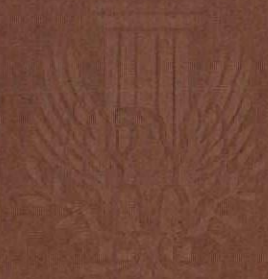


AMERICAN INSTITUTE
OF
ARCHITECTS
SEP 2 1963
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Calendar of Events



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

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| | | | |
|----------|----|-------------|---|
| SUNDAY | 1 | drama | (Through 15) Old Globe National Shakespeare Festival with <i>Antony and Cleopatra</i> , <i>Midsummer Night's Dream</i> and <i>Winter's Tale</i> at 8:00 p.m. Old Globe Theater, Balboa Park. |
| SUNDAY | 1 | musical | (Also 5-8) <i>The Unsinkable Molly Brown</i> , Starlight, Balboa Park Bowl, 8:30 p.m. |
| TUESDAY | 3 | musical | <i>Annie Get Your Gun</i> , with Gisele MacKenzie, Circle Arts Theater, 8:30 p.m. |
| THURSDAY | 5 | documentary | <i>The Strange, New Breed</i> , KOGO-TV documentary on San Diego surfing, 7:30 p.m. |
| SUNDAY | 8 | sports | La Jolla Rough Water Swim and Aqua Festival. La Jolla Cove. |
| SUNDAY | 8 | art | (Through Oct. 6) Flea Market West, photographs by John Oldenkamp, 11 a.m. to 5:30 p.m. daily (closed Wednesday). |
| SUNDAY | 9 | art | (Through 27) <i>Great Ideas of Western Man</i> , art exhibit. Southwestern College, Chula Vista. |
| SUNDAY | 9 | lecture | Edmund Gardner, Editor of Stratford-on-Avon Herald, <i>The Purpose of Dramatic Criticism</i> , 8:30 p.m. Old Globe Theater, Balboa Park. |
| TUESDAY | 11 | meeting | AIA, San Diego Chapter Meeting, Point Loma Inn, 6:30 p.m. <i>Roots of Our Community</i> panel discussion headed by Dave Allee, AIA, an dguest spaker Carl McElvy, State Architect, State of California. |
| THURSDAY | 12 | art | (Through 29) Paintings and watercolors by Clarence Hinkle. Art Center at La Jolla. |
| FRIDAY | 13 | festival | (Through 22) Fiesta de la Luna with carnival, kids' day, parade, art mart, flower show, band concert, etc. Chula Vista. |
| TUESDAY | 18 | comedy | (Through 22) Victor Borge at Circle Arts Theater, 8:30 p.m. |
| FRIDAY | 20 | drama | (Through 28) Old Globe One Act Play Tournament. Old Globe Theater, Balboa Park, 8:30 p.m. |
| FRIDAY | 20 | awards | 10th Annual Atlas Awards, Old Globe Theater, Balboa Park. |
| THURSDAY | 21 | dance | Public Square Dance Round-Up. Balboa Park Club, 7:30-11 p.m. |



OMNIART

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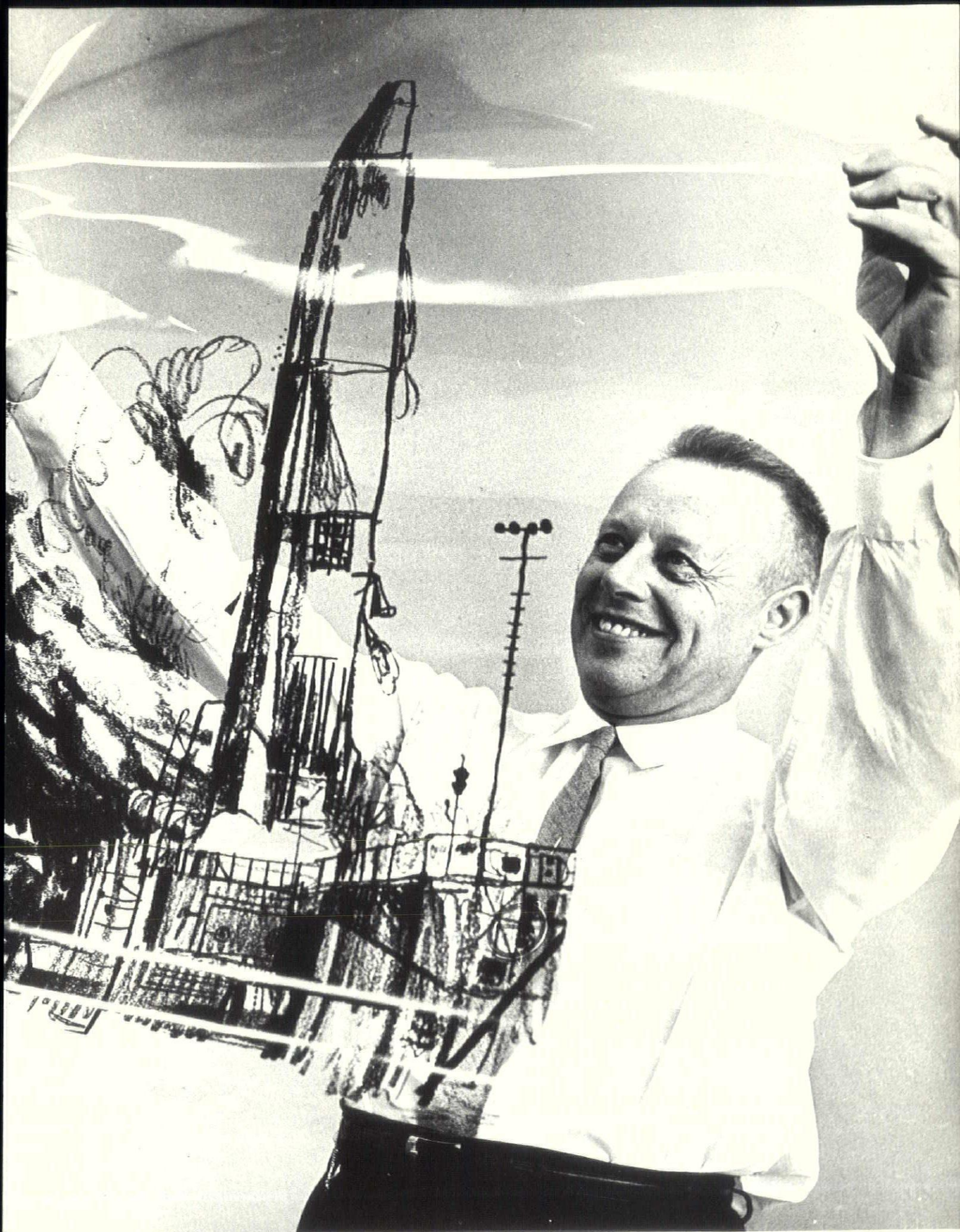
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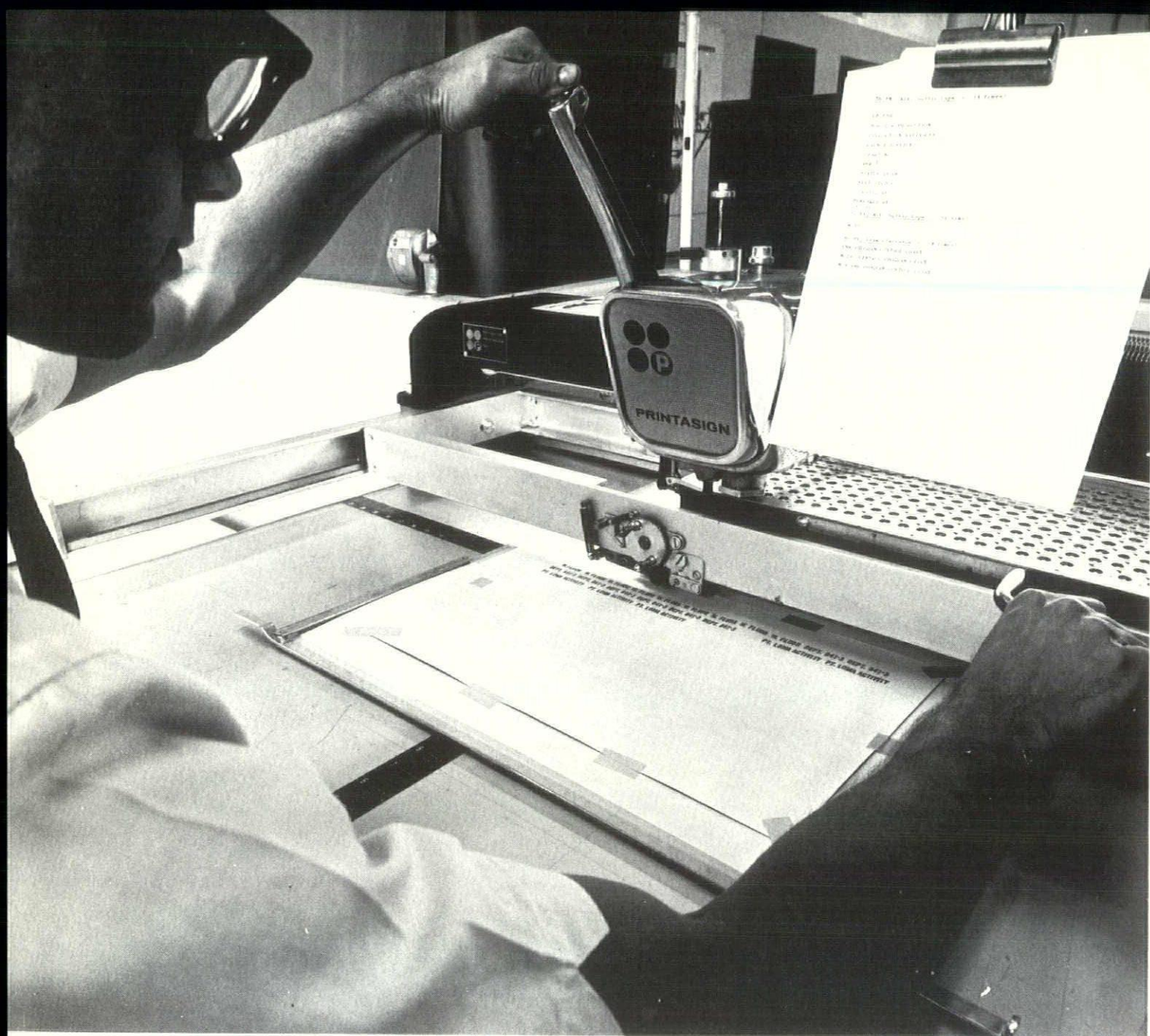
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CHARLIE BOSSART
examining ammonia print
See caption(6)





(1)

FOREWORD

IN FORMULATING THIS ISSUE, devoted primarily to the field of graphics, two thoughts appeared most important. One, to review graphic arts from a practical standpoint which could relate directly to the architectural profession and, therefore, possibly spur a renaissance in architectural presentations. Two, to emphasize throughout the issue that better graphics are not necessarily more expensive and, above all, that all the talent, facilities and technology are available locally in San Diego to provide the best techniques to any organization including the architectural profession.

The first point was relatively easy. At least it was after securing the aid of Mr. Charles Newton and Mr. Stan Hodge of General Dynamics/Astronautics from whom the majority of this issue . . . issued. Another vital contributor was Frye and Smith, Ltd. for whom Mr. Ken Kitson penned a thought-provoking article about Architect's images.

The second point, that of local availability is made evident through our advertisers and their willingness to participate in OMNIART. We hopefully anticipate your support of these firms and might even suggest that you discuss with them some of the ideas presented herein to see how they could relate to your own practice.

DONN SMITH, AIA

TECHNIQUES OF INEXPENSIVE BUT EFFECTIVE GRAPHIC PROCESSES

by STAN HODGE

Manager of Art Direction

General Dynamics | Astronautics

VISUAL PRESENTATIONS REQUIRE WORDS.

Words are best conveyed by the impressions of letter forms.

Letter forms require the impressions of type.

The impressions of type require money.

Felt pens and lettering pens require less money.

Felt pens and lettering pens cannot convey words as well as type.

People who use felt pens and lettering pens are capricious.

For example: clerks.

Or chief engineers.

They all want to be art directors.

They want to create.

But type has already been created.

Since the Renaissance.

Clerks and chief engineers create slowly and their creative efforts are obstacles to word conveyance.

In the end, type impressions cost less.

Astronautics uses type impressions to convey words which, in turn, convey meaning.

Astronautics doesn't have capital invested in type.

But we do have a Printasign Typewriter⁽¹⁾ and a poster press.⁽²⁾

These two machines make type impressions.

These type impressions may be reproduced in large quantities.

Because we also have ammonia process printing machines.⁽³⁾⁽⁸⁾

We make charts the same way.⁽⁴⁾

You may not have a Printasign Typewriter, or a poster press, or an ammonia process printer, but the guy down at the corner does.

He will charge you money.

But he can help you convey meaning.

He will, in the end, cost less money.

Because he will help you look like a pro.

He can also reproduce pictures.⁽⁵⁾⁽⁶⁾

Cheap.

Signs, too.⁽⁷⁾

The elements of art apply to all man-made things.

Like signs and buildings and presentations.⁽⁹⁾⁽¹⁰⁾⁽¹¹⁾⁽¹²⁾⁽¹³⁾

There are elemental economic guidelines too.

The fundamental guidelines of art do not dictate that things be handcrafted.

Of course, neither do economic basics.

It is possible and desirable to apply the elements and principles of art to communication endeavors and not violate economic axioms.

Type, reproduced by a copying machine is cheaper and more effective than hand drawn letters.

So are charts.

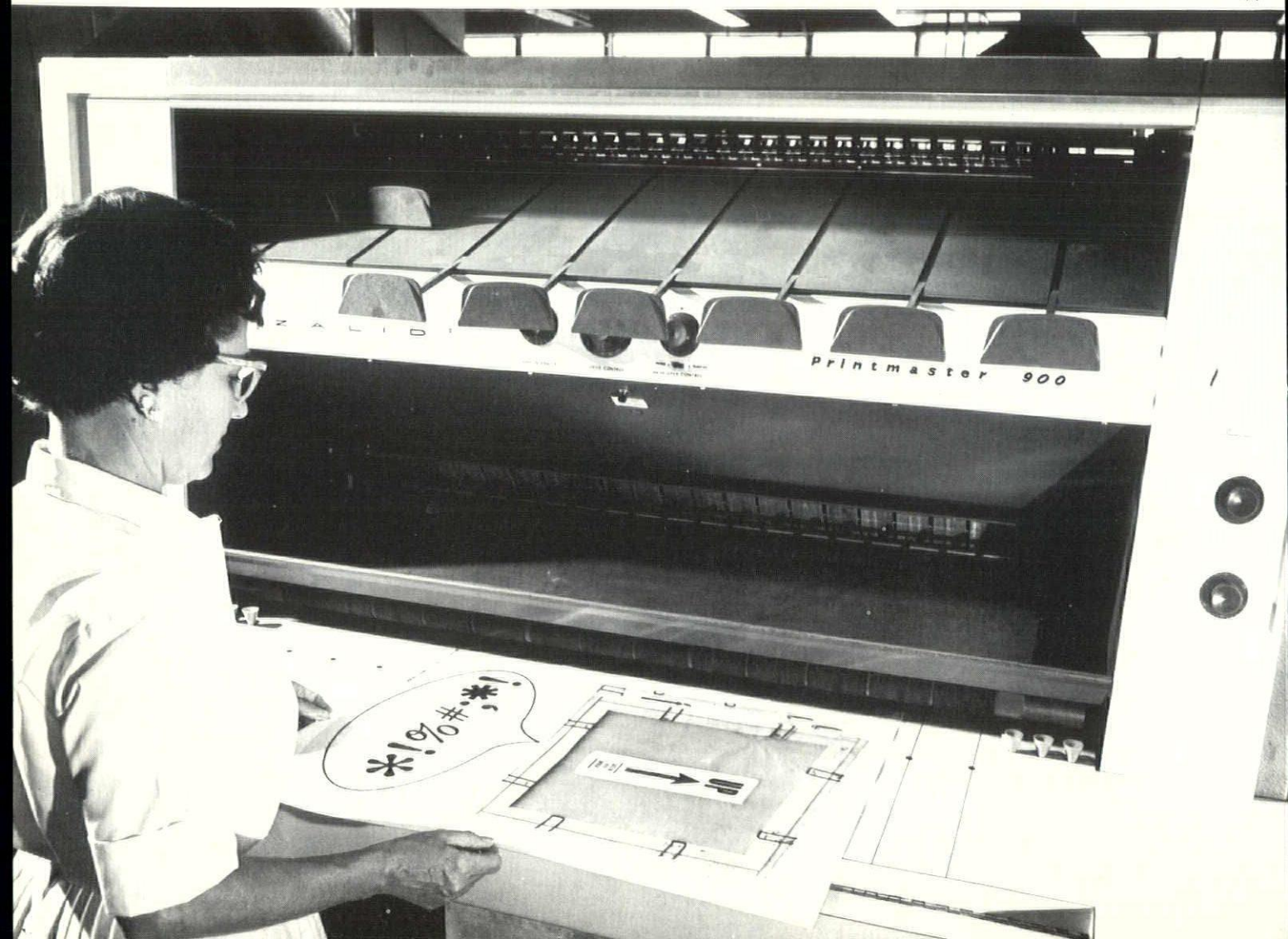
And so are drawings.

And signs.

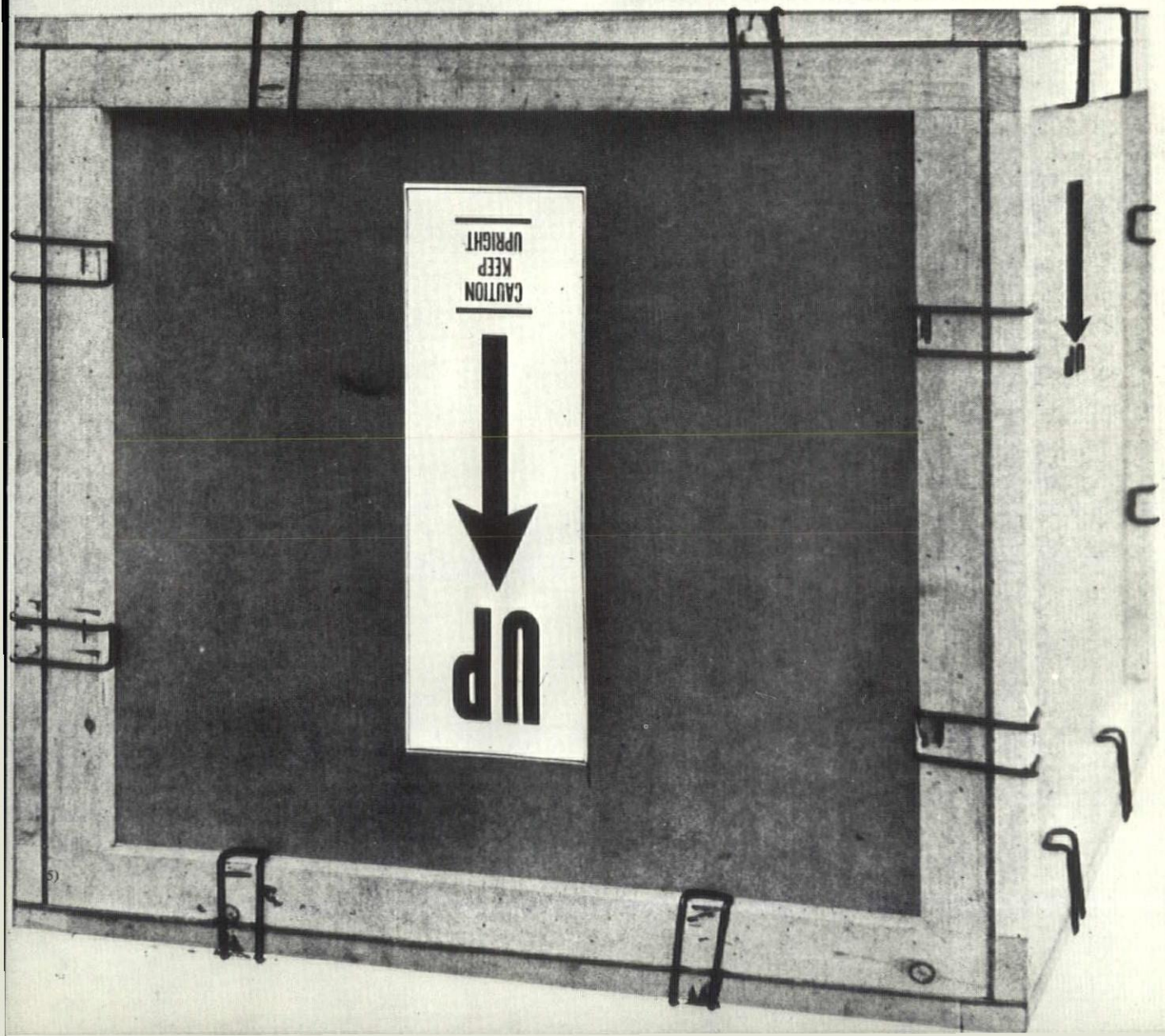
And all of these are visual presentations.



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HIGH VOLTAGE

(7)

BULLETIN!

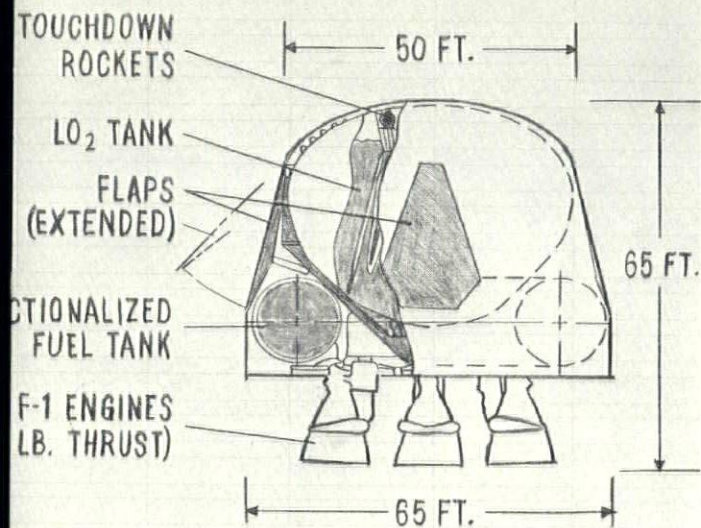
MESSAGE FROM GEN. SCHRIEVER TO MR. DEMPSEY:

"MY HEARTIEST CONGRATULATIONS TO ALL OF THE CONTRACTOR PERSONNEL WHO CONTRIBUTED SO SIGNIFICANTLY TO THE HIGHLY SUCCESSFUL RESULTS ACHIEVED DURING THE LAUNCH PHASE OF THE FLIGHT OF MERCURY SPACECRAFT FAITH SEVEN... MY DEEPEST APPRECIATION TO ALL OF THOSE CONCERNED WITH THE FLAWLESS PERFORMANCE OF THE BOOSTER SYSTEM..."

17 MAY 1963

(8)

SATURN V-R FIRST STAGE



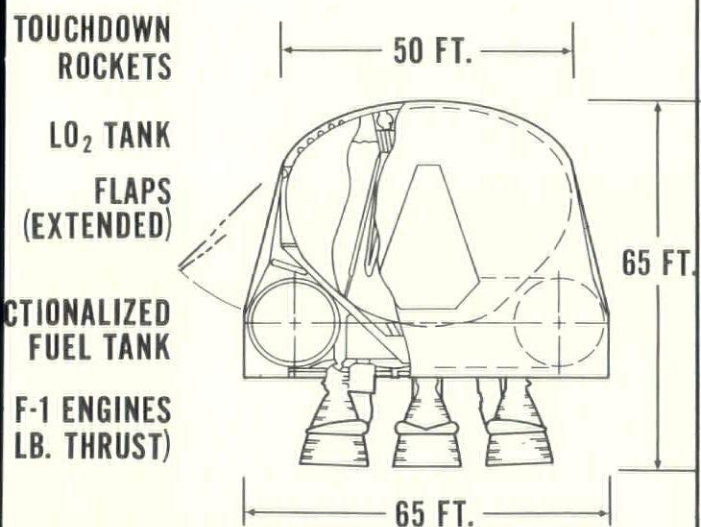
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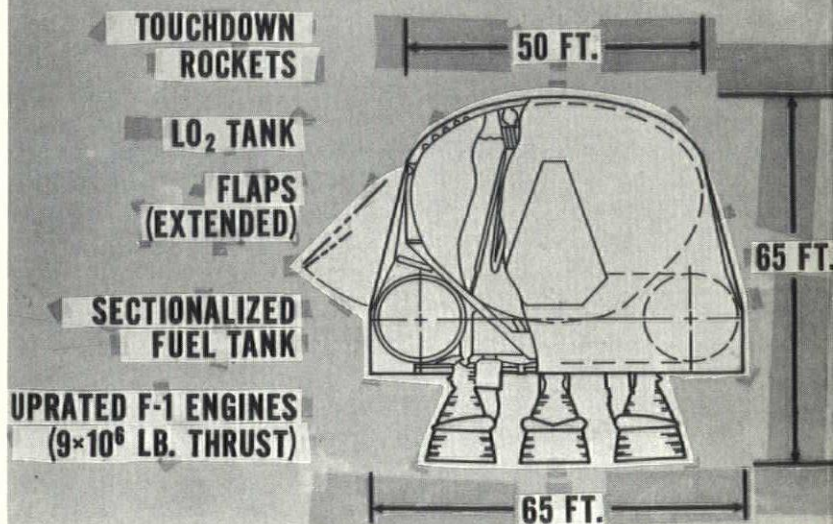
SATURN V R TOUCHDOWN ROCKETS LO₂ TANK FLAPS (EXTENDED)
SECTIONALIZED FUEL TANK UPDATED F-1 ENGINES (9×10⁶ LB. THRUST) 50 FT.
65 FT. 65 FT.

(12)

SATURN V-R FIRST STAGE



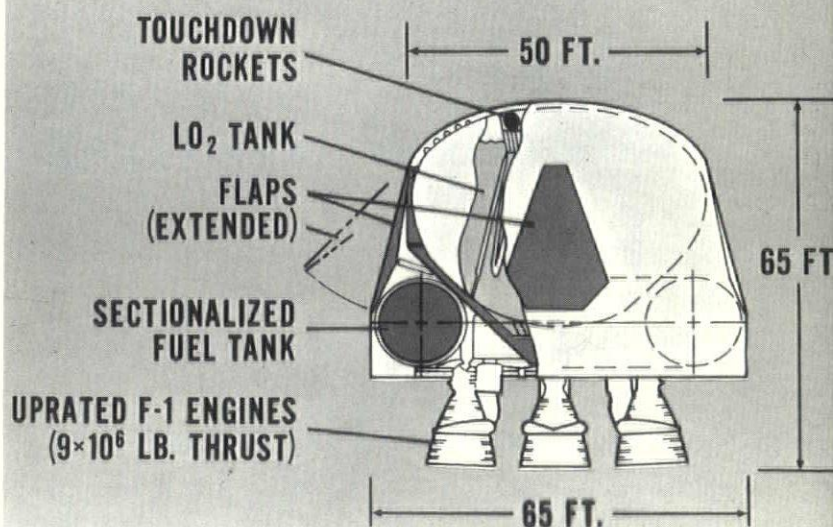
SATURN V-R FIRST STAGE



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(13)

SATURN V-R FIRST STAGE





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THE ROLE OF GRAPHICS IN BUILDING AN IMAGE AND CONVEYING IT

by CHARLES T. NEWTON

*Director of Communications
General Dynamics | Astronautics*

This 50-foot sign is set in an expanse of coarse rock and olive trees. The three panels are white, translucent plastic and are lighted internally. The eight colors of the General Dynamics spectrum (top panel) symbolize the scope of the General Dynamics products, services, facilities, and experience.

*Design: Astronautics Art Section
Engineering: Astronautics Plant
Engineering
Contractor: San Diego Neon*

"IMAGE" is an over-worked word—probably because it is so apt. It seems to come closest to describing the "presence" of an organization—or "charisma" as psychologists like to say.

An image can't be widely different from the true nature of the organization; but an image probably can influence to some degree the way in which the

organization's own people feel about the group, and the way in which they behave. So the image "feeds back" and tends to affect the true character of the organization.

So the main image-painting comes from the way the people in the organization actually behave, amongst themselves, and in contacts with outsiders.

The graphics of image-making are secondary; but nonetheless important to the total result.

The graphics must be appropriate to the organization, and to its products or services. The graphics must also be compatible with the expectations and needs of outside audiences.

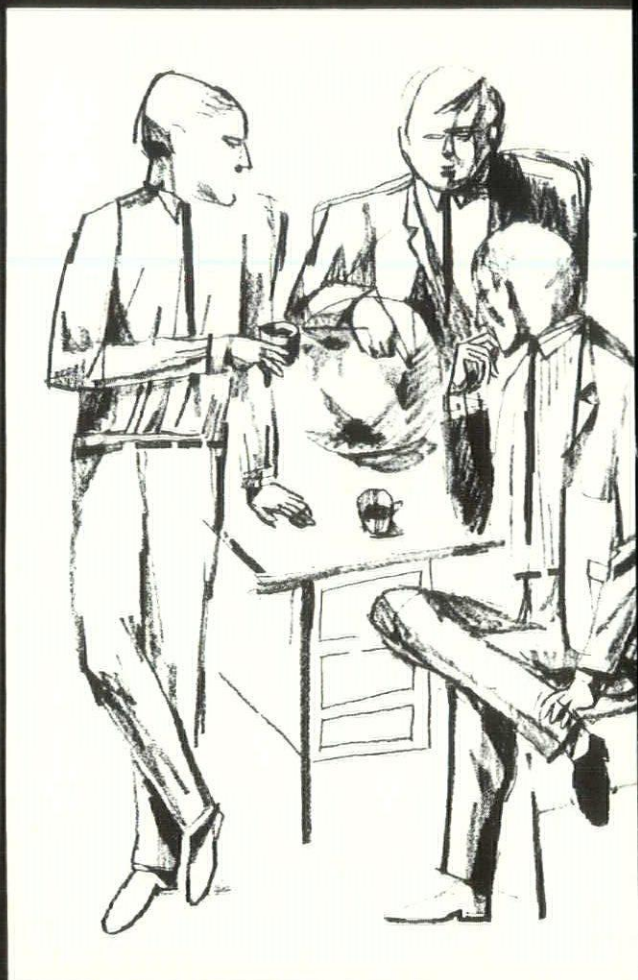
Some organizations have one principal outside audience, or set of customers. Others have many audiences, and sometimes these audiences have widely different expectations of the organization.

Then the central image must indeed be carefully constructed—so that various facets will appeal to each particular audience, and yet none of the facets contradict another.

American Telephone & Telegraph does this extremely well. Its over-all image is one of integrity, progressiveness, and service. But there are many facets to this total entity. To its shareholders, AT&T looks profitable; to rate-making bodies, on the verge of collapse. It sells a sexy bedside extra phone to the housewife, and a status-building "Call Director" to her husband at the office. It's still "just folks"—the "voice with a smile" to the typical telephone user; and a brainy intellectual to those who see it by way of Bell Laboratories.

At Astronautics, our image problem is much less complex.

We make a very functional product, from which every possible redundancy is removed. It requires precision. Our employees cover a broad intellectual range, whose median is several cuts above that of an organization of similar size in, say, the automobile



Above: Within the aerospace industry, illustration often depicts "hardware" or events which are still in the future. Such illustration, consequently, implies a lack of reality with "futuristic" overtones. At Astronautics, as in this spread, sound drawings are used in the belief that they reflect sound, scholarly, here-today capabilities of technical people.

Design: Astronautics Art Section

Illustration: Phil Kirkland

Left: The Engineering, Reception Center, and Administration buildings at the Kearny Mesa installation of General Dynamics/Astronautics. The buildings are black and white, relieved by pale blue ground-floor walls, open areas and landscaping.

Architects: Pereira and Luckman

Contractor: McNeil Construction Company

Photo: Astronautics Still Photo Section

industry. Our customers are mainly military men and scientists—no-nonsense people. Our fellow-citizens in San Diego see us mainly as a very large organization, working on Government projects in defense and space, which they may only partially understand.



systems planning responsibilities and procedures

To assist management in the establishment of sound Company objectives, particularly as represented in the selection of major programs for study and proposal

To assess United States and foreign technological capabilities

To analyze United States objectives for strategic missile and space systems and space projects

To identify new systems:

- ♦ preliminary requirements
- ♦ preliminary operational concepts

To prepare overall plans encompassing current and future United States objectives, missions, systems and projects for strategic missiles and space systems

To analyze system economics:

- ♦ operating and investment costs
- ♦ operating manpower
- ♦ national limitations

To prepare documents and presentations describing major Company products

The material directed to employees is warmer, but still quite disciplined. We put a lot of thought into such things as plant posters. We want them to have some content that holds interest on the third and fifteenth look. We think if we put up cliché art we waste our time and the time of our audience.

Our output to the community is warmer still. At our recent Open House, the plant took on some of the aspects of a Fair. But again, there was a discipline; graphically, it looked more like a fair in Switzerland than Del Mar. Not that there's anything wrong with Del Mar (I'm personally a sucker for County Fairs, attended ours three times this year). But at Astronautics we have a different image to convey.

The same discipline carries over into the design of movies we make. We feel that the work we are involved in is plenty dramatic in itself. So we try to play off these dramatic elements against each other in our films, realistically. You may have seen our picture of the John Glenn flight, called "Friendship 7." The

SPIES ALSO HAVE A NEED TO KNOW!



The graphics of our image-painting take these facts as the basis of their design.

We try to keep them clean-limbed, non-redundant. We attempt to avoid exaggeration, except in making a point of humor. We try to appear straightforward.

The design of our buildings, and our site development, fall within these confines. We use a lot of white and off-white in our building decor, relieved from time to time by solid black or color.

Our promotional literature, to our fact-seeking customer, follows the format of professional journals. We seldom use color, except functionally. Our *illustrations* are mainly *line*, avoiding the implication of exaggeration that comes with highly-rendered sketches.

Right: This award winning poster, one of a series, is designed to remind Astronautics people of the continuous need for cautious custody of sensitive information.

Design: Astronautics Communication Department
Typography: Mercury Typesetting Company



This scene from the film, "Friendship 7," shows John Glenn on the aircraft carrier, U.S.S. Randolph following his historic orbital flight.

Producer: Astronautics Motion Picture Section

USIA says it's the best single piece of American promotion which it has had. Yet the picture is highly disciplined.

I find the graphics of the architectural field very static.

The traditional "architectural renderings" are so expectable, one wonders if a computer could not easily be taught to turn them out.

They are also frequently artistic monstrosities. Trees seem to be an especial problem.

I think the architect confronts various audiences—even when proposing a residence. For an industrial development, the number of audiences grows—there are those who want to be pleased with the over-all appearance; those who want to know how costly the building will be to maintain; the people who will have to place and move the furniture and facilities within the completed structure; the various kinds of people who will work within it; and often, of course, the owners who'll need to turn a steady profit from it; and so on.

Each of them has a different interest in the proposed architectural solution, and of the organization proposing the solution.

Thus it seems unlikely that the same graphics will best communicate to each audience. For example, the realists may find photographs of models more understandable and reassuring than renderings, the money-men may be more interested in graphs of the *productivity* of a structure, than rendered generalities.

Insofar as images of architectural organizations are concerned, I have some feeling that the firms may view themselves as *creative* entities, while their clients

Below: An Open House display, constructed with rental scaffolding, depicted the range of products and services of the 12 divisions of General Dynamics.

Design: Astronautics Communication Department and Magee-Bralla.



view them as pragmatic resources to achieve economic or other goals.

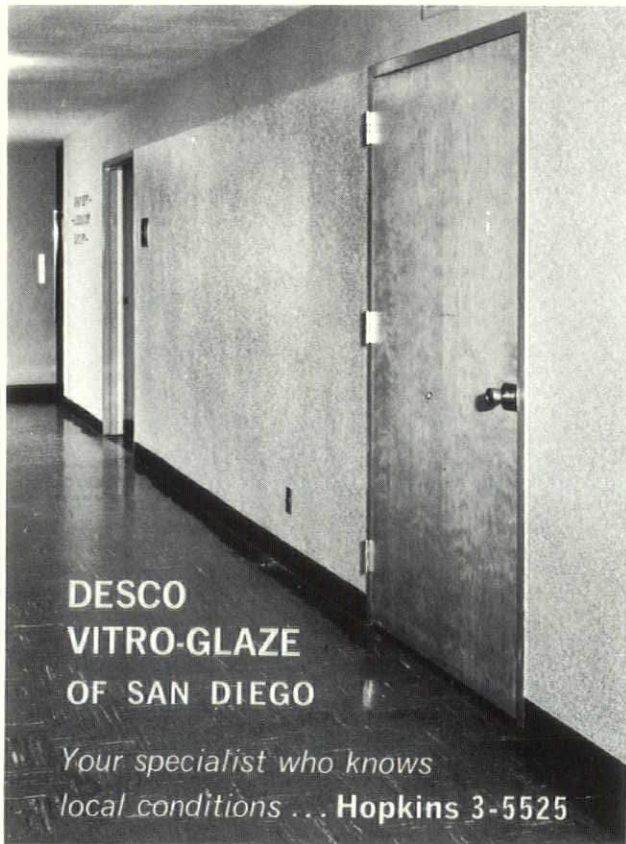
If this is so, then "subjective" graphics are a definite and hazardous possibility—the letterheads and brochures which look keen to the creative people in the firm, but which do not really give the client a feeling of confidence.

Of course, one can never be sure. Bertrand Goldberg describes how, when he went to the bankers with the President of the Chicago Janitor's Union to get financing for Marina City, the janitors' president said, "I do not want any money if I cannot get enough to give us beauty."

—so no hard and fast rules can be made about clients, and the appeals that will most successfully reach them.

The point I hope to make is that there *can* be one hard-and-fast rule: to *analyze* the situation, and then to design your graphics so they represent the best two-way communication between the true nature of an architectural organization and a specific audience.

This sometimes turns out to be hard work—as thinking usually is. But it seems the best way to prevent cliché graphic solutions to communication problems—just as analysis is the best way to avoid cliché solutions to architectural problems. □



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Mrs. Miriam F. Garwood, Western Region Consultant for Planned Parenthood of America.
Very Rev. John Quinn, Rector of St. Francis Seminary College, El Cajon.

Doctor Kermit White, minister at Mission Hills Congregational Church of United Church of Christ.

September 8

School Drop Outs with
Robert McKay, Director of Admissions, California Western University.

Doctor Delbert Elliott, assistant professor in Sociology, San Diego State College.

September 15

Breaking the Textbook Strait Jacket with
Doctor William Stegeman, assistant superintendent in charge of curriculum services for San Diego City Schools.

Doctor Robert Briggs, associate professor of education, Dept. of Secondary Education, San Diego State College.

September 22

Changing Sex Mores among Teenagers with
Doctor Klaus Newman, research psychologist at Naval Electronics Laboratory, lecturer with University of California Extension.

Doctor Thomas L. Gillette, sociologist, San Diego State College.

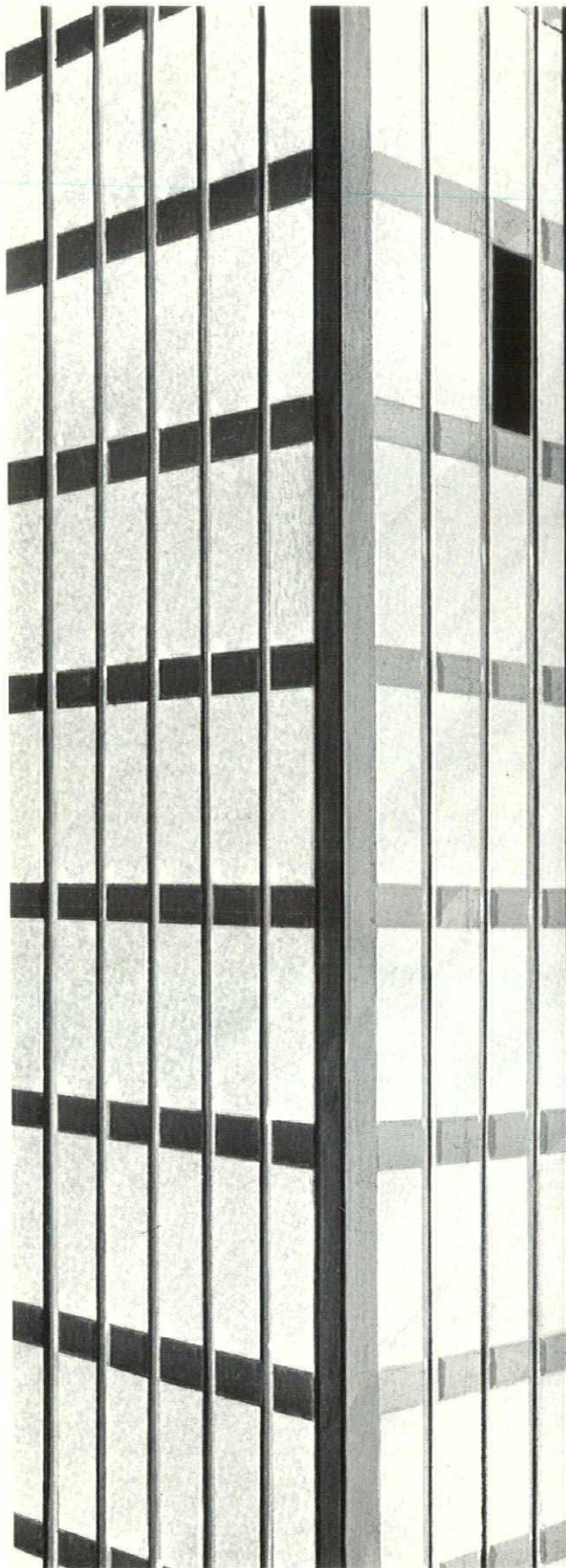
September 29

Off-Broadway Theater in San Diego with
Burt Miller, president of Actors' Quarter Board of Directors.

Donald Leo Smith, AIA, San Diego Chapter.

*Presented by: The American Institute of Architects,
San Diego Chapter*

Sponsored by: The Portland Cement Association



The Light That Fails

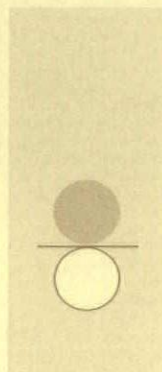
Its glow may be beautiful at night. The fixtures may appear attractively integrated with the decor during the day. It probably meets the aesthetic mood the designer intended. But if it doesn't meet the needs of the eyes that use it, the light fails its important purpose. A good lighting installation combines function and beauty. Feel free to call upon our lighting staff for counsel on the functional use of light.

Commercial Lighting Department

*SAN DIEGO GAS &
ELECTRIC COMPANY*

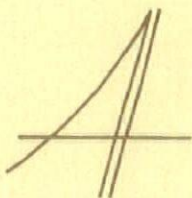
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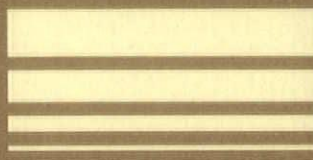


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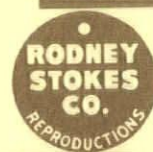
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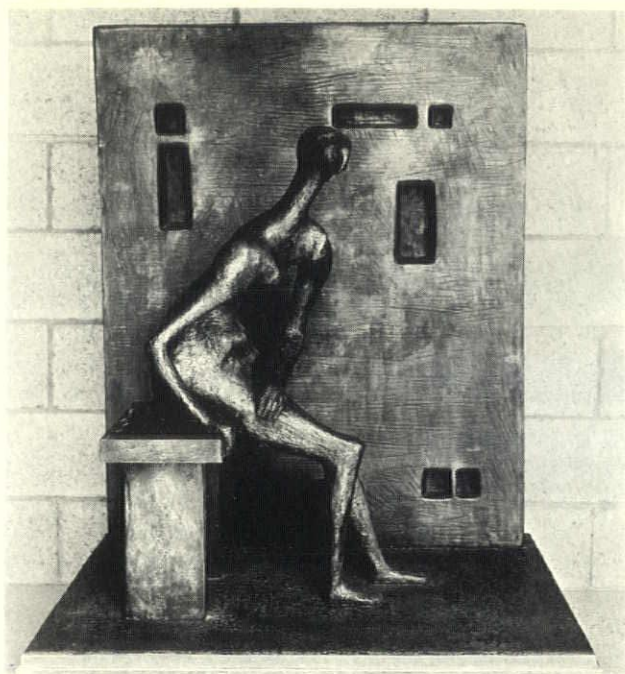
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ON EXHIBIT AT LA JOLLA ART CENTER

40-INCH WALL is background for 158 "Girl Seated against Square Wall" by great British sculptor Henry Moore. This is one of the 60-odd pieces of sculpture in Art Center in La Jolla's major Moore show, on view in Main Gallery through Sept. 8. It is from the collection of Mrs. Charlotte Bergman of New York, who also loaned some 35 drawings and watercolors for the exhibit. One critic* has noted the "cell-like" feeling of the wall "settings" for sculpture and drawing of this period in Moore's work. The strange window openings, following a peculiar rhythm of their own, "suggest some hermetically sealed mystery," he says; "one feels that the window slits are pointers to some powerful and incomprehensible reality in the background."

*Erich Neumann, "The Archetypal World of Henry Moore," Bollingen Series, Pantheon Books, 1959

The City as a Cultural Force

by EARL BERNARD MURRAY
Music Director & Conductor
San Diego Symphony Orchestra

Extracted from a lecture for the University of California Extension: Given in May, 1963

IN ANY DISCUSSION it is usually helpful to begin by defining one's terms of reference, thus setting up signposts which lead to a specific objective. Our discussion does not lend itself easily to this normally desirable procedure. In fact, and the exception may surprise you, my first problem comes from the word "culture," which I generally avoid in conversation. It is by no means easily defined and, even if we accept a somewhat arbitrary definition (Webster is as exciting as the prospect of eating cold mush), it remains open to highly personal connotation. I also find that many people re-act negatively to this word "culture"; they associate it with everything pretentious and artificial—it is the realm of the stuffed-shirt—in extreme cases, it describes anything alien to their concept of the "American Way of Life."

I like to think of the word "culture" as a neon sign flashing over the entrance to the world's most wonderful department store; a place where one may have the fun of shopping among the greatest thoughts, the loveliest dreams, and the finest achievements of all mankind since the beginning of time.

It is no less than a privilege to browse in this combination temple and pleasure dome, free to accept or reject the merchandise, picking and choosing according to our mood of the moment. It is delightful to contemplate that these precious wares are free of charge—in fact, one *cannot* buy them—but one must also remember that this particular store has no delivery service. One must go in person.

This, of course, is my own concept, and admittedly fanciful. Each of us has a different and terribly complex personal concept of "culture." But this we know for a fact: Culture represents Human Achievement—a *very* Human Achievement.

Each of us may also have a different concept of precisely what constitutes a city. It is only fair to admit that one man's City is another man's One Horse Town. Census figures establish some sort of standard in terms of quantity, but if we are to discuss the city as a cultural force, then we must seek qualitative standards.

I remember the nation-wide chuckle when Time magazine quoted the late English conductor, Sir Thomas Beecham, when he described Seattle as "an aesthetic dust-bin." I remember with considerably less pleasure the publicly expressed opinion of a local businessman who referred to San Diego as "The World's largest housing project." Whatever one's standards, whether qualitative or quantitative, this we know for a fact: A City represents Human Accomplishment—a *very* Human Accomplishment.

It is precisely because "Culture" represents *human* achievement, just as a "City" represents *human* accomplishment, that it is so damnably infuriating to come to any kind of logical or rational conclusions about urban culture. In every city there are far too many citizens—probably a vast majority—who regard their urban culture, and those institutions which give it life, purpose, and expression, as being someone else's responsibility, someone else's problem, someone else's "hot potato." Frankly, I would propose that our subject: "The City as a Cultural Force" is indeed a hot potato—and I would further propose that it is *your* hot potato.

One could not emphasize too strongly that our cultural situation is unusual, and perhaps unique in this respect: The climate of contemporary American civilization demands that individual citizens bear collective responsibility for their city's culture. This predicament, wherein the public at large assumes such a burden, exists almost solely in America; and even in America it is peculiar to our times; and it is particularly acute here in San Diego.

To those of us born to this soil, raised in this climate, nurtured by this civilization, it may come as a shock to realize this is not commonplace. All too often in the past, and all too often in other nations today, the bulk of the citizenry has been willing—or has been compelled—to delegate cultural responsibility to a small, elite group.

Art, the apex of culture, has frequently seemed the private game-preserve of an exclusive aristocracy—whether the aristocracy of birth or the aristocracy of wealth. Great cultural institutions have, and do exist independent of public support and totally unconcerned with popular interest.

This is less and less true in America—income and inheritance taxes have taken their toll—and our constitutional conscience discourages it. Our nation was founded upon deep conviction in the equality of man; we have prided ourselves upon rugged individualism; and we, as a nation, have thrived upon private enterprise.

By and large, we have regarded patronage of the arts as an implicit denial of equality. We have denounced it as detracting from the dignity of the artist, and an admission that Art itself must be out of step with our society if it is not self-sufficient.

It is most difficult to convince "the man in the street" that Art has *never* paid for itself, at any time or in any society, any more than a public library, a school, or a church. It is even *more* difficult to convince him that it is equally essential.

As a consequence, many of our artistic institutions have become the "Little Orphan Annie's" of the American scene. For non-readers of comic strips, An-

nie is the epitome of self-reliance and rugged individualism. She does periodically, and through no fault of her own, find herself the victim of the slings and arrows of outrageous fortune. Happily she is always saved by the timely intervention of Daddy Warbucks. This probably offends certain elements in our society—Daddy Warbucks wears a diamond stud and is obviously a snob. *But* until such time as someone officially adopts Orphan Annie, an unlikely possibility in her battered condition, she is stuck with Daddy Warbucks—diamond shirt-stud and all.

I would not deliberately introduce so far-fetched an analogy (and the adventures of Orphan Annie are about as far as one can fetch) just to provide a forensic hat-rack upon which to hang an argument. In matters cultural (creative and re-creative) we have traditionally been dependent upon some kind of Daddy Warbucks.

The performing arts are, of necessity, dependent upon a situation wherein the cultural, political and economic gears must mesh if any movement is to occur. The trick is to find a co-ordinating mechanism. The challenge is very great here in San Diego since we must invent this mechanism for ourselves. The patterns of the past are of no help, because they employ devices neither available nor desirable.

To the best of my knowledge, San Diego boasts none of the artistic gear-shifts of the past: We have no Grand Ducal Court of Weimar or House of Rothschild; we cannot claim a Lorenzo de Medici or a Ludwig of Bavaria (mad though he may have been); there is resident neither an Andrew Carnegie nor an Andrew J. Mellon; in fact, we don't even have a Rockefeller or a Kennedy!

Surely you remember that wheezy old joke from minstrel show days, told in many ways but always provoking the same response: "There ain't nobody here but us chickens!" If we ask who in San Diego must take the responsibility for its culture, who shall determine the nature and direction of its cultural development, who will provide the financial support of the necessary cultural implementations, we must answer: "There ain't nobody here but us chickens!"

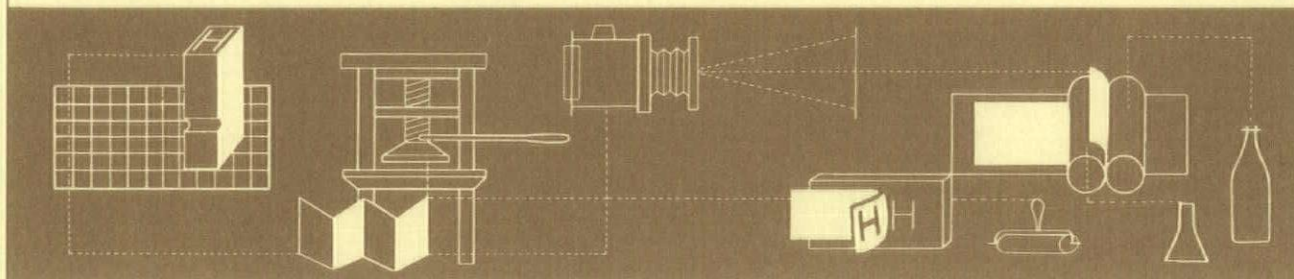
As of this moment San Diego possesses every element to provide its citizens with a well-rounded culture of truly remarkable quality. But in almost every instance—the Symphony, the Globe Theatre, the Fine Arts Gallery, to name a few—and fuel supply is inadequate, the gears are clashing, and the forward movement is faltering, and more the pity!

For some of us, the opening of the new Centre City Theatre will provide—at long last—a proper home and an opportunity for future expansion. The potential of San Diego as a cultural force is limited only by the vision of its citizens. □

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GRAPHIC IMAGE FOR ARCHITECTS

by KEN KITSON

President, Frye & Smith, Ltd.

"THE SEARCH FOR AN ACCORD between his environment and his race," said art critic Elie Faure, "if for the creator the imperative necessity that he pursues through all forms of expression, transposing from one form of expression to another the essential tendencies which this accord demands of him." Mere philosophy? Architecture might take an analytical look at itself and ask whether it is indeed using "all forms of expression" to maximum advantage . . . Whether there are forms which might be employed to a greater extent in relating the work of the architect to his times and to his market.

The architect has always prided himself on using and blending more separate art forms than any other creator. He uses sculpture, painting, landscaping, fabric design and every conceivable application of color and texture. Similarly, he presses into service every technological advance as soon as it is available: prestressed concrete, curtain walls, laminated beams, foamed-in-place insulation, structural glass. He is even a student, and an active *user*, of economics and sociology.

In short, the architect's greatest strength—the single factor that has always made him the complete and most lasting mirror of his times—is that he is above all an eclectic: a blender of all that is best and most useful to his economic, social and aesthetic environment, whatever the source.

Thus it is strange that *graphics*, one of today's most familiar and widespread arts and one that affects nearly every civilized human being day-in, day-out is generally ignored by the architect. Perhaps he recognizes it as neither art *nor* science, perhaps it is simply *too* familiar, but it is true that the architect has largely passed right by modern graphics and overlooked what it can do for him.

Like any other art, the graphic arts of design illustration, typography and reproduction provide an insight to the times. Architecture, in failing to recognize graphics as a fluid, everchanging form of expression, overlooks a powerful entree to those times, one that can help him immeasurably in communicating the flavor of both his work and his design philosophy to the public. Graphics is all the more powerful a tool for such communication, because the public is pre-conditioned to it through the mass media. And,

like any other professional, the architect's standing is in direct proportion to his effectiveness in relating to his public.

Graphics can serve the architect in many ways, some so familiar that they are completely taken for granted, others so apparent that they become almost literally the architect's calling card. Let us look at just two of the ways that graphics can work for architecture.

Leading the list is the project rendering. Often it is the one item that sells the entire design concept, for it communicates, as no other medium can, an approach to the problem that exists only in the architect's mind. But despite their importance, renderings are all too often given little original treatment. What amounts to a genuine design break-through, head and shoulders above contemporary projects, is presented by rendering techniques indistinguishable from those in use when Le Corbusier and Miës van der Rohe were still considered radical. And this to a public constantly exposed to the latest in graphics thinking in their daily papers, direct mail, magazines, outdoor boards and even on their TV screens!

One picture . . . which shows the all-encompassing graphic approach recently adopted by Frazee's Paints for their Corporate Identity.



A three-step transparent-overlay rendering was developed for Freeland and Bird's design for the multi-story Fifth Avenue Financial Center being constructed by the International Leasing Corporation.

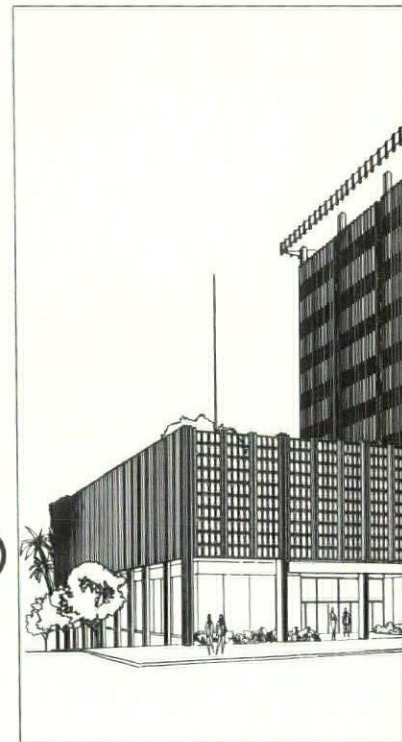
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New rendering techniques *have* been developed, techniques which help set the stage for the architect's designs by establishing the fact that he is thinking in *today's* terms. One is illustrated here. It employs the mood of much of today's advertising, a combination of overall freedom and precise detail, each one heightening the effect of the other. It is highly flexible, can be tightened for an industrial or commercial project or loosened to match the flavor of a residential or recreational plan. It is completely adaptable to reproduction in either color or black-and-white, often an important consideration in design competition and where the project must later be publicized and promoted. And, as a final bonus, it is fast.

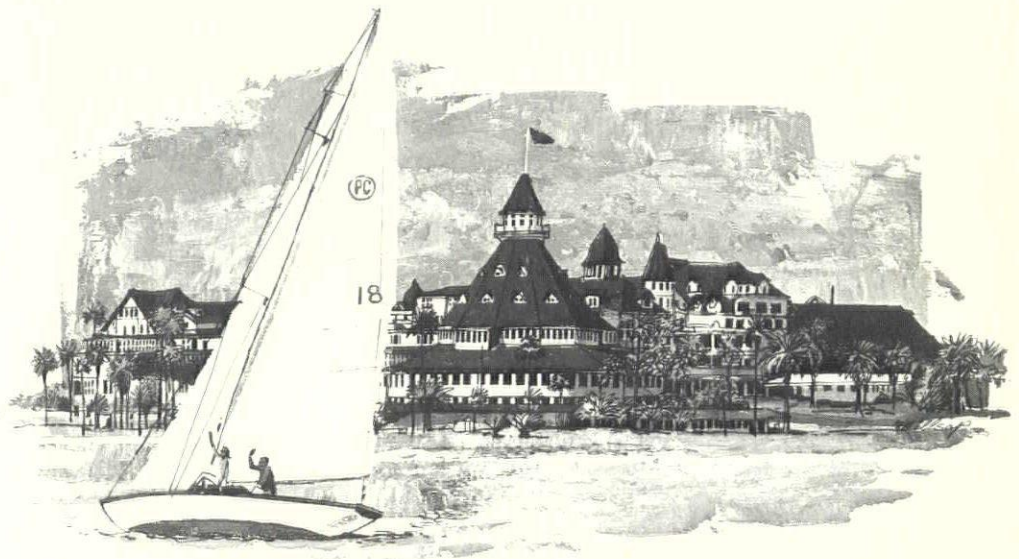
Turning to another of its several areas, graphics serves the architect not so much in his rôle as creator but as a businessman. American business in general has long accepted the effectiveness of an integrated or "family" treatment for all the devices it uses to reach the public. From calling cards to product labels, advertising, truck sides and building signs, the public is schooled to recognize a company immediately through a particular symbol, logotype or type style.

The architect/engineer can also employ this "familiarity pattern" to good advantage. His clientele should see only a single, uniform type style and graphic design in every printed item he distributes from the first business card through every step of his activity: renderings, proposals and presentations, brochures, title blocks, stationery, statements. And while "repeat orders" are hardly a major item in the architect's life, the relationship with each client becomes a sounder one, with an inevitable fallout in terms of overall community standing and future activity.

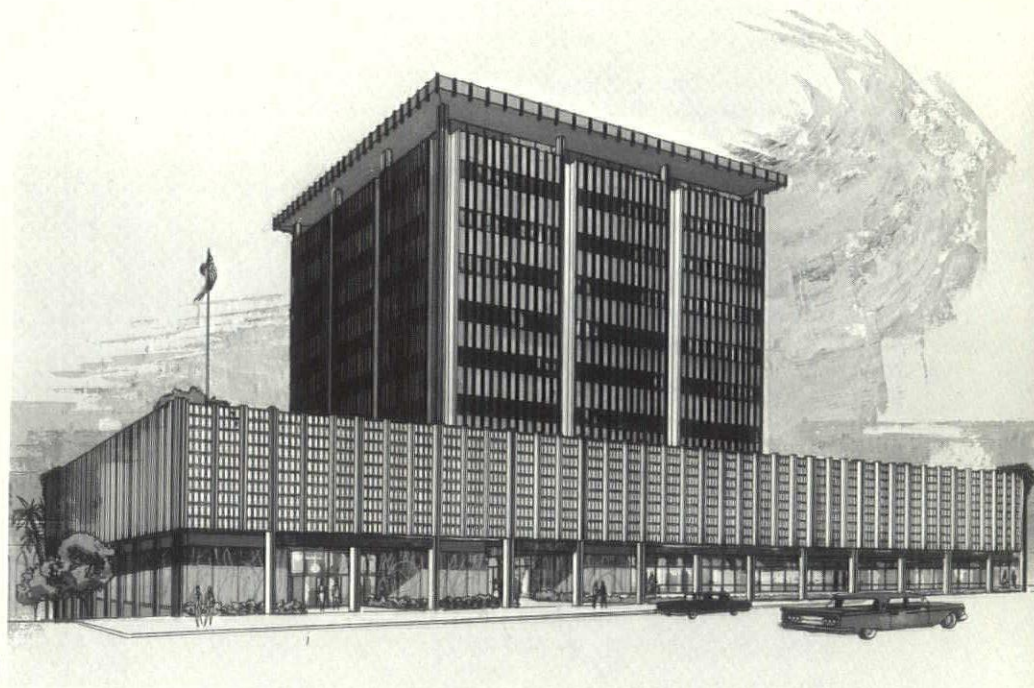
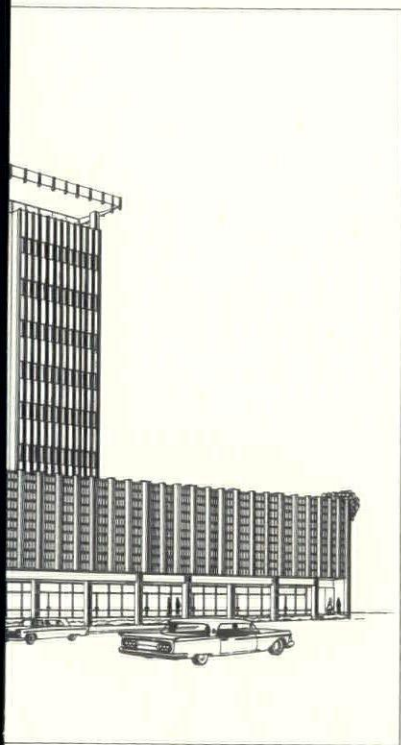
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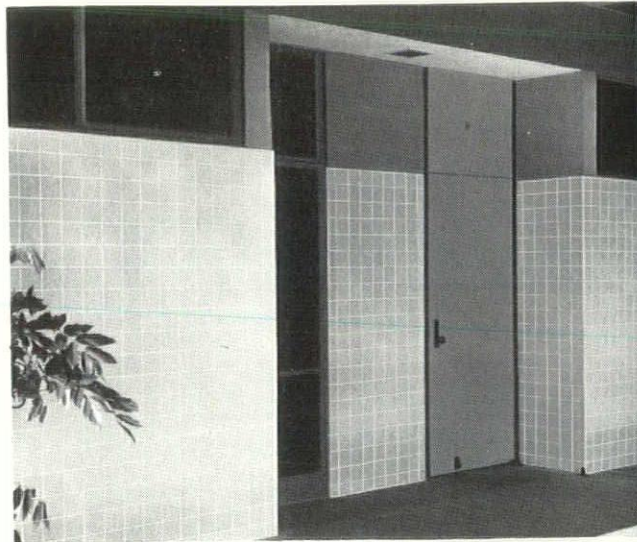
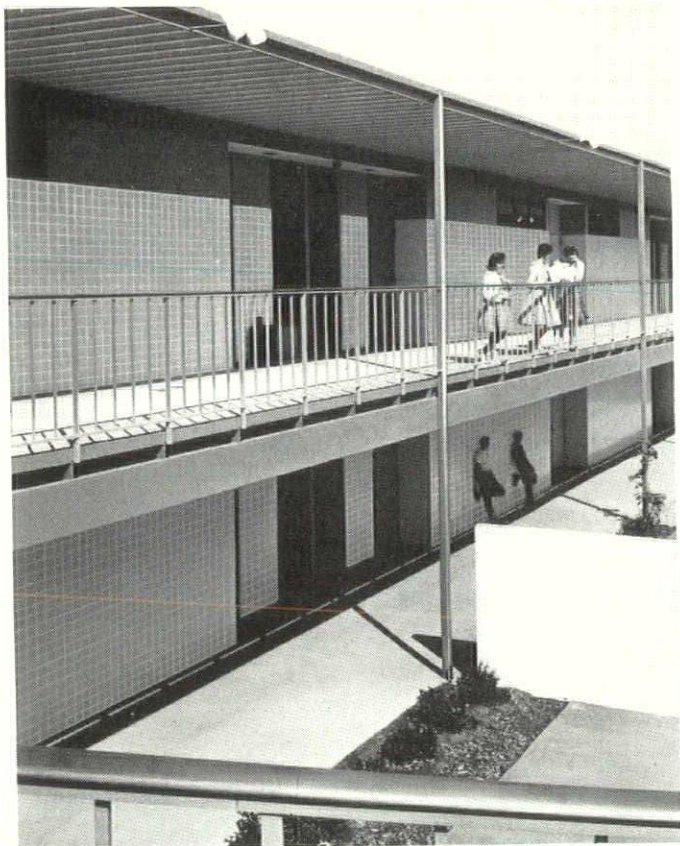
Compared to other tools used by the architect, graphics might be regarded as a small item. Certainly it is not the whole story, but it is an aid which can contribute much when used well and is most effective when accomplished by the truly *professional* graphics designer. In graphics, as in architecture, the true professional is one who studies the problem from the client's standpoint and who, while employing all the science available to him, doesn't forget that he is an artist. And the alliance can be one of mutual respect; Man has engaged in graphics almost as long as he has been building. Soon after attaining the security of a structure, humans started to communicate. It wasn't by sheer accident. It shouldn't be today. □



The Hotel Del Coronado has incorporated this transparent-overlay rendering into their menus as well as their advertising program. Rendering by Frye and Smith, Ltd.



3



New school saves with use of ceramic tile

Ceramic tile is the most economical material to use for surfacing school corridor walls, as well as shower and restroom areas. This now has been proved beyond doubt at the new Alondra Junior High School, Paramount, Calif.

No Extra Initial Cost Bids revealed that surfacing with Franciscan Hermosa Tile, on lath and plaster, would be comparable in cost to a third coat of plaster and paint. So architects Killingsworth, Brady & Smith, AIA, and a perceptive school board, promptly selected Franciscan Hermosa Tile.

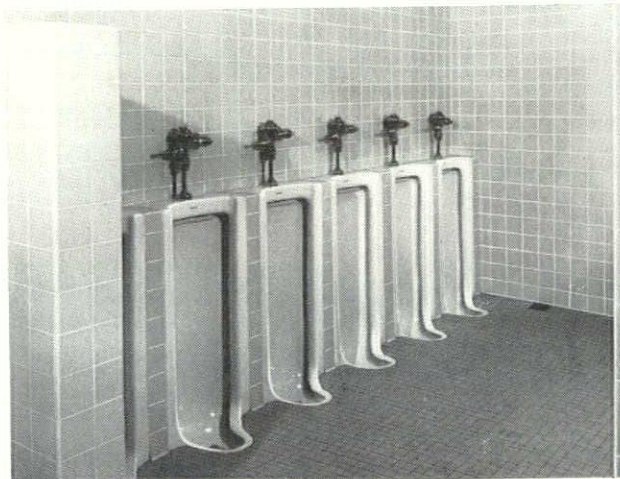
Maintenance Costs Cut According to James Hiestand, maintenance manager of the Paramount Unified School District, plaster corridor walls at other schools must be spot painted annually, and completely painted every three years. "The tile corridors at Alondra," he says, "will never need painting. This saves us an estimated \$10,000 every thirty years." In addition, he points out, many pounds of patching material and man-hours of labor are saved.

Daily maintenance costs also are decreased, according to Earl Appleton, head custodian at Alondra. "Dirt and writing easily wipe off with a damp rag," he says. "So we spot the walls every night. This would be impossible with plaster. It takes an hour to clean pencil marks or ball-point ink off plaster, then another hour painting.

"Repair costs also are less. When a truck ran into a wall and damaged four tile, we replaced them in a few minutes. Patching and painting plaster would have required several man-hours." Narrow, flush joints with Square-Edge Franciscan Hermosa help cut cleaning time.

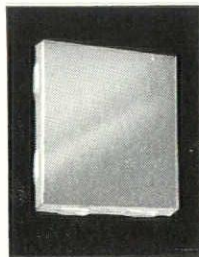
Virtually No Vandalism Paul Butler, the school district's assistant superintendent, points to a psychological factor. Students, he reports, seem to take pride in the new school. There has been virtually no vandalism.

Additional Savings Use of genuine ceramic tile also has cut maintenance costs in toilet areas, locker rooms and shower rooms. "There is none of the pocking and pitting due to alkali working down through aggregate that creates germ-breeding places," Mr. Hiestand reports. "Nor is there damage from urine or detergents."



General contractor for the Alondra Junior High School was Flowers, Shirley and R. C. Allen Construction Co. Tile contractor, Continental Tile & Marble Co. Construction cost per square foot was about average for schools built under the State of California program.

For further data that conclusively disproves the "tile costs more" myth, talk to your Franciscan Hermosa representative. Or write International Pipe and Ceramics Corporation.



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Chapter Notes

AMERICAN INSTITUTE OF ARCHITECTS / SAN DIEGO CHAPTER



NEW STATE ARCHITECT GUEST OF SAN DIEGO CHAPTER

GUEST SPEAKER at the San Diego Chapter's meeting September 11th will be Carl C. McElvy, Sr., newly appointed State Architect and formerly principal architect at the University of California at Los Angeles before he was nominated for the state post by a committee of architects and contractors appointed by Governor Edmund G. Brown over a year ago.

Charged by Governor Brown with bringing a fresh point of view "and a sense of urgency to the task of making our State buildings the most beautiful in the country," Architect McElvy has set two key goals for himself in assuming his new position: To upgrade the aesthetic character of state structures and to improve relations between the division and private architects and members of the legislature.

McElvy has expressed his awareness of past criticism of the Division of Architecture, particularly as regards design of the box-like residence halls on state college campuses, apparently to "cut the cloth to fit the dollars." He notes conversely the public's desire for better design and more aesthetics in state buildings, and the obvious requirements of both money and talent to achieve these qualities. Directing his staff of about 900 persons, McElvy will oversee architectural planning for many types of state projects, including those for prisons and youth correctional camps, fair buildings and mental hygiene facilities.

Credited with "... building UCLA from a sleepy day school to a great urbanized city within a city," McElvy also was involved in the initial planning of the La Jolla, Santa Barbara and Riverside campuses. He holds a California landscape architect's license and has given special direction to the aesthetic development of the UCLA campus, and to the site and landscape development of the projects on the other campuses. He received his degree in architecture from the University of Southern California and has been a registered architect since 1938.

Well known to many of the San Diego Chapter members, among old friends McElvy will greet Ward Wyatt Deems, president of the San Diego Chapter, AIA, and Frank L. Hope, Sr., formerly president of the



California Council, AIA. Deems and McElvy were formerly fellow members of the Pasadena Chapter of The American Institute of Architects. Hope was a member of the commission appointed by Governor Brown to nominate the state architect. McElvy also advises that during the war years of 1941 to 1943 he was in charge of the design of the 1,000 unit housing which was situated adjacent to Mission Bay. Later, as Area Planner, he spent over one year in housing while employed by the Federal Works Agency and the Federal Public Housing Authority, and "... I therefore have always considered San Diego as my second home."

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