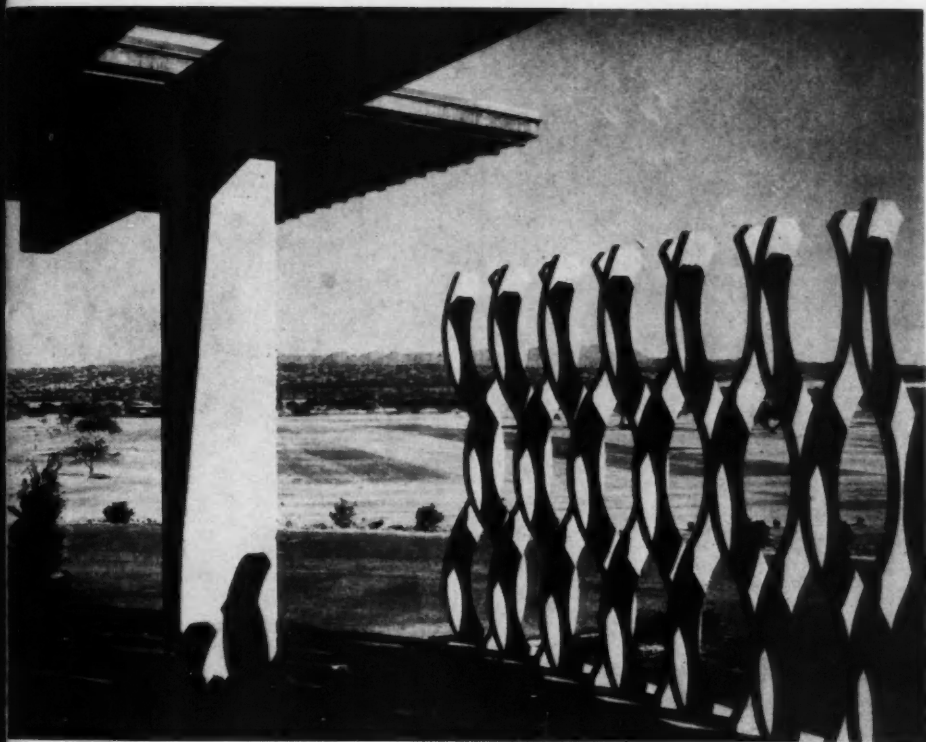


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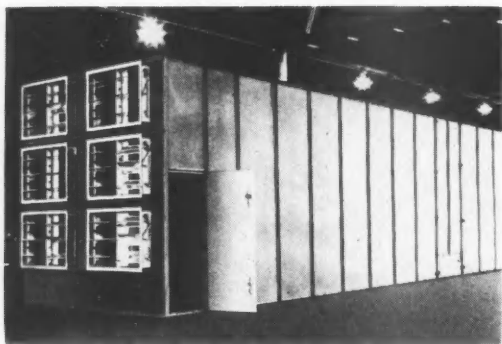
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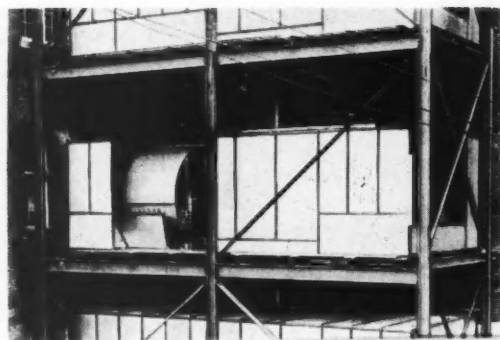
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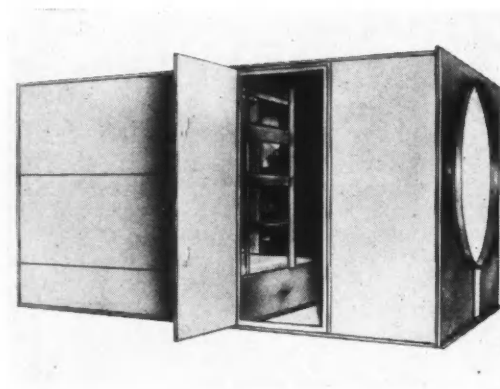


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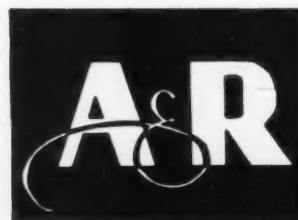
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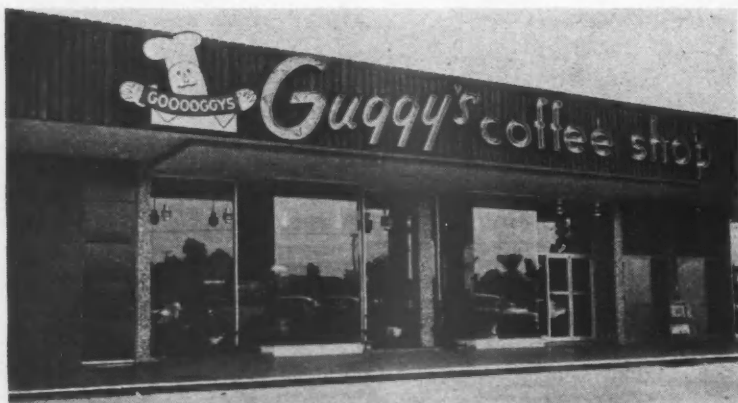
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THE PRESIDENTS' PAGE



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Jimmie R. Nunn

Guest Column by WILLIAM P. HAZARD, Chairman,
Awards, Scholarships & Allied Arts Committee

ON MAY 11TH the Southern Arizona Chapter had its second Annual Awards Dinner, attended by seventy Chapter guests, including most of the students of the University of Arizona School of Architecture, scholarship donors, craftsmen, and notables.

At a cocktail party before the dinner outstanding examples of students' work were exhibited. These were imaginative and stimulating, and received interested scrutiny. This exhibition should be continued as a very important part of the program of future Awards Dinners.

President Cain and Dean Little awarded six scholarships: \$500 given annually by our Chapter, received by Paul Gumbinger; \$600 for study at Fontaineblau, received by Ralph Moore; \$250 given by Murray Shiff, received by William Krueger; \$250 given by the Lusk Corp., received by Manuel Moreno; \$250 given by William Wilde, AIA, received by John Kulseth; and \$200 given by the Arizona Masonry Guild, received by John Perkins. Two books were also awarded, one to Romualdo Blas and the other to Charles Jones. Because of the dinners' earlier date this year, the students received their awards in person, which made a far more significant occasion of the presentations.

Five Craftsmen were introduced. Two Craftsmanship Awards were given: one to Jack Stum of the Johnson Construction Co. for his excellent concrete work. The other Award was made to James F. Savage, sculptor.

Professor J. Gregory Oswald's talk on Russian architecture was interesting and entertaining. It brought the dinner to a pleasant close.

This chapter function, one of the few made pleasanter by the presence of the ladies, serves a very valuable purpose indeed. It is the only annual occasion for recognizing and rewarding the achievements of future architects, of architects, and of the craftsmen who execute and enhance their work. Let us hope that each year it will grow in significance.

NOT ONLY does our profession need a sound workable fee schedule, we also need a sound workable "pay schedule." There should be a schedule of average wages paid in this locality for draftsmen, specification writers, inspectors, etc. I have heard from several draftsmen who felt the wage scale in one office was far too low, while another office was paying higher for the same work requested of a man.

It is not too difficult a task to make a survey of the offices to find out just what they are paying their men. This would be on a strictly confidential basis with no names mentioned. We should also standardize our other benefits as well, holidays, vacation privileges, hospitalization and medical plans, etc.

The result of such a survey would be a report to the principals of each firm, what the average wages being paid to various types of job categories are, considering different qualifications and experience. Each office could then evaluate their own pay scale in comparison with the average and adjust it as they wish. Such a plan would be better for the draftsman who goes from office to office, getting wages from \$2.50 per hour to \$3.25 depending on what he can talk the boss out of.

We should also have some common basis for overtime payment. Many men depend on this overtime pay to supplement their income and yet some offices have come to expect a "few" hours of overtime each pay period at regular scale to "help get the jobs out."

There is a need for more uniformity in the hospitalization and medical plans offered the men. Who pays for the insurance and how much should it cost? Perhaps we should have one large policy covering all AIA offices so the men are covered at any office. This could actually be done and would be very inexpensive, compared to single plans.

In the next few months, then, look forward to seeing more on these ideas. Our committee on Office Practices will be working on it and an attempt will be made to seek a more uniform and equitable "pay schedule."

This Italian invention was modified in Spain, then transferred to Mexico where it underwent its final evolution.



ABOUT THE AUTHOR

Dr. Quinn, associate professor of art at the University of Arizona, attended Yale University, received his bachelor's degree with distinction from the University of Arizona in 1945, and was granted his Ph.D. with distinction in 1957 by Johns Hopkins University.

He has prepared introductory material for catalogues published by the U. of A. on the Samuel H. Kress Collection and on the Edward J. Gallagher III Collection.

Dr. Quinn is a member of Phi Kappa Phi, national scholastic honorary, Alpha Rho Tau, art honorary, and Phi Beta Kappa. He has served as the president of the Tucson Fine Arts Association and has been active in both campus and community art affairs including judging of art shows in the Southwest.

His talk on Baroque Architecture, at a meeting of Southern Arizona Chapter, AIA, was so enthusiastically received that we persuaded him to prepare it for publication here.

Baroque

By Dr. Robert M. Quinn

CERTAINLY the most impressive architectural monuments of an earlier time to be found in the southwestern states and in Mexico are the remnants of the Spanish colonial styles. Found abundantly in central Mexico, and more thinly scattered in the northern regions, they compose the final development and crowning achievement of the Spanish Baroque. The Baroque was an Italian invention. It was transplanted to Spain where it was greatly modified, and from there it was brought to New Spain, where it persisted far longer than in Europe and underwent its final evolution.

The term *Baroque*, originally intended as a disparagement, has come to be associated with those qualities which generally characterize the artistic development in the Catholic countries of Europe in the seventeenth century. It accompanied the Counter-Reformation and was, in fact, the passionate expression of that fervent movement. Later, it also was used by the governing powers of the first modern states of Europe, and was just as fervently employed in the causes of nationalism and civic pride. Because of its primary function, either evangelical or propagandistic, the Baroque style, from the beginning, was of a highly theatrical quality. This is achieved through the devices of plasticity, or full three-dimensionality, the interplay of solid mass with empty space, and a highly emotional content given credibility through the illusion of complete reality. These de-

Part 1 — Europe. Starting the second in a distinguished series relating some early influences on Southwestern Architecture.

Architecture

vices, in turn, were made possible by a technical proficiency in all the arts that has seldom been equalled. The Baroque artist held no respect for the materials with which he worked, but quite willfully perverted them and subjected them to the demands of the effects he wished to create. There was no such concept as "honesty of means," which is highly revered today, but the apparent reality of nearly everything to be seen was a skillfully wrought illusion in almost every case.

The aforementioned devices were used in different degrees in each of the arts. In painting, the major effect was to produce the illusion of a deep but controlled space, permeated by light and air, and containing figures or objects of a fully convincing plasticity and sense of mass. (Plate 1). Sculpture depended primarily upon the skilled control of the mass of stone, which was handled, however, in such a manner as to create or suggest an equally controlled arrangement of voids. With the source of illumination carefully provided for, Baroque sculpture was, then, a modified mass arranged in relation to space and light. (Plate 2). Architecture most fully exploited the concept of the complementation of mass and space. Buildings were always plastic. They were not merely decorated with sculpture, they were sculptured in themselves. Surfaces and great blocks of masonry were so treated that they seemed to flow. They were great organizations of projections and recessions

PLATE 1. Domenichino, *The Last Communion of St. Jerome*, Pinacoteca Vaticana, Rome. Reprinted with permission from *Roman Baroque Art*, by T. H. Fokker, Oxford University Press.





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PLATE 2. Bernini, St. Longinus, St. Peter's, Rome. Mansell Collection.

that created an appearance of lightness, activity, and interpenetration with space. The spaces within a structure were similarly treated. They were not neatly defined, but were arranged to flow into one another without hindrance. Even portals were not barriers, but seemed to suck exterior space into themselves or to spill interior space outwards. The great contrast between impressive solids and flowing spaces was glorified, but a harmony was established between them since each was manipulated, and in the same way. Mass can be said to have become spacious, and space, plastic.

The Italian generally has brought intellect and theory to bear in his artistic efforts, and the Baroque arts are no exception. The theoretical approach is easily seen in the architecture of the Renaissance, with its clear and logical organization of screen-walls and definite space compartments. Every part of a building was carefully related to every other part, and every part of the whole edifice. Harmony and proportion, of a calm and objective order, was the goal. The Baroque is surcharged with a great emotional burden, but under it all, the same basic symmetry prevailed and a harmonic integration, although of a very different order, resulted. In fact, the Baroque style is probably even more carefully unified than the Renaissance mode that preceded it. It was in the Baroque era that the concept of the impresario was developed; a single man who produced the designs for a total effect and then directed crews of builders, carvers and painters, working in concert, in

the production of an edifice in which all three arts were conceived of together and completed in unit. He was much more than an architect. He had to be skillful in all the arts and able to use each to its fullest effect. He was a designer in the broadest sense.

In Italy especially, the conjoining of all the arts tended to break down the distinctions between them and, by means of the realism attainable through incredible technique, each partook of the other and such an illusion was created that it often became impossible to determine where architecture left off and its painted simulation began or, similarly, where sculpture was actual and where the painted illusion replaced it.

The greatest of the impresarios was Lorenzo Bernini, the ablest designer, architect and sculpture of the seventeenth century and a creditable painter. He was lavishly patronized by two popes and suffered a ten year eclipse during the pontificate of a third. His production was enormous, but no work better exemplifies the Baroque style than his little church of Sant' Andrea al Quirinale. (Plate 3). The facade of this structure presents a flat surface behind which is visible a curved cella wall. Before the facade is a curved portico, supported on Ionic columns and decorated above — all plastically conceived. The semi-circular floor of the portico continues into a series of concentric steps. The plan of the building reveals the purpose of this arrangement, for the interior is

PLATE 3. Bernini, S. Andrea al Quirinale, Rome. Facade. Mansell Collection.



a beautifully proportioned oval, (Plate 4), off of which are arranged series of oval chapels and other spaces. The circularity of the exterior stair is related to that of the interior precisely as the ripples of a splash in a still pool, passing through a narrows, will re-emerge into an adjacent pool. Similarly, the relationship of nave to side chapels is one of integration rather than separation. The interior of the church

PLATE 4. Bernini, S. Andrea al Quirinale, Rome. Plan. Mansell Collection.

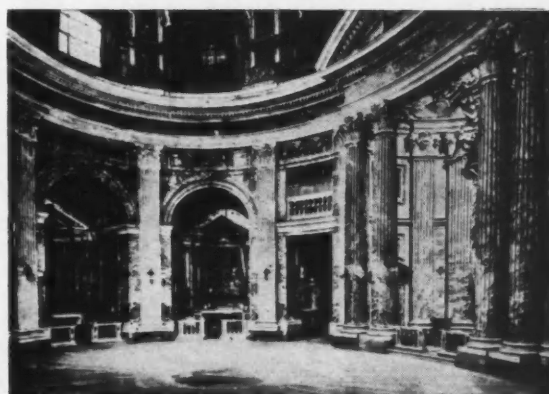
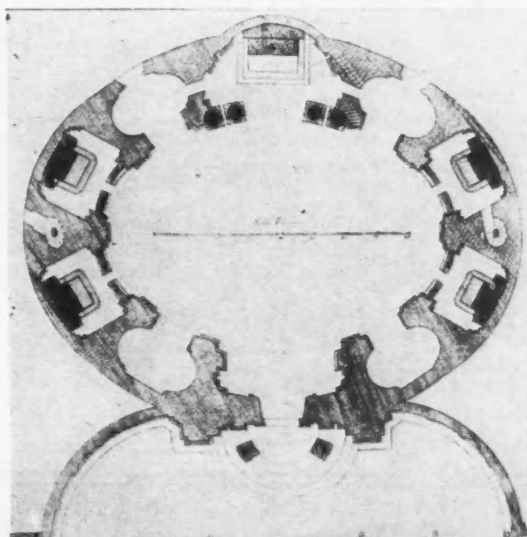


PLATE 5. Bernini, S. Andrea al Quirinale, Rome. Interior. Mansell Collection.

is very rich. (Plate 5). The masses between the various spaces are ornately decorated and seem to flow between the spaces they define. The altar, directly opposite the entry, is most sumptuous and becomes the focus of the whole organization.

A typical facade organization presents itself in da Cortona's Church of SS Martina e Luca, in Rome. (Plate 6). Where the Gothic dwelt upon the vertical and the Renaissance upon the horizontal, the Baroque attempted a synthesis of the two. Horizontal divi-

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PLATE 6. Cortona, S. Martina e Luca, Rome. Facade. Mansell Collection.

sions are heavy, but the vertical elements are multiplied and those above continue the directional impulse of those below. A little examination reveals that the entire facade consists of a series of Greek temple-fronts superimposed, interlocked, overlapped; quite willfully used. In contrast to the flatness of the Renaissance facade, the Baroque presents a complex series of planes in different degrees of projection and recession. These *ressauts* create a rich chiaroscuro under natural light, to which the heavy cornices contribute importantly. The curved lines provided by the lateral volutes and other members further lighten the effect by offsetting the severity of the straight lines. The result is a confection of standard parts, imaginatively used, to provide an active and plastic ensemble.

An impressive example of the illusionism of the era may be seen in Pozzi's "Glorification of the Company of Jesus" in the vault of the church of S. Ignazio, Rome. (Plate 7). In this, a typical arrangement, the true architectural members are carried, by means of paint, up into the vault, and the existence of the vault itself is denied. Similarly, real statuary below is nearly indistinguishable from painted figures above, and the whole conglomeration, organized by tricks of perspective and simulated play of light, pretends to open the vault up to the heavens themselves. Architecture and figures soar up, and since a view straight up is a view into infinity, the symbolism of this device becomes clear. Usually the unifying light is con-

sidered as emanating from a supernatural source and, in this way, the infinite and the divine are united. Thus, typical of Italy, the three arts are intellectually united to produce a highly emotional, even passionate effect.

The Spaniard was, by nature, fully prepared to accept the emotional aspect of the Baroque, but was quite unconcerned with the intellectual side. Architecture in Spain had gone through a series of confusing changes. The country had long been divided between the Moors in the south and Christians in the north, and it consequently shared in two traditions. The Moors produced an architecture of richness unsurpassed in all Islam. It was as light and fragile appearing as a fabric. Because of Koranic injunction against the use of living beings in art, the decoration consisted principally of combinations of geometric figures, the flowing arabesques of foliate designs, and the rhythmic Arabic script. All of these motifs were handled in small size and great profusion. Surfaces were very busy and rich, presenting an appearance almost suggesting jewelry.

As the Christians in the north asserted themselves and enlarged their domains, they contributed importantly to the development of the Romanesque style. The building program fostered by the Benedictine system of Cluny provided monastic way-stations along the pilgrimage roads, and the roads all led to San-

PLATE 7. Pozzi, *Glorification of the Company of Jesus*, S. Ignazio, Rome. From *Roman Baroque Art*, Oxford University Press.



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BAROQUE ARCHITECTURE

tiago da Compostela in northwestern Spain. Gradually, the style shifted toward the Gothic which, although outclassed by the Gothic of France, was nonetheless dynamic and plastic.

The Moslem and Christian cultures collided and gave rise to other architectural mutations. That style called Mozarabic was one produced by Christians for Mohammedan rulers. It was succeeded by the Mudéjar, produced by Moslems or Moslem-taught Christians, for Christian princes. Elements of north and south blended in these, and richness of effect was common to both. A purely Spanish decorative style grew out of these minglings. Called *Plateresque*, it resembles, as the name implies, the minute, delicate, detailed and opulent effects of the arts of the silver-smith. Used in great profusion over any and all surfaces, it enlivened buildings of any structural mode. The Plateresque, in no sense involving a structural principle, was the decorative style in favor when the Renaissance was ushered into Spain.

The Renaissance never took hold in Spain. Italian orderliness was misunderstood as simply an unadorned style, and plain bleakness was the result. The monument of the Spanish Renaissance is the Escorial, a cloister palace designed for the fanatically religious king, Philip II, by Juan de Herrera. Grim and fortress-like, (Plate 8) the pile was deserted by Philip's successor, and the style did not survive Philip's reign.



PLATE 8. Juan de Herrera, El Escorial, Spain. From *Die Kunst des Barock*, by Werner Weisbach, Propylaen-Verlag, Berlin.

Upon his death, the developed Baroque was joyfully received into Spain.

The Spanish Baroque was, in a sense, a return to the Gothic and the Moorish. It produced no new structural principles, but rather used the Renaissance and Gothic formats of plan and vaulting, together with the rich, flowing surfaces of Baroque sculptural decoration, to which were added smaller elements reminiscent of the Moorish by way of the Plateresque. The difference between the Spanish and Italian Baroque styles lies in this: that Spanish architecture did not produce any new structural forms after the Gothic, but was essentially a series of changes in decorative styles. Put another way, Spanish architecture lacks the Italian logic and dwells upon the more emotional

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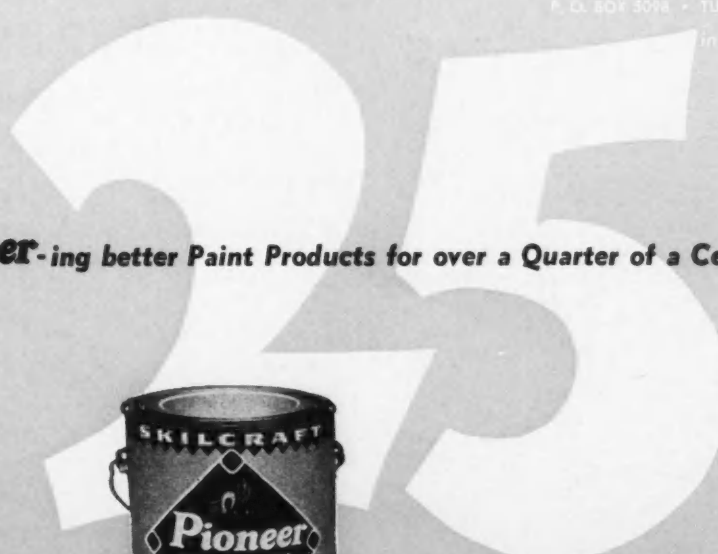
The Cathedral of Santiago da Compostela offers a case in point. (Plate 9). Here are evident the twin west towers of the Gothic and an interior involving elements of both Gothic and Renaissance. The treatment of all decorative overlay, however, is a free and cheerful use or, to the classical mind, misuse, of the whole antique vocabulary. Corinthianesque and quasi-Ionic columns are engaged or free, single or double, and of various sizes in one organization. Cornices are broken and discontinued. Mouldings are used capriciously. Gothic ornamental elements are harder to find, but the rose window of old has evolved into the typical "bull's eye" in the facade center. The Baroque interior-exterior relationship is arrived at in a way, however, for the highly plastic facade is a foretaste of the *retablo*, or alterscreen, in the apse behind the altar.

In the Spanish Baroque, the elementary Greek forms constituted a source of decorative material. No thought was given, if indeed any remembrance survived, to the original structural functions of such forms. With less restraint than the Italian had used, the ornamentation took on a complex, swirling, plastic aspect. The underlying structure did not. Neither space nor mass was plastically conceived, as in Italy, but was cubic, massively flat, or spatially compartmentalized.



PLATE 9. Fernando Casas y Novoa, Facade of the Cathedral of Santiago de Compostela. From *Die Kunst des Barock*, by Werner Weisbach, Propylaen-Verlag, Berlin.

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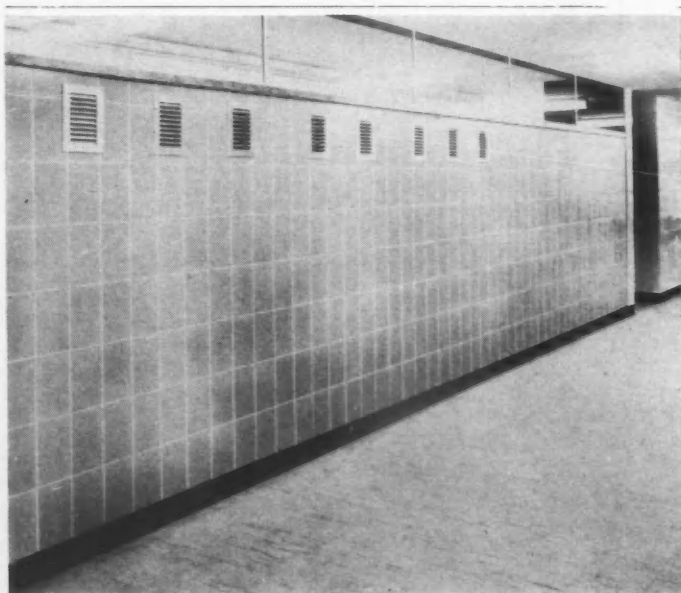
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PLATE 10. Pedro Ribera, Portal of the former Hospicio, Provincial, Madrid. From *Die Kunst des Barock*, by Werner Weisbach, Propylaen-Verlag, Berlin.

BAROQUE ARCHITECTURE

The eighteenth century saw a removal from the Baroque in all the countries of Europe, but in several different directions. In most cases, these were variations on the idea of the Rococo, in which the ponderous massiveness of the Baroque forms were reduced to a lighter, frothier, intimate and light-colored decoration delicately applied to more clearly defined wall surfaces in rooms of, often, curvaceous plan and subtle coordination. The Bavarian Rococo, the extreme form, is a gigantic pastry largely retaining the Baroque plasticity of mass and space. The French form is exquisite; the Italian variety tends to remain more logical. In Spain, something rather different developed, something difficult to call Rococo at all. The name customarily given to this development is *Churrigueresque*. It comes from the name of a late Baroque architect, Jose de Churrigueresque who, actually, did not work in the new style. The Churrigueresque is less a reduction than a multiplication of the features already present in the Spanish Baroque. There are continued large architectural elements: columns, pediments, cornices, etc., but these are broken, twisted, interrupted, and fragmented even more than before. The larger decorative elements are indented and expanded, swathed in floral and other ornamentation, and the end result is that the clarity of such things as columns and cornices is lost to such a degree that recognition of what is what is difficult.



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In effect, the ornaments have ornaments, and the smallness and richness of these secondary ornaments thus introduces, into a larger conception, the general quality of the Rococo. With the influx of smaller ornamentation the Plateresque reasserts itself, occasionally to the point where it literally covers all surfaces, particularly interior surfaces, with the ubiquity of a rash. (Plate 10).

Despite all the lushness, all order is not lost, for even in the Churrigueresque an underlying system is present. All ornamentation is applied according to a rigid symmetry, and the heavily loaded surfaces are contrasted with severely plain ones. The interplay between ornament and severity is sensible, too, for those areas that need to be structurally sound, as the bases of towers, are those that are unadorned, or esthetically strong, while those that are structurally non-bearing are given the greatest load of ornamentation.

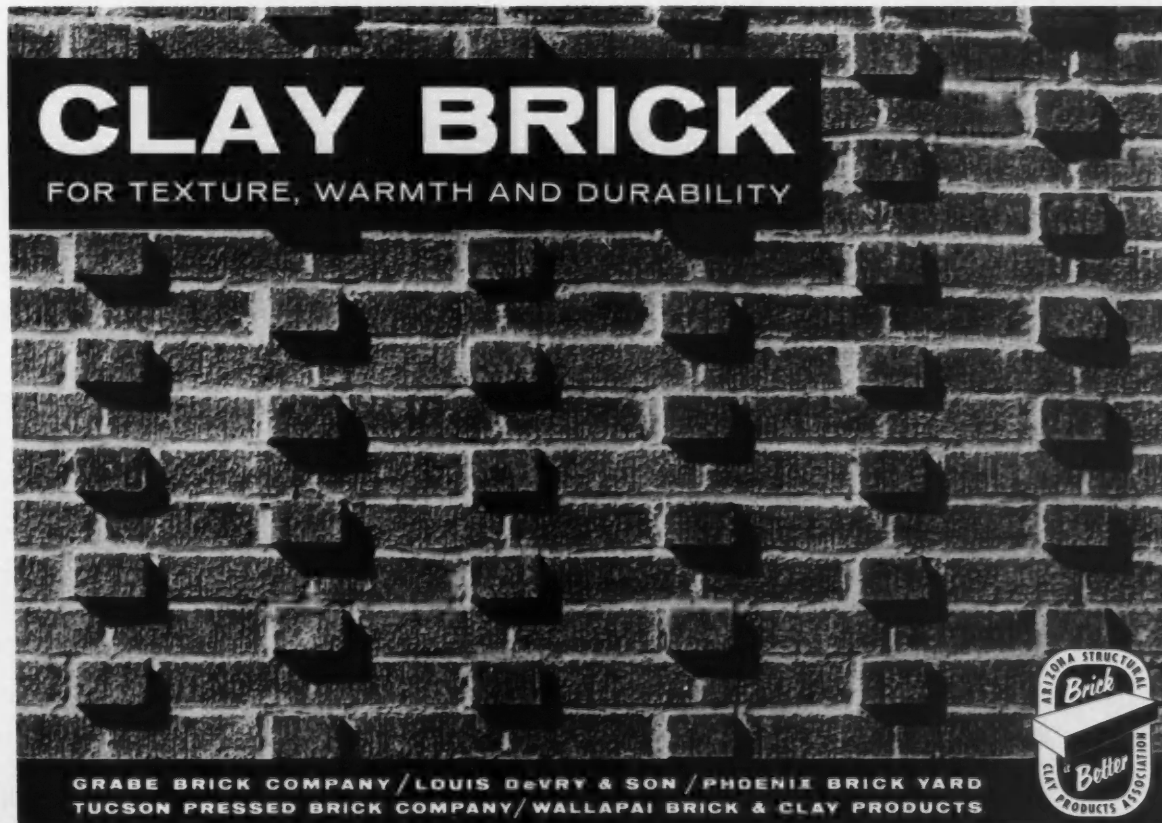
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(Editor's note: The concluding portion of Dr. Quinn's article deals with Baroque Architecture as it was developed in Mexico and brought to Arizona. It will appear in the September issue, and be mailed to AIA members in all six states of the Western Mountain Region. Following the Regional Conference to be held in Tucson, October 26 to 29, a tour of Mexico is planned during which fine examples of Baroque Architecture will be visited.)

Santayana On Architecture

"America is not simply a young country with an old mentality: it is a country with two mentalities, one a survival of the beliefs and standards of the fathers, the other an expression of the instincts, practice, and discoveries of the younger generations. In all the higher things of the mind — religion, in literature, in the moral emotions — it is the hereditary spirit that still prevails, so much so that Mr. Bernard Shaw finds that America is a hundred years behind the times. The truth is that one-half of the American mind, that is not occupied intensely in practical affairs, has remained, I will not say high-and-dry, but slightly becalmed; it has floated gently in the backwater, while alongside, in invention and industry and social organization, the other half of the mind was leaping down a sort of Niagara Rapids. This division may be found symbolized in American architecture; a neat reproduction of the colonial mansion — with some modern comforts introduced surreptitiously — stands beside the skyscraper. The American Will inhabits the skyscraper; the American Intellect inhabits the colonial mansion. The one is the sphere of the American man; the other, at least predominantly, of the American woman. The one is all aggressive enterprise; the other is all genteel tradition."

—From *Winds of Doctrine*
by George Santayana.



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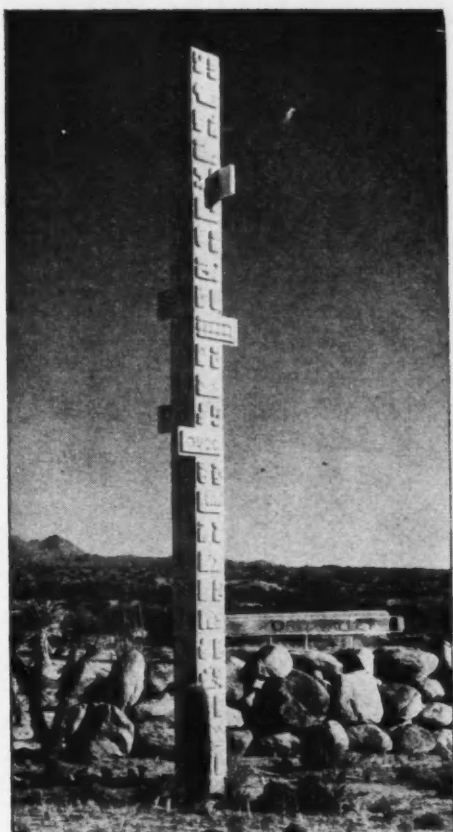


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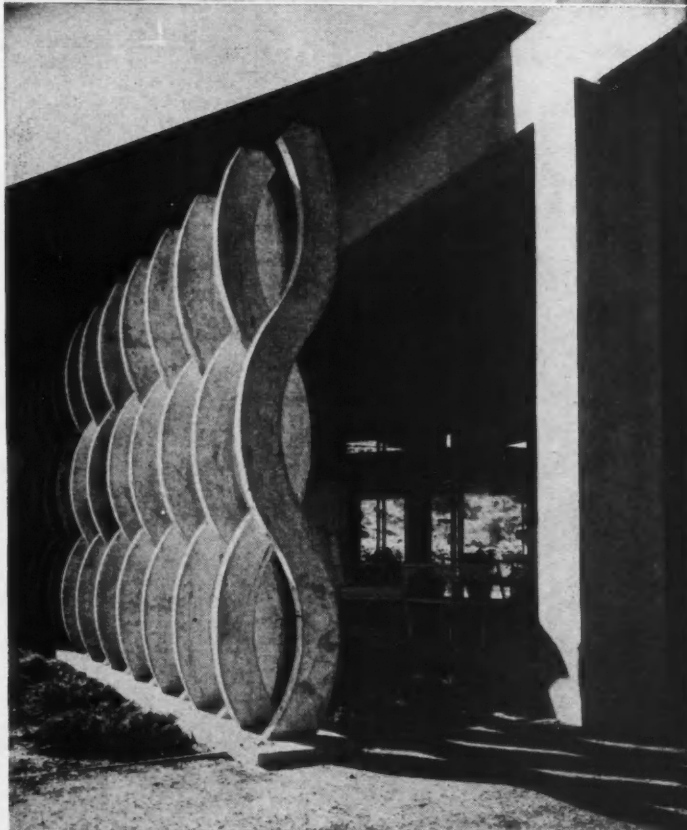
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Recognition for Merit



On May 11, Southern Arizona Chapter members, their wives and guests gathered at the Pioneer Hotel, Tucson, for the purpose of honoring good works — by University of Arizona students of architecture, craftsmen and others. (See page 5.)

Among persons cited were James F. Savage, sculptor, (left, above) for the concrete shaft above, marking the entrance to Oro Valley Country Club, and Jack Stum (right), for the concrete beams and sun screen shown here and on our cover. For additional photos of this event, turn page.



SOUTHERN CHAPTER AWARDS



Chapter President Gerald Cain (left) and Dean Sidney Little welcome John Park (right), as an honorary associate member in the Chapter. Park is dean emeritus of the College of Engineering at University of Arizona, and former member of the State Board of Technical Registration.

(Below, l to r): Dean Little; Henry Jaastad, emeritus chapter member; Lew Place and Dr. David L. Patrick, Vice President of the U of A. Dr. Patrick presented medallions to Jaastad and, posthumously, to Roy Place.



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Professor J. Gregory Oswald, of the Department of History at U of A, and recent visitor to Russia, gave an entertaining and informative talk about Russian architecture and architects.



(Right, top) Central and Southern Arizona chapter presidents found a moment to compare notes while Mrs. Cain and Mrs. Jimmie Nunn (right) patiently waited. Next night several Tucson couples attended awards dinner at Tempe.



(Bottom) Paul J. Gumbinger, U of A junior architectural student was presented the Chapter's \$500 scholarship by Dean Little.



Architects and Engineers are interested in all phases of the design and construction of a finished structure. One phase of special importance to Architects is the outside appearance.

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Awards Dinner

Youth was the accent when Central Arizona Chapter held its Awards Dinner jointly with Arizona State University's Student AIA chapter May 12, in the ballroom of the Memorial Union.

Above, l to r, Central's President Jimmie Nunn; Ley Richards, winner of Arizona Masonry Guild Award; Chester L. Sprague, architectural instructor; John A. Kiedaisch, winner of several student awards, and James Elmore, head of the Department of Architecture.

The dinner was attended by large numbers of students and their wives or dates. Before dinner they attended the exhibit of student work on the third floor of the Engineering Center.

Below, Nunn presents award to Neil A. Larson, while (from left) Shiu Chi Lo, Lyle R. Cunningham, and Kiedaisch await turn. In foreground are Mrs. Lynn Laney, wife of University regent; C. M. Deasy, AIA, past president of Southern California Chapter, who served as master of ceremonies; and Richard J. Neutra, FAIA.





CENTRAL CHAPTER AWARDS

"Do your building wisely. Ugliness lasts a long time." So said internationally-known Richard Neutra, FAIA, at the Central Chapter's Awards Dinner. And poor building design is a factor in the high divorce rate, for if you live with ugliness and inconvenience too long it will wreck your nerves, he added.

Neutra demonstrated many of his theories of design and beauty with color slides, expressing his love of the desert country which he predicts won't be deserted very long in the face of the population explosion.

Above, left to right: Mrs. Neutra, Deasy, Mr. Neutra, and Mrs. Laney.

Below, an unidentified friend and Martin Ray Young, AIA, chat with Mr. Neutra following the dinner.

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CENTRAL ARIZONA CHAPTER NEWS

• Regular meetings of the chapter will be suspended during July and August. Next meeting will be held Thursday, September 1st, when discussion will be continued relative to a new fee schedule.

ALL PLANS REQUIRE HEALTH CHECK

The Maricopa County Health Department has called attention to health regulations governing all new construction.

In a letter to Central Arizona Chapter, AIA, Joseph J. Weinstein, Director of the County's Division of Environmental Sanitation, and Dale H. Treusdell, Chief of the Bureau of Public Health Sanitation, stated:

"Plans covering the general floor plan, toilet facilities, interior finishes, equipment description and layout of the eating and drinking portion of all new construction must be submitted to and approved by this Department before any construction is begun. Action can only be taken toward the issuance of an eating and drinking establishment permit by the Maricopa County Health Department when construction is completed according to approved plan, and is contingent on this.

"Liquor license transfer recommendations, however, may be made to the Board of Supervisors and City Councils on the basis of plan submission and approval alone."



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Convention Cities Named

Future AIA conventions will be held in:

1961—Philadelphia, Pennsylvania

1962—Dallas, Texas

1963—Miami, Florida

1964—St. Louis, Missouri

1965—Denver, Colorado

1966—Detroit, Michigan

New Architectural Registrants

The State Board of Technical Registration has announced certification of the following architects as of May 1:

Thomas Farr Ellerbe, St. Paul, Minn.; Arvid G. Johnson, 4722½ N. 3rd Ave., William John Powers, 5635 E. Exeter, and Robert Price Weatherford, Jr., 1018 N. 13th Pl., all of Phoenix;

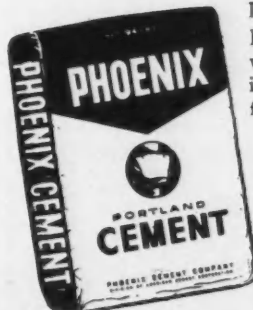
Also Edmund John Schrang, Sierra Vista Ranch, Cave Creek, Ariz.; Donal De Vere Engen, Encino, Richard A. Harrison, Palm Springs, Dan Saxon Palmer, Los Angeles, Raphael S. Soriano, Tiburon, and Donald A. Wexler, Palm Springs, all of California;

Also William V. Kaeser, Shorewood Hills, Madison, Wisc.; Edward Walter Koerber, Cleveland, Ohio; F. I. Sather, Omaha, Nebr.; Charles Edward Stadel, Park Ridge, Ill., Thomas E. Stanley II, Dallas, Texas; and John S. Villevik, Yakima, Wash.



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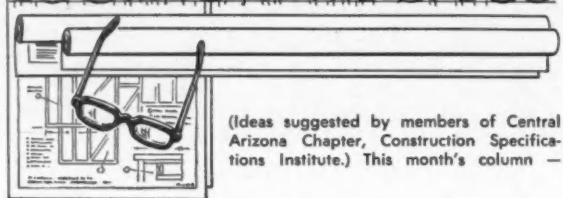
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LOOKING AT THE SPECS



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

By HENRY LEONARD

A.S.T.M. designations cover three grades of building brick; two grades and three types are covered for Facing Brick.

Grade and Type designations can be supplemented by requiring that a certain percentage of the units be selected at the point of manufacture for face and free of defects allowed under A.S.T.M. Specifications.

Sampling and testing of brick can be specified to conform to A.S.T.M. designation when warranted by climatic or job conditions to insure a standard of quality.

Type designation indicating brick manufactured to produce certain characteristic effects, can be supplemented by specifying that certain percentages be maintained for warpage, size, color range, texture, etc., to produce desired effects.

Controlling the quality and face appearance of bricks to the point of delivery to the job site should be followed up through the process of laying in the job and necessary precautions after laying. It is recommended that brick be wetted from 2 to 4 hours before they are used and each unit shall be uniformly wetted. All units should be free from water adhering to their surfaces when laid in a wall. One method of checking brick for wetting at the job site, is to crack open one of the units. Moisture should be evident in the brick to about one quarter of an inch in from all surfaces.

Specifications should require that end bricks for rowlock, sills, etc., shall be solid units as brick may be furnished solid or cored at the option of the seller, unless otherwise specified.

Cleaning of exposed masonry should be done with a stiff brush and water. If this does not suffice, the brick should be thoroughly wet with clear water and then scrubbed with a solution of not more than one part hydrochloric acid to nine parts water, followed immediately by a thorough rinsing with clear water. Where the acid solution is used, all metal sash lintels and other corrodible parts should be thoroughly protected.

Horizontal masonry surfaces which will be exposed to the weather should not be treated with an acid solution, due to the absorption of the solution by the mortar joints which will result in efflorescence and possible disintegration of the mortar joints.

SOUTHERN ARIZONA CHAPTER NEWS

- Chapter directors have been appointed as a committee to investigate the matter of a United Community Building for Tucson.
- Fred Edson has been accepted as a corporate member.
- The executive committee has expressed its appreciation to the Awards Dinner Committee for an excellent job.
- And plans are progressing for the Western Mountain Regional Conference to be held in Tucson in October. The theme will be "Planning In Arid Regions." A post-conference tour of Mexico is being arranged. Details will be announced later.

CRITIQUE

To the Editor:

Many thanks for publishing my article "Getting Along Professionally," in *Arizona Architect* — April 1960. I hope that it will benefit my colleagues in Arizona.

Appreciation goes to you, too, for a fine magazine, which has certainly developed in an admirable manner.

JOHN NOBLE RICHARDS, FAIA
Immediate Past President
The American Institute of Architects

To the Editor:

We have been receiving, via our Department of Architecture, your publication and have it complete through November 1959. We have decided to bind and make it a part of our permanent collection.

Thanks so much for sending us the issues we recently requested.

CERILLA E. SAYLOR,
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Illinois Library, Urbana.



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"Taliesin — The Shining Brow — was the name of a Welsh bard who sang songs to beauty. Mr. Wright liked the poet; he liked the melodious sound of the name, and he liked its meaning — The Shining Brow — the symbol of dignity, purity, nobility, all of the finest human attributes.



"To me, Frank Lloyd Wright is synonymous with Taliesin. It is he who is The Shining Brow — the epitome of creative force in a life devoted to beauty."

—Olgivanna Lloyd Wright, in *The Shining Brow*, published by Horizon Press. \$4.95.

In this new book, Mrs. Wright tell about their daily life together; about their conversations and their work, their talks to the Taliesin apprentices, their family and friends; about their travels and memorable visits to Mr. Wright's buildings; about the uniquely talented people who worked with them; about her own thoughts and the lessons of her experiences; about the personal philosophy of "Mr. Wright."

THE SELECTION OF RETAIL LOCATIONS by Richard L. Nelson. Here is a comprehensive, practical help in site selection and business volume estimating. The only complete study of the many factors involved in selection locations for stores, shopping centers, banks and any other establishments selling consumer goods or services. A must reading for retailers, developers, realtors, loan and investment officers, architects, as well as members of merchants' and businessmen's associations. The author places the selection of sites on a rational and reliable basis. He develops principles of site selection, analyzes in detail the various methods of estimating sales or bank deposits, sets up selection criteria and procedures, and discusses and evaluates current and future trends in retailing. 422 pages. Illus. Dodge. \$9.00.

PARKING by Geoffrey Baker and Bruno Funaro. Here are photos and plans of parking lots, ramp garages, parking decks, underground garages and elevator garages. Examples are drawn from large cities and small towns. There are suggested zoning requirements for parking and freight dock space. To simplify the layout of parking space there is a special ten page section of easy-to-use diagrams and tables. These show parking patterns and stall sizes for most advantageous use of a given site under various parking conditions. 200 pages. Illus. Reinhold. \$9.50.

ANTONIO GAUDI by George R. Collins. The works of Antonio Gaudí, long respected outside of Spain by an inner cult of surrealists and abstract expressionists, are unique creations of architectonic fantasy. These are illustrated, come in color, and described in this first full-length book in English on Gaudí. \$3.95. Braziller.

INTERIORS BOOK OF OFFICES. Over a considerable period of time the editors of *Interiors* have reviewed outstanding examples of office design throughout the United States. From New England to Florida, New York to the Golden Gate, they have sought and found the finest examples of design for each specific office function: executive, reception, meetings, general working areas, storage space, accounting, and others. These examples, many of which have never been published before, have been assembled in this volume. Its 184 large (9" x 12") pages include more than 300 black and white illustrations and an additional 20 full-color plates. Large-scale reproduction ensures the reader's discerning every smallest detail. For ways of getting maximum utility and beauty for every size and type of office; for ideas on new materials, finishes, and furnishings that save space while enhancing appearance and usefulness, this book is in a class by itself. Within a single volume it presents a complete cross-section of the outstanding accomplishments in office design today. Whitney. \$12.50.

LIVING SPACES, introduced and edited by George Nelson. This collection of living spaces was originally selected by the editors of *Interiors* and it includes the names of all the famous architects and interior designers of the day. Among the 81 designers represented are Finn Juhl, Le Corbusier, Richard J. Neutra, Mies Van der Rohe. 148 pages. Illus. Whitney. \$7.50.

PERSPECTIVE by Jay Doblin. This new system of perspective eliminates the complex mechanical drawing traditionally employed as a basis for perspective. It has proved to be a great help to everyone whose work requires the representation of objects in perspective, for it is a tremendous time saver. A must for designer, draftsman, architect. Whitney. \$5.00.

PROBLEMS OF DESIGN by George Nelson. Most of the articles in this book originally appeared in *Interiors*, *Fortune*, *Architectural Forum*, *Industrial Design*, *Holiday*, *House and Garden*, and other leading publications. Many of the articles are out of print and are here available, conveniently grouped, for the first time. The book offers a clear analysis, incisive comment, and interesting illustration of every aspect of modern design practice. This book, large in both size and content, is essential to every practicing architect and designer, every student of design, every current or prospective client, and every person with an active concern for the creative arts and their relationship to our modern society. It bridges the gap in understanding between creator and user. Foreword by Arthur Drexler. 205 pages. Illus. Whitney. \$10.00.

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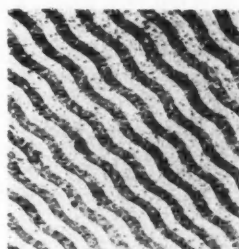
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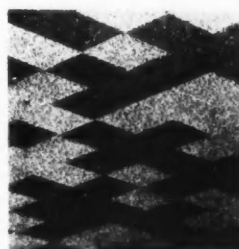
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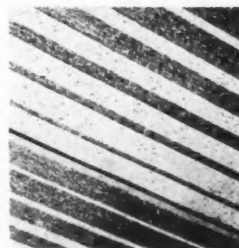
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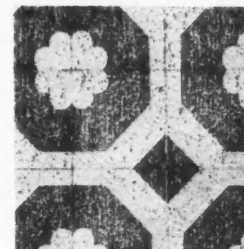
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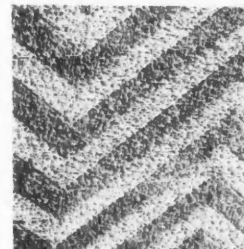
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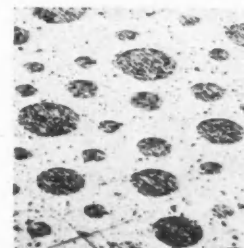
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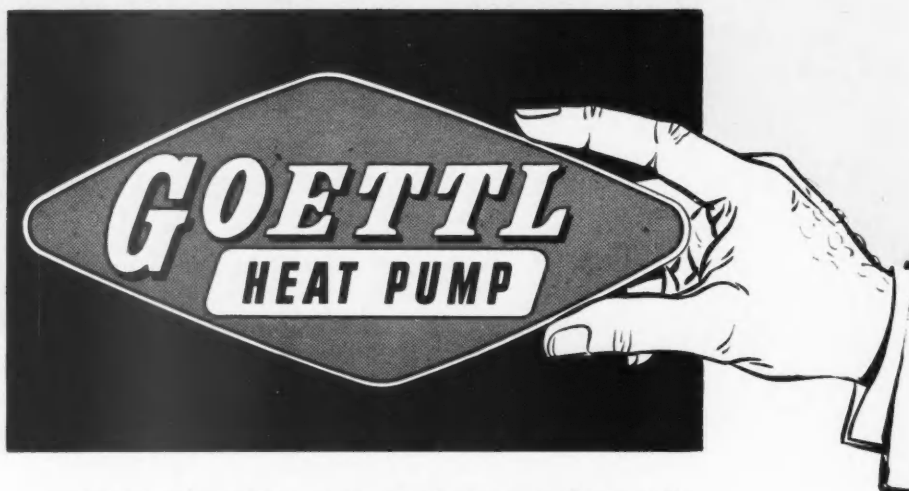
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