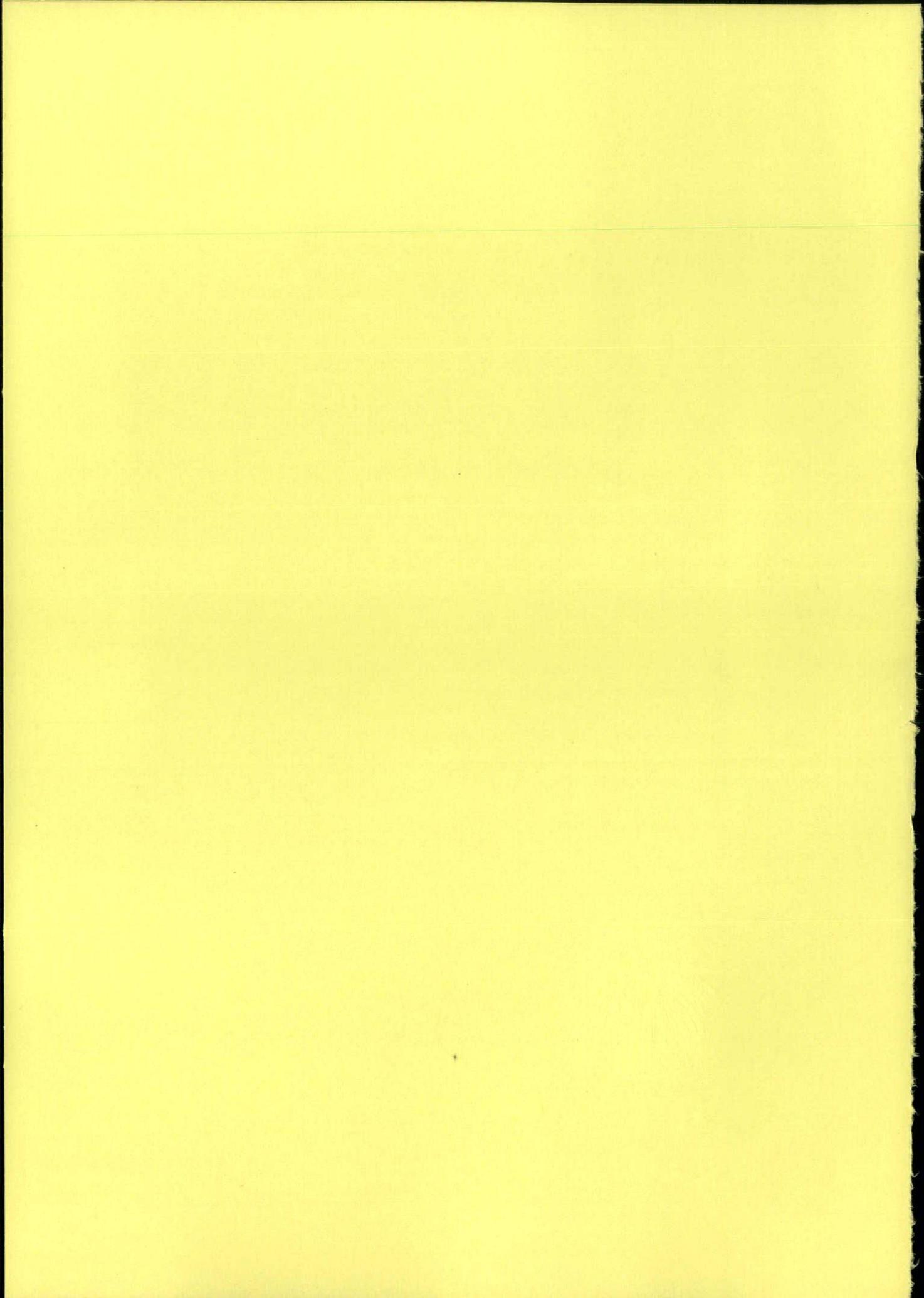


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## Calendar of Events

- 1 film** King Henry V, starring Sir Lawrence Olivier, Old Globe Theater, 8:30 p.m. Information: BE 9-9139.
- 3 film** (Also 10, 17, 24). Comedy Film Series at Sherwood Hall, La Jolla, 8:30 p.m. Information: BE 9-9139.
- 4 parade** Oceaniside Parade (10 a.m.), Fireworks (dusk at the Pier), Coronado Parade (11 a.m.).
- 5 music** Mildred Dillings, harpist, with Musical Arts Orchestra, sponsored by Musical Arts Society of La Jolla, Sherwood Hall, 8 p.m. Information: GL 4-7464.
- 6 art** (Through August 5). Old Master Drawings; 71 European Masters drawings. Fine Arts Gallery, Balboa Park.
- 10 meetings** AIA San Diego Chapter meeting, Bay Room, Bahia Hotel, 6 p.m., "Professional Fees," p.m. Information: BR 2-9121.
- 13 theater** The Magic Basket—afternoon of children's theater, Winnie the Pooh, Sorcerer's Apprentice, 10 a.m. (includes bus tour and program). Information: BE 4-6451.
- 15 concert** An Elizabethan Concert; instrumental and vocal music. Old Globe Theater, 8:30 p.m.
- 16 program** Trek to the Cross marking San Diego 194th birthday, Old Adobe Chapel, Old Town, Park Bowl, 8:30 p.m. Information: BE 9-8122.
- 18 musical** San Diego Symphony Orchestra with guest conductor Andre Kostelanetz, Balboa Park Bowl, 8:30 p.m. Information: BE 9-9139.
- 17 festival** (Through 21). Sun n Sea Festival at Imperial Beach including nautical festival, rough water swim, fishing derby, etc. Information: BE 4-6451.
- 18 musical** (Also 19-21, 25-28). The Desert Song presented by Starlight in Balboa Park Bowl, 8:30 p.m. Information: BE 3-6252.
- 20 festival** (Also 21). Old Mission Fiesta at San Luis Rey, Oceaniside with Indian dances, bar-be-cue, Los Caballeros, etc.
- 21 music** Chamber Arts Quartet sponsored by Musical Arts Society of La Jolla, Sherwood Hall, 8 p.m. Information: GL 4-7464.
- 23 music** All Gershwin Concert with San Diego Pops Orchestra. Earl Bernard Murray conductor, 8:30 p.m. Information: BR 9-2121.
- 23 musical** (Through August 4). Paint Your Wagon with Franklin Lane at Circle Arts Theater, 8:30 p.m. Information: BE 9-8122.
- 24 sports** (Through September 11). Del Mar Turt Club Annual Summer Thoroughbred Racing (Thru September 15). Antony and Cleopatra, National Shakespeare Festival, Old Globe Theater (also The Winter's Tale and A Midsummer Night's Dream) 8 p.m.
- 26 drama** Season opens daily except Sunday.
- 29 lecture** Shakespear in Opera with William Rosecrans, Old Globe Theater 8:30 p.m. Information: BE 9-9139.
- 30 music** San Diego Symphony Orchestra with conductor Earl Bernard Murray and pianist Lorin Hollander, Balboa Park Bowl, 8:30 p.m. Information: BE 9-8122.

# OMNIART



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by JACKSON WOOLLEY

a Necessity

CIVIC ART...

Pedestrian Mall, Pomona, California

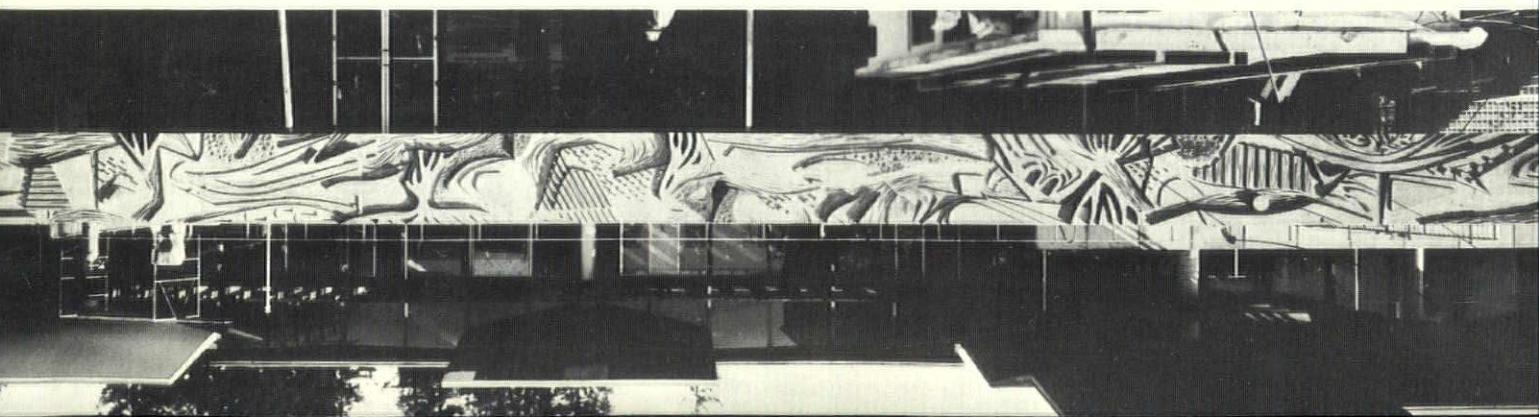
Mosaic inlaid in travertine marble

Fountain mural "Pomona" by Jean and Arthur Ames

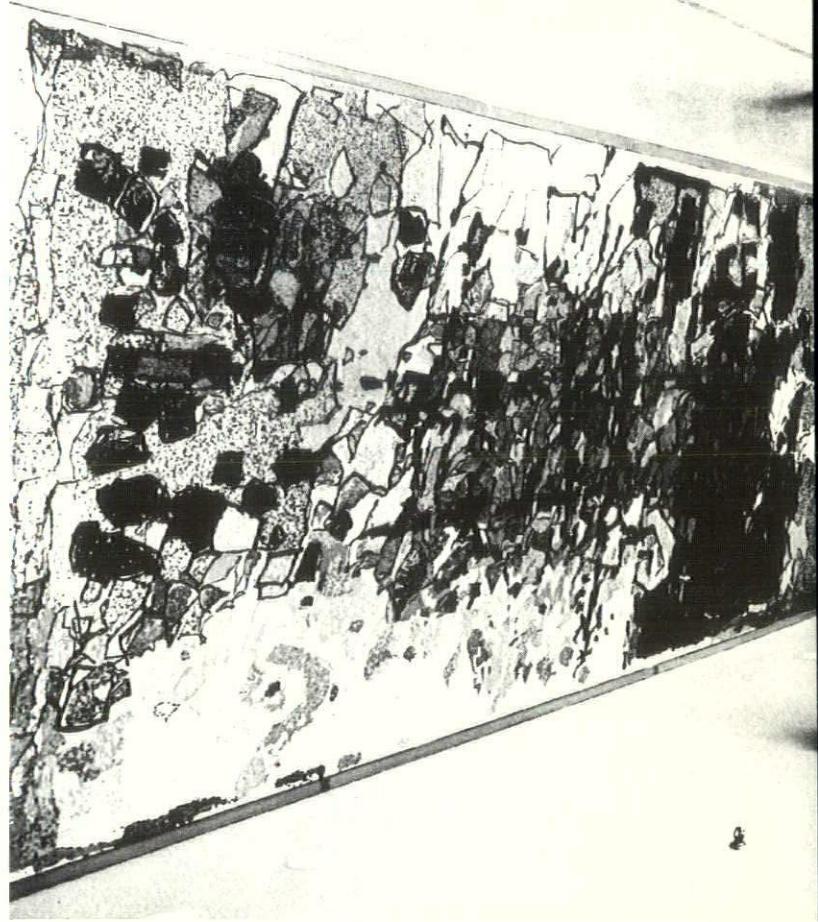
Photographed during construction

University of California at Berkeley

Monolithic concrete relief by Emmy Lou Packard



"The Life Cycle," Gyorgy Kepes (Section)  
Travelers Life Insurance Companies Building, Los Angeles



in the urban environment. To the individual this means a closer relation to the city through objects according to the specifications of large impersonal vi dual human hands, rather than of machines moving more in his scale and obviously the product of individual communities. The increased interest and pleasure and feelings of belonging may even lead him to think in terms of "we", instead of "they", when discussing developments like Centre City.

Too often, in the planning of cities and city structures, the art forms that might be key elements are omitted, considered, if at all, as things that would have been nice to include if money had remained after every thing else was provided for, but not necessary — On the contrary, civic art is a real and basic urban need, commonly recognized as such in most other times and places. It is one of the central factors of a vigorous, fully developed community consciousness. Art in public places, whether provided by the city government, businesses, schools, churches or individuals, expresses and enhances the character of the city and its citizens.

To be truly a part of that entity, art works should be incorporated in the basic plans for city areas and buildings. They should be functional, serving as focal points, and can be seen again and again in varied places the viewer. When the art work is in a public place of course, in the veritably inexpressible impact on lives, of greatest importance of any work of visual arts traffic flow.

To be truly a part of that entity, art works should be incorporated in the basic plans for city areas and buildings. They should be functional, serving as focal points, and can play both as meaningful and worthy by actual assets and true character. Here again civic identity is not just a false front, but is backed up by actual assets and true character. This is fine if the professionals, citizens, and industries. This is fine if the cityscape is not a matter of a pleasant form or spot of color on one hand, and the saving of a few dollars on the other. What is actually at stake is the quality of our lives. As the city grows in size and complexity, of our lives. As the city grows in size and complexity, portions overwhelming. A protective callousness becomes blatant, traffic hectic, commercialism becomes blatant, traffic hectic, unusual violence can be richer and more profound than the usual viewing of art in ranks on museum walls. This experience can be seen again and again in varied circumstances and at different stages of life, the cumulative effect of the increasing need in business, science and cause of the increasing need in business, science and culture, not only for his personal fulfillment, but before a child, especially important in the informal education of this by laws or directives that allow a certain percentage of the construction budget for each public building to works of art. In Puerto Rico this is 2% under \$1,000,000; 1½% above. It is 1% in Paris and in Philadelphia. In such an arrangement, budgetary difficulties result in economies throughout the program, rather than the dumping of art projects.

Can San Diego afford public art? Yes, if it is recognized as an integral part of the city's maturation, and planned and budgeted as such on a par with other features of the program. Some communities handle this by laws or directives that allow a certain percentage of the construction budget for each public building to works of art. In Puerto Rico this is 2% under \$1,000,000; 1½% above. It is 1% in Paris and in Philadelphia. In such an arrangement, budgetary difficulties result in economies throughout the program, rather than the dumping of art projects.

The greatest importance of any work of visual arts is another valuable by-product of art train mall, a fountain in a mosaic mural rather than the dumpings of art projects.

Smaller communities than San Diego manage to finance public art. When Promona created its pedestrian facilities rather than the dumpings of art projects.

"The Life Cycle," Gyorgy Kepes (Section)

Traavelers Life Insurance Companies Building, Los Angeles

A decision regarding the inclusion of an art work in the cityscape is not a matter of a pleasant form or spot of color on one hand, and the saving of a few dollars on the other. What is actually at stake is the quality of our lives. As the city grows in size and complexity, portions overwhelming. A protective callousness becomes blatant, traffic hectic, commercialism becomes blatant, traffic hectic, unusual violence can be richer and more profound than the usual viewing of art in ranks on museum walls. This experience can be seen again and again in varied circumstances and at different stages of life, the cumulative effect of the increasing need in business, science and culture, not only for his personal fulfillment, but before a child, especially important in the informal education of this by laws or directives that allow a certain percentage of the construction budget for each public building to works of art. In Puerto Rico this is 2% under \$1,000,000; 1½% above. It is 1% in Paris and in Philadelphia. In such an arrangement, budgetary difficulties result in economies throughout the program, rather than the dumping of art projects.

San Diego has a fountain in a mosaic mural rather than the dumpings of art projects.

Government for persons of well-developed creative cause of the increasing need in business, science and culture, not only for his personal fulfillment, but before a child, especially important in the informal education of this by laws or directives that allow a certain percentage of the construction budget for each public building to works of art. In Puerto Rico this is 2% under \$1,000,000; 1½% above. It is 1% in Paris and in Philadelphia. In such an arrangement, budgetary difficulties result in economies throughout the program, rather than the dumpings of art projects.

San Diego has a fountain in a mosaic mural rather than the dumpings of art projects.

"The Life Cycle," Gyorgy Kepes (Section)



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it is intended. Feel free to call upon our lighting staff for counsel on footcandle requirements. Many footcandles are required helps the designer specify lighting adequate for the purpose. In how many footcandles 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.



The Community Concourse is a reality because in spite of sincere and well-founded differences in ultimate loyalty combined their energy and resources in order to insure its completion. Another small but equally significant example of cooperative civic participation is the Fifth and C Project Committee of the San Diego Chapter, AIA, has been preparing a program and schematic plan for the revitalization of the four street blocks interests at Fifth and C Streets. It all started when Phillip Walling James Bird, then Planning Department suggested to the City's City idea rather than standing on the sidelines AIA might well contribute some constructive aid to the Center City's growth and backed up by resolute citizen determination that it be constancy upheld.

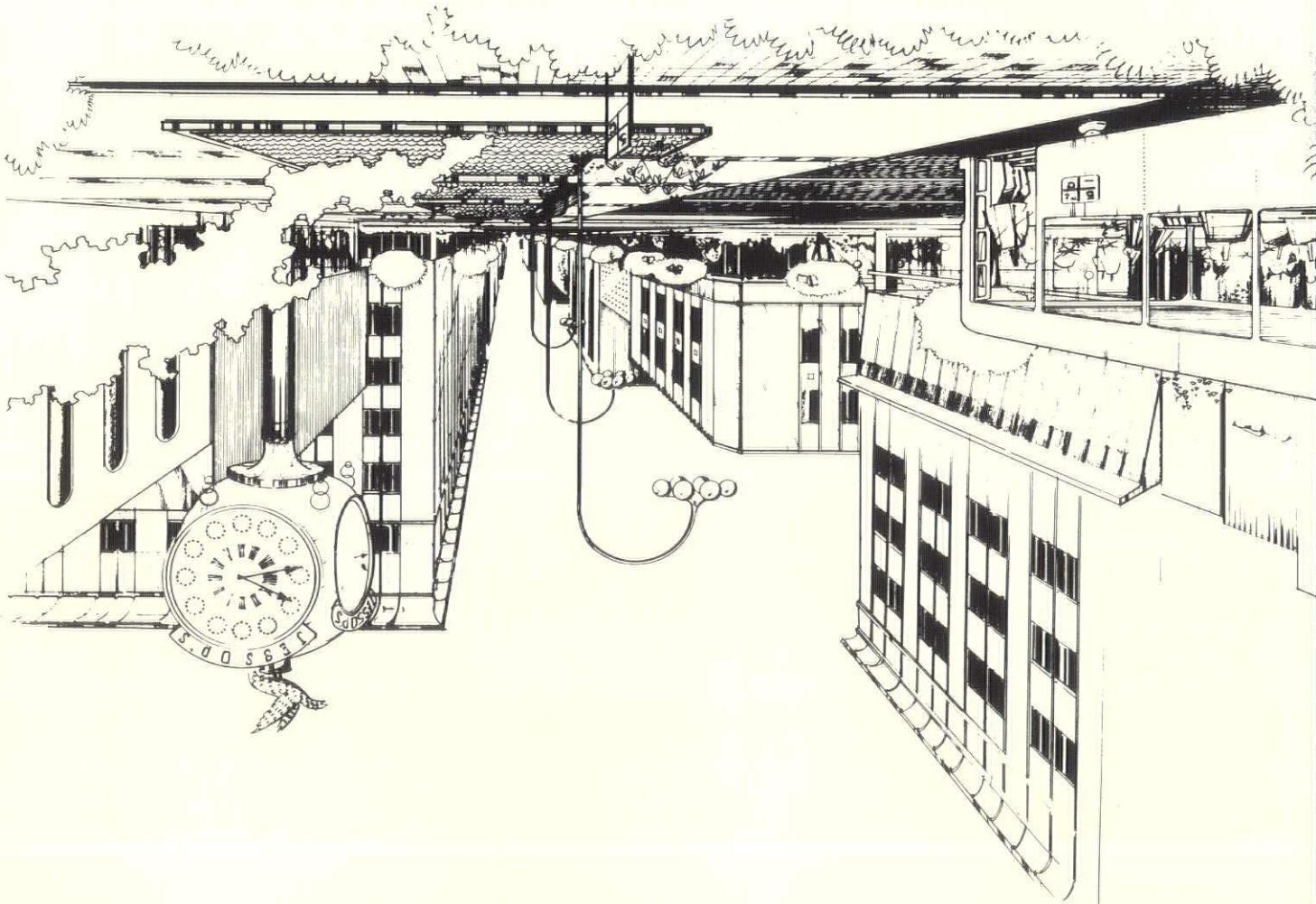
There is a growing acceptance of the need for a firm definitive plan, encompassing all aspects of the City's growth and encompassing all aspects of the firm definitive plan, encompassing all aspects of the City's growth and backed up by resolute citizen determination that it be constancy upheld. The slumbering spirit of cooperative civic participation is awakening in the hearts and minds of our citizens. The prospects for a great city are better now than at any other time in our history. The slumbering spirit of cooperative civic participation is awakening in the hearts and minds of our citizens. The prospects for a great city are better now than at any other time in our history.

The awakening of the hectic mushrooming of the suburbs, the hulter-skelter growth by explosion, and the hesitation in spite of the hectic mushrooming of the suburbs, the awakening of the hectic mushrooming of the suburbs, this is a wonderful thing is happening in San Diego; this,

by ROBERT MOSHER, AIA

## OUR CITY'S RETURN . . . A Focus on Fifth and C

*View of proposed pedestrian-bus "greenway" facing north from Jessop Clock. Patterned paving and plantings create separate areas scaled to the pedestrian.*



Committee's progress at each step of the work. And Traffic Department were kept informed of the traffic and circulation patterns that all adjacent traffic important, certain assumptions had to be made. Most important, in this connection, was it was assumed that all free-way system as it will be when completed. In this way the knitting of the entire complex with the financial, cultural, entertainment, and civic facilities, in the core area, the integration of all businesses, facilities, the re-organization of public transportation facilities and re-direction of traffic and parking facilities included the General City Plan of street enterprises.

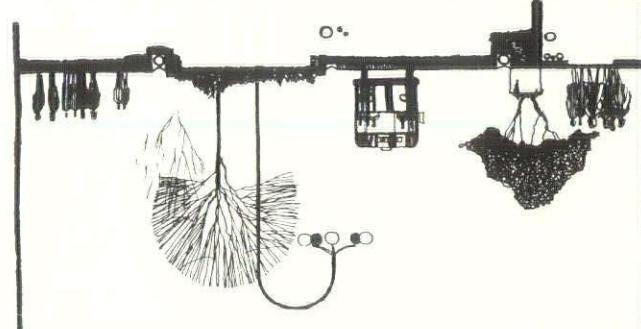
4. To take into account all aspects of the city's plans, elements which will attract shoppers and businesses will all be important factors. The Committee, therefore, has placed a great deal of emphasis upon those of both the public facilities and private business, as the ease of arrival and departure, and the quality as the ease of movement within the area, as well as the ease of movement of the environment of the City. The charm and quality of the environment of the Project will obviously be predicated upon the ways serving Downtown). The ultimate success ofency vehicles in the area (since there are no alleys of retailing buses, delivery trucks and emergency vehicles within the limits imposed by the necessary movement within the widest possible freedom to pedestrian enterprise.

3. To give the widest possible freedom to pedestrian traffic to which people will be drawn to the heart degree to which people will be predicated upon the Project will obviously be predicated upon the ways serving Downtown). The ultimate success of the event," combined with formality and refinement generally as the quality of gaiety and a "sense of movement within the widest possible freedom to pedestrian traffic to the combination.

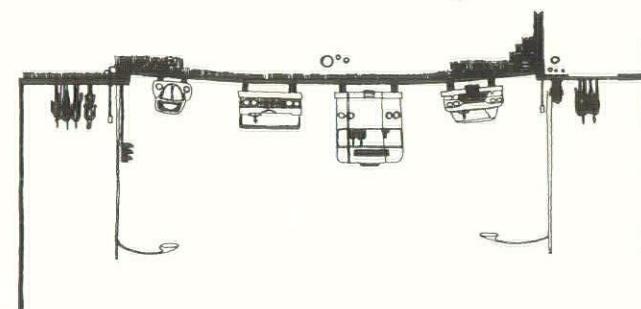
2. To create a truly urban character. This was defined financially as the quality of gaiety and a "sense of the event," combined with formality and refinement generally as the quality of gaiety and a "sense of movement within the widest possible freedom to pedestrian traffic to the combination.

1. To develop a plan that would be economically feasible, and at the same time suggest a really significant step forward. This ruled out the extremes of either too much or too little. To suggest an ultimate immediate action. Early in the meetings of the Committee it was agreed that the objectives of the Program should be as follows:

Proposed street profile indicating plantings, bus-way, and pedes-

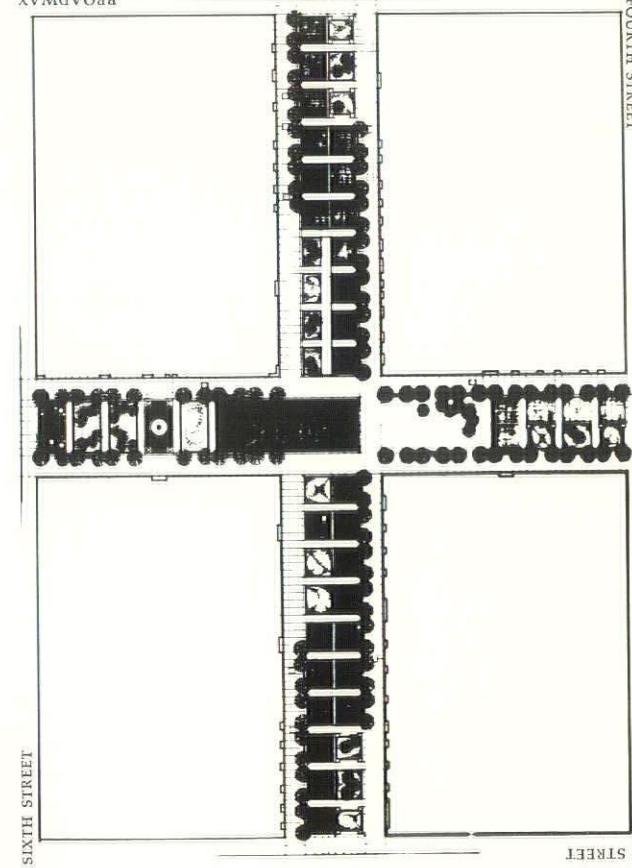


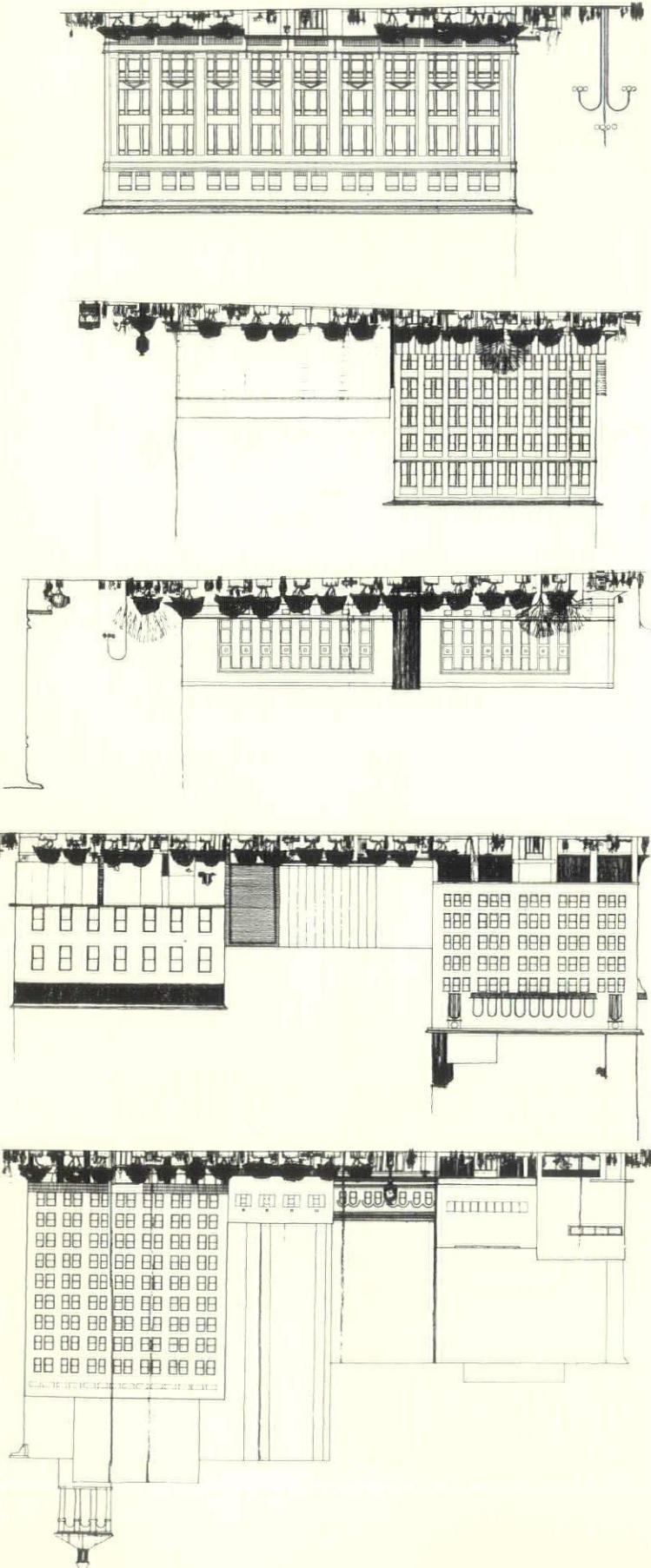
Existing street profile



Proposed plan shows paving and planting laid out to allow the flow of pedestrians through the area. Motor traffic limited to buses, emergency vehicles and service trucks.

broadaway



*Proposed street elevations*

*These are the people who worked on the Project . . .*

The Fifth and C project is only begun. There remains a great deal of work and cooperation to make it a reality, and when completed it will be only an indication and guide to the greater effort. However, it is a start, the significance of which is that the local architecture, in company with the City and business concerns, is significant. The City and business concerns, in fact, have contributed greatly to a constructive program.

Work on the schematic drawing phase of the Project has now been completed and the Program written. Most gratifying of all has been the unduplicated response on the part of the Chapter members who have been asked to help, the assistance given the Committee by San Diogenes, Inc. This is the kind of complete community enterprise that will insure that the City has a chance to develop its resources to meet the immediate challenges of the present and future.

The Fifth and C project is only begun. There remains a great deal of work and cooperation to make it a reality, and when completed it will be only an indication and guide to the greater effort. However, it is a start, the local architecture, in fact, has contributed greatly to a constructive program.

James Bird  
Loch Crane  
Ward Deems  
C. J. Paderewski  
Eugene Gertz  
C. J. Robert Mosher  
Harold Sadler  
Eugene Gertz  
C. J. Paderewski  
Ward Deems  
James McKim  
Paul McKim  
William Lewis, Jr.  
Frank Hope, Jr.  
Eugene Weston, III

Kahn had brought the comedienne south. As a musical play "Wildcar" is pretty mediocre. As a vehicle or means of getting Martha Raye on stage in San Diego, probably it is as effective as anything available. Additional members such as Keith Andes, Edith King and John McCook show up favorably. But most of the audience left the musical whistling "Hey, Look Me Over!" and being thankful that Yale

that is intimacy, seems never completely grasped.

The theater interior boasts a new acoustical ceiling, new sound, lighting and air conditioning systems. All of this does much to alleviate past problems though cast members still dash frantically up and down aisles for costume and scenery changes and the basic purpose of theater-in-the-round,

portraits of San Diego greats.

The atmosphere established by Toulouse-Lautrec prints and charcoal sketches, featuring waitresses and a musical combo. Striped jacket ushers of tables, set designer Al Goodman's La Ronde Bar with adjacent room the theater is set in a room which adjoins to the theater and connected to the fountain bubble away at the entrance to the theater which is approached by both conventional and valet parking. Inside and connected to

Three fountains call a "concrete igloo" to a "comfortable, convenient and expanded facility."

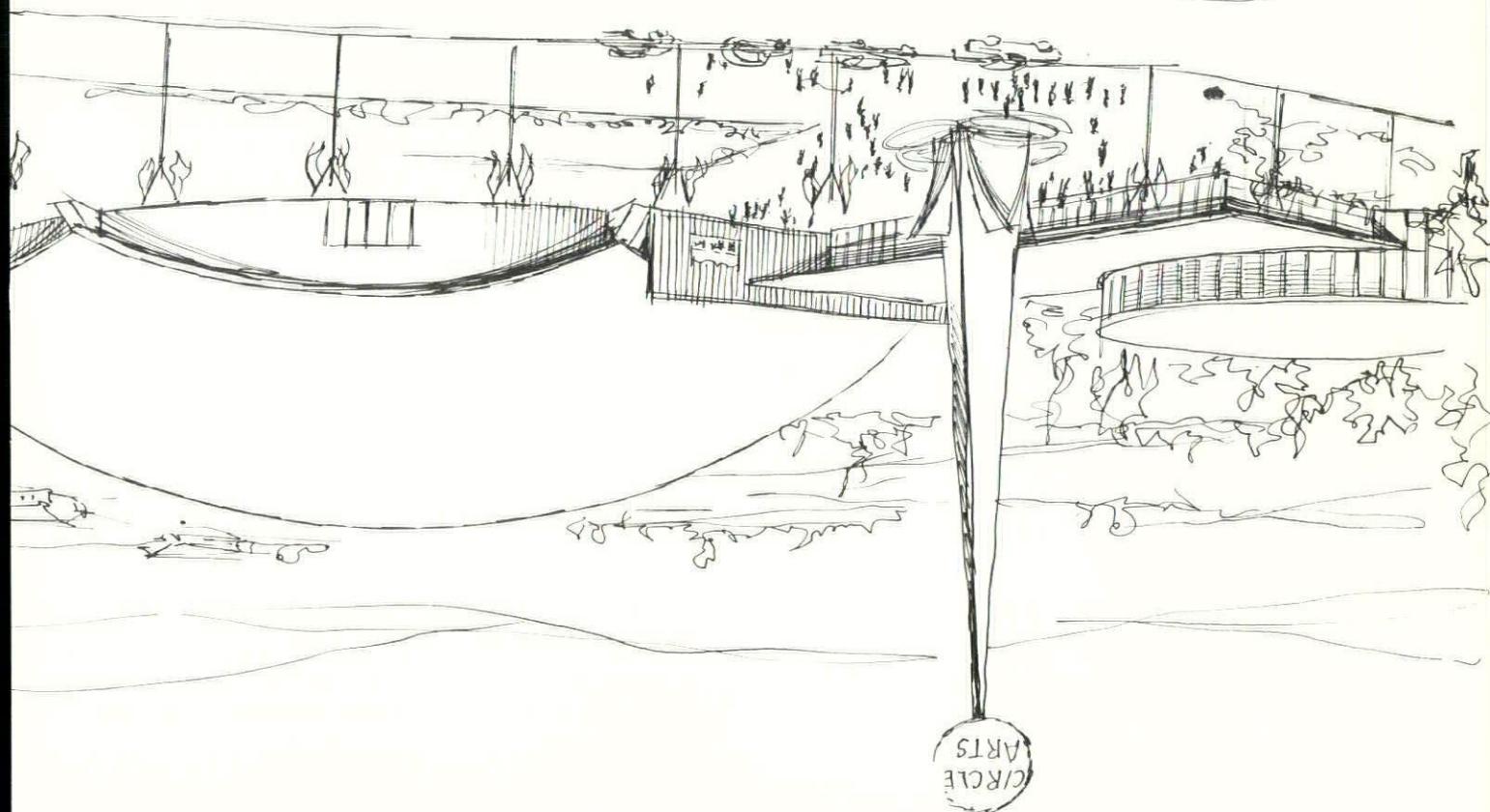
Building changes for 1963 resulted in a metamorphosis from what owners

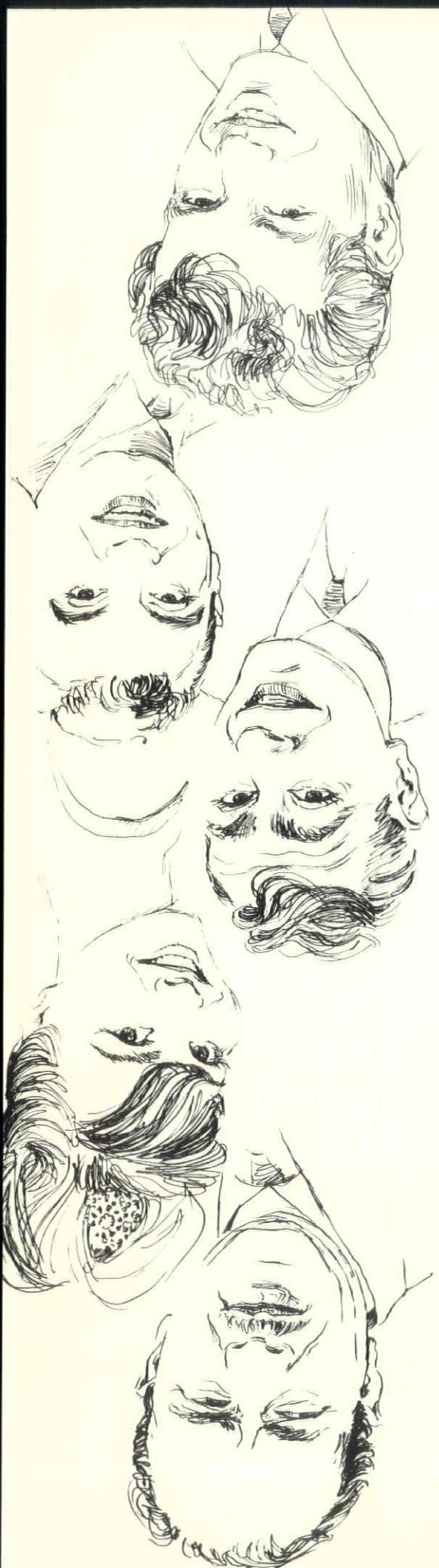
Lane, Franke Avalon and Giselle Mackenzie. Song, with Pat Suzuki. To follow will be four musicals with stars Franke midway between "Damn Yankees," with Shelly Berman and "Flower Drum Follow, and at the publishing of this article, the theater will be somewhere car," with Martha Raye, "Carousel," with Ann Jeffreys and Peter Palmer will

the new Circle Arts theater at the time of this deadline is presenting "Wild-

by THOR OLE SVENSON

## TickeT Tape ain't Spaghetti . . .





Miss Raye cavorted about the circular stage, pranking and pratfalling, burlesquing her audience, herself (the famous mouth and peccoral protuberances), her script—and therein was the show. For several decades now Mar-a-Lago's broad comedy has been slapsstickling a grim world and delighting those fortunate enough to be hit by her well aimed glides and preposterous antics.

It's difficult to cast this show in your mind with anyone other than Lucille Ball or Martha Raye and so here illusion that she was anyone other than the famous comedienne and anyway, that was more than sufficient. The "star" system or big name celebrity which Circle Arts uses, obviously did much to save this show. It will probably do much, too, to save those musicals already familiar to Stratilights-goers such as "Can Can," "Anne Get Your Gun," "Flower Drum Song," and "Damn Yankees."

There was a time when musical comedy in San Diego meant the Wegeforth Bowl. This was community theater at its rawest; also the days when year round the Old Globe functioned similarly. In 1958 the Old Globe decided to bring in an "equity" company and this effected a marked increase in the quality of the productions. In 1960, Stratilights, too, reorganized. Simultaneously the professional company of Circle Arts opened with "West Side Story." Theatregoers locally smiled at the jumped Stratilights' claim some three seasons ago. The acknowledgments in the "Wildcat" program lists both Stratilights and the Old Globe which suggests a truce or at least a realization by both companies that co-existence might be possible.

Yet here is and always has been a pursuit of separate artistic ends and possibly the realization of this has brought about the present unity. Former general manager Lou Robin indicated that he felt San Diego was too small a town for two companies. If this is true, one of the two attitudes toward the importance of stars will survive after what has been in the past years a rather bleak box office for both.

The Old Globe has a professional company in the summer and casts locally through national subsidy and without this the years ahead look rather dreary the theater as presently envisioned could be maintained financially only up a dramatic offering fit for the gourmet. Yale Kahn has supplied the frosty who has shown local audiences that given the right ingredients he can cook for drama.

Ernest Sarmiento, director and producer at the New Circle Arts, is a man of both. The question now is whether San Diego wants community musicals offered by the four shows of Stratilights or the splashy and sophisticated comedies of both. This is neither family nor community theater though it does embrace some of both. With the resulting atmosphere of festivity, theater, or at least night club, up a dramatic offering fit for the gourmet. Yale Kahn has supplied the frosty who has shown local audiences that given the right ingredients he can cook for drama.

of painters who came to Taos and Santa Fe after World War I is difficult to suggest that an environment has intellectual capacity, but it is reasonable to assume that in certain contexts it can stimulate intellectual activity. This seems more the case of the second group

It is difficult to suggest that an environment has

to exploit!

able and this situation was one they didn't hesitate to do so. In short, this first group of artists realized that the Santa Fe and Taos environment provided a subject matter that in the commercial sense was highly profitable. Santa Fe Railroad which extensively exemplified by the three year span. Though this is an exceptional case here was a consistent market as exemplified by the three years of his canvases over and fifty thousand dollars worth of his canvases from the far West. Walter Ufer sold one-hundred collectors. The painter Walter Ufer sold all Western heir works were the only acceptable source of art painiting achieved a solid popularity which resulted in a quite sizable producer for a number of these artists. The mentioned that prior to World War I this style of painting in idealistic images of the past. It should be security in those viewers who habitually find solace and by for those people which resulted in a romantic illustration a splendid people being focused on this resulted in too much attention being given to the majority of artists in this group." Of course the majority was noble savages was the characteristic attitude of the exuberance and a romantic vision of the Indian he goes on to indicate: "A blend of sincere humanity became irreducible.

Today we see in these Indian subject paintings an overt sentimentality which is partly due to the fact that made itself felt on the single powerful force of idealism as the primary purpose of art." However, it is no reason to doubt that this sought-after became irreducible.

There is no doubt that this sought-after lucid and explicit. And, when combined with the reality of his world as subject matter, this environment and what these early painters assumed to be the reality of these artists. And, when combined with the Indian country was probably the single most powerful force that made itself felt on the canvases of the majority of New Mexico who wrote the book which accom-

pany, the qualities that perpetuate and sustain artists, scape, the formal aesthetic elements of this regional landscape, so avidly seeking.

The region possessed a rich visual panorama that could not be found elsewhere. And, what was more, all of it seemed to contain that "fresh material" they were

To this group, as well as to the more sophisticated and scale offered limitless possibilities for the painter. Here was a landscape whose unique characteristics vast, ancient, mysterious and timeless environments, under the spell and enchantment of the "place", . . . a menchein, E. Irving Couse and Bert Phillips fell of the early arrivals such as Joseph Sharp. Nearly all denial luck in discovering New Mexico. Nearly all these were their aims than acci-

If these were their aims they had more than accidents of health and pleasant place to work. In addition, they were seeking fresh material and a practical way, they were insulated from "civilized" progress, and, in a more vanishing period that was at that time still relatively to document and record all worthwhile aspects of a things. In addition, they were also motivated to attempt to attract by the picturequeness of their surroundings naive enthusiasm for their subjects and were genuinely closest to nature. "This group had a great if somewhat thought that the best in man is found where he lives to the philosophy of Jean Jacques Rousseau and his to paint the Indians from a viewpoint somewhat the romantic artist-luminator group whose aim was into two groups; "The first, always the largest, was might yield to its conditions. Coke divides the artists toward the region as well as the extent to which he upon him, however it does suggest the artist's feeling artist came to Taos and Santa Fe. Knowing why the migration to Taos and Santa Fe. Knowing why the three were a number of reasons for the artist's him and his art in a cause-effect manner.

There is also a parallel text on the art of the Taos and Santa Fe region and it is upon his research that the environment must include any external stimuli or characteristic that can be related to sense that it affects the artist must in the mental case will ultimately rest. Environment that the region and it is upon his research that the environment most definitive text on the art of the Taos and Santa Panies the exhibition and uses its title, has provided a panel, however Van Deren Coke of the University to practice.

The evidence for this case has been difficult to environmental worked upon the artists who came there ure of the influence a particular New Mexican regional tion. They are also intended to be viewed as a disclosure, than a simple straightforward historical selection, work than these paintings and this graphic piles, here is more to these paintings and this graphic Arts' Environment 1882-1942." As the title im- Art Center in La Jolla titled; "Taos and Santa Fe: The presented for analysis in the current exhibition at the Art Center in La Jolla, however Van Deren Coke of the University worked upon the artists who came there ure of the influence a particular New Mexican regional

A CASE STUDY BY DONALD BREWER

## The Artist's Environment

found in any other place in America." □

The environment of New Mexico was forceful and dominant. The artist could no more ignore its physical presence than he could be indifferent to the deep mysticism of the Indian culture. Coke's final words bear repeating, "After the balance sheet on Taos and Santa Fe has been totaled, there remains a degree of the inexplicable. An intuitive response was felt by the earliest and latest arrival. It is formed by a summation of the timeless land and patient people who unconsciously communicated a feeling for life, that while it may be anarchomistic, nevertheless offers the artist a sanctuary for personal development unlike that found in any other place in America."

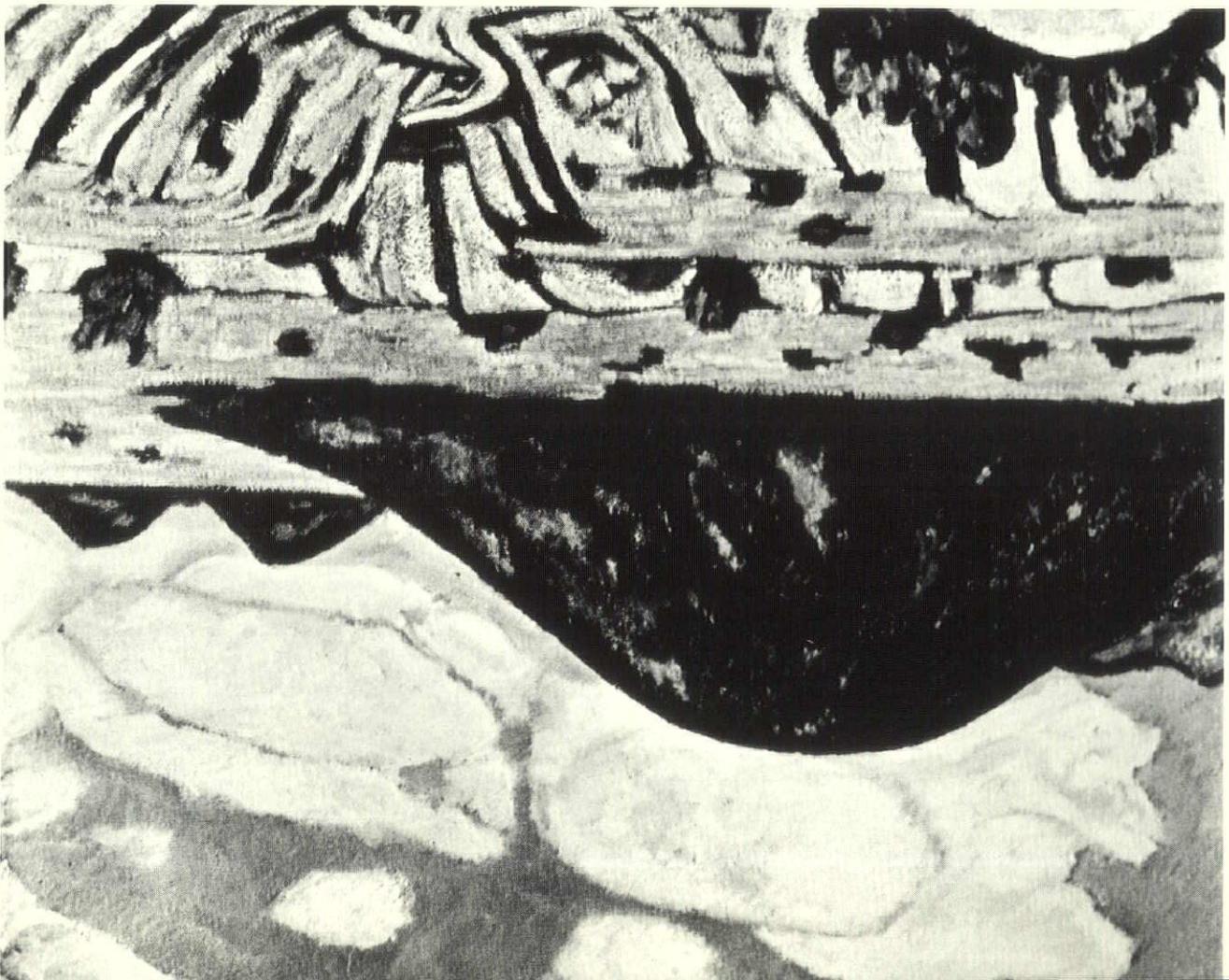
The mainstream of their fellowship men."

from the mainsteam of their fellowship men"

were no longer plagued by a feeling of separation from the mainsteam of nature and man.

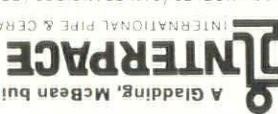
"As such, they were a major place in the local society. "As such, they were relatively small populations, these towns gave painterly and inexpensive, but by virtue of isolation and simple life only was living world." In Taos and Santa Fe not only was alien fort and provided a united shield against common comphes and techniques, the painters who frequented these art colonies afforded each other common com-

Marsden Hartley: *Landscape, New Mexico 1920. Oil*



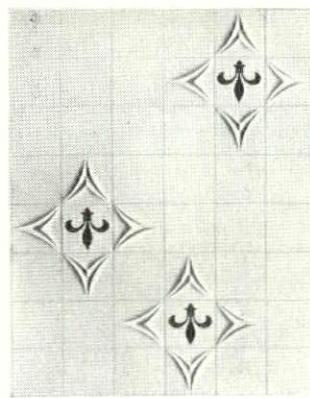
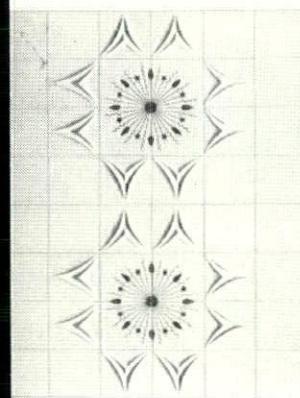
than centers. Van Doren Coke affirms this point in groups associated with the more complex cosmopolitan groups having a longer professional life than similar groups. Likewise this isolation resulted in these artists into groups characterized by dynamic intensity to these artists to coagulate the more serious of these and helped to eliminate distracting influences and tended to eliminate isolation of this region. In another sense, the relative isolation established in their association with the New Mexican ideas were not repelled but were even more strongly appealed to the mountains of Cézanne and these apparent the complicated theories of Cézanne were plied to organic shapes of nature and man. "Here most new vocabulary where geometric measures were applied became centers for artistic experiments in a colonies because centers for American art Hartley and Raymond Jonson, the New Mexican artist Nordfeldt, Andrew Dasburg, John Marin, Marsden Pioneriring modernists in America art as B. J. O. this theme was gradually exhausted." Led by such led subject matter replaced the favor for Indians as from who Coke's people and land." "Varied personality of New Mexico's people unique phasizing form as a means of revealing the unique from one emperors, "perpetrated" a shift Marsden Hartley: *Landscape, New Mexico 1920. Oil*

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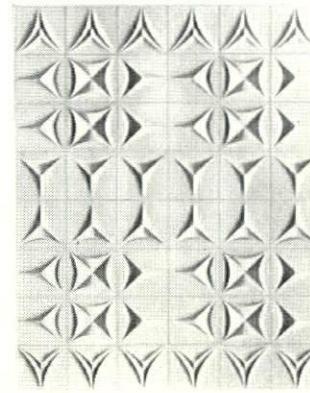
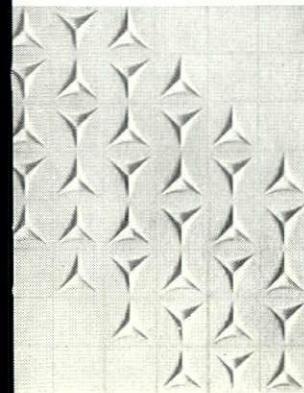


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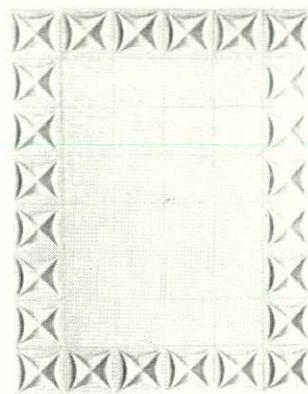
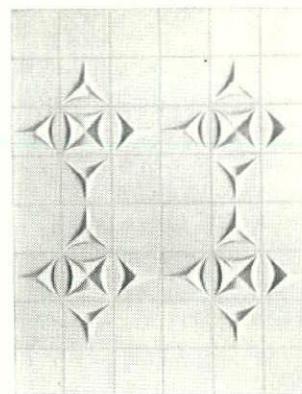


Combining Contours with decorative tile gives you almost unlimited opportunity for subtle duend designs. That is Contours No. 2 below left with Fleur de Lis. At the right Contours No. 2 with Sunburst.



More complex effects are readily attained with Contours Nos. 1, 2 & 4 provide the intricate designs shown below left, while for that at the right, only Contours No. 4 is used.

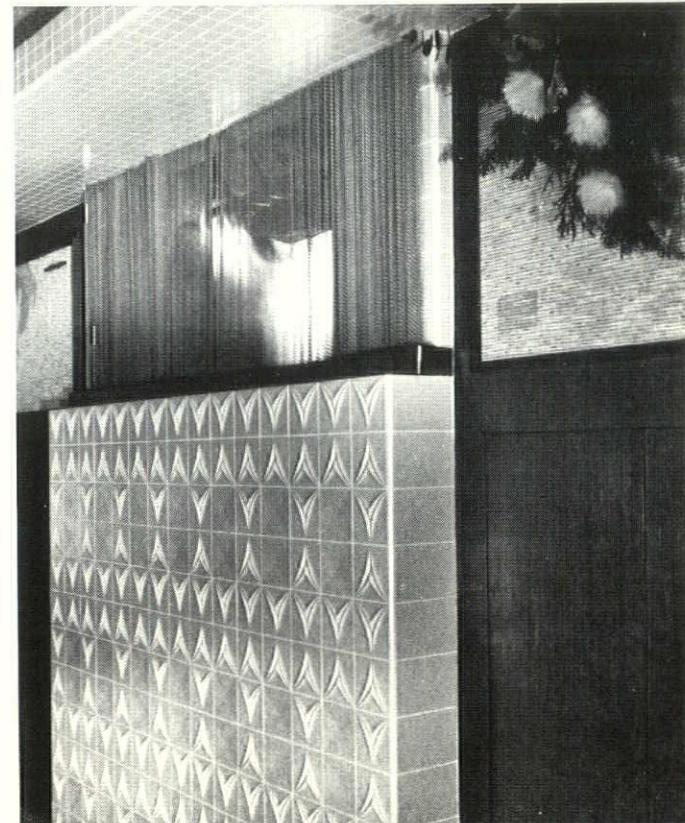
Simple three-dimensional patterns can be developed in almost endless variety. Above left, Contours No. 1 is used alone; right, it combines with



Contours, Los Angeles. Dramatic contrast is achieved with wood, plastic, cloth, or metal. James Hamilton, in the home of Mr. and Mrs. James Scored Tile pictured of Franciscan Hermosa the smooth earth with other tile, such as Contours contrasts pleasantly with other tile, such as patterns create striking three-dimensional effects. Franciscan Hermosa Contours, raised and incised treatment that help achieve a bold new look!

It's Contours, a new Franciscan Hermosa Tile. What opportunities it gives you for new types of surface treatments it helps you to achieve a bold new look!

## Dramatic new "wrinkles" in tile treatments



The late Alice Craig Green, whose salty vocabulary might have been gleaned from the bars of Ny-  
ing disagreeable.

The tempo was set by our chairman, who was wild  
thoroughly loved to disagree without necessarily be-  
yed, unpredictable as a Boxer puppy and a man who

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yed, unpredictable as a Boxer puppy and a man who

During our meetings we read a great deal; our own  
work and others'. We discussed contemporary litera-  
ture. But most of all, I remember, we fought. We  
didn't throw things, unless one includes verbal barbs,  
but nonetheless we fought.

Curtis Zahm and Jeff Boehm, writers who lived in  
Artist, Ettilie Wallace, Poetess and newspaper woman,  
sculptor and historian, Eli Jacobson, practical psychi-  
atrician, Craig Greene, who wrote true romances, Donald Hord,  
Craig Greene, who wrote true romances, Donald Hord,

was such an unlikely conglomerate as the late Alice  
In my group (which seemed to meet every week)  
already colorful facets.

With these preliminary facts started a more relaxed  
and hence accurate look may be taken at the A.A.C.,  
and though it must be admitted by this author that both a  
decade and occasional nostalgic, late hour, reminis-  
ences with former members will somewhat color the  
centes of Man Ray.

Each of these groups had its own internal meetings,  
then there were meetings between related groups  
("Which probably heightened the sense of collabora-  
tion"—Rucco), also, general membership meetings  
(parties!) and public presentations such as a program  
by the modern dance department from U.C.L.A., the  
decade and occasional nostalgic, late hour, remini-  
cences with former members will somewhat color the  
centes of Man Ray.

Small.  
theater—Betty Crates Dennis; and music—Arnold  
Fayman; cinema—Lilia Gonsalez; photography—  
Ruth Fayman; painting—Dan Dickey; dance—  
Lloyd Rucco; painting—Dan Dickey; architecture—  
Ilse Rucco and later Margaret Price; crafts  
modem day muses, and included the following: crafts  
groups were presided over by elected chairman,  
Ferris as program and publicity chairman respectively.  
Treasurer Arnold Small, with John Olson and David  
vice-chairman Fred Hock, secretary Margaret Price,  
The general officers included chairman Lloyd Rucco,  
(dance) with four, to the largest (music) with twenty.  
The Council was composed of various groups whose  
membership seemed to vary in size from the smallest  
to the largest (music) with twenty.

THE Council was composed of various groups whose  
members were more conscious and integrative local effort toward a more conscious and  
complete expression of contemporary life, the Council  
has brought together representative artists who are  
active in the following arts: music, theater, dance,  
architecture, industrial design, crafts, writing,  
photography, painting, and sculpture."

Unlike a tree and truth, it was unable to sustain its  
youth, and one day when it fell flat and exhausted its  
face, everyone was just too tired to pick it up.

The invitation extended to those selected for membership  
in the A.A.C. said: "In order to stimulate and  
bring up to that time or experience San Diego had known

wheels and made more artistic temperatutes rise, than  
elicited more comment, caused more cultural car-  
its slightly more years existence (circa 1948)

San Diego had known up to that time or experience  
But it was a wonder and nothing less! And during  
since.

Hoss Shay, was not spawned on a terrible earthquake  
day, nor was it built from necessary select timber or  
steel, but it ran out of their wits,—

Having people out of their wits,—  
Scarring its members into fits  
Will tell you what happened without delay,  
And then, of a sudden, it—ah, but stay,  
It ran two years and a couple of days  
That flourished in such illogical ways  
Have you heard of the wonderful C.A.A.  
A parody of the Boston autocrat seems  
regardless. The A.A.C. (poetic license necessitated  
C.A.A.) or Allied Artists' Council, unlike the One-

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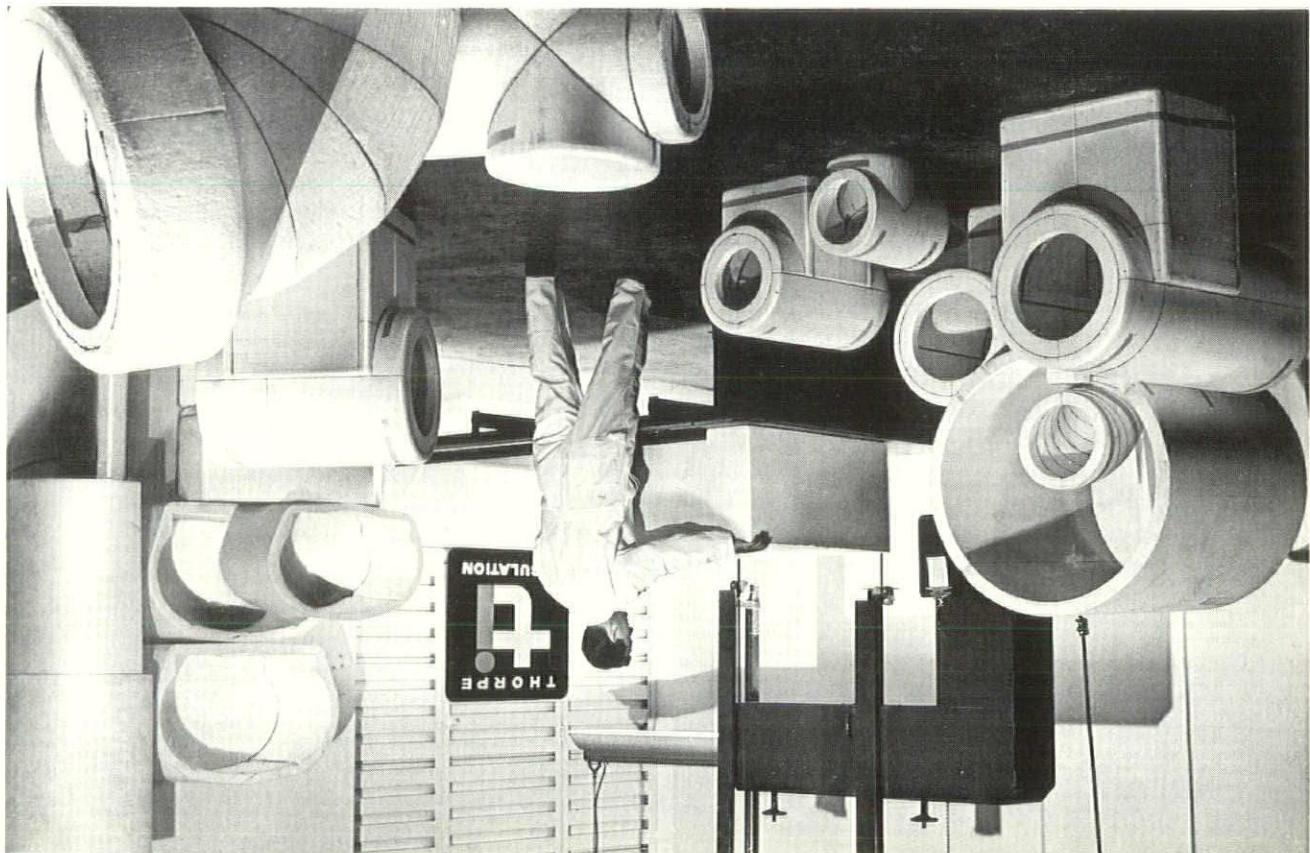
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(And if the stain is Olympic,  
beautiful is how it stays!)



Stained sliding is beautiful

To those who recall the days of the A.A.C., it doesn't seem that there were many nights when there was not something being done by one of the groups. It doesn't seem that there were many hours when one was not involved in discussion, argument or an activity. There were too many exciting people to meet and too many stimulating events tempting even that significantly leathargic member.

When it stopped, everyone seemed to gasp "Thank God!" and sit down. Unfortunately, nothing ever took its place.

We argued about our by-laws, which I suppose were rewritten some twenty times after countless conferences by various members during the two years and were never approved. It was never established, now that I think back, why we needed by-laws at all, but it was a good project and educated vast amounts of thinking and conversation involving Good and Bad, integrity and those other moral asylums where lusty sian.

We argued about our by-laws, which I suppose whom I considered to be the very maddest of Russ-havn, found adequate rebuttal with Eli Jacobson, who had no intention or strength as a body here in the city. "Also the suspicion or hope that discussion was the means to growth and better ideas."

"It you can't do that, what can you do?"

Said Rucco: "At present there is no organization existing here in San Diego County which could easily receive such a proposal from Lloyd Rucco: "Unlike other things which seem somewhat confirmed by a recent statement so disposed to argue and disagree. This expectation I don't remember, but I hope that other groups were able to hear me.

"If you can't do that, what can you do?"

which I was chairman that the equilibrium of the group received its first organized death blow. The occasion was the presentation to me, as chairman, of a copy of Roberts Rules of Order. Up till then everything was on a free-for-all agitated basis of enthusiasm, energy and spontaneity.

"It wasn't till the end of the two year period during which I was chairman that the equilibrium of the group received its first organized death blow. The occasion was the presentation to me, as chairman, of a copy of Roberts Rules of Order. Up till then everything was run out exactly right if laissez faire casualness was the method of thinking.

"Perhaps the A.A.C. was an early subconscious attempt to extend the activity of one type of art centre cult aspects of art related to the city.

"What is needed now is a multi-numbered head to put on the shoulders of those groups of today already trying to travel parallel routes."

Many of the old A.A.C. members still talk about those two wild years of uninterrupted pursuit of the music of Ophéus . . . but . . .

At the end of a year a Masque Ball was held at the Limig Manor and everyone came in costumes, with various queens titled Misses "Naturalism," "Impressionism," "Abstractism," etc., etc. There was dancing, refreshments, much drinking, a program of drama, refreshments, much dancing, a program of drama, etc.

You see, of course, if you're not a dunce, How it went to pieces all at once, — All at once, but not quite all, — Those halcyon days we all recall. End of the wonderful C.A.A.

Magic is logic. That's all I say.

into the pool and that it didn't dampen anything. At first violin.

From Juan Street where, often, the late Toshia Seidel sat Friday night chamber musicians at the Janowsky's Mediterranean house in Coronado. Best of all were the Temple on First street, and Alice Craig Greene's Medieval Enclosed in the environs of the Self-Realization Hall, Belle Barnecanu, whose giant studio was Hucco, the Hubert Prices, Donald Hord, John Byrd Picasos graced his walls) and writing, or similar activities pursued at the homes of such people as chairman Copley's house to argue about painting (original giant and often times several-days-lasting gatherings at Bill and always spontaneously organized.

Too, there were always poetry nights were well attended.

And frequent poetry nights were well attended.

Friends of Music presented chamber music concerts, junction with presentations by the film group, the audience was given, craft exhibits were arranged in con-agreeably experimental presentation of *The Glass Menagerie* highly expounded his walls (San Diego) were shown, probably for the first time in San Diego) were films the talking, Eisenstein, Man Ray and Dada films there were many activities in addition to all

and often times spontaneous by-laws.

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and often times spontaneous by-laws.

Part of the fuel for energy came from and bitter war. Part of the fuel for energy came from the feeling that the artists not appreciated nor understood and that the artists themselves had no intention or strength as a body here in the city.

So disposed to argue and disagree. This expectation seems somewhat confirmed by a recent statement from Lloyd Rucco: "Unlike other things which instead the A.A.C. was truly alive. It may have been due to the happiness and relief of the ending of the long and bitter war. Part of the fuel for energy came from the feelings that the artists not appreciated nor understood and that the artists themselves had no intention or strength as a body here in the city.

I don't remember, but I hope that other groups were thinkers always and ultimately take shelter. Integrity and those other moral asylums where lusty thinking and conversation involving Good and Bad, it was a good project and educated vast amounts of that I think back, why we needed by-laws at all, but it was a good project and educated vast amounts of that I never approved. It was never established, now were never approved. It was never established, now that I consider to be the very maddest of Russ-havn,

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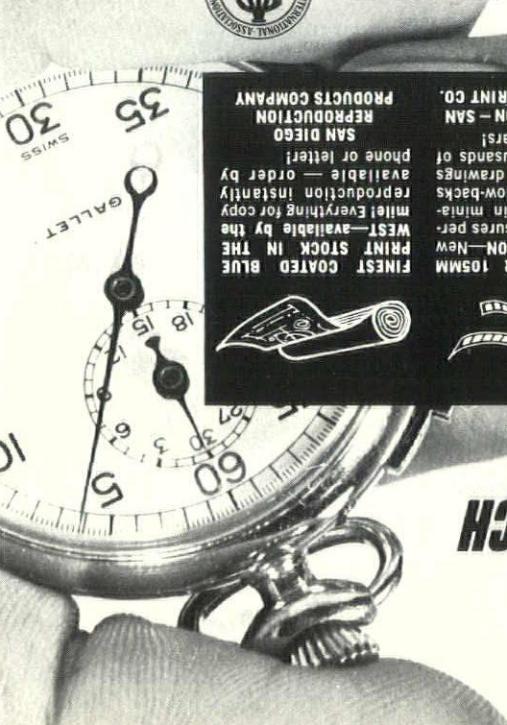


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A native of Chicago, John attended schools in California and since 1951 has been employed in architecture firms in San Diego. He has been associated with Frank L. Hope & Associates from 1955 until his death. He is survived by his wife and two daughters.

In MEMORIAM . . . Architect John Stephen Dale, AIA, passed away June 6, 1963, after a lengthy illness. John had been a member of the San Diego Chapter since 1960, and had been active in committee and professional functions of the Chapter until his illness.

"Part," also attended as a delegate from the San Diego Convention of the American Institute of Architects, which convened in held concurrently with the annual convention of the American Board of States, Canal Zone, District of Columbia, and Puerto Rico. The annual

Unchanged by the move will be the telephone number — 234-2467 — and the Executive Secretary (at least, as this issue went to press). Unquestionably the move will be the telephone number — 234-2467 — and the Executive Secretary (at least, as this issue went to press). Unquestionably the move will be the telephone number — 234-2467 — and the Executive Secretary (at least, as this issue went to press).

This move provides more than twice the space previously occupied, and facilities for display of outdoor models — stand-by professional designs, plans and models — both local and on a national scope—not previously possible. Studio 5 is situated on the balcony of the Pictureque House of Hospitality, overlooking the garden court, in the very core of world-famous Balboa Park, certainly a most appropriate setting and environment for the San Diego headquarters of the architectural profession. The additional space will also provide more room for Chapter meetings and functions on a committee level, in an atmosphere that could only be inspirational.

Architect C. J. Padrewski, FAIA, long-time member

of the San Diego Chapter, AIA, was elected to the office of Second Vice-President, FAIA, long-time member of the National Council of the American Institute of Architects, Miami Beach, April 4 and Annual Convention held in Miami Beach, April 5, 1963. The National Council of the American Registration Boards during the Convention is an organization composed of the Architectural Registration Boards of the 50 States, Canal Zone, District of Columbia, and Puerto Rico. The annual convention is held currently with the annual convention of the American Institute of Architects, which convened in held concurrently with the annual convention of the American Board of States, Canal Zone, District of Columbia, and Puerto Rico. The annual

Padrewski has served as chairman of the San Diego Chapter, AIA.

#### NATIONAL POST FOR SDC FELLOW . . .



#### IN THE NAME OF PROGRESS . . .

Part's election to Fellowship in the San Diego Chapter, AIA, in 1962 followed his many years of service to the Chapter, having served as president and on the Board of Directors, as well as professional committee assignments.

Patrem of the council is followed, he will become the national leader of the organization in two years, rising first to the position of vice president, rising to the position of president over the closing session of the convention and was one of the speakers on a panel.



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 den, lecturer  
 Shetland Hegland, former member of State Leg-  
 islature  
 July 14 Censorship and the Antismut Laws with John J.  
 Kingley Widmer, professor, co-editor of "Liter-  
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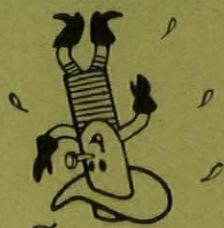
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