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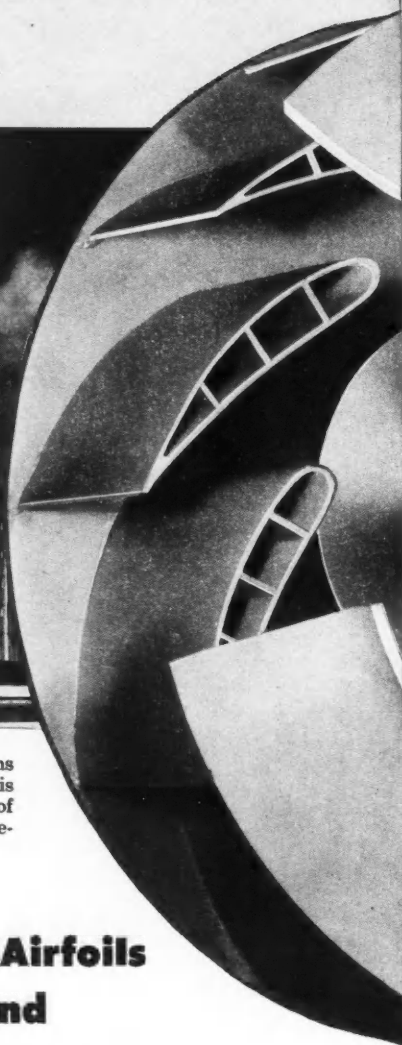
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February, 1960

Volume 3, No. 6

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design on North Central Avenue, Phoenix

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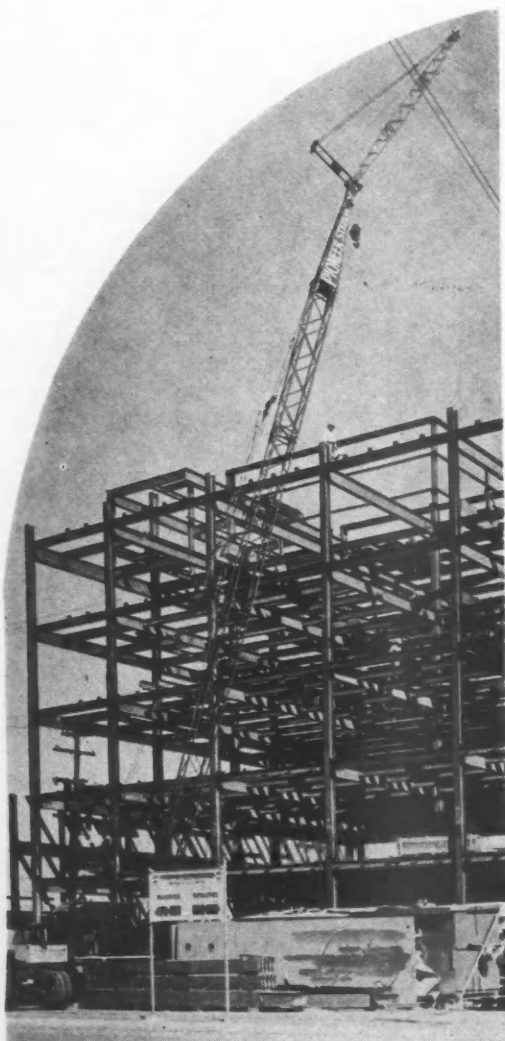
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February, 1960

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THE PRESIDENTS' PAGE



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Gerald I. Cain



**CENTRAL
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CHAPTER**



Jimmie R. Nunn

THIS MONTH our Home Building Industry committee, headed by Santry Fuller and assisted by Carl Lemar John, has been busily involved in running the "Relationship of Good Architectural Design to Home Building" exhibit at the Parade of Homes sponsored by the Tucson Home Builders Association.

Last year the A.I.A. and N.A.H.B. initiated a program aimed at better relationship and understanding between the architects and homebuilders. This year's January issue of the A.I.A. Journal was devoted to the architect and the homebuilder. At the N.A.H.B. annual convention held in Chicago last month, three architect-builder groups were presented with the first annual A.I.A.-N.A.H.B. Award of Honor. These presentations will be repeated at the A.I.A. national convention to be held in San Francisco in April.

Several Tucson Architects have received awards for work in the homebuilding industry field during the past few months as reported in *House and Home* — "What The Leaders Are Doing"; *Parents Magazine* — "Regional and Special Merit Awards"; and *American Builder* — "House of the Month".

In view of the above it was disappointing to discover that Tucson homebuilders had retained architects on only three out of the 13 homes on display at the Tucson Parade of Homes, though more architects than this had expressed an interest to participate.

The Architects' exhibit is being attended by a registered architect at all times, and issues of *Arizona Architect* are being distributed to interested people along with copies of "Should You Be An Architect".

It has been suggested that an architect-homebuilder panel discussion program be presented at a joint meeting of architects and homebuilders. Another proposed plan would be to invite participation of homebuilders to meet with the architects' committee working on a proposed fee schedule covering the homebuilding industry field.

The A.I.A.-N.A.H.B. Award of Honor was initiated "to encourage the design and construction of the best communities and homes for the American people by promoting the collaboration between architects and builders." Are we going to participate?

I THINK OUR membership doesn't realize the amount of work and effort that some men put out in behalf of the Central Arizona Chapter and the profession. It is the devotion of guys like Jim Elmore to his School of Architecture at Tempe, his work with the Student Chapter of AIA, and his efforts to give these young men a better understanding of the profession and The Institute. There is no reward or title to bestow on this effort, but it makes this whole business a little bit better, year by year.

I can't remember when I have ever heard of the AIA Architect-In-Training program without Martin Young's name mentioned in the conversation. Martin has been working with the A.I.T. program since it was first initiated in Washington several years ago. It is a real benefit to the Chapter that Martin has been appointed to the State Board of Technical Registration. With his knowledge and interest in A.I.T., the State Board has already shown an increase of activity in this program.

It seems that Ralph Haver has been working on fee schedules since the year one. This is a real thankless job which our profession needs in the worst way, but which no one else wants to share. Everyone is free with his criticisms on what fee schedules should be; it is this criticism, with suggestions, that Haver wants to assemble in a workable schedule. One which can be adopted by our Chapter, and adhered to by our members.

We have attained national recognition in several fields by the hard work of some members. Dave Sholder has just been appointed to the National Committee on Architectural Competitions; Martin Young is a long-standing member of the National Church Architectural Guild; Dick Drover has been regional chairman of the committee on Collaboration with the Design Profession for some time. Jim Elmore was recently appointed to the national Committee on Education, thus recognizing Jim's work in this field over the past years.

It is these little extra efforts that are so appreciated and indicate a member's sincerity to AIA which I wanted to mention in this column.

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The Editor's PERSPECTIVE

IT WAS SAID by several speakers at the last AIA Western Mountain Regional Conference that architects must be generalists, rather than specialists in the professions. With the great responsibility that architects have toward their communities and the way the latter will appear and serve their inhabitants in the future, it seems to me that architects — perhaps more than others — owe it to themselves to be generalists way beyond their profession, to understand the very heartbeat of public affairs.

It cannot be denied that public finance — of schools, highways, parks, capitol buildings and the rest — is a matter of direct influence on how well the architects may serve their communities, state and nation.

The tax burden on individuals and corporations, the allocation of tax dollars, the functioning of government, administration of public lands, the relationships between management and labor, and the manner in which the taxpaying, bond-voting citizen is informed or misinformed by the various media of communications — these things are of vital importance to architects and their ability to serve well.

Some Canadians in Ottawa were recently discussing the fact that a group of university professors had prepared a petition calling for an end to all nuclear test explosions. The faculty action was unusual in a country where it is said that few people in responsible positions are willing to express openly such controversial opinions.

In commenting on the action, one citizen said that to his mind, one of the great issues of our time is the fact that so few people are prepared to say what they think. He added: "They seem unwilling to think for themselves; and if they do, they don't say what they think."

Another in the group added: "There is almost no place in our society today for the true individual. Man seems unwilling to understand himself, to formulate his own philosophy of life and then to stand by it." He considered this a lack of morality.

This immorality — or lack of ethics — appears to be arousing a growing concern among responsible leaders in the world today.

Recently a Sunday supplement quoted Dr. Wernher Von Braun, the noted missileman, as saying:

"Today, more than ever before, our survival — yours and mine and our children's — depends on our adherence to ethical principles. Ethics alone will decide whether atomic energy will be

an earthly blessing or the source of mankind's utter destruction."

Are ethics that important? I think they are. The following week the same newspaper carried the words of Gen. Mark W. Clark: "I have always believed that everyone needs to impose upon himself some rigid code of personal ethics." He suggested a basic code as a starter: "Do not lie, or cheat, or steal."

Commenting on my December *Perspective*, in which I quoted C. H. Topping on "verbal honesty," an architect told me that he is convinced that his trouble with ulcers results from the fact that he is often required to deal with people whom he knows are lying to him.

Shakespeare, in *Timon of Athens*, observes that "policy sits above conscience."

Columnists for a number of newspapers, by improper inferences, partial quotations out of context, and other devious methods including intentional or careless lies, frequently attempt to discredit anybody whose actions interfere with the political or business policies of their editors. There have been a number of books written on this subject, one of them being "Slanted News," by Arthur Edward Rowse. Yet on such writers the public all too often relies for the information on which it must act in the process of representative government.

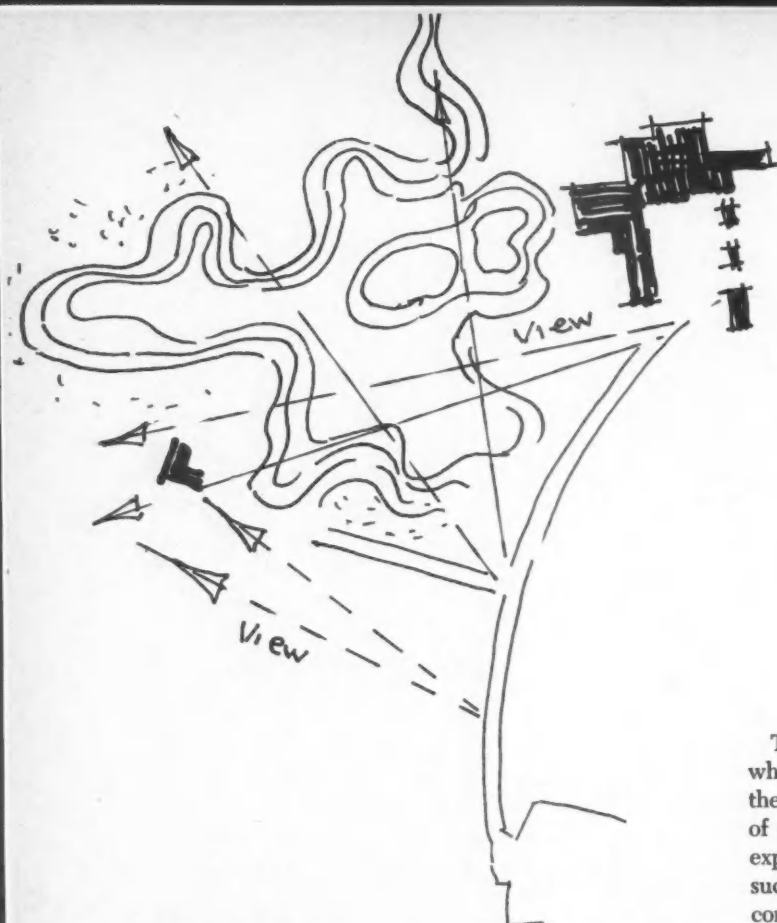
The Moral Rearmament movement suggests that there can be only one standard of honesty, and that is absolute honesty. Also that the individual must first apply this standard to himself. Philosophers and religious leaders have said the same thing for centuries.

And it comes right down to the ethics that Von Braun — in this critical atomic age — says are an essential to the survival of mankind.

Not all architects subscribe to a code of professional ethics. But those who are members of the American Institute of Architects do. It is up to them to set the example that — more than anything else — will set them apart from those who do not qualify. They will set that example by rigid adherence to the ethical standards that the Institute has developed in over a century of experience and responsible leadership.

Not only the survival of mankind, but the survival and reputation of a great profession and the people in it depends on adherence to ethical principles.

Phil Litt



Katsura Palace

Plans of traditional Japanese architecture can be read with dimensions in depth as well as area; operational functions for which the plan is ordinarily considered the "generator" seem insignificant compared to the perceptual and kinesthetic functions; systems of dichotomies appear as they do in natural forms; lines, angles and curves, simple in themselves are part of an intricate pattern; views down from hill tops seem to be in eternal conflict with views up from valleys; water makes rocks seem more "rocky", and vice versa; large asymmetrical masses are easily balanced by small symmetrical masses. The balanced tensions sometimes aspired to by painters are achieved in all directions.

There are in the west examples of architecture whose *exteriors* express the high purpose for which the structure was conceived; such are the temples of Greece. There are other buildings whose *interiors* express the high purpose for which a people strove; such are the cathedrals of the Middle Ages. Many contemporary architects, like the late Frank Lloyd Wright, consider their buildings — particularly homes — as an organic whole in which every part, including the site, contribute to the effectiveness of the entire structure, inside and out.

The Japanese, and before them the Chinese, appear to go further in their concept of what constitutes organic architecture. Not only does every part of the architecture contribute to a unique effect of the whole physical building, but each part is built from assumptions about the visible and invisible world. The requirements are very strict; stricter than our most meticulously framed building codes. Religious aspirations, philosophy and the practice of a rigid ethics have greater influence than do any civic statutes, or climate, technique and materials. And the Japanese architect seems instinctively aware, as were the Greeks, of the furthest limits of satisfaction that can be derived from the perception of art.

The significance of Japanese home architecture is apparent neither from the inside nor the outside. It can be appreciated only by a *sequence* of experiences, of passing from the outside to the interior, then, perhaps, to the outside again by way of a view through a procenium-like window where a garden, the landscaping and the countryside leaves one with a secure feeling that he is part of a universe scaled to man.

The route through a Japanese home is provided with the most subtle devices to stimulate one's perceptions and arouse an awareness through all of the senses

The Home Architecture of Japan

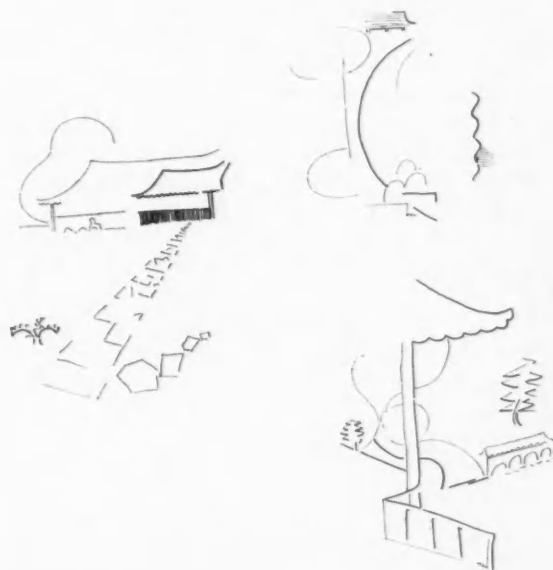
By Milton Lowenstein

Assistant Professor of Architecture,
Arizona State University

that this home has given the family a place in the world order. The exterior walls are less physical barriers than symbols, with posts spaced not only to satisfy an engineering or structural logic to meet earthquake conditions, but the logic of a rhythm adjusted to the winding entrance road which the waiting door brings into plastic contrast with the straight heavy overhang of the roof. Just as the sweet odor of what might be wisteria begins to be slightly seasoned with the tang of evergreens, a door slides ajar. Once inside, the host greets you and you remove your shoes. The faint tinkling of a fountain is reminiscent of an outside world that is not left behind. It lingers in the house, joining its own qualities to the pervading order and to assurance of an ultimate eternal Order.

According to the number of guests, the length of their stay and the nature of the visit, the removable partitions are arranged to provide the proper atmosphere and suitable space. The exquisitely-textured rectangular floor mats, each the same size, bestow upon the interior the peace derived not only from repetition of a pleasing motif, but from its conformity to a suitable scale and room-space. Visual perception is bolstered by a pleasing kinesthetic and tactile experience as the feet successively traverse the hemmed borders of the mats. A single low table may be the only furniture, and a single window furnish the only light to a room that is completely devoid of pictures, hangings, exposed shelves or utensils. The carefully proportioned paneling is set off by justly-sized structural members seen in all their dimensions and not as mere surfaces. Special qualities are emphasized, suggesting the seclusion of a forest glade.

Insofar as the home is designed as a shelter from the weather, it is not the coldness of the often bitter winters which are chiefly considered, but the humid



suffocating heat of summer. With no attempt at artificial cooling, the Japanese achieve comfort in summer through structural features that are innate and not added as an amenity. By using the floor — the coolest part of a room — which is raised off the ground to permit the circulation of air underneath, arranging windows in those walls that are not actually removable, extending the roof overhang by ingenious corbelling; providing psychological effects, such as views of shaded gardens and the sound of gently running water; and especially opening up the entire interior by removing the partitions, the home is kept comfortable. In winter a small portable charcoal brazier, called a *hibachi*, may be brought to warm you; or a larger brazier, called a *kotatsu* may be placed between you and your host and a quilt thrown over it to enclose your legs.

Except in cities where conditions make row housing inevitable, exterior curtain walls between the supporting posts are actually sliding doors, called *amado*. These protect sliding panels of light wood strips which frame translucent rice paper and are called *shoji*. In warm weather the *amado* are stored in closets in the exterior walls. The *shoji* serve as windows for outside light which is diffused and is not intended to emphasize architecture or any space effects, as do the windows in western Renaissance palaces. The removable interior partitions are similar to the *shoji* but covered on both sides with opaque paper.

The familiar floor mats, called *tatami*, began to be

JAPANESE HOMES

used about the fourteenth century in the homes of the upper and middle classes. They are still made of rice straw closely packed inside a cover of woven rush. The long sides are bound with linen. The average side is about three *shaku* wide by one *ken* long, by two *sun* thick, or about 3 ft. x 6 ft. x 2½ in. Room sizes are quoted in terms of the number of *tatami*, as are the needs of a family when it negotiates for building a new home.

Interior heights are from 7½ ft. to 9 ft. About 1 *ken*, or 6 ft. above the floor a horizontal band connects the main supporting columns. Called a *nageshi*, it has a track on the under side to accommodate the removable wall panels (*shoji*) of the exterior, or the *fusuma* of the interior partitions. The *nageshi* remains visible on both sides of the wall. The space above it is filled with white plaster on the exterior wall, or with wood lattice called *ramma*. The whole wall, both interior and exterior, appears as an asymmetrical rectilinear pattern, similar to a Mondrian painting.

Flat ceilings hide the roof framing and consist of a pattern of light wood strips, like battens, placed about 18 in. apart. ¾ in. thick boards are placed on top of the strips. This ceiling is hung from the roof above. No color is used and monumental effects are rarely sought. Instead, a subtle disposition of white areas, set off by the vertical natural-finished wood

supports, convey some of the artist's composure in the face of gravity's laws.



One of the more obvious influences of religion on the home architecture is the *shoin*. It was introduced by Zen Buddhism, whose architectural requirements included a room with a built-in desk. This has become a kind of

balcony in homes where it is used. Adjoining the *shoin* is usually an alcove called a *tokonoma* for displaying a single work of art. A rare scroll, vase or painting is enclosed in this shrine-like spot and is the only piece of free-standing ornament in a home. The room is a place for contemplation where, under the influence of the piece of art, the mind can relax and the spirit feel free. In larger homes and ancient palaces — which are a study by themselves — platforms or porches carefully oriented for their metaphysical or esthetic effect, were used for such specific purposes as observing the moon, or some favorite shrine in the garden, or a distant mountain.

While the kitchen and bath are distinct rooms in middle and upper class homes, other rooms in the house may be used for any purpose by simply bringing in the necessary equipment. A mattress unrolled on the floor makes the room a bed chamber, a low

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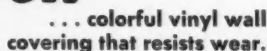
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To a western eye the garden at first appears to be unpurposely divided into abstract shapes that have no significance. But a particular rhythm, to accord for example with the use of the path, is set up as when one steps outside and moves from stone to stone. If



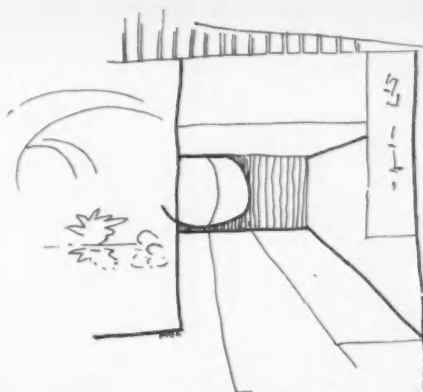
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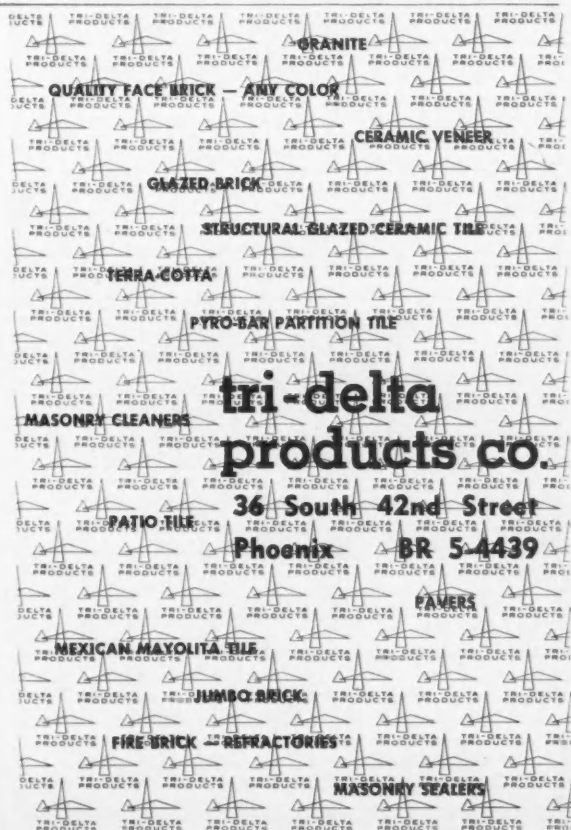
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It usually takes some time for Western perceptions to appreciate what in the Japanese soul is blended together in one magnificent experience of the omnipresent good and beautiful, derived from perceiving his garden, his home, his architecture. The westerner may have only a limited experience which could vary according to the conditions of perception. The following is an attempt to give some of the compon-



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JAPANESE HOMES

ents of an experience in terms of familiar semantics:

1. A pattern of pleasantly related shapes and colors exquisitely composed to make a “picture” unmatched by anything seen through “picture windows”;
2. A prospect over a field containing entirely natural elements which may call to mind the pristine freedom of forest or plain or the sea;
3. A symbolic arrangement depicting the essential elements of the earth like the *fertile* land, the *barren* desert, the *mysterious* mountains and rivers that run down to the sea;
4. The sacred symbols of a religion where the choice of material, their orientation and spacing refer to articles of faith or intricate ethical system;
5. A factual presentation of physiological useful objects, such as a pine tree whose shadow provides relief from the sun; soft sand to caress or lie upon; and the tea house where one may be physically and spiritually refreshed.

The study of Japanese architecture makes one realize the priority of spirituality and refined esthetic sensitivity required for a truly “organic” architecture. American traditions, especially those which developed out of the once indigenous cultures of the old Southwest, are also evocative of the attributes which home architecture could transmit to contemporary living, returning to it those dimensions we seem to yearn for.

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Metal Lath Specifications

A complimentary 20-page booklet entitled "Specifications for Metal Lathing and Furring," may be obtained by writing to the Metal Lath Manufacturers Association, Engineers Building, Cleveland, Ohio.

This booklet contains: fire-resistive ratings; design tables; and specifications for hollow partitions, solid partitions, sound insulating partitions, ceilings, vertical furring, and centering.

Sections relating to materials and corner joint reinforcement are also included.

A popular reference piece in the architectural and construction fields, this booklet covers all popular phases of metal lath construction.

Painting Insulation Board

Proper methods for painting insulation board are covered in the 1960 booklet entitled "Painting Insulation Board." The new booklet was prepared jointly by the Insulation Board Institute and the National Paint, Varnish and Lacquer Association.

The 10-page pamphlet was compiled especially to aid builders, home-owners and personnel in the building material industry.

The pamphlet provides information concerning the various types of insulation board to which paint is ordinarily applied, and suggests painting practices for each.

The methods for paint application to exterior and interior insulation board products is explained. In addition, a glossary of insulation board terms plus a glossary of paint terms is included. A chart in the booklet may be used as a rapid reference when selecting coating materials for various insulation board products.

Single copies are available without cost to individuals, and up to 40 copies are free to schools and colleges where the booklets may be used by classes in building construction.

Copies may be obtained by writing Charles M. Gray, Manager, Insulation Board Institute, 111 West Washington Street, Chicago 2, Illinois.

Vermiculite Fire Ratings

Vermiculite Institute has published a revision of its booklet, "Vermiculite Fire-Resistance Ratings," for vermiculite plaster, concrete, acoustical plastic, and the new Type-MK direct-to-steel fireproofing.

Sectionalized for quick reference, the booklet summarizes technical data for 59 official fire ratings, eight on direct-to-steel floor systems. Illustrated with more than 50 construction drawings of basic details. File AIA 21-C-1. Available without cost from Vermiculite Institute, 208 South LaSalle St., Chicago 4, Ill.

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Planning School Bond Campaigns

If you fail to plan, plan to fail. Every school board should study this pamphlet.

Condensed from a pamphlet prepared by the school planning laboratory of Stanford University to assist schools and communities with their school bond campaigns. The following suggestions should help campaign committees avoid many pitfalls that have undermined previous campaigns.

SOME GENERAL PRINCIPLES

With agreement on the nature and extent of the problem, the justification of the campaign should be firmly and unanimously accepted by all members of the Board of Education, and be so stated in the official records. Any division of opinion or uncertain course of action by the Board will be used by the opposition to divide support and cause almost certain defeat of the issue.

LEGAL DETAILS

All legal details should be given the closest attention, as missing such details has defeated many a campaign. Such items as the time and place of elections, amount of bond issue, denominations, schedule of re-

tirement, etc., should be most carefully screened through the District Attorney's Office.

INTENSITY

The intensity of the campaign will strongly affect the voters' attitude. Too little stress will let the voter come to the polls without all the facts, while too much detail might tend to irritate and confuse him. Give a straightforward presentation of the facts in an unbiased and unemotional way. Tell the whole story. Get everyone informed.

INTEGRITY

The whole truth should be a fundamental principle of any campaign. The public is quick to sense any maneuvering or insincerity on the part of the governing board. They will best make up their minds based upon the straight facts. After all, their children are the ones affected by schoolbond issues.

COVERAGE

Obtain the support of all eligible voters. A large number of voters who may not have children in school must also be made interested in the campaign. Some

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of the heaviest property holders and most influential citizens in a community may not have children in school when the bond issue comes up. Appeal to their community pride. Stress the value of good schools upon property values and emphasize the effect of good schools upon the community and its development.

PARTICIPATION

Include as many citizens as possible on the various committees. Such extensive participation is a very effective key to a good bond campaign. The publicity committee should see that the names of these various committees get into the news. A mild opponent can be effectively counteracted by putting him on a committee for supporting a bond issue.

TIME SCHEDULE

A careful time schedule should have the whole program planned in advance. Included should be such things as committee meetings, speaking schedule dates, publicity or advertising schedule, contest and brochure dates and the intensive activities just before the election.

POSITIVE APPROACH

Don't criticize or run down existing conditions. Assume that all citizens will want to maintain and perpetuate a good school system.

KEEP IT SIMPLE

Don't try to force too many detailed statistics and complicated proposals upon the voting public. Though

necessary for the individual committees, they could prove confusing to the public.

BOND CAMPAIGN ORGANIZATION

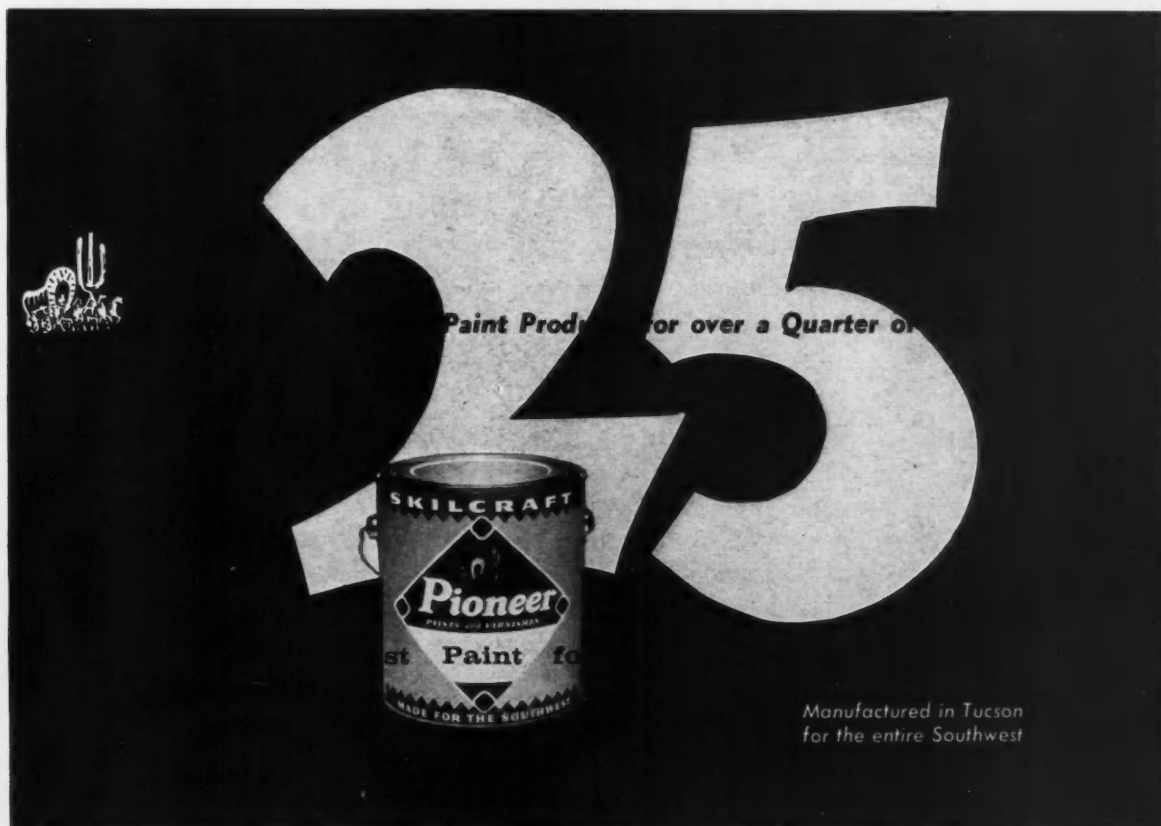
The campaign may be organized in two ways: either the administration dominated approach (with the superintendent and staff doing most of the work themselves), or the citizens' approach (where the committee is made up of lay people and the superintendent is the representative of the school on the committee).

The first approach is dangerous in that the election could turn out to be an issue of approval or disapproval of the superintendent and his policies.

With the second approach, potential members of the Citizens' Committee are the PTA president, editor of the paper, merchants, service club members and union representatives.

Guiding principles of your campaign can be determined by answering the following questions:

1. How active should the Board of Education be in the campaign, and should its members be actively in favor of the proposal, or remain in the background?
 2. How active should teachers be in the program?
 3. How are funds to be raised to finance publicity?
 4. Should the bond election be a special vote, or be held along with a general election?
 5. To what extent should students be used in influencing votes, and how should they be used?
 6. How much advertising should be done, and what should be its tone?
- (Continued next page)*



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PLANNING SCHOOL BONDS

7. Which group, or groups, will vote against the bond issue and what can be done to better inform this group as to the needs of the school?

Organization of the campaign using the Citizens' Committee approach is covered here. Many of the basic ideas, however, may be used in campaigns organized along other lines.

Publicity, organization and finance should be the primary responsibilities of the Citizens' Committee.

Many committees will have to work under the general heading of Publicity. For example, a Newspaper Committee must prepare a series of publicity releases for local papers. They should tell the school story honestly. The committee should work hard to get favorable editorials written on their cause. Eye-catching ads must appeal both to the public and to prospective buyers. It is possible (under a hard-working committee) to publish a special edition of the local paper, one that pays for itself with ads.

Other committees under publicity include: a Poster Committee to handle, besides posters, lapel ribbons, bumper signs, door knob signs, etc.; a contest committee; and a give-away Materials Committee. A very important part of this last group should be a carefully (and if possible professionally) prepared brochure.

A very effective medium and one that gets greater circulation, can be gotten through students distributing a special edition of their school paper in their

own neighborhoods. Remember though, it's against the law to place these papers in the mail boxes.

The Organization Committee must coordinate many important phases of the campaign and should be the one with the most people and most committees working under it. Poor organization here will do a great deal of harm.

First sub-committee under the Organization heading is the House-To-House Canvass Committee. They must organize to reach all registered voters in the school district and get the school needs across to them.

Everyone contacted should be given complete information.

The Polls watching committee must keep track of all voters known to favor the bond issue as they cast their votes. Then in the afternoon members of the Telephone Committee contact those in favor who have not voted.

The Endorsement Committee should secure endorsements of the campaign from local organizations and prominent citizens. This work should be started early, at least one month before election day.

The Speakers Committee should locate speakers and provide them with a sound background of the school system and reasons for the bond issue, then arrange a speaking schedule.

The Registration-Of-New-Voters Committee should contact those voters who may have not registered and will not be eligible to vote. These include especially



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new home owners. All should be made aware of registration requirements. This work should be started at least 10 weeks before election day.

A General Duty Committee takes on all odd jobs, such as voter transportation, baby sitters on election day, securing a sound truck, organizing a parade, etc.

The Finance Committee has the important job of securing funds for expenses. Most of these expenses will be for publicity.

The pamphlet also contains an extensive bibliography for use in preparing a campaign.



CHAPTER AFFAIRS — W. Miles Britelle, Sr. (standing, right), regional Chapter Affairs Committee chairman, recently conferred with local officers and committeemen in Arizona. Meeting in Phoenix were (from left), David Sholder, John Schotanus, Betty Pustarfi, William Lockard, Gene Sydnor, and Jimmie Nunn.

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by Veron Junger, A.H.C.
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LANDSCAPING SCHOOLGROUNDS

By KENNETH W. BANGS, LANDSCAPE ARCHITECT

We are doing it better — the design of school grounds and campuses — but we are not yet doing it well.

Before the quality, usefulness and character of our schoolgrounds landscape can be improved, we must examine and adopt an improved concept of what landscape design is and what it contributes. The too-long prevalent notion that the landscape is merely planting should be discarded. It hangs on.

It seems that the landscape architecture of school grounds hasn't kept pace with our school architecture. Too often the landscape is relegated to the grounds superintendent with the help of the nurseryman. The landscape should be more than the superficial adornment with plants. Plants and trees are elements of the landscape as brick and block are elements of a building. The landscape design should embrace an integrated, unified and whole composition of the site and its environment.

The grounds are essentially a walk-thru park setting for the buildings, integrated with the special functional uses of the area for playgrounds and athletic fields. The aspect can be a pleasant one, observing the out-of-doors transition from part to part.

Let us take a look at some of the inadequate concepts and worn-out notions apparent on our school grounds — not only of yesterday, but which are still being installed with modern school buildings of good architectural design:

1. The notion that the entire foundation should be planted. Why?
2. Use of unsuitable plants under windows — plants whose mature growth should rule them out of the picture. More desirable plants of dwarf habit cost more and take longer to develop, but initial higher costs save later trimming costs. When the suitable plant reaches maturity it remains suitable. This brings us to pruning practices.
3. Sheared or cropped shrubs. A trimmed hedge is desirable some places but scattered. Sheared shrubs, clipped to keep them from interfering with windows is quite another problem. Thus all the clipped sheep look alike — the individual character of the plant is lost — whether it be Texas sage or viburnum.
4. Overplanting. Enough said.
5. Confused interest with too much plant variety. To obtain interest and complement the building the planting doesn't need to have one of this and one of that and the other in an unrelated array, optimistically called a shrub group or border.
6. Fads and Fancies. To be decried is the creeping preoccupation with the use of oddities in surfacing

design and material. An arresting texture, color or form does not necessarily make a satisfactory contribution. It depends on degree. Natural earth colors and weather-softened shapes are usually pleasing to the eye. Not so, chunks of turquoise colored stone next to white rocks or plastic grape-nuts. Fads are like the measles, they will pass. Let's not import certain fadish California or Las Vegas landscape tricks.

7. On bringing the desert to town. The beauty of the desert is the desert-scape — the environment of space and atmosphere — with the plants adapted to their habitat — their ecological associations. Bring them to town and they are often ill-fitted foreigners. Some few desert plant subjects combine compatibly with semi-artificial landscape of our cities. Great care should be used in mixing native desert and city horticulture unless you do it with the intricate skill and restraint of the Japanese. This doesn't mean pseudo-Japanese or tricks of imitation. It means "the real McCoy". School grounds can scarcely afford this high art.

8. Horrible but prevalent tree trimming practices resulting in mutilated specimens.

9. Use of trees with objectionable characteristics — roots, litter, etc.

10. Lack of disciplined imagination and sound design. Uninspired design.

11. Lack of dust control. Unkept spaces. Parkways neither surfaced nor turfed.

12. The cluttered, too-busy plantings. Planting used as adornment instead of being integrated in the design. This brings up horticulture oddities. These make their frequent debuts. Because a plant may be a new, patented hybrid or plant "sport" is no justification for its suitability. Horticultural freaks belong in a collection until they have proven their worth.

13. Walkways too narrow. They should not only be easily negotiable but should appear adequate and spacious.

14. Lack of shade in this sun country. The use of quick-growing "transition" trees can help solve this problem. Even the ubiquitous mulberry may be interplanted with a tree more desirable at maturity. Remove the "transition" tree later and have permanent beauty and desirable tree character remain.

15. The oppressive monotony of too many broad-leaf evergreen trees. Deciduous trees, shedding their leaves in winter allowing the sun's penetration, present an interest and beauty of the tracery of winter bare branch, limb structure and bark texture — a beauty of its own.

16. Lack of designed and built-in features which lessen maintenance costs. The moving strips, the irrigation berm-curb, and inadequate soil preparation are a few of these short-comings.

17. The boundary steel fence or barrier, "smack-up" against the public sidewalk. This creates an industrial look or aspect from the street and neighborhood point of view.

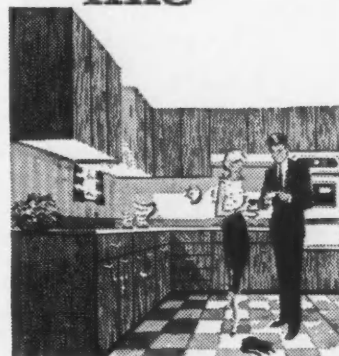
18. Sight and sound barriers or baffles. On some

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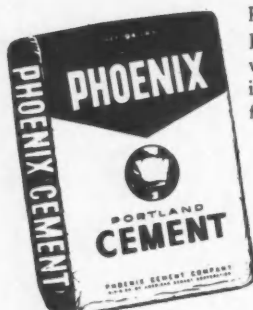
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SCHOOL LANDSCAPING

sites these are needed as much as back-stops for ball diamonds.

Measures to eliminate inadequate standards and unsatisfactory design principles are usually obvious. They are avoided by awareness and sound, thoughtful design practice.

The nurseryman and the landscape contractor are important contributors to the community, but their contribution and purpose is different from that of the professional landscape architect. There can be no more valid reason why they should design the landscape than why the brick and block manufacturer should design architecture.

The architect labors with skill and ingenuity, "with a practiced eye" to obtain for the building appropriation and school board the maximum of enclosed school-working space, to accommodate a maximum of future maintenance and with attendant beauty of materials and architectural form.

What should the school grounds development contribute to the neighborhood? Essentially the outward or periphery aspect of the grounds should be one of compatibility to a neighborhood of homes. Should certain view-points from the grounds look out upon unsightly industrial areas, planted screens are in order. The school campus can, with its park-like character, enhance values of the adjoining neighborhood property.

The professional landscape architect is the architect's ally. The landscape design should be harmonious and complement the structures. It should further interpret the architect's theme, style or character to the use and appearance of the ground. Close collaboration between landscape architect and architect can accomplish this. The landscape architect can collaborate with the architect as consultant or he can, as the architect does, represent the interests of the building committee of the school board as their landscape architect, as best solves the landscape problem at hand.

The architect has gloriously rid our school architecture of furbelows and architectural impedimenta. The school grounds are still in a transitional stage between the old traditional non-essentials and the sensible. Let us be sensible.

— AIA —

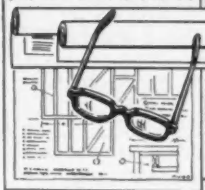
SHADE TREE CONFERENCE

A Southwest Shade Tree Conference will be held at the Student Union of the University of Arizona, Tucson, from 9:00 a.m. to 4:00 p.m. Friday, March 4, 1960, in co-operation with the National Shade Tree Conference, Western Division.

Experts from several states will discuss trees for landscape use, state and local parks programs, tree problems and tree care.

Registration is \$1.00 and the public is invited. Further information may be had from Lee Burkhart, Horticulture Department, Univ. of Arizona, Tucson.

LOOKING AT THE SPECS



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

By CHAS. E. WHEELER

One question often asked is "How can I best specify laboratory testing?". Recently the American Institute of Architects, the American Society of Civil Engineers and the National Society of Professional Engineers have adopted resolutions and policies concerning the employment of Independent Testing Laboratories. These policies and resolutions were suggested by the American Council of Independent Laboratories, an association of the nation's leading independent laboratories.

The AIA adopted the following: "RESOLVED, That the following be adopted as a policy of the Institute:

POLICY: If the services of a commercial laboratory are required on architectural construction projects, the selection of the laboratory shall be made by the Architect."

The ASCE has reaffirmed an existing policy. "The Executive Committee endorses the recommendations made, with an amendment, however, that payment for laboratory services should be made by the owner and not by the contractor."

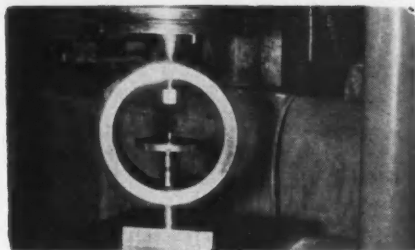
The NSPE issued the following policy statement: "For the services of a Commercial Testing Laboratory on an engineering construction project, the selection, employment, and payment shall be made by the owner or by the engineer as his agent."

The ACIL respectfully recommends that Architects and Engineers assume the responsibility for engaging inspection services and that the following suggested plans, either A or B, be incorporated as part of the project specifications:

- A) The Owner will employ and pay for the services of an Independent Laboratory, selected by the Architect or Engineer, to perform the services specified herein.
- B) The Contractor shall allow in his bid the sum of \$.....to cover costs of specified services to be performed by an Independent Laboratory selected by the Architect, Engineer or Owner.

I would offer only one small amendment to Plan B above. I recommend that it be modified to read as follows:

- B) The contractor shall allow in his bid the sum of \$.....to cover costs of specified services to be performed by an Independent Laboratory selected by, and under the direction of, the Architect, Engineer or Owner.



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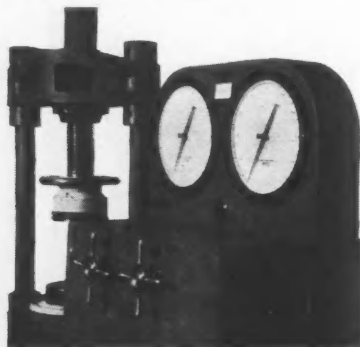
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Central Chapter Committees

The following committee appointments for 1960 have been announced by the president. Each committee chairman is indicated in *italics*; board member advisor in parenthesis.

MEMBERSHIP: (Hickman) *Francis Bricker*, George Walsh, George Christensen, Edgar Wagner.

OFFICE PRACTICE: (Young) *Harry Youngkin*, Hugo Olsson, Clarence Shanks, Don Miller.

CHAPTER AFFAIRS: (Nunn) *Gene Sydnor*, John Schotanus, Bill Baker, Dean Rendahl.

URBAN DESIGN & HOUSING: (Goodwin) *Ralph Morton*, Bob Helgeson, Dominic Orlando, Lyle Christensen.

HOME BUILDING INDUSTRY: (Nunn) *Lloyd Ware*, George Lyon, Steven Glowacki, Robert Starkovich.

EDUCATION & REGISTRATION: (Hickman) *Ralph Haver*, Jim Elmore, Mike Defiel, James Witner.

RESEARCH: (Laraway) *Ralph Wyatt*, Charles Polacek, Wm. Evans, Phillips Brooks.

AWARDS, SCHOLARSHIPS, ALLIED ARTS: (Sholder) *Bill Lockard*, Russell Roller, Tom Blackwood, James Lindlan.

PRESERVATION OF HISTORIC BLDGS.: (Brenner) *Les Mahoney*, Lloyd Pike, Bert Thorud, Bennie Gonzales.

HOSPITALS AND HEALTH: (Brenner) *Max Kaufman*, Glenn McCollum, Joe Hughes, Curtis Schafer.

SCHOOL BUILDINGS: (Laraway) *Bob Sexton*, Joe Wong, Howard Story, Ronald Martyn.

RELATIONS WITH CONSTR. IND.: (Sholder) *Fred Weaver*, Ed Varney, Ralph Parachek, Charles Biggs.

GOVERNMENTAL RELATIONS: (Goodwin) *Earl Horlbeck*, Tony Turner, Donald Van Ess, John Scully.

PUBLIC RELATIONS: (John Brenner) *Henry Arnold*, Fred Guirey, Joe Casho, Scott Parsons.

COLLABORATION WITH DESIGN PROFESSIONS: (Young) *Dick Drover*, Blaine Drake, Ralph Fitzmaurice, Allen Pejisa.

PROGRAM: (Young) *George Allen*, Dale Campbell, Ray Steinbeigl.

FEE SCHEDULES: *Ralph Haver*.

ARCHITECT IN TRAINING: *Martin Young*.

—AIA—

THE CHALLENGE OF THE SIXTIES

"Will we be able to provide functioning, livable and workable cities to take care of the growing urban population — or will the overwhelming majority of Americans in the sixties have to live and work in human conglomerations which no longer have characteristics to which the terms 'urban' or 'city' apply?"

— Victor Gruen, City Planning Consultant.

Southern Chapter Committees

The following committee appointments for 1960 have been announced by the president. Each committee chairman is indicated in *italics*.

MEMBERSHIP: *Bob Ambrose*, Burr DuBois, John Beck.

OFFICE PRACTICE: *Bernard Kinsock*, David Swanson (Fee Schedule), Santry Fuller, Howard Peck, Bob Reid.

CHAPTER AFFAIRS: *Art Darton*, Ned Nelson, Bill Wilde, Ed Dunham, Duane Coté.

URBAN DESIGN AND HOUSING: *Ned Nelson*, Bill Goldblatt, Nicholas Sakellar, Sid Little, Lew Place, Bob Cox.

HOME BUILDING INDUSTRY: *Santry Fuller*, Carl John, Bill Lockard, Ed Dunham.

EDUCATION & REGISTRATION: *Chadwick*, Fred Cole, Fred Jobusch, Gordon Luepke, Art Darton, Bernard Kinsock.

RESEARCH: *Bill Wilde*, Art Brown, Richard McClanahan, Gail Buckmaster, Ben Huie.

AWARDS, SCHOLARSHIPS, ALLIED ARTS: *Bill Hazard*, Sid Little, Duane Coté, Lawrence Bogott, Ellery Green.

PRESERVATION OF HISTORIC BLDGS: *Gordon Luepke*, Eleazar Herreras, Nelson, Lewis Hall.

HOSPITALS & HEALTH: *Hilda Wilson*, Harry Snavelly, Robert Maassen.

SCHOOL BUILDINGS: *Lew Place*, Paul Norris, Bill Lockard.

RELATIONS WITH CONSTRUC. IND.: *Fred Jobusch*, Bob Ambrose, Hilda Wilson, Bob Cox, Gerald Bailey, Thoralf Sundt.

GOVERNMENTAL RELATIONS: *Em Scholer*, Lew Place, Terry Atkinson, Bernard Aros.

PUBLIC RELATIONS: *Bob Cox*, John Beck, Howard Peck, Paul Norris, Harry Snavelly.

COLLABORATION WITH DESIGN PROFESSIONS: *Nicholas Sakellar*, Bill Goldblatt, Chadwick, Leland Lawrence, Charles Rider, Lewis Hall.

1960 REGIONAL CONVENTION: *Em Scholer*, Sid Little.



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CENTRAL ARIZONA CHAPTER NEWS

• Members of the Board of Directors, NCARB, and officials of the State Board of Technical Registration were hosted to a moonlight steak cook-out at South Mountain Park the evening of February 11th. Since guests and families of the members also attended, the only official business attended to was the preview of the architects (perhaps!) of the future — it was good to see the kids.

• The regular March meeting of the Chapter will be the annual joint meeting with the Arizona Society of Professional Engineers on March 10th. The event is scheduled to be held at the Safari Hotel in Scottsdale, and will feature as speaker Paul Grillo, Professor of Architecture at the University of Notre Dame. Mr. Grillo, who was born and educated in France and holds a Diploma in Architecture Ecole des Beaux-Arts (Paris), also belonged to the Atelier of Architecture in Nice, France. Awarded a Grand Prix de Rome (1937) and a Citation from the College of Fellows of the AIA for outstanding teaching Design, Mr. Grillo has chosen "Intuitive Structure" as his subject for the meeting. Reservations for the event will be called for at a later date.

• Former Associate member Hugo Olsson has just received notice of his acceptance as a corporate member of AIA. Congratulations, Hugo.

SOUTHERN ARIZONA CHAPTER NEWS

• The Chapter's February meeting was held at El Conquistador Hotel, jointly with members of the American Society of Heating, Refrigeration and Air Conditioning Engineers, Tucson chapter. Guests were officials of the various Tucson area school districts.

Speaker for the evening was Zeph Marsh, of Minneapolis, representing the Minneapolis Honeywell Regulator Company. In an illustrated talk, he asked: "Do our school buildings aid education — as much as they could?" He then discussed a number of areas where vast improvements in school buildings could be made, and related a number of cases involving office and industrial buildings where air conditioning had made spectacular savings resulting from improved efficiency, morale and attendance.



JOINT MEETING — D. C. Ewald, vice president of ASHRAE (left) and Gerry Cain (right), AIA chapter president, with Zeph Marsh of Minneapolis.

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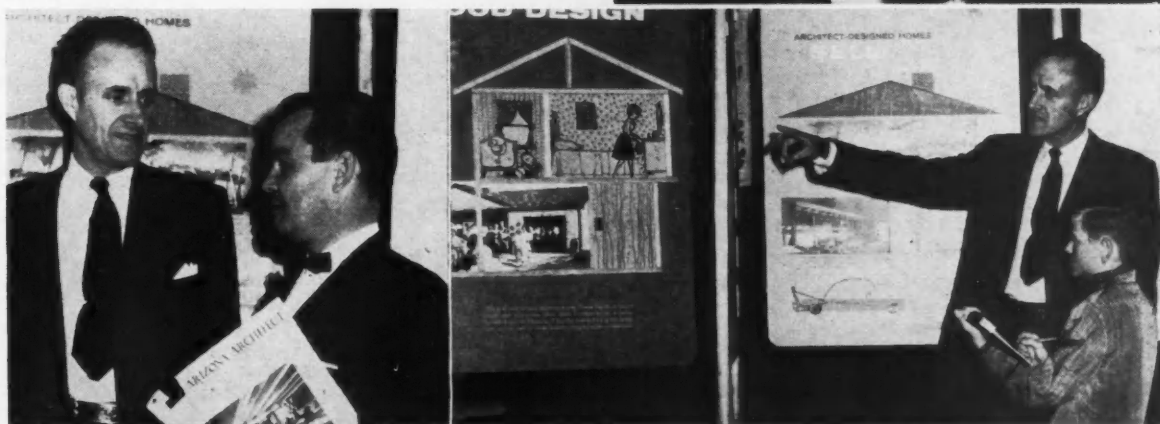
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CHAPTERS HOLD EXHIBITS

School officials from throughout Arizona, meeting in Phoenix January 29-30, had an opportunity to see an exhibit of school designs and talk with AIA architects. Shown at right are Francis Bricker (left) and H. A. Hendrickson, school superintendent at Snowflake.

The Tucson Parade of Homes provided an opportunity to explain architecture to prospective homeowners and to stimulate a good relationship with material dealers and homebuilders who stopped by the chapter's exhibit. Below, Carl LeMar John chats with Charles Floyd, Tucson businessman; and explains exhibit to Larry Cantrell, Doolen Junior High student.



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IN THE BOOK WORLD

A HAWAIIAN READER, edited by A. Grove Day and Carl Stroven. Appleton-Century-Crofts. \$5.50. For the person who attended the Pacific Rim Conference, or plans a pre- or post-convention tour to our newest state, this book will arouse unusual interest. The editors, both professors of English at the University of Hawaii, have assembled here many of the best writings about the islands, from Captain Cook's description of their discovery to the moving statehood service at Kawaiahao Church in downtown Honolulu, which had been erected by the early missionaries.

In between are accounts of the work done by the missionaries (and sailors of many nations), and descriptive pieces by Mark Twain, Robert Louis Stevenson, Jack London, W. Somerset Maugham, J. P. Marquand and a score of others. Together, they provide an informal history of Hawaii, background of her lovely legends, and a vivid description of her people and the beauty of her scenery. — P.S.

SCHOOL PLANNING AND BUILDING HANDBOOK by N. L. Engelhardt, et al. An authoritative work which contains every item of basic information needed to plan and execute a school building program. Contains detailed check-lists, schedules, and sample documents. Illus. 626 pages. Dodge. \$12.75.

PLANNING ELEMENTARY SCHOOL BUILDINGS by N. L. Engelhardt, et al. Traces the pattern of daily teacher-pupil activity and relates it to architectural requirements and facilities. Follows elementary school planning from start to finish. 268 pages. Illus. Dodge. \$12.50.

ARCHITECTURAL RENDERING: THE TECHNIQUES OF CONTEMPORARY PRESENTATION, by Albert O. Halse. Here is a major treatise which explains in text and illustrations every technique and medium used in architectural rendering today. For the professional renderer, the architect, and the beginner, it offers something new and complete in its field. Every aspect receives attention: interiors, exteriors, nature; perspective, lighting, reflections, textures; all of the media in detail; how to buy materials and how to use them, and when; professional tricks of the trade. Media covered are graphite pencil, carbon pencil, lithograph pencil, pen and ink, smudge charcoal, Chinese ink, water colors, tempera, air-brush, pastels, combinations of media. Introductory chapters contain a history of rendering, a study of color, and basic information applicable to all rendering. 304 pages. Illus. Dodge. \$15.75.

PRE-INCA ART AND CULTURE by Hermann Leicht. One of the first and most complete accounts of an almost unknown chapter of pre-Columbian art and culture, this volume tells of the ancient moon worshippers of the Peruvian coast and tells of the kingdom of the Chimu. Illus. Orion. \$6.95.

LOUIS SULLIVAN, As He Lived The Shaping of American Architecture, by Willard Connely. The author recreates the intensely emotional and creative life of the architectural genius whom Frank Lloyd Wright called "beloved master." Illus. Horizon. April. \$6.50.

WHAT IS DESIGN? by Paul-Jacques Grillo. With honesty and insight, the author sets himself the task of bringing out the essentials of design. Although his emphasis is on architecture, his theory of design covers all other fields. For the layman as well as the scholar, this book with its 420 carefully selected illustrations will open a new territory of thought and a constructive lesson in design. 260 pages. Theobald. \$15.00.

THE AMERICAN CIVIL ENGINEER: ORIGINS AND CONFLICT by Daniel Hovey Calhoun. When, in the early 19th century, the United States developed a need for civil engineers, there were conflicting ideas about the best professional qualifications. Would the men who were building canals, railroads, and bridges be practical craftsmen? gentlemen and entrepreneurs whose knowledge of engineering was incidental to their ambitions? or professionals imported from Europe? What finally emerged was the organizational engineer, trained within existing business or governmental working units. This book considers the careers of engineers from the late 1700's through the 1840's. Mr. Calhoun discusses the engineer's tasks, the creation of a pool of technicians, and the profession's historical growth. Harvard. 256 pages. March. \$5.50.

GREECE BYZANTINE MOSAICS, texts by Andre Grabar and M. Chatzidakis. Volume XIII in the UNESCO World Art Series, this is the first color publication of the recently restored mosaics from Salonika, the Island of Chios and the remote monasteries and churches of Greece and her islands. Color illus. New York Graphic Society. \$18.00.

PLASTICS FOR ROOF CONSTRUCTION. First 80 pages deal with plastics used in roof construction for insulation, vapor barriers and flashing, surfacing materials and skylights, and architectural requirements for roofing materials and roof structures constructed of plastics. Balance of book describes in detail uses of plastics in a new laboratory building, including architectural design, comparative costs, building code acceptance, etc. 125 pages. BRI. \$3.00.

ELECTRICAL EFFICIENCY IN INDUSTRIAL PLANTS: a practical engineering guide to lower power costs. By E. S. Lincoln. This new book serves as a practical guide to the plant engineer and electrical engineer interested in identifying and eliminating the sources of power loss. It shows the actual out-of-pocket cost of practices that are all too typical in plants everywhere. Down to earth in every detail, the book offers a thorough description of the method of making surveys of power load, voltage and electrical protection, complete with a discussion of the necessary instruments and their use. An analysis of power costs is included, with particular attention to methods of lowering rates by minimizing peak demands. All elements in the distribution system are analyzed for their influence on efficiency, and such troublesome matters as power factor, choices of voltage, and equipment maintenance are presented directly and simply. Illus. 288 pages. Dodge. \$9.50.

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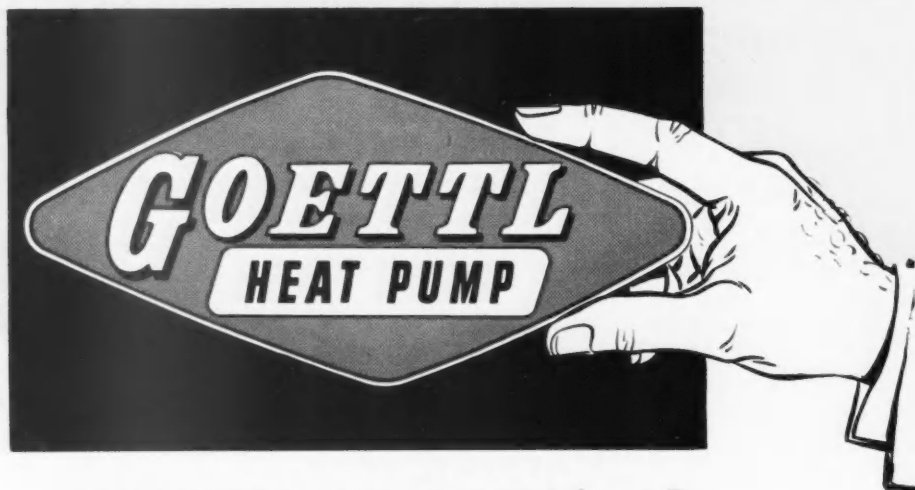
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