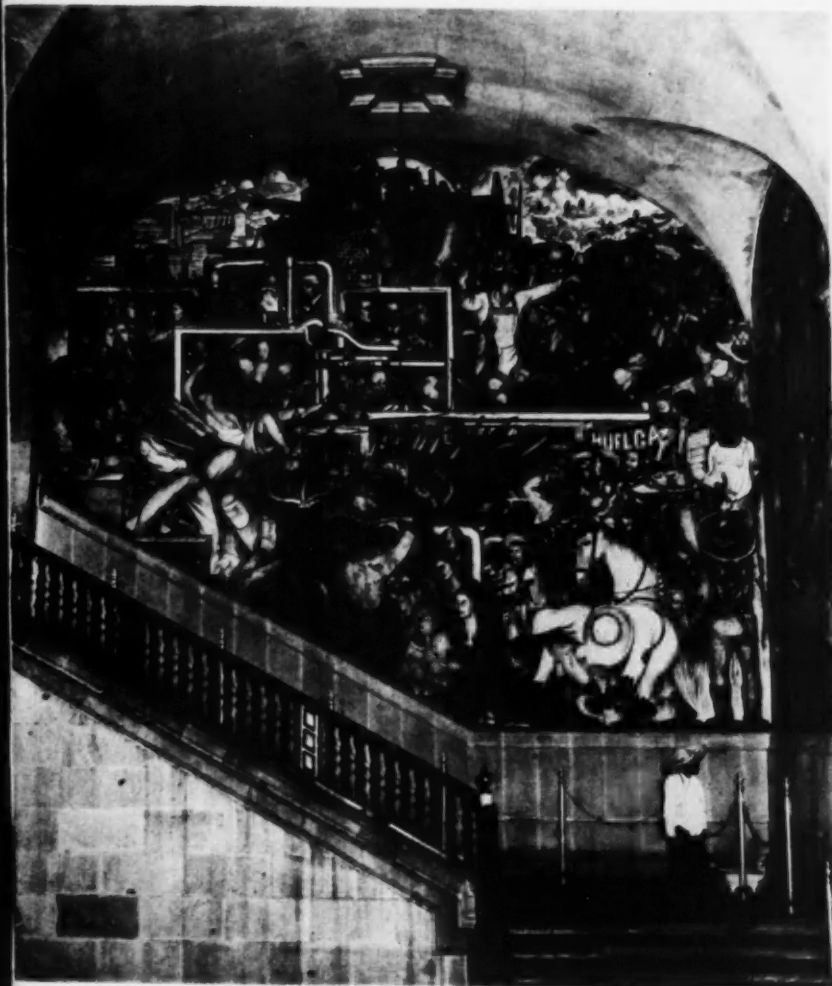
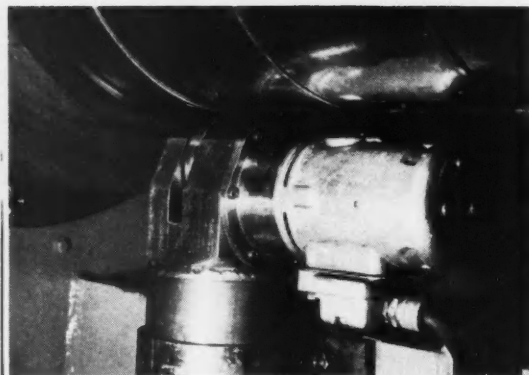
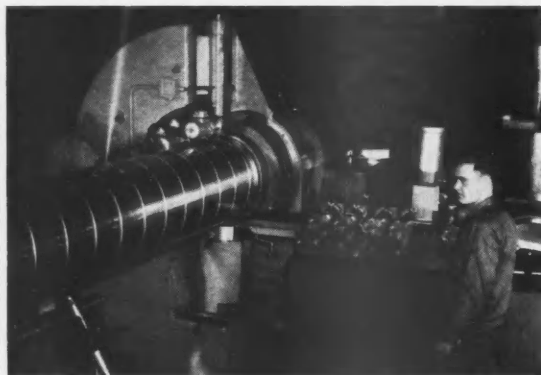


ARIZONA ARCHITECT



NOVEMBER 1960, Vol. 4, No.
Regional Conference Report

3



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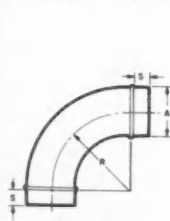
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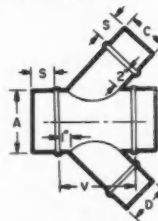
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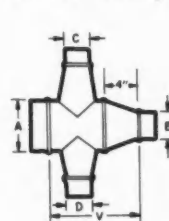
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Phil StittManaging Editor

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THE PRESIDENTS' PAGE

**SOUTHERN
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**CENTRAL
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Gerald I. Cain

Jimmie R. Nunn

THERE IS PROBABLY only one thing better than writing about falling in love, and that is being in love. This is the way I feel having just returned from the post-conference tour to Mexico City.

The thirteen people who traveled with me on the tour couldn't have been nicer. As I suppose must be expected on all tours, we had our ups and downs. Nevertheless, the people with me bore up tremendously well during the down portions of the tour, and were extremely demonstrative and rewarding during the up portions.

We visited many historic and many contemporary buildings in Mexico City, and our guides very carefully described the history of Mexico which certainly opened my eyes to the tremendous advancement that these people have made in recent years in spite of the many obstacles they have had to overcome. Their history is depicted pictorially on many buildings with frescoes done by Diego Rivera.

Our side trips to Xochimilco, Cuernavaca, and Taxco gave us an insight of Mexico as it was four hundred years ago. The tour of University City and other contemporary buildings in Mexico City gave us the contrast of Mexico today, of people extremely interested in advancement, of people who are proud to be true Mexicans, and of people who like to be good neighbors to the Estados Unidos.

One of the highlights of our visit was the chance we had for a discussion with Arquitecto Nicolas Mariscal Barrosa who is going to build the United States Embassy building in Mexico City, and Arquitecto Ramon Corona Martin, Presidente, Comision De Congresos Y Asuntos Internacionales, who was leaving the next day along with thirty other Arquitectos Mexicanos to attend the Texas Society of Architects Conference in El Paso, where to be discussed was joint planning of our border cities. What more wonderful way to promote more friendship and understanding between our two countries, and to try to erase the artificial barrier which sometimes exists in the form of a foreboding woven wire fence along the border.

There is not enough space for all of the things I would like to say, so I shall end by saying that I will cherish all my memories of this trip and will look forward to another visit and another chance to promote mutual relations and discuss plans for the future.

THE VERY MENTION of "separate contracts" in any group of architects or people connected in any way with the building industry usually brings forth some pretty violent discussion. On the subject, I would like to recall some statements by the AIA in regards to the separate contracts battle.

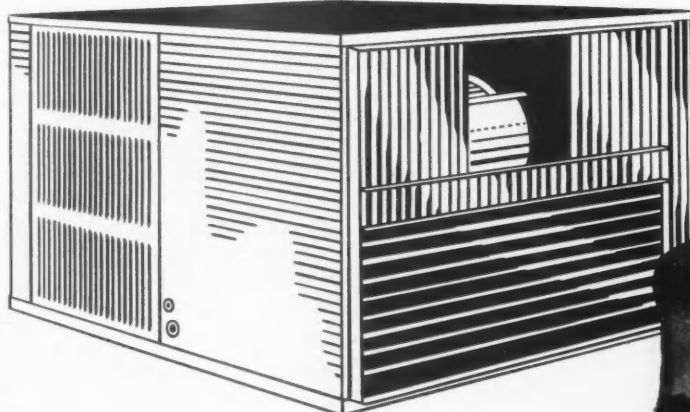
It is the published Policy Statement of the Institute in regards to Bid Shopping or Peddling: "The Institute is unalterably opposed to the shopping, peddling or rigging of subcontractor bids or any other unfair practices in the relations between the general contractor and his various subcontractors in the construction industry. The Institute strongly recommends continuing efforts at the local level by the American Institute of Architects, the Association of General Contractors of America, and the various subcontractor groups to solve the problem jointly."

A joint meeting was held several months ago between the members of the Construction Practices Board of the Arizona Building Contractors and our AIA Committee on Relations with Construction Industry. This was a joint effort to promote better understanding and the subjects of "separate contracts" and "listing of subcontractors" was discussed fully. Our National Office is very cooperative with the AGC and many meetings of the AIA - AGC joint committee are held annually.

At our regular meeting of the Central Arizona Chapter of the AIA on September 1, 1960, we had as our guest speaker Dan Mardian, who gave us a very good report of the study being given these problems by national committees of AIA - AGC. The many advantages and disadvantages were discussed and Dan was most helpful to us. At the conclusion of the discussion a vote was taken and a resolution passed, recommending that all local AIA members require the listing of subcontractors with bid proposals. If we do this one thing we will help both the general contractors and the subcontractors to fight the deplorable practice of bid peddling. There is no need to take sides on the issue and fight for the one or the other in the "separate contracts" battle when we can help both sides and our own practice as well by requiring the "listing of subcontractors" and I would add to that category the "major material suppliers."

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The Editor's PERSPECTIVE

THE WEATHER was perfect. Just as promised for the Ninth Annual Western Mountain Regional AIA Conference at Tucson.

If there were any hitches in running the conference, they were undetected by the guests. The Southern Arizona Chapter members and their wives were gracious and hospitable. The tie-in with the university was most fortunate, and those who saw "Charley's Aunt" produced at the University Theater "in the round" were treated to an exceptionally fine performance of a favorite comedy. The photographic exhibit of "Arizona's Romantic Architecture" was appreciated, as was the chance to see some more of the university's art displays.

While most out-of-towners availed themselves of the opportunity to see San Xavier Mission under the guidance of E. D. Herreras, others saw Portland Cement Association's interesting movie on curtain walls, and a few were fortunate enough to learn how the Krueger Company makes registers and grilles.

The gracious ladies of Southern Arizona Chapter staffed a busy hospitality room, and their coffee and rolls served as breakfast for many a late sleeper or light eater.

There were some other "hospitality rooms," provided by supply organizations that offered the where-withal for relaxed visiting among friends. We are sure they were appreciated by many and your editor was glad to visit each to meet new people and renew old acquaintances.

But there's a point that seems worth making, now that evaluations are being made and plans begun for the next conference, to which the Reno, Nevada, Chapter will be host.

There were many guests who found one or more of the "hospitality rooms" rather inhospitable at two, three and even four o'clock in the morning while trying to sleep in nearby rooms.

For the benefit of future planners, here are two well-meant suggestions: First, "hospitality rooms" and their egress routes might be located away from sleeping quarters; and second, they might establish and observe reasonable hours for closing down.

The trip to Mexico City that followed the Conference was a memorable one. All that has been said about the warmth of the Latin American people is true. We spotted it quickly in the way men sometimes greeted each other — with an embrace, complete with three pats on the back, followed by a handshake.

The language barrier is inconsequential. If the person you want to communicate with can't speak

English, he'll call someone nearby who can. And your own attempts at speaking their language are appreciated.

Who, for example, could fail to appreciate the response of tired Bunk Porter when, at trip's end, he found himself without a light for the cigarette he had already placed in his mouth. A Mexicano next to him recognized his want and supplied a match. After six days in Mexico City Bunk well knew the proper response, "*muchas gracias*," but it didn't come out quite that way. Instead, the benefactor received a smile and a "goodness gracious."

Because of the Cuban situation and our concern over communism in the Americas, it was re-assuring to sense the deep spirit of independence among the Mexican people. When Castro recently asked for Mexican help in the Cuban revolution "because you Mexicans understand revolution," he was turned down with, "Yes, we have had our own revolutions — but we handled them ourselves, without outside help." When Mexican oil technicians were requested by Cuba to help operate her expropriated refineries, Mexico had none to spare. When Khrushchev tried to get himself invited to Mexico to celebrate her Independence Day, September 14, he was ignored. It was more than an official rebuff, too, as indicated by these words, painted a number of times on the quaint walls of the town of Taxco:



They mean, "Nikita, stay away. Long live Mexico."

There is much more to remember: the international art exhibit, the superb acoustics in the concert hall, where I heard the Mexican National Orchestra in rehearsal. Perhaps the greatest continuing dividend of the trip will be the discovery, on a record, of a magnificent baritone voice singing twelve love songs. He is Hugo Avendaño; the record is *Un Viejo Amor*.

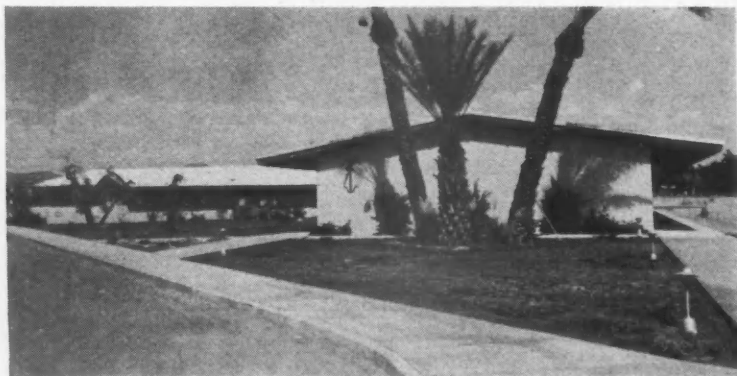
It is unfortunate that the trip partially coincided with the U. S.-Mexican architectural conference at El Paso. More will be said in months to come about both our post-conference tour and the Texas meeting. Out of them both should come continuing cooperation and progress toward better architecture and planning along our border.

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The Color-Blind Chameleon

By James M. Hunter, FAIA



The rhetorical question is more than a literary device, especially when used by an imaginative man of the stature of James M. Hunter, FAIA, second vice president of the American Institute of Architects.

Evidence of this fact is contained in Mr. Hunter's speech before the regional conference in Tucson last month, during which he parlayed a few quite definite statements and several provocative questions into a highly stimulating challenge to architects as individuals, as a profession and as an organization.

Mr. Hunter opened his remarks with a comparison of the status of architects during the depression years, after World Wars I and II, and the "accelerating pace" since then. He concludes that "things are much, much better now," and that "we've just never had it 'so good.'"

From that point, Mr. Hunter warned that "this is no time to be blinded by this, the best position in which we have found ourselves," and cited evidence that refutes the "things are getting better" belief. A digest of his address, in his words, follows:

There is the "asphalt jungle" of our cities, the low rows of assertive buildings toeing their property lines and screaming their shallow design conviction about some structural system or construction technique across the choked street to each other. Our cities are, perhaps, a testing of the results of our professional labors, our competence to create a total environment. Our score is not high.

There is the encroachment of the "package dealer" and the public acceptance of this device, undermining our work and our concepts of professionalism.

There is the general apathy of the public about its environment, and a general loss of idealism in any attempt to create an adequate environment in our public spaces. Our culture is lagging behind our technology.

Perhaps, it is time to be cautious. Perhaps, it is time to look at the present, critically. Time to try to anticipate the future. Time to stamp out brush fires and gear ourselves for the problems of an exploding population which we know we can expect.

It was the feeling of the AIA Committee on the

Profession, of which I had the honor to be chairman, that the long range effectiveness of the AIA simply could not be evaluated nor could any constructive changes be suggested without full consideration of the *ethics*, the *objectives*, and the *methods of practice* of the individual architect in this changing society.

The individual architect seemed to us to be the key figure, not his professional organization.

We are, generally, a profession of "country doctors," we are "generalists" in a world of "specialists," and we should never lose sight of this fact even in light of the problems of the large, complex, and multi-pronged service offered by the large architectural firms. Both big and little offices and the employed architect, we felt, should be fully considered.

What will the social influences be in the next forty years?

Our social structure obviously must change as this accelerating increase in our population "explodes." Our population will have doubled by 2000 A.D. and we will then need as many more buildings as now exist and we will have replaced more than half of the now existent buildings.

This time, 2000 A.D., is only one "forty year mortgage" away.

The buildings that you and I put to bid today for our institutional clients will not be paid for before our population has doubled.

Twice as much raw land from our lovely American countryside will have been urbanized as now exists in our cities. The problems of transportation and communication will have also doubled and acres and acres of asphalt will be spread for our precious cars.

Such a concentration of urbanization can mean only more regulation, control, direction, and influence by Local, State, and Federal Governments.

The working of our democratic process will certainly be more and more influenced by pressure groups and organized fronts in order for the common man to obtain his political, social, and economic objectives.

With more and more government needed to control such a density of population, we can expect, surely, more broad scale planning by government for the

use of our natural resources, our social pattern, our economy, our land use, and even our physical facilities in order to adjust this tremendous explosion of population to the land.

Can such an increase in activity on the part of the government mean that she will eventually take over many of the architect's functions? In Land Planning? In Housing? In Schools? In Federal and State Buildings? In Urban Renewal Developments?

Are we as a profession actually qualified to cope with such broad gauge planning problems? Do we really know enough about land use and land economics to be able to hold ourselves out as professionally competent to handle them? Are we established in the minds of society and the "organized fronts" as the proper vehicle to handle them?

What about the technical influences?

Our technological advance together with our expanding industrialization are already creating drastic changes in manufactured building materials, in marketing methods, in construction techniques, as well as in our own concepts of design.

Already, industry is providing the market with prefabricated building elements as well as total buildings and design services which are, in whole or in part, in direct competition with the existing concepts of the practice of architecture.

Are we then, actually, qualified as designers to

cope with this technical advance? Is our position in this picture still that of the "Master Builder"?

Is there danger of our becoming captive to the industrialist as an assembler of pre-designed parts over which we have no design control?

Is the "total man-made environment" to be a willy-nilly, unplanned result of the business entrepreneur's activity and exploitation?

What about the cultural influences?

What of the cultural development in an increasingly affluent society which appears to gain more and more wealth, for more and more people?

The increase in wealth and in leisure time should result in an increased interest in cultural matters, particularly in man's physical environment, and certainly, this interest is capable of producing a *renaissance of activity* in the environmental arts which architecture has historically mothered. This has always been true in the past.

Is the architect associated in the minds of the public as the creator of this environment for the "good life"? Is the architect considered to be an "artist"?

Is the profession maintaining its historic role as "impresario of the arts"? Is a building thought of as the vehicle for the disciplined expression of the painter, the sculptor, and the artist?

Is our society at last becoming aware of the "mess" it lives in?



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What of the economic influences?

How will they affect our practice, if we become increasingly wealthier?

The private fortune has almost been supplanted by the corporate wealth of the nation and we may expect the financing of building as well as large scale projects to be accomplished by "governments" or "corporate clients" to whom the packaged product, more often than not, becomes more important than the ways or means of attaining it.

Seldom are the needs or tastes of the individual, as a client, expressed in our architecture. The client is no longer a person — he has become a committee, a board, an agency — and we must learn to know our new client.

With our increased wealth, and in order to retain that wealth by keeping an expanding economy, business entrepreneurs have invented, fostered, and sold to the public "The Package Deal."

As a marketing device, it extends all the way from a frozen TV dinner through every figment of our economic life, including pre-natal care and investment portfolios.

We cannot ignore this tendency or the factors which cause it. Society, apparently, wants, accepts, and will buy the "Package Deal."

The "Package Dealer" has forced an inroad into the practice of architecture which has caused the profession a very considerable concern.

Should the architect become a package dealer himself? If so, is he technically equipped to do it? Does he know about land development? Does he really know about the economics of building construction and finance?

The Committee on the Profession believes that, in light of such social, technological, cultural, and economic influences, there has never before been such a challenge as this to the profession.

In the teeth of such a challenge, will we behave like a color-blind chameleon? Will we ignore our professional environment? Scorn our dangers? Fail to defend ourselves? Panic and try to repeal the laws of nature by steadfastly keeping the color of the past instead of seeing the color of the future? Even the chameleon — the most gentle of creatures — is smart enough to adapt himself for purposes of defense.

To meet this challenge, all of the factors necessary are right — *except for the leadership of the architect himself.*

We can meet this challenge provided the architect assumes again his historic role as the *Master Builder*, and in such a role, he must regain the basic control of design, not only of individual buildings but of all design involved with the *total man-made physical environment.*

Just as society has turned to the medical profession in matters of *public health*, as well as private illness, so must society turn to the architectural profession in

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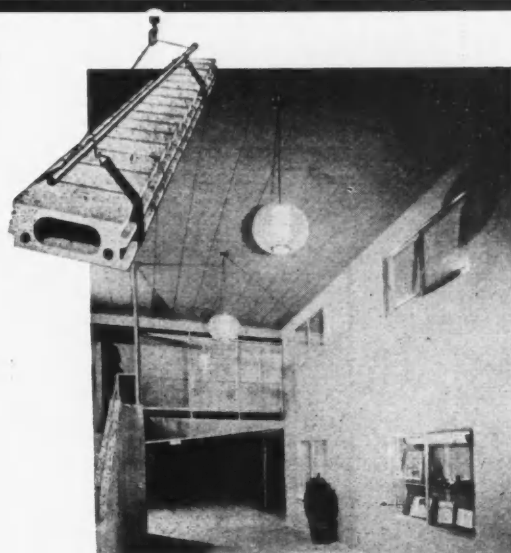
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matters of *public environment*, as well as private building.

If our prognosis of the future has any validity at all, there must be here today, the roots, the first-growths of these very problems as evidence of the things to come.

As we see it, "change" is the only thing we can be sure of in the next forty years — the only stable ingredient. "Change" for you and me as individual practicing architects and "change" for our professional organization, the American Institute of Architects.

Our stake, as individuals, is too great to risk a "status quo attitude" about the future. Our stake, as individuals, of course, varies.

If you think of an architect's career as being about forty years in length, extending from age 25 to retirement at 65, I can see where some elderly practitioners with only five years or so to go will cling to the "status quo" like a life raft.

It is the young architects (who have the greater part of their careers ahead of them), and the students of Architecture (who can hope for a full forty years of future), who must face this problem squarely.

This problem of "change" in a changing society cannot be solved by any one person or by any one small group. It will take, we feel, the concerted effort of every individual architect, acting as an individual, and the concerted effort of all architects as a group through The American Institute of Architects, and, in addition, to these, it will take an aggressive, vocal, and dedicated leadership in order to maintain our position in the next forty years.

First, our problems as individuals.

What does society really think of us as individual architects? *As business men, and as professionals?*

Under our democratic system of free enterprise, society assumes and expects that business is profitable, advertising is truthful, merchandise is guaranteed, and that prices are fair and competitive.

Society likes to think that the competition created by such a system makes the system "self-policing."

Since society is also realistic, however, she feels the need for Pure Food and Drug Acts, a Bureau of Standards, Anti-Monopoly Legislation, and she also has Chambers of Commerce and Better Business Bureaus.

Society *believes in* but she doesn't quite *trust* business.

Society, by and large, has very little contact with the professions, so called.

Society, then, looks to us first as business men. Her first judgment of us, as *architects*, is by exactly the same standard she uses to judge the *merchant*.

This judgment will *not* be changed by insistent denials on our parts, by our allegations that we are not *business men* but *professionals*.

Let me ask some blunt questions:

How many bid lettings, where the contractor's bid-

ding is very close to the architect's estimates, does it take to counteract the performance of only one "damn fool architect," who is so unrealistic in business matters, so aloof from the work-a-day world that the contractors' bids are above his estimate by 50%, 75%, or 100%?

This same architect, privately and publicly and through the AIA, proclaims that he is the leader of the building industry, that he is the "master builder." This is the man who calls the package dealer unethical in the teeth of the fact that the package deal *guaranteed* his price.

How many truly fine buildings, esthetically exciting, functionally workable, and technically sound, does it take to counteract only one reckless and exhibitionistic performance in structural adventure, esthetic confusion, and technical incompetence?

The individual performances of individual architects must be improved and the profession, as a whole, must take a very stern attitude toward shoddy performance. In addition, the profession through the AIA must provide the ways and means to help the individual architect to better this performance.

It is difficult to realize that the concepts of the pattern of architectural practice and the legal concepts behind our Standard Form Documents, our Ethical Code, our ways of operating are precisely what they were at the inception of The American Institute of Architects over 100 years ago.

The changes that have been made have been constant, to be sure, but small and nibbly and always within the frame of reference of the concept of architecture as it was practiced during the Restoration after our own Civil War.

The concept of the architect as the agent of his client is legally and morally right from a professional point of view. This is the basis of professionalism.

Should we not take a look at current court decisions, however, regarding our obligations under today's concepts of this "agency"? The constructions of liability and responsibility placed by the courts on such a relationship?

What should be done by you and me to keep abreast of this change?

First of all, I believe that there must be more blunt and frank talk among architects on this subject in order to bring a full and complete realism to those who choose to bury their heads in the sand.

Secondly, the Schools of Architecture must be brought closer to the profession and in cooperative liaison with it. They must be the means of giving refresher courses and seminars to the practicing architect on the technical advance and indoctrinating the student into the profession.

Thirdly, the ways and means should be set up, through the AIA's organization, to help and assist the individual architect in bettering his performance, in bringing his practice and his means of operation

TO THE POINT

HOW ARCHITECTS CAN GET TWO BIRDS WITH ONE STONE

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* * *

Experience Really Counts, according to one Virginia architect. This gentleman notes the trend to substituting low price for quality as the purchasing criterion for many custom building products. As a representative of the building owner, he feels that a general contractor should only be permitted to substitute materials other than specified when an appropriate credit is given to the building owner for effecting the substitution. In his experience, substitute materials often don't perform as represented, resulting in higher maintenance costs. Quality and experience may cost a little more, but you can't afford to do without them.

* * *

When Special Mortising for concealed type hardware is required in doors and frames, the architect will save confusion and possible delays by indicating which openings are affected, and outlining this in the Hollow Metal Section of the specifications. This is especially important if hardware is to be purchased under an allowance, so that the door manufacturer may properly estimate the mortising charges involved at the time of bidding, and not have to seek an extra after the hardware schedule is written.

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"To The Point" is published for the interest of the architectural profession. Comments you write will be discussed anonymously in this column. Write: H. W. Wehe, Jr., Executive Vice President, Overly Manufacturing Company, Greensburg, Pa. Other Overly plants at St. Louis, Mo., and Los Angeles, Calif.

abreast of the times.

Already, the Institute has done a great deal to help us as individuals and you are familiar with her contract documents, her building type studies, her office practice manuals, her specification work sheets, etc. There is more in the hopper:

(1) A committee of the AIA, working jointly with its counterpart committee of the Engineers' Joint Council, has made an exhaustive study of the Architects' and Engineers' liabilities which was recently presented to the Board of Directors. This was a tremendous report and one which will be implemented at once so that steps may be taken immediately to provide means to protect you and me against undue liability by means of insurance, by means of changing our own contract documents, and by a general clarification of our position.

(2) The AIA launched its Architect-in-Training program several years ago but it has not found the acceptance it should have received. The almost skeletal outline form of the program must be fleshed out with meaty text material and an organized Program by the schools and the profession arranged to insure its continuance.

(3) The AIA is creating the necessary machinery to work out a better method of cost estimating at the pre-preliminary, preliminary, and contract document stages of a project. We are soliciting the assistance of

AGC to help do this job and hopeful that it can create a usable tool for you and me so that we can have some reasonable assurance of our project costs and some reasonable cooperation between contractors and sub-contractors in keeping us advised and abreast of costs. This is the "bete noire" of our professional practice and this beast must be properly caged.

(4) The AIA has already done the research for, and has actually accomplished, the "Building Products Registry" Project. The results of this effort have now been published. Its sole purpose, of course, is to assist the architects in the difficult job of distinguishing between "sales pitch" and "fact" in the selection of building materials. If you, as an architect, don't know this book and have not seen it, by all means get it. My personal opinion is that this is the *one* and really the *only* assist that you and I have in the most difficult job of exercising judgment in regard to building materials and building methods. For heaven's sake, buy a copy and use it — you'll save the \$25.00 cost on the first job.

In summary, regarding the performance of the individual architect, I feel that you and I must be rudely brought to our senses, and then we must be provided with the ways and means of bettering our performance by every device the AIA can offer to us. The responsibility here is yours and mine in using these helps.

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Now to our problems as a group, as a profession — the AIA.

If our prognosis in regard to the evolution of our society and the changes which are coming in the next forty years is valid, then it becomes obvious that our profession must have a strong voice and a well-organized vehicle for leadership, so that our total physical environment will have a *pressure group* to save it.

During the past few years, The American Institute of Architects has taken stock of itself and of its relationship to you and me, as individual architects. The Board is convinced that the AIA must re-orient its programs, its method of operation, and its entire organizational pattern to better serve the profession. This has, in part, been done and is being done.

You know something of the Public Relations Program conducted by the Institute. That program has been in effect for a number of years now, it has made mistakes and committed its full share of sins. This was to be expected, because the selling of a "profession" is quite a different matter from the selling of "soap."

The present developed program of Public Relations is, in my view, now properly oriented, properly emphasized, on an even, well-oiled basis and is doing a tremendous job.

It should be remembered that we are not selling

"soap;" we are selling you and me. How good we are and how well the world will accept us is completely dependent upon you and me, and on our performances in the service of our clients.

In a sense, this must be a "do-it-yourself" public relations program. All that it can do nationally is to create a general awareness concerning our profession and then provide to each individual architect and to each AIA chapter the tools to get the job done.

You know something of the re-organization of The Octagon. A year ago, your Board employed a very fine firm of management consultants to analyze our operation and make suggestions up and down the line. Such a procedure is common practice in big business and let us not be deluded that a million dollar budget is small business.

Their report analyzes our organizational pattern, analyzes our personnel in terms of job descriptions, analyzes our salary structure, analyzes our physical plant, analyzes our overall efficiency, etc.

I can promise that you will see many changes in the overall operation of the Octagon in the years ahead. You will probably be startled to find new faces, new jobs, new objectives, and new ways of doing things.

It is hoped that by January 1, 1961, The Octagon staffing will be completed under a new organizational pattern and forging ahead at full steam in your in-

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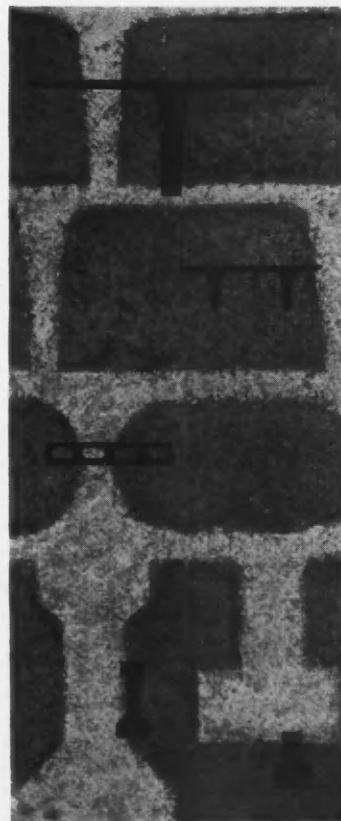
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terests.

You know something of the new structure of the Institute; this is a very grave problem confronting us, a problem which will be most difficult to solve because it is involved in changing the "status quo." No one wants to change what he is used to.

It has to do with the organization of the chapters, the states, and the regions and their relationship to The Octagon. At the time of the Philadelphia Convention, they will have ready for your consideration a revised program involving the structure of the Institute.

When it is publicized and, again, when it comes on the floor, I urge your most serious consideration of it, and I hope that whatever action you take will stem from your own deep concern for the general good of the entire profession and of the American Institute of Architects and not from vested interests, short sighted evaluations, political expediency or preservation of the opportunity for shallow honors. This is a working organization.

You know something of our membership pattern. If our total environment is to be saved, it will require a *team* of the design professions to do it. If the architect is to be captain of that team, he must demonstrate here and now his leadership.

The architect, certainly, is and always has been the generalist in this whole team of specialists. The

specialists we know now and employ, or engage on a consultant basis, will increase in number rather than diminish in the next forty years. They are the same ones we are now used to dealing with: the structural engineer, the mechanical engineer, the electrical engineer. In small offices and on small jobs, their functions may be done by the architect or his architecturally trained staff. In larger offices, these jobs may be farmed out on a consultant basis, and, in still larger offices, they may be hired as "specialists" in a departmentalized organization.

In any event, they are not second rate citizens.

We need their cooperation and their assistance and we know further that in the years ahead we will need more and more specialists, not fewer and fewer.

If we are to deal with these people, these fellow professionals, cooperatively, understand their contributions, and by so doing bring them together as a total team, we cannot hold them at arm's length.

In the view of the Committee on the Profession, two things must happen:

First, we must open the AIA membership to a special category of "Professional Affiliates." This category would be non-voting, but would enjoy the privileges of the AIA, would meet with us at our meetings and share our mutual problems, and be serviced by the AIA.

This category, we feel, should be opened to all of

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those specialists who help design the total human environment and who have professional stature.

This category of membership should be opened to landscape architects, structural engineers, mechanical engineers, electrical engineers, soil consultants, urban planners, etc. Any and all professionals who are involved with the team play of creating a "total human environment."

If they are going to play on the team, they are entitled to a locker in the Locker Room.

The voting power, however, and this is important, must remain with the Corporate Membership — they may join us but not run us.

Second, the AIA should seek liaison with the professional organizations of these specialists. We should investigate the possibility of a Federation of the Design Professions, a top level organization under the leadership of the AIA which would involve the Association of Landscape Architects, the various engineering professional societies, etc. We should have this, if for no other purpose than to be able to go before Congress and be able to say "We, the Federation of the Design Professions," we who are involved with the total man-made environment, so testify, and we represent 50,000, not 13,000 professionals. We know what we are talking about in regard to the total picture.

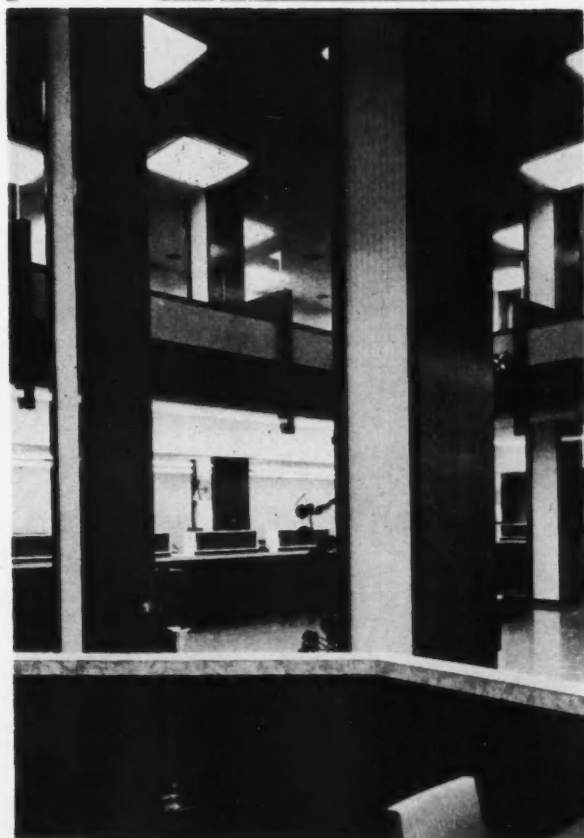
Then, the AIA must take on a constructive program

in research in architecture, and in the total environment and disseminate the information gained by that research to all the membership.

We are scarcely in position to finance the staff to actually do a great deal of fundamental and basic research ourselves, but we can and must create a vehicle for which "product and method" research can be controlled and directed by us and paid for by the manufacturers of building materials. We must create a vehicle which can create research projects in pure research, in the area of esthetics, in urbanism, in environment, in solar energy, in atomic fallout protection, that will be acceptable to the foundations and we must spearhead the obtaining of funds and the organizing and directing of this research to whatever agencies or architectural schools are capable and willing to handle it.

And of equal importance, we must disseminate the information from this research to our profession and to the other design professions as appropriate and needed.

In addition, however, it will require more money from you and me as architects to do the job, and from our expanded membership. The Board Finance Committee has already studied and will present to the Philadelphia Convention a means of accomplishing this end, whereby dues would be stabilized for Corporate Members at the present level or, perhaps, even



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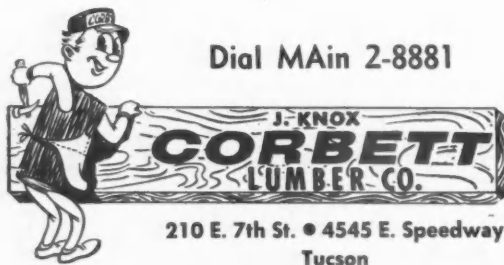
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lowered to encourage more individual Corporate Members and, *in addition* to such dues, each practicing office would assume its fair share of the total load by an employee or sliding scale dues. This would come closer to distributing the costs against the benefits to be derived from such an expanded program.

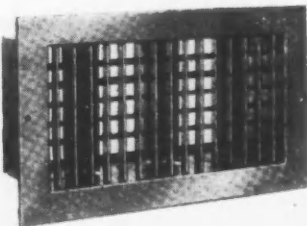
If we, the Architectural Profession, can provide the *leadership* and create the *team* and, again, become the *Master Builder*, it logically follows that: The architecture and the total environment produced in the next forty years can become historically greater than the Golden Age of Greece, it can surpass the Glory of Rome, it can outshine the Magnificence of the Renaissance.

— AIA —

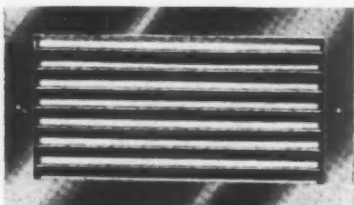
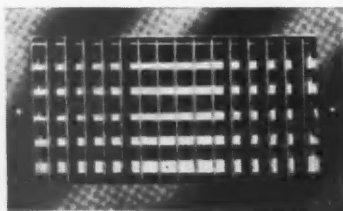
No modern nation which has a five-day week, and talks about a four-day week and more leisure, it too poor to modernize its urban structures, especially if it has four per cent and more of the working force unemployed. We are not short of cement and steel and money. We are short of clear thinking, political, social and business leadership, and appropriate government institutions, plans and decisions.

— Luther H. Gulick,
in Urban Sprawl and Health.

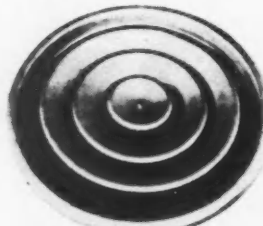
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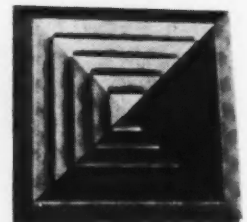


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Architecture and Planning for Arid Regions

PLANNING — (From left) Donald W. Hutton, Guy S. Green, Albert Goorwitch, Moderator Edward H. Nelson, AIA, Andre Faure.

"With 50 times as much natural light over our roofs as we need, why should we bring gas from Texas and Canada to generate electricity to light our buildings in the daytime?"

This question was put to architects attending the Tucson Regional AIA Conference October 26-29, by R. W. Bliss, associate physicist at the Institute of Atmospheric Physics at the University of Arizona. He urged architects to find solutions to such inefficiency.

On the same panel, Architect Arthur T. Brown described eight ways in which architects can plan buildings in arid regions so they will be more comfortable.

Milton Lowenstein, assistant professor of architecture at Arizona State University, described the adaptability of architecture to climate in ancient cities.

James Hunter, second vice president of the Institute, warned against architects becoming enslaved by technological abilities, and said that our real problems are in identifying with man the esthetic and spiritual values that our technical solutions must have.

William Wilde, AIA, was panel moderator.

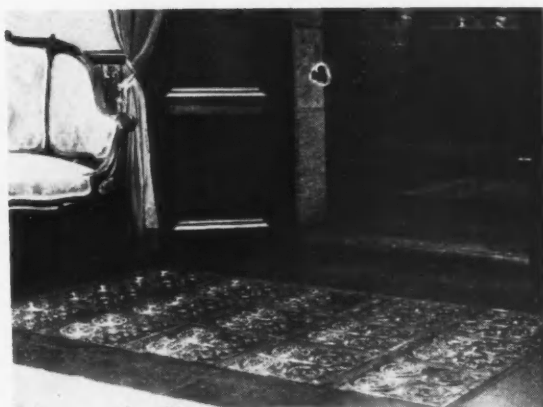
On the panel dealing with planning, Donald W. Hutton, Planning Director for Maricopa County, pointed out that the total combined population of states in the AIA Western Mountain Region is expected to increase to 7,236,000 in 1970, or 31.5% in 10 years, compared to an estimated 16.8% gain for the nation as a whole.

This growth poses unusual demands for planning if we are to avoid the mistakes that have severely crippled older cities of the country.

Andre Faure, planning director for Pima County and the City of Tucson, described legislative, economic and financial aspects of planning; and Albert Goorwitch, land planner associated with the firm of Blanton & Cole, discussed problems of planning and design of subdivisions.

Guy S. Green, landscape architect, challenged the various experts involved with architecture and planning to find ways of better working together toward their common objectives, a matter which James Hunter discussed later (see his talk, page 9).

Architect Edward H. Nelson moderated the panel.



Glass "rug" in the 200-year-old Figueroa home, Taxco, Guerrero, Mexico, directly under a skylight, carries natural light to the floor below.

ARCHITECTURE — (From left) Arthur T. Brown, AIA, James M. Hunter, FAIA, Raymond W. Bliss, Jr., Milton Lowenstein, and Moderator William Wilde, AIA.





CONFERENCE PICTORIAL HIGHLIGHTS

At speakers' table for conference banquet were (from left), James M. Hunter, Mrs. E. C. Scholer, Philip Will, Jr., Sidney Little, and Carl Feiss.



Leo Krueger, head of Krueger Air Conditioning Company, explains a manufacturing process to (from left) architects Bert Thorud, Phoenix; Ray Hellmann, Reno, Nevada; Kemper Goodwin, Tempe; and Gerald Cain, Tucson.



Donald Proudfoot, Producers' Council official, is greeted by Santry Fuller, AIA, as Bob McMullan (center) and Harold Smith look on.



Conference co-chairman Sid Little (left) and others look on as Santry Fuller registers with registration chairman Fred Jobusch.

Welcoming delegates and opening the conference were (from left) Gov. Paul Fannin, Mayor Don Hummel, U of A President Richard Harvill; Regional Director Fred Porter; Host Chapter president Gerald Cain; Conference co-chairman Em Scholer.



COLOR PALETTE H-602

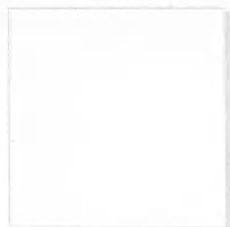
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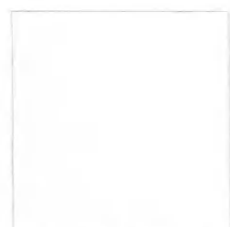
H-292 Desert Smoke



D-170 Buttercup



D-183 Verde



H-201 Brite White



D-192 Desert Smoke



H-260 Ivory



H-283 Verde



H-209 Salt N' Pepper



H-275 Morning Mist



H-208 Primrose



H-273 Aqua



D-109 Salt N' Pepper



D-175 Morning Mist



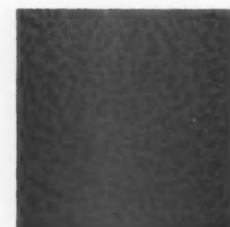
D-108 Primrose



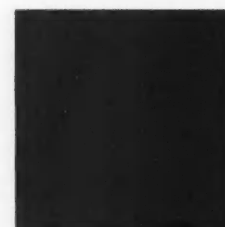
D-173 Aqua



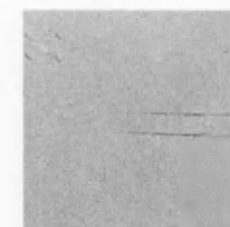
H-259 Ebony



D-115 Graphite



H-399 Black Pearl



H-206 Seafoam



H-293 Dawn Blue



H-296 Peach Bloom



H-294 Rattan



H-269 Oatmeal



D-193 Dawn Blue



D-197 Crystal Pink



D-194 Rattan



D-169 Oatmeal



H-252 Clair de Lune



H-297 Crystal Pink



H-268 Amber Rose

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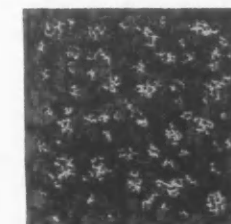
D-152 Clair de Lune



H-277 Tea Rose



D-168 Amber Rose



H-290 Pebble



D-195 Pine Frost



D-177 Tea Rose



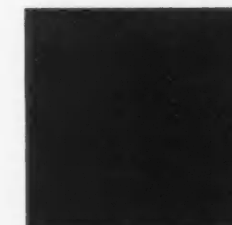
H-291 Nutmeg



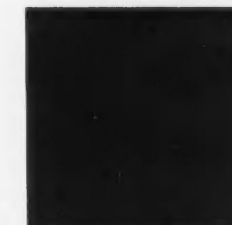
D-118 Nut Brown



H-203 Turquoise



H-440 Toreador



H-243 Morocco



H-398 Bronze

COLOR PALETTE

The Hermosa Tile Standard Color Palette of glazed wall tile is indicated by the H-200 series. Dura-Glaze, a textured tile, has been developed especially for use on drainboards, decks, counter tops and residential bathroom floors, and is indicated by the D-100 series. Special decorative effects can be created by the use of the H-300 and H-400 series. The H-300 series is available at the same price as Dura-Glaze. $4\frac{1}{4}" \times 4\frac{1}{4}"$, $6" \times 4\frac{1}{4}"$, $6" \times 6"$, $6" \times 12"$, 6" Triangle, Reflecta, specialty items and all trim shapes are available in the H-200 and H-300 series.

Dura-Glaze is stocked in all wall tile sizes (except $6" \times 12"$ and specialties). The following trim shapes are available in Dura-Glaze colors (D-100 series): A-106, A-107, A-151, A-1663, S-3419, A-3602, A-3611, A-4200, A-4228, S-4249, S-4269, S-4449, S-4469, S-4649, S-4669, A-7250, S-7669, A-8262, A-8660, A-4225.

Toreador Red* (H-440), Burnished Gold (H-450) and Platinum (H-460) are manufactured to order in all flat tile sizes except $6" \times 12"$ and all standard trim shapes except drainboard cap. The H-400 series is sold at special prices.

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SPECIFICATIONS

Specify—Hermosa, square edge, Tru-joint, white body, dust pressed, standard quality tile in accordance with current government standards SS-T-308B and SPR-61, as manufactured by Gladding, McBean & Co. Selection of colors to be made from standard color palette of H-200 series colors, except drainboard decks, counter tops and bathroom floors shall be selected of Dura-Glaze colors. Installation to be made in accordance with American Standards Association Specification A-108.

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CIBOLA

The Search for Splendid Cities in the West

(Excerpts from the talk by Carl Feiss before the Ninth AIA Regional Conference, Tucson.)

An ugly, worn-out, dull and otherwise unattractive portion of the community or one which is chaotic and esthetically disturbed has a limited future.

Ugliness and deterioration go hand-in-hand whether the judgment of appearance is trained or otherwise. Instinctively, society withdraws from those places which do not attract it visually. Conversely, as witnessed by the desires of people to visit the cathedrals of Europe, the Taj Mahal or the Rocky Mountains, beauty attracts, whether man-made or God-made.

The mountains, prairies and deserts of our west have provided us with incomparable opportunities for building great cities and fine buildings . . . I have found that most people want to see the mountains, the prairies, or desert, want to enjoy fine views and undisturbed scenery. But our major difficulty quite apparently is that we have not learned how to design for and live with the heritage that God and nature have provided us. Certainly I cannot honestly say that we have improved on nature by what we have created and I am not certain that we are any happier for so-called improvements we have made. At best, in our public reservations of open space, whether as parks or recreation areas, or for watershed, or other purpose, we are barely holding the line.

One of the tragedies of urban building in the west has been the ruthless destruction of topography and the careless siting of buildings on it. Not only our natural surfaces are destroyed and natural textures eradicated, textures frequently much more beautiful than anything man creates, but the very soul of the place is disrupted. It may take centuries before it can return. In desert countries in particular, the surface of the land is a sacred thing. Every vestige of growth, every form has a special and intrinsic quality which can be destroyed almost instantaneously with a rake, let alone a power shovel. This does not mean that one does not create a design with landscape. Part of the total design of a place must be the development of true relationships between the planned and the unplanned, the natural truths of the place and the truths that are created through conscious and loving care.

The Highway

Here in Tucson as in other places, the landscape is slashed with one-mile square highway grids which fit neither the form of the land nor satisfy the requirements of the climate or of living. And yet this

community is tied to this highway grid almost as though there were no other solution to its future. Few things could be more incongruous and shocking in this superb world of desert, mountain, and space.

The highway is mistaken for civilization. It is ugly, dangerous, devastating, and boring. Society is no happier and cities are no more beautiful because of highways. Like sewers they are presently necessary. Because they are necessary and provide a childish pleasure to speed on in bright gadgets, we overplay their importance. They are a service facility in a plan, a service to more important uses of land for people. Remember that our objective should be to make less essential the movement of people. Closed circuit T.V. may be a better solution than a thousand miles of highway.

Materials

Materials today sometimes get in the way of thinking. Their infinite variety and infinite uses and misuses have a hypnotic fascination. It is easier to invent ways to plunge a plate glass window through a rubble masonry wall (or vice versa) than to think out the right reasons for using one or the other in the first place.

Somehow I feel that in the clear light of the west, we should have sharpened perceptions. Our limitless choices should be sifted out and progressive decisions should become more apparent. Progress is attained by selective choices within high objectives and inventive genius. Each day should show a gain and the inventory of any period in history should tell us whether or not we have stepped one more rung up the ladder of civilization.

Free enterprise is a privilege and not unbridled license. The air we breathe, the water we drink, and the land we walk on are all of man's first and last heritage for which there are no equivalents, substitutes, or imitations. If you or your client are willful or careless or your community is so uneducated as to be heedless of these three fundamentals of life, now and forever after you have betrayed your people.

This betrayal includes the limitless, dull and un-social subdivisions which surround us and engulf the countryside. These are more than real estate ventures of the moment. They become at once permanent parts of society. Who has the right to decide what is done? The developer or the community which must always live with what the developer does? This my friends is a question to be answered soon and everywhere, not only in the West. The community includes your grandchildren. ●



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Hospitality room was graced by Mrs. Robert Ambrose (left) and Mrs. Gerald Cain (right), whose guest, Mrs. William Kimball, gave an entertaining talk at conference luncheon.



Mexican pinatas, rum, and bongo drums were among the imports from Nogales, Sonora, displayed here by (l to r) Mrs. Sam Hutchings, Cheyenne, Wyo.; Mrs. Charles Ingalls, Boulder, Colo.; and Mrs. Frederick Weaver, Phoenix.

Conference Fun

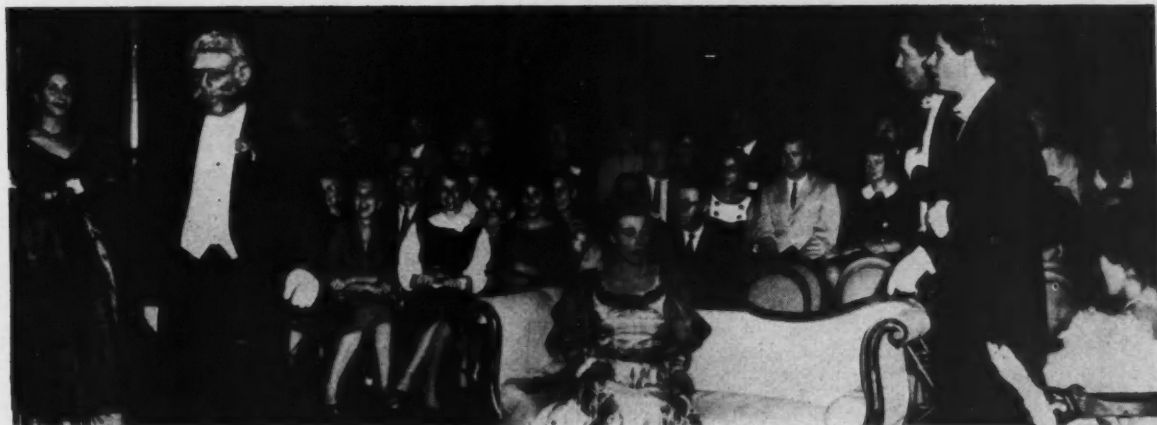
President Cain (center), visits with brickmen Hank Slicer (left) and H. C. Carlson during cocktail party sponsored by the latter two.



Mrs. Edward Nelson looks on as Mrs. Burr DuBois strums a guitar with group of Mexican singers.



Conference delegates thoroughly enjoyed "Charley's Aunt," at U of A theater-in-the-round.



Society For Crippled Cites 'Arizona Architect'

Last month representatives of The Arizona Society for Crippled Children & Adults, at their annual meeting in Phoenix, presented to *Arizona Architect* an "award in the field of public education for excellence in education in a professional publication." The award, a framed citation, was for the magazine's "continuing education policy in developing knowledge to cut down architectural barriers in architecture, contracting and city planning."



Making the award to the editor, Phil Stitt, were (left and right in photo): Dr. Lindsay Beaton, President of Arizona Medical Association; and A. W. Judd, President of the Society and Prescott school superintendent.

In acknowledging the award, the editor said that to receive recognition from an agency so deserving of praise for its own unstinting service to the community was a high honor, indeed.

— AIA —

Nothing sublimely artistic has ever arisen out of mere art, any more than anything essentially reasonable has ever arisen out of the pure reason. There must always be a rich moral soil for any great esthetic growth.

— GILBERT KEITH CHESTERTON

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Institute President Previews 'Journal' Articles

AIA President Philip Will, Jr., brought to the Western Mountain Conference a talk based on a series of articles soon to appear in the AIA Journal. Particularly he spoke of architectural education and the direction he believed it must take.

He called for architectural statesmanship, and pointed out that the public certainly wants planning and design.

"Both political parties have adopted strong platforms," he said, "calling for the intelligent rehabilitation of our cities. There are more civic organizations and citizens' groups agitating for urban renewal than ever agitated for prohibition or even the repeal thereof."

And Mr. Will asked: "Could it be that the public has a clearer image of what it expects of the architect than has the architect himself? Could it be that our problem is not status or prestige, but the need to live up to the public image and expectation which the word 'architect' evokes?"

The AIA president ventured the opinion that present academic training is totally inadequate. Believing that professional men must be educated men first and

technicians only second, he suggested that architects should first be grounded in the liberal arts, after which they would attend an "Academy of the Environmental Arts — a comprehensive university open to all the related professions and dedicated to the study (and research) of all the facets which make up the environment we must build and rebuild."

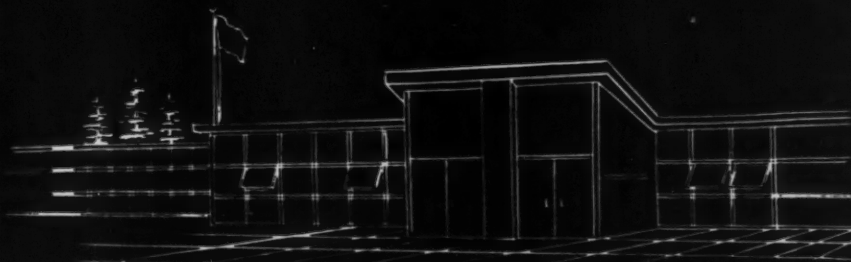
Suggesting the possible abandonment of collegiate degrees, Mr. Will believed that it would shift emphasis from education for the sake of degrees to *education for the sake of learning*. He suggested that a more limited basic architectural technical curriculum could also be provided leading to the holding of basic certificates indicating qualification to protect the public in building design.

The proposals were offered as food for thought and discussion. "All we wish to do is voice a need. The response can only come by voluntary evolution."

But the Institute's president left this thought: "We are in a race between education and chaos. Half measures will not suffice to produce a profession capable of assuming for our nation full responsibility for shaping our total physical environment in harmony with the aspirations of man."

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For Architects! Engineers!

By popular demand, we are continuing the series of informational monthly programs offering new uses and design ideas for unit masonry construction. Seasoned experts, in the fields they cover on unit masonry subjects, will bring the most up-to-date information to the meetings to help you effectively do your job of creating and designing buildings of all types. The programs are being presented by the Masonry Industry Program of Arizona and the Arizona Masonry Guild, Inc., during a series of luncheon sessions to which Architects and Engineers are invited as guests of the industry.

The next luncheon meeting covers:

The Role of Grout in Unit Masonry

Date: Friday, December 16, 1960

Time: 12:00 to 12:40 p.m. — Lunch
12:45 to 1:35 p.m. — Program

Place: Arizona Ranch House Inn
5614 North Central Avenue
Phoenix, Arizona

Plan Now To Attend Friday, December 16



**MASONRY INDUSTRY
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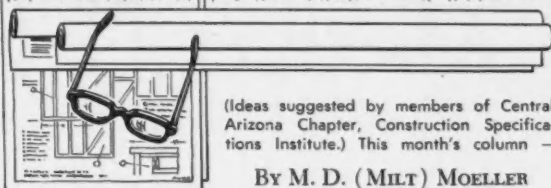
Style Show With a Difference



Making their first professional modeling appearance in Tucson were Dick and Bobby Drover, Phoenix, more familiarly known as the "T-Squares." Mr. D. modeled a voluminous filmy white nylon gown and a robe trimmed with lace and ribbons. Personal taste led him to embellish the costume with shocking pink outing flannel pajama bottoms, heavy hiking boots, and a striped nightcap. These additions are said to make the outfit much more practical for night prowling. "Beat" Mrs. D. let down her hair and modeled a bongo-grey ensemble. The combined effect added a bit of hysteria to an otherwise distinctive showing of more advanced legitimate fashions from Tucson shops. George Allan, Phoenix, (below) was among the appreciative spectators.



LOOKING AT THE SPECS



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

By M. D. (MILT) MOELLER

Specs for Lightweight Concrete Masonry Units:

A.S.T.M. — C90-52 Grade "A" except that moisture content shall not exceed 25% of total absorption.

Linear shrinkage (volume change) of cured units shall not exceed .05 of 1% from a saturated to oven dry condition by N.B.S. 3079 method of testing.

A.S.T.M. Specifications cover most of the pertinent requirements for lightweight concrete masonry units. However, because this area is arid and warm, certain specifications in excess of A.S.T.M. requirements are necessary to enhance the performance of concrete masonry units.

A.S.T.M. — C90-52 Grade "A" calls for a maximum moisture content of 40% of total absorption. We feel, in this low humidity area, that it should not exceed 25%.

In addition to A.S.T.M. requirements, volume change of cured concrete, because of moisture loss or gain, should be specified. National Bureau of Standards (Bul. 3079) is such a testing procedure, measuring volume change of cured concrete, from a saturated to oven dry condition.

It is commonly agreed by Architects, Engineers and U. S. Army Corps of Engineers that the maximum volume change by this method should not exceed .05 of 1%.

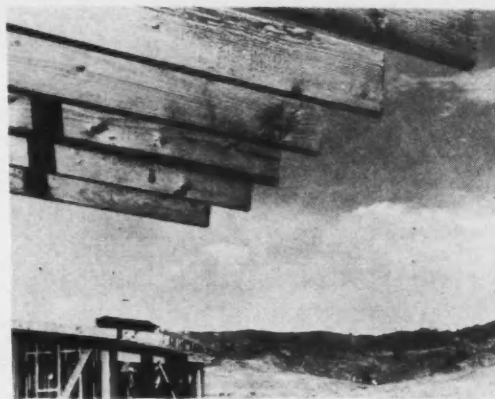
A.S.T.M. — C426-58T is a tentative procedure for this type of testing however; it calls for no specification nor has it, as of this date, been adopted.

In our opinion, N.B.S. 3079 method is the best at this time and by far the quickest — 6 days in laboratory — as opposed to A.S.T.M. tentative method of from 3 to 4 weeks.

Equilibrium of cured concrete in Central Arizona — moisture content percent of total absorption — is approximately 15%. Thus, if a masonry unit is delivered to the job with only 25% of total absorption, and laid in the wall dry as it should be, not pre-wet, the total remaining possible volume change would be only 10% of total.

A concrete masonry unit that has .035 of 1% total volume change (N.B.S. 3079) is considered extremely stable. Thus 10% of .035 of 1% would be .0035 of 1% possible in the wall, or a coefficient of .00035 or less volume change caused by a temperature difference of only 10°F.

Therefore temperature, which is a factor all must live with, becomes the governing factor; we recommend that the suggested specifications be given consideration when preparing job specifications.



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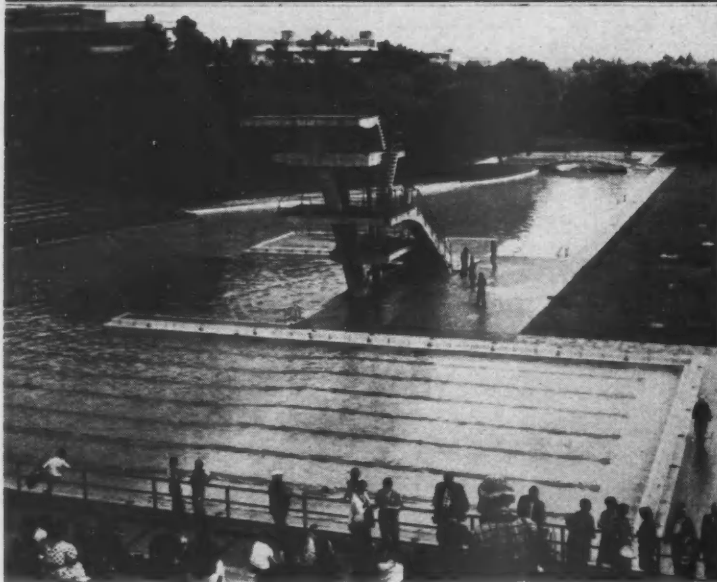
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Mexico, D. F.



Party which took the post-conference tour to Mexico City, here seen before an attractive wall in Hotel Alffer, included (front row, 1 to 7) Willard C. Nelson, Provo, Utah; Mrs. R. Lloyd Snedaker, Salt Lake City; Mrs. Nelson; Mrs. James G. Burke, Salt Lake City; Robert Logan Nelson, Tucson; (second row) Mr. Snedaker; Paul W. Rader, Denver, Colo.; Mrs. Phil Stitt, Phoenix; (back row) Mr. Burke; Gerald I. Cain, Tucson; Mrs. Rader; Mrs. and Mr. Frederic H. Porter, Cheyenne, Wyo.

Other views on this page are of the magnificent National University of Mexico, including swimming stadium, colorful buildings with mosaics in bas relief, and the 110,000 seat sports stadium.



Those who took advantage of the post-conference tour to Mexico City found exciting architecture — both ancient and modern — and many an idea that may influence their own works in the future.

Awe-inspiring are the magnificent 16th century cathedrals with their baroque and churrigueresque ornamentation, and thick walls and graceful columns that have defied an unstable land. Equally impressive are the modern homes and public buildings, the latter often used as art media to tell the story of Mexico's turbulent and proud history.

Although glimpses were had of people still living primitively — even within the great city of 5 million persons — there was much evidence of a progressive spirit that has leaped from a culture that — in 1500, for example — had hospitals far advanced over anything in Europe.

Tremendous public housing projects are evident, providing improved living conditions for many who have previously lived in sub-standard quarters. The desire to improve the education level of the Mexican people is well symbolized by the National University, where annual tuition fee is \$16. Some 5,000 students from the United States attend the University — certainly a massive cultural exchange program, one-sided though it may be.

Photos, from top:

A modern residence in Pedregal (Lava) Gardens, high-class subdivision of Mexico City.

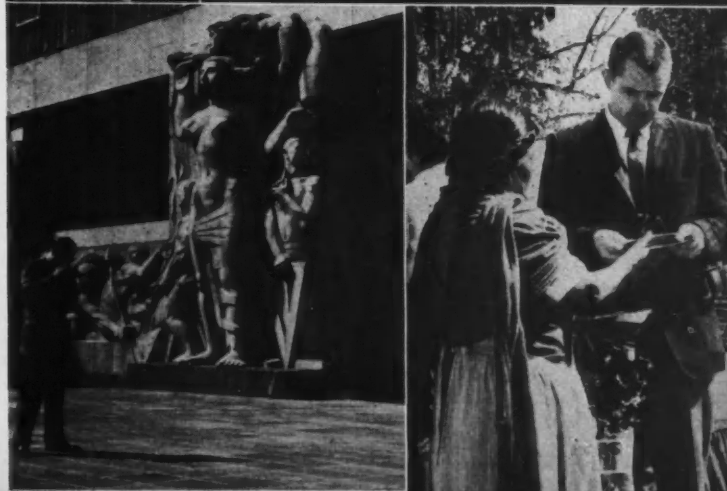
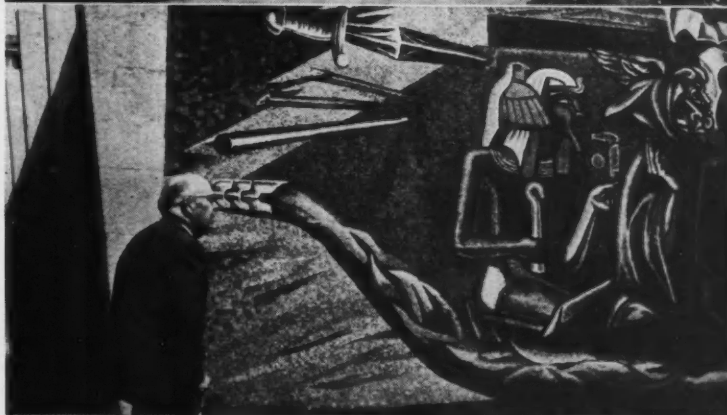
Owners prominently display the names of their architects, this home having been designed by Francisco Artigas, as proclaimed over the street gate.

Most vacant lots of Mexico must be shielded from public view, usually by movable concrete sections set between concrete posts. Here Willard Nelson inspects such a fence. "Se vende" is an offer to sell.

Bunk Porter closely inspected and admired the colorful mosaics on the University's Science Library.

Lloyd Snedaker photographed the Transportation Building from a point in front of massive statuary.

Jerry Cain paused a moment to examine the wares of a Mexican woman near the gardens at Xochimilco.



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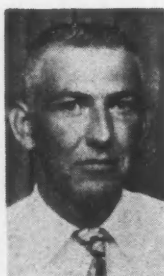
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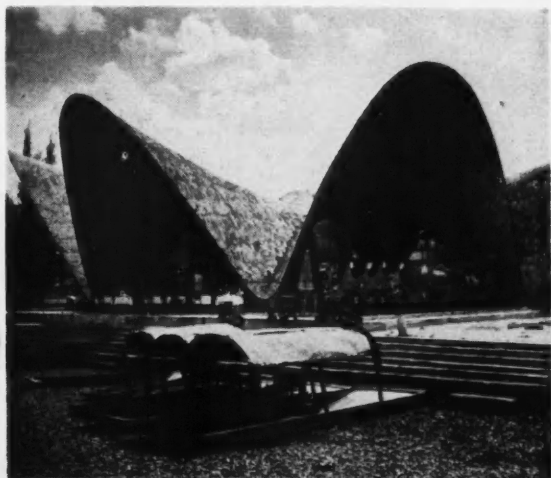
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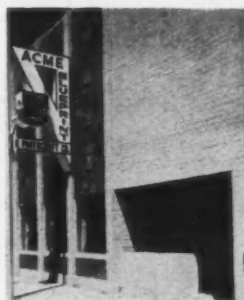
Nestled on the side of a mountain at 5,791 feet altitude, the quaint city of Taxco is believed to be the oldest mining town in North America. It is dominated by beautiful Santa Prisca Church (left, top), built 200 years ago by French prospector, Jose la Borda, who also built Borda Gardens (bottom left) at Cuernavaca, later used by Empress Carlotta. The town of Taxco is maintained by the government as a national monument, insuring the continuance of its colonial charm.

The famed Cathedral in Mexico City (center, left), was built on the site of an ancient Aztec temple. It was begun in the 16th century. By Mexican law, all churches become property of the government when completed, though they may continue to be used by the clergy and laity.

A modern hyperbolic paraboloid structure designed by architect Candella (below) is this restaurant at Xochimilco. Mosaic ornamentation depicts the valley in which Mexico City is built, features the perpetually snow-clad volcanos, Popocatepetl, Ixtacihuatl and Orizaba.



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HARDWARE TIPS

by Veron Junger, A.H.C.

MASTER MAGIC

Construction type master keying is often desirable on major industrial and residential projects, since it provides convenience for the contractor and security for owners after construction.

In construction type master keying contractor's keys fit all locks during construction of a building, then, when the owner takes over, the keying is changed so that the contractor's keys will no longer open any of them. There's no chance a stolen key can come back and enter after the job is completed.

There are several systems for converting locks including replacing cylinders and picking out stub keys, but the new YALE system is the fastest and least expensive. When the owner takes over, he gets a new master key. He merely inserts this key into each lock and, automatically, the contractor's master keys are voided. It sounds like magic, but it's just smart engineering. The contractor's master key is a short key. The locks come with graphite pins which hold the last two pin tumblers in the unlocked position. When the owner's master key is inserted, it pulverizes the graphite pins and the brass pin tumblers become operative. Inserting the owner's master key not only voids the contractor's keys, but also lubricates the cylinder with powdered graphite.

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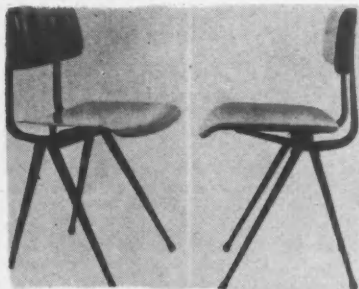
New Products, Publications, Personnel



Edward F. Conroy has been appointed to manage the newly-formed Architectural Service Department of Deer-O Paints & Chemicals, Ltd., 2451 E. Van Buren, Phoenix.

Prior to his recent appointment, Conroy spent six years as a member of the architectural dealer's service department of Benjamin Moore & Co., New York. For two and one-half years, he was with Pratt & Lambert.

Conroy attended City College of New York, Columbia University, and the Pratt Institute of Design. A native of New York, Conroy moved here from Closter, New Jersey. He was a member of the Producers Council and the Construction Specifications Institute of New York.



A new concept in design and production techniques of chair construction for office, commercial and school use that features torsion bar construction is available in this profiled chair from Holland, called "The Result Chair" by its manufacturers, Ahrend Export N.V., Amsterdam, Holland.

Sturdy and lightweight, it features a sheet-steel frame, pressure-molded into a natural contour U-shape, and peel and chip-free enamelling in a choice of colors.

The chair is rigid, due to its unique torsion bar construction, which permits the chair to remain sturdy and firm on all four legs though the floor may be uneven. As distinct from the conventional type of chair, the stress in "The Result Chair" is offset by torsion bar action that connects the two rigid, sturdy parts of the frame, insuring day-long sitting comfort.

The seat and back are available in a choice of three materials: varnished birch plywood, lacquered plastic, or upholstered.

For information, contact **Netherlands Trade Commission**, 551 Fifth Avenue, New York City.

FRY ROOFING COMPANY BUILDS FOUR MORE FACTORIES

The Lloyd A. Fry Roofing Company, world's largest manufacturer of Asphalt Roofings and Allied Products, announced the construction of four more factories. Lloyd A. Fry, Jr., President, advised that new facilities are now under construction at Lubbock, Texas; Atlanta, Georgia; Woods Cross (Salt Lake City), Utah; and the fourth plant will be in Ohio.

This will bring Fry's total roofing factory facilities to twenty-three, and will provide more economic and better service in the areas served by the new factories.

The exact location of the new factory in Ohio was not revealed, but Mr. Fry said that several sites were under consideration in the Cleveland-Akron area.

All factories will be constructed from standard plans designed by Olsen & Urbain, Architects, of Chicago. General Contractor for all projects is Campbell-Lowrie-Lautermilch Corporation, also of Chicago. Each plant will consist of approximately 100,000 square feet of floor area.

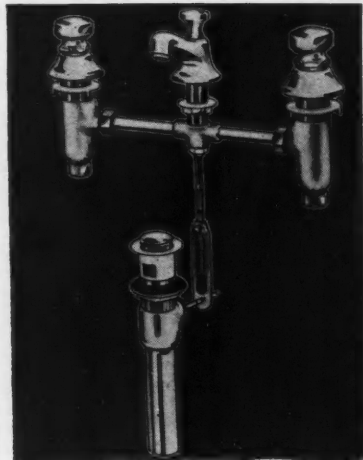
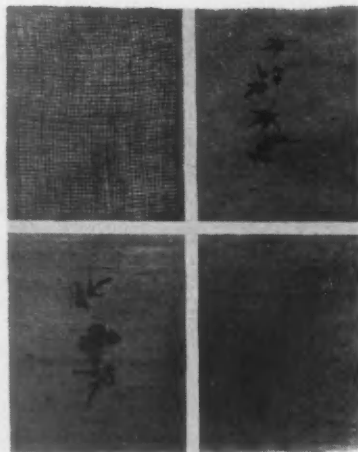
A new completely washable wall covering of natural fibers and textured fabrics, named Royaltex, has been developed by Polyplastic United, Inc., Union, N. J.

Such decorative motifs as genuine grass cloth and slubbed linen are protected against fading, dirt and other injury by a permanent invisible layer of washable Krene vinyl film.

Introduced recently to interior designers, the new Royaltex patterns range from loosely woven fibers and imported linens to dramatic designs utilizing butterflies, leaves and sea heather against simple textured backgrounds. The color is preserved beneath a permanent vinyl film.

Supplied in 95" x 23" sheets, Royaltex is backed by a layer of aluminum foil which serves as a moisture barrier; a layer of paper bonded to the under-surface permits application by conventional paper-hanging techniques. The wall fabric can be scrubbed with either soap and water or detergents.

Royaltex is distributed in Arizona by E. C. Bondy Co., Inc., 4723 No. Central Ave., and Bob Cushman Painting & Decorating, Inc., 4710 No. Central Ave., both in Phoenix.



A new idea in lavatory fittings — the "Easy Push" self-closing, metering lavatory combination fitting — has been introduced by Speakman Company, Wilmington, Delaware. It is equipped with adjustable self-closing valves that reduce water consumption up to 25 percent and a built-in metering device which supplies a regulated flow of tempered water. It has a self-cleaning bypass, and non-dripping, non-hammering, splash-proof and vandal-proof features.

The fittings are especially suitable for schools, hotels, motels and other institutions where lavatories are used by large numbers of persons. They are ideal in areas where water is at a premium.



The constant insulating efficiency and long life of Foamglas, a lightweight, incombustible, cellular glass material, are now available in board form that speeds installation time and cuts labor costs for roof insulation applications.

Manufactured by Pittsburgh Corning Corporation, FOAMGLAS-BOARD is produced in 24-inch by 48-inch boards, each weighing about 10 pounds. Size of the boards leads to easier handling and limits the number of joints in the total roof area.

FOAMGLAS-BOARD is produced by sandwiching several 1½-inch-thick blocks of Foamglas between two layers of laminated kraft paper, utilizing a special asphalt for adherence. The laminating paper is held back ½-inch from the edge of the board to permit tightly butted joints that can be sealed with roofing bitumen.

The ultimate compressive strength of Foamglas — as much as 7 tons per square foot, ultimate — makes FOAMGLAS-BOARD an excellent base for built-up roofing. By the nature of its construction, it tends to conform to irregularities in the surface of the deck without sacrificing durability.

PRODUCERS' COUNCIL NEWS

At a dinner held November 18 at Valley Ho, Scottsdale, the charter for Arizona Chapter of The Producers' Council, Inc., was presented by Elmer A. Lundberg, AIA, Pittsburgh, president of the National Council. The ceremony marked the inauguration of the 46th local chapter of the Council.

The Council, formed in 1921 by the American Institute of Architects, serves as the framework for manufacturers' research, educational, and promotional activities with other elements of the building industry. Becoming a separate organization in 1929, cooperative activities with the architectural profession have been implemented through a formal affiliation with the AIA.

In presenting the charter, Mr. Lundberg named five trends that he said would result in the commissioning of great architecture in the 1960's:

1. Improved communications, making it possible for millions to see for themselves the latest products of the architect's skill.
2. Increased travel, exposing more Americans to foreign and regional architectural influences.
3. A generally rising level of cultural taste resulting from regular and adult courses in arts and sciences.
4. More articulation on the part of architects.
5. Improved building materials — and wider variety — as a result of research and product development.

Over 30 members are in the charter group, whose officers are Robert J. McMullan, president (Exectone); Deane Huckaba, vice president (U. S. Plywood); Harold F. Smith, secretary (Gladding-McBean); and Milton J. Merrick, treasurer (Owens-Corning Fiberglas).

Program chairman for the chartering ceremony, which was attended by some 70 architects and producers, was Robert B. Williams (Pittsburgh Plate Glass). Producers' Council Field Director William Bullough and executive assistant Keith Belch also came to Phoenix for the event.

Three Producers' Council officials were greeted on their arrival at Sky Harbor for charter ceremonies in Phoenix. From left are Jimmie Nunn, AIA; Robert McMullan, president of new PC chapter; Elmer Lundberg, AIA, national Producers' Council president; William Bullough, field director, and Keith Belch, executive assistant, both from Washington; Deane Huckaba, chapter vice president, and Robert Williams, program chairman.





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— Dr. Luther Gulick

ARIZONA SOCIETY OF ARCHITECTS COUNCIL NEWS

- The Council met in Tucson on Oct. 26th for a long (4 hours!), productive session. The committee on fee schedules reported, and has promised a final proposal for consideration by January.
- Various legislative matters were discussed, and groundwork laid for such projects as the billboard situation on our highways; enabling act for county building codes and state building codes; revision of the present lien law which, presently, permits archi-

tecs and engineers to file liens only on actual manual labor performed; and, of course, the present fee structure for public work.

- Minutes of all Council meetings are available for examination in Phoenix at the Chapter office; in Tucson contact Burr DeBois, Secretary of the Society.
- Miles Brittle, Chairman of the Regional Chapter Affairs Committee, has commended both member chapters for their alert Chapter Affairs programs.
- The next meeting of the Council will be held January 28, 1961 in Casa Grande, where election of officers will be included in the agenda.



Members of the Council of the Arizona Society, meeting at Tucson, were (from left, standing): Jimmie Nunn, Charles Hickman, Edward N. Nelson, Bernard Friedman, David Swanson, John Brenner, Burr DuBois, Kemper Goodwin, and Gerald Cain. Seated are David Sholder and executive secretary Betty Pustarfi.

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NATIONAL BOARD NOMINEE

R. Lloyd Snedaker, of Salt Lake City, has been nominated by the Regional Conference to serve as regional director for the Western Mountain District. The nomination is subject to action at the next annual AIA convention at Philadelphia in April.

Lloyd Snedaker is a graduate in architectural engineering from the University of Michigan (after studying civil engineering at University of Utah), and gained a master's degree in architecture at Harvard University.

Registered in Utah, Idaho, Wyoming and Colorado, Mr. Snedaker has previously been affiliated with S. W. Winburn and W. E. Ware, both of Salt Lake; with Benjamin Proctor, Jr., Boston, and Leslie S. Hodgson and Myrl McClenahan, Ogden, Utah. He practiced architecture under his own firm name from 1933 to 1957, when he affiliated with Wesley R. Budd and W. J. Monroe in the present architectural firm of Snedaker, Budd, Monroe & Associates, at 12 Post Office Place, Salt



NOTICE TO ALL MEMBERS

The annual Roster Issue of *Arizona Architect* will be published in January, 1961. Included will be names and addresses of all corporate, associate and junior associate members of Central and Southern Arizona Chapters of The American Institute of Architects. Addresses used will be the latest shown on the records of the respective chapter secretary.

Any changes of address must be received at the office of *Arizona Architect* by January 3 to be included.

Lake City, Utah.

Mr. Snedaker is past president of Utah Chapter, AIA, a past member of the Architect's Examination Board of the Utah State Department of Registration, and this year was recipient of the Gold Medal Award for Notable and Meritorious Service from Utah Chapter, AIA.

—AIA—

Artist Pablo Picasso surprised a burglar at work in his new chateau. The intruder got away, but Picasso told the police he could do a rough sketch of what he looked like. On the basis of his drawing, the police arrested a mother superior, the minister of finance, a washing machine, and the Eiffel tower. — N.A.N.A.

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Conference Appraisal

By **FREDERIC H. PORTER, AIA**
Director, Western Mountain Region

"This is the Region that likes itself," was a remark that was heard and proudly reiterated and echoed by many a delegate at the Tucson conference; and it expresses in seven words the spirit of friendship, co-operation and dedication to our profession, and the American Institute of Architects which seems to me to be our particular asset and regional distinction.

The Tucson Chapter members were capable and efficient hosts; the atmosphere of the whole conclave was pleasant and intimate; the discussions, seminars and exhibits were of exceptionally high calibre and many a delegate who drove hundreds of miles across our vast geography expressed thorough satisfaction and pleasure with the conference, and felt rewarded for his time and effort.

This Ninth Annual Conference has set a high standard of excellence in all its features which will be a mark for all future conferences and I am sure that the future for our region holds bright promises.

— AIA —

Functionalism in architecture must not serve as an excuse for ugliness. If we do not live in beauty, surrounded by beauty, we shall lose the idea of beauty and with it the idea of goodness.

— Frank Lloyd Wright

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ASU STUDENT CHAPTER NEWS

On October 21 nearly 75 students made a trip to the Chapel of the Holy Cross at Sedona, in company with Architect Robert Anshen, whose firm received a 1957 AIA Honor Award for the structure. At Sedona they met Mrs. Staude, donor of the chapel, and were given a review of the problems of site selection, planning and construction. Following a tour of the building, a seminar was held at the nearby Staude Ranch.

The Chapter's 71 student members have elected these officers for the 1960-61 year: Peter D'Agostino, president; Suzan Fordemwalt, secretary; and Budd Herbert, treasurer. Faculty advisor is Laurence Gerkens.

Architect Robert Anshen (center, facing camera), and a group of ASU architecture students listen attentively as Mrs. Staude describes the inspiration and planning that led to construction of Chapel of the Holy Cross at Sedona.



BUILDING FOLDER OFFERED

Free copies are still available of the folder, "Buildings of Architectural Significance in Tucson," published last month by Southern Arizona Chapter, AIA.

The 15x20-inch accordion folder carries pen and ink sketches of nine selected buildings in the Tucson area, together with location, description, dates of completion, and names of architects.

In addition, 14 other buildings by Tucson AIA architects are listed.

Free copies may be procured from Tucson Chamber of Commerce, the Secretary of Southern Arizona Chapter, or by sending a self-addressed, 4-cent stamped envelope to *Arizona Architect*, Box 904, Phoenix, Arizona.

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IN THE BOOK WORLD

CONTEMPORARY CHURCH ARCHITECTURE: A GUIDE TO THE FORM AND SPIRIT OF CONTEMPORARY RELIGIOUS ARCHITECTURE by Albert Christ-Janer and Mary Mix Filey. There is a persistent impression among the general public that the choice lies between a church that "looks like a church" and one that "looks like a gymnasium." This book was written to dispel such notions and to reveal the full range of expression attainable with contemporary religious architecture. This aim is achieved through a balanced presentation in pictures and in words. Examples of contemporary Catholic and Protestant churches are shown in hundreds of lavish illustrations. Many designs are acknowledged masterpieces, others are bold experiments suggesting the potential of modern technology, still others modest structures using regional building materials in a fresh, yet traditionally evocative manner. This survey of religious architecture throughout the Christian world is both architecturally and liturgically literate. Specially-commissioned articles by distinguished clergymen present the Catholic and Protestant synthesis of architecture and their respective liturgies. A third, major section explores the architecture of religious communities — monasteries and seminaries. 352 pages. Illus. \$10.00. Dodge.

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YOUR FUTURE IN ARCHITECTURE by Richard Roth, AIA. The author, a senior partner in Emery Roth and Sons, has been a practicing architect for over thirty years. At present, he is working on the design of Grand Central City. Mr. Roth gives a clear picture of architecture as a career, how to prepare for it, and how to get started. Great for the teen-ager. 160 pages. \$2.95. Rosen Press.

DESIGNING THE SURGICAL SUITE by Warwoc Smith. The aim of this unique guide for the hospital administrator or architect is to establish the practices which, by general agreement, should be followed so that the suite will satisfactorily accommodate its functions. It offers the information needed to draw up both the functional and architectural program. It gives the architect and his engineering consultants the technical information needed for designing and detailing the suite, and the conclusions reached form a basis for developing a coherent design and preparing detail drawings. The first to provide a detailed description and critical examination of the function of the surgical suite, this book is recommended for architects, mechanical engineers, electrical engineers who design for hospitals; as well as for hospital administrators, consultants, surgical supervisors, surgeons, and related specialists. 496 pages. Illus. \$14.00. Dodge.

CREATION IS A PATIENT SEARCH: A SELF-PORTRAIT by LeCorbusier. This book is not merely by and about LeCorbusier — it is LeCorbusier. The artistic essence, the creative philosophy, and the range of genius of one of this century's titans of art and architecture emerge from these pages. In an ingenious blend of word and picture, LeCorbusier gives us a unique insight into the creative process by tracing his career from his days as art student to the completion of his latest building, the convent at La Tourette, France. Written and designed in the consummate artistry of LeCorbusier. Illus. 320 pages. \$15.00. Praeger.

THE VISUAL ARTS TODAY edited by Gyorgy Kepes. Modern trends in painting, sculpture, the film, etc., discussed by more than fifty outstanding artists and critics — Camus, Paul Rand, Shahn, LeCorbusier, and others. A must for art lovers and a first-class Christmas gift. Illus. Wesleyan.

KATUSURA: TRADITION AND CREATION IN JAPANESE ARCHITECTURE by Walter Gropius and K. Tange, with photographs by Yasuhiro Ishimoto. A brilliant photographic journey to Japan's world-famous Katsura Palace. "Sublime, mature solutions of the intricate problems of space and human scale." — Walter Gropius. \$15.00. Yale.

THE BASIC WORKS OF FRANK LLOYD WRIGHT. A special Christmas listing is the offer, for a limited period only, of three of Wright's best selling books, "The Future of Architecture," "The Natural House," and "The Living City" as "The Basic Works of FLW," gift boxed in a handsome slip case at \$17.50. (\$5.00 less than the combined list price of \$22.50 for all three books sold separately.) Horizon.

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SOUNDLOCK PANELS — A New Concept

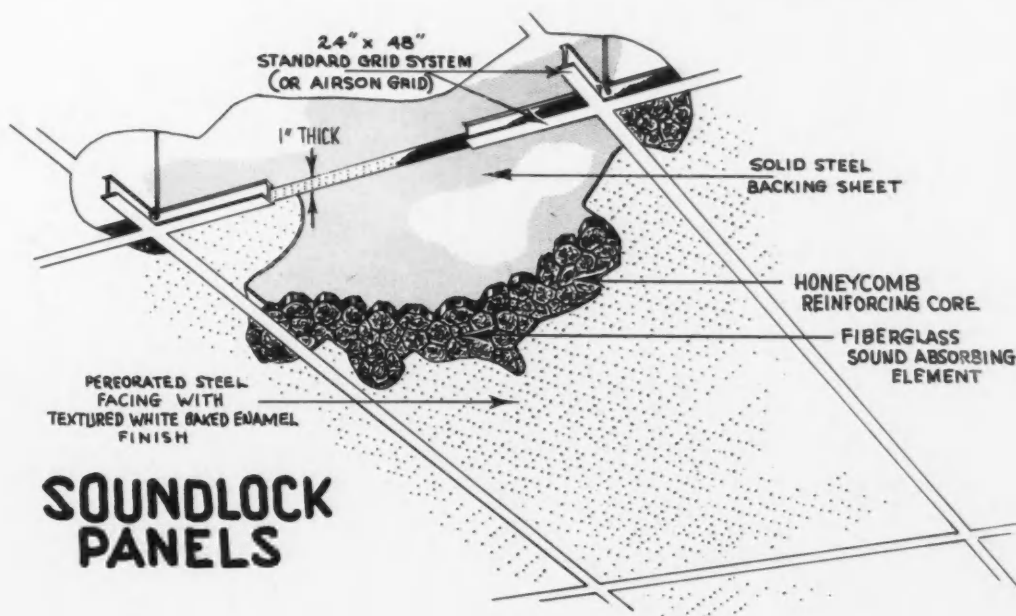
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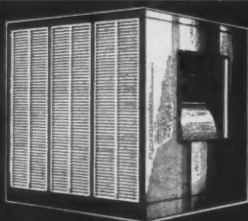


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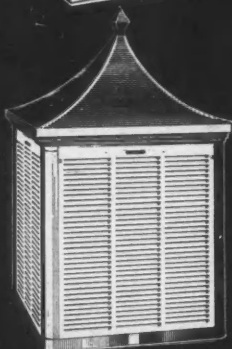
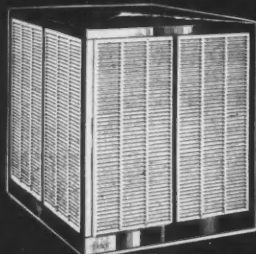
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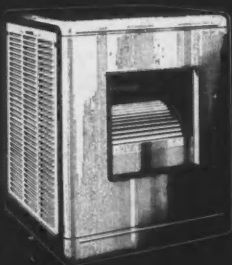
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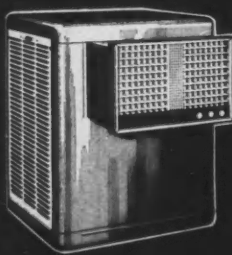
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