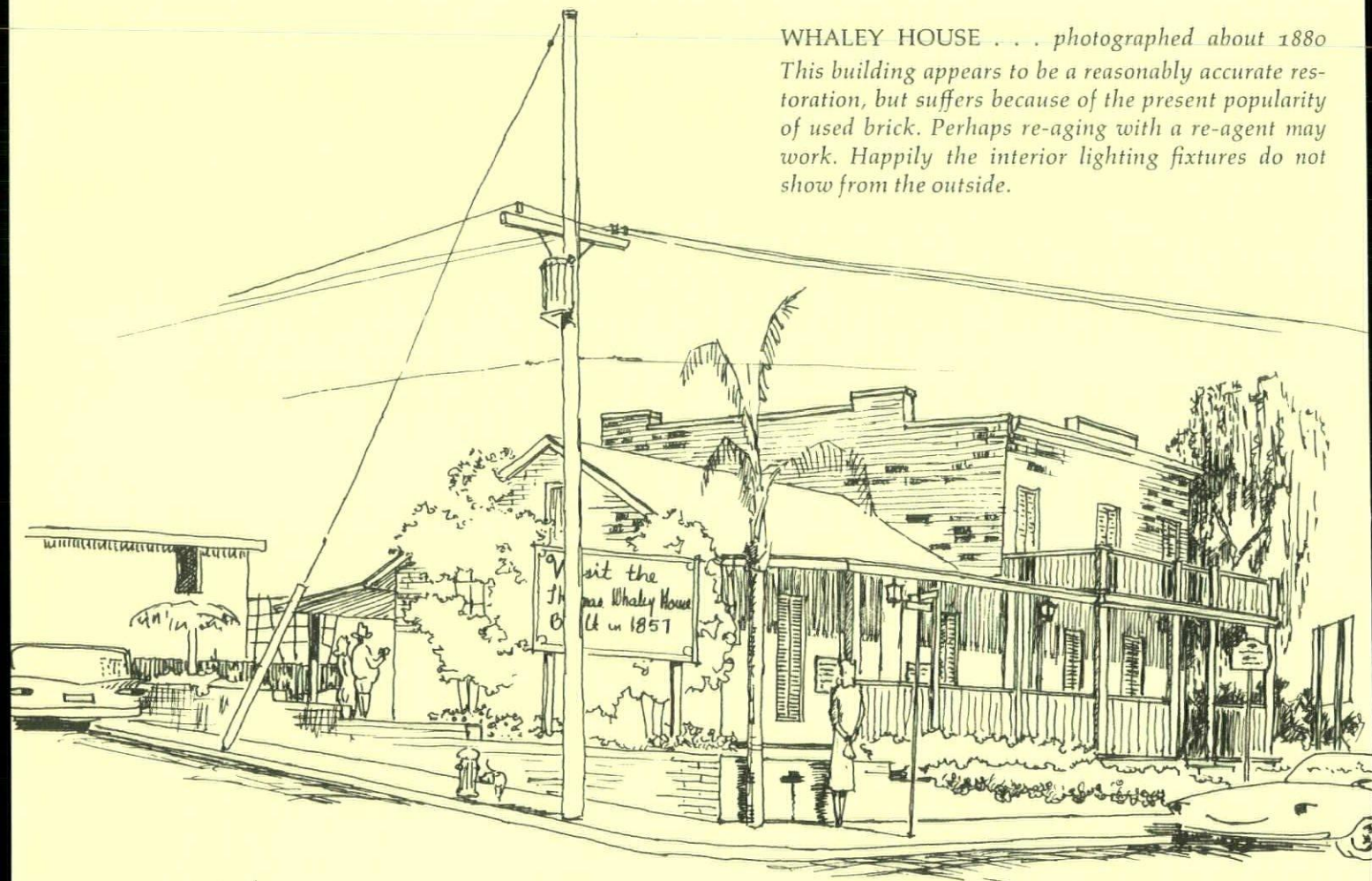






WHALEY HOUSE . . . photographed about 1880

*This building appears to be a reasonably accurate restoration, but suffers because of the present popularity of used brick. Perhaps re-aging with a re-agent may work. Happily the interior lighting fixtures do not show from the outside.*





this existing core to a strong center of attraction is one way to start a plan in motion. Existing historic buildings in the path of freeways or too remote for easy access could be relocated to this area. The Casa Lopez, which the Highway Department now plans to move only a few feet, might very well be moved to this area instead. In moving even a few feet the planting—a major attraction, would have to be redone and could just as easily be redone at a new site. Here the relocated buildings could be placed around spacious landscaped court-yards and terraces with convenient inconspicuous parking areas located nearby. This would place the major historical buildings and sites within easy walking distance of one another from the Whaley House and Campo Santo on the south to the Plaza on the north, and the Stewart House of the west to the Carillo Barn on the east. Also renaming that portion of San Diego Avenue between Congress and Taylor Streets to "Old San Diego Avenue" and identifying the proposed Trias Street Freeway turnoff as "Old San Diego Avenue" might be a way of directing attention to the historic area and still conform to Highway Department regulations.

The development of a scenic center might encourage continuation of the attractive residences of Mission Hills down along Juan Street instead of the eysore slab and weed patches that exist there now.

Recognizing Old San Diego as an area of charm, artists' and craftsmen's studios oriented around landscaped courts can be planned, providing an additional attraction as well as good income for the property now lying idle or vacant.

With a well planned and economically stable core the rest of the community can be encouraged to rebuild and remodel. The visual control of this might be by a local professionally staffed Architectural Control Board or "Town Council" type arrangement.

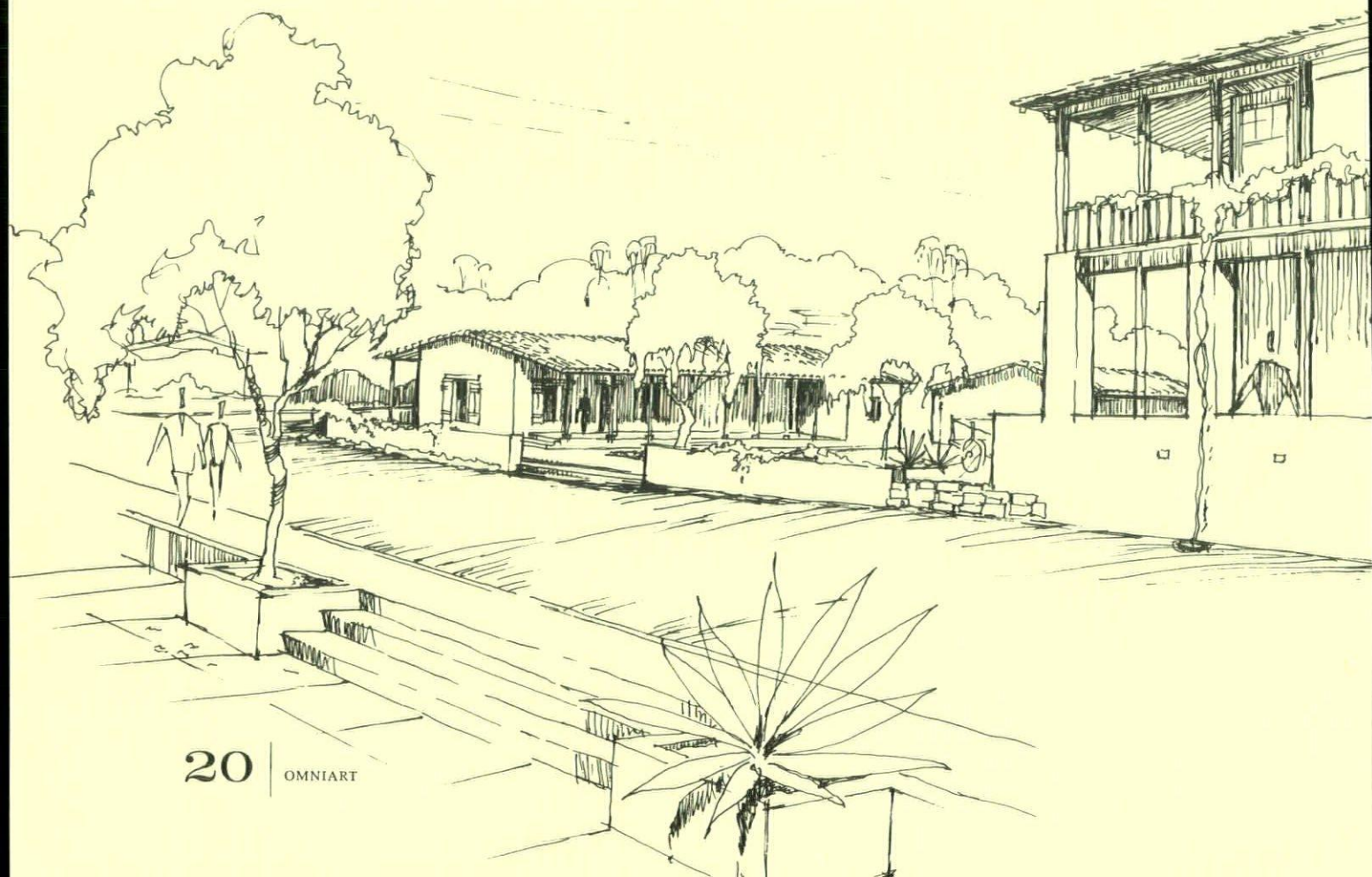
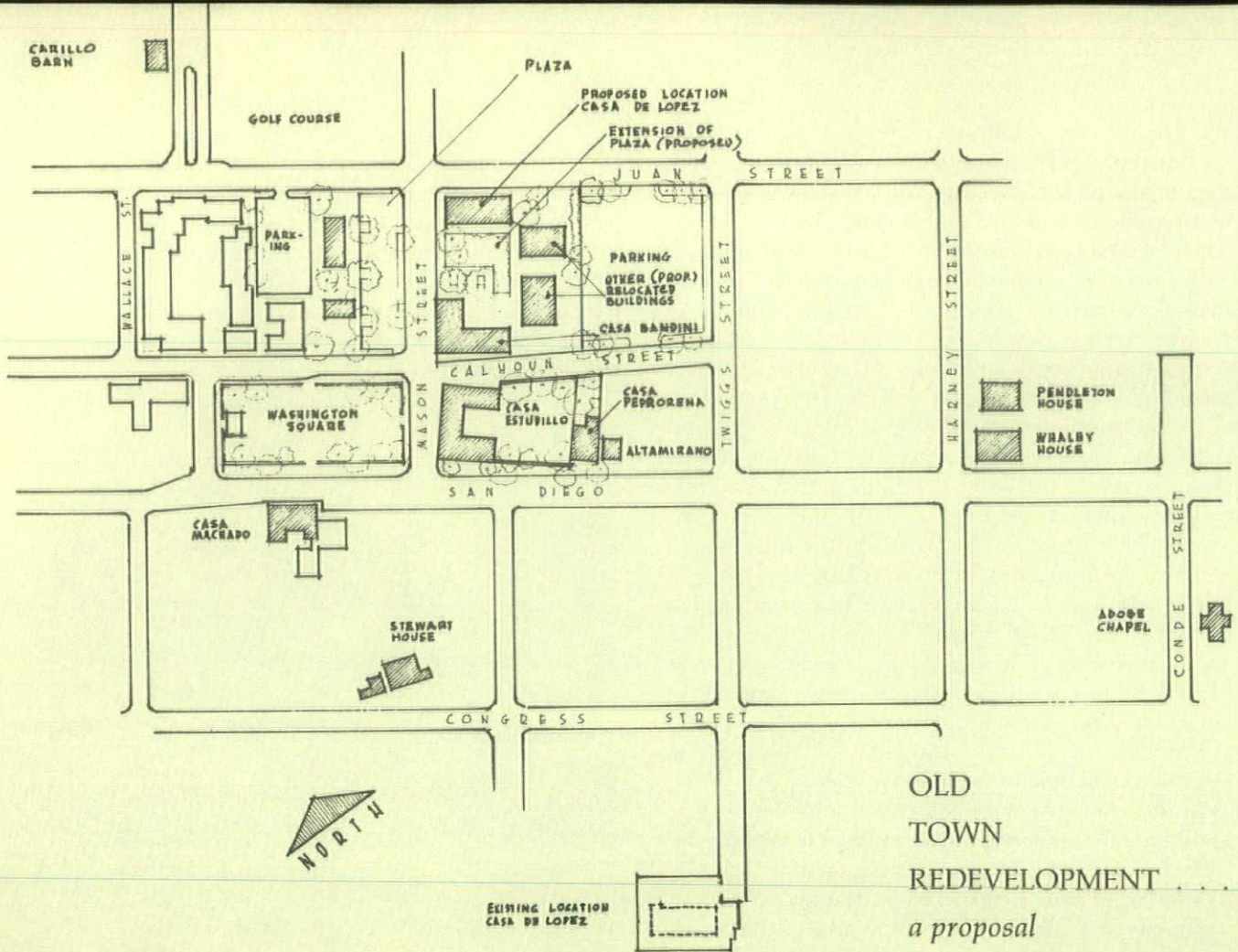
The interest to develop Old San Diego is there. The need exists. The aesthetic, economic, and social potential is waiting to be explored. We have only to use our intellects and proceed. □



STEWART HOUSE . . . photographed about 1880  
*It is unfortunate that this historic building has always been so badly neglected. The wooden exterior conceals the natural adobe walls and maybe in restoration these would be revealed.*









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## DRIFTWOOD

WHEN OUR FOREFATHERS crossed the Atlantic to found colonies in America, they brought their folksongs along with them, many of which had been handed down by oral tradition for hundreds of years. Our people sang these songs in their covered wagons as they made the Westward Movement across the continent to the Pacific Ocean. The songs were mostly British Ballads, but there were songs in many languages. Our own American Folksong Poets sang many new songs straight from their hearts about the many things of a new world that affected their lives. Many of these songs were good enough to be remembered by the grandsons of the Pioneers. So today we have a wealth of Anglo American folksongs which were sung anywhere, anytime—at the plow, at the loom, at the mourner's bench, around the campfire or in the saddle.

When I was a young boy in the Ozarks these were the only songs I heard, and I heard them all the time, for the mountain folk were a singing people. I sometimes imagine I heard my mother sing before I was born, and I'm sure I learned "Rockabye My Little Sweetie Pie" in the cradle before I could talk. The Old Timers sang all through their lives and when it came



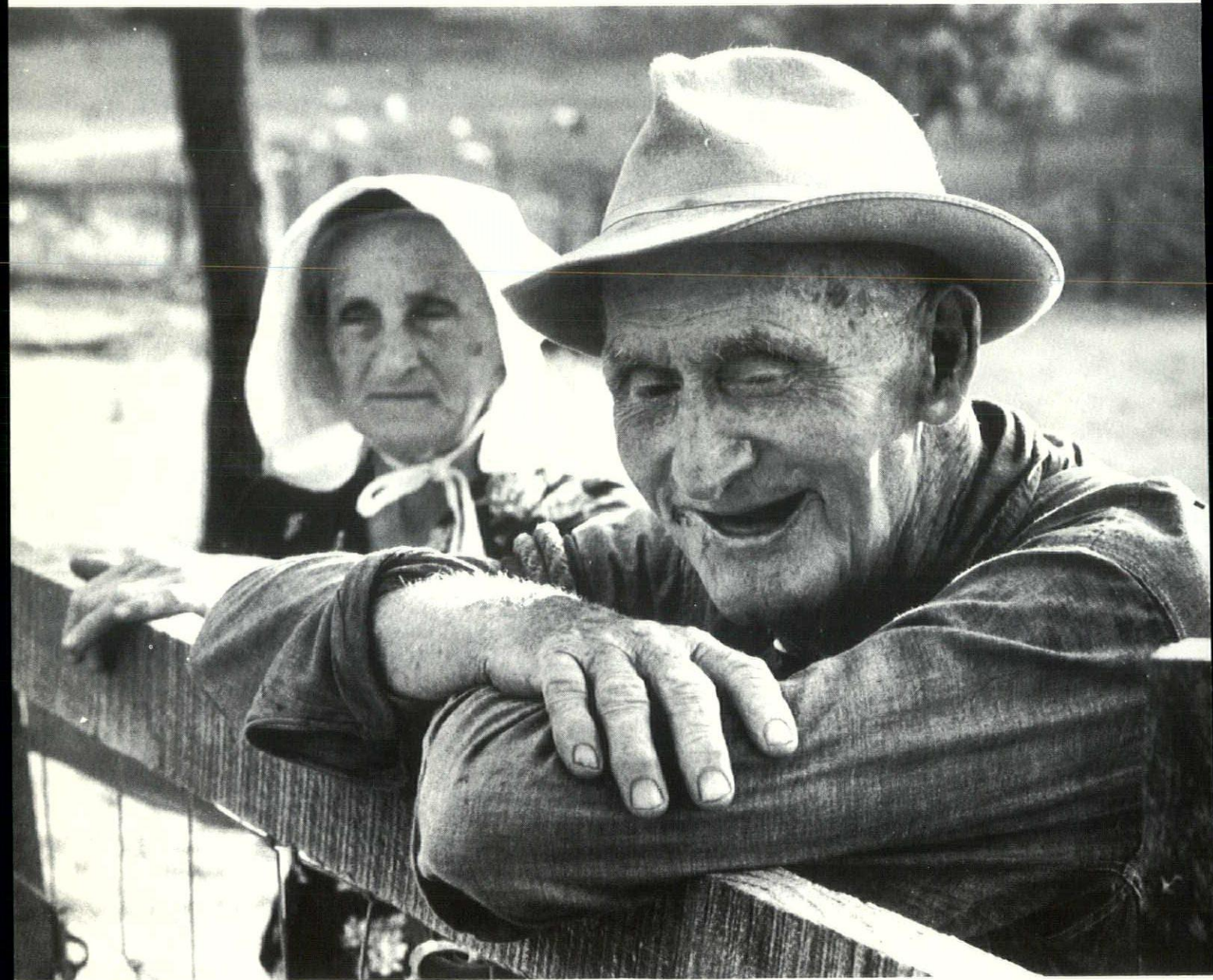
time for them to die, they asked us to gather round the bed and sing "My Latest Sun Is Sinking Fast," and everybody believed that as we sang the song, and life left the body, the spirit went winging its way to glory cheered on by the song.

When the phonograph first came out the people were happy because it was the folksongs they heard on record. Then came the radio and we got the second blessing. But then Rural Electrification came along and the young folks electrified their guitars and fiddles, and their voices became mere accompaniments to loud shrieking instruments. That's when the old people paused in the middle of a song, because they wanted to hear the story in the song. But with the

younger generation, the loud music and the Big Beat became the rage. Folksinging almost died, and had it not been for a few folklorists from the Universities who went into the field to gather the old songs, many would have been lost.

Years went by in which the song mills turned out thousands of recordings. Reddy Kilowatt musicians learned many new techniques as they progressed from Hillbilly, to County, to Bluegrass musicians. And through this period only a few of the old singers still sang—very softly and with muted harps. And many old dulcimers and lutes were used for kindling wood.

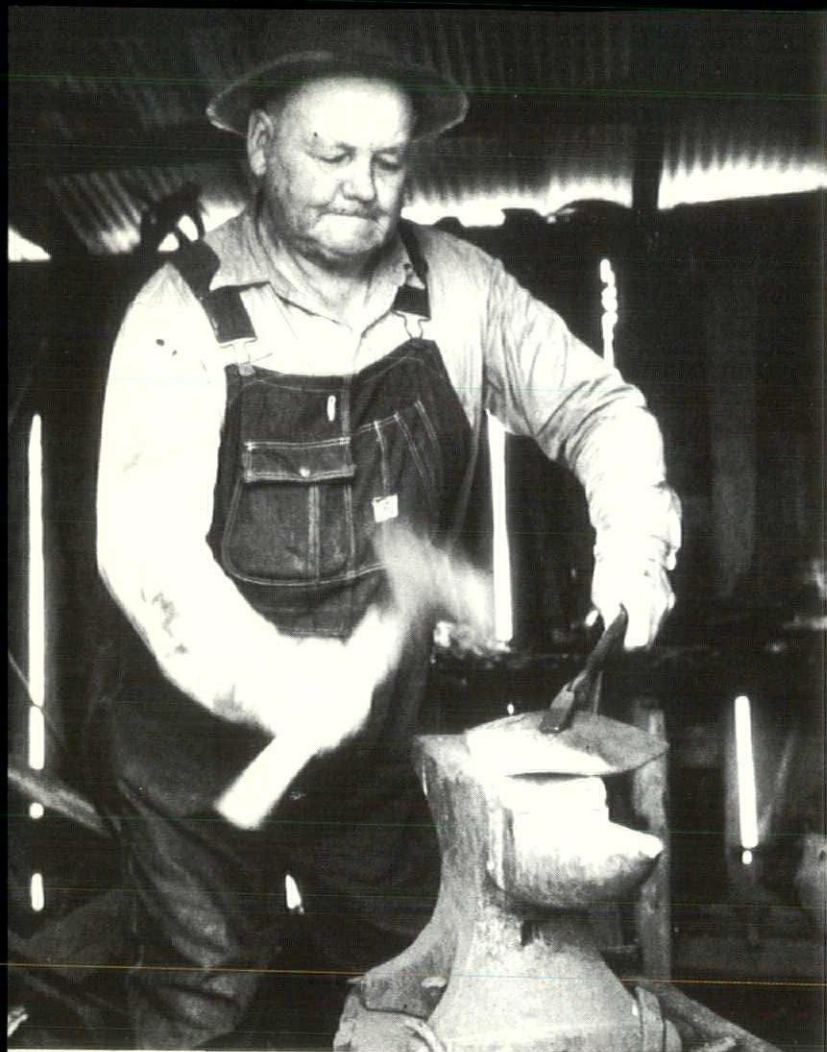
Right: Absie Morrison . . . 86 year old fiddler



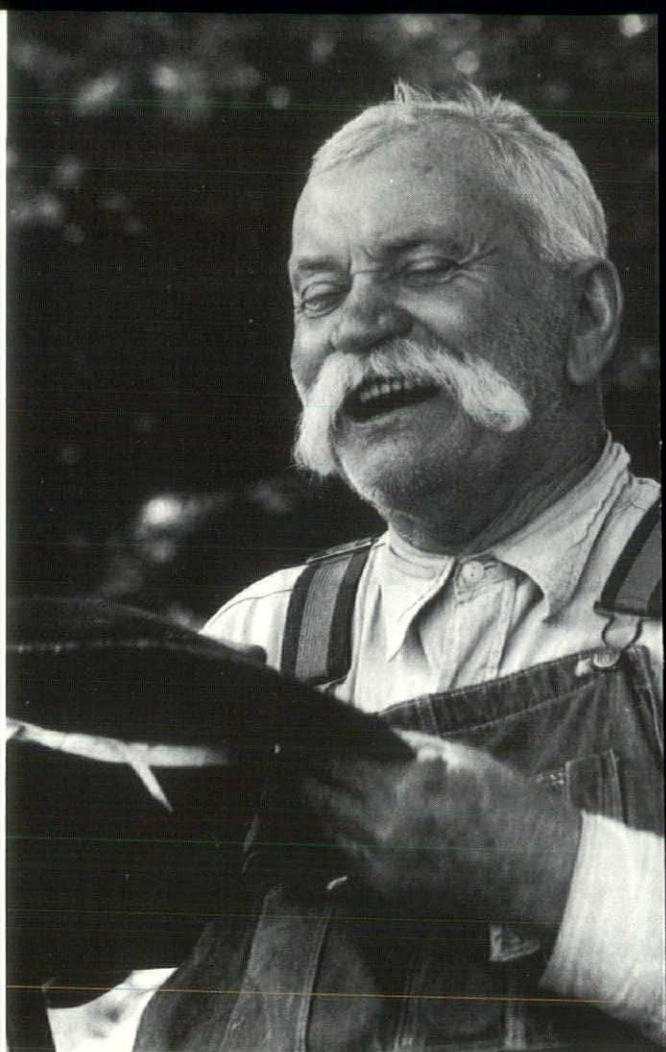








*Lloyd Richardson . . . farmer, blacksmith and wonderful singer*

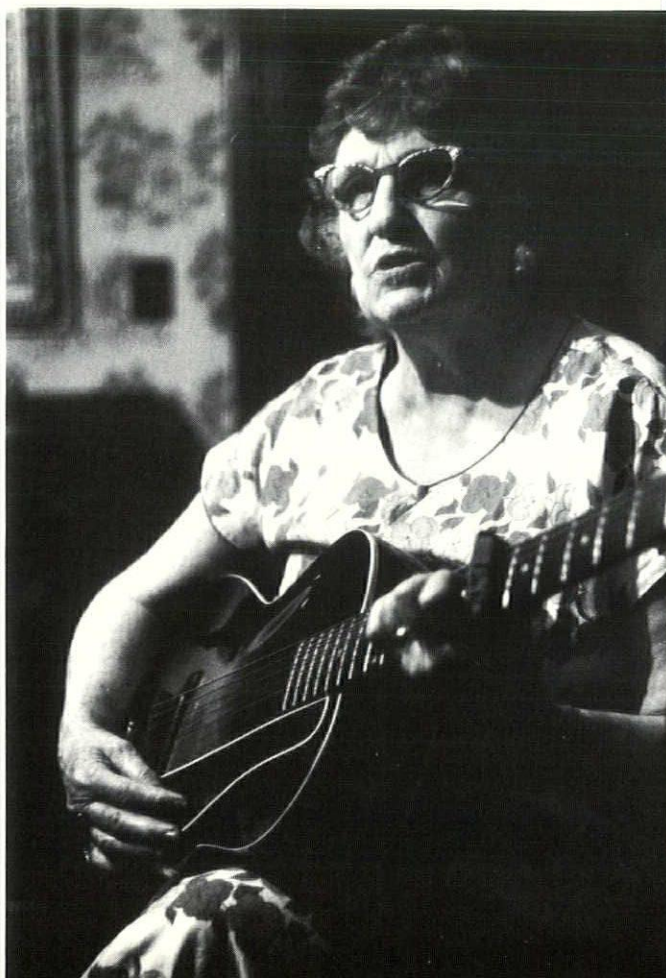


*Right: Uncle Berry Sutterfield . . . a great ballad singer*

*Below: May Kennedy McCord (86) . . . great folksinger*

Then almost overnight there was a Renaissance of folksinging. Folklore clubs sprang up in colleges and Universities, record companies sent trial folksong-record-balloons to the dealers and such albums took wings. Soon there was a search for authentic folk singers. And the next day nice talking bearded gents from Greenwich Village flew to the Ozarks with tape recorders and the old singers were popular again. And when the nice gentlemen from the big cities got their suitcases full of old songs, they flew back to Tin Pan Alley, wrote the scores, and there were some busy people at the copyright office.

Singers born in an environment of traditional singing are called folk-singers. The city-billies who learn the old songs from their country cousins are "Singers of Folk Songs." The folksingers made their living at the anvil or the mop and like birds sang for free. The folk-song composers sang from their hearts and punctuated their songs with sweat, dishwater and tears.





Folk-singers were the only kind I knew until I was forty. Then I was called to sing in New York and met some wonderful Singers Of Folk Songs. I live in the Ozark Mountains and my neighbors for miles around are singers. We are having a Folk Festival in Mountain View, Arkansas April 19 and 20, and we will have dozens of singers and folk-musicians who were never on the stage before. Though I've known these people all my life, I could not get them to perform until I promised that the concert would be free. They don't believe in taking money for singing.

My grandfathers Morris and Risner came from Kentucky, Grandfathers Chambers and Thompson came from Tennessee. They were all great singers, as were my mother and father. Somehow, as a child, I wanted to learn all the songs of all the neighbors for miles around. I've never got over that yearning.

I started teaching school in my teens, in a one-room eight-grade country school. Since then we have consolidated, and I have been teacher, principal, superintendent and County Supervisor. And always I used folksongs to enrich the curriculum. If I couldn't find a song when a need for one arose, then I composed a new song. An example is "The Battle of New Orleans."

In 1959, Dr. John Quincy Wolf of Southwestern College in Memphis, Tennessee, "discovered" Jimmie

Driftwood when he heard me sing "The Battle of New Orleans" in my home, and urged me to contact a recording company. In the autumn of that year while principal of Snowball School, Snowball, Arkansas, I recorded my first album with RCA Victor. Later in that same year the great folklorist Alan Lomax invited me to sing in Carnegie Hall in New York, and in 1960 George Peabody College for Teachers in Nashville, Tennessee gave me an honorary degree Doctor of American Folklore.

In 1959 I received the GRAMMY award for the Song of the Year, The Battle of New Orleans. In 1960 I received the Grammy for the best performance folk in my album The Wilderness Road, and in 1961 I received the same award on my album Billy Yank And Johnny Reb.

Tomorrow I'll be going way back in the hills to see another old singer who plays the old Bible instrument, the Dulcimer. I wish you could go with me. I invite you to visit me at Timbo, Arkansas, and watch the calves and lambs frolic while you listen to the village blacksmith across the field singing in his shop, as his wife sings at the spinning wheel. I call myself just a plain man of the hills, but some say this humble piece of driftwood is an American bard. Should you be in this area in April, come to the festival and hear the old folks sing. □

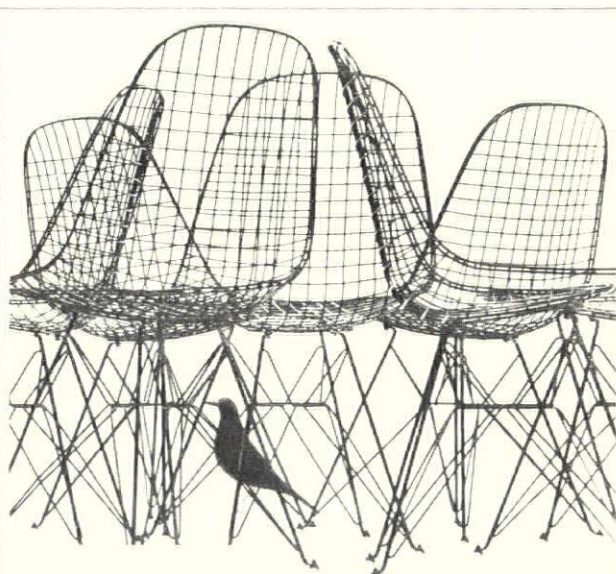
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## Native Plants of California

by REID MORAN

Curator of Botany, Natural History Museum

STOP THAT BULLDOZER! Before you clear that brush from your new lot, are you sure that you have something better to plant there? What grows naturally can grow without watering and without care: it has to. So look again to be sure that something already in your garden isn't better left there. Or if your garden is already started, consider whether there isn't some place in it for native plants.

A century and a half ago, when the West was still a wilderness, the fame of California's floral riches spread to Europe; and English garden lovers, ever on the alert for new treasures, sent plant explorers to our

shores to collect seeds of our native plants. Californian wild flowers—poppies, gillias, godetias, coreopsis, evening primroses, lupines, phacelias, and many others—are cherished in European gardens to this day, some of them so tamed that they have produced many horticultural varieties. Some of our native trees and shrubs likewise have found favor abroad. The Washington Fan Palm, for example, native in our desert canyons, now is widely planted in other areas of Mediterranean climate as well as along our own streets.

The desire for exotic plants is felt here in California too, and to such an extent that the gardener often overlooks the real value of what grows naturally around him. It is only in recent years that a few gardeners have begun to appreciate native plants and that a few nurseries have begun to offer them. But now some of our more speculative natives, such as the Matilija Poppy and the Fremontia, are coming to be known even to those who cannot be called native-plant fanatics.

Where water is a problem, drought-resistant plants

Opposite page:

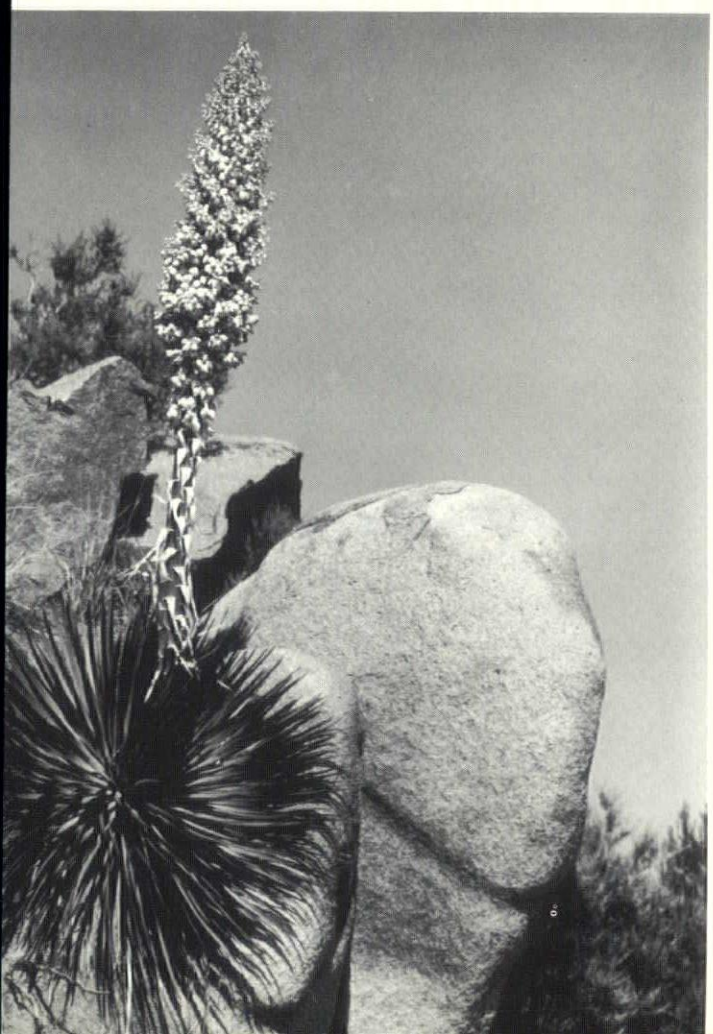
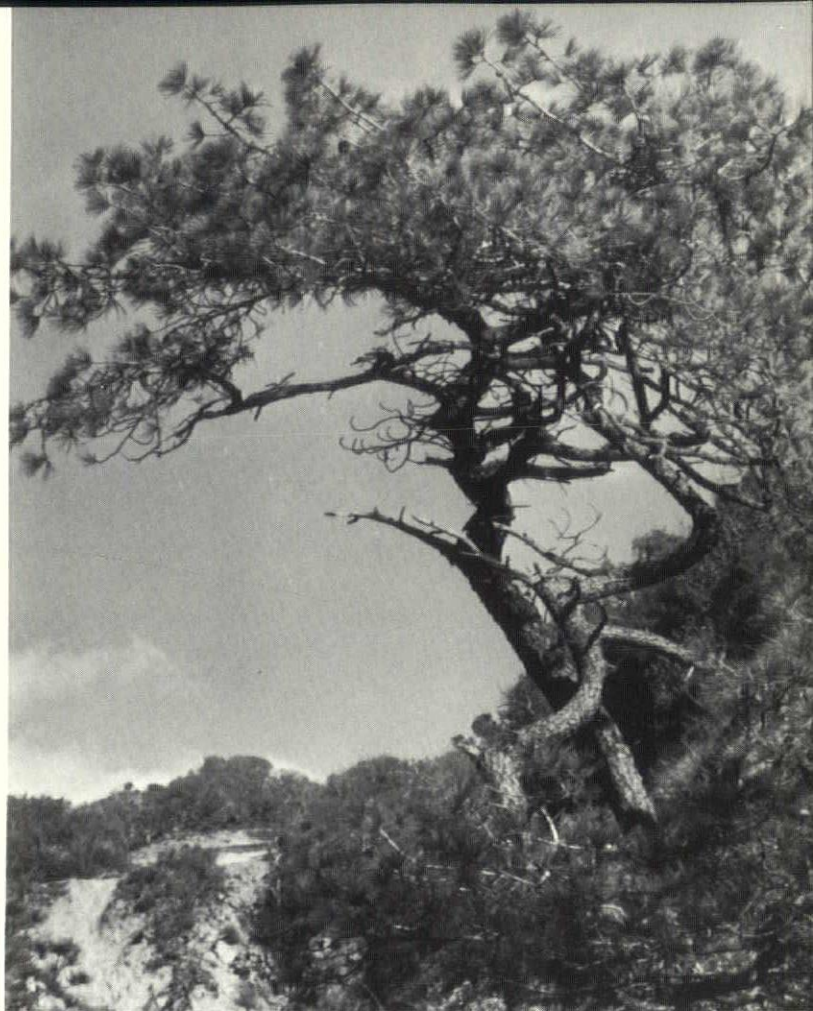
Upper left: Washington Fan Palm

Upper right: Torrey Pine

Lower left: Yucca

Lower right: California Sycamore





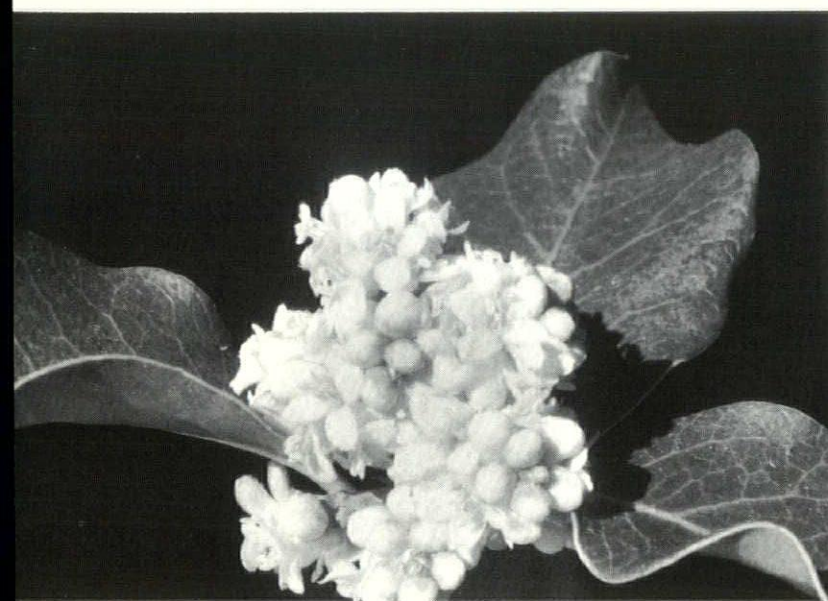




Fremontia



Lemonade Berry



Sugar Bush

are a solution. Native plants are adapted to our long dry summers, whereas many exotics are not. In dry years, natives may be the better for a little extra water; and some may even respond well to considerably more water than they receive in nature. But their being here is proof that they can survive without water and care; and many are damaged by summer watering. Live oaks left in a well-watered lawn or garden, for example, are subject to the attacks of root fungi; and such shrubs as Ceanothus and Fremontia, though at first seemingly do well with summer watering, are soon killed by it. Most natives, in fact, should not be mingled with plants needing frequent watering but should be given an area to themselves, where water can be withheld. In that area, there need be no water problem.

Since chaparral is inflammable, particularly in dry years, houses should not be built right in it. But in areas away from the house, some of the more attractive native shrubs may be spared by the bulldozer. And even right in San Diego, wild areas have several attractive shrubs.

One of the best known is Toyon (*Heteromeles arbutifolia*), an evergreen shrub or small tree bearing clusters of white flowers in summer and many small red applelike berries in winter. Native in many parts of California, it is also coming to be widely planted, both for its foliage and for its handsome red berries. Branches with berries are often used as Christmas decorations; other names for the plant are Christmas Berry and California Holly.

Common in our canyons and elsewhere along the coast of southern California is the Lemonade Berry (*Rhus integrifolia*), a compact evergreen shrub that bears clusters of small pink flowers in early spring, followed by flattened reddish fruits. A refreshing acid drink resembling lemonade is sometimes made from the fruit. This shrub is useful for general planting and also for hedges. The related Sugar Bush (*Rhus ovata*) from further inland in the county, with larger leaves and a slightly different personality, is also recommended.

Another shrub valued for its evergreen foliage, handsome throughout the year, is Islay or Holly-leaf Cherry (*Prunus ilicifolia*), with rather stiff spiny-toothed leaves. The cream-colored flowers are borne in cylindrical clusters in late spring. The fruit looks like a cherry and tastes like a cherry and rightfully so, for it is a cherry: it is good, what there is of it, but it is mostly stone.

Other shrubs are attractive less for their foliage than for their flowers. The Bush Monkeyflower (*Mimulus puniceus*), for example, is a small soft-wooded evergreen shrub common about San Diego, of rather



undistinguished appearance when not in flower. But in spring it flowers freely, with handsome red flowers. Scrambling Penstemon (*Penstemon cordifolius*) is a weak shrub of the coastal area that grows erect or commonly scrambles over other shrubs. The orange-red flowers are borne in spring. The Fuchsia-flowering Gooseberry (*Ribes speciosum*) is a low spiny shrub of the coastal area, whose pendent red flowers recall fuchsias.

Coast Ceanothus (*Ceanothus verrucosus*) is a relatively undistinguished local representative of a large and distinguished group of shrubs, well known to European gardens. Some, like the Lakeside Ceanothus, covered for a brief time with tiny bright blue flowers, stand out on the hillside for an hour of glory, then resume their yearlong anonymity in the brush. The Coast Ceanothus has small thick evergreen leaves and small clusters of white flowers.

Besides the shrubs that may actually be native on your place, others from other parts of the county and the state, now available at a few of the larger nurseries, may be valuable additions to your garden. One of the most striking is the Matilija Poppy (*Romneya coulteri*), whose tall stems bear grayish leaves and very large flowers with crinkly white petals and yellow centers. Though opinions will vary, it has been hailed in Europe as the most beautiful ornamental plant ever to come from California. The common name is from Matilija Canyon, Ventura County, one of the native spots. Dr. Thomas Coulter, of Ireland, first botanist to cross what is now San Diego County, discovered this plant in 1832 on his overland trek from Monterey to the Colorado River and back. Actually, there are two closely related kinds of Matilija Poppy that seem of equal merit horticulturally. They grow in dry gravelly washes and on rocky slopes, in southern California and northern Baja California, not so common now because of removal to gardens. Once established in a suitable spot, they will persist as a permanent source of delight.

Likewise striking is the Mexican Fremontia (*Fremontia mexicana*), native of northwestern Baja California and barely entering San Diego County at Otay Mountain. This is an evergreen shrub whose branches in spring are lined with large golden yellow flowers. The closely related California Fremontia has smaller yellow flowers. Best of all for the garden is a hybrid between the two. These plants are somewhat difficult to grow and, particularly, will not tolerate water in summer. Fremontia was named for its discoverer, General John C. Fremont, early western explorer and first senator from California.

The Torrey Pine (*Pinus torreyana*), of particular interest to San Diegans because of its limited natural



Bush Monkeyflower



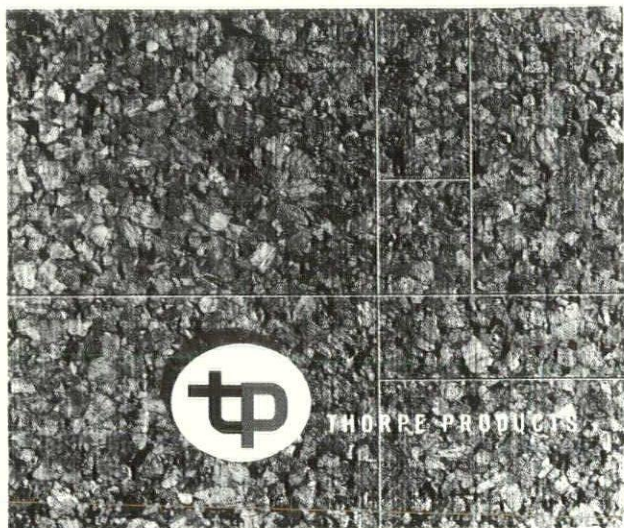
Scrambling Penstemon



Fuchsia . . . flowering Gooseberry



# CORK



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occurrence, may appeal to those who have space for it. It grows quickly and makes a good specimen tree. Other valuable native trees are the Coast Live Oak (*Quercus agrifolia*) and the California Sycamore (*Platanus racemosa*).

Two plants quite different from the usual garden shrub but adding a note of distinction and beauty to the native garden are our native Yucca and Century Plant. The Yucca (*Yucca whipplei*) has dense stemless rosettes of slender but stiff sharp-pointed gray leaves. The white or somewhat purple-tinged flowers are borne in a spectacular cluster on a tall stalk. Each rosette flowers only once and dies, but in those varieties with clustered rosettes, the old rosette is quickly replaced and is not missed.

The Shaw Century Plant (*Agave shawii*), native on Point Loma and along the coast of northern Baja California, has a massive rosette of broad dark-green spiny-margined leaves. Here too the rosette flowers only once but is replaced by offsets. The stocky floral stem bears clusters of bright yellow flowers. The plant is slow to flower, though not so slow as the name implies; and the flowering is a major event in anybody's garden.

A pioneer advocate of native plants for California gardens is Theodore Payne, whose nursery in Glendale was for many years the chief commercial source for many of these plants. Now the Theodore Payne Foundation is planning a nursery and experimental garden to make these plants more easily available.

Two established botanical gardens in southern California are devoted to California plants. In them the garden lover can see native plants adapted to garden use and can learn about their botany and cultivation. In Mission Canyon, overlooking the city of Santa Barbara, the Santa Barbara Botanic Garden displays native plants in a magnificent natural setting. At Claremont, in connection with the Claremont Colleges, the Rancho Santa Ana Botanic Garden is an important center of botanical study. Besides various experimental plots, the grounds, landscaped entirely with natives, include fine displays of wildflowers in season. "Native Plants for California Gardens,"\* published by the Garden, is a very good introduction to the cultivation of native plants, describing and illustrating some of the most promising ones and telling how to grow them.

Is there a dry corner in your garden? Are plants from across the world necessarily best? Look around, and don't underestimate our native San Diegans. □

\*Lee W. Lenz. Native plants for California Gardens. i-ix, 1-166, 101 photographs. Rancho Santa Ana Botanic Garden, 1956. \$3.85.



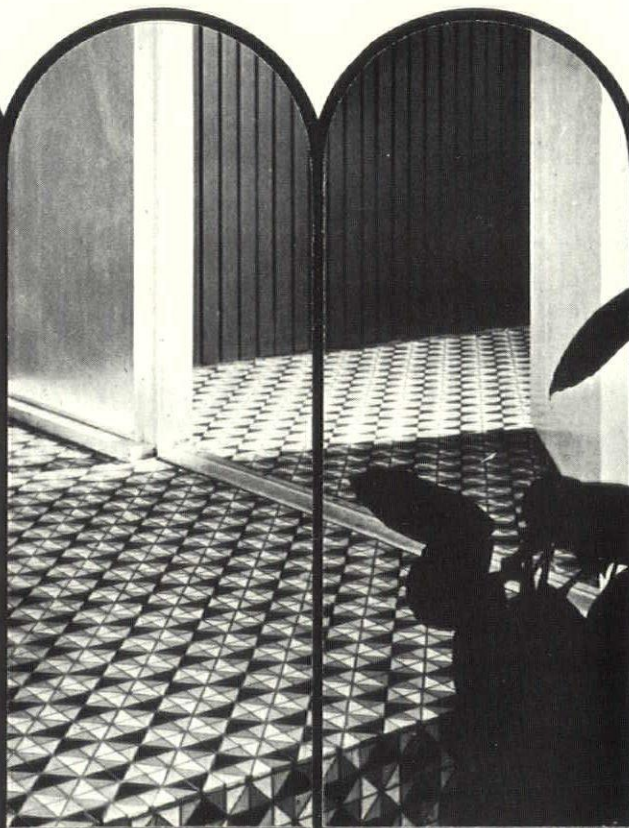


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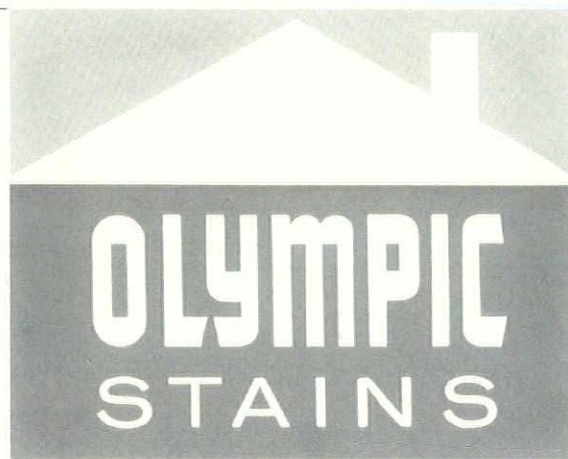
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# Chapter Notes



## DATELINE: PALM SPRINGS

THE RIVIERA HOTEL in the popular desert resort was the site of the 1963 Organizational Meeting of the California Council, American Institute of Architects, for a two-day business session February 21 and 22.

Sacramento architect Albert M. Dreyfuss was elected president of the California Council at this annual meeting of the group's 51-man board of directors. Dreyfuss, who served as vice president of the Council in 1962, succeeds Wm. Stephen Allen, FAIA, of San Francisco as president.

Other officers elected are Ulysses Floyd Rible, FAIA, of Los Angeles, vice president; Donald L. Hardison, Richmond, secretary; David Potter, Palo Alto, treasurer; and Donald E. Neptune, Pasadena, delegate-at-large.

As president of the CCAIA, Dreyfuss is the spokesman for the architectural profession in California, where more licensed architects practice than in any other state. The California Council, AIA is composed

of the 11 chapters of the American Institute of Architects in California with about 2200 members. Aside from his officership in his own Central Valley Chapter of the AIA, Dreyfuss was chairman of the 1962 Metropolitan Development Committee of the Sacramento Chamber of Commerce and is chairman of the Capitol Building and Planning Commission.

Attending as delegates of the San Diego Chapter were Chapter President Ward Wyatt Deems; Vice-President Robert J. Platt; and Director James W. Bird.

## AND THERE WERE OTHERS . . .

IN THE JANUARY ISSUE OF OMNIART, the publishers announced with no modesty and much pride the receipt of the Citation of Exceptional Merit in the December 1962 national competition of component publications. In its exuberance over this tribute, it neglected to mention another California winner of a "Citation of Merit" awarded to the Southern California Bulletin, published by the Southern California Chapter, American Institute of Architects. In the minutes of the meeting of editors and jury from which emerged these awards, are the pithy and entertaining comments of the Southern California Bulletin's editor, Architect Allen G. Siple, Los Angeles, expressing a philosophical approach to the publication of a Chapter magazine worthy of any reader's attention:

"1. *Reasons for writing and publishing a chapter magazine:*

a) To record in well-set type on decent paper the *ever-flowing literature of architecture*, a stream seemingly endless . . . selection of material the main chore of an editor . . . to catch the local breeze in speeches, bar-room talk, etc., without yielding to press releases and big-time blasts which show up in the big-time magazines anyway.

b) To give a semblance of *unity* to a Chapter (in the case of the Southern California Chapter, 850 members) by stimulating, at least, a unified voice.

c) To encourage *communication* between members. Our "Letters to the Editor" and letters solicited on announced subjects have proved to be our best read copy . . . True of any magazine, of course . . . Most of us read the trivia first. (But you have to hold the front end down . . . contrary to Volkswagen philosophy. So I have called on Moses, Shakespeare, P. T. Barnum, Emerson and similar weighty performers to help me on the opening page, followed by some weighty blast by our own weighty blasters: Bill Pereira, Herb Powell, Dean Hurst just to hold the front end down).

d) To *paint the image of the architect* . . . since we have expanded our mailing to a thousand or so VIPs not of the profession. First, to drum home the idea that *architects can still draw*—a waning idea as things

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are going, but easily revivable as proved by our drawings by Richard Neutra, A. Q. Jones, Howard Morgridge and others. Second, to drum on the idea that *architects are people* . . . as proved by small talk, hobbies, and participation in local affairs.

2. *A few negative Dont's:*

a) *No photographs* . . . First off, I am allergic to all photographs (includes all movies, TV, post-cards and AIA honor awards) . . . but aside from personal prejudice, the big-time publications can afford photographic cuts . . . we can't . . . why compete?

b) *No pregnancy column* . . . which infers no obituaries . . . no personal news except the lightest kind of trivia . . . no announcements that J. Bilge Smith has been appointed vice president in charge of ash-trays at the offices of Josephus Blow & Associates, Architects and Inter-Planetary Planners.

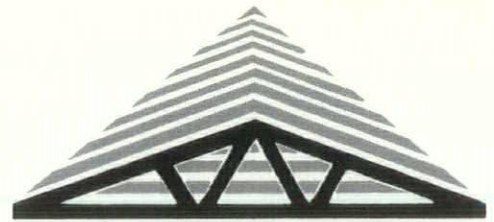
c) No mention or *critique* of new buildings or work of members. This is a serious gap that should be filled. Our town and our civilization need sound architectural criticism. But that must be for others, not for a Chapter magazine.

d) *No stern editorial policy* on professional issues . . . except the very old-fashioned issues. Our editorial policy is silence . . . Wait a bit . . . meanwhile, let's try to relieve tensions on self-created issues . . . Fire when you see the whites of their eyes in the rear-view mirror . . ." End of quote.

It is therefore understandable why the Southern California Bulletin, with Allen G. Siple as editor, received the Citation of Merit for the following reasons: ". . . consistently interesting, amusing and highly readable—obviously the result of one individual's enlightened editorial activity and point of view. Its approach to headline typography is fresh and tasteful, and its use of illustrations is unique." The jury commented further, ". . . outstanding because of its sparkling presentation, its humor, and its underlying seriousness about local architectural affairs. An indication of what can be done with one talented and devoted person devoting almost full time to a publication."

Congratulations to the neighboring Los Angeles Chapter on this well-deserved award, and from reading the Bulletin and Mr. Siple's comments in general is created an awful urge to meet Mr. Siple.

While OMNIART may not agree with all Mr. Siple's principles on publication of a Chapter magazine, this reporter will never, *but never* again clobber up the Chapter notes with the "pregnancy" bits. Anyway, OMNIART is attaining such a subscription list regionally and nationally as well as locally, such items couldn't possibly be of the remotest interest to any but the brave little Chapter of some 160 members in San Diego who have the temerity to produce OMNIART! □



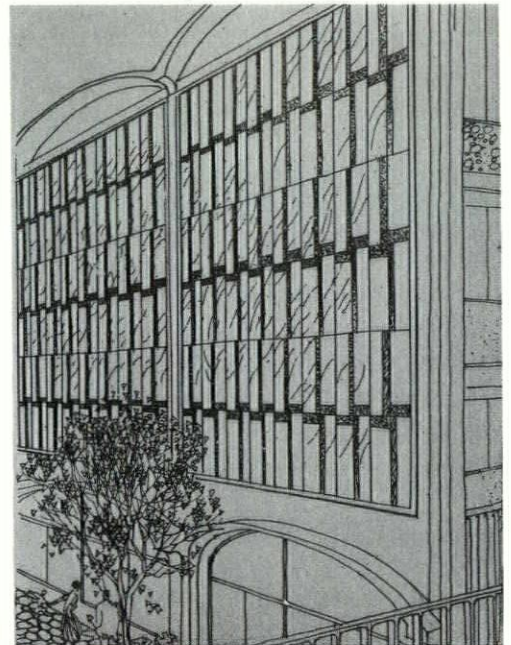
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