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JUNE 1959, Vol. 2, No.

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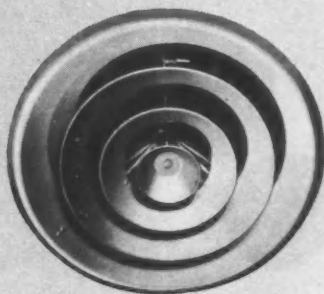
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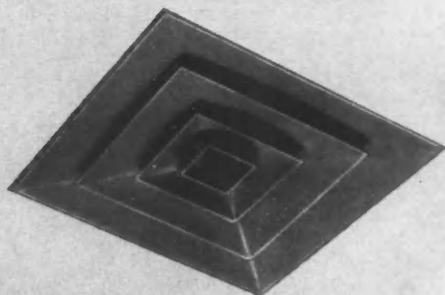
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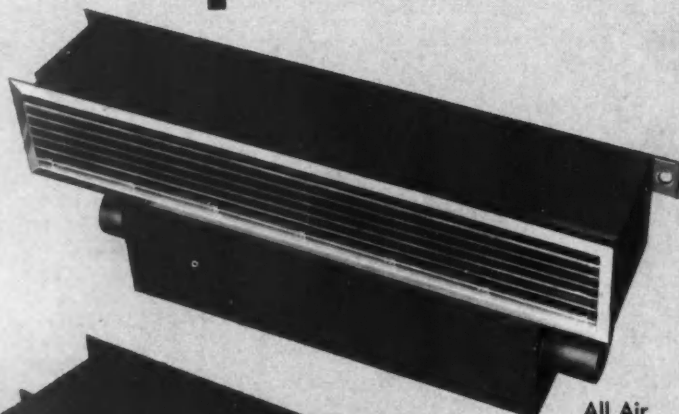
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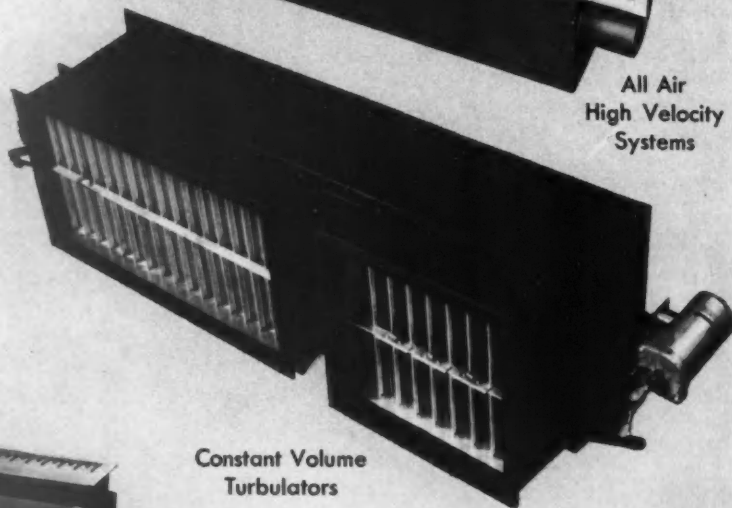
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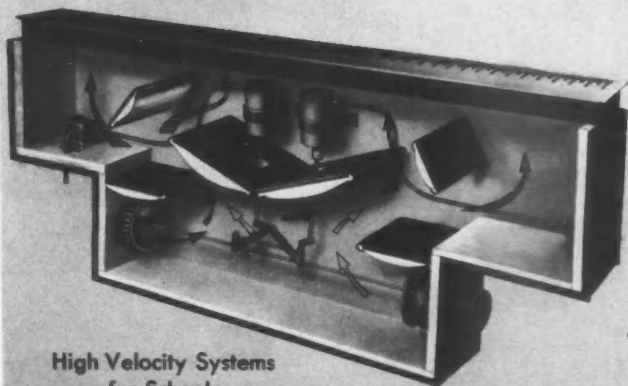
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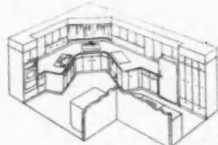
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THE PRESIDENTS' PAGE



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John Brenner



**SOUTHERN
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Edward H. Nelson

OUR MAY 7TH meeting at Arizona State University may well have begun an enduring and stimulating aspect in the affairs of this chapter. To us, it marked the coming of age of the School of Architecture at ASU. The school is now offering a full five year curriculum leading to a Bachelor of Architecture degree, which has excellent chance of attaining full NAAB accreditation by the time the first five-year student is graduated.

The inauguration of a student chapter under our sponsorship should mean a great deal more to us than was symbolized by the mere presentation of a charter certificate. We have, as sponsors, assumed an obligation to spend a little time and effort, not only to the benefit of the School, but in aid and encouragement of the individual student, when and wherever possible. The chapter, and each of us, individually, can do much toward influencing and encouraging continuous improvement and progressive advancement in curriculum, caliber of staff, and general environment at the School.

The School of Architecture, as it is now classified, can do much for us, and we can do much for it. It is now physically and scholastically equipped to supply us with high quality graduates with great futures ahead of them. We can, in turn, build up a faithfulness and enthusiasm in these young men during their college days that will be carried with them into their professional careers. We should, at every opportunity, enter into the affairs of the School, giving freely wherever we can of the fruits of our own experience and wisdom.

We were particularly pleased that the awards meeting guest list included our old and dear friend, Regional Director Fred "Bunk" Porter, who stopped over after making an official visit to the Southern Arizona Chapter, and was available to us to present the Student Chapter charter. Also notable in attendance were our Southern neighbors Dean Sid Little, Mr. and Mrs. Ned Nelson and Mr. and Mrs. Gordon Luepke, all of whom we were happy to see and welcome. Let's have more of this spirit of friendliness between chapters and schools!

GUEST COLUMN BY GERALD I. CAIN, AIA

ARE YOU AWARE of the existence of the Construction Industry Relations Conference?

C.I.R.C. began in conversation among several men: architects, engineers, contractors, and others around a luncheon table several months ago. Discussion revolved around the problems of the construction industry, the lack of integration and disharmony among trades, contractors and sub-contractors, good work versus improper work, inspection and codes, bidding problems, etc.

C.I.R.C. has for its purpose — "Through co-operative effort within all divisions of the construction industry — to improve relationships within the industry and with the public — to establish a workable code of ethics governing the conduct of these relationships — to work constantly toward improvement of legislative controls affecting the construction industry and the public — always with this thought foremost: that which benefits the public benefits our industry and ourselves."

C.I.R.C. is a corporation with its principal office in the City of Tucson, Arizona. The president is an architect, the vice-president an electrician, the secretary an excavator, and the treasurer operates a contractor's business and credit service. At the present time the board of directors is composed of an architect, a civil engineer, a general contractor, a plumber, a steel fabricator, and sub-contractors representing concrete, plastering, sheet metal, heating, and air conditioning.

Membership in C.I.R.C. is confined to contractors and sub-contractors duly licensed under the laws of Arizona, to engineers and architects duly registered under the laws of Arizona, to companies and associations organized and devoted either in whole or in part to scientific research, investigation, or the development or promotion of one or more fields in the construction industry, and those whose special skills, services and loyal interests qualify them for advisory capacities. The three classes of membership are individual, company, and association.

Solicitation of membership is just getting underway in Pima County.

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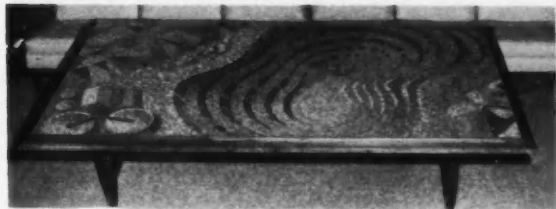


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The Editor's PERSPECTIVE

FIVE HUNDRED YEARS from now some museum may well have on display a 4 x 7-foot table with a mosaic top depicting the Lavender open pit copper mine near Bisbee.



The table now adorns the reception room in the law offices of Evans, Kitchel and Jenckes, a few steps from the Phoenix post office. It was made by Charles Clement of Tucson, who was presented a craftsmanship award this month by the Southern Arizona Chapter, AIA. Also receiving an award from Santry Fuller, chairman of the awards committee, was John C. Bellinger for his extension of the nave in St. Philips-in-the-Hills Church at Tucson.

These craftsmanship awards, it seems to me, are among the more important things that AIA chapters do. There is so much sloppy workmanship today — whether it be in construction, auto repairing, newspaper writing or medical diagnosis—that they may help to call public attention to those persons who take real pride in their work. Perhaps some of the quality craftsmen who otherwise might become discouraged with seeing their less meticulous brothers raking in the dough for inferior work may be encouraged to hold out longer for quality.

It is particularly appropriate that architects should offer this encouragement. It is their work, in the long run, that will reflect the higher quality.

At Southern Arizona's delightful party, the main talk was on the subject of "The Craftsman in Contemporary Architecture." It was given by Robert



Santry Fuller, Charles Clement, John Bellinger.

M. Church, director of the University of Arizona Art Gallery. Among other things he said:

"Architecture is and always has been king, queen and champion of the arts. The role of the craftsman in this, as in every visual field, has been, and is, essential.

"It seems to me that from the beginning there have been at least three parallel lines of activity on the part of the craftsman that have bearing on the production of structures . . . in such a way as to furnish both a practical and esthetic solution.



Church

"1. There is the *practical* craftsman whose work remains *unseen* within the structural framework.

"2. There is the craftsman whose milieu lies in the *mass, shape, and detail* of . . . a given building.

"3. And there is the craftsman or artist whose applied work is designed to *adorn* a building.

"We who look objectively, in a way, from outside the field of architecture feel that only in a fusion of the three with the architect as coordinator and inspired creator can we hope for any continuation of architecture's role as the unquestioned leader among the arts."

After describing the building revolution of the late 19th and early 20th centuries, and its effect on the "third craftsman," Mr. Church stated that gradually the importance of sculpture, murals and painting are again becoming apparent.

"Certain artists — Maillol, Jacques Lipshitz, Henry Moore, Graham Sutherland, Eugene Berman, Rico Lebrun, Rufino Tamayo — have in our own time been given the opportunity to regenerate this particular architect-craftsman relationship to a point exceeded only at present by the amazing world of the Medici in the High Renaissance, when such methods were unequivocally accepted."

He concluded with this observation: "The architect, as the foremost artist of our times, must re-examine his heredity, his educational training and potential, his sensitivity and ability to sublimate these other qualities into an expression that will utilize not only his unique abilities but those of our hypothetical three craftsmen — toward a variety of expression in keeping with the quality of the great and exciting period in which we live."

Arizona Architect joins the Southern Arizona Chapter members in paying tribute to all craftsmen who take pride in good work.

Phil Litt

The Architectural Market

BY HENRY L. MUNN, Market Analyst

Some applied psychology For designers of homes

Before a businessman can adapt himself to changing market conditions, he must first be able to locate his market and understand its needs and wants. Lack of knowledge of these fundamentals can inevitably lead to a decreased demand for his services or products, with substitution for them provided by those better able to pin-point the market and give it what it wants.

Adjustment and flexibility insure survival. There is no use belaboring the obvious: the architect today is threatened and is on the defensive. The mass builder, increased use of prefabrication methods, the scarcity of desirable sites for the well-heeled client—at least, in Arizona—the misconceptions about what the architect does and can do, all lead to the conclusion that all is not well.

This article will concern itself with two areas: where is the market for housing which the architect can tap, and what does this market want? The industrial, institutional and government markets are not explored, nor is the professional "personality" or "stereotype" of the architect to see what images are associated with him and how he is evaluated in rela-

tion to other occupations. This information, however, could be professionally obtained and might prove invaluable.

Where is the residential market for architectural services? Obviously, not all prospective buyers of homes will use an architect. The cost of designing a small, low-cost home may be greater than the returns to be derived by either the architect or client. For some income groups, the tract home offers perhaps the greatest value per dollar of investment and attempts of the architect to obtain this market will prove abortive unless he is employed by the builder.

There is doubt, too, if the architect should seek the upper-upper class as clients because, as consumers, these people go in for what is called "conspicuous non-consumption." They tend to wear the same style as they wore last year; they don't trade in their cars often enough to suit the manufacturers; and when they buy a home it is often already built and quite conservative. They are, figuratively, non-consumers.

If the architect is precluded from the lower income classes and the upper-upper classes, just where is his market? It is suggested that it lies in the upper-

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middle class — business and professional people — the brains and eyes of our society.

These people belong to the country clubs and live, overwhelmingly, in Paradise Valley, the North Central and Encanto Drive areas in Phoenix and in comparable districts in other Arizona cities.

This, incidentally, is important in locating the "market," because formerly business and professional people did not live in one community. It has been only since World War II that they have collected in communities that consist almost entirely of the upper-middle class group. This group has diverse origins. Some are second-generation Americans and some are even first generation. Most, however, come from upper-lower and lower-middle class backgrounds. They seldom possess much inherited wealth or many family traditions.

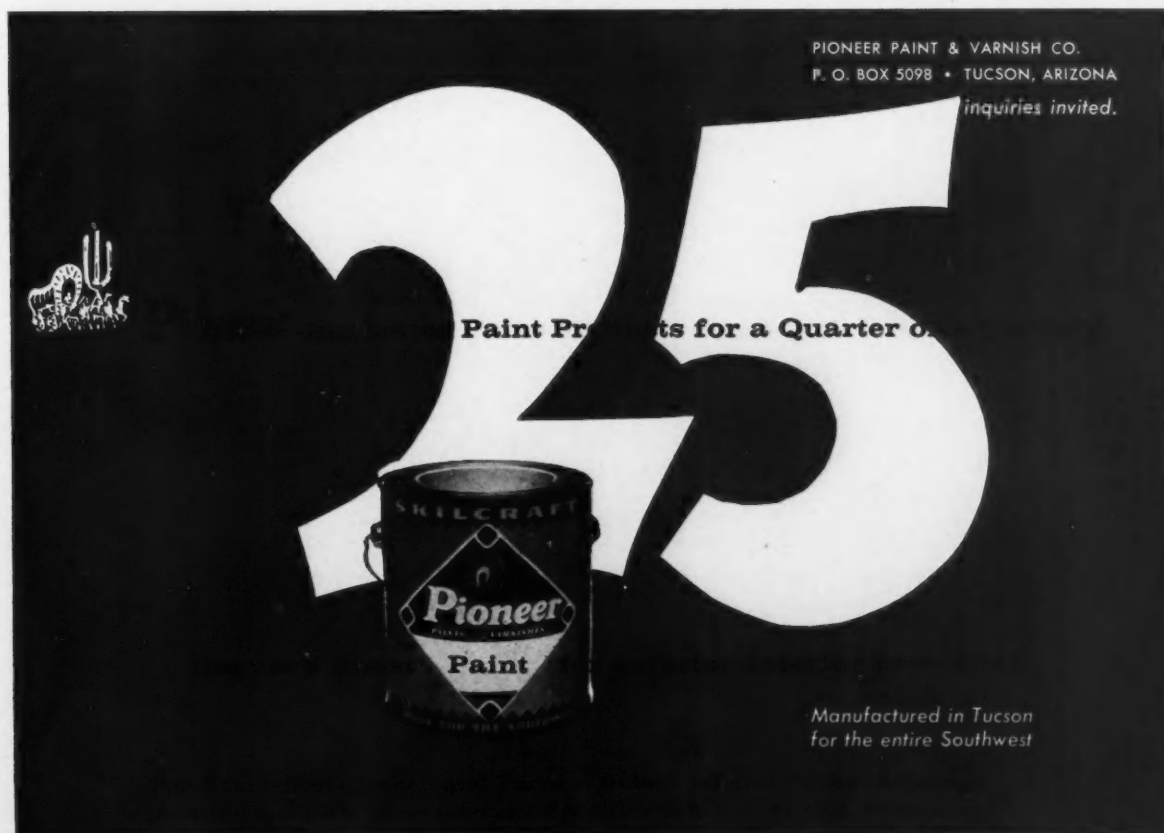
They are probably the most insecure group in the middle class. Most are living close to the end of their incomes, much more so than others. What happens when they move from \$25,000 to \$50,000 yearly? They don't save more, they spend more; and much of that expenditure is on the new home and all its embellishments, often because they don't have many things in their homes which belonged to their families two or three generations back. The furnishings in their former homes are not worn out and may still be relatively new, but the possessions are many times "psychologically obsolete" for them.

In Arizona, especially the southern half, if the former house is kept, then the area of operations is expanded by building a second residence in the summer play-time areas. This certainly is a market which the architect is eminently qualified to handle but which has barely been scratched.

However, knowing the market and its location is not enough. It is imperative that the architect appreciate the needs and wants of the upper-middle class. No psychologist believes it possible to determine motives simply by asking people why they do (or prefer) something. The human being is so complex and behavior is governed so often by emotions and personality quirks that people are oblivious to the underlying causes of many actions. Our wants are complex and we do not act rationally much of the time in our purchases.

No one will admit he ever did anything from derogatory motives. We just don't tell people we are cowards or social climbers; we don't say we use X brand of cigarets because "thinking" men smoke it and we want to be "thinking" too; we do not say we bought this make of car because wealthy, influential people drive it and we want to seem wealthy and influential; we never admit that the martinis before dinner have any other purpose than to add zest to the appetite, while in reality they can help to forget anxieties.

(Continued next page)



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ARCHITECTURAL MARKET

Society fits people into slots not only by the cars they drive, but also by the clothes they wear, the appearance they make and, importantly in Arizona, by the homes they own. All kinds of people buy expensive homes to give them social prestige, but they never admit it to others and seldom to themselves. People rationalize their behavior by giving all sorts of reasons why they do or do not do something so that they look good in other people's eyes. The real trick is to get through people's conversations and take a look at the underlying motives, feelings, needs and wants.

Architects, for the most part, are by training and temperament rational, logical professionals, methodical and meticulous in their operations. Their aim is to give the client the maximum amount of living space commensurate with "good design and taste," taking into account family size, traffic flow, geography and view — to give the client the most value per dollar of expenditure.

If, however, you ask today's consumer what he wants in a home, he will talk in terms of number of rooms, gadgets, type of roof, number of baths, and so on. It is like asking a young man what he expects in a wife. The reply is usually couched in rational and unemotional terms: a good companion, fine conversationalist, keen intellect, a loving mother. What he may really want is someone who will give

him prestige and arouse the envy of his friends. But he'd never admit it!

Therefore, when the client talks in terms of value he probably really wants something more. A new home is admirably suited to fulfill the role of security, and give his deflated ego prestige. The architect needs at all times to keep in mind not only how the house can provide maximum shelter and value, but also how it can provide for the emotional and psychic needs of the client; that is, all the egocentric factors manifest in Americans living in today's "affluent society."

The architect should take a hint from the advertisers, long past-masters at the art of suggesting the subtleties of their products. Toilet soap is never sold because it gets a woman clean, but because it is the "Soap of Beautiful Women" and thus, by inference, can lead the woman to the altar sooner or keep the husband attentive.

Should a house be designed as merely shelter, or should it, perhaps, be construed also as necessary equipment for success which gives the client status and exemplifies his good taste and, implicitly, his opportunity to advance, make more money and thus acquire even more status?

Appreciation of the new home by the client, his peers and the group with which he longs to be identified must be the aim and goal of the architect. Without the satisfied client, there will be no place in our society for the architect. ●

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Arizona State University's School of Architecture will sponsor its first annual summer workshop July 13 to Aug. 15 at Camp Tontozona, the ASU summer site in the forested country under the Mogollon Rim near Payson.

Purpose of the workshop, enrollment in which is limited to 24, is to help students gain a comprehensive understanding of the associated roles of design and construction in the creation of architecture.

Visiting faculty member for the third week will be Raphael S. Soriano, AIA, well-known visiting lecturer and critic and winner of two national and six local AIA awards, as well as recipient of an AIA Sunset Magazine honor award, one Progressive Architecture and two Seventh Pan-American Congress awards.

Chester L. Sprague and Raymond G. Studer, ASU architecture instructors, will be resident faculty members. Tuition and fees for each student total \$60, with the work done by the student on permanent structures of the camp paying for his food and lodging.

Complete details may be obtained from the ASU summer session office.

— AIA —

Prose is architecture, not interior decoration.

— ERNEST HEMINGWAY

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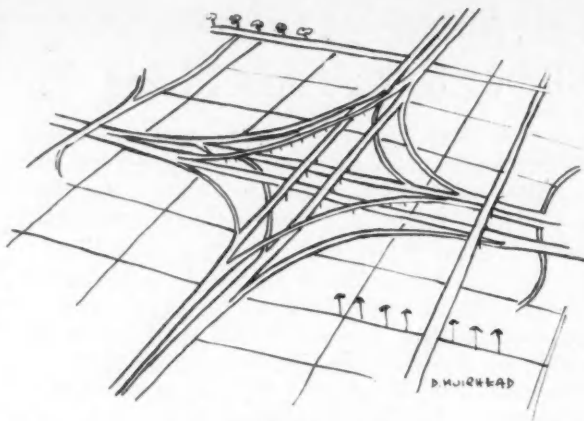
By

DESMOND MUIRHEAD,
Landscape Architect

II.

Cities, Subdivisions

An intelligent criticism of Phoenix planning problems and development could fill several large books and no doubt has. There is obvious need for more open space and planting downtown, more urban precincts with shade for tired office workers, more squares with seats and cooling fountains, more continuous building to give a nucleus or heart to a city which has become an urban region (and therefore needs an urban regional government) before it has even become a city.



Camelback and Central — 1970

These are all pressing problems apparently, receiving scant study at present. But the two most obvious short-comings are strip-zoning for commercial and bad intersections. I am limited for space so I will only be able to cover these two items here.

The city proper, although on the grid system making travel from A to B automatically almost double the distance as the crow flies (and therefore also doubling up on the total traffic volume), is well supplied with good arteries such as Central, 7th



HARDWARE TIPS

By Veron Junger, A.H.C.
EXTENDED ACTIVE DUTY

In the Armed Services men get physical examinations to determine their ability to withstand punishment. Likewise, finish hardware for public buildings, which must endure more hard and constant usage than most other parts, should be chosen for

durability. Only the highest-quality finish hardware can give service for the life of a building. Fine locks made by the oldest builders hardware company in the U. S. (Yale & Towne) have worked smoothly for more than 100 years.

Cheap hardware, on buildings such as schools, office buildings and hospitals, often breaks down within a very few years and sometimes within a few months.

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TUCSON, ARIZONA

Avenue and Street, Thomas, Indian School Road, Camelback etc. The chaos caused by Grand Avenue where it crosses these arteries can give us the clue to what the city might have been with more of these diagonal roads. Unfortunately, *because the civic fathers and planners had neither the guts, foresight or public interest to control these arteries*, they have been strip-zoned for commercial sites down practically their entire lengths, making all traffic both hazardous and difficult. You can see what I mean when you park at one of these strips and then try to get back into the traffic — or worse still, try to cross the road. There is a small stretch between Indian School Road and Thomas on 7th Avenue where the houses are correctly backed onto the street and a continuous brick wall faces the traffic, giving an inkling of what all Phoenix arteries could have been like.

Important intersections such as Camelback and North Central have been further gummed-up by terrific traffic generators such as Uptown Plaza Shopping Center. *This one act of folly of a former county planning commission will ultimately cost the city several million dollars to solve.* The city of Scottsdale has just authorized similar shopping centers at Camelback and Scottsdale, Thomas and Scottsdale, and McDowell and Scottsdale. I wonder if they know what they're doing.

In more advanced regions of the U. S., strip zoning has been thrown out for decades. In Phoenix

they are still allowing people to buy land on arteries and then to lobby for a different zoning — why buy otherwise? Up go the stores with angle parking into an already burgeoning traffic stream and there is hardly a voice raised in protest.

Bad intersections also exist with no control. Camelback and Grand must be one of the worst civic intersections in America. A six-way crossing includes a 50 m.p.h. speed street, a railway and no traffic lights. There are also dangerous ones in the state, such as the turn from Baseline Road towards Chandler.

It takes courage, tenacity, integrity and a great deal of shouting to provide and enforce good zoning. Let us at least hear some more shouting.

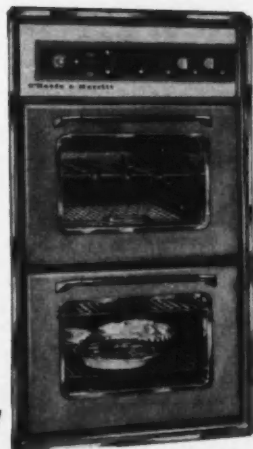
Note.

I want to dispense with one piece of gobbledygook for all time. I was talking recently with a friend whose opinion I usually value. I happened to mention that the present zoning laws in Arizona were so laxly enforced that it seemed that any pressure group could force a commercial zoning on any bad intersection or strip they cared to. I cited recent examples, some of them noted above. To my amazement he said he thought it was all right as it was a basic American freedom. This ridiculous argument is also put up by the billboard advocates and the advertising lobby in general and especially by the real-estate fraternity.

(Continued next page)

O'KEEFE & MERRITT

BUILT-IN RANGES

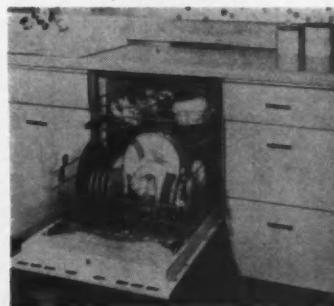


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ARIZONA LANDSCAPE

This piece of vicious nonsense was also effectively propagated years ago by the mill owners in Lancashire, England, and Pennsylvania. They, too, were convinced that economic means justified any end. I will quote Sylvia Crowe on the subject, who covers it so effectively in her excellent book "Landscape of Power." This book should be required reading for all state, county and municipal officials.

Fallacy of the "lowest-cost"

Our ancestors were convinced that all they did was justified by the economic results: their creed was to produce at a minimum cost. The fallacy lay in the fact that the real cost was hidden, and revealed itself only after generations in a spoilt country and unhealthy people. If the tragedy is not to be repeated on a far greater scale, the welfare of the landscape must this time be taken into consideration as a basic factor in the planning of these new erections of the machine and atomic age.

From a national as opposed to a sectional viewpoint, the need to consider the countryside as a whole and to balance the national wealth of consumer goods against the national wealth of a beautiful landscape should be a matter of course. The power stations, oil refineries, the television antennae are, after all, solely for the purpose of providing the people of this country with a richer and fuller life.

Digging a wall of opposition.

If, in the process of creating greater power and better transport facilities, more wealth to expend on imports, and better home entertainment, they deprive the American of his greatest heritage and condemn him to live in surroundings which he cannot look at or live in with enjoyment, then they will surely fail in their real purpose, and in so doing will raise a wall of opposition which will hinder their own efficient development even within the limited sectional field of technology.

Subdivisions

Phoenix has grown in an era coinciding with the rise of the modern subdivision. Endless tracts of distressingly similar houses are erected everywhere regardless of the quality of the land. Some of them are lifted from a too-crushing monotony by the fortunate pre-existing citrus or date farm (especially fine when combined). Some of them offer outstanding physical values in homes and good traffic circulation. Some of them have shaken down into attractive green areas by heavy planting and conscientious maintenance.

The idea of the subdivision has been queried lately in many countries, for many reasons: the lack of the stabilizing influence of old people; the increase and unlikely cure of mental patients in them; the dreary

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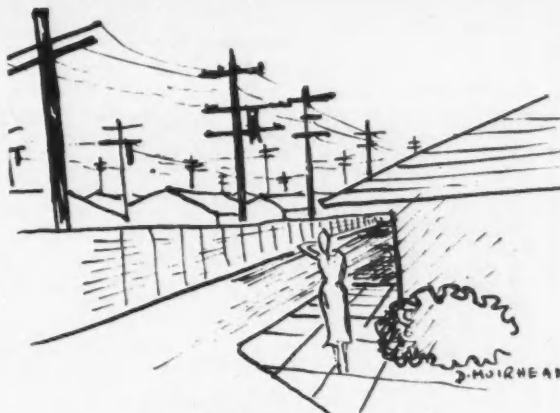
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monotony and similarity of the lives of even-age, low-income groups. These are national and world problems. But the almost complete absence of neighborhood parks is a local one. One acre in every ten for parks and play is a compulsory law in some places — why not Phoenix? Even if it is left in desert it dilutes the concentration of bricks and mortar. History shows that these parks will always get developed eventually. Builders cannot bear all the costs. *Municipal officials and developers must sit down together and work something out — soon!*

A better and more progressive planting program of vines, hedges and trees (grouped, not lined) would help all subdivisions to look different and more human. A more advanced land use, if only an equal area of adjacent park were provided as well, can be seen in the good urban development of garden apartments on 7th Avenue near Park Central.

Trees.

Some of the finest and most beautiful trees in the world are native to, or can be grown in, Arizona. What is more graceful and elegant than the Blue Palo Verde or the Ironwood of the Sonoran desert? The California fan palm (also native to Arizona in Palm Canyon), which graces so many of the older streets in Phoenix is a noble tree of great dignity. The Arizona sycamore and the Arizona Ash (Bethany Northwards on North Central Avenue) have found fame in lands far from their place of birth. The deli-



Subdivisions have thousands of dead trees. How about the live ones?

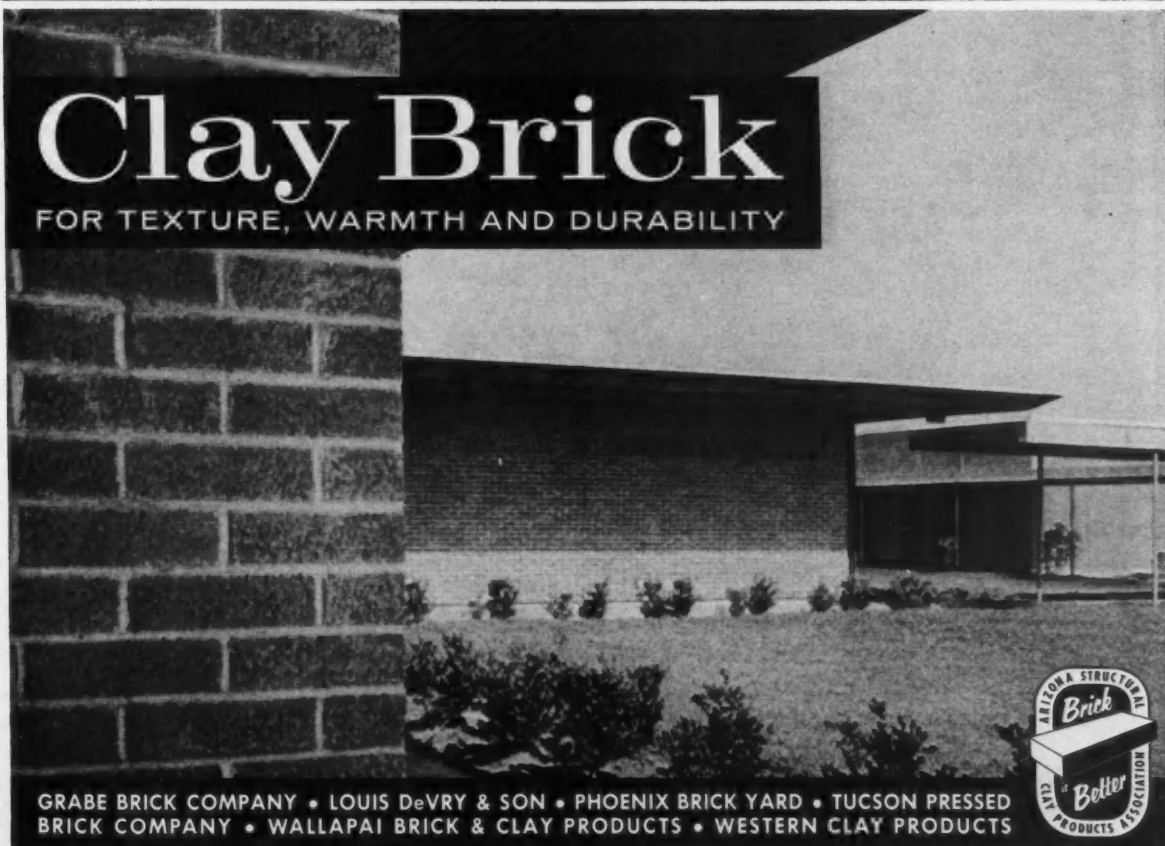
cate Lysoloma, which is so aptly named the fern of the desert; the strangely grotesque but character-full Joshua tree, the Bird of Paradise tree escaped from cultivation. And from the North the Arizona Cypress with its soft beauty (see the fine specimens behind the Biltmore) the Juniper and the Pine. This is only a start on the natives.

As for imported or exotic trees they are uncounted — hundreds of palms should grow here (if only someone would import them). Silk oaks — we grow one species but they grow 20 in Australia — Brachychiton (Bottle trees), Olives, Jujubes, parasol trees, Chinese

(Continued next page)

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ARIZONA LANDSCAPE

pistaches, lace-like pecans and silk-like albizzias. The California Pepper is common and brittle despite its beauty, but who grows the neater and better Brazilian Pepper? Carobs need care when young but are full of character with age. The Bananas and larger strelitzias will grow here; so will the Aleppo and Canary Island pines.

There are many lovely small trees like Thevetia and African sumac and hundreds more like the red-leaf Combretum which we cannot get locally.

Then there are the numerous Acacia and Eucalyptus. You hardly ever see an acacia, but when you do they look fine and most suitable. There are 600 Eucalyptus species growing in Australia, but only four are common in Phoenix. It's a cinch that 40 more will grow here — perhaps 400 will.

Obviously Phoenix needs a botanic garden in the city to test these plants under ordinary garden conditions — to spread information both locally and to other parts of the world. The Boyce Thomson Arboretum is an excellent start but it is too far away from town and the climate is different; also the conditions in the arboretum are far from the average home garden.

In the meantime let us learn to use what we've got. The city landscape needs unlimited foliage in this summer heat: good bold groups and lines like you see on the irrigated farmlands and the fine scale you get from the cottonwoods and tamarisk windbreaks throwing the distant mountains into relief and rescuing the unending acres of flat land. North Central Avenue has found the right scale for Phoenix with the palms, and the olives and ash further north. Most of the downtown streets have it. The citrus groves on East Camelback save this street and are massive by repetition.

Even oleanders save many a dull subdivision and give fast and much needed privacy. But how can people be so crude as to obstruct the desert with their coarseness — surely every plant has its place.

Research on foliage patterns for the city and for individual roads would pay dividends a million-fold in making Phoenix a better place in which to live. What about Mexico fan palms, olives and South African sumac just selected as the three main trees for a street and dotted indiscriminately about the gardens? What a combined impression that street would give in time. Or Acacia longifolia instead of the sumac in areas where it would grow. Hundreds of different combinations of this type would be possible, some magnificent streets could be added to the city and Phoenix could get back its scale again.

Trees are cheap to plant — perhaps \$10 each or less including labor — and yet in our day and age they are the finest architecture in any city. Many years ago some noble, enlightened citizen decided to plant our downtown streets — what pleasure we all get from this simple act — but what are we doing today for future generations?

C H A P. II.

Of Beauty and Ornament, their Effects and Difference, that they are owing to Art and Exactness of Proportion; as also of the Birth and Progress of Arts.

IT is generally allowed, that the Pleasure and Delight which we feel on the View of any Building, arise from nothing else but Beauty and Ornament, since there is hardly any Man so melancholy or stupid, so rough or unpolished, but what is very much pleased with what is beautiful, and pursues those Things which are most adorned, and rejects the unadorned and neglected; and if in any Thing that he Views he perceives any Ornament is wanting, he declares that there is something deficient which would make the Work more delightful and noble. We should therefore consult Beauty as one of the main and principal Requisites in any Thing which we have a Mind should please others. How necessary our Forefathers, Men remarkable for their Wisdom, looked upon this to be, appears, as indeed from almost every thing they did, so particularly from their Laws, their Militia, their sacred and all other pub-

lick Ceremonies; which it is almost incredible what Pains they took to adorn; inasmuch that one would almost imagine they had a Mind to have it thought, that all these Things (so absolutely necessary to the Life of Mankind) if stripped of their Pomp and Ornament, would be somewhat stupid and insipid. When we lift up our Eyes to Heaven, and view the wonderful Works of God, we admire him more for the Beauties which we see, than for the Conveniences which we feel and derive from them. But what Occasion is there to insist upon this? When we see that Nature consults Beauty in a Manner to excess, in every Thing she does, even in painting the Flowers of the Field. If Beauty therefore is necessary in any Thing, it is so particularly in Building, which can never be without it, without giving Offence both to the Skilful and the Ignorant. How are we moved by a huge shapeless ill-contrived Pile

Portion of page in "The Architecture of Leon Batista Alberti", published in the Hay-market, St. James', 1755, loaned to Arizona Architect by Robert T. Cox, AIA.



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Later announcements will keep you informed of additional progressive steps we will be taking to increase service, at no additional cost. We believe such a program is the duty of a testing laboratory.

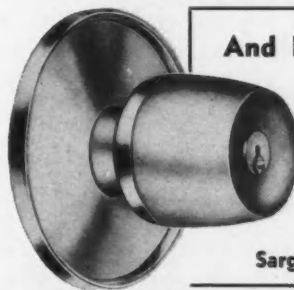
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Advantages and Limitations of Surety Bonds

The following analysis of the value of surety bonds was prepared by Joe Rowe of the Valley National Company and is presented here for its general interest to architects and their clients.

What is a Surety Bond worth?

Many of your clients will ask this question. Regretfully the question does not have a simple answer, but this article will endeavor to cover some of the functions a Surety Bond will and will not perform.

What is a Bid Bond worth?

1. It is a means of prequalifying bidders:

Architects can determine a contractor's workmanship from past performance, but they can not predetermine his ability to perform in the future, nor is it fair they be asked to do so.

Architects have no way of knowing, with certainty, whether or not the contractor's financial stability at this time has been jeopardized or impaired. They have no way of knowing whether or not a con-

tract, if awarded to a certain bidder, would not so overload that bidder with work as to make it impossible for him to complete the contract within the permitted time, if indeed at all.

2. It guarantees that a contract will be consummated or the cost of reletting the bid or the cost between the low and the next-to-low bidder will be paid.

To put teeth in your Bid Bond the costs of delay and the costs of reletting would be predetermined. If 5% of the contract price won't cover these costs, draw your specifications up to require a 10% or 20% Bid Bond. Your good contractor and his Surety won't care. In fact they will favor the idea since the expense of a bad guess will make any bidders not qualified to do the work simply not bid the job. If you use a high percentage Bid Bond you almost automatically permit the contract to be awarded to the second low bidder should the low bidder for some reason be unable to enter into the contract. This would minimize delay in letting the contract and would save your contractors the cost of rebidding. As you know, contractors generally regard reletting to be quite unfair.

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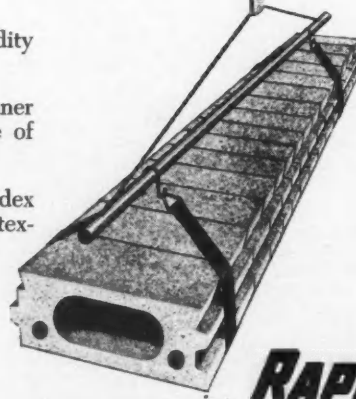
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What is a Contract Bond worth?

1. *The Contract Bond is a third party guarantee that the contract entered into by the owner and the builder will be performed by the builder in accordance with the contract, plans and specifications. Ideally, the Contract Bond should be composed of two bonds: the Performance Bond and the Labor and Material Bond.*

These bonds will not:

Force the builder to do more than he has contracted to do. If he has an escape clause of some sort in the contract, the bond would not be in default if he makes his escape.

Reduce the delay and inconvenience in establishing the fact that the contractor is in default. The owner must give his contractor every opportunity to perform. The contract will generally specify how the contractor places himself in default. If this is not clearly spelled out, it might be necessary to go to court for a ruling. At any rate, the owner, to protect himself, might well start a breach of contract suit. This, of course, all takes time.

Help the owner establish to what extent the owner has suffered or is suffering a loss.

The Surety is one of the contractor's financial partners and, as such, has a very real obligation to see to it that the contractor's rights are protected. After

all, the Surety must ultimately stand in place of the defaulting contractor.

Understanding what a Contract Bond will *not* do should help in overcoming the idea that bonding companies try to escape their obligations. Just remember that almost without exception the Surety will not materially help the owner until the owner has established that the contract is in default and the contractor is unable to perform. The one exception would occur when the Surety felt by stepping in it could mitigate its own loss, and this is often done even though the Surety is not obligated to do so.

What will the Contract Performance Bond do?

It guarantees performance of the contract.

If the contractor defaults, the owner will lose. However, should the owner have an adequate and proper bond, his loss will be limited to delay in performance and the cost in establishing the amount of loss.

What will the Contract Labor and Material Bond do?

It insures better service from sub-contractors and material men.

Knowing the credit risk has been limited they will seek bonded work. To get the bonded job they will

(Continued next page)

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When combined with a Performance Bond, interim financing is more easily granted by lending institutions. It is most important that you require the proper Performance and Labor and Material Bonds. Please bear in mind that the American Institute of Architects no longer endorses the use of AIA Form B1, rather recommends using AIA Form 107. These parallel forms are provided by the Miller Act.

It is not unreasonable to ask for either a 50% or 100% contract price Performance Bond and a 50% Labor and Material Bond. The cost of your bonds is usually based on a percentage of the contract price. Only when the total of the bonds fails to exceed 20% of the contract price is another formula used (that rate is five times the above percentage and is multiplied by the total amount of the bond). Consequently, no matter what percentage of the contract you chose to set as your bond requirements, your cost remains the same.

We understand the AIA is presently redrafting its bond forms. The Document A-311 will replace AIA Form 107. If the final draft is as broad as proposed it will give owners and material men many new advantages. Watch for it!

In conclusion, it is our recommendation that you

should specify as minimums the following: 20% Bid Bond; 100% Performance Bond; 50% Labor and Material Bond. Bearing in mind that the guarantee is only as good as the Surety, you should make certain:

1. Bonding companies are licensed to do business in New York and Arizona.

2. The aggregate of the bonds pertaining to a particular contract do not exceed one tenth of the Surety's total capital and surplus. The U. S. Treasury Department requires this margin of protection.

3. The company holds a Certificate of Authority as an acceptable Surety on Federal Bonds. A list of these companies can be obtained from the Treasury Department, Surety Bonds Branch, Bureau of Accounts, Washington, D. C. This list includes names of the Surety, indicates where they are licensed, and shows what their underwriting limit is on Federal Bonds.

4. The Surety's Attorney-in-Fact is a local man whom you can easily contact and whom you know holds a Power of Attorney which permits him to execute the requested bonds.

• • •

Ask for proper bonds, a strong surety, and rest assured that your client will get a completed contract; the job will cost less; all the labor and material bills will be paid. •

War Babies and the Pipe Trades

Well, it won't be long now 'til the crop of babies born during National Defense and World War II days come of a home-buying age. Matter of fact, all economists are predicting a sparkling new boom in the home building business during the early 1960's.

In Arizona, this will mean increased responsibilities for the contractor and subcontractor. Not only will our own youngsters be in the market, we'll be getting even more newcomers as the younger generation, in its turn, seeks better living conditions.

As always, the licensed plumbing, heating and air conditioning contractors, affiliated with the Pipe Trades Industry Program, will be standing ready to provide skilled workmanship and integrity of performance.

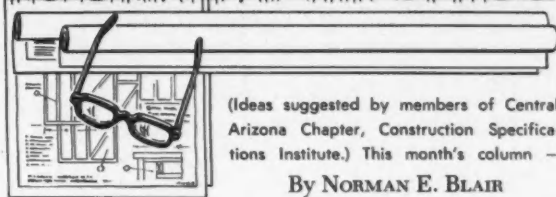
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LOOKING AT THE SPECS



(Ideas suggested by members of Central Arizona Chapter, Construction Specifications Institute.) This month's column —

By NORMAN E. BLAIR

A specification serves a threefold purpose of providing a document which will enable a contractor to prepare an intelligent bid, of providing instruction for both contractor and sub-contractor in the execution of the work, and of assisting the architect or his inspector in determining whether the work has been executed as intended. It must be a clear, concise, easily understood description of the qualities, grades and execution of the many materials and procedures to be used in the project.

One of the major sections of a specification is the "Special Conditions" or "Instructions to Bidders." Here we should find definitions of the parties to the contract; also the contract documents. The directions for the required bidding and the place and hour for the bid opening should be clearly presented, for in many cases certain requirements of bidding will cause contractors to decide not to bid a particular project.

The "General Scope of the Work," if clearly and briefly outlined, is a valuable bit of information that rightfully belongs in this section and saves many questions and guesses during estimating. The contractor can often decide how to plan his program and thus save time (which is money to him), and thereby turn in a lower proposal if he can accurately determine what is required.

On any construction project the contractor should have his attention specifically called to special protection of shrubs, trees, existing buildings and any utilities that must be kept in operation during the construction period. This section is the ideal spot for such information since it is special for each project.

Each project will have some special insurance problems. To keep each bidder on the same basis the project must be carefully studied and an attempt made to establish minimum amounts of protection that the contractor must carry, keeping in mind that a life is just as valuable on a \$50,000 project as on a \$500,000 one. A requirement established for this special condition can save many headaches and arguments when the contractor says, "I'll take a chance."

A surety bond, if it is desired, must be called out as to type and amount if we are to have the protection desired during construction. Special taxes will also be charged and they should be defined as they apply to each project.

Starting of work and time for completion are special conditions to be clearly defined, along with liquidated damages for delayed completion.

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The "Other Arts" of Architects

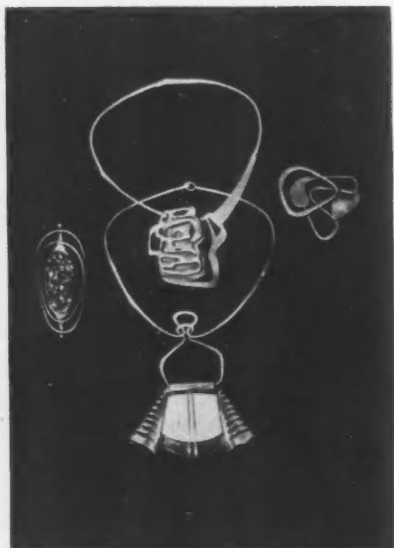
(and of the gals they married)

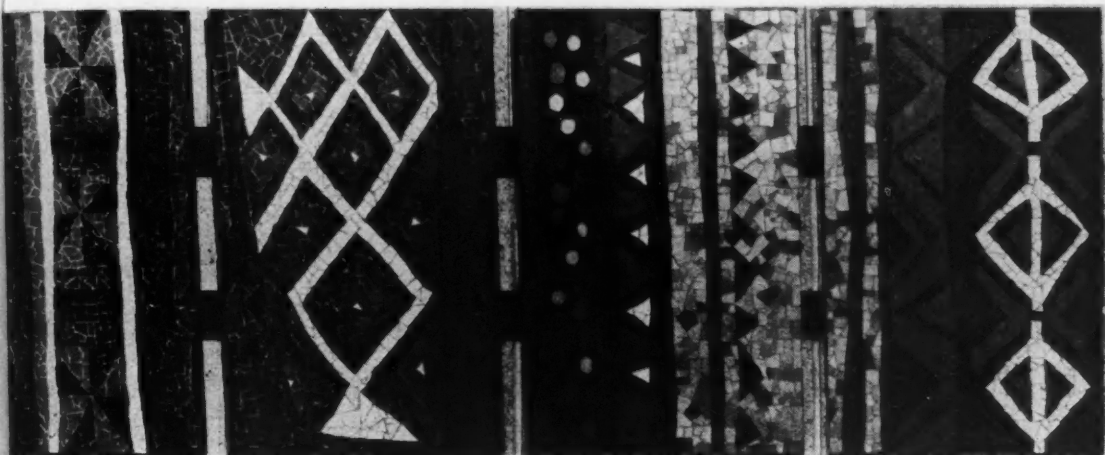
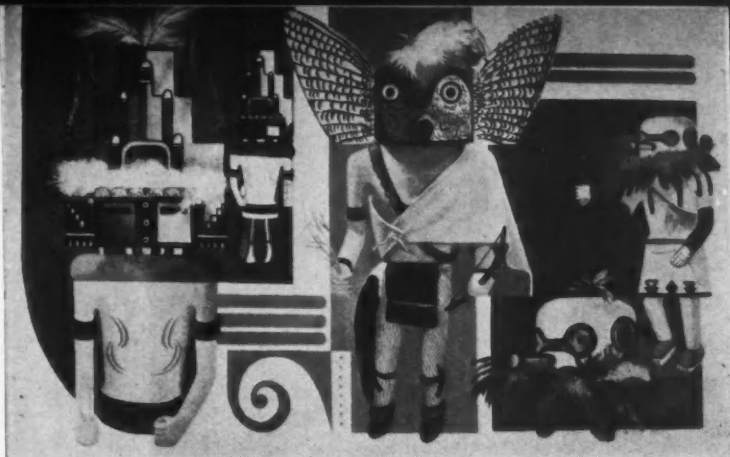


Robert Elvis, 20 years ago a student in the department of fine arts at the University of Illinois, borrowed a drafting board from Richard Drover, architecture student. Not long afterward she permanently "borrowed" his name. Since then their art and architecture have gone together.

Mrs. Drover's silk screen drapery won a prize at the Arizona State Fair; she had a one-man show at the Phoenix Little Theatre, for which she also had designed scenery and costumes for "Antelope Boy"; and her work has been exhibited at the Chicago Art Institute, the University of Illinois and a Washington art gallery.

Her mosaics can be seen in the Valley National Bank at Safford and she designed the exterior fascia of the courthouse addition at Flagstaff, as well as a mural in oils for the Flagstaff office of the Arizona Savings and Loan Association.





Across page are examples of Mrs. Drover's silver designs and silk screen work. Top, this page, a scenery design for the premiere showing of "Antelope Boy." Center, a portion of a five-unit mosaic wall panel. Below, an example of oil painting on glass.





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CENTRAL ARIZONA CHAPTER NEWS

- Members attending the regular business meeting on June 4th were treated to a slide lecture and tape demonstration on acoustics, given by Wendell Rossman. A highlight of the lecture was the presentation of a recording of an electronically produced ballet, and an arrangement of sounds produced by a drop of water striking the surface of a pool. Rossman, a registered architect in Canada and Arizona, is presently with Kemper Goodwin's firm.
- There will be no regular meetings held in July and August. The next meeting will be on September 3rd.
- Martin Young has announced that anyone interested in entering the architect-in-training program should contact him for information.
- Members are reminded of the Baldwin Memorial Archive biographical form to be completed and returned to the chapter office. Those members (corporate only) who have not as yet received the form will be mailed them in the near future.
- Mr. and Mrs. Richard Drover and Mr. and Mrs. James W. Elmore represented the Central chapter at the first Southern Arizona Chapter awards dinner in Tucson June 3.



Tucson contractors Marvin Volk, left, and Edward Chesin, right, shown with the winner of one of two \$250 Volk|Chesin awards, architecture student Paul J. Gumbinger. Other award was divided between U. of A. students John Butler and Ralph Moore.



Boyd Pryor, left, vice president of the Lusk Corporation, presents his company's \$250 scholarship to Robert Morrow, U. of A. architecture student, as Ned Nelson looks on.

SOUTHERN ARIZONA CHAPTER NEWS

• Some 110 members, wives, architectural students and guests attended the chapter's first annual awards dinner at the Old Pueblo Club June 3. Master of ceremonies, introduced by chapter president Ned Nelson, was U. of A.'s dean of the College of Fine Arts, Sidney W. Little, AIA.

Among the student awards were \$500 presented by the chapter to Gerald Thayer, a third-year student, and an additional \$500 presented anonymously to permit him to go to Fontainebleau, France, for eight weeks of study this summer.

• Awards, Scholarships and Allied Arts Committee chairman Santry C. Fuller announced the winners of the chapter's craftsmanship awards (see Perspective, page 7). They were John C. Bellinger and Charles Clement, with a certificate of honorable mention going to J. S. Watkins.

• An award of Honorary Associateship in the Southern Arizona Chapter was awarded to A. E. McGee.



Gerald Thayer, second from left, third year architecture student at the University of Arizona, is congratulated at the first annual awards dinner for having won two major scholarships: the \$500 AIA chapter award and a special \$500 anonymous award arranged by Dean Sidney W. Little, second from right. Others are Dr. Richard Harvill, left, U. of A. president; and Edward Nelson, president, Southern Arizona Chapter. Special award will permit Thayer to study eight weeks this summer at Fontainebleau, France.



Officers of the student chapter, AIA, at the University of Arizona include, from left, Jim Carrillo, board member; Mary Jane Whitney, secretary; Dale Slayter, vice president; Sandy Tanner, treasurer; Gerald Thayer, board member; and Fred Pace, president. All were present at Southern Chapter's first awards dinner.

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IN THE BOOK WORLD

THE A-B-SEE OF MODERN SCHOOL LIGHTING by Bill F. Jones. This 24-pg. booklet not only gives an understandable explanation of the factors involved in producing good light for good sight, but goes into the problems involved in lighting all school areas. The amount of light and quality of light needed to perform various tasks is explained in detail as well as a complete explanation of how these results are to be achieved. Both artificial and natural light are discussed. The book was written with the assistance of the Illuminating Engineering Society, The State California Bureau of School Planning, and numerous architects and engineers. Persons having direct or indirect responsibility for specifying any lighting may secure a copy free by addressing Smoot-Holman Company, 321 N. Eucalyptus Ave., Inglewood, California. The price to the general public is \$1.00 per copy.

THE MEDIEVAL MASON: AN ECONOMIC HISTORY OF THE ENGLISH STONE-BUILDING IN THE LATER MIDDLE AGES AND EARLY MODERN TIMES by D. Knoop. The architectural splendour of medieval cathedrals is frequently acknowledged. What is often ignored is the engineering skill and administrative capacity which lie behind it. This book is perhaps the first real attempt to describe the stone-building industry as it existed in England during the later Middle Ages, concluding with the effect on the building industry of the changes of the 16th and 17th centuries.

THE NATURE OF CITIES: ORIGIN, GROWTH AND DECLINE by L. Hilberseimer. The author discusses thoroughly and objectively all problems of city planning; the city's origin, growth, pattern and form, and decline from early settlements down to our present highly developed industrial age city. 285 pages of text and 255 carefully selected and planned illustrations of photographs, line drawings, diagrams and plans enable the reader to gain a sound and clear understanding of city planning. Theobald. \$8.75.

THE COMPLETE BOOK OF HOUSE PLANTS by Andree Vilas Grabe. A new picture dictionary of 275 popular plants. The book contains everything you need to know about growing plants in your home. Included is full information on soil, potting, watering, light, temperature, pests, propagation, etc. Random. \$2.95.

SMALL COMMERCIAL BUILDINGS by Richard Snibbe. A pictorial selection of designs for small business built during the last 15 years on four continents. Almost all the examples shown — apartments, motels, shops, showrooms, banks, clinics, theatres, factories, offices, restaurants, service stations, etc., are accompanied by scaled drawings. 224 pages. Illus. Reinhold. \$13.50.

HOSPITALS by Isadore Rosenfield. 2nd revised edition. Tells you everything you want to know about the planning, design and construction of modern hos-

pitals. Relates the work of the architect, doctor, medical specialist and administrator to the continually changing demands of the hospital. 400 pages. Illus. Reinhold. \$16.50.

ARCHITECTURAL DETAILING by Caleb Hornbostel and Elmer A. Bennett. Covers both the details of various building types and the details inherent to all kinds of buildings. The many drawings and photographs of sections, elevations and blow-ups show how to obtain scores of desirable effects in solving specific design problems. 230 pages. Illus. Reinhold. \$12.00.

HOUSING DESIGN by Eugene Henry Klaber. Emphasizing the design of housing rather than its social aspect, this book contains practical information on housing development from its simplest to most complex form. It points out the standard essential to successful room layout, floor planning, site orientation, etc. 250 pages. Illus. Reinhold. \$4.25.

BUILDING PRACTICE MANUAL by Roy W. White. Offers complete information for estimating accurately the many building materials used in erecting houses, small commercial buildings and other common types of structures. Mathematical calculations required on the job are presented with accuracy and clarity. 336 pages. Illus. Reinhold. \$4.85.

• • • AIA FILM LIBRARY

The following films have been purchased by the Central and Southern Arizona Chapters from the Institute:

"What is a House?" — describes the architectural evolution of the American home in the past century. For citizen groups and schools. Runs 13½ minutes. Semi-animated, 16 mm. sound projectors only.

"A School for Johnny?" — describes the architect's role in school construction. For citizen groups, P.T.A.'s and schools. Runs 13½ minutes. Semi-animated, 16 mm. sound projectors only.

"A Place to Worship" — discusses the problems of church design and the contemporary approach to church architecture for citizens' and church groups and church buildings committees of all faiths and denominations. Runs 13½ minutes. Semi-animated, 16 mm. sound projectors only.

"Buildings for Business" — details some of the many considerations which go into effectively planning office buildings, stores, and industrial buildings. Designed for business groups and service clubs. Runs 13½ minutes. Semi-animated, 16 mm. sound projectors.

"Architecture U.S.A." — (Details will appear in later issue.)

These films are centrally available at the AIA chapter office, 1423 N. 3rd Avenue, Phoenix, Arizona. Cleared and monitored for television use, the films are suitable for local public service programming. Properly employed, they are 'curtain raisers' for the architectural speaker who then discusses the subject in terms of specific, local conditions.

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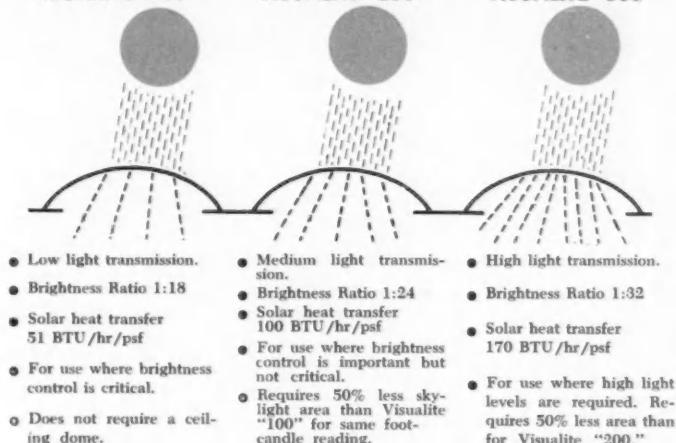
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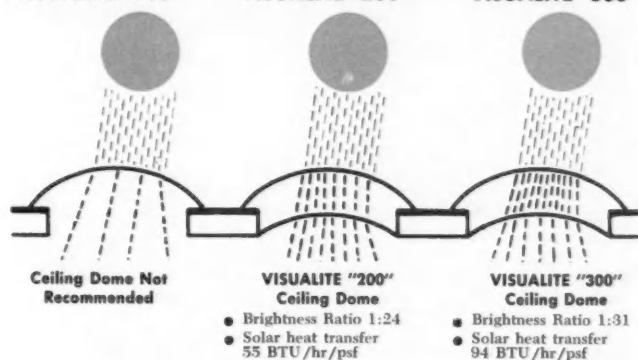
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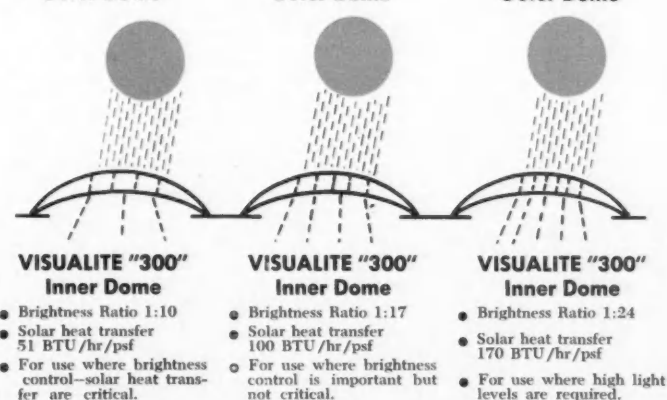
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